Written by a team of eminent international scholars, this book is the first to recount the history of Chinese painting over a span of some 3000 years. Portland, OR (booknews.com). Chiang Yee's account of London, first published in 1938, is original in more ways than one. Not only one of the first widely available books written by a Chinese author in English, it also reverses the conventions of travel writing. For here the "exotic" subject matter is none other than London and its people, quizzically observed as an alien culture by a foreign writer. Examines the experiences of real Chinese women in America, from their arrival in 1834 to the present. 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.

Presents a vivid and systematic survey of the evolution of Chinese currency right from its very beginning. A fascinating record of the new urban popular culture that emerged in Shanghai's foreign settlements at the end of the nineteenth century.

In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736-1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western perspectival illusionism to transform walls and ceilings with visually striking images that were also deeply meaningful to Qianlong. These unprecedented works not only offer new insights into late imperial China's most influential emperor, but also reflect one way in which Chinese art integrated and domesticated foreign ideas. In Imperial Illusions, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of scenic illusion paintings (tongjinghua), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these works have received little scholarly attention. Richly illustrated, Imperial Illusions offers the first comprehensive investigation of the aesthetic, cultural, perceptual, and political importance of these illusionistic paintings essential to Qianlong's world. For more information: http://arthistorypi.org/books/imperial-illusions

A free open access ebook is available upon publication. Learn more at www.luminosoa.org. From fashion sketches of smartly dressed Shanghai dandies in the 1920s, to multipanel drawings of refugee urbanites during the war against Japan, to panoramic pictures of anti-American propaganda rallies in the early 1950s, the polymorphic cartoon-style art known as manhua helped define China's modern experience. Manhua Modernity offers a richly illustrated, deeply contextualized analysis of these illustrations across the lively pages of popular pictorial.
magazines that entertained, informed, and mobilized a nation through a half century of political and cultural transformation. In this compelling media history, John Crespi argues that manhua must be understood in the context of the pictorial magazines that hosted them, and in turn these magazines must be seen as important mediators of the modern urban experience. Even as times changed—from interwar-era consumerism to war-time mobilization to Mao-style propaganda—the art form adapted to stay on the cutting edge of both politics and style." A landmark contribution. . . . These rich materials—including proverbs, immigration interrogations, poems, articles, photographs, social workers' reports, recipes, and oral histories—add a new dimension to Asian American studies, U.S. women's history, Chinese American history, and immigration studies."—Valerie Matsumoto, University of California, Los Angeles

Summary: A Surgeon's wife find herself drawn to afternoon work in a brothel. The crippling custom of footbinding is the thematic touchstone for Judy Yung's engrossing study of Chinese American women during the first half of the twentieth century. Using this symbol of subjugation to examine social change in the lives of these women, she shows the stages of "unbinding" that occurred in the decades between the turn of the century and the end of World War II. The setting for this captivating history is San Francisco, which had the largest Chinese population in the United States. Yung, a second-generation Chinese American born and raised in San Francisco, uses an impressive range of sources to tell her story. Oral history interviews, previously unknown autobiographies, both English- and Chinese-language newspapers, government census records, and exceptional photographs from public archives and private collections combine to make this a richly human document as well as an illuminating treatise on race, gender, and class dynamics. While presenting larger social trends Yung highlights the many individual experiences of Chinese American women, and her skill as an oral history interviewer gives this work an immediacy that is poignant and effective. Her analysis of intraethnic class rifts—a major gap in ethnic history—sheds important light on the difficulties that Chinese American women faced in their own communities. Yung provides a more accurate view of their lives than has existed before, revealing the many ways that these women—rather than being passive victims of oppression—were active agents in the making of their own history. Presents an overview of art in China from the Neolithic period to
Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In Chinese Painting and Its Audiences, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. Richly illustrated, Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition. Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation, and the people. In discussing the changing audiences for Chinese art, Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting. Exploring the complex relationships between works of art and those who look at them, Chinese Painting and Its Audiences sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years. With hundreds of color photographs and illustrations, this Chinese gardening book is a wonderful introduction to penjing—China's treasured bonsai art. Although most people think bonsai is a Japanese invention, the art originated in ancient China where it is called penjing. The two Chinese characters for penjing ("pot" and "landscape") capture the essence of this art: sculpting microcosms of the beauty of the natural world from plants, rocks, soil, and water, both as an artistic process and as horticultural cultivation. Both penjing and bonsai are art forms that express the beauty of nature. In China, bonsai, as a part of penjing, is often called "tree penjing," or "tree in a pot." The Chinese divide penjing into three categories: tree penjing, rock penjing, and water-and-land penjing. This Chinese gardening book showcases the Chinese art of penjing in all its aspects for the benefit of penjing aficionados and all other readers interested in Chinese culture. It covers the concept, history, categories, aesthetic features, techniques, display, appreciation, and preservation of penjing. It is a feast for the eyes while
providing a wealth of information for the academically inclined as well as the practically minded. There are more than 300 lavish illustrations grouped into three different categories of penjing. The reader will not only be awed by the beautiful compositions of penjing, but will also learn about the Chinese approach to nature and to life.

Mirror of Morality takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule. Ideas about individual morality and state ideology were based on the ancient teachings of Confucius with modifications by later interpreters and government institutions. Throughout the imperial period, members of the elite made, sponsored, and inscribed or used illustrations of themes taken from history, literature, and recent events to promote desired conduct among various social groups. This dimension of Chinese art history has never before been broadly covered or investigated in historical context. The first half of the study examines the nature of narrative illustration in China and traces the evolution of its functions, conventions, and rhetorical strategies from the second century BCE through the eleventh century. Under the stimulus of Buddhism, sophisticated techniques developed for representing stories in visual form. While tracing changes in the social functions and cultural positions of narrative illustration, the second half of the book argues that narrative illustration continued to play a vital role in elite visual culture.

With over 1,200 images, Singapore: A Pictorial History 1819-2000 tells the story of Singapore through the eyes of the artists and photographers who witnessed and recorded it. Faded pencil sketches, brilliant watercolours, engravings but mostly photographs - including the first views produced by 19th century professionals, stunning studio portraits and the remarkable experiments of early amateurs. With eloquence, they present the history of a society originally composed mainly of immigrants and of the island they transformed from a fishing village to a global city. The quest for the new and the fascinating has unearthed many fresh images reproduced here for the first time alongside classics without which no visual history of Singapore would be complete. What makes them so extraordinary are their unique ties to Singapore, ties to ordinary people and everyday affairs as much as to major events and personalities. From this sumptuous trove, Singapore's history is brought vividly to life. Images were gathered over a two-year period from many different sources around the world. The majority are from the National Archives of Singapore and the
Singapore History Museum, both of which have had their photographic collections enriched by recent donations and acquisitions. Museums in Europe, Japan and the United States of America yielded some unusual and very special material. Several private collectors, both in Singapore and abroad, allowed access to rare and precious images while others generously loaned old and cherished family albums. "Together the text and illustrations gradually reveal many of the major themes and characteristics of Chinese painting. To "read" these works is to enter a dialogue with the past. Slowly perusing a scroll or album, one shares an intimate experience that has been repeated over the centuries. And it is through such readings that meaning is gradually revealed."--BOOK JACKET.

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 cliche 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.

Wilma Fairbank documents, from both a historical and a uniquely personal perspective, the professional and personal achievements of Lin Wei-yin and Liang Sicheng. Liang and Lin were born in early twentieth-century China, a time when the influences of modernism were slowly bearing down on the traditional culture. In the 1920s, they traveled together to the Beaux Arts universe of Philadelphia, where they both graduated with honors from the architecture department of the University of Pennsylvania. Married in 1928, they returned to their native land and became the first two professors at the newly founded school of architecture in Shenyang's Tung Pei University. Wilma Fairbank and her husband, John King Fairbank, Harvard University's eminent historian of modern China, were lifelong friends of Liang and Lin. This relationship allows the author, herself a noted
researcher of art and architecture, to paint a vivid picture of the couple within the context of China's turbulent past. Fairbank recounts how Liang and Lin used their Western training to initiate the study of China's architectural evolution. She also documents— as seen through the eyes of Liang and Lin— the tragic events that ravaged the Chinese homeland and its people: the 1937 invasion and bombings by the Japanese military and the ensuing illness and poverty; World War II and the civil war; the rise to power of the Communist government in 1949; and the victimization of the scholar class during the Cultural Revolution of 1966-76. Fairbank provides a highly readable, emotionally charged personal account of the couple's lives, and the numerous and sometimes horrific torments and humiliations they suffered. And, finally, when it was all too late, the posthumous praise and recognition.

An historical portrait of San Francisco is created through a view of the development of Chinatown from the era of immigration in the late 1800s through the years of World War II to the present. "Step inside for a look at the fascinating houses of the Chinese. Stand outside, and you'll take in exteriors made with everything from stone to sand to animal hides. Whether they stand in bustling Beijing or on the grasslands of Inner Mongolia, a look at the traditional residences of China will transport you to a different world and provide you with a firsthand view of Chinese life. Written by noted Chinese architects and writers, this comprehensive architectural tour presents a window into the history of Chinese culture." "In Chinese Houses hundreds of full-color photographs share space along with the diagrams and floor plans. As a whole this meticulously constructed book will open doors of understanding for anyone interested in learning more about Chinese culture."--Jacket.

A Companion to Chinese Art provides a contemporary survey of one of the world's greatest and richest artistic traditions. Including over two dozen newly-commissioned essays, it examines this region's art and theory in all of its multifaceted complexity—spanning the theories, genres, and media central to Chinese art throughout its history. The volume offers a rich insight into China's social and political institutions, religious practices, and intellectual traditions alongside Chinese art history, theory, and criticism. It brings together an international team of scholars from East and West, whose contributions range from an overview of premodern theory, to those exploring calligraphy, fine painting, sculpture, personal accessories, and more. In addition, the Companion reflects on
social and cultural issues, such as the challenges of comparative history, the role of the artist in society, the contested role of gender in art production, different theories of nature that have evolved over time, and articulates the direction in which the field of Chinese art history is moving. In promoting a comparative understanding of China’s long record of cultural production, this volume provides students and scholars of both Asian and non-Asian art history with an exceptional guide to the history of art in China, from its earliest incarnations to the present day.

The funerary shrine of the Confucian scholar Wu Liang, created in AD 151, is the most important surviving pre-Buddhist monument in China. That is to say, it is the most important single work of visual art from the centuries that set the patterns of Chinese thought for almost two millennia. The importance of the shrine lies in the beauty of the stone reliefs on its walls and, especially, in the remarkably comprehensive iconography of its nearly one hundred scenes. They constitute, in effect, a coherent symbolic structure of the universe as the Han Chinese conceived it. This structure consists of three sections: the ceiling carvings present the Mandate of Heaven; the scenes on the two gables depict the paradise of the immortals; and the 44 stories related on the walls illustrate the history of mankind, starting with the creators of human culture and ending with a portrait of Wu Liang, who designed his own memorial. The author finds the shrine comparable, in the comprehensiveness and cultural significance of its iconography, to the cathedral at Chartres or the Sistine Chapel.