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Art And Aesthetics In Chinese Popular Prints

**Elisa Ambrosio, Francine Giese, Alina
Martimyanova, Hans Bjarne Thomsen**

Art And Aesthetics In Chinese Popular Prints:

Art and Aesthetics in Chinese Popular Prints Ellen Johnston Laing, Muban Foundation, 2002 Traditional woodblock prints preserve a Chinese folk art that has now nearly vanished This book explores and explains the artistic and aesthetic bases of popular prints revealed in eighty four late nineteenth and early twentieth century prints belonging to the London based Muban Foundation Woodblock printing was the principal method of producing inexpensive and colorful single sheet images for mass consumption in late nineteenth and early twentieth century China Prints of this type are known today as New Year pictures because the demand for them peaked at New Year s time However the term popular print more accurately describes these works whose subjects include deities and tutelary spirits illustrations to stories and operas and even contemporary political or revolutionary messages The emphasis on the artistic aspects of these prints makes this publication uniquely appealing to Chinese art historians but also to those interested in Chinese anthropology popular religion Chinese and other folk art and traditional crafts Ellen J Laing received a Ph D from the University of Michigan She was Maude I Kerns Distinguished Professor of Oriental Art University of Oregon and is currently Research Associate at the Center for Chinese Studies University of Michigan She has published numerous scholarly articles books and reference works on Chinese art

Chinese Popular Prints John Lust, 2021-12-06 Chinese Popular Prints ventures into the world of Chinese blockprint illustration that had its assured niche in the rich history of Chinese popular culture from the 17th to the early 20th centuries These prints were not considered high art in China but were produced for the urban and rural populations The book deals with all aspects of the Chinese popular print In the first two chapters its invention origins powerful traditions and its history are described Classical art and the Ming illustrated book were important impetuses Three major centres of north and central China emerged Finally the popular print took on something of the roles of the modern cinema or television In the following four chapters the main themes are the printmakers and printshops society symbolism and visual pun categories of popular prints and their display technical terms A description of the workshops and their techniques figure drawing and colouring gives a good insight in the technical side of the print A varied popular culture and a certain realism are strands in it as are spirit protection of the house recalls of the past hopes for the future the hold of the theatre etc Two elaborate appendices provide much detailed information about persons symbols as well as about some images in the lore of the print A special section of 28 illustrations 8 full colour demonstrates the potentialities of the Chinese blockprint illustration

The Cult of Happiness James A. Flath, 2011-11-01 History and art come together in this definitive discussion of the Chinese woodblock print form of nianhua literally New Year pictures By analyzing the role of nianhua first in the home and later in commercial and political theatres James Flath relates these artworks to the social cultural and political milieu of North China as it was between the late Qing dynasty and the early 1950s Among the first studies in any field to treat folk art and folk print as historical text The Cult of Happiness offers original insight into popular conceptions of domesticity morality gender society

modernity and the transformation of the genre as a propaganda tool under communism An extraordinary account of the cultural life of rural North China over the period *China and the West* Elisa Ambrosio, Francine Giese, Alina Martimyanova, Hans Bjarne Thomsen, 2022-11-21 With contributions from outstanding specialists in glass art and East Asian art history this edited volume opens a cross cultural dialogue on the hitherto little studied medium of Chinese reverse glass painting The first major survey of this form of East Asian art the volume traces its long history its local and global diffusion and its artistic and technical characteristics Manufactured for export to Europe and for local consumption within China the fragile artworks studied in this volume constitute a paramount part of Chinese visual culture and attest to the intensive cultural and artistic exchange between China and the West With contributions by Thierry Audric Kee Il Choi Jr Patrick Conner Karina H Corrigan Elisabeth Eibner Patricia F Ferguson Lihong Liu William H Ma Alina Martimyanova Christopher L Maxwell Rupprecht Mayer Jessica Lee Patterson Michaela Pejochová Jr me Samuel Hans Bjarne Thomsen Jan van Campen Rosalien van der Poel

The Art of Modern China Julia F. Andrews, Kuiyi Shen, 2012-09-24 In the early twenty first century China occupies a place on center stage in the international art world But what does it mean to be a Chinese artist in the modern age This first comprehensive study of modern Chinese art history traces its evolution chronologically and thematically from the Age of Imperialism to the present day Julia Andrews and Kuiyi Shen pay particular attention to the dynamic tension between modernity and tradition as well as the interplay of global cosmopolitanism and cultural nationalism This lively accessible and beautifully illustrated text will serve and enlighten scholars students collectors and anyone with an interest in Asian art and artists

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

Modern Chinese Religion II: 1850 - 2015 (2 vols.), 2015-10-20 The last of four two volume sets on the key periods of paradigm shift in Chinese religious and cultural history this book examines the transformation of values in China since 1850 in the secular realms of economics science medicine aesthetics media and gender and in each of the major religions Confucianism Buddhism Daoism Christianity as well as in Marxist discourse The

nation and science are the values invoked most frequently with the market and democracy a distant second As in previous periods of fundamental change in Chinese history rationalization and secularization have played central roles but interiorization nearly disappears as a driving force Also in continuity with the past the state insists on an exclusive right to define and adjudicate orthodoxy Contributors include Daniel H Bays S bastien Billioud Adam Yuet Chau Na Chen Philip Clart Walter B Davis Arif Dirlik Thomas David DuBois Lizhu Fan David Faure Melissa Wei Tsing Inouye Ji Zhe Xiaofei Kang Eric I Karchmer Andr Lalibert Angela Ki Che Leung Xun Liu Richard Madsen David Ownby Ellen Oxfeld Volker Scheid Grace Yen Shen Michael Szonyi Wang Chien ch uan Xue Yu

Folk Art and Modern Culture in Republican China Felicity Lufkin, 2016-01-21 Folk art is now widely recognized as an integral part of the modern Chinese cultural heritage but in the early twentieth century awareness of folk art as a distinct category in the visual arts was new Internationally intellectuals in different countries used folk arts to affirm national identity and cultural continuity in the midst of the changes of the modern era In China artists critics and educators likewise saw folk art as a potentially valuable resource perhaps it could be a fresh source of cultural inspiration and energy representing the authentic voice of the people in contrast to what could be seen as the limited and elitist classical tradition At the same time many Chinese intellectuals also saw folk art as a problem they believed that folk art as it was promoted superstitious and backward ideas that were incompatible with modernization and progress In either case folk art was too important to be left in the hands of the folk educated artists and researchers felt a responsibility intervene to reform folk art and create new popular art forms that would better serve the needs of the modern nation In the early 1930s folk art began to figure in the debates on social role of art and artists that were waged in the pages of the Chinese press the first major exhibition of folk art was held in Hangzhou and the new print movement claimed the print as a popular artistic medium while for the most part declaring its distance from contemporary folk printmaking practices During the war against Japan from 1937 to 1945 educated artists deployed imagery and styles drawn from folk art in morale boosting propaganda images but worried that this work fell short of true artistic accomplishment and pandering to outmoded tastes The questions raised in interaction with folk art during this pivotal period questions about heritage about the social position of art and the exercise of cultural authority continue to resonate into the present day

Chinese Printmaking Today Anne Farrer, 2003 An exhibition at the British Library 7 November 2003 7 March 2004 in association with the Muban Foundation

Selling Happiness Ellen Johnston Laing, 2004-01-01 As the first substantial investigation of commercial art in China *Selling Happiness* explains how the early twentieth century Chinese public came to accept Western style art as mainstream and the heretofore ignored process by which the Chinese art world became in some sectors at least thoroughly cosmopolitan A monumental study of the most important genre of modern Chinese commercial art this volume will appeal not only to historians of Chinese art but also to those interested in literary economic and social history It will be an essential resource for comparative studies of visual culture

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North America Inc All Rights Reserved **2009 Lectures** Ron Johnston,2011-06-30 This volume contains 16 lectures delivered at the British Academy in 2008 10 From romantic love in sub Saharan Africa to the British industrial revolution from John Donne to Arthur Miller from surrealism to Chinese flower imagery these lectures demonstrate unparalleled breadth and depth of scholarship □□□□□□□□□□□□□□□□ Ashmolean Museum, Weimin He, S. J. Vainker, 2007 Contemporary Prints from China since 1950 many published for the first time and never before seen in the West **Southeast Asian Personalities of Chinese Descent** Leo Suryadinata, 2012 This is a bold project recording the lives of a particular group of Southeast Asians Most of the people whose biographies are included here have settled down in the ten countries that constitute the region Each of them has either self identified as Chinese or is comfortable to be known as someone of Chinese ancestry There are also those who were born in China or elsewhere who came here to work and do business including seeking help from others who have ethnic Chinese connections With the political and economic conditions of the region in a great state of flux for the past two centuries it is impossible to find consistency in the naming process Confucius had stressed that correct names make for the best relationships In this case Professor Leo Suryadinata has been pursuing for decades the elusive goal of finding the right name to give to the large numbers of people who have in one way or another made their homes in or made some difference to Southeast Asia I believe that when he and his colleagues selected the biographies to be included here they have taken a big step towards the rectification of identities for many leading personalities In so doing he has done us all a great service Professor Wang Gungwu National University of Singapore The Printed Image in China British Museum, 2010 The British Museum holds one of the finest collections of Chinese prints outside Asia with particular strength in the modern period This book features 100 examples from the British Museums collection It also explains the features of each print including techniques aesthetic principles and cultural context Full description *The Figurative Works of Chen Hongshou (1599?1652)* Tamara Heimarck Bentley, 2017-07-05 Despite the importance of Chen Hongshou 1599 1652 as an artist and scholar of the Ming period until now no full length study in English has focused on his work Author Tamara H Bentley takes a broadly interdisciplinary approach treating Chen s oeuvre in relation to literary themes and economic changes and linking these larger concerns to visual analyses Considering Chen s paintings and prints alongside Chen s romance drama commentaries and prefaces and his collected writings particularly poetry Bentley sheds new light not only on Chen but also on an important cultural moment in the first half of the seventeenth century Through analysis of Chen s figure paintings and print designs Bentley examines the artist s engagement with the values of authenticity and emotion which were part of a larger discourse stressing idiosyncrasy the individual voice and vernacular literature She contrasts these values with the commercial aspects of his production geared at an expanding art market of well to do buyers excavating the apparent contradiction inherent in the two pursuits In the end she suggests the emphasis on the authentic voice was marketed to a broad field of anonymous buyers Though her primary focus is on Chen Hongshou Bentley s

investigation ultimately concerns not only this individual artist but also the effect of early modern changes on an artist's mode of working and his self image in the West as well as the East. The study touches upon expanding international trade and the rise of middle class art markets including print markets not only in China but also in the Dutch Republic in circa 1630-1650. Bentley investigates the specific rhetoric of different categories of images including Chen's non literal figurative works, literal commemorative portraits, his printed romance drama illustrations and his printed playing cards. Bentley's investigation takes in issues of studio practice including various types of image replication.

A Tale of Two Melons Sarah Schneewind, 2006-09-14. A commoner's presentation to the emperor of a lucky omen from his garden, the repercussions for his family and several retellings of the incident provide the background for an engaging introduction to Ming society, culture and politics, including discussions of the founding of the Ming dynasty, the character of the first emperor, the role of omens in court politics, how the central and local governments were structured, including the civil service examination system, the power of local elite families, the roles of women, filial piety and the concept of *ling* or efficacy in Chinese religion.

Telling Stories B. J. ter Haar, 2006. This book analyzes the role of oral stories in Chinese witch hunts. Of interest to historians of oral traditions, folklore and witch hunts, but also to those working on anti-Christian movements and the intersection of popular fears and political history in China.

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The Language of Color in China Jun Zhou, Gail Taylor, 2019-01-17. This is the first book to explore color history in Asia. Color is a natural phenomenon and a fundamental element of the universe and offers a medium to communicate with others globally. It is a language of signals such as traffic lights, signs or symbols and an essential part of society. Color attracts people's attention and transmits important information. As such, color language denotes all of the activities of human history and has been associated with changes in society, economic development and dynasties replacing the old with the new. The book brings together many elements of Chinese history with reference to the topic of color and has evolved from the authors' respective interests in art and design, teaching and research, consultancy and publishing. The topic will be of increasing importance in the future as a consequence of China's increasing influence in the sphere of global culture. For practitioners of art and design, the book will be a valuable resource for the general public interested in the development of Chinese aesthetics over the centuries; it will provide a new perspective complementary to existing studies about art, design and the history of the region.

Issues of Contemporary Art and Aesthetics in Chinese Context Eva Kit Wah Man, 2015-08-17. This book discusses how China's transformations in the last century have shaped its arts and its philosophical aesthetics. For instance, how have political, economic and cultural changes shaped its aesthetic developments? Further, how have its long-standing beliefs and traditions clashed with modernizing desires and forces, and how have these changes materialized in artistic manifestations? In addition to answering these questions, this book also brings Chinese philosophical concepts on

aesthetics into dialogue with those of the West making an important contribution to the fields of art comparative aesthetics and philosophy

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