

The Painter's Practice

HOW
ARTISTS
LIVED AND
WORKED IN
TRADITIONAL
CHINA

James Cahill



The Painters Practice How Artists Lived And Worked In Traditional China

Rosina Ehmann



The Painters Practice How Artists Lived And Worked In Traditional China:

The Painter's Practice James Cahill, 1994 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

Art Without Borders Ben-Ami Scharfstein, 2009-08-01 People all over the world make art and take pleasure in it and they have done so for millennia But acknowledging that art is a universal part of human experience leads us to some big questions Why does it exist Why do we enjoy it And how do the world's different art traditions relate to art and to each other *Art Without Borders* is an extraordinary exploration of those questions a profound and personal meditation on the human hunger for art and a dazzling synthesis of the whole range of inquiry into its significance Esteemed thinker Ben Ami Scharfstein's encyclopedic erudition is here brought to bear on the full breadth of the world of art He draws on neuroscience and psychology to understand the way we both perceive and conceive of art including its resistance to verbal exposition Through examples of work by Indian Chinese European African and Australian artists *Art Without Borders* probes the distinction between accepting a tradition and defying it through innovation which leads to a consideration of the notion of artistic genius Continuing in this comparative vein Scharfstein examines the mutual influence of European and non European artists Then through a comprehensive evaluation of the world's major art cultures he shows how all of these individual traditions are gradually but haltingly conjoining into a single current of universal art Finally he concludes by looking at the ways empathy and intuition can allow members of one culture to appreciate the art of another Lucid learned and incomparably rich in thought and detail *Art Without Borders* is a monumental accomplishment on par with the artistic achievements Scharfstein writes about so lovingly in its pages *The Figurative Works of Chen Hongshou (1599-1652)*

Tamara Heimarck Bentley, Hongshou Chen, 2012 Despite the importance of Chen Hongshou 1599-1652 as an artist and scholar of the late 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 In so doing Bentley sheds new light not only on Chen but also on an important cultural moment in the first half of the seventeenth century when Chinese scholar artists began to direct their work towards anonymous public markets

Appearance Politics Lex Lu, 2024-11-15 In *Appearance Politics* Lex Lu argues that crafting an appealing and powerful outward image has long been a critical political tool in China This strategy is evident in historical records imperial portraits physiognomic assessments photographs posters statues and digital images Using rare archival materials from Beijing Shanghai and Nanjing Lu explores how political figures designed their images and examines the shifting standards of male beauty that shaped their choices The book analyzes five case studies Ming Prince Zhu Di's usurpation the rise of Manchu masculinity and blended Han Manchu beauty standards under Emperor Yongzheng modern photography and Western beauty ideals in the early 20th century Sun Yat-sen's crafted image as the Republican founding

father and Mao Zedong's iconic visual legacy Through this empirical nuanced study Appearance Politics challenges stereotypical portrayals of Chinese male leadership in Western media and scholarship offering a richer understanding of appearance as a deliberate political strategy A World Art History and Its Objects David Carrier, 2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture A World Art History and Its Objects proposes the use of temporal narrative as a way to begin to understand a multicultural art history **Possessing the Past** Wen Fong, James C. Y. Watt, 1996 A major scholarly work published in conjunction with the exhibition titled Splendors of Imperial China Treasures from the National Palace Museum Taipei on display at the Metropolitan Museum of Art during 1996 and scheduled for several other American cities during 1996 1997 Written by scholars of both Chinese and Western cultural backgrounds and conceived as a cultural history the book synthesizes scholarship of the past three decades to present the historical and cultural significance of individual works of art and analyses of their aesthetic content as well as reevaluation of the cultural dynamics of Chinese history Includes some 600 illustrations 436 in color Annotation copyright by Book News Inc Portland OR

Martial Spectacles of the Ming Court David M. Robinson, 2020-10-26 Like most empires the Ming court sponsored grand displays of dynastic strength and military prowess Covering the first two centuries of the Ming dynasty 1368 1644 Martial Spectacles of the Ming Court explores how the royal hunt polo matches archery contests equestrian demonstrations and the imperial menagerie were represented in poetry prose and portraiture This study reveals that martial spectacles were highly charged sites of contestation where Ming emperors and senior court ministers staked claims about rulership ruler minister relations and the role of the military in the polity Simultaneously colorful entertainment prestigious social events and statements of power martial spectacles were intended to make manifest the ruler's personal generosity keen discernment and respect for family tradition They were however subject to competing interpretations that were often beyond the emperor's control or even knowledge By situating Ming martial spectacles in the wider context of Eurasia David Robinson brings to light the commensurability of the Ming court with both the Mongols and Manchus but more broadly with other early modern courts such as the Timurids the Mughals and the Ottomans *China* Robert B. Marks, 2011 This deeply informed and beautifully written book provides a comprehensive and comprehensible history of China from prehistory to the present Focusing on the interaction of humans and their environment Robert B Marks traces changes in the physical and

cultural world that is home to a quarter of humankind Through both word and image this work illuminates the chaos and paradox inherent in China s environmental narrative demonstrating how historically sustainable practices can in fact be profoundly ecologically unsound The author also reevaluates China s traditional he **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 Dimensions of Originality Katharine P Burnett, 2013-03-13 This book investigates the issue of conceptual originality in art criticism of the seventeenth century a period in which China dynamically reinvented itself In art criticism the term which was called upon to indicate conceptual originality more than any other was qi literally different but secondarily odd like a number and by extension the novel and extraordinary This work finds that originality expressed through visual difference was a paradigmatic concern of both artists and critics Burnett speculates on why many have dismissed originality as a possible traditional Chinese value and the ramifications this has had on art historical understanding She further demonstrates that a study of individual key terms can reveal social and cultural values and provides a linear history of the increase in critical use of qi as originality from the fifth through the seventeenth centuries exploring what originality looks like in artworks by members of the gentry elite and commoner classes and explains how the value lost its luster at the end of the seventeenth century

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