



Processing the Past

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Possessing The Past Treasures From The National Palace Museum Taipei

An-yi Pan



Possessing The Past Treasures From The National Palace Museum Taipei:

Possessing the Past 中國藝術史, 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 *Possessing the Past* Wen C. Fong, 1996

Possessing the Past 中國藝術史, Wen Fong, James C. Y. Watt, 1996 Only two major exhibitions from the fabled Chinese Palace Museum collections have been seen in the West the first in London in 1935 36 and the second in the United States in 1961 62 These two exhibitions provided an extraordinary stimulus to the study of Chinese culture revolutionized Asian art studies in the West and opened the eyes of the public to the artistic traditions of Chinese civilization Possessing the Past Treasures from the National Palace Museum Taipei is the publication that accompanies the third great exhibition of Chinese masterworks to travel to the West Written by scholars of both Chinese and Western cultural backgrounds and conceived as a cultural history the book tells the story of Chinese art from its foundations in the Bronze Age and the first empires through the rich diversity of art produced during the Sung Yuan Ming and Ch'ing dynasties contrasting China's absolutist political structure with the humanism of its artistic and moral philosophy Synthesizing scholarship of the past three decades the authors present not only the historical and cultural significance of individual works of art and analyses of their aesthetic content but a reevaluation of the cultural dynamics of Chinese history reflecting a fundamental shift in the study of Chinese art from a focus on documentation and connoisseurship to an emphasis on the cultural significance of the visual arts National treasures passed down from dynasty to dynasty the works of art that now form the collection of the National Palace Museum Taipei originally constituted the personal collection of the Ch'ienlung emperor who ruled China from 1736 to 1795 Two centuries after Ch'ienlung ascended the dragon throne when the Japanese invaded China in 1937 the nearly 10 000 masterworks of painting and calligraphy and more than 600 000 objects and rare books and documents which had earlier been moved from Peking to Nanking following the Japanese occupation of Manchuria in 1931 were packed in crates and evacuated to caves near the wartime capital Chungking It was not until after World War II that the crated treasures were moved to their present home in Taiwan where today they represent a major portion of China's artistic and cultural legacy

Possessing the Past Wen C. Fong, James C. Y. Watt, 1997-09-01 Only two major exhibitions from the fabled Chinese Palace Museum collections have been seen in the West the first in London in 1935 36 and the second in the United States in 1961 62 These two exhibitions provided an extraordinary stimulus to the study of Chinese culture revolutionized Asian art

studies in the West and opened the eyes of the public to the artistic traditions of Chinese civilization Possessing the Past Treasures from the National Palace Museum Taipei is the publication that accompanies the third great exhibition of Chinese masterworks to travel to the West Written by scholars of both Chinese and Western cultural backgrounds and conceived as a cultural history the book tells the story of Chinese art from its foundations in the Bronze Age and the first empires through the rich diversity of art produced during the Sung Y an Ming and Ch ing dynasties contrasting China s absolutist political structure with the humanism of its artistic and moral philosophy Synthesizing scholarship of the past three decades the authors present not only the historical and cultural significance of individual works of art and analyses of their aesthetic content but a reevaluation of the cultural dynamics of Chinese history reflecting a fundamental shift in the study of Chinese art from a focus on documentation and connoisseurship to an emphasis on the cultural significance of the visual arts

Emperor Qianlong's Hidden Treasures Nicole T. C. Chiang, 2019-08-15 In this stunning reassessment Nicole T C Chiang argues that the famous Qianlong art collection is really the collection of the imperial household in the Qianlong reign The distinction is significant because it strips away the modern Eurocentric preconceptions that have led scholars to misconstrue the size of the collection the role of nationalism in its formation the distinction between art and artifact and the actual involvement of the emperor in assembling the collection No one interested in Chinese art will be able to ignore the ramifications of this important study Emperor Qianlong s Hidden Treasures Reconsidering the Collection of the Qing Imperial Household argues that the size of the collection was actually smaller than previously stated Moreover the idea that the collection put the whole of the empire on display and thereby promoted political unity does not square with the reality that most of the collection was hidden away Instead the collection was primarily for the emperor s gaze alone Chiang further explains that the collection was largely the product of work done by many specialists working at the Qianlong court noting that the emperor often assumed a more supervisory role Preliminary drawings patterns models and prototypes of the items made in the imperial workshops also formed an important part of the collection as they served to establish standardized models used to run the imperial household The collection was thus both broader and narrower than previously stated Chiang has identified many misguided assumptions about the Qing imperial collection In their place she proposes a new definition of an imperial collection that does not give primacy to art objects This bold revisionist thesis may be controversial but it is important and deserves to be read widely for this exact reason Dorothy Ko Barnard College Columbia University Chiang makes a new argument which will contribute to the literature on Qing imperial art She shows that a distinction should be made between the Qianlong emperor s activities in commissioning objects from the palace workshop and his activities in accumulating assessing and cataloguing objects that went into what she calls the imperial household collection This work will attract wide attention from scholars in art history Evelyn S Rawski University of Pittsburgh

Princely Gifts and Papal Treasures Lauren Arnold, 1999

The World of Khubilai Khan James C. Y. Watt, 2010 Published in conjunction with an

exhibition held at the Metropolitan Museum of Art New York Sept 28 2010 Jan 2 2011 **Mirroring China's Past** Tao Wang, 2018-03-27 A lavishly illustrated book that offers an in depth look at the cultural practices surrounding the tradition of collecting ancient bronzes in China during the 18th and 19th centuries In ancient China 2000 221 b c elaborate bronze vessels were used for rituals involving cooking drinking and serving food This fascinating book not only examines the cultural practices surrounding these objects in their original context but it also provides the first in depth study tracing the tradition of collecting these bronzes in China Essays by international experts delve into the concerns of the specialized culture that developed around the vessels and the significant influence this culture with its emphasis on the concept of antiquity had on broader Chinese society While focusing especially on bronze collections of the 18th and 19th centuries this wide ranging catalogue also touches on the ways in which contemporary artists continue to respond to the complex legacy of these objects Packed with stunning photographs of exquisitely crafted vessels Mirroring China's Past is an enlightening investigation into how the role of ancient bronzes has evolved throughout Chinese history Imagining Chinese Medicine, 2018-05-01 A unique collection of 36 chapters on the history of Chinese medical illustrations this volume will take the reader on a remarkable journey from the imaging of a classical medicine to instructional manuals for bone setting to advertising and comic books of the Yellow Emperor In putting images their power and their travels at the centre of the analysis this volume reveals many new and exciting dimensions to the history of medicine and embodiment and challenges eurocentric histories At a broader philosophical level it challenges historians of science to rethink the epistemologies and materialities of knowledge transmission There are studies by senior scholars from Asia Europe and the Americas as well as emerging scholars working at the cutting edge of their fields Thanks to generous support of the Wellcome Trust this volume is available in Open Access **Art by the Book** J. P. Park, 2016-06-01 Sometime before 1579 Zhou Lujing a professional writer living in a bustling commercial town in southeastern China published a series of lavishly illustrated books which constituted the first multigenre painting manuals in Chinese history Their popularity was immediate and their contents and format were widely reprinted and disseminated in a number of contemporary publications Focusing on Zhou's work Art by the Book describes how such publications accommodated the cultural taste and demands of the general public and shows how painting manuals functioned as a form in which everything from icons of popular culture to graphic or literary cliché was presented to both gratify and shape the sensibilities of a growing reading public As a special commodity of early modern China when cultural standing was measured by a person's command of literati taste and lore painting manuals provided nonelite readers with a device for enhancing social capital A Companion to Chinese Art Martin J. Powers, Katherine R. Tsiang, 2022-04-26 Exploring the history of art in China from its earliest incarnations to the present day this comprehensive volume includes two dozen newly commissioned essays spanning the theories genres and media central to Chinese art and theory throughout its history Provides an exceptional collection of essays promoting a comparative understanding of China's long record of cultural

production Brings together an international team of scholars from East and West whose contributions range from an overview of pre modern theory to those exploring calligraphy fine painting sculpture accessories and more Articulates the direction in which the field of Chinese art history is moving as well as providing a roadmap for historians interested in comparative study or theory Proposes new and revisionist interpretations of the literati tradition which has long been an important staple of Chinese art history Offers a rich insight into China s social and political institutions religious and cultural practices and intellectual traditions alongside Chinese art history theory and criticism Painting Faith An-yi Pan,2007-08-31 Despite Li Gonglin s ca 1049 1106 deep faith in Buddhism and the large number of recorded and extant Buddhist paintings associated with or ascribed to this great painter twentieth century scholarship on Li Gonglin has focused primarily on his literatus identity and Confucian art oeuvres This book departs from this traditional view to establish Li Gonglin s importance in Chinese Buddhist art history through both the local Longmian Chan and the larger Northern Song religious contexts It offers a fresh understanding of the impact the intermingling of Tiantai Pure Land Huayan and Chan philosophies and practices had on Li Gonglin s faith and art Painting Buddhist subjects to Li Gonglin was an expression of faith **Poetry and Painting in Song China** Alfreda Murck,2020-10-26 Throughout the history of imperial China the educated elite used various means to criticize government policies and actions During the Song dynasty 960 1278 some members of this elite found an elegant and subtle means of dissent landscape painting By examining literary archetypes the titles of paintings contemporary inscriptions and the historical context Alfreda Murck shows that certain paintings expressed strong political opinions some transparent others deliberately concealed She argues that the coding of messages in seemingly innocuous paintings was an important factor in the growing respect for painting among the educated elite and that the capacity of painting s systems of reference to allow scholars to express dissent with impunity contributed to the art s vitality and longevity A Bushel of Pearls Ginger Cheng-chi Hsü,2001 This book studies 18th century Yangchow paintings as artistic products shaped by collective social and cultural experiences and by constant exchanges between the artists and their audience *Love And Immortality In China* Hans Guggenheim,2010-11-23 *Ten Thousand Things* Lothar Ledderose,2023-10-17 An incomparable look at how Chinese artists have used mass production to assemble exquisite objects from standardized parts Chinese workers in the third century BCE created seven thousand life sized terracotta soldiers to guard the tomb of the First Emperor In the eleventh century CE Chinese builders constructed a pagoda from as many as thirty thousand separately carved wooden pieces As these examples show throughout history Chinese artisans have produced works of art in astonishing quantities and have done so without sacrificing quality affordability or speed of manufacture In this book Lothar Ledderose takes us on a remarkable tour of Chinese art and culture to explain how artists used complex systems of mass production to assemble extraordinary objects from standardized parts or modules He reveals how these systems have deep roots in Chinese thought and reflect characteristically Chinese modes of social organization Combining

invaluable aesthetic and cultural insights with a rich variety of illustrations Ten Thousand Things make a profound statement about Chinese art and society *Animating the Spirited* Tze-yue G. Hu, Masao Yokota, Gyongyi Horvath, 2020-01-27

Contributions by Graham Barton Raz Greenberg Gyongyi Horvath Birgitta Hosea Tze yue G Hu Yin Ker M Javad Khajavi Richard J Leskosky Yuk Lan Ng Giryung Park Eileen Anastasia Reynolds Akiko Sugawa Shimada Koji Yamamura Masao Yokota and Millie Young Getting in touch with a spiritual side is a craving many are unable to express or voice but readers and viewers seek out this desired connection to something greater through animation cinema anime and art *Animating the Spirited Journeys and Transformations* includes a range of explorations of the meanings of the spirited and spiritual in the diverse dynamic and polarized creative environment of the twenty first century While animation is at the heart of the book such related subjects as fine art comics children s literature folklore religion and philosophy enrich the discoveries These interdisciplinary discussions range from theory to practice within the framework of an ever changing media landscape Working on different continents and coming from varying cultural backgrounds these diverse scholars artists curators and educators demonstrate the insights of the spirited Authors also size up new dimensions of mental health and related expressions of human living and interactions While the book recognizes and acknowledges the particularities of the spirited across cultures it also highlights its universality demonstrating how it is being studied researched comprehended expressed and consumed in various parts of the world **Role of Japan in Modern Chinese Art** Joshua A. Fogel, 2013

The modern histories of China and Japan are inexorably intertwined Their relationship is perhaps most obvious in the fields of political economic and military history but it is no less true in cultural and art history Yet the traffic in artistic practices and practitioners between China and Japan remains an understudied field In this volume an international group of scholars investigates Japan s impact on Chinese art from the mid nineteenth century through the 1930s Individual essays address a range of perspectives including the work of individual Chinese and Japanese painters calligraphers and sculptors as well as artistic associations international exhibitions the collotype production of artwork and the emergence of a modern canon

Middle Imperial China, 900-1350 Linda Walton, 2023-08-03 A highly readable and engaging survey of China s history from the tenth through the mid fourteenth centuries **Knowing China** Gregory C. Chow, 2004 This invaluable book offers an insight into China through its history culture people economy education science and technology as well as government and political system The author also compares the twin cities of Hong Kong and Shanghai and describes places of interest in the world s most populous country In addition he offers a glimpse into the delicate China US relations highlighting partnership opportunities between the two giant economies The book is based on the author s knowledge accumulated over five decades of research teaching traveling directing projects on China and working with Chinese government officials educators academics and entrepreneurs

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