

1. Record Nr.	UNINA9910484508603321
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Titolo	Issues of Contemporary Art and Aesthetics in Chinese Context // by Eva Kit Wah Man
Pubbl/distr/stampa	Berlin, Heidelberg : , : Springer Berlin Heidelberg : , : Imprint : Springer, , 2015
ISBN	3-662-46510-8
Edizione	[1st ed. 2015.]
Descrizione fisica	1 online resource (108 p.)
Collana	Chinese Contemporary Art Series, , 2199-9058
Disciplina	100
Soggetti	Aesthetics Arts
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	What is an Author? -- Rethinking Art and Values -- Contemporary Philosophical Aesthetics in China: The Relation Between Subject and Object -- A Critical Reflection on a Suggested Return to Aesthetic Experience in Socialist China -- Some Reflections on Confucian Aesthetics and Its Feminist Modalities -- Metaphysics, Corporeality and Visuality: A Developmental and Comparative Review of the Discourses on Chinese Ink Painting -- Experimental Painting and Painting Theories in Colonial Hong Kong (1940-1980): Reflections on Cultural Identity -- The Notion of "Orientalism" in the Modernization Movement of Chinese Painting of Hong Kong Artists in 1960s: The Case of Hon Chi-fun -- Some Reflections on "Feminist Aesthetics": Private/Public? Personal/Political? Gender/Post-Colonial? --- The Case of Young Women Art in Post-Colonial Hong Kong -- A Museum of Hybridity: The History of the Display of Art in the Public Museum of Hong Kong and Its Implications for Cultural Identities -- The Trinity "Hong Kong- China-The World": The Battle of Cultural Identities as a Form of Hegemony in Art in Postcolonial Hong Kong (since 1990s) -- Hong Kong Pavilion at the Venice Biennale As Method: The Case of Lee Kit Rights in Hong Kong -- Influence of Global Aesthetics on Chinese Aesthetics: The Adaption of Moxie and the Case of Dafen Cun.
Sommario/riassunto	This book discusses how China's transformations in the last century have shaped its arts and its philosophical aesthetics. For instance, how

have political, economic and cultural changes shaped its aesthetic developments? Further, how have its long-standing beliefs and traditions clashed with modernizing desires and forces, and how have these changes materialized in artistic manifestations? In addition to answering these questions, this book also brings Chinese philosophical concepts on aesthetics into dialogue with those of the West, making an important contribution to the fields of art, comparative aesthetics and philosophy.
