

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 And Visuality In Early Modern China

Craig Clunas



Pictures And Visuality In Early Modern China:

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 & Visuality in Early Modern China* EBSCO Publishing (Firm), 2007 **Pictures & Visuality in Early Modern China** , 2007 **Superfluous Things** Craig Clunas, 2004-05-31 Now in paperback This outstanding and original book presented here with a new preface examines the history of material culture in early modern China Craig Clunas analyzes superfluous things the paintings calligraphy bronzes ceramics carved jade and other objects owned by the elites of Ming China and describes contemporary attitudes to them He informs his discussions with reference to both socio cultural theory and current debates on eighteenth century England concerning luxury conspicuous consumption and the growth of the consumer society **Visualising China, 1845-1965** , 2012-11-09 How does China project its image in the world Why and how has the world come to form certain impressions of the Chinese and their way of life These are issues that preoccupy Chinese citizens in the globalizing 21st century as they travel overseas riding on the capacity of the country's newly acquired economic power In Visualizing China the authors join forces to launch a broader inquiry aimed at a synergistic understanding of the larger story of visuality in modern China The essays cluster around several nodal points including photographs advertising posters and movies spanning from the 1840s to the 1960s and devote special attention to modern Chinese practices in the visualization of things Chinese **Art in China** Craig Clunas, 1997 China can boast a history of art lasting 5 000 years and embracing a huge diversity of images and objects jade tablets painted silk handscrolls and fans ink and lacquer painting porcelain ware sculptures and calligraphy They range in scale from the vast terracotta army with its 7 000 or so life size figures to the exquisitely delicate writing of fourth century masters such as Wang Xizhin and his teacher Lady Wei But this rich tradition has not until now been fully appreciated in the West where scholars have focused their attention on sculpture downplaying art more highly prized by the Chinese themselves such as calligraphy Art in China marks a breakthrough in the study of the subject Drawing on recent innovative scholarship and on newly accessible studies in China itself Craig Clunas surveys the full spectrum of the visual arts in China He ranges from the Neolithic period to the art scene of the 1980s and 1990s examining art in a variety of contexts as it has been designed for tombs commissioned by rulers displayed in temples created for the men and women of the educated elite and bought and sold in the marketplace Many of the objects illustrated in this book have previously been known only to a few specialists and will be totally new to a general audience *Liangyou, Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1945* Paul

Pickowicz, Kuiyi SHEN, Yingjin ZHANG, 2013-11-11 This collection of original essays explores the rise of popular print media in China as it relates to the quest for modernity in the global metropolis of Shanghai from 1926 to 1945 It does this by offering the first extended look at the phenomenal influence of the Liangyou pictorial The Young Companion arguably the most exciting monthly periodical ever published in China Special emphasis is placed on the profound social and cultural impact of this glittering publication at a pivotal time in China The essays explore the dynamic concept of kaleidoscopic modernity and offer individual case studies on the rise of art photography the appeals of slick patent medicines the resilience of female artists the allure of aviation celebrities the feistiness of women athletes representations of modern masculinity efforts to regulate the female body and female sexuality and innovative research that locates the stunning impact of Liangyou in the broader context of related cultural developments in Tokyo and Seoul Contributors include Paul W Ricketts Timothy J Shea Emily Baum Maura Elizabeth Cunningham Jun Lei Amy O Keefe Hongjian Wang Ha Yoon Jung Lesley W Ma Tongyun Yin and Wang Chuchu Visual and Material Cultures in Middle Period China , 2017-07-20 Eight studies examine key features of Chinese visual and material cultures ranging from tomb design metalware ceramic pillows and bronze mirrors to printed illustrations calligraphic rubbings colophons and paintings on Buddhist landscape and narrative themes Questions addressed include how artists and artisans made their works the ways both popular literature and market forces could shape ways of looking and how practices and imagery spread across regions The authors connect visual materials to funeral and religious practices drama poetry literati life travel and trade showing ways visual images and practices reflected adapted to and reproduced the culture and society around them Readers will gain a stronger appreciation of the richness of the visual and material cultures of Middle Period China **Mapping Early Modern Japan** Marcia Yonemoto, 2003-04-21 This elegant history considers a fascinating array of texts cultural practices and intellectual processes including maps and mapmaking poetry travel writing popular fiction and encyclopedias to chart the emergence of a new geographical consciousness in early modern Japan Marcia Yonemoto's wide ranging history of ideas traces changing conceptions and representations of space by looking at the roles played by writers artists commercial publishers and the Shogunal government in helping to fashion a new awareness of space and place in this period Her impressively researched study shows how spatial and geographical knowledge confined to elites in early Japan became more generalized flexible and widespread in the Tokugawa period In the broadest sense her book grasps the elusive processes through which people came to name to know and to interpret their worlds in narrative and visual forms Negative Exposures Margaret Hillenbrand, 2020-03-06 When nations decide to disown their troubled pasts how does this strategic disavowal harden into social fact In Negative Exposures Margaret Hillenbrand investigates the erasure of key aspects of such momentous events as the Nanjing Massacre the Cultural Revolution and the Tiananmen Square protests from the Chinese historical consciousness not due to amnesia or censorship but through the operations of public secrecy Knowing what not to know she argues has many stakeholders willing and

otherwise who keep quiet to protect themselves or their families out of shame pragmatism or the palliative effects of silence Hillenbrand shows how secrecy works as a powerful structuring force in Chinese society one hiding in plain sight and identifies aesthetic artifacts that serve as modes of reckoning against this phenomenon She analyses the proliferation of photo forms remediations of well known photographs of troubling historical events rendered in such media as paint celluloid fabric digital imagery and tattoos as imaginative spaces in which the shadows of secrecy are provocatively outlined

Voices from the Ming-Qing Cataclysm Lynn A. Struve, 1993-01-01 This fascinating book presents eyewitness accounts of a turbulent period in Chinese history the fall of the Ming dynasty and the conquest of China by the Manchus in the mid seventeenth century Lynn A Struve has translated introduced and annotated absorbing testimonies from a wide range of individuals in different social stations Chinese and Europeans missionaries and viceroys artists and merchants Ming loyalists and Qing collaborators maidservants and eunuchs all telling stories of hardship and challenge in the midst of cataclysmic change It is a book that brings history graphically to life Keith Pratt Asian Affairs A fascinating view of the dynamics of dynastic change in China Jonathan Porter History The book combines skillful translation of a rich variety of primary sources with authoritative commentary and meticulously researched annotation Helen Dunstan Historian One of the most engaging works of scholarship to appear in the field for a long time An extraordinarily good book destined to be read and enjoyed by a very wide audience beyond the professional one Craig Clunas Bulletin of SOAS Struve is the most knowledgeable American scholar of the history of the Southern Ming This fascinating volume can be readily used in any college course on late imperial Chinese history for wonderful examples of the personal experiences of the Chinese people living through the fall of the Ming dynasty to their Manchu conquerors Benjamin A Elman China Review International The scholarship behind this work is impeccable The translations are an important contribution to the field Jerry Dennerline International History Review Throughout the volume Struve's translations capture the different voices of the cataclysm Students of Chinese history will find a wealth of information here Choice

On Telling Images of China Shane McCausland, Yin Hwang, 2013-11-01 The essays in this volume address a diverse range of issues in China's narrative art and visual culture mainly from the Ming dynasty 1368 1644 to the present These studies attend to the complex ways in which images circulate in pictorial media and across boundaries between high art and popular culture images in paintings prints stone engravings and posters as well as in film and video art In addition the authors examine the roles of ancient exemplary stories and textual narratives as well as their reiteration in the visual arts in early modern and modern social and political contexts The volume is divided into three sections Representing Paradigms Interpreting Literary Themes and Narratives and the Medium and Modernity While the essays in each section deal with concerns in the field of China's art history an editors introduction serves to position the topic of narrative art and to introduce definitions and genre issues which run through the book As a whole the volume invites reflection on the intrinsic nature of narratives and their pictorial lives and presents new research which challenges

established views and paradigms **Inscribed Landscapes** ,2023-09-01 Alongside the scores of travel books about China written by foreign visitors Chinese travelers impressions of their own country rarely appear in translation This anthology is the only comprehensive collection in English of Chinese travel writing from the first century A D through the nineteenth Early examples of the genre describe sites important for their geography history and role in cultural mythology but by the T ang dynasty in the mid eighth century certain historiographical and poetic discourses converged to form the travel account yu chi and later the travel diary jih chi as vehicles of personal expression and autobiography These first person narratives provide rich material for understanding the attitudes of Chinese literati toward place nature politics and the self The anthology is abundantly illustrated with paintings portraits maps and drawings Each selection is meticulously translated carefully annotated and prefaced by a brief description of the writer s life and work The entire collection is introduced by an in depth survey of the rise of Chinese travel writing as a cultural phenomenon Inscribed Landscapes provides a unique resource for travelers as well as for scholars of Chinese literature art and history Alongside the scores of travel books about China written by foreign visitors Chinese travelers impressions of their own country rarely appear in translation This anthology is the only comprehensive collection in English of Chinese travel writing from t Taiwan's Imagined Geography Emma Jinhua Teng,2020-03-23 Until 300 years ago the Chinese considered Taiwan a land beyond the seas a ball of mud inhabited by naked and tattooed savages The incorporation of this island into the Qing empire in the seventeenth century and its evolution into a province by the late nineteenth century involved not only a reconsideration of imperial geography but also a reconceptualization of the Chinese domain The annexation of Taiwan was only one incident in the much larger phenomenon of Qing expansionism into frontier areas that resulted in a doubling of the area controlled from Beijing and the creation of a multi ethnic polity The author argues that travelers accounts and pictures of frontiers such as Taiwan led to a change in the imagined geography of the empire In representing distant lands and ethnically diverse peoples of the frontiers to audiences in China proper these works transformed places once considered non Chinese into familiar parts of the empire and thereby helped to naturalize Qing expansionism By viewing Taiwan China relations as a product of the history of Qing expansionism the author contributes to our understanding of current political events in the region **Critical Terms for Art History, Second Edition** Robert S. Nelson,Richard Shiff,2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp s Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and contributed to those transformations offering a spirited reassessment of the field s methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the

history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's To Fix the Image in Memory a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Shiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young

A Companion to Asian Art and Architecture Rebecca M. Brown, Deborah S. Hutton, 2015-06-22 A Companion to Asian Art and Architecture presents a collection of 26 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architectural history Brings together top international scholars of Asian art and architecture Represents the current state of the field while highlighting the wide range of scholarly approaches to Asian Art Features work on Korea and Southeast Asia two regions often overlooked in a field that is often defined as India China Japan Explores the influences on Asian art of global and colonial interactions and of the diasporic communities in the US and UK Showcases a wide range of topics including imperial commissions ancient tombs gardens monastic spaces performances and pilgrimages

Printing and Book Culture in Late Imperial China Cynthia J. Brokaw, Kai-Wing Chow, 2005-03-07 Despite the importance of books and the written word in Chinese society the history of the book in China is a topic that has been little explored This pioneering volume of essays written by historians art historians and literary scholars introduces the major issues in the social and cultural history of the book in late imperial China Informed by many insights from the rich literature on the history of the Western book these essays investigate the relationship between the manuscript and print culture the emergence of urban and rural publishing centers the expanding audience for books the development of niche markets and specialized publishing of fiction drama non Han texts and genealogies and more

The Oxford Handbook of the History of Consumption Frank Trentmann, 2012-03-22 The term consumption covers the desire for goods and services their acquisition use and disposal The study of consumption has grown enormously in recent years and it has been the subject of major historiographical debates did the eighteenth century bring a consumer revolution Was there a great divergence between East and West Did the twentieth century see the triumph of global consumerism Questions of consumption have become defining topics in all branches of history from gender and labour

history to political history and cultural studies The Oxford Handbook of the History of Consumption offers a timely overview of how our understanding of consumption in history has changed in the last generation taking the reader from the ancient period to the twenty first century It includes chapters on Asia Europe Africa and North America brings together new perspectives highlights cutting edge areas of research and offers a guide through the main historiographical developments Contributions from leading historians examine the spaces of consumption consumer politics luxury and waste nationalism and empire the body well being youth cultures and fashion The Handbook also showcases the different ways in which recent historians have approached the subject from cultural and economic history to political history and technology studies including areas where multidisciplinary approaches have been especially fruitful [A General Theory of Visual Culture](#) Whitney Davis, 2022-06-14 What is cultural about vision or visual about culture In this ambitious book Whitney Davis provides new answers to these difficult and important questions by presenting an original framework for understanding visual culture Grounded in the theoretical traditions of art history A General Theory of Visual Culture argues that in a fully consolidated visual culture artifacts and pictures have been made to be seen in a certain way what Davis calls visuality is the visual perspective from which certain culturally constituted aspects of artifacts and pictures are visible to informed viewers In this book Davis provides a systematic analysis of visuality and describes how it comes into being as a historical form of vision Expansive in scope A General Theory of Visual Culture draws on art history aesthetics the psychology of perception the philosophy of reference and vision science as well as visual cultural studies in history sociology and anthropology It provides penetrating new definitions of form style and iconography and draws important and sometimes surprising conclusions for example that vision does not always attain to visual culture and that visual culture is not always wholly visible The book uses examples from a variety of cultural traditions from prehistory to the twentieth century to support a theory designed to apply to all human traditions of making artifacts and pictures that is to visual culture as a worldwide phenomenon **Eulogy for Burying a Crane and the Art of Chinese Calligraphy** Lei Xue, 2019-12-06 Eulogy for Burying a Crane Yi he ming is perhaps the most eccentric piece in China's calligraphic canon Apparently marking the burial of a crane the large inscription datable to 514 CE was once carved into a cliff on Jiaoshan Island in the Yangzi River Since the discovery of its ruins in the early eleventh century it has fascinated generations of scholars and calligraphers and been enshrined as a calligraphic masterpiece Nonetheless skeptics have questioned the quality of the calligraphy and complained that its fragmentary state and worn characters make assessment of its artistic value impossible Moreover historians have trouble fitting it into the storyline of Chinese calligraphy Such controversies illuminate moments of discontinuity in the history of the art form that complicate the mechanism of canon formation In this volume Lei Xue examines previous epigraphic studies and recent archaeological finds to consider the origin of the work in the sixth century and then trace its history after the eleventh century He suggests that formation of the canon of Chinese calligraphy over two millennia has been an ongoing process

embedded in the sociopolitical realities of particular historical moments This biography of the stone monument Eulogy for Burying a Crane reveals Chinese calligraphy to be a contested field of cultural and political forces that have constantly reconfigured the practice theory and historiography of this unique art form Art History Publication Initiative A McLellan Book

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In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Pictures And Visuality In Early Modern China**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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