

TWENTIETH-CENTURY CHINESE ART
IN THE CONTEXT OF CULTURE

Photoreal Aesthetics

WANG YICHUAN

Chinese Visual Culture Book Series

Rhetorical Aesthetics Twentieth Century Chinese Context

Leo Tak-hung Chan



Rhetorical Aesthetics Twentieth Century Chinese Context:

Twentieth-Century Literary Encounters in China Jeffrey Mather, 2019-10-10 From the travel writing of the eccentric plant collector and Reginald Farrer to Emily Hahn's insider depictions of bohemian life in semi colonial Shanghai to Ezra Pound's mediated journeys to Southwest China via the explorer Joseph Rock Anglo American representations of China during the first half of the twentieth century were often unconventional in terms of style form and content By examining a range of texts that were written in the flux of travel including poems novels autobiographies this study argues that the tumultuous social and political context of China's Republican Period 1912-49 was a key setting for conceptualizing cultural modernity in global and transnational terms In contrast with accounts that examine China's influence on Western modernism through language translation and discourse the book recovers a materialist engagement with landscapes objects and things as transcribed through travel ethnographic encounter and embodied experience The book is organized by three themes which suggest formal strategies through which notions cultural modernity were explored or contested borderlands cosmopolitan performances and mobile poetics As it draws from archival sources in order to develop these themes this study offers a place based historical perspective on China's changing status in Western literary cultures **Total Modernity and the**

Avant-Garde in Twentieth-Century Chinese Art Minglu Gao, 2011-04-29 A groundbreaking book that describes a distinctively Chinese avant gardism and a modernity that unifies art politics and social life To the extent that Chinese contemporary art has become a global phenomenon it is largely through the groundbreaking exhibitions curated by Gao Minglu China Avant Garde Beijing 1989 Inside Out New Chinese Art Asia Society New York 1998 and The Wall Reshaping Contemporary Chinese Art Albright Knox Art Gallery 2005 among them As the first Chinese writer to articulate a distinctively Chinese avant gardism and modernity one not defined by Western chronology or formalism Gao Minglu is largely responsible for the visibility of Chinese art in the global art scene today Contemporary Chinese artists tend to navigate between extremes either embracing or rejecting a rich classical tradition Indeed for Chinese artists the term modernity refers not to a new epoch or aesthetic but to a new nation modernity inextricably connects politics to art It is this notion of total modernity that forms the foundation of the Chinese avant garde aesthetic and of this book Gao examines the many ways Chinese artists engaged with this intrinsic total modernity including the 85 Movement political pop cynical realism apartment art maximalism and the museum age encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant garde He vividly describes the Chinese avant garde's embrace of a modernity that unifies politics aesthetics and social life blurring the boundaries between abstraction conception and representation Lavishly illustrated with color images throughout this book will be a touchstone for all considerations of Chinese contemporary art

Art History, Narratology, and Twentieth-Century Chinese Art Lian Duan, 2023-07-28 This study constructs a framework of

narratology for art history and rewrites the development of twentieth century Chinese art from a narratological perspective Theoretically and methodologically oriented this is a self reflective meta art history studying the art historical narratives while narrating the story of modern and contemporary Chinese art Thus this book explores the three layers of narrative within the narratological framework the first hand fabula the secondary narration and the tertiary narrativization With this tertiary narrativization the reader author presents three types of narrative the grand narrative of the central thesis of this book the middle range narrative of the chapter theses and case analyses supporting these theses The focus of this tertiary narrativization is the interaction between Western influence on Chinese art and the Chinese response to this influence The central thesis is that this interaction conditioned and shaped the development of Chinese art at every historical turning point in the twentieth century The book will be of interest to scholars working in art history critical theory Chinese studies and cultural studies

The Literary Field of Twentieth Century China Michel Hockx, 2019-05-08 At least since the late nineteenth century onwards Chinese literature as a form of cultural production has been taking place within a specific social space including writers critics journalists editors publishers printers and booksellers Focusing on people as well as on texts and looking at what writers did as well as at what they wrote the essays in this volume draw a vivid and variegated picture of Chinese literary life throughout the modern period The book treats differences between periods but also traces the continuities that have characterised modern Chinese literary practice and its discourses from the beginning to the present including ties of allegiance utilisation of the people and appropriation of the west The book places modern Chinese literature firmly within its socio historical context thereby increasing the reader's awareness of the hidden assumptions behind literary production In doing so it opens new perspectives on Chinese culture as a whole and on literature as a cosmopolitan concept

Women's Literary Feminism in Twentieth-Century China A. Dooling, 2005-02-18 This is a critical inquiry into the connections between emergent feminist ideologies in China and the production of modern women's writing from the demise of the last imperial dynasty to the founding of the PRC It accentuates both well known and under represented literary voices who intervened in the gender debates of their generation as well as contextualises the strategies used in imagining alternative stories of female experience and potential It asks two questions first how did the advent of enlightened views of gender relations and sexuality influence literary practices of new women in terms of narrative forms and strategies readership and publication venues Second how do these representations attest to the way these female intellectuals engaged and expanded social and political concerns from the personal to the national

Twentieth-Century Chinese Translation Theory Leo Tak-hung Chan, 2004-05-28 Past attempts at writing a history of Chinese translation theory have been bedeviled by a chronological approach which often forces the writer to provide no more than a list of important theories and theorists over the centuries Or they have stretched out to almost every aspect related to translation in China so that the historical political backdrop that had an influence on translation theorizing turns out to be more important than the theories

themselves In the present book the author hopes to devote exclusive attention to the ideas themselves The approach adopted centers around eight key issues that engaged the attention of theorists through the course of the twentieth century in the hope that a historical account will be presented that is not time bound On the basis of 38 articles translated into English by teachers and scholars of translation the author has written four essays discussing the Chinese characteristics of this body of theory Separately they focus on the impressionistic the modern the postcolonial and the poststructuralist approaches deployed by leading Chinese theorists from 1901 to 1998 It is hoped that publication of this book will make possible cross cultural dialogue with translation academics in the West although the general reader will find much firsthand information on Chinese thinking about translation

China's Literary and Cultural Scenes at the Turn of the 21st Century Jie Lu, 2013-10-18 China's literary and cultural production at the turn of the twenty first century is marked by heterogeneity plurality and diversity Given its complexity the literary cultural production of this period perhaps can be understood most productively as a response to a global modernity that has touched and transformed all aspects of contemporary Chinese reality The eleven essays in this book offer an introduction to some of the most important works published at the turn of the twenty first century In combining textual analysis of specific works with theoretical insights and in locating the texts in their sociocultural and socioeconomic contexts the essays explore key theoretical issues and intellectual concerns of the time They collectively draw a broad contour of new developments major trends and radical changes capturing the intellectual and cultural Zeitgeist of the age All in all these essays offer new theoretical approaches to and critical perspectives on contemporary Chinese literature and culture

Essentials of Chinese Literature and Art Criticism Volume I Xu Yuechun, Wang Ning, 2024-11-21 This book offers a detailed analysis of China's original view of literature and art theory and critical practice from the ancient to the modern period providing views on dancing image making the circulation of artifacts critical theory creative writing art design aesthetic cyber arts photography etc This book makes visible the traditional Chinese ideas philosophy and practices on literature and art in the world and contributes to the diversity of current international literary and art studies All 15 chapters are translations of selected high quality original theoretical contributions on Chinese literary and art theory published in prestigious peer reviewed Chinese journals whose authors are established scholars in Chinese academia

Literary Authority and the Modern Chinese Writer Wendy Larson, 1991 Throughout the twentieth century Chinese writers have confronted the problem of creating a new literary tradition that both maintains the culturally unique aspects of a rich heritage and succeeds in promoting a new modernity In the first book length treatment of the topic Wendy Larson examines the contradictory forms of authority at work in the autobiographical texts of modern Chinese writers and scholars and the way these conflicts helped to shape and determine the manner in which writers viewed themselves their texts and their work Larson focuses on the most famous writers associated with the May Fourth Movement a group most active in the 1920s and 1930s and their fundamental ambivalence about writing She analyzes how

their writing paradoxically characterized textual labor as passive negative and inferior to material labor and the more physical political work of social progress and she describes the ways they used textual means to devalue literary labor The impact of China's increasing contact with the West particularly the ways in which Western notions of individualism and democracy influenced Chinese ideologies of self and work is considered Larson also studies the changes in China's social structure notably those linked to the abolition in 1905 of the educational exam system which subsequently broke the link between the mastery of certain texts and the attainment of political power further denigrating the cultural role of the writer

Architecture and the Landscape of Modernity in China before 1949 Edward Denison, 2017-02-17 This book explores China's encounter with architecture and modernity in the tumultuous epoch before Communism an encounter that was mediated not by a singular notion of modernism emanating from the west but that was uniquely multifarious deriving from a variety of sources both from the west and importantly from the east The heterogeneous origins of modernity in China are what make its experience distinctive and its architectural encounters exceptional These experiences are investigated through a re-evaluation of established knowledge of the subject within the wider landscape of modern art practices in China The study draws on original archival and photographic material from different artistic genres and architecturally concentrates on China's engagement with the west through the treaty ports and leased territories the emergence of architecture as a profession in China and Japan's omnipresence not least in Manchuria which reached its apogee in the puppet state of Manchukuo The study's geographically temporally and architecturally inclusive approach framed by the concept of multiple modernities questions the application of conventional theories of modernity or post colonialism to the Chinese situation By challenging conventional modernist historiography that has marginalised the experiences of the west's other for much of the last century this book proposes different ways of grappling with and comprehending the distinction and complexity of China's experiences and its encounter with architectural modernity

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