

Literary Portraits Of China

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Portraits of Ordinary Chinese
Portraits of China
Zooming In
Wild Grass
Pictures for Use and Pleasure
Literary Portraits of China
Portraits of "primitives"
Imperfect Understanding: Intimate Portraits of Chinese Celebrities
Pictures and Visuality in Early Modern China
Boundaries of the Self
Portraits of Chinese Women in Revolution
China
Beauty Revealed
Chinese Portraits
Painting History
The Chinese
Portraits of the Court of China
Portraits of China. By the American Jesuits in Shanghai, Nanking & Hai Chow John E. Wills John Elliot Wills Bingwen Liu Lunda Hoyle Gill Wu Hung Ian Johnson James Cahill James Philip Nelson Susan Debra Blum Yuan-Ning Wen Craig Clunas Richard Ellis Vinograd Agnes Smedley Tom Carter Jacques Penhirin Jiawei Shen John Fraser Metropolitan Museum of Art (New York, N.Y.)
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through biographies of china s most colorful and famous personalities john wills displays the five thousand year sweep of chinese history from the legendary sage emperors to the tragedy of tiananmen square this unique introduction to chinese history and culture uses more than twenty exemplary lives biographies of china s most colorful and famous personalities including those of statesmen philosophers poets and rulers to provide the focus for accounts of key historical trends and periods what emerges is a provocative rendering of china s moral landscape featuring characters who have resonated in the historical imagination as examples of villainy heroism wisdom spiritual vision political guile and complex combinations of all of these investigating both the legends and the facts surrounding these figures wills reveals the intense interest of the chinese in the brilliance and in the frail complexities of their heroes included for instance is a description of the frustrations and anxieties of confucius who emerges as a vulnerable human being trying to restore the world to the virtue and order of the sage kings wills recounts and questions the wonderfully shocking stories about the seventh century empress wu an astute ruler and shaper of an increasingly centralized monarchy who has since assumed a prominent position in the chinese tradition s rich gallery of bad examples because she was a woman meddling in politics the portrayal of mao zedong

which touches upon this leader's earthy personality and his reckless political visions demonstrates the tendency of the Chinese not to divorce ideology from its human context. Maoism for them is a form of objective Marxism inseparable from one man's life and leadership. Each of the twenty chapters provides a many-sided exploration of a slice of Chinese history engaging the general reader in a deep and personal encounter with China over the centuries and today the biographies repeatedly mirror the moral earnestness of the Chinese, the great value they place on the ruler-minister relationship and their struggles with tensions among practicality, moral idealism and personal authenticity culminating in a reflection on China's historical direction in the aftermath of Tiananmen Square. The biographies show the modern Chinese still inspired and frustrated by a complex heritage of moral fervor and political habits and preconceptions as absorbing as it is wide-ranging. This history is written for the general public curious about China and for the student beginning to study its rich cultural heritage. This new edition highlights important figures that have emerged in China since the book's initial publication and provides updated suggestions for further reading.

From the first sets of photographic records made by Western travelers to doctored portraits of Chairman Mao and the avant-garde photographic performances of the post-cultural revolution era, photography in China has followed divergent paths. In this book, Wu Hung explores the multiple histories of photographic production in China, using them to tell a larger story about China's shifting sociopolitical contexts and the different agendas, technologies and aesthetics that have helped define its arts. At the center of the book is a large question: how has photography represented China and its people, its collective history and memory, as well as the diversity of Chinese artists who have striven for creative expression to address this question? The author offers an in-depth study of selected photographers, themes and movements in Chinese photography from 1860 to the present, covering a wide range of genres including portraiture, photojournalism, architectural and landscape photography and conceptual photography. Beautifully illustrated, this book offers a multifaceted and in-depth analysis of an important photographic history.

In *Wild Grass*, Pulitzer Prize-winning journalist Ian Johnson tells the stories of three ordinary Chinese citizens moved to extraordinary acts of courage: a peasant legal clerk who filed a class action suit on behalf of overtaxed farmers; a young architect who defended the rights of dispossessed homeowners; and a bereaved woman who tried to find out why her elderly mother had been beaten to death in police custody, representing the first cracks in the otherwise seamless façade of Communist Party control. These small acts of resistance demonstrate the unconquerable power of the human conscience and prophesy an increasingly open political future for China.

This is an outstanding piece of work, timely, essential, authoritative and original. Cahill throws light on obscure artists, emerging styles and regional traditions, unexplored aspects of cultural life, enigmatic iconographies and questions of authorship and authenticity, leaving the reader richly informed and full of new ideas. Susan Nelson, Indiana University. Cahill brings the vast body of vernacular painting into the legitimate venue of art historical criticism, giving connoisseurs, viewers and readers a more

capacious and accurate grasp of the world of chinese pictorial art susan mann author of the talented women of the zhang family

ethnicity is a highly politicized issue in contemporary china twentieth century nation building has been intimately involved with classification of china's fifty five ethnic minorities and with fostering harmony and unity among nationalities officially sanctioned social science classifies the majority group the so called han at the pinnacle of modernization and civilization and most other groups as primitive or in post socialist china popular conceptions of self person and nation intersect with political and scholarly concerns with identity sometimes contradicting them and sometimes reinforcing them in portraits of primitives o susan d blum explores how han in the city of kunming in southwest china regard ethnic minorities and by extension themselves she sketches portraits or cognitive prototypes of ethnic groups in a variety of contexts explaining the perceived visibility of each group which almost never correlates with size of population ideas of ohannesso can be understood in part through han desire to identify unique characteristics in ethnic minorities and also through han celebration of the differences that distance minorities the book considers questions of identity alterity and self in the context of a complex nation state employing methods from linguistic anthropology and psychological anthropology as well as other forms of cultural analysis providing nuanced views of relationships among political scholarly and popular models of identity this book will be an invaluable guide for those working in china studies anthropology and ethnic studies

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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

this work explores the developments in the function of informal portraiture in later ming and qing dynasty china from about ad 1600 to 1900 the study focuses on images of artists including self portraits and their associates from centres of painting in

agnes smedley worked in and wrote about china from 1928 until 1941 her journalism and fiction capture the massacre of short haired feminists in the canton commune the lives of silk workers of canton charged with being lesbians and the story of mother tsai a peasant who leads village women in smashing an opium den the village voice praised the volume for having captured brilliantly the

forces of the old and new china struggling in each person she describes

the beijing olympics focused the world s eyes on china but despite increased tourism and rampant foreign investment the cultural distance between china and the west remains as vast as the oceans that separate them the middle kingdom is still relatively unknown by westerners china is in fact made up of 33 distinct regions populated by 56 ethnic groups and photojournalist tom carter has visited them all this little book is a visual tribute to the people s republic of china with an ardent emphasis on the people

meiren hua paintings of beautiful women in china james cahill educated and probably dangerous women in seventeenth and eighteenth century chinese painting julia m white alluring settings for accomplished beauties sarah handler catalog of the exhibition entries by chen fongfong with contributions by nancy berliner and julia m white

this book portrays 38 chinese from today s people s republic of china it shows a range of different lifestyles including a rock star in beijing an old priest in canton a chef in chengdu a professor of chinese history in nanjing and a farmer in the ningxia desert

celebrity artist shen jiawei s history paintings are held in national museums and in public or private collections all around the world including the vatican in this book he chronicles the contexts in which his paintings were done giving us rare insights of the national histories behind the canvas of his works

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