

Art in east and west: An introduction through comparisons

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Art In East And West An Introduction Through Comparisons

Donald F. Lach



Art In East And West An Introduction Through Comparisons:

Art in East and West Benjamin Rowland, 1954 **Art in East and West** Grace Langdon, 1954 **Art in East and West** Benjamin Rowland (Jr.), 1954 Art in East and West. An Introduction Through Comparisons. [With Illustrations.] Benjamin Rowland (the Younger.), 1954 **Art in East and West, an Introduction Through Comparisons. Benjamin Rowland, Jr** Benjamin Rowland (jr.), 1954 Chinese Landscape Painting as Western Art History James Elkins, 2010-06-01 This is a provocative essay of reflections on traditional mainstream scholarship on Chinese art as done by towering figures in the field such as James Cahill and Wen Fong James Elkins offers an engaging and accessible survey of his personal journey encountering and interpreting Chinese art through Western scholars writings He argues that the search for optimal comparisons is itself a modern Western interest and that art history as a discipline is inherently Western in several identifiable senses Although he concentrates on art history in this book and on Chinese painting in particular these issues bear implications for Sinology in general and for wider questions about humanistic inquiry and historical writing Jennifer Purtle s Foreword provides a useful counterpoint from the perspective of a Chinese art specialist anticipating and responding to other specialists likely reactions to Elkins s hypotheses The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries **Art in East and West** Benjamin Rowland, 1954 Comparisons of masterpieces of the Art of East and West with examples printed on facing pages revealing their similarities and differences *Book Review of Art in East and West* Johanna Engelberta van Lohuizen-de Leeuw, 1956 Universal - International - Global Antje Kempe, Beata Hock, Marina Dmitrieva, 2023-01-23 This collection of articles explores a possible alternative beginning of Global Art History and World Art Studies two methodologies that set a worldwide focus in the study of art around the 2000s Teaching back to earlier efforts to conceive of the international community in a less Eurocentric way the volume proposes a tentative link between socialist internationalism as a political and cultural diplomatic principle in the Soviet Block and some new approaches to art and cultural historiography introduced there In the Second World universal art history or Weltkunstgeschichte were endorsed as frameworks for the teaching and writing of art history Authors in this book interrogate whether world art history as practiced by socialist scholars had aspirations and achievements comparable to today s Global Art History and World Art Studies Or was this knowledge production in an internationalist paradigm a mere foil for communist rhetoric behind which severed cultural relations to the Western world could also be recommenced **Chinese Architecture in an Age of Turmoil, 200-600** Nancy Shatzman Steinhardt, 2014-12-31 Between the fall of the Han dynasty in 220 CE and the year 600 more than thirty dynasties kingdoms and states rose and fell on the eastern side of the Asian continent The founders and rulers of those polities represented the spectrum of peoples in North East and Central Asia Nearly all of them built palaces altars temples tombs and cities and almost without exception the architecture was grounded in the building tradition of China Illustrated

with more than 475 color and black and white photographs maps and drawings Chinese Architecture in an Age of Turmoil uses all available evidence Chinese texts secondary literature in six languages excavation reports and most important physical remains to present the architectural history of this tumultuous period in China's history Its author Nancy Shatzman Steinhardt arguably North America's leading scholar of premodern Chinese architecture has done field research at nearly every site mentioned many of which were unknown twenty years ago and have never been described in a Western language The physical remains are a handful of pagodas dozens of cave temples thousands of tombs small scale evidence of architecture such as sarcophaguses and countless representations of buildings in paint and relief sculpture Together they narrate an expansive architectural history that offers the first in depth study of the development century by century of Chinese architecture of third through the sixth centuries plus a view of important buildings from the two hundred years before the third century and the resolution of architecture of this period in later construction The subtext of this history is an examination of Chinese architecture that answers fundamental questions such as What was achieved by a building system of standardized components Why has this building tradition of perishable materials endured so long in China Why did it have so much appeal to non Chinese empire builders Does contemporary architecture of Korea and Japan enhance our understanding of Chinese construction How much of a role did Buddhism play in construction during the period under study In answering these questions the book focuses on the relation between cities and monuments and their heroic or powerful patrons among them Cao Cao Shi Hu Empress Dowager Hu Gao Huan and lesser known individuals Specific and uniquely Chinese aspects of architecture are explained The relevance of sweeping and sometimes uncomfortable concepts relevant to the Chinese architectural tradition such as colonialism diffusionism and the role of historical memory also resonate though the book

The Art of Gandhara in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kurt A. Behrendt, 2007 Ancient Gandhara located in the rugged foothills of the Himalayas in what is today northwest Pakistan and eastern Afghanistan was for centuries a thriving center of trade along the Silk Road linking China South Asia and the Mediterranean Gandhara's strategic position and wealth attracted many invaders including the Greeks Parthians and Kushans who brought with them diverse religious traditions and artistic conventions Much of Gandharan art is thus a compelling fusion of foreign styles that ultimately gave visual form to the region's Buddhist religious ideals Buddhism which had emerged from north India was embraced by the Gandharan people whose wealth gave them the means to invest large sums of money in the construction of Buddhist monasteries and sacred areas More sculpture and architecture made in the service of Buddhism has been found in Greater Gandhara than in any other part of ancient South Asia Among the earliest remains from Gandhara are luxury items found in urban centers including intricately carved stone dishes jewelry and trade goods carved in bone or ivory dating from the second century B C to the first century A D The first art associated with Buddhism dates to the early first century A D when carved reliefs embellishing religious architecture began to appear These

reliefs typically illustrate important episodes from the biography of the Buddha such as his birth first sermon and death Following a gradual decline in the narrative sculptural tradition devotional images of Buddhas and bodhisattvas began to appear iconic representations that were meant to be associated with major concepts in the religion In Gandhara devotional sculptures grew dramatically in size from about the late fourth to early fifth century A D at the same time as their iconography became ever more complex By the late fifth century A D the patronage of Buddhist monuments in Gandhara had begun to decline but in Afghanistan this artistic tradition flourished until about the eighth century A D It was during this late phase in Afghanistan when devotional representations of Buddhas and bodhisattvas reached truly monumental proportions such as the famous Buddhas at Bamiyan The Metropolitan Museum of Art is fortunate to have in its collections a broad and artistically rich sampling of Gandharan art from almost all phases of the region's history including a unique bronze statuette of the Buddha Sakyamuni from about the first to second century A D In surveying these important works this volume relies on the latest scholarship to refine our understanding of Gandhara's complex cultural history as well as its evolving artistic traditions

Facing Images Kristopher W. Kersey, 2024-07-16 If we want to decolonize the history of art argues Kristopher Kersey we must rethink our approach to the historical record This means dispensing with Eurocentric binaries divisions between Western and non Western modern and premodern and making a commitment to artworks that challenge the perspectives we build upon them In *Facing Images* the question takes elegant and intriguing form If the aesthetic hallmarks of modernity can be found in twelfth century art what does it really mean to be modern Kersey's answer to this question models a new historiography *Facing Images* begins by tracing the turbulent discourse surrounding the emergence of Japanese art history as a modern field In lieu of examining canonical works from the twelfth century Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan the manuscripts he selects defy traditional art historical narratives by exhibiting decidedly modern techniques including montage self reference reuse noise dissonance and chronological disarray Kersey weaves these medieval case studies together with insights from a wide range of interdisciplinary scholarship using a methodology that will prove important for historians *Facing Images* produces a history of non Western art in which diverse and anachronic works are brought responsibly and equitably into dialogue with the present without being subsumed under Eurocentric formalisms or false universals A timely intervention in the history of medieval Japanese art art historiography and the history of global modernism *Facing Images* redefines the relationship of the premodern non West to modern art It will be of particular interest to scholars of medieval Japanese art and of modernism

Asia in the Making of Europe, Volume II Donald F. Lach, 2010-01-15 This is the second volume in a series that traces century by century the role of Asia in the making of Europe The rise to world dominance of the Western nations in modern times and the rapid industrial growth of the West which outpaced the East in technical and military achievements have led to a historical eclipse of the ancient and brilliant cultures of Asia Historian Donald F Lach in his influential scholarly work *Asia*

in the Making of Europe points out that an eclipse is never permanent that this one was never total and that there was a period in early modern times when Asia and Europe were close rivals in brilliance and mutual influence **Catalogue of Copyright Entries** ,1954 *Literature, Religion, and East/West Comparison* Anthony C. Yu,2005 This book pays critical homage to the eminent comparatist of Chinese and Western literature and religion Anthony C Yu of The University of Chicago Broadly comparative cross cultural and interdisciplinary in scope the volume consists of an introductory essay on Yu's scholarly career and thirteen additional essays on topics such as literary texts and traditions of varying provenance and periods ranging from ancient Greece medieval Europe and nineteenth and twentieth century England and America to China from the classical to modern periods The disciplines and areas of research that the essays draw into constructive engagement with one another include comparative literature religion and literature history of religions or comparative religion religion and social thought and the study of myth Eric Ziolkowski is Professor and Head of the Department of Religious Studies at Lafayette College *New York Times Saturday Review of Books and Art* ,1973 □□□□ ,1958

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office,1955 Includes Part 1 Number 2 Books and Pamphlets Including Serials and Contributions to Periodicals July December **Drawings from the Age of Bruegel, Rubens, and Rembrandt** William W. Robinson,2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance

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