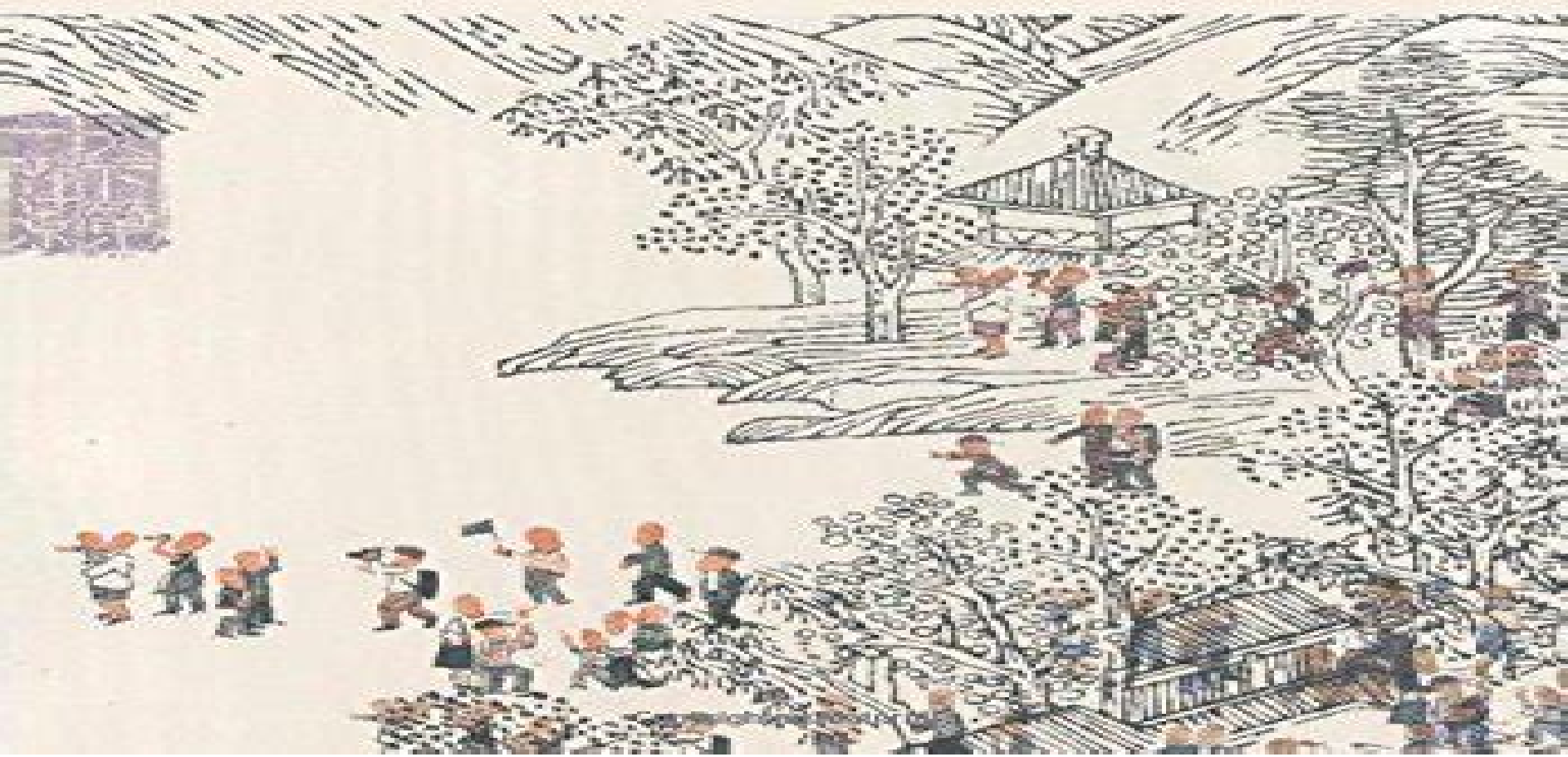


VISUAL CULTURE IN CONTEMPORARY CHINA

PARADIGMS AND SHIFTS

XIAOBING TANG



Visual Culture In Contemporary China Paradigms And Shifts

Karin Nielsen-Saines



Visual Culture In Contemporary China Paradigms And Shifts:

Visual Culture in Contemporary China Xiaobing Tang, 2015-01-08 Exploring a wealth of images ranging from woodblock prints to oil paintings this beautifully illustrated full color study takes up key elements of the visual culture produced in the People's Republic of China from its founding in 1949 to the present day In a challenge to prevailing perceptions Xiaobing Tang argues that contemporary Chinese visual culture is too complex to be understood in terms of a simple binary of government propaganda and dissident art and that new ways must be sought to explain as well as appreciate its multiple sources and enduring visions Drawing on rich artistic literary and sociopolitical backgrounds Tang presents a series of insightful readings of paradigmatic works in contemporary Chinese visual arts and cinema Lucidly written and organized to address provocative questions this compelling study underscores the global and historical context of Chinese visual culture and offers a timely new perspective on our understanding of China today *Visual Culture Wars at the Borders of*

Contemporary China Paul Gladston, Beccy Kennedy-Schtyk, Ming Turner, 2022-01-01 This edited collection brings together essays that share in a critical attention to visual culture as a means of representing contributing to and or intervening with discursive struggles and territorial conflicts currently taking place at and across the outward facing and internal borders of the People's Republic of China Elucidated by the essays collected here for the first time is a constellation of what might be described as visual culture wars comprising resistances on numerous fronts not only to the growing power and expansiveness of the Chinese state but also the residues of a once pervasively suppressive Western colonialism imperialism The present volume addresses visual culture related to struggles and conflicts at the borders of Hong Kong the South China Sea and Taiwan as well within the PRC with regard the so called Great Firewall of China and differences in discursive outlook between China and the West on the significances of art technology gender and sexuality In doing so it provides a vital index of twenty first century China's diversely conflicted status as a contemporary nation state and arguably nascent empire

Contemporary Chinese Cinema and Visual Culture Sheldon Lu, 2021-07-15 Honourable Mention Best Monograph Award BAFTSS Publication Awards 2022 Sheldon Lu's wide ranging new book investigates how filmmakers and visual artists from mainland China Hong Kong and Taiwan have envisioned China as it transitions from a socialist to a globalized capitalist state It examines how the modern nation has been refashioned and re imagined in order to keep pace with globalization and transnationalism At the heart of Lu's analysis is a double movement in the relationship between nation and transnationalism in the Chinese post socialist state He considers the complexity of how the Chinese economy is integrated in the global capitalist system while also remaining a repressive body politic with mechanisms of control and surveillance He explores the interrelations of the local the national the subnational and the global as China repositions itself in the world Lu considers examples from feature and documentary film mainstream and marginal cinema and a variety of visual arts photography painting digital video architecture and installation His close case studies include representations of class masculinity and

sexuality in contemporary Taiwanese and Chinese cinema the figure of the sex worker as a symbol of modernity and mobility and artists representations of Beijing at the time of the 2008 Olympics **Red Legacies in China** Jie Li,Enhua

Zhang,2020-10-26 What has contemporary China inherited from its revolutionary past How do the realities and memories aesthetics and practices of the Mao era still reverberate in the post Mao cultural landscape The essays in this volume propose red legacies as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China s continuities and transformations from socialism to postsocialism Organized into five parts red foundations red icons red classics red bodies and red shadows the book s interdisciplinary contributions focus on visual and performing arts literature and film language and thought architecture museums and memorials Mediating at once unfulfilled ideals and unmourned ghosts across generations red cultural legacies suggest both inheritance and debt and can be mobilized to support as well as to critique the status quo **Writing Visual Histories**

Florence Grant,Ludmilla Jordanova,2020-11-12 What can visual artifacts tell us about the past How can we interpret them rigorously weaving their formal and material qualities into rich social contexts to reach wider historical conclusions Unfolding key historiographical and methodological issues Writing Visual Histories equips students to answer these questions showing visual analysis to be a key skill in historical research A multifaceted structure makes this a practical guide for writing and reflecting on visual histories A first section includes six case studies on topics ranging from medieval heraldry to Life magazine These examples are followed by an exploration of essential concepts that inform historical thinking about visual matters a treatment of disciplinary practices and discussion of the practicalities such as accessing museum collections and organising permissions that scholars working with visual sources have to navigate This book is an invaluable tool kit for opening up a historical understanding of visual phenomena and practices of looking and for writing that takes an integrated approach to studies of the past **The Future History of Contemporary Chinese Art** Peggy Wang,2021-01-26 A

revelatory reclaiming of five iconic Chinese artists and their place in art history During the 1980s and 1990s a group of Chinese artists Zhang Xiaogang Wang Guangyi Sui Jianguo Zhang Peili and Lin Tianmiao ascended to new heights of international renown Even as their fame increased they came to be circumscribed by simplistic Western interpretations of their artworks as social and political critiques a perspective that privileged stories of dissidence over deep engagement with the art itself Through in depth case studies of these five artists Peggy Wang offers a corrective to previous appraisals demonstrating how their works address fundamental questions about the forms meanings and possibilities of art By the end of the 1980s Chinese artists were scrutinizing earlier waves of Western influence and turning instead to their own heritage and culture to forge their own future histories As the national trauma of the 1989 Tiananmen Square massacre converged with the mounting expansion of the global art world these artists turned to art as a profoundly generative site for grappling with their place in the world Wang demonstrates how they consciously and energetically sought to make their own ideas

about art and art history visible in contemporary art Wang's argument is informed by extensive primary research including close examination of the artworks analysis of Chinese language documents and archives and deeply personal interviews with the artists Their words uncover layers of meaning previously obscured by the popular and often recycled assessments that many of these works have received until now Beyond Wang's reinterpretation of these individual artists she contributes to an urgent conversation on the future direction of art history how do we map engagements between art from different parts of the world that are embedded within different art histories What does it mean for histories of contemporary art and art history more generally to be inclusive The new understandings offered in this book can and should be engaged when considering current hierarchies in histories of Chinese art the global art world and the intersections between them

When Words are Inadequate Nan Ma, 2023 *When Words are Inadequate* is a transnational history of modern dance written from and beyond the perspective of China Author Nan Ma extends the horizon of China studies by rewriting the cultural history of modern China from a bodily movement based perspective through the lens of dance modernism The book examines the careers and choreographies of four Chinese modern dance pioneers Yu Rongling Wu Xiaobang Dai Ailian and Guo Mingda and their connections to canonical Western counterparts including Isadora Duncan Mary Wigman Rudolf von Laban and Alwin Nikolais Tracing these Chinese pioneers varied experiences in Paris Tokyo Trinidad London New York and China's metropolises and borderlands the book shows how their contributions adapted and reimagined the legacies of early Euro American modern dance In doing so *When Words are Inadequate* reinserts China into the multi centered transnational network of artistic exchange that fostered the global rise of modern dance further complicating the binary conceptions of center and periphery and East and West By exploring the relationships between performance and representation choreography and politics and nation building and global modernism it situates modern dance within an intermedial circuit of literary and artistic forms demonstrating how modern dance provided a kinesthetic alternative and complement to other sibling arts in participating in China's successive revolutions reforms wars and political movements

Perspectives on contemporary printmaking Ruth Pelzer-Montada, 2018-07-23 This anthology the first of its kind presents thirty two texts on contemporary prints and printmaking written from the mid 1980s to the present by authors from across the world The texts range from history and criticism to creative writing More than a general survey they provide a critical topography of artistic printmaking during the period The book is directed at an audience of international stakeholders in the field of contemporary print printmaking and printmedia including art students practising artists museum curators critics educationalists print publishers and print scholars It expands debate in the field and will act as a starting point for further research

Anxiety Aesthetics Jennifer Dorothy Lee, 2024-02-06 *Anxiety Aesthetics* is the first book to consider a prehistory of contemporaneity in China through the emergent creative practices in the aftermath of the Mao era Arguing that socialist residues underwrite contemporary Chinese art complicating its theorization through Maoism Jennifer Dorothy Lee traces a selection of historical events and

controversies in late 1970s and early 1980s Beijing Lee offers a fresh critical frame for doing symptomatic readings of protest ephemera and artistic interventions in the Beijing Spring social movement of 1978 80 while exploring the rhetoric of heated debates waged in institutional contexts prior to the 85 New Wave Lee demonstrates how socialist aesthetic theories and structures continued to shape young artists engagement with both space and selfhood and occupied the minds of figures looking to reform the nation In magnifying this fleeting moment Lee provides a new historical foundation for the unprecedented global exposure of contemporary Chinese art today **Chinese Animation and Socialism** ,2021-10-05

Please visit our blog to read an interview with Daisy Yan Du This volume on Chinese animation and socialism is the first in English that introduces the insider viewpoints of socialist animators at the Shanghai Animation Film Studio in China Although a few monographs have been published in English on Chinese animation they are from the perspective of scholars rather than of the animators who personally worked on the films as discussed in this volume Featuring hidden histories and names behind the scenes precious photos and commentary on rarely seen animated films this book is a timely and useful reference book for researchers students animators and fans interested in Chinese and even world animation This book originated from the Animators Roundtable Forum April 2017 at the Hong Kong University of Science and Technology organized by the Association for Chinese Animation Studies **Sensing China** Shengqing Wu,Xuele Huang,2022-08-16

This book presents the first collection of studies of the senses and sensory experiences in China filling a gap in sensory research while offering new approaches to Chinese Studies Bringing together 12 chapters by literary scholars and historians this book critically interrogates the deeply rooted meanings that the senses have coded in Chinese culture and society Built on an exploration of the sensorium in early Chinese thought and late imperial literature this book reveals the sensory manifestations of societal change and cultural transformation in China from the nineteenth century to the present day It features in depth examinations of a variety of concepts representations and practices including aural and visual paradigms in ancient Chinese texts odours in Ming Qing literature and Republican Shanghai the tactility of kissing and the sonic culture of community singing in the Republican era the socialist sensorium in art propaganda memory and embodied experiences and contemporary era multisensory cultural practices Engaging with the exciting sensory turn this original work makes a unique contribution to the world history of the senses and will be a valuable resource to scholars and students of Chinese Literature History Cultural Studies and Media **Hollywood Made in China** Aynne Kokas,2017-01-31

In a race to capture new audiences Hollywood moguls began courting Chinese investors to create branded entertainment on an international scale from behemoth theme parks to blockbuster films after China s 2001 World Trade Organization entry Hollywood Made in China examines this compelling dynamic where the distinctions between Hollywood s Dream Factory and the Chinese Dream of global influence become increasingly blurred What is revealed illuminates how China s influence is transforming the global media industries from the inside out Provided by publisher *Appearance Politics* Lex Lu,2024-11-15 In *Appearance Politics*

Lex Lu argues that crafting an appealing and powerful outward image has long been a critical political tool in China. This strategy is evident in historical records, imperial portraits, physiognomic assessments, photographs, posters, statues, and digital images. Using rare archival materials from Beijing, Shanghai, and Nanjing, Lu explores how political figures designed their images and examines the shifting standards of male beauty that shaped their choices. The book analyzes five case studies: Ming Prince Zhu Di's usurpation, the rise of Manchu masculinity and blended Han-Manchu beauty standards under Emperor Yongzheng, modern photography and Western beauty ideals in the early 20th century, Sun Yat-sen's crafted image as the Republican founding father, and Mao Zedong's iconic visual legacy. Through this empirical, nuanced study, *Appearance Politics* challenges stereotypical portrayals of Chinese male leadership in Western media and scholarship, offering a richer understanding of appearance as a deliberate political strategy.

Politics of Control Chang-tai Hung, 2021-01-31 Using a unique interdisciplinary cultural institutional analysis, *Politics of Control* is the first comprehensive study of how in the early decades of the People's Republic of China, the Chinese Communist Party reshaped people's minds using multiple methods of control. With newly available archival material, internal circulars, memoirs, interviews, and site visits, the book explores the fascinating world of mass media, book publishing, education, religion, parks, museums, and architecture during the formative years of the republic. When the Communists assumed power in 1949, they projected themselves as not only military victors but also as peace restorers and cultural protectors. Believing that they needed to manage culture in every arena, they created an interlocking system of agencies and regulations that was supervised at the center. Documents show, however, that there was internal conflict. Censors introduced early at the Beijing Daily operated under the twofold leadership of municipal level editors but with final authorization from the Communist Party Propaganda Department. *Politics of Control* looks behind the office doors where the ideological split between Party chairman Mao Zedong and head of state Liu Shaoqi made pragmatic editors bite their pencil erasers and hope for the best. Book publishing followed a similar multi-tier system, preventing undesirable texts from getting into the hands of the public. In addition to designing a plan to nurture a new generation of Chinese revolutionaries, the party state developed community centers that served as cultural propaganda stations. New urban parks were used to stage political rallies for major campaigns and public trials where threatening sects could be attacked. A fascinating part of the story is the way in which architecture and museums were used to promote ethnic unity under the Chinese party state umbrella. Besides revealing how interlocking systems resulted in a pervasive method of control, *Politics of Control* also examines how this system was influenced by the Soviet Union and how nevertheless Chinese nationalism always took precedence. Chang-tai Hung convincingly argues that the PRC's formative period defined the nature of the Communist regime and its future development. The methods of cultural control have changed over time, but many continue to have relevance today.

Socially Engaged Public Art in East Asia Meiqin Wang, 2022-04-12 This anthology elucidates the historical, global, and regional connections as well as current manifestations of socially engaged public art (SEPA) in East Asia.

It covers case studies and theoretical inquiries on artistic practices from Hong Kong Japan mainland China South Korea and Taiwan with a focus on the period since the 2000s It examines how public art has been employed by artists curators ordinary citizens and grassroots organizations in the region to raise awareness of prevailing social problems foster collaborations among people of varying backgrounds establish alternative value systems and social relations and stimulate action to advance changes in real life situations It argues that through the endeavors of critically minded art professionals public art has become activism as it ventures into an expanded field of transdisciplinary practices a site of new possibilities where disparate domains such as aesthetics sustainability placemaking social justice and politics interact and where people work together to activate space place and community in a way that impacts the everyday lives of ordinary people As the first book length anthology on the thriving yet disparate scenes of SEPA in East Asia it consists of eight chapters by eight authors who have well grounded knowledge of a specific locality or localities in East Asia In their analyses of ideas and actions emerging from varying geographical sociopolitical and cultural circumstances in the region most authors also engage with concepts and key publications from scholars which examine artistic practices striving for social intervention and public participation in different parts of the world Although grounded in the realities of SEPA from East Asia this book contributes to global conversations and debates concerning the evolving relationship between public art civic politics and society at large

Paradigm Shifts in Chinese Studies Shipping Hua, 2022-02-06 This book is a study of the change and continuity in paradigms in China studies both inside and outside of China In the last few years the United States and China appeared to be moving in the direction of de coupling indicating that the engagement policy with China in the last four decade is ending The modernization theory that is the theoretical foundation of the engagement policy has proved to be insufficient This situation calls for a reexamination of the field of China studies Historically scholarly paradigms shifts often went hand in hand with drastic social change As we have entered an era of great uncertainty it is constructive to reflect on the paradigms in China studies in the past and explore the possibility of new paradigms in the future How are the shifts of major theories methods and paradigms in China studies in the west related to social change How did some of China s paradigms impact on the country s social change and developments This book will appeal to a wide readership including scholars and graduate students upper division undergraduate students of China studies Asian studies

Curating Revolution Denise Y. Ho, 2018 Curating Revolution examines how Mao era exhibitions shaped popular understandings of and participation in the political campaigns of China s Communist revolution

Visualising China in Southern Africa Rui Assubuji, Ying Cheng, Patricia Hayes, Malcolm Corrigan, Binjun Hu, Romain Dittgen, T Tu Huynh, Esther Esmyol, Nicola Kritzinger, Philip Harrison, Mark Lewis, Khangelani Moyo, Stary Mwaba, Marcus Neustetter, Kristin NG-Yang, Gemma Rodrigues, Shuo Wang, Yan Yang, Lifang Zhang, 2023-03 Engaging with the work of contemporary African and Chinese artists while analysing broader material production the essays in this volume are wide ranging in their analysis of ceramics photography painting etching sculpture

film performance postcards stamps installations political posters cartoons and architecture With China's rise as the new superpower its presence in Africa has expanded leading to significant economic geopolitical and cultural shifts Chinese and African encounters through the lens of the visual arts and material culture however is a neglected field Visualising China in Southern Africa is a ground breaking volume that addresses this deficit through engaging with the work of contemporary African and Chinese artists while analysing broader material production that prefigures the current relationship The essays are wide ranging in their analysis of ceramics photography painting etching sculpture film performance postcards stamps installations political posters cartoons and architecture Richly illustrated the collection includes scholarly chapters photo essays interviews and artists personal accounts organised around four themes material flows orientations and transgressions spatial imaginaries and biographies Some of the artists photographers filmmakers curators and collectors in this volume include Stary Mwaba Hua Jiming Anawana Haloba Gerald Machona Nobukho Ngaba Marcus Neustetter Brett Murray Diane Victor William Kentridge Kristin NG Yang Kok Nam Mark Lewis the Chinese Camera Club of South Africa Wu Jing Henion Han and Shengkai Wu

Utopian Ruins Jie Li, 2020-10-26 In Utopian Ruins Jie Li traces the creation preservation and elision of memories about China's Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma anticipation and retrospection propaganda and testimony Assembling each chapter like a memorial exhibit Li explores how corporeal traces archival documents camera images and material relics serve as commemorative media Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence victimhood and complicity Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities whereas Mao memorabilia collections factory ruins and memorials at trauma sites remind audiences of the Chinese Revolution's unrealized dreams and staggering losses

Chinese Animated Film and Ideology Olga Bobrowska, 2023-12-11 This book presents a contextualized overview of the history of Chinese animated film pointing out the most influential self definitions of Chinese culture employed in animation art of Mao Zedong's rule 1949 1976 but largely focusing on the representation strategies created in the times of reforms and opening up under Deng Xiaoping 1978 1989 1992 Deeply grounded in cultural studies the book employs an interdisciplinary approach interlacing the reflection with the perspectives of political science film studies and film festival studies It focuses on phenomena anchored to the paradigms of nationalization reform and internationalization among them nuanced understanding of the minzu national category including the classic style of Chinese animation invention of wash and ink painting animation shuimo donghua renewal of film theory and animated film language soft power and cultural diplomacy and regular access and co creation of the international industry festival distribution This book will be of great interest to those in the fields of animation studies film studies political science Chinese area studies and

Chinese philology

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