

Body and Face

in Chinese Visual Culture



Body And Face In Chinese Visual Culture

Jonathan E. Zwicker



Body And Face In Chinese Visual Culture:

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

The Art of Buddhism Denise Patry Leidy, 2009-10-06 As its teachings spread from the Indian subcontinent in all directions across Asia Buddhism influenced every culture it touched from Afghanistan to Korea from Mongolia to Java Buddhist art is a radiant reflection of the encounter of the Buddha's teachings with the diverse civilizations that came under their sway It is also an intriguing visual record of the evolution of Buddhist practice and philosophy over a period of more than two millennia More than two hundred photographs provide the visual context for this tour of the world of Buddhist art Included in the rich variety of forms are architecture and monumental art statuary paintings calligraphy fresco brushwork and textile arts Denise Leidy's guide is the perfect introductory text for all those intrigued by this splendid aesthetic tradition It also an essential resource for all who seek to understand Buddhist art as teaching

Embodied Modernities Fran Martin, Ari Larissa Heinrich, 2006-07-31 From feminist philosophy to genetic science scholarship in recent years has succeeded in challenging many entrenched assumptions about the material and biological status of human bodies Likewise in the study of Chinese cultures accelerating globalization and the resultant hybridity have called into question previous assumptions about the boundaries of Chinese national and ethnic identity The problem of identifying a single or definitive referent for the Chinese body is thornier than ever By facilitating fresh dialogue between fields as diverse as the history of science literary studies diaspora studies cultural anthropology and contemporary Chinese film and cultural studies *Embodied Modernities* addresses contemporary Chinese embodiments as they are represented textually and as part of everyday life practices The book is divided into two sections each with a dedicated introduction by the editors The first examines Thresholds of Modernity in chapters on Chinese body cultures in the late nineteenth and early twentieth centuries a period of intensive cultural political and social modernization that led to a series of radical transformations in how bodies were understood and represented The second section on Contemporary Embodiments explores body representations across

the People's Republic of China Taiwan and Hong Kong today Contributors Chris Berry Louise Edwards Maram Epstein Larissa Heinrich Olivia Khoo Fran Martin Jami Proctor Xu Tze lan D Sang Teri Silvio Mark Stevenson Cuncun Wu Angela Zito John Zou **Res: Anthropology and Aesthetics, 51** 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

Newsletter, East Asian Art and Archaeology, 1998 **Chinese Painting and Its Audiences** Craig Clunas, 2023-10-17 A history of the reception of Chinese painting from the sixteenth century to the present What is Chinese painting When did it begin And what are the different associations of this term in China and the West In Chinese Painting and Its Audiences which is based on the A W Mellon Lectures in the Fine Arts given at the National Gallery of Art leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser known pictures some of them discussed here in English for the first time to show how Chinese painting has been understood by a range of audiences over five centuries from the Ming Dynasty to today Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition Arguing that audiences within China were crucially important to the evolution of Chinese painting Clunas considers how Chinese artists have imagined the reception of their own work By examining paintings that depict people looking at paintings he introduces readers to ideal types of viewers the scholar the gentleman the merchant the nation and the people In discussing the changing audiences for Chinese art Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting Exploring the complex relationships between works of art and those who look at them Chinese Painting and Its Audiences sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC Please note All images in this ebook are presented in black and white and have been reduced in size *The Sage Handbook of Interpreting Chinese History* Kristin Stapleton, Xin Fan, Els van Dongen, 2026-01-10 The Sage Handbook of Interpreting Chinese History offers an in depth exploration of the evolution of historical narratives in China over the past century Bringing together some of the world's leading scholars this handbook provides both depth and breadth to our understanding of how Chinese leaders intellectuals and the public conceive of their place in the world It examines the dramatic shifts in historical interpretation documenting both the creative use and disastrous abuse of the Chinese past China's growing global influence has led to increased interest in its historical perspectives Understanding contemporary Chinese conceptions of international politics and intercultural relations requires a deep dive into how history is interpreted and taught in China This handbook aims to look under the hood at the motivations and methods behind historical storytelling the role of historical knowledge in social and political stability and the deployment of key terms and images in politics and social life The handbook is organized into

several key sections The first section provides an overview of key ideas such as the tributary system and constitutionalism alongside critical analyses of intellectual history and Sino foreign relations The subsequent sections delve into how history was written and historical narratives disseminated and deployed in four different eras of modern Chinese history the late Qing period the Republican era the Maoist era and the Reform era Each era is examined through the lens of official and popular history exploring the relationship between history and memory The final section introduces perspectives on historical narratives from Chinese border regions as well as Sinophone narratives produced outside the PRC state system highlighting the diversity of views on Chinese history The Sage Handbook of Interpreting Chinese History is an essential resource for scholars practitioners and students seeking to understand the complexities of historical interpretation in modern China It provides a comprehensive and nuanced exploration of the field equipping readers to engage with the theoretical and practical aspects of Chinese historical narratives Part I Overviews and Framing Chapters Part II History in the Late Qing Era Part III History in the Republican Era Part IV History in the Maoist Era Part V History in the Reform Era Part VI Border Histories

Brush & Shutter Jeffrey W. Cody, Frances Terpak, 2011 Accompanies an exhibition held at the J Paul Getty Museum 8 February 1 May 2011

Gendered Bodies Shuqin Cui, 2016 Gendered Bodies introduces readers to women's visual art in contemporary China by examining how the visual process of gendering reshapes understandings of historiography sexuality pain and space When artists take the body as the subject of female experience and the medium of aesthetic experiment they reveal a wealth of noncanonical approaches to art The insertion of women's narratives into Chinese art history rewrites a historiography that has denied legitimacy to the woman artist The gendering of sexuality reveals that the female body incites pleasure in women themselves reversing the dynamic from woman as desired object to woman as desiring subject The gendering of pain demonstrates that for those haunted by the sociopolitical past the body can articulate traumatic memories and psychological torment The gendering of space transforms the female body into an emblem of landscape devastation remaps ruin aesthetics and extends the politics of gender identity into cyberspace and virtual reality The work presents a critical review of women's art in contemporary China in relation to art traditions classical and contemporary Inscripting the female body into art generates not only visual experimentation but also interaction between local art cultural production and global perception While artists may seek inspiration and exhibition space abroad they often reject the Western label feminist artist An extensive analysis of artworks and artists both well and little known provides readers with discursively persuasive and visually provocative evidence Gendered Bodies follows an interdisciplinary approach that general readers as well as scholars will find inspired and inspiring [Asian Studies Newsletter](#), 1997

Some Assembly Required Calvin Chen, 2008 One linchpin of China's expansion has been township and village enterprises TVEs a vast group of firms with diverse modes of ownership and structure Based on the author's fieldwork in Zhejiang this book explores the emergence and success of rural enterprises This study also examines how ordinary rural residents have

made sense of and participated in the industrialization engulfing them in recent decades How much does TVE success depend on the ruthless exploitation of workers How did peasants turned workers develop such impressive skills so quickly To what extent do employees values affect the cohesion and operations of companies And how long can peasant workers sustain these efforts in the face of increasing market competition The author argues that the resilience of these factories has as much to do with how authority is defined and how people interact as it does with the ability to generate profits How social capital was deployed and replenished at critical moments was central to the eventual rise and consolidation of these enterprises as effective robust institutions Without mutual respect company leaders would have found it impossible to improve their firms productivity workplace stability and long term viability *Proving the Way* Mark McNally,2005

Kokugaku or nativism was an important intellectual movement from the 17th 19th century in Japan and its worldview remains influential McNally s primary goal is to restore historicity to the study of nativism by recognizing Atsutane s role in the creation and perpetuation of an enduring intellectual tradition **A Political Explanation of Economic Growth** Yongping Wu,2005 Before the late 1980s Taiwan s successful exporters were overwhelmingly small and medium sized enterprises SMEs What accounts for their success and their benign neglect by the state The author argues that it was an unintended consequence of the state s policy toward the private sector and its political strategies for managing societal forces **Identity Reflections** Brian Russell Dott,2004 Throughout history Mount Tai has been a magnet for both women and men from all classes emperors aristocrats officials literati and villagers This book examines the behavior of those who made the pilgrimage to Mount Tai and their interpretations of its sacrality and history as a means of better understanding their identities and mentalities *Love After the Tale of Genji* Charo B. D'Etcheverry,2007 Preliminary Material Lights Out in Heian The Woman s Court Theory and Practice The Tale of Sagoromo and Midranks Romance Family Substitutes in The Tale of Hamamatsu Nezame at Night and the Exile Plot Murasaki s Fan Fiction Plot Summaries Notes Works Cited Glossary Index Harvard East Asian Monographs *Discourses of Seduction* Hosea Hirata,2005 Why does literature s voice still seduce us into reading What is the relationship between ethics and history in the study of literature These essays on Kawabata Yasunari Murakami Haruki Karatani Kjin Furui Yoshikichi Mishima Yukio Oe Kenzaburo Natsume Soseki and Kobayashi Hideo visit the force of the scandalous to confront such questions **The Japanization of Modernity** Rebecca Suter,2008 Murakami Haruki is perhaps the best known and most widely translated Japanese author of his time Bringing a comparative perspective to the study of Murakami s fiction Suter complicates our understanding of the author s oeuvre and highlights his contributions not only as a popular writer but also as a cultural critic on both sides of the Pacific **Practices of the Sentimental Imagination** Jonathan E. Zwicker,2006 The history of the book in nineteenth century Japan follows an uneven course that resists the simple chronology often used to mark the divide between premodern and modern literary history By examining the obscured histories of publication circulation and reception of widely consumed literary works from

late Edo to the early Meiji period Jonathan Zwicker traces a genealogy of the literary field across a long nineteenth century one that stresses continuities between the generic conventions of early modern fiction and the modern novel In the literature of sentiment Zwicker locates a tear streaked lens through which to view literary practices and readerly expectations that evolved across the century Practices of the Sentimental Imagination emphasizes both qualitative and quantitative aspects of literary production and consumption balancing close readings of canonical and noncanonical texts sophisticated applications of critical theory and careful archival research into the holdings of nineteenth century lending libraries and private collections By exploring the relationships between and among Japanese literary works and texts from late imperial China Europe and America Zwicker also situates the Japanese novel within a larger literary history of the novel across the global nineteenth century

Uchida Hyakken Rachel DiNitto,2008 This title explores Hyakken s fiction and essays written during Japan s prewar years and investigates the intersection of his literature with the surroundings of the time

The Beauty and the Book Ellen Widmer,2006 This study of Chinese women in the book trade begins with three case studies each of which probes one facet of the relationship between women and fiction in the early 19th century Building on these studies the second half of the book focuses on the many sequels to the Dream of the Red Chamber and the significance of this novel for women

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