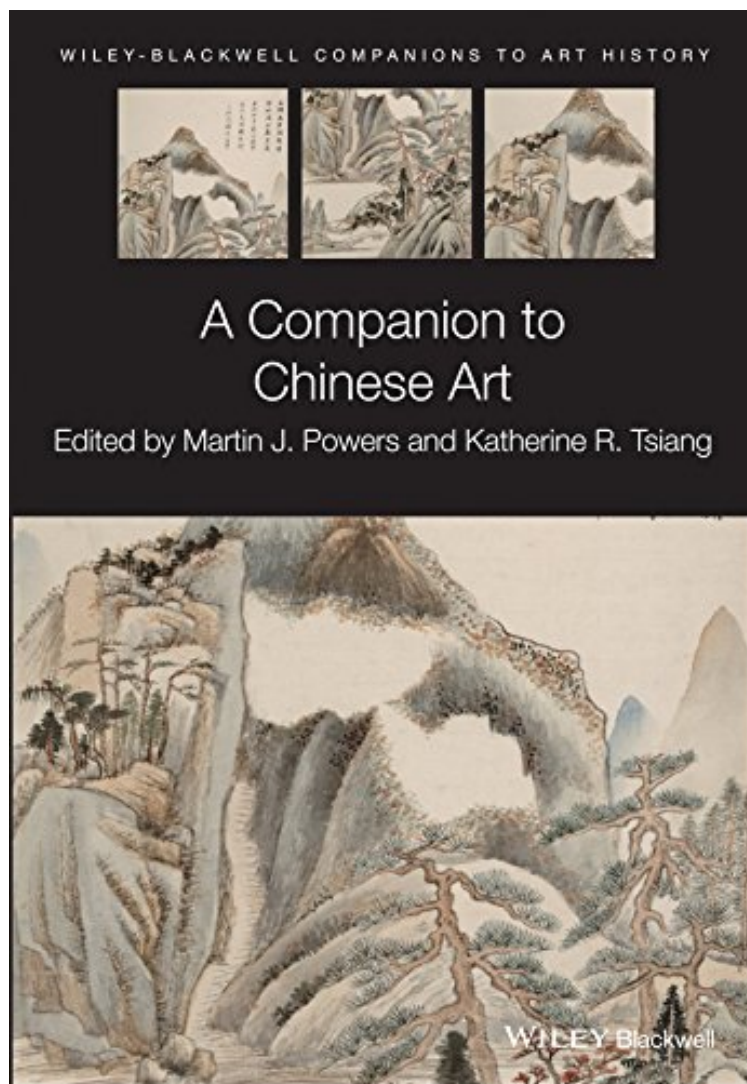


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A Companion to Chinese Art (Blackwell Companions to Art History)

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From Wiley-Blackwell : A Companion to Chinese Art (Blackwell Companions to Art History) before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Companion to Chinese Art (Blackwell Companions to Art History):

1 of 1 people found the following review helpful. Good for reading, poor for looking
By Philip Koplin
Covering a deep array of topics, the essays are fascinating and informative. Unfortunately, the same can't be said of the illustrations, and this is a book about visual art, after all, and a rather expensive one. The images are not so much black and white, as washed-out gray and even-more-washed-out gray, to the point where some of them are virtually

indecipherable. Most of the chapters have about four such figures, although some have as few as two, including, for example, Peter Sturman's chapter on landscape painting, which has extensive discussions on the significance of Fan Kuan's *Travelers among Mountains and Streams* and Huang Gongwang's *Dwelling in the Fuchun Mountains* but illustrates neither. In both cases, the website for the National Palace Museum in Taiwan is cited, with the task of navigating the site in order to find the respective paintings left to the reader. Another painting mentioned by Sturman, Guo Xi's *Early Spring*, is cited as being illustrated in another chapter, but the reader who turns to the cited figure in that chapter will find something else there, with the text noting that the painting in question is "unfortunately not available here," which could have been said of most of the art discussed in the book. Buy it for the essays, if you can afford it, but keep your computer or library of books on Chinese art handy if you want to make better sense of what they're talking about.

Exploring the history of art in China from its earliest incarnations to the present day, this comprehensive volume includes two dozen 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 comparative 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 historians interested in comparative study or theory Proposes new and revisionist 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

"This volume represents the equivalent in scholarship of the coming of a new dynasty. These analyses by the best of a new generation of writers will rejuvenate the whole field." John Onians, University of East Anglia, UK
"This comprehensive guide to the arts of premodern China, the fresh thinking of leading historians, provides a major new resource for students and scholars at all levels." Craig Clunas, University of Oxford, UK
From the Back Cover
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.
About the Author
Martin J. Powers is Sally Michelson Davidson Professor of Chinese Arts and Cultures at the University of Michigan, USA, and former director of the Center for Chinese Studies. His publications *Art and Political Expression in Early China* (1991) and *Pattern and Person: Ornament, Society, and Self in Classical China* (2006) have both received the Levenson Prize for the best books in pre-twentieth century Chinese Studies. Katherine R. Tsiang is Associate Director of the Center for the Art of East Asia in the Department of Art History, University of Chicago, USA, where she coordinates research materials and programs. Her research is concentrated in the fields of Chinese Buddhist art and Chinese medieval art and visual culture. Her work includes using new technology for digital imaging and reconstruction of Chinese Buddhist caves and she is curator and author of the catalog of the exhibition "Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan" (2010).