

VISUAL CULTURE IN CONTEMPORARY CHINA

PARADIGMS AND SHIFTS

XIAOBING TANG



Visual Culture In Contemporary China Paradigms And Shifts

David Der-wei Wang



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 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 *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

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 Shiping 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

The Making and Remaking of China's "Red Classics" Rosemary Roberts,Li Li,2017-10-19 The Making and Remaking of China s Red Classics is the first full length work to bring together research on the red classics across the entire Maoist period through to the reform era It covers a representative range of genres including novels short stories films TV series picture books animation and

traditional style paintings Collectively the chapters offer a panoramic view of the production and reception of the original red classics and the adaptations and remakes of such works after the Cultural Revolution The contributors present fascinating stories of how a work came to be regarded as or failed to become a red classic There has never been a single answer to the question of what counts as a red classic artists had to negotiate the changing political circumstances and adopt the correct artistic technique to bring out the authentic image of the people while appealing to the taste of the mass audience at the same time A critical examination of these works reveals their sociopolitical and ideological import aesthetic significance and function as a mass cultural phenomenon at particular historical moments This volume marks a step forward in the growing field of the study of Maoist cultural products The Making and Remaking of China's Red Classics analyzes the creation of literature in the Maoist era as well as the way in which the revolutionary canon was rediscovered and imagined during the reform period This book is a timely and fascinating set of studies critically illuminating a foundational time during PRC history and its aftermath Wendy Larson professor emerita University of Oregon Creative works produced in the Mao era 1942-1976 are often dismissed as mere propaganda Despite the fact that they are artistic reflections of that remarkable period scholars have generally ignored these red classics This book throws much needed light on them It is a must read for anyone wanting to understand the cultural scene in China Kam Louie honorary professor University of Hong Kong and UNSW Australia Contemporary Art Cinema Culture in China Xiang Fan, 2024-11-14 How do contemporary Chinese audiences access art cinema What are the alternative channels for the distribution and exhibition of art cinema in China How is Chinese art cinema changing with the booming of internet media and commodity culture in the 21st century To answer these questions Xiang Fan explores the dynamic networks of art cinema in China in the 21st century highlighting the cultural practices of intermediaries such as independent programmers internet critics and fan translators Offering insights gleaned from original ethnographic research Fan reveals how these intermediary practitioners think about cinema negotiate judgement and appreciation construct a discourse of value and taste and most importantly constitute a coordinated and interrelated network for the sharing of art cinema She argues that although their motivation was derived from a cinephilia seeking to forge an alternative mode of distribution and reception the new cinema culture they have produced simultaneously negotiates a subtly complicit relationship with authoritative and market forces In doing so she offers an original interdisciplinary perspective on contemporary art cinema culture in Chinese society **A New Literary History of Modern China** David Der-wei Wang, 2017-05-22 Featuring over 140 Chinese and non Chinese contributors this landmark volume edited by David Der wei Wang explores unconventional forms as well as traditional genres emphasizes Chinese authors influence on foreign writers as well as China's receptivity to outside literary influences and offers vibrant contrasting voices and points of view **The Formation of Chinese Art Cinema** Li Yang, 2018-10-31 The Formation of Chinese Art Cinema 1990-2003 examines the development of Chinese art film in the People's Republic of China from 1990 when the first

Sixth Generation film *Mama* was released in 2003 when authorities acknowledged the legitimacy of underground filmmakers. Through an exploration of the production and consecration mechanisms of the new art wave and its representative styles, this book argues that the art wave of the 1990s fundamentally defined Chinese art cinema. In particular, this vital art wave was not enabled by democratic liberalism but by the specific industrial development in which the film system transitioned from Socialist propaganda into a commercialized entity. Allowing Chinese art film to grow but at the same time denying its legitimacy, this paradoxical transition process shaped Chinese art film's institutional and aesthetical alternative positioning, which eventually helped consolidate the art wave into art cinema. Ultimately, this book is a history of the Chinese portion of global art cinema, which also reveals the complex Chinese cultural experiences during the Reform Era. **Appearance**

Politics Lex Lu, 2024-11-15 Lex Lu argues in *Appearance Politics* that crafting an appealing and powerful outward image has long been an essential political instrument in China. Its traces may be found in historical records, imperial portraits, physiognomic prognostications, photographs, posters, statues, and digital images. Employing rare archival materials from Beijing, Shanghai, and Nanjing, Lu tells the story of these political maneuverings. We learn the ways in which political actors and their agents designed their images and we observe the shifting standards of male beauty that guided their decisions. *Appearance Politics* examines five case studies: the usurpation of Ming Prince Zhu Di, the rise of Manchu masculinity and its mixed standards of Han Chinese and Manchu beauty at the Yongzheng court, the use of modern photography and Western male beauty standards at the turn of the twentieth century, the making of the Republican founding father Sun Yat-sen, and the creation of visual templates of Mao Zedong. Lu's rich empirical study counters systematic stereotypical descriptions of Chinese male leadership embedded in Western media and scholarship. *Collecting the Revolution* Emily R.

Williams, 2022-03-08 In the late 1960s, student protests broke out throughout much of the world, and while Britain's anti-Vietnam protestors and China's Red Guards were clearly radically different, these movements at times shared inspirations, aspirations, and aesthetics. Within Western popular media, Mao's China was portrayed as a danger to world peace, but at the same time, for some on the counter-cultural left, the Cultural Revolution (1966-1976) contained ideas worthy of exploration. Moreover, because of Britain's continued colonial possession of Hong Kong, Britain had a specific interest in ongoing events in China, and information was highly sought after. Thus, the objects that China exported—propaganda posters, paintings, Mao badges, periodicals, ceramics, etc.—became a crucial avenue through which China was known at this time, and interest in them crossed the political divide. *Collecting the Revolution* uses the objects that the Chinese government sent abroad and that visitors brought back with them to open up the stories of diplomats, journalists, activists, students, and others, and how they imagined, engaged with, and later remembered Mao's China through its objects. It chronicles the story of how these objects were later incorporated into the collections of some of Britain's most prominent museums, thus allowing later generations to continue to engage with one of the most controversial and important periods of China's recent history. 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 **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

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