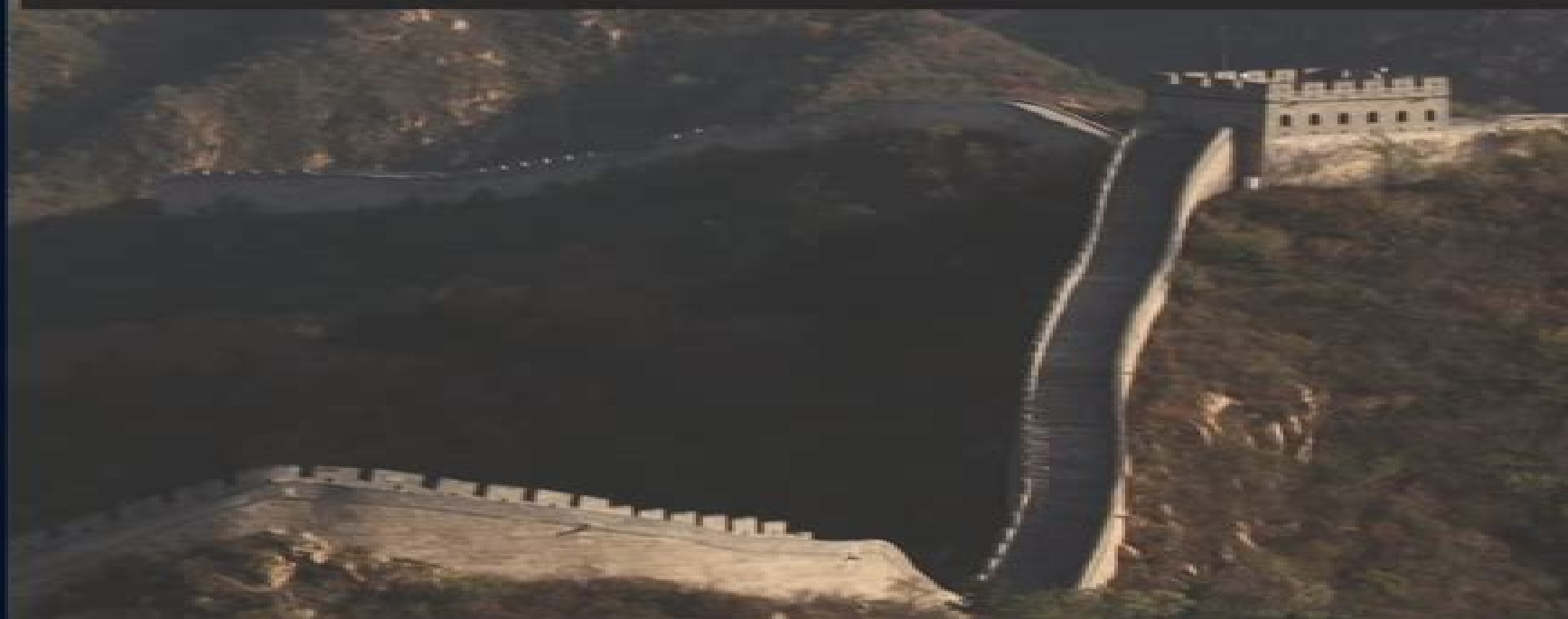


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Art and Politics in China, 1949-1984 Maria Galikowski, 1998 This book examines the complex relationship between art and politics in the People's Republic of China between 1949 and 1984. It focuses in particular on three important facets of this relationship: namely the organizational structure of China's art establishment, the ideological framework for directing creative activity, and the political movement as a key method for periodically ensuring that artists follow the current official line.

Modern Chinese Artists Michael Sullivan, 2006-04-03 An important reference source for scholars and students of modern Chinese art, collectors, museums and libraries, dealers and auction houses. It includes biographical entries for approximately 800 Chinese artists who grew up or were trained in China and who are likely to be represented in collections, exhibitions and auctions within and outside China.

The China Project Queensland Art Gallery, 2009 An exhibition publication based on works in the Gallery's Collection encompassing three contemporary art projects: The China Project, Zhang Xiaogang and William Yang.

Museum Representations of Maoist China Amy Jane Barnes, 2016-04-15 The collection, interpretation and display of art from the People's Republic of China and particularly the art of the Cultural Revolution have been problematic for museums. These objects challenge our perception of Chineseness and their style, content and the means of their production question accepted notions of how we perceive art. This book links art history, museology and visual culture studies to examine how museums have attempted to reveal, discuss and resolve some of these issues. Amy Jane Barnes addresses a series of related issues associated with collection and display: how museums deal with difficult and controversial subjects, the role they play in mediating between the object and the audience, the role of the Other in the creation of Self and national identities, the nature, role and function of art in society, the museum as image maker, the impact of communism and Maoism on the cultural history of the twentieth century and the appropriation of communist visual iconography. This book will be of interest to researchers and students of museology, visual and cultural studies as well as scholars of Chinese and revolutionary art.

Encyclopedia of Contemporary Chinese Culture Edward Lawrence Davis, 2005 First Published in 2009, Routledge is an imprint of Taylor & Francis, an informa company.

New York Magazine, 1985-03-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

Frankenthaler Karen Wilkin, Helen Frankenthaler, International Exhibitions Foundation, 1984 Helen Frankenthaler has received international recognition since the 1950s when in her twenties she emerged as a leading New York artist who played a pivotal role in the transition from Abstract Expressionism to the Colorfield painting of the 1960s. Over the past decade, in fact, the artist's works on paper have assumed a stature equal to that of her canvases and often catch the most

highly charged and vibrant aspects of her art Her masterful use of drawing space and color is redefined to shed new light on her entire career

The Art of Resistance Shelley Drake Hawks, 2017-11-20 The Art of Resistance surveys the lives of seven painters Ding Cong 1916 2009 Feng Zikai 1898 1975 Li Keran 1907 89 Li Kuchan 1898 1983 Huang Yongyu b 1924 Pan Tianshou 1897 1971 and Shi Lu 1919 82 during China's Cultural Revolution 1966 1976 a time when they were considered counterrevolutionary and were forbidden to paint Drawing on interviews with the artists and their families and on materials collected during her visits to China Shelley Drake Hawks examines their painting styles political outlooks and life experiences These fiercely independent artists took advantage of moments of low surveillance to secretly paint by candlelight In doing so they created symbolically charged art that is open to multiple interpretations The wit courage and compassion of these painters will inspire respect for the deep emotional and spiritual resonance of Chinese art Art History Publication Initiative For more information visit [http://arthistorypi.org/books/art of resistance](http://arthistorypi.org/books/art%20of%20resistance)

The Art of Contemporary Chinese Woodcuts Hwang Yin, 2003

Picturing Power in the People's Republic of China Harriet Evans, Stephanie Donald, 1999 Provides an innovative reinterpretation of the cultural revolution through the medium of the poster a major component of popular print culture in China

Architectural Encounters with Essence and Form in Modern China Peter G. Rowe, Seng Kuan, 2002 A study of traditional and modernist attitudes toward architecture in China from the 1840s to the present Built around snatches of discussion overheard in a Beijing design studio this book explores attitudes toward architecture in China since the opening of the Treaty Ports in the 1840s Central to the discussion are the concepts of *ti* and *yong* or essence and form Chinese characters that are used to define the proper arrangement of what should be considered modern and essentially Chinese *Ti* and *yong* have gone through various transformations for example from Chinese learning for essential principles and Western learning for practical application to socialist essence and cultural form and an almost complete reversal to modern essence and Chinese form The book opens with a discussion of cultural developments in China in response to the forced opening to the West in the mid nineteenth century efforts to reform the Qing dynasty and the Nationalist and Communist regimes It then considers the return of overseas educated Chinese architects and foreign influences on Chinese architecture four architectural orientations toward tradition and modernity in the 1920s and 1930s and the controversy over the use of big roofs and other sinicizing aspects of Chinese architecture in the 1950s The book then moves to the hard economic conditions of the Great Leap Forward and the Cultural Revolution when architecture was almost abandoned and the beginning of reform and opening up to the outside world in the late 1970s and 1980s Finally it looks at the present socialist market economy and Chinese architecture during the still incomplete process of modernization It closes with a prognosis for the future

Between the Thunder and the Rain, 2000 *Artbibliographies Modern*, 1998 New York Magazine, 1985-04-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and

photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Biographical Dictionary of the People's Republic of China Yuwu Song, 2014-01-10 This biographical dictionary is an indispensable research tool for information about the prominent persons of the past seven decades in China. The book documents nearly 600 Chinese individuals who contributed for better or worse to the development of Chinese life and culture since the founding of the People's Republic of China in 1949. Though the book is weighted toward political figures, it includes persons in business, the military, academia, medicine, social movements, the arts, entertainment, and athletics. In addition to an objective description of the person's life, an analysis is provided that identifies the individual's contributions and importance.

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.

The British Museum Book of Chinese Art Jessica Rawson, 2007

Explains why Chinese silks and porcelains have been prized around the world for their fine textures and brilliant colours. This work explains why describing the origins of these diverse achievements and setting them in their historical context alongside decorative arts such as lacquer, cloisonné, and glass.

International Books in Print, 1990

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 longue durée, 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.

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