

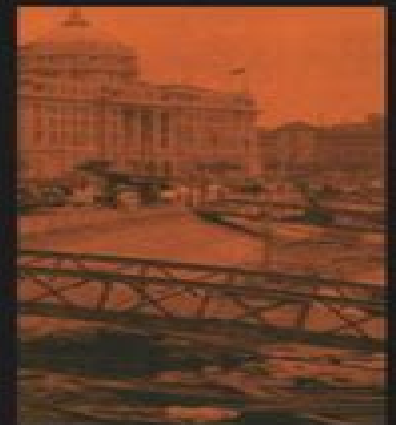
# SHANGHAI

LEO  
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THE FLOWERING OF  
A NEW URBAN  
CULTURE IN CHINA  
1930-1945

Z&EDOM



# Shanghai Modern 19191945

**Jin-Ying Zhang**



## **Shanghai Modern 1919-1945:**

The Art of Modern China Julia F. Andrews, Kuiyi Shen, 2012-09-24 In the early twenty first century China occupies a place on center stage in the international art world But what does it mean to be a Chinese artist in the modern age This first comprehensive study of modern Chinese art history traces its evolution chronologically and thematically from the Age of Imperialism to the present day Julia Andrews and Kuiyi Shen pay particular attention to the dynamic tension between modernity and tradition as well as the interplay of global cosmopolitanism and cultural nationalism This lively accessible and beautifully illustrated text will serve and enlighten scholars students collectors and anyone with an interest in Asian art and artists

**Modern Chinese Religion II: 1850 - 2015 (2 vols.)**, 2015-10-20 The last of four two volume sets on the key periods of paradigm shift in Chinese religious and cultural history this book examines the transformation of values in China since 1850 in the secular realms of economics science medicine aesthetics media and gender and in each of the major religions Confucianism Buddhism Daoism Christianity as well as in Marxist discourse The nation and science are the values invoked most frequently with the market and democracy a distant second As in previous periods of fundamental change in Chinese history rationalization and secularization have played central roles but interiorization nearly disappears as a driving force Also in continuity with the past the state insists on an exclusive right to define and adjudicate orthodoxy Contributors include Daniel H Bays S bastien Billioud Adam Yuet Chau Na Chen Philip Clart Walter B Davis Arif Dirlik Thomas David DuBois Lizhu Fan David Faure Melissa Wei Tsing Inouye Ji Zhe Xiaofei Kang Eric I Karchmer Andr Lalibert Angela Ki Che Leung Xun Liu Richard Madsen David Ownby Ellen Oxfeld Volker Scheid Grace Yen Shen Michael Szonyi Wang Chien ch uan Xue Yu

**The Golden Key: Modern Women Artists and Gender Negotiations in Republican China (1911-1949)** Amanda Wangwright, 2021-08-16 The first monograph devoted to women artists of the Republican period The Golden Key recovers the history of a groundbreaking yet forgotten force in China s modern art world Through its detailed examination of the lives and careers of six female artists Guan Zilan Qiu Ti Pan Yuliang Fang Junbi Yu Feng and Liang Baibo this book argues that women were central to the emergence of modernist art in early twentieth century China and to the nation s larger modernization project Amanda S Wangwright s analysis of a wealth of primary sources demonstrates how these women constructed public personas negotiated space within art societies applied feminist thought to their artistic praxis and surmounted obstacles to their careers wielding art as the golden key to professional advancement and gender equality

Modern Art for a Modern China Yiyan Wang, 2020-11-10 How did art reform fit into the many initiatives for social and cultural change that contributed to the New Cultural Movement that transformed the Chinese cultural landscape during the Republican period Modern art for a modern China was the rallying cry of Chinese intellectuals many of whom were artists critics writers poets and educators Wang describes how these groups discussed and implanted changes in China s conception and practice of art She demonstrates how art reforms fit into the many initiatives for social and cultural change that

contributed to the New Cultural Movement that transformed the Chinese cultural landscape during the Republican period In doing so she analyses two key areas in the intellectual history of Republican China China s art reform in the early decades of the twentieth century and the connection and intersection between colonialism nationalism and cosmopolitanism including their direct impact on the development of art and art practice in China Modern Art for a Modern China is an invaluable resource for scholars and students of China s twentieth century intellectual history and art history *The Making of a Modern Art World* Pedit Pui Chan, 2017-03-06 *The Making of A Modern Art World* explores the artistic institutions and discursive practices prevailing in Republican Shanghai aiming to reconstruct the operational logic and the stratified hierarchy of Shanghai s art world Using guohua as the point of entry this book interrogates the discourse both of guohua itself and the wider discourse of Chinese modernism in the visual arts In the light of the sociological definition of art world this book contextualizes guohua through focusing on the modes of production and consumption of painting in Shanghai examining newly adopted modern artistic practices namely art associations periodicals art colleges exhibitions and the art market 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 *Revolutionary Nativism* Maggie Clinton, 2017-03-02 In *Revolutionary Nativism* Maggie Clinton traces the history and cultural politics of fascist organizations that operated under the umbrella of the Chinese Nationalist Party GMD during the 1920s and 1930s Clinton argues that fascism was not imported to China from Europe or Japan rather it emerged from the charged social conditions that prevailed in the country s southern and coastal regions during the interwar period These fascist groups were led by young militants who believed that reviving China s Confucian national spirit could foster the discipline and social cohesion necessary to

defend China against imperialism and Communism and to develop formidable industrial and military capacities thereby securing national strength in a competitive international arena Fascists within the GMD deployed modernist aesthetics in their literature and art while justifying their anti Communist violence with nativist discourse Showing how the GMD s fascist factions popularized a virulently nationalist rhetoric that linked Confucianism with a specific path of industrial development Clinton sheds new light on the complex dynamics of Chinese nationalism and modernity **Friendship in Art** Claire Roberts,2010-06-01 This book documents in letters photos and paintings a special friendship between two highly creative individuals who helped shape Chinese culture in the twentieth century the revered traditional painter Huang Binhong 1865 1955 and the young cosmopolitan critic and translator Fou Lei 1908 66 As one of China s oldest and most distinguished artists in the 1940s and 1950s Huang Binhong was committed to artistic continuity and reinvigoration of brush and ink painting Fou Lei was a child of the New Culture Movement which repudiated many literati traditions but reached out to Huang Binhong to discuss the possibilities for contemporary Chinese art amid the tides of war and Communist dictates of socialist realism as the guiding priority for cultural workers Both were cultural mediators and translators of ideas and cultural expressions Both had deep appreciation of the common origins of calligraphy and painting rendering complex feelings with brush and ink Their intimate artistic conversations over more than a decade depict their alienation and uncertainty amid China s turbulent cultural politics **Print, Profit, and Perception** Pei-yin Lin, Weipin Tsai,2014-02-06 Print Profit and Perception examines the dynamic cross cultural exchanges occurring in China and Taiwan from the first Sino Japanese War to the mid twentieth century Drawing examples from various genres this interdisciplinary volume presents nine empirically grounded case studies on the growth in the production dissemination and consumption of texts which lay behind a dramatic expansion of knowledge The chapters collectively address the co existence of globalization and localization processes in the period By taking into account intra Asian cultural encounters and tracing the multiple competing forces encountered by many this book offers a fresh and compelling take on how individuals and social groups participated in transnational conceptual flows Contributors include Paul Bailey Che chia Chang Elizabeth Emrich Tze ki Hon Max K W Huang Mei e Huang Mike Shi chi Lan Pei yin Lin and Weipin Tsai **Art and Modernism in Socialist China** Shuyu Kong, Julia F. Andrews, Shengtian Zheng,2024-06-06 This edited volume will be the first book examining the art history of China s socialist period from the perspective of modernism modernity and global interactions The majority of chapters are based on newly available archival materials and fresh critical frameworks concepts By shifting the frame of interpretation from socialist realism to socialist modernity this study reveals the plurality of the historical process of developing modernity in China the autonomy of artistic agency and the complexity of an art world conditioned yet not completely confined by its surrounding political and ideological apparatus The unexpected global exchanges examined by many of the authors in this study and the divergent approaches topics and genres they present add new sources and insights to this research field

revealing an art history that is heterogeneous pluralistic and multi layered The book will be of interest to scholars working in art history art and politics and Chinese studies **Chiang Yee and His Circle** Paul Bevan, Anne Witchard, Da

Zheng, 2022-04-13 This book *Chiang Yee and His Circle Chinese Artistic and Intellectual Life in Britain 1930-1950* celebrates the life and work of Chiang Yee 1903-1977 a Chinese writer poet and painter who made his home in London England during the 1930s and 1940s It examines Chiang's relationship with his circle of friends and colleagues in the English capital and assesses the work he produced during his sojourn there This edited volume with contributions from eleven distinguished scholars tells a story of a Chinese intellectual community in London that up to now has been largely overlooked It portrays a dynamic picture of the London based migr life during the years that led up to the war and during the conflict that was the catalyst for many of them moving on In addition the book broadens our understanding of cultural interactions between China and the West in Hampstead one of the most vibrant artistic communities in London The collected essays convey a striking portrait of a community of Chinese intellectuals in England during World War II and how it interacted with cultural elites in London and elsewhere both as artists and as anti fascist activists As a whole the volume makes significant points about how people claim status as authentic interpreters of a cultural tradition a process that can pit friends against each other Kristin Stapleton The University at Buffalo SUNY In this delightful collection of essays a team of experts in literature history and the arts bring to light a world of literary interconnectedness and wartime collaboration seldom explored in scholarship The perfect resource for anyone who values the humanistic common ground between the East and the West Jenny H Day

Skidmore College **The Age of Openness** Frank Dikotter, 2008-07-01 The era between empire and communism is routinely portrayed as a catastrophic interlude in China's modern history but this engagingly written book shows instead that the first half of the twentieth century witnessed a qualitatively unprecedented trend towards openness Frank Dikotter argues that the years from 1900 to 1949 were characterised at all levels of society by engagement with the world and that the pursuit of openness was particularly evident in four areas in governance and the advance of the rule of law and of newly acquired liberties in freedom of movement in and out of the country in open minds thriving on ideas from the humanities and sciences and in open markets and sustained growth in the economy Freedom of association freedom to travel freedom of religion freedom to trade and relative freedom of speech wrought profound changes in the texture of everyday life While globalisation itself was a vector of cultural diversification pre-existing constellations of ideas practices and institutions did not simply vanish on contact with the rest of the world but on the contrary expanded even further just as much as local industries diversified thanks to their inclusion into a much larger global market Arguably the country was at its most diverse in its entire history on the eve of World War II in terms of politics society culture and the economy Accessible to general readers while providing an integration of ideas that will be valuable for specialists this book presents a fresh way of approaching the history of modern China *The Cambridge Companion to Modern Chinese Culture* Kam Louie, 2008-06-05

A wide ranging and accessibly written guide to the key aspects of elite and popular culture in contemporary China **Art School** Steven Henry Madoff, 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world The last explosive change in art education came nearly a century ago when the German Bauhaus was formed Today dramatic changes in the art world its increasing professionalization the pervasive power of the art market and fundamental shifts in art making itself in our post Duchampian era combined with a revolution in information technology raise fundamental questions about the education of today's artists *Art School Propositions for the 21st Century* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic practical ethical and philosophical terms The essays in the book range over continents histories traditions experiments and fantasies of education Accompanying the essays are conversations with such prominent artist educators as John Baldessari Michael Craig Martin Hans Haacke and Marina Abramovic as well as questionnaire responses from a dozen important artists among them Mike Kelley Ann Hamilton Guillermo Kuitca and Shirin Neshat about their own experiences as students A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls And throughout the volume attention is paid to new initiatives and proposals about what an art school can and should be in the twenty first century and what it shouldn't be No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures challenges risks and opportunities for artists and art educators in the years ahead Contributors Marina Abramovic Dennis Adams John Baldessari Ute Meta Bauer Daniel Birnbaum Saskia Bos Tania Bruguera Luis Camnitzer Michael Craig Martin Thierry de Duve Clémentine Deliss Charles Esche Liam Gillick Boris Groys Hans Haacke Ann Lauterbach Ken Lum Steven Henry Madoff Brendan D Moran Ernesto Pujol Rags Media Collective Charles Renfro Jeffrey T Schnapp Michael Shanks Robert Storr Anton Vidokle *Drawing from Life* Christine I. Ho, 2020-02-11 *Drawing from Life* explores revolutionary drawing and sketching in the early People's Republic of China 1949-1965 in order to discover how artists created a national form of socialist realism Tracing the development of seminal works by the major painters Xu Beihong Wang Shikuo Li Keran Li Xiongcai Dong Xiwen and Fu Baoshi author Christine I Ho reconstructs how artists grappled with the representational politics of a nascent socialist art The divergent approaches styles and genres presented in this study reveal an art world that is both heterogeneous and cosmopolitan Through a history of artistic practices in pursuit of Maoist cultural ambitions to forge new registers of experience new structures of feeling and new aesthetic communities this original book argues that socialist Chinese art presents a critical alternative vision for global modernism *Anxiety Aesthetics* Jennifer Dorothy Lee, 2024-02-06 *Anxiety Aesthetics* is the first book to consider a prehistory of contemporaneity in China through the emergent creative practices in the aftermath of the Mao era Arguing that socialist residues underwrite contemporary Chinese art complicating its theorization through Maoism

Jennifer Dorothy Lee traces a selection of historical events and controversies in late 1970s and early 1980s Beijing Lee offers a fresh critical frame for doing symptomatic readings of protest ephemera and artistic interventions in the Beijing Spring social movement of 1978 80 while exploring the rhetoric of heated debates waged in institutional contexts prior to the 85 New Wave Lee demonstrates how socialist aesthetic theories and structures continued to shape young artists engagement with both space and selfhood and occupied the minds of figures looking to reform the nation In magnifying this fleeting moment Lee provides a new historical foundation for the unprecedented global exposure of contemporary Chinese art today

Twentieth Century Colonialism and China Bryna Goodman,David Goodman,2012-07-26 Colonialism in China was a piecemeal agglomeration that achieved its greatest extent in the first half of the twentieth century the last edifices falling at the close of the century The diversity of these colonial arrangements across China s landscape defies systematic characterization This book investigates the complexities and subtleties of colonialism in China during the first half of the twentieth century In particular the contributors examine the interaction between localities and forces of globalization that shaped the particular colonial experiences characterizing much of China s experience at this time In the process it is clear that an emphasis on interaction synergy and hybridity can add much to an understanding of colonialism in Twentieth Century China based on the simple binaries of colonizer and colonized of aggressor and victim and of a one way transfer of knowledge and social understanding To provide some kind of order to the analysis the chapters in this volume deal in separate sections with colonial institutions of hybridity colonialism in specific settings the social biopolitics of colonialism colonial governance and Chinese networks in colonial environments Bringing together an international team of experts Twentieth Century Colonialism and China is an essential resource for students and scholars of modern Chinese history and colonialism and imperialism

**Chinatowns in a Transnational World** Vanessa Künnemann,Ruth Mayer,2012-03-22 This book explores the history the reality and the complex fantasy of American and European Chinatowns and traces the patterns of transnational travel and traffic between China South East Asia Europe and the United States which informed the development of these urban sites Despite obvious structural or architectural similarities and overlaps Chinatowns differ markedly depending on their location European versions of Chinatowns can certainly not be considered mere replications of the American model Paying close attention to regional specificities and overarching similarities Chinatowns thus discloses the important European backdrop to a phenomenon commonly associated with North America It starts from the assumption that the historical and modern Chinatown needs to be seen as complicatedly involved in a web of cultural memory public and private narratives ideologies and political imperatives Most of the contributors to this volume have multidisciplinary and multilingual backgrounds and are familiar with several different instances of the Chinese diasporic experience With its triangular approach to the developments between China and the urban Chinese diasporas of North America and Europe Chinatowns reveals connections and interlinkages which have not been addressed before

*Photography in China* Oliver



Moore,2021-12-24 Emphasizing the medium's reception among several Chinese constituencies this book explores photography's impact within new discourses on science as well as its effects in social life visual modernity and the media during China's transition from imperial to republican government General knowledge and academic teaching of early modern Chinese visual culture stops short of fitting photography into the larger context of visual practices and theories This study redraws the boundaries by making photography the central concern within changing priorities of visual representation and its functions during a period of major cultural and political change No other study draws on such intimate familiarity with the early glamour of photography as science commerce and communication in the various local conditions of China's cities and towns Joining a body of critical writing that examines photography's histories outside the familiar confines of the West this book looks beyond the tourist and imperialist gazes of photographer adventurers from the Western powers and Japan It defines instead the Chinese priorities of photographic vision that are abundantly evident in surviving photographs as well as in records as various as technical manuals and personal inscriptions Local practices and local knowledge are the keys to explain the highly successful indigenization of a medium as globalizing as photography with reference to Chinese society's own terms and practices This book will be of particular interest to scholars in art and visual culture the history of photography and Asian art

*The Reception of Chinese Art Across Cultures* Michelle Ying Ling Huang,2014-10-02 The Reception of Chinese Art Across Cultures is a collection of essays examining the ways in which Chinese art has been circulated collected exhibited and perceived in Japan Europe and America from the fourteenth century to the twenty first Scholars and curators from East Asia Europe and North America jointly present cutting edge research on cultural integration and aesthetic hybridisation in relation to the collecting display making and interpretation of Chinese art and material culture Stimulating examples within this volume emphasise the Western understanding of Chinese pictorial art while addressing issues concerning the consumption of Chinese art and Chinese inspired artistic productions from early times to the contemporary period the roles of collector curator museum and auction house in shaping the taste meaning and conception of art and the art and cultural identity of the Chinese diaspora in a global context This book espouses a multiplicity of aesthetic philosophical socio cultural economic and political perspectives and encourages academics students art and museum practitioners to re think their encounters with the objects practices people and institutions surrounding the study of Chinese art and culture in the past and the present

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