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Great Chinese Painters of the Ming and Ch'ing Dynasties 1949

Great Chinese Painters of the Ming and Ch'ing Dynasties offers an up-to-date survey of China's art from the fourteenth to the twentieth century. A Companion to Asian Art and Architecture 2001

A Companion to Asian Art and Architecture presents a collection of 25 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architecture. It brings together international scholars of Asian art and architecture and discusses the current state of the field, while highlighting the wide range of scholarly approaches to Asian art. The book features essays that explore the development of artistic traditions, the influence of materials and techniques, and the role of global and cultural interactions in the formation of the basic modern culture of China.

Chinese Painting and Its Audiences 2009

Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition. The book includes over 600 illustrations and discusses in English for the first time, to show how Chinese painting has been understood by a range of scholars, critics, and historians. It examines the various ways in which the concept of Chinese painting has been created and reformed over hundreds of years. Through its discussion of the traditional hierarchy of materials and techniques reaching back as far as the Han Dynasty in the first century BC, the book offers insights into how the concept of Chinese painting has been formed and reformed over centuries.

Chinese Painting and Its Audiences 2014

The book provides a comprehensive and up-to-date survey of Chinese painting and its audiences, from the Ming dynasty to the present day. It explores the traditional hierarchy of materials and techniques reaching back as far as the Han Dynasty in the first century BC, and discusses how this hierarchy has been created and reformed over centuries. Through its discussion of the traditional hierarchy of materials and techniques reaching back as far as the Han Dynasty in the first century BC, the book offers insights into how the concept of Chinese painting has been formed and reformed over centuries.

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Chinese Painting and Its Audiences 2017

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Chinese Painting and Its Audiences 2020

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The Art Book of Chinese Paintings-Ming Deng 2006 An introduction to a millennium’s worth of Chinese paintings features 400 classical works by more than 240 artists that represent their different historical periods, in a volume that offers insight into how Chinese art uniquely reflects cultural perspectives and the natural world. Original.

Great Chinese Painters of the Ming and Ch’ing Dynasties-Wildenstein and company (New York) 1949

Taoism and the Arts of China extended essay by Maxwell K. Hearn examines all twelve paintings.”--BOOK JACKET. and contextual history of the painting. A physical analysis of the work is also included.”--BOOK JACKET. “An

A Companion to Chinese Art-Martin J. Powers 2015-10-06 Exploring the history of art in China from its earliest incarnations to the present day, this comprehensive volume includes over thirty 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 comprehensive 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 future research. Interested in comparative study or theory? Proposes new and revised 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.

Along the Riverbank-Maxwell K. Hearn 1999-01-01 “Among the twelve paintings presented here is the famed Riverbank, attributed to the tenth-century master Dong Yuan (active 930s-60s), one of the patriarchs of the scholarly Southern school of landscape painting. An essay by Wen C. Fong presents an in-depth stylistic analysis and contextual history of the painting. A physical analysis of the work is also included.”--BOOK JACKET. “An extended essay by Maxwell K. Hearn examines all twelve paintings.”--BOOK JACKET.

Taoism and the Arts of China-Stephen Little 2000-01-01 A celebration of Taoist art traces the influence of philosophy on the visual arts in China.

China in World History-Paul J. Ropp 2007-09-09 Here is a fascinating compact history of Chinese political, economic, and cultural life, ranging from the origins of civilization in China to the beginning of the 21st century. Historian Paul Ropp combines vivid storytelling with astute analysis to shed light on some of the larger questions of Chinese history. What is distinctive about China in comparison with other civilizations? What have been the major changes and continuities in Chinese life over the past four millennia? Offering a global perspective, the book shows how China’s nomadic neighbors to the north and west influenced much of the political, military, and even cultural history of China. Ropp also examines Sino-Indian relations, highlighting the impact of the thriving trade between India and China as well as the profound effect of Indian Buddhism on Chinese life. Finally, the author discusses the humiliation of China at the hands of Western powers and Japan, explaining how these recent events have shaped China’s quest for wealth, power and respect today, and have colored China’s perception of its own place in world history.

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 redefined 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.

Centuries of Art: Great Chinese Painters of the Ming and Ch’ing Dynasties, XV to XVIII-Jean-Pierre Dubosc 1989

Scraps from a Collector’s Note Book-Friedrich Hirth 1905

Along the Border of Heaven-Richard M. Barnhart 1983

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