

PEKING OPERA PAINTED FACES

— WITH NOTES ON 200 OPERAS —



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Peking Opera Painted Faces With Notes On 200 Operas

Y Pai



Peking Opera Painted Faces With Notes On 200 Operas:

Peking Opera Painted Faces 京剧脸谱, 1992 **Peking Opera Painted Faces** Jiqing Yan, 2000 **Staging Revolution** Xing Fan, 2018-01-11

Staging Revolution refutes the deep rooted notion that art overtly in the service of politics is by definition devoid of artistic merits As a prominent component shaping the culture of the Cultural Revolution model Beijing Opera jingju is the epitome of art used for political ends Arguing against commonly accepted interpretations Xing Fan demonstrates that in a performance of model jingju political messages could only be realized through the most rigorously formulated artistic choices and conveyed by performers possessing exceptional techniques Fan contextualizes model jingju at the intersection of history artistry and aesthetics Integral to jingju s interactions with politics are the practitioners constant artistic experimentations to accommodate the modern stories and characters within the jingju framework and the eventual formation of a new sense of beauty Therefore a thorough understanding of model jingju demands close attention to how the artists resolved actual production problems which is a critical perspective missing in earlier studies This book provides exactly this much needed dimension of analysis by scrutinizing the decisions made in the real practical context of bringing dramatic characters to life on stage and by examining how major artistic elements interacted with each other sometimes harmoniously sometimes antagonistically Such an approach necessarily places jingju artists center stage Making use of first person accounts of the creative process including numerous interviews conducted by the author Fan presents a new appreciation of a lived experience that on a harrowing journey of coping with political interference was also filled with inspiration and excitement This fascinating study is ground breaking and timely Xing Fan masterfully demonstrates how the creative choices made by playwrights directors musicians actors and designers intersected with one another in creating an aesthetics of the model theater during the Cultural Revolution A must read for anyone interested in Chinese literature and drama theater studies and comparative literature Xiaomei Chen University of California Davis Though no longer in fashion the model revolutionary operas of the Cultural Revolution are still occasionally performed Xing Fan has done us a great service by analyzing them in detail and reminding us of their merits I thoroughly enjoyed this engaging book and learned a lot from it I recommend it strongly Colin Mackerras Griffith University *The Other Classical Musics* Michael Church, 2015 *The Other Classical Musics* offers challenging new perspectives on classical music by presenting the history of fifteen parallel traditions Winner of the Royal Philharmonic Society Music Award for Creative Communication 2015 There is a treasure trove of underappreciated music out there this book will convince many to explore it *The Economist* What is classical music This book answers the question in a manner never before attempted by presenting the history of fifteen parallel traditions of which Western classical music is just one Each music is analysed in terms of its modes scales and theory its instruments forms and aesthetic goals its historical development golden age and condition today and the conventions governing its performance The writers are leading ethnomusicologists and their approach is based on the belief that music is best understood in the context

of the culture which gave rise to it By including Mande and Uzbek Tajik music plus North American jazz in addition to the better known styles of the Middle East the Indian sub continent the Far East and South East Asia this book offers challenging new perspectives on the word classical It shows the extent to which most classical traditions are underpinned by improvisation and reveals the cognate origins of seemingly unrelated musics it reflects the multifarious ways in which colonialism migration and new technology have affected musical development and continue to do today With specialist language kept to a minimum it is designed to help both students and general readers to appreciate musical traditions which may be unfamiliar to them and to encounter the reality which lies behind that lazy adjective exotic

MICHAEL CHURCH has spent much of his career in newspapers as a literary and arts editor since 2010 he has been the music and opera critic of The Independent From 1992 to 2005 he reported on traditional musics all over the world for the BBC World Service in 2004 Topic Records released a CD of his Kazakh field recordings and in 2007 two further CDs of his recordings in Georgia and Chechnya

Contributors Michael Church Scott DeVeaux Ivan Hewett David W Hughes Jonathan Katz Roderic Knight Frank Kouwenhoven Robert Labaree Scott Marcus Terry E Miller Dwight F Reynolds Neil Sorrell Will Sumits Richard Widdess Ameneh Youssefzadeh

Area Bibliography of China Richard T. Wang, 1997 A combination of scholarly commercial and popular interests has generated a large quantity of literature on every aspect of Chinese life during the past two decades This bibliography reflects these combined interests it is broken up into sections by subject headings and cross references refer the researcher to related topics

Peking Opera Colin Mackerras, 1997 Peking opera is known worldwide for its lively music colorful costumes and thrilling displays of acrobatic prowess This illustrated introduction features descriptions of the opera's character types selected pieces and its history in order to place this rich and unique art form in the cultural world of contemporary China

They Need Nothing Robert Richmond Ellis, 2012-08-06 The first comprehensive study of Spanish writings on East and Southeast Asia from the Spanish colonial period They Need Nothing draws attention to many essential but understudied Spanish language texts from this era Robert Richmond Ellis provides an engaging interdisciplinary examination of how these writings depict Asia and Asians as both similar to and different from Europe and Europeans and details how East and Southeast Asians reacted to the Spanish presence in Asia They Need Nothing highlights texts related to Japan China Cambodia and the Philippines beginning with Francis Xavier's observations of Japan in the mid sixteenth century and ending with Jos Rizal's responses to the legacy of Spanish colonialism in the late nineteenth century Ellis provides a groundbreaking expansion of the geographical and cultural contours of Hispanism that bridges the fields of European Latin American and Asian Studies

De nada tenían necesidad Richmond Ellis, Robert, 2022-10-25 Este libro constituye el primer estudio en profundidad de un conjunto de obras escritas durante el periodo colonial español dedicadas al este y el sudeste asiáticos un importante corpus de textos que a pesar de su relevancia no han recibido hasta el momento la atención que merecían Desde una perspectiva interdisciplinar y marcadamente humana el autor examina la descripción que se hace en estas

obras de Asia de sus habitantes y sus culturas a partir del grado de semejanza o diferencia respecto a los europeos y las reacciones que la presencia de los españoles provocó en el continente. Asimismo recoge las reflexiones que aquellos contactos culturales generaron en sus autores acerca de la noción de identidad y el impacto que tuvieron en su propia personalidad. De nada tienen necesidad central su atención en los textos dedicados a Japón, China, Camboya y las Filipinas e incluye desde las observaciones que hizo Francisco Javier sobre el Japón del siglo xvi hasta la respuesta de José Rizal al legado colonial español en las Filipinas de finales del xix. Con este trabajo Robert Richmond Ellis amplía de un modo innovador los contornos de los estudios hispánicos integrando los ámbitos europeo, latinoamericano y asiático. Robert Richmond Ellis es profesor emérito de Estudios Hispánicos en Occidental College, Los Angeles, EE. UU., donde ha ejercido de profesor de literatura y cultura hispánicas durante treinta y siete años. Doctor y máster en Lingüística y Literatura Romanicas por la Universidad de California, Los Angeles, es autor de seis libros sobre literatura y cultura hispánicas en el ámbito ibérico latinoamericano y transpacífico. Entre ellos, el volumen de reciente publicación *Bibliophiles: Murderous Bookmen and Mad Librarians: The Story of Books in Modern Spain* (University of Toronto Press, 2022).

A Continuous Revolution Barbara Mittler, 2020-03-17. Cultural Revolution: Culture often denigrated as nothing but propaganda was liked not only in its heyday but continues to be enjoyed today. A Continuous Revolution sets out to explain its legacy. By considering Cultural Revolution propaganda, art, music, stage works, prints, and posters, comics, and literature from the point of view of its long duration, Barbara Mittler suggests it was able to build on a tradition of earlier art works, and this allowed for its sedimentation in cultural memory and its proliferation in contemporary China. Taking the aesthetic experience of the Cultural Revolution (1966-1976) as her base, Mittler juxtaposes close readings and analyses of cultural products from the period with impressions given in a series of personal interviews conducted in the early 2000s with Chinese from diverse class and generational backgrounds. By including much testimony from these original voices, Mittler illustrates the extremely multifaceted and contradictory nature of the Cultural Revolution both in terms of artistic production and of its cultural experience.

Chinese Theater Colin Mackerras, 2021-05-25. This volume is the first concise introduction to the splendid variety of the Chinese theatrical tradition. It presents a rounded perspective on the development of Chinese theater by considering all of its major aspects: history and social context, performance, costume, makeup, actors, playwrights, and theaters, and by discussing all the major forms of Chinese theater, including the Beijing opera, which arose in the eighteenth century, and the spoken play, an entirely twentieth-century form. Its contributors are uniquely qualified to write about the Chinese theater. They have enjoyed an intimate relationship with their subject both as academics and as theater workers, and they have combined a deep knowledge of Chinese theater with a high regard for its long tradition and continuing vitality. The book is intended for general as well as more specialized readers. Those with an interest in theater as a worldwide phenomenon and those wanting a new light on Chinese culture and society will find it equally useful. To those with a particular interest in Chinese theater, it will be a rich and important resource.

Whitaker's Books in Print, 1998.

Gateways to Beijing Misty Littlewood, Mark Littlewood, 2008 **Insight Guide: Beijing** Langenscheidt Publishers, 2000

A travel series unlike any other Insight Guides go beyond the sights and into reality Their incomparable photojournalistic approach captures the uniqueness of each culture they cover their traditions their arts their history their lives The stunning photography is married to compelling text written by local writers the people most qualified to convey their culture s secrets Yes Insight Guides will tell you which attractions to visit but they ll also tell you a whole lot more From the most popular resort cities to the world s most remote and exotic villages Insight Guides will give you the insider s perspective you need to truly experience any destination you visit Insight Guides serve many purposes They are ideal for planning a trip And they re wonderful souvenirs to treasure for years after Even the armchair traveler can be swept away by their magnificent content and experience the world from the comfort of home Many international and domestic and domestic destinations also offer companion FlexiMaps an innovative laminated folding map specially designed for the discriminating traveler *Music in*

Elementary Education John Flohr, Valerie Trollinger, 2015-09-25 Based on the National Standards this text is divided into three parts Part one Foundations covers the rationale for a Music Education program in the elementary years meaning and musical experience and elements and kinds of music Part two Music Elements Curriculum and Avenues to Music Learning covers curriculum development music for special needs students avenues to music learning and historic and contemporary approaches Part three Musical Experiences is grouped by avenues of music learning and grades Thanks to years of thorough research *Music in Elementary Education* promises is a standard text in the field **Изобразительное**

искусство--библиографическая информация , 1996 Chinese Opera Peter Lovrick, Wang-Ngai Siu, 2011-11-01

Chinese Opera looks at Chinese society through an exciting series of photographs of operatic performances from many regions of the country The book introduces the reader to this unique theatrical form and tells the traditional stories that are its narrative foundation Siu Wang Ngai s extraordinary images taken in natural light during performances lovingly reveal the visual excitement of Chinese opera and point to the differences in costuming and presentation that distinguish each regional style and character type Through Peter Lovrick s engaging text *Chinese Opera* provides a brief anecdotal history of the development of Chinese opera and introduces a language of theatrical convention entirely new to the Westerner It also identifies the hallmarks of the dozen or so regional opera styles found in this collection As well the book arranges the stories in a rough chain of being from heaven through the whole social structure on earth from emperor to outlaw to ghosts in the nether world offering a revealing view of Chinese social tradition and experience Chinese opera has a rich repertoire drawn from history legends folk tales and classic novels *Chinese Opera* opens a door onto the wealth of Chinese traditional drama in a way that will interest drama aficionados admirers of theatrical photography students of Chinese drama those interested in the culture of China and everyone who enjoys a lively story Siu Wang Ngai s photographic record of opera performances makes these stories come alive *Books In Print 2004-2005* Ed Bowker Staff, Staff Bowker, Ed, 2004 □□□□ □□□, □□□, 1997

Bei jing li shi you jiu cong zhou kou dian de bei jing ren suan qi yi you wu shi wan nian de ren lei jin cheng bei jing shi wen ming de yao lan cong zhou wu wang fen feng zhao gong yu yan zhi jin yi you san qian nian bu jian duan de cheng shi fa zhan ru jin bei jing shi wei da de zhong hua ren min gong he guo shou dou shi yi zuo ju mu xin xin xiang rong fang yan wu xian sheng ji de guo ji da dou hui zuo zhe hui yi shi qu de sui yue jiang duo nian lai xi xin shou ji de zhe xie zhen gui zhao pian ji wei hua ce xian cheng du zhe wei shi ren men cong zhong kui jian bei jing gu cheng de rong ru cang sang xi ri feng cai geng jia re ai dang jin de shi guang man huai xin xin di chuang zao mei hao de wei lai

Historical Dictionary of Chinese Theater Tan Ye, 2020-03-04 There is a sense of timelessness in the Chinese theater ever since its maturation its format has not changed in any significant way Chinese Theater matured into its final format in the 13th century and flourished during the Yuan Ming and Qing Dynasties It is a unique exclusive and self sufficient system whose evolution has received little influence from the West and whose influence on Western theaters has been minimal and often misinterpreted It is essentially a performer s theater the actors attract the audience with splendid performances perfected through many years of rigorous training This second edition of Historical Dictionary of Chinese Theater contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on performers directors producers designers actors theaters dynasties and emperors This book is an excellent resource for students researchers and anyone wanting to know more about Chinese theater

International Theatre Directory Leo Bryan Pride, 1973

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