



RENT COLLECTION COURTYARD

Sculptures of Oppression and Revolt

Rent Collection Courtyard Sculptures Of

James Meyer



Rent Collection Courtyard Sculptures Of:

Rent Collection Courtyard Foreign Languages Press (Beijing), 1968 Exhibition of life size clay figures at the former rent collection courtyard of Liu Wen tsai Tayi County Szechuan Province China **Rent Collection Courtyard**, 1970 **Rent Collection Courtyard**, 1967 Art in Turmoil Richard King, Sheng Tian Zheng, Scott Watson, 2010-01-01 Forty years after China's tumultuous Cultural Revolution this book revisits the visual and performing arts of the period the paintings propaganda posters political cartoons sculpture folk arts private sketchbooks opera and ballet and examines what these vibrant militant often gaudy images meant to artists their patrons and their audiences at the time and what they mean now both in their original forms and as revolutionary icons reworked for a new market oriented age Chapters by scholars of Chinese history and art and by artists whose careers were shaped by the Cultural Revolution offer new insights into works that have transcended their times Rent Collection Courtyard, 1967 Put on permanent display in autumn 1965 in the former manor house of Liu Wen tsai of Tayi County in Szechuan **The Stranger and the Chinese Moral Imagination** Haiyan Lee, 2014-11-12 In the last two decades China has become a dramatically more urban society and hundreds of millions of people have changed residence in the process Family and communal bonds have been broken in a country once known as a society of kith and kin There has been a pervasive sense of moral crisis in contemporary China and the new market economy doesn't seem to offer any solutions This book investigates how the Chinese have coped with the condition of modernity in which strangers are routinely thrust together Haiyan Lee dismisses the easy answers claiming that this moral crisis is merely smoke and mirrors conjured up by paternalistic overwrought leaders and scholars or that it can be simply chalked up to the topsy turvy of a market economy on steroids Rather Lee argues that the perception of crisis is itself symptomatic of a deeper problem that has roots in both the Confucian tradition of kinship and the modern state management of stranger sociality This ambitious work is the first to investigate the figure of the stranger foreigner peasant migrant bourgeois intellectual class enemy unattached woman animal across literature film television and museum culture Lee's aim is to show that hope lies with a robust civil society in which literature and the arts play a key role in sharpening the moral faculties and apprenticing readers in the art of living with strangers In so doing she makes a historical comparative and theoretically informed contribution to the on going conversation on China's uncivil society **Postwar Revisited** Okwui Enwezor, Atreyee Gupta, 2025-03-28 Okwui Enwezor's 2016 exhibition Postwar Art between the Pacific and the Atlantic 1945-1965 redefined the history of art produced in those two decades Nearly a decade later Postwar Revisited returns to these debates to present an image of a historical period in which Western conceptions of art aesthetics and philosophy are all thrown into intense flux after Auschwitz and Hiroshima while the cultural energies of decolonization generate myriad artistic and intellectual practices across the globe which re-engage the connections of art to life itself Focusing on modernist artists artist collectives and architects central to dissonant regional traditions as well as influential exhibitions and patronage systems the

contributors produce a new understanding of emergent postwar global art Provoking new ways of thinking engaging and narrating art history Postwar Revisited is essential reading for those interested in debates on global art history and global modernism the intersections between art and decolonization the cultural aspects of the Cold War and the Non Aligned Movement and modern and contemporary art more generally Contributors Iftikhar Dadi Okwui Enwezor Patrick Flores Hal Foster Boris Groys Atreyee Gupta Elizabeth Harney Jennifer Josten Vivian Li Tara McDowell Alexandra Munroe Nada Shabout Terry Smith Jenni Sorkin Ming Tiampo

The Book of Politics Michael Dutton,2024-07-05 In The Book of Politics Michael Dutton offers an affective theorization of the political and a political theorization of affect Drawing on Western and Chinese social theory and practice Dutton rethinks Carl Schmitt s insistence that the political can be thought of only within the antagonistic pairing of friend and enemy Dutton shows how the power of the friend enemy binary must be understood by conceptualizing the political as the channeling harnessing and transforming of affective energy flows in relation to that binary Given this affective nature of politics Dutton contends that to rethink the political means moving away from a political science toward an art of the political Such an art highlights fluidity and pulls away from Eurocentric political theory requiring a conceptualization of the political as global He juxtaposes ancient Chinese cosmology medicine and Maoism against the monuments of early capitalist modernity such as the Crystal Palace and the Eiffel Tower to highlight the differences in political investments and intensities From the Chinese revolution to the global rise of right wing movements Dutton rethinks politics in the contemporary world

The Art of Return James Meyer,2019-09-11 More than any other decade the sixties capture our collective cultural imagination And while many Americans can immediately imagine the sound of Martin Luther King Jr declaring I have a dream or envision hippies placing flowers in gun barrels the revolutionary sixties resonates around the world China s communist government inaugurated a new cultural era African nations won independence from colonial rule and students across Europe took to the streets calling for an end to capitalism imperialism and the Vietnam War In this innovative work James Meyer turns to art criticism theory memoir and fiction to examine the fascination with the long sixties and contemporary expressions of these cultural memories across the globe Meyer draws on a diverse range of cultural objects that reimagine this revolutionary era stretching from the 1950s to the 1970s including reenactments of civil rights antiwar and feminist marches paintings sculptures photographs novels and films Many of these works were created by artists and writers born during the long Sixties who were driven to understand a monumental era that they missed These cases show us that the past becomes significant only in relation to our present and our remembered history never perfectly replicates time past This Meyer argues is precisely what makes our contemporary attachment to the past so important it provides us a critical opportunity to examine our own relationship to history memory and nostalgia

Cai Guo-Qiang Rachel Rivenc,2025-06-24 This groundbreaking book provides the first material study of the celebrated contemporary artist Cai Guo Qiang known worldwide for his use of subversive materials particularly gunpowder Cai Guo

Qiang China b 1957 is among the most prominent contemporary artists active today His prolific diverse creative practice which includes gunpowder drawings and paintings explosion events videos multimedia installations and site specific works draws on a personal belief system that freely blends symbols and tenets from Eastern and Western traditions Cai s output seeks to establish dialogues among different cultures different periods of time and even different species always while probing our shared humanity and the connections that can be divined across space and time out of chaos and disorder Based on in depth interviews between the author and artist and with studio assistants as well as extensive examination sampling and scientific analysis of a wide range of artworks this publication addresses the implications of Cai s distinctive materials and processes and their associated conservation issues Written for conservation scientists conservators specialists in contemporary art history museum curators collections managers practicing artists collectors and art enthusiasts this book offers insights into the life methods and materials of a leading figure in the art world The technical discussions provide essential findings that will inform strategies for the future care of his works Rent Collection Courtyard, 1967 **A**

History of Chinese Art in the 20th and 21st Century Lü Peng, 2025-02-03 This book situates the development of 20th and 21st century Chinese art in such fundamental contexts as Chinese politics and social change and is ideally suited for readers to understand the particularities of Chinese art that are distinct from Western art history Such an approach is appropriate to the understanding of the development of modern Chinese art which differs from both the Western approach to art history and the approach to traditional Chinese art which is limited to the combining of ink and brush heritage and ideological traditions Based on the scale and influence of historical works considering the specificity of the term involving fine art in China and the scope of influence of the phenomenon of fine art in the cultural field this book s study of the phenomena of painting sculpture photography video and mixed media art follows two linear time lines of historical relevance 1949 1978 and 1978 to the present Special attention is paid to the development of modern and contemporary art after 1978 The main readers of this book are undergraduate students in art schools graduate and doctoral students in art history students in other humanities disciplines experts and professors in the study of 20th century Chinese art and cultural history should be important readers of this book *Chinese Revolution in Practice* Guo Wu, 2023-10-24 This book employs multiple case studies to explore how the Chinese communist revolution began as an ideology oriented intellectual movement aimed at improving society before China s transformation into a state that suppresses dissenting voices by outsourcing its power of coercion and incarceration The author examines the movement s methods of early self organization grass roots level engagement creation of new modes of expression and popular art forms manipulation of collective memory and invention of innovative ways of mass incarceration Covering developments from 1920 to 1970 the book considers a wide range of Chinese individuals and groups from early Marxists to political prisoners in the PRC to illustrate a dynamic interactive process in which the state and individuals contend with each other It argues that revolutionary practices in modern China have created

a regime that can be conceptualized as an ideology military propaganda state that prompts further reflection on the relationships between revolution and the state the state and collective articulation and memory and the state and reflective individuals in a global context Illustrating the continuity of the Chinese revolution and past decades socialist practices and mechanisms this study is an ideal resource for scholars of Chinese history politics and twentieth century revolutions

Propaganda Art in the 21st Century Jonas Staal, 2019-10-01 How to understand propaganda art in the post truth era and how to create a new kind of emancipatory propaganda art Propaganda art whether a depiction of joyous workers in the style of socialist realism or a film directed by Steve Bannon delivers a message But as Jonas Staal argues in this illuminating and timely book propaganda does not merely make a political point it aims to construct reality itself Political regimes have shaped our world according to their interests and ideology today popular mass movements push back by constructing other worlds with their own propagandas In Propaganda Art in the 21st Century Staal offers an essential guide for understanding propaganda art in the post truth era Staal shows that propaganda is not a relic of a totalitarian past but occurs today even in liberal democracies He considers different historical forms of propaganda art from avant garde to totalitarian and modernist and he investigates the us versus them dichotomy promoted in War on Terror propaganda art describing among other things a fictional scenario from the Department of Homeland Security acted out in real time and military training via videogame He discusses artistic and cultural productions developed by such popular mass movements of the twenty first century as the Occupy activism by and in support of undocumented migrants and refugees and struggles for liberation in such countries as Mali and Syria Staal both a scholar of propaganda and a self described propaganda artist proposes a new model of emancipatory propaganda art one that acknowledges the relation between art and power and takes both an aesthetic and a political position in the practice of world making

Rethinking Chinese Popular Culture Carlos Rojas, Eileen Chow, 2008-12-08 Through analyses of a wide range of Chinese literary and visual texts from the beginning of the twentieth century through the contemporary period the thirteen essays in this volume challenge the view that canonical and popular culture are self evident and diametrically opposed categories and instead argue that the two cultural sensibilities are inextricably bound up with one another An international line up of contributors present detailed analyses of literary works and other cultural products that have previously been neglected by scholars while also examining more familiar authors and works from provocative new angles The essays include investigations into the cultural industries and contexts that produce the canonical and popular the position of contemporary popular works at the interstices of nostalgia and amnesia and also the ways in which cultural texts are inflected with gendered and erotic sensibilities while at the same time also functioning as objects of desire in its own right As the only volume of its kind to cover the entire span of the 20th century and also to consider the interplay of popular and canonical literature in modern China with comparable rigor Rethinking Chinese Popular Culture is an important resource for students and scholars of Chinese literature and culture

Animation in China

Sean Macdonald, 2015-11-06 By the turn of the 21st century animation production has grown to thousands of hours a year in the People's Republic of China (PRC). Despite this and unlike American blockbuster productions and the diverse genres of Japanese anime, much animation from the PRC remains relatively unknown. This book is an historical and theoretical study of animation in the PRC. Although the Wan Brothers produced the first feature length animated film in 1941, the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio (SAFS) which remained the sole animation studio until the 1980s. Considering animation in China as a convergence of the institutions of education, fine arts, literature, popular culture, and film, the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation, Pop Art, and mass media theory. Through readings of classic films such as *Princess Iron Fan*, *Up and Down in Heaven*, *Princess Peacock*, and *Nezha Conquers the Dragon King*, this study represents a revisionist history of animation in the PRC as a form of postmodernism with Chinese characteristics. As a theoretical exploration of animation in the People's Republic of China, this book will appeal greatly to students and scholars of animation, film studies, Chinese studies, cultural studies, political and cultural theory. **The Art of Modern China** Julia F. Andrews, Kuiyi Shen, 2012-09-24

The Art of Modern China is a long awaited, much needed survey. The authors' combined experience in this field is exceptional. In addition to presenting key arguments for students and arts professionals, Andrews and Shen enliven modern Chinese art for all readers. The Art of Modern China gives just treatment to an expanded field of overlooked artworks that confront the challenges of modernization. De Nin Deanna Lee, author of *The Night Banquet: A Chinese Scroll through Time*. Negotiating Difference John Clark, Juliane Noth, Birgit Hopfener, Brianne Cohen, Silke von Berswordt, Wang Ching-ling, Doris Ha-lin Sung, Adele Tan, Zheng Bo, Beatrice Leanza, Thomas Berghuis, Peggy Wang, Pauline Yao, Paul Gladston, Joe Martin Hill, Lee Ambrozy, Wenny Teo, Franziska Koch, Andreas Schmid, Davide Quadrio, 2012-07-12 Contemporary Chinese art is still a young field now being opened up to critical academic research. *Negotiating Difference* is a pioneering collection of articles which engage with contemporary Chinese art in a global context. The contributions collectively address the urgent methodological question of how to describe, contextualize, and theorize artworks and artistic processes in and beyond the People's Republic of China since the end of the Cultural Revolution. The studies break new ground as they chalk out the transcultural entanglements of which art and its practices partake and which they in turn reconfigure. The book features 20 essays written by a select group of international junior and senior scholars engaged in ambitious and methodologically innovative research on contemporary Chinese art. Their multi-faceted, in part interdisciplinary approaches are complemented by four contributions by distinguished practitioners in the field who, as art curators and critics, are located in China and explore key developments within Chinese art and the changing art scene of the last three decades.

Contemporary Chinese Art: Primary Documents Wu Hung, 2010 Invaluable resource for anyone who wants to understand contemporary Chinese art, one of the most fascinating art scenes of the late 20th and early 21st centuries.

Above sea Jenny Lin, 2018-11-30 Shanghai long known as mainland China's most cosmopolitan city is today a global cultural capital. This book offers the first in-depth examination of contemporary Shanghai-based art and design from state-sponsored exhibitions to fashionable cultural complexes to cutting-edge films and installations. Informed by years of in-situ research, the book looks beyond contemporary art's global hype to reveal the socio-political tensions accompanying Shanghai's transitions from semi-colonial capitalism to Maoist socialism to Communist Party-sponsored capitalism. Case studies reveal how Shanghai's global aesthetic constructs glamorising artifices that mask the conflicts between vying notions of foreign-influenced modernity and anti-colonialist nationalism as well as the city's repressed socialist past and its consumerist present.

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