

Art In China 2 E Oxford History Of Art

Drawing on the British Museum's extensive collection, this book explores the traditional hierarchy of materials and techniques reaching back as far as the Han Dynasty in the third century BC. In the history and character of the works under scrutiny, this sumptuously illustrated book conveys an understanding of Chinese art in all its great variety.

The cave-temple complex popularly known as the Dunhuang caves is the world's largest extant repository of Tang Buddhist art. Among the best preserved of the Dunhuang caves is the Zhai Family Cave, built in 642. It is this remarkable cave-temple that forms the focus of Ning Qiang's cross-disciplinary exploration of the interrelationship of art, religion, and politics during the Tang. In his careful examination of the paintings and sculptures found there, the author combines the historical study of pictures with the pictorial study of history. By employing this two-fold approach, he is able to refer to textual evidence in interpreting the formal features of the cave-temple paintings and to employ visual details to fill in the historical gaps inevitably left by text-oriented scholars. The result is a comprehensive analysis of the visual culture of the period and a vivid description of social life in medieval China. and remained hidden until the early 1940s. Once exposed, the early artwork appeared fresh and colorful in comparison with other Tang paintings at Dunhuang. The relatively fine condition of the Zhai Family Cave is crucial to our understanding of the original pictorial program found there and offers a unique opportunity to investigate the visual details of the original paintings and sculptures in the cave. At the same time, the remaining traces of reconstruction and redecoration provide a new perspective on how, for over three centuries, a wealthy Chinese clan used its familial cave as a political showcase. *Art, Religion, and Politics in Medieval China: The Dunhuang Cave of the Zhai Family* is an in-depth study on the meaning and function of an exemplary Tang memorial cave and an important contribution to studies of Chinese religion, politics, sociology, literature, and folklore as well as to Chinese art history.

Thanks to Salem sea captains, Gilded Age millionaires, curators on horseback and missionaries gone native, North American museums now possess the greatest collections of Chinese art outside of East Asia itself. How did it happen? *The China Collectors* is the first full account of a century-long treasure hunt in China from the Opium Wars and the Boxer Rebellion to Mao Zedong's 1949 ascent. The principal gatherers are mostly little known and defy invention. They included "foreign devils" who braved desert sandstorms, bandits and local warlords in acquiring significant works. Adventurous curators like Langdon Warner, a forebear of Indiana Jones, argued that the caves of Dunhuang were already threatened by vandals, thereby justifying the removal of frescoes and sculptures. Other Americans include George Kates, an alumnus of Harvard, Oxford and Hollywood, who fell in love with Ming furniture. The Chinese were divided between dealers who profited from the artworks' removal, and scholars who sought to protect their country's patrimony. Duanfang, the greatest Chinese collector of his era, was beheaded in a coup and his splendid bronzes now adorn major museums. Others in this rich tapestry include Charles Lang Freer, an enlightened Detroit entrepreneur, two generations of Rockefellers, and Avery Brundage, the imperious Olympian, and Arthur Sackler, the grand acquirer. No less important are two museum directors, Cleveland's Sherman Lee and Kansas City's Laurence Sickman, who challenged the East Coast's hegemony. Shareen Blair Brysac and Karl E. Meyer even-handedly consider whether ancient treasures were looted or salvaged, and whether it was morally acceptable to spirit hitherto inaccessible objects westward, where they could be studied and preserved by trained museum personnel. And how should the US and Canada and their museums respond now that China has the means and will to reclaim its missing patrimony?

Presenting new studies on the chronology and iconography of Buddhist art during the Western Ch'in (385-431 A.D.) in northwest China, including Ping-ling ssu and Mai-chi shan, this book addresses issues of dating, textual sources, the five-Buddhas, and relation with Gandhara.

Komaroff (curator of Islamic Art, Los Angeles County Museum of Art) and Carboni (curator of Islamic Art, Metropolitan Museum of Art) produced this fine catalog to accompany a major show of Ilkhanid (as the Mongol dynasty was called after conversion to Islam) art exhibited at the authors' museums in New York and Los Angeles in 2002-2003. Most of the manuscripts, metalwork, textiles, ceramics, and other finely decorated objects were created in Iran. Many objects are also included from the Yuan Dynasty in China, during which the Mongols ruled. Eight full-length essays are built around the objects of the exhibition and other works, all depicted in color. The essays describe the history, culture, courtly life, artistic exchanges, religious art, arts of the book, and creation of a new visual language. Distributed by Yale U. Press. Annotation copyrighted by Book News, Inc., Portland, OR

His work fills in the hitherto unexplored social and economic contexts in which painters worked, revealing the details of how painters in China actually made their living from the sixteenth century onward. This book provides an in-depth and thematic analysis of socially engaged art in Mainland China, exploring its critical responses to and creative interventions in China's top-down, pro-urban, and profit-oriented socioeconomic transformations. It focuses on the socially conscious practices of eight art professionals who assume the role of artist, critic, curator, educator, cultural entrepreneur, and social activist, among others, as they strive to expose the injustice and inequality many Chinese people have suffered, raise public awareness of pressing social and environmental problems, and invent new ways and infrastructures to support various underprivileged social groups.

This book is the most comprehensive and authoritative reference ever published on the wide range of martial arts disciplines practiced in cultures around the world. • Includes the scholarship of 67 expert, international contributors • Presents 30 images of martial arts in practice • Offers bibliographic lists at the end of each section pointing to further reading in print and online • Includes a comprehensive index in each volume

Announcements for the following year included in some vols.

In *Art to Come* Terry Smith—who is widely recognized as one of the world's leading historians and theorists of contemporary art—traces the emergence of contemporary art and further develops his concept of contemporaneity. Smith shows that embracing contemporaneity as both a historical concept and a condition of the globalized world allows us to grasp how contemporary art exists in a fluid space of increasing interdependencies, multiple contemporaneous modernities, and persistent inequalities. Throughout these essays, Smith offers systematic proposals for writing contemporary art's histories while assessing how curators, critics, philosophers, artists, and art historians are currently doing so. Among other topics, Smith examines the intersection of architecture with other visual arts, Chinese art since the Cultural Revolution, how philosophers are theorizing concepts associated with the contemporary, Australian Indigenous art, and the current state of art history. *Art to Come* will be essential reading for artists, art students, curators, gallery workers, historians, critics, and theorists.

The *Oxford Handbook on Early China* brings 30 scholars together to cover early China from the Neolithic through Warring States periods (ca 5000-500BCE). The study is chronological and incorporates a multidisciplinary approach, covering topics from archaeology, anthropology, art history, architecture, music, and metallurgy, to literature, religion, paleography, cosmology, religion, prehistory, and history. Presents an overview of art in China from the Neolithic period to the 1990s

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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In the most comprehensive and authoritative source on this subject, *Comics Art in China* covers almost all comics art forms in mainland China, providing the history from the nineteenth century to the present as well as perspectives on both the industry and the art form. This volume encompasses political, social, and gag cartoons, lianhuanhua (picture books), comic books, humorous drawings, cartoon and humor periodicals, and donghua (animation) while exploring topics ranging from the earliest Western-influenced cartoons and the popular, often salacious, 1930s humor magazines to cartoons as wartime propaganda and comics art in the reform. Coupling a comprehensive review of secondary materials (histories, anthologies, biographies, memoirs, and more) in English and Chinese with the artists' actual works, the result spans more than two centuries of Chinese animation. Structured chronologically, the study begins with precursors in early China and proceeds through the Republican, wartime, Communist, and market economy periods. Based primarily on interviews senior scholar John A. Lent and Xu Ying conducted with over one hundred cartoonists, animators, and other comics art figures, *Comics Art in China* sheds light on tumult and triumphs. Meticulously, Lent and Xu describe the evolution of Chinese comics within a global context, probing the often-tense relationship between expression and government, as well as proving that art can be a powerful force for revolution. Indeed, the authors explore Chinese comics art as it continues to grow and adapt in the twenty-first century. Enhanced with over one hundred black-and-white and color illustrations, this book stands out as not only the first such survey in English, but perhaps the most complete one in any language.

The pulling out of the Trans-Pacific Partnership (TPP) by the US marks a new era for trade deals and potentially for intellectual property (IP). The TPP has evolved to become the Comprehensive and Progressive Agreement for TPP (CPTPP) with the remaining 11 members suspending some of its provisions, over half of which are IP-related. While the TPP excludes the two Asian giants – India and the People's Republic of China (PRC) – the ongoing Regional Comprehensive Economic Partnership (RCEP) negotiations include both of them. The first part of this edited collection sets out to re-examine some basic principles of trade negotiation, such as choosing the right representatives to negotiate and enhancing transparency as a cure to the public's distrust against trade talks; moreover, it analyses how CPTPP might impact on RCEP's IP chapter and examines the possible norm setters of Asian IP. It then focuses on the PRC's trade and IP strategy against the backdrop of the power games between the PRC, India and the US. The second part of the book reflects on issues related to investor–state dispute settlement and its relationship with IP, such as how to re-calibrate the balance in international investment arbitration, and whether compulsory license of IP constitutes expropriation in India, the PRC and select ASEAN countries. The third part of the book questions and strives to improve some of the proposed IP provisions of CPTPP and RCEP and to redefine some aspects of international IP norms, such as: pre-grant patent opposition and experimental use exception; patent term extension; patent linkage and data exclusivity for the pharmaceutical sector; plant variety protection; pre-established damages for copyright infringement; and the restructuring of copyright limitations in the public interest.

In October 1860, at the culmination of the Second Opium War, British and French troops looted and destroyed one of the most important palace complexes in imperial China—the Yuanmingyuan. Known in the West as the "Summer Palace," this site consisted of thousands of buildings housing a vast art collection. It is estimated that over a million objects may have been taken from the palaces in the Yuanmingyuan—and many of these are now scattered around the world, in private collections and public museums. With contributions from leading specialists, this is the first book to focus on the collecting and display of "Summer Palace" material over the past 150 years in museums in Britain and France. It examines the way museums placed their own cultural, political and aesthetic concerns upon Yuanmingyuan material, and how displays—especially those at the Royal Engineers Museum in Kent, the National Museum of Scotland and the Musée Chinois at the Château of Fontainebleau—tell us more about European representations and images of China, than they do about the Yuanmingyuan itself.

This book argues that the fundamental shift in Chinese Cinema away from Socialism and towards Post-Socialism can be located earlier than the emergence of the "Fifth Generation" in the mid-eighties when it is usually assumed to have occurred. By close analysis of films from the 1949-1976 Maoist era in comparison with 1976-81 films representing the Cultural Revolution, it demonstrates that the latter already breaks away from Socialism.

A history of the unlikely artistic encounters between America and China presents the account of a century-long treasure hunt in China from the Opium Wars and the Boxer Rebellion to Mao Zedong's 1949 ascent.

Following the tradition and style of the acclaimed *Index Islamicus*, the editors have created this new *Bibliography of Art and Architecture in the Islamic World*. The editors have

surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

Volume two of Marilyn Rhie's widely acclaimed and formative multi-volume work on Buddhist Art in China and Central Asia focuses on the art and the religious and historical background in the regions of South and North China (other than Kansu) and the sites of Tumshuk, Kucha and Karashahr in Central Asia from 316-439 A.D.

This volume of the Biographical Dictionary of Chinese Women completes the four-volume project and contains more than 400 biographies of women active in the Tang through Ming dynasties (618-1644). Many of the entries are the result of original research and provide the only substantial information on women available in English. Of note is the inclusion of a large number of women who reached positions of authority during this period as well as women artists and writers, especially poets, during this period of increased female literacy and more liberal social attitudes to women's cultural roles. Wherever possible, entries incorporate translations of poems and sometimes prose works so as to let the women speak for themselves. The book also includes a multitude of entertainers and actresses. The volume includes a Guide to Chinese Words Used, a Chronology of Dynasties and Major Rulers, a Finding List by Background or Fields of Endeavor, and a Glossary of Chinese Names. It will prove to be a useful tool for research and teaching.

This volume is a much-needed reference guide to the historical and cultural significance of Chinese toggles or zhuizi carved pieces of jade, ivory, bone, wood, shell and semi-precious stones used by the Chinese in ancient times as counterweights to secure personal effects like tobacco pipes and money pouches to their belts. Over time, toggles became treasured objects of identity and expression, believed to bring the bearer good luck, happiness, fertility, longevity and health. The book explains how toggles were used in daily and ceremonial life, and interprets the designs that are fundamental to understanding these artefacts. Accompanied by stunning photography and detailed descriptions, *Traditional Chinese Toggles: Counterweights and Charms* will be the definitive illustrative guide to this little-known Chinese art form.

The Art of Resistance surveys the lives of seven painters Ding Cong (1916-2009), Feng Zikai (1898-1975), Li Keran (1907-89), Li Kuchan (1898-1983), Huang Yongyu (b. 1924), Pan Tianshou (1897-1971), and Shi Lu (1919-82) during China's Cultural Revolution (1966-1976), a time when they were considered counterrevolutionary and were forbidden to paint. Drawing on interviews with the artists and their families and on materials collected during her visits to China, Shelley Drake Hawks examines their painting styles, political outlooks, and life experiences. These fiercely independent artists took advantage of moments of low surveillance to secretly paint by candlelight. In doing so, they created symbolically charged art that is open to multiple interpretations. The wit, courage, and compassion of these painters will inspire respect for the deep emotional and spiritual resonance of Chinese art.

Current Issues in Asian Tourism: Volume II draws together a collection of papers from *Current Issues in Asian Tourism (CIAT)*. CIAT was launched by the editors of *Current Issues in Tourism* in response to the growing number of papers about tourism in Asia received by the journal and the increasing number of authors from Asian countries. This volume focuses on three aspects of Asian tourism. Firstly, the section on marketing, consumption and demand for Asian tourism includes papers on mega events, creative experiences, World Heritage Sites and pollution. Secondly, a group of papers focus on sustainable Asian tourism destinations including papers on investment, climate change, energy and local food. Finally, there are two chapters on Asian tourism research methods including the use of photography and qualitative methods. The papers in this book were originally published in *Current Issues in Asian Tourism*.

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