

Pictures and Visuality in Early Modern China

Craig Clunas

"Thus I say that writing and
painting are not different Ways,
but are as one in their origin."

Song Lin



Pictures Visuality In Early Modern Chi

**Susanne Friedrich,Arndt
Brendecke,Stefan Ehrenpreis**



Pictures Visuality In Early Modern Chi:

Pictures and Visuality in Early Modern China Craig Clunas, 1997 Pictures were a major source of consumable luxury at this period pictures not only in the form of independently circulating images classifiable as art but also in the form of wall decoration in books prints maps pictures on ceramics and lacquer boxes on textile furnishings and even on the dress of the prosperous Artefacts that had previously been decorated with formal patterns or with plants and animals only now bore landscape scenes representations of historical characters and incidents and scenes from literature often closely related to the world of the illustrated book *Pictures and Visuality in Early Modern China* Craig Clunas, 2006-03-01 Pictures and Visuality in Early Modern China is not simply a survey of sixteenth century images but rather a thorough and thoughtful examination of visual culture in China s Ming Dynasty one that considers images wherever they appeared not only paintings but also illustrated books maps ceramic bowls lacquered boxes painted fans and even clothing and tomb pictures Clunas s theory of visuality incorporates not only the image and the object upon which it is placed but also the culture which produced and purchased it Economic changes in sixteenth century China the rapid expansion of trade routes and a growing class of consumers are thus intricately bound up with the evolution of the image itself **Pictures and Visuality in Early Modern China** will be a touchstone for students of Chinese history art and culture **The Novel and Theatrical Imagination in Early Modern China** Chun Mei, 2011-01-07 Using the concept of theatricality to study *Water Margin* and *Journey to the West* this study illustrates how writing and reading in early modern China became fused with a theatrical imagination in response to destabilizing social and political forces *Transformations of Knowledge in Dutch Expansion* Susanne Friedrich, Arndt Brendecke, Stefan Ehrenpreis, 2015-05-19 In the seventeenth and eighteenth centuries objects texts and people travelled around the world on board Dutch ships The essays in this book explore how these circulations transformed knowledge in Asian and European societies They concentrate on epistemic consequences in the fields of historiography geography natural history religion and philosophy as well as in everyday life Emphasizing transformations the volume reconstructs small semantic shifts of knowledge and tentative adjustments to new cultural contexts It unfolds the often conflict ridden complex and largely global history of specific pieces of knowledge as well as of generally shared contemporary understandings regarding what could or could not be considered true The book contributes to current debates about how to conceptualize the unsettled epistemologies of the early modern world *Chen Jiru (1558-1639)* Jamie Greenbaum, 2007 Focussing on Chen Jiru s writings this study explores the various ways that Chen advertised himself to prospective readers and the way that commercial and political interests used his personae for their own ends from the seventeenth century to the present **Dimensions of Originality** Katharine P Burnett, 2013-03-13 This book investigates the issue of conceptual originality in art criticism of the seventeenth century a period in which China dynamically reinvented itself In art criticism the term which was called upon to indicate conceptual originality more than any other was *qi* literally different but secondarily odd like a

number and by extension the novel and extraordinary This work finds that originality expressed through visual difference was a paradigmatic concern of both artists and critics Burnett speculates on why many have dismissed originality as a possible traditional Chinese value and the ramifications this has had on art historical understanding She further demonstrates that a study of individual key terms can reveal social and cultural values and provides a linear history of the increase in critical use of qi as originality from the fifth through the seventeenth centuries exploring what originality looks like in artworks by members of the gentry elite and commoner classes and explains how the value lost its luster at the end of the seventeenth century

Peking Susan Naquin, 2000 A monumental social history of Peking over 500 years seen through the lens of the temple and with attention to and appreciation of the role religion played in the development of the imperial capital

Bulletin Östasiatiska museet, 2000

A Fashionable Century Rachel Silberstein, 2020-06-30 Honorable Mention for the 2023 Bei Shan Tang Monograph Prize sponsored by the Association for Asian Studies An innovative look at late Qing cultural and fashion history Clothing and accessories from nineteenth century China reveal much about women's participation in the commercialization of textile handicrafts and the flourishing of urban popular culture Focusing on women's work and fashion *A Fashionable Century* presents an array of visually compelling clothing and accessories neglected by traditional histories of Chinese dress examining these products potential to illuminate issues of gender and identity In the late Qing the expansion of production systems and market economies transformed the Chinese fashion system widening access to fashionable techniques materials and imagery Challenging the conventional production model in which women embroidered items at home Silberstein sets fashion within a process of commercialization that created networks of urban guilds commercial workshops and subcontracted female workers These networks gave rise to new trends influenced by performance and prints and they offered women opportunities to participate in fashion and contribute to local economies and cultures Rachel Silberstein draws on vernacular and commercial sources rather than on the official and imperial texts prevalent in Chinese dress history to demonstrate that in these fascinating objects regulated by market desires rather than imperial edict fashion formed at the intersection of commerce and culture *A Fashionable Century* is the winner of the Costume Society of America's Millia Davenport Publication Award and was long listed for the Textile Society of America's R L Shep Award The judges described the book as an extraordinary achievement in scholarship working with source materials that are little known outside of China and not otherwise available in English

Religion and Prison Art in Ming China (1368-1644) Ying Zhang, 2020-04-28 Approaching the prison as a creative environment and imprisoned officials as creative subjects in Ming China 1368 1644 Ying Zhang introduces important themes at the intersection of premodern Chinese religion poetry and visual and material culture The Ming is known for its extraordinary cultural and economic accomplishments in the increasingly globalized early modern world For scholars of Chinese religion and art this era crystallizes the essential and enduring characteristics in these two spheres Drawing on scholarship on Chinese philosophy religion aesthetics poetry music

and visual and material culture Zhang illustrates how the prisoners understood their environment as creative and engaged it creatively She then offers a literature survey on the characteristics of premodern Chinese religion and art that helps situate the questions of creative environment and creative subject within multiple fields of scholarship

Museum Skepticism

David Carrier, 2006-05-31 In *Museum Skepticism* art historian David Carrier traces the birth evolution and decline of the public art museum as an institution meant to spark democratic debate and discussion Carrier contends that since the inception of the public art museum during the French Revolution its development has depended on growth on the expansion of collections particularly to include works representing non European cultures and on the proliferation of art museums around the globe Arguing that this expansionist project has peaked he asserts that art museums must now find new ways of making high art relevant to contemporary lives Ideas and inspiration may be found he suggests in mass entertainment such as popular music and movies Carrier illuminates the public role of art museums by describing the ways they influence how art is seen through their architecture their collections the narratives they offer museum visitors He insists that an understanding of the art museum must take into account the roles of collectors curators and museum architects Toward that end he offers a series of case studies showing how particular museums and their collections evolved Among those who figure prominently are Baron Dominique Vivant Denon the first director of the Louvre Bernard Berenson whose connoisseurship helped Isabella Stewart Gardner found her museum in Boston Ernest Fenollosa who assembled much of the Asian art collection now in the Museum of Fine Arts Boston Albert Barnes the distinguished collector of modernist painting and Richard Meier architect of the J Paul Getty Center in Los Angeles Carrier's learned consideration of what the art museum is and has been provides the basis for understanding the radical transformation of its public role now under way

Farewell

to Visual Studies James Elkins, Gustav Frank, Sunil Manghani, 2015-10-28 Each of the five volumes in the *Stone Art Theory Institutes* series brings together a range of scholars who are not always directly familiar with one another's work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This fifth and final volume in the series focuses on the identity nature and future of visual studies discussing critical questions about its history objects and methods The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision visuality epistemology politics and art history giving voice to a variety of inter and transdisciplinary perspectives Rather than dismissing visual studies as its provocative title might suggest this volume aims to engage a critical discussion of the state of visual studies today how it might move forward and what it might leave behind to evolve in productive ways The contributors are Emmanuel Alloa Nell Andrew Linda Bez Rub Martin A Berger Hans Dam Christensen Isabelle Decobecq Bernhard J Dotzler Johanna Drucker James Elkins Michele Emmer Yolaine Escande Gustav Frank Theodore Gracyk Asbjørn Grønstad Stephan Günzel Charles W Haxthausen Miguel Hernández Navarro Tom Holert K van Klink Charlotte Klonk Tirza True Latimer Mark Linder Sunil Manghani Anna Notaro Julia Orell Mark

Reinhardt Vanessa R Schwartz Bernd Stiegler yvind V gnes Sjoukje van der Meulen Terri Weissman Lisa Zaher and Marta Zarzycka **Negotiating Urban Space** Si-yen Fei,2020-03-17 Urbanization was central to development in late imperial China Yet its impact is heatedly debated although scholars agree that it triggered neither Weberian urban autonomy nor Habermasian civil society This book argues that this conceptual impasse derives from the fact that the seemingly continuous urban expansion was in fact punctuated by a wide variety of dynastic urbanisms Historians should the author contends view urbanization not as an automatic by product of commercial forces but as a process shaped by institutional frameworks and cultural trends in each dynasty This characteristic is particularly evident in the Ming As the empire grew increasingly urbanized the gap between the early Ming valorization of the rural and late Ming reality infringed upon the livelihood and identity of urban residents This contradiction went almost unremarked in court forums and discussions among elites leaving its resolution to local initiatives and negotiations Using Nanjing a metropolis along the Yangzi River and onetime capital of the Ming as a central case the author demonstrates that prompted by this unique form of urban rural contradiction the actions and creations of urban residents transformed the city on multiple levels as an urban community as a metropolitan region as an imagined space and finally as a discursive subject **Gender in Chinese Music** Rachel A. Harris,Rowan Pease,Shzr Ee Tan,2013 Gender in Chinese Music draws together contributions from ethnomusicologists anthropologists and literary scholars to explore how music is implicated in changing notions of masculinity femininity and genders in between in Chinese culture The Afterlife of Images Ari Larissa Heinrich,2008-02-20 In 1739 China s emperor authorized the publication of a medical text that included images of children with smallpox to aid in the diagnosis and treatment of the disease Those images made their way to Europe where they were interpreted as indicative of the ill health and medical backwardness of the Chinese In the mid nineteenth century the celebrated Cantonese painter Lam Qua collaborated with the American medical missionary Peter Parker in the creation of portraits of Chinese patients with disfiguring pathologies rendered both before and after surgery Europeans saw those portraits as evidence of Western medical prowess Within China the visual idiom that the paintings established influenced the development of medical photography In The Afterlife of Images Ari Larissa Heinrich investigates the creation and circulation of Western medical discourses that linked ideas about disease to Chinese identity beginning in the eighteenth century Combining literary studies the history of science and visual culture studies Heinrich analyzes the rhetoric and iconography through which medical missionaries transmitted to the West an image of China as sick or diseased He also examines the absorption of that image back into China through missionary activity through the earliest translations of Western medical texts into Chinese and even through the literature of Chinese nationalism Heinrich argues that over time scientific Western representations of the Chinese body and culture accumulated a host of secondary meanings taking on an afterlife with lasting consequences for conceptions of Chinese identity in China and beyond its borders **Visualizing Beauty** Aida Yuen Wong,2012-01-01 Visualizing Beauty examines the intersections

between feminine ideals and changing socio political circumstances in China Japan and Korea during the first half of the twentieth century Eight essays present a broad range of visual products that informed concepts of beauty and womanhood including fashion interior design magazines newspaper illustrations and paintings of and by women Studying Traditional Woman and New Woman as historical categories this anthology contemplates the complex relations between feminine subjectivity and the promotion of modernity commerce and colonialism *Gender in Motion* Bryna Goodman, Wendy Larson, 2005-05-12 Bringing together the work of distinguished China historians anthropologists and literary and film scholars *Gender in Motion* raises provocative questions about the diversity of gender practices during the late imperial society and the persistence and transformation of older gender ideologies under the conditions of modernity in China While several studies have investigated gender or labor in late imperial and twentieth century China this book brings these two concepts together asking how these two categories interacted and produced new social practices and theories Individual chapters examine agricultural and urban work travel within China overseas study polyandry the acting profession courtesan culture female politicians Maoist work culture and the boundaries of virtue and respectability *Body and Face in Chinese Visual Culture* Hung Wu, Katherine R. Tsiang, 2020-03-17 Traditionally the Chinese body was approached as a totality and explained by sweeping comparisons of the differences that distinguished Chinese examples from their Western counterparts Recently scholars have argued that we must look at particular examples of Chinese images of the body and explore their intrinsic conceptual complexity and historical specificity The twelve contributors to this volume adopt a middle position They agree that Chinese images are conditioned by indigenous traditions and dynamics of social interaction but they seek to explain a general Chinese body and face by charting multiple specific bodies and faces All of the chapters are historical case studies and investigate particular images such as Han dynasty tomb figurines Buddhist texts and illustrations pictures of deprivation illness deformity and ghosts clothing formal portraiture and modern photographs and films From the diversity of art forms and historical periods studied there emerges a more complex picture of ways that the visual culture of the body and face in China has served to depict the living memorialize the dead and present the unrepresentable in art Writing and Materiality in China Judith T. Zeitlin, 2020-10-26 Speaking about Chinese writing entails thinking about how writing speaks through various media In the guises of the written character and its imprints traces or ruins writing is more than textuality The goal of this volume is to consider the relationship of writing to materiality in China s literary history and to ponder the physical aspects of the production and circulation of writing To speak of the thing ness of writing is to understand it as a thing in constant motion transported from one place or time to another one genre or medium to another one person or public to another Thinking about writing as the material product of a culture shifts the emphasis from the author as the creator and ultimate arbiter of a text s meaning to the editors publishers collectors and readers through whose hands a text is reshaped disseminated and given new meanings By yoking writing and materiality the contributors to this volume aim to bypass the

tendency to oppose form and content words and things documents and artifacts to rethink key issues in the interpretation of Chinese literary and visual culture *Res* Editor of *Res* and Associate of Middle American Ethnology Francesco Pellizzi, Francesco Pellizzi, 2007-07-11 *Res* is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists among others

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