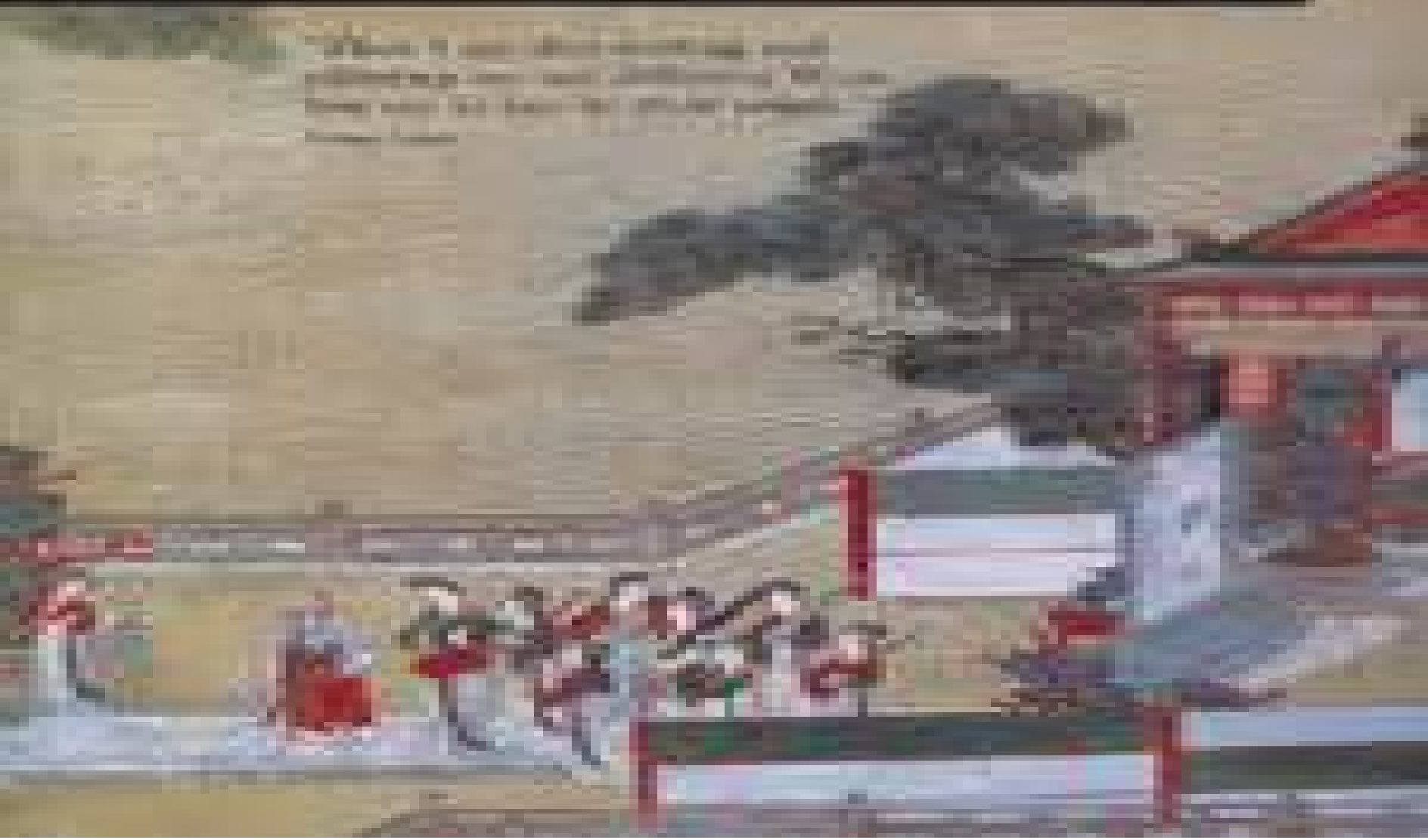


Pictures and Visuality in Early Modern China Craig Clunas

What is the relationship between
pictures and the world? How do
they represent the world? How
do they change the world?



Pictures Visuality In Early Modern Chi

Rachel Silberstein



Pictures Visuality In Early Modern Chi:

Pictures and Visuality in Early Modern China Craig Clunas, 1997 Pictures were a major source of consumable luxury at this period pictures not only in the form of independently circulating images classifiable as art but also in the form of wall decoration in books prints maps pictures on ceramics and lacquer boxes on textile furnishings and even on the dress of the prosperous Artefacts that had previously been decorated with formal patterns or with plants and animals only now bore landscape scenes representations of historical characters and incidents and scenes from literature often closely related to the world of the illustrated book *Pictures and Visuality in Early Modern China* Craig Clunas, 2006-03-01 Pictures and Visuality in Early Modern China is not simply a survey of sixteenth century images but rather a thorough and thoughtful examination of visual culture in China s Ming Dynasty one that considers images wherever they appeared not only paintings but also illustrated books maps ceramic bowls lacquered boxes painted fans and even clothing and tomb pictures Clunas s theory of visuality incorporates not only the image and the object upon which it is placed but also the culture which produced and purchased it Economic changes in sixteenth century China the rapid expansion of trade routes and a growing class of consumers are thus intricately bound up with the evolution of the image itself *Pictures and Visuality in Early Modern China* will be a touchstone for students of Chinese history art and culture *Mapping Early Modern Japan* Marcia Yonemoto, 2003-04-21 This elegant history considers a fascinating array of texts cultural practices and intellectual processes including maps and mapmaking poetry travel writing popular fiction and encyclopedias to chart the emergence of a new geographical consciousness in early modern Japan Marcia Yonemoto s wide ranging history of ideas traces changing conceptions and representations of space by looking at the roles played by writers artists commercial publishers and the Shogunal government in helping to fashion a new awareness of space and place in this period Her impressively researched study shows how spatial and geographical knowledge confined to elites in early Japan became more generalized flexible and widespread in the Tokugawa period In the broadest sense her book grasps the elusive processes through which people came to name to know and to interpret their worlds in narrative and visual forms **The Afterlife of Images** Larissa Heinrich, 2008-02-20 No further information has been provided for this title *The Novel and Theatrical Imagination in Early Modern China* Chun Mei, 2011-01-07 Using the concept of theatricality to study *Water Margin* and *Journey to the West* this study illustrates how writing and reading in early modern China became fused with a theatrical imagination in response to destabilizing social and political forces **The Monkey and the Inkpot** Carla Nappi, Carla Suzan Nappi, 2010-02-15 This is the story of a Chinese doctor his book and the creatures that danced within its pages *The Monkey and the Inkpot* introduces natural history in sixteenth century China through the iconic Bencao gangmu Systematic materia medica of Li Shizhen 1518 1593 In the first book length study in English of Li s text Carla Nappi reveals a cabinet of curiosities of gems beasts and oddities whose author was devoted to using natural history to guide the application of natural and artificial

objects as medical drugs *Graphics and Text in the Production of Technical Knowledge in China* Francesca Bray, Vera Dorofeeva-Lichtmann, Georges Métaillé, 2007-01-01 Drawing on history of science and philosophy of knowledge this wide ranging collection of essays on varieties of diagram schema technical illustration and chart offers a challenging new interpretation of technical knowledge in Chinese thought and practice *Transformations of Knowledge in Dutch Expansion* Susanne Friedrich, Arndt Brendecke, Stefan Ehrenpreis, 2015-05-19 In the seventeenth and eighteenth centuries objects texts and people travelled around the world on board Dutch ships The essays in this book explore how these circulations transformed knowledge in Asian and European societies They concentrate on epistemic consequences in the fields of historiography geography natural history religion and philosophy as well as in everyday life Emphasizing transformations the volume reconstructs small semantic shifts of knowledge and tentative adjustments to new cultural contexts It unfolds the often conflict ridden complex and largely global history of specific pieces of knowledge as well as of generally shared contemporary understandings regarding what could or could not be considered true The book contributes to current debates about how to conceptualize the unsettled epistemologies of the early modern world *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 *Peking* Susan Naquin, 2000 A monumental social history of Peking over 500 years seen through the lens of the temple and with attention to and appreciation of the role religion played in the development of the imperial capital **Mirror of Morality** Julia K. Murray, 2007-01-31 *Mirror of Morality* takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule Ideas about individual morality and state ideology were based on the ancient teachings of Confucius with modifications by later interpreters and government institutions Throughout the imperial period members of the elite made sponsored and inscribed or used illustrations of themes taken from history literature and recent events to promote desired conduct among various social groups This dimension of Chinese art history has never before been broadly covered or investigated in historical context The first half of the study examines the nature of narrative illustration in China and traces the evolution of its functions conventions and rhetorical strategies from the second century BCE through the

eleventh century Under the stimulus of Buddhism sophisticated techniques developed for representing stories in visual form While tracing changes in the social functions and cultural positions of narrative illustration the second half of the book argues that narrative illustration continued to play a vital role in elite visual culture **Bulletin** Östasiatiska museet,2000

The Imperial Map James R. Akerman,2009-03 Maps from virtually every culture and period convey our tendency to see our communities as the centre of the world if not the universe and by implication as superior to anything beyond our boundaries This study examines how cartography has been used to prop up a variety of imperialist enterprises *A Fashionable Century* Rachel Silberstein,2020-06-30 Honorable Mention for the 2023 Bei Shan Tang Monograph Prize sponsored by the Association for Asian Studies An innovative look at late Qing cultural and fashion history Clothing and accessories from nineteenth century China reveal much about women s participation in the commercialization of textile handicrafts and the flourishing of urban popular culture Focusing on women s work and fashion *A Fashionable Century* presents an array of visually compelling clothing and accessories neglected by traditional histories of Chinese dress examining these products potential to illuminate issues of gender and identity In the late Qing the expansion of production systems and market economies transformed the Chinese fashion system widening access to fashionable techniques materials and imagery Challenging the conventional production model in which women embroidered items at home Silberstein sets fashion within a process of commercialization that created networks of urban guilds commercial workshops and subcontracted female workers These networks gave rise to new trends influenced by performance and prints and they offered women opportunities to participate in fashion and contribute to local economies and cultures Rachel Silberstein draws on vernacular and commercial sources rather than on the official and imperial texts prevalent in Chinese dress history to demonstrate that in these fascinating objects regulated by market desires rather than imperial edict fashion formed at the intersection of commerce and culture *A Fashionable Century* is the winner of the Costume Society of America s Millia Davenport Publication Award and was long listed for the Textile Society of America s R L Shep Award The judges described the book as an extraordinary achievement in scholarship working with source materials that are little known outside of China and not otherwise available in English **Religion and Prison Art in Ming China (1368-1644)** Ying Zhang,2020-04-28 Approaching the prison as a creative environment and imprisoned officials as creative subjects in Ming China 1368 1644 Ying Zhang introduces important themes at the intersection of premodern Chinese religion poetry and visual and material culture The Ming is known for its extraordinary cultural and economic accomplishments in the increasingly globalized early modern world For scholars of Chinese religion and art this era crystallizes the essential and enduring characteristics in these two spheres Drawing on scholarship on Chinese philosophy religion aesthetics poetry music and visual and material culture Zhang illustrates how the prisoners understood their environment as creative and engaged it creatively She then offers a literature survey on the characteristics of premodern Chinese religion and art that helps situate the questions of creative

environment and creative subject within multiple fields of scholarship **Museum Skepticism** David Carrier, 2006-05-31 Prominent art historian looks at the birth of the art museum and contemplates its future as a public institution *Farewell to Visual Studies* James Elkins, Gustav Frank, Sunil Manghani, 2015-10-28 Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art. This fifth and final volume in the series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision, visuality, epistemology, politics, and art history, giving voice to a variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways. The contributors are Emmanuel Alloa, Nell Andrew, Linda Bezub, Martin A. Berger, Hans Dam Christensen, Isabelle Decobecq, Bernhard J. Dotzler, Johanna Drucker, James Elkins, Michele Emmer, Yolaine Escande, Gustav Frank, Theodore Gracyk, Ashjrn Grnstad, Stephan Gnzl, Charles W. Haxthausen, Miguel Hernandez Navarro, Tom Holert, K. van Klln, Charlotte Klonk, Tirza True Latimer, Mark Linder, Sunil Manghani, Anna Notaro, Julia Orell, Mark Reinhardt, Vanessa R. Schwartz, Bernd Stiegler, yvind Vgnes, Sjoukje van der Meulen, Terri Weissman, Lisa Zaher, and Marta Zarzycka Negotiating Urban Space Si-yen Fei, 2020-03-17 Urbanization was central to development in late imperial China. Yet its impact is heatedly debated, although scholars agree that it triggered neither Weberian urban autonomy nor Habermasian civil society. This book argues that this conceptual impasse derives from the fact that the seemingly continuous urban expansion was in fact punctuated by a wide variety of dynastic urbanisms. Historians should, the author contends, view urbanization not as an automatic by-product of commercial forces but as a process shaped by institutional frameworks and cultural trends in each dynasty. This characteristic is particularly evident in the Ming. As the empire grew increasingly urbanized, the gap between the early Ming valorization of the rural and late Ming reality infringed upon the livelihood and identity of urban residents. This contradiction went almost unremarked in court forums and discussions among elites, leaving its resolution to local initiatives and negotiations. Using Nanjing, a metropolis along the Yangzi River and onetime capital of the Ming, as a central case, the author demonstrates that prompted by this unique form of urban-rural contradiction, the actions and creations of urban residents transformed the city on multiple levels: as an urban community, as a metropolitan region, as an imagined space, and finally as a discursive subject **Gender in Chinese Music** Rachel A. Harris, Rowan Pease, Shzr Ee Tan, 2013 Gender in Chinese Music draws together contributions from ethnomusicologists, anthropologists, and literary scholars to explore how music is implicated in changing notions of masculinity, femininity, and genders in between in Chinese culture **Visualizing Beauty** Aida Yuen Wong, 2012-01-01 Visualizing Beauty examines the intersections between

feminine ideals and changing socio political circumstances in China Japan and Korea during the first half of the twentieth century Eight essays present a broad range of visual products that informed concepts of beauty and womanhood including fashion interior design magazines newspaper illustrations and paintings of and by women Studying Traditional Woman and New Woman as historical categories this anthology contemplates the complex relations between feminine subjectivity and the promotion of modernity commerce and colonialism

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