



George Chinnery 1774 1852 Other Artist

Keri Watson, Timothy W. Hiles



George Chinnery 1774 1852 Other Artist:

George Chinnery (1774-1852) and Other Artists of the Chinese Scene George Chinnery, Francis Bacon Lothrop, Peabody Museum of Salem, 1967 **George Chinnery (1774-1852) and Other Artists of the Chinese Scene** George Chinnery, Peabody Museum of Salem, 1967 George Chinnery, 1774-1852, and Other Artists of the Chinese Scene Peabody Museum of Salem, Francis B. Lothrop, George Chinnery, 1967 **George Chinnery, 1774-1852** George Chinnery, 1963

British Paintings in the Metropolitan Museum of Art, 1575-1875 Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer, 2009 Covering the period between the late 16th century through to the third quarter of the 19th century this book features paintings by English Scottish Welsh and Irish artists which are part of the collection of the Metropolitan Museum of Art **George Chinnery** Patrick Conner, 1993 Chinnery a portrait and landscape painter who often worked in miniature left Britain at the age of 28 and spent the last 50 years of his life in India and on the China coast Conner looks behind the myths that have grown up around his name and puts his life and artistic talent into perspective

George Chinnery, 1774-1852 George Chinnery, 1965 **George Chinnery** Peabody museum (Salem, Mass.), 1967

Walking Macao, Reading the Baroque Jeremy Tambling, Louis Lo, 2009-01-01 This volume brings to the reader the art and architecture of Macao and the baroque treasures that make the territory so attractive As the authors consider the special nature of Macao s baroque they discuss whether its Chinese architecture are also baroque and what is the importance of the new casino architecture **Chinnery** Robin Hutcheon, 1975 The Alcock Album: Scenes of China Consular Life

1843-1853 Andrew Hillier, 2024-05-16 Following the ending of the First Opium War and the signing of the Treaty of Nanjing in 1842 Britain opened five treaty ports on the Chinese mainland in the cities now known as Fuzhou Guangzhou Ningbo Shanghai and Xiamen Foreigners were allowed for the first time to live and work normally in these cities under the eyes of their state s consul In establishing this presence consular staff and their families faced numerous challenges including unsuitable accommodation illness hostile local authorities attacks from militias and pirates while at the same time adjusting to an unfamiliar language and culture Henrietta Alcock 1812 1853 the first wife of the British Consul Rutherford Alcock was little known until an album of sketches and watercolours depicting her life in China came to light Acquired by the Martyn Gregory Gallery London in the early 1990s the works in the Alcock Album feature picturesque natural landscapes traditional Chinese architecture and scenes of consular life Drawing on more than one hundred images this richly illustrated volume brings her out of the shadows providing a unique picture of the treaty port world in its very earliest days and of Henrietta as an amateur artist the wife of a consul and most importantly a woman in empire **Spatial Imaginings in the Age of Colonial Cartographic Reason** Nilanjana Mukherjee, 2020-05-18 This volume explores how India as a geographical space was constructed by the British colonial regime in visual and material terms It demonstrates the instrumentalisation of cultural artefacts such as landscape paintings travel literature and cartography as spatial practices overtly carrying scientific

truth claims to materially produce artificial spaces that reinforced power relations It sheds light on the primary dominance of cartographic reason in the age of European Enlightenment which framed aesthetic and scientific modes of representation and imagination The author cross examines this imperial gaze as a visual perspective which bore the material inscriptions of a will to assert possess and control The distinguishing theme in this study is the production of India as a new geography sourced from Britain s own interaction with its rural outskirts and domination in its fringes This book Addresses the concept of production of space to study the formulation of a colonial geography which resulted in the birth of a new place later a nation Investigates a generative period in the formation of British India c 1750 1850 as a colonial territory vis vis its representation and reiteration in British maps landscape paintings and travel writings Brings Great Britain and British India together on one plane not only in terms of the physical geo spaces but also in the excavation of critical domains by alluding to critics from both spaces Seeks to understand the pictorial grammar that legitimised the expansive British imperial cartographic gaze as the dominant narrative which marginalised all other existing local ideas of space and inhabitation Rethinking colonial constructions of modern India this volume will be of immense interest to scholars and researchers of modern history cultural geography colonial studies English literature cultural studies art visual studies and area studies

The Routledge Companion to Art and Disability Keri Watson, Timothy W. Hiles, 2022-03-30 The Routledge Companion to Art and Disability explores disability in visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically and to demonstrate the ways in which disability is culturally constructed This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent The book engages with questions such as How are people with disabilities represented in art How are notions of disability articulated in relation to ideas of normality hybridity and anomaly How do artists use visual culture to affirm or subvert notions of the normative body Contributors consider the changing role of disability in visual culture the place of representations in society and the ways in which disability studies engages with and critiques intersectional notions of gender race ethnicity class and sexuality This book will be particularly useful for scholars in art history disability studies visual culture and museum studies *Liverpool China Traders* Christina Baird, 2007 Perhaps the most enduring image of the China Trade is the clipper ship carrying tea from China In 1869 the clippers were finally overshadowed by the introduction of steam vessels which could make passage through the Suez Canal significantly shortening the length of the voyage Letters journals and order books have survived which tell us about the traders their private trading activities motivation tastes and private lives This book examines the role played by the port of Liverpool in this time of great change The book examines Liverpool s early participation in the China Trade following the cessation of the British East India Company s monopoly of the trade in 1834 and maps the changes in artistic tastes that the commencement of free trade gave rise to These new tastes represented a true fusion of European and Chinese cultural

influences and replaced the pastiche of The Orient that chinoiserie represented during the period of the monopoly Amazon.com

A History of Chinese Art in the 20th and 21st Century Lü Peng, 2025-02-03 This book situates the development of 20th and 21st century Chinese art in such fundamental contexts as Chinese politics and social change and is ideally suited for readers to understand the particularities of Chinese art that are distinct from Western art history. Such an approach is appropriate to the understanding of the development of modern Chinese art which differs from both the Western approach to art history and the approach to traditional Chinese art which is limited to the combining of ink and brush heritage and ideological traditions. Based on the scale and influence of historical works considering the specificity of the term involving fine art in China and the scope of influence of the phenomenon of fine art in the cultural field, this book's study of the phenomena of painting, sculpture, photography, video, and mixed media art follows two linear time lines of historical relevance: 1949-1978 and 1978 to the present. Special attention is paid to the development of modern and contemporary art after 1978. The main readers of this book are undergraduate students in art schools, graduate and doctoral students in art history, students in other humanities disciplines, experts and professors in the study of 20th century Chinese art and cultural history. This book should be important reading for these readers.

British Art and the East India Company Geoff Quilley, 2020 Examines the role of the East India Company in the production and development of British art, demonstrating how art and related forms of culture were closely tied to commerce and the rise of the commercial state. This book examines the role of the East India Company in the production and development of British art during the eighteenth and early nineteenth centuries when a new school of British art was in its formative stages with the foundation of exhibiting societies and the Royal Academy in 1768. It focuses on the Company's patronage, promotion, and uses of art both in Britain and in India and the Far East, and how the Company and its trade with the East were represented visually through maritime imagery, landscape genre painting, and printmaking. It also considers how for artists such as William Hodges and Arthur William Devis the East India Company and its provision of a wealthy market in British India provided opportunities for career advancement through alignment with Company commercial principles. In this light, the book's main concern is to address the conflicted and ambiguous nature of art produced in the service of a corporation that was the scandal of empire for most of its existence and how this has shaped and distorted our understanding of the history of British art in relation to the concomitant rise of Britain as a self-consciously commercial and maritime nation whose prosperity relied upon global expansion, increasing colonialism, and the development of mercantile organisations.

The Reception of Chinese Art Across Cultures Michelle Ying Ling Huang, 2014-10-02 The Reception of Chinese Art Across Cultures is a collection of essays examining the ways in which Chinese art has been circulated, collected, exhibited, and perceived in Japan, Europe, and America from the fourteenth century to the twenty-first. Scholars and curators from East Asia, Europe, and North America jointly present cutting-edge research on cultural integration and aesthetic hybridisation in relation to the collecting, display, making, and interpretation of Chinese art and material culture. Stimulating

examples within this volume emphasise the Western understanding of Chinese pictorial art while addressing issues concerning the consumption of Chinese art and Chinese inspired artistic productions from early times to the contemporary period the roles of collector curator museum and auction house in shaping the taste meaning and conception of art and the art and cultural identity of the Chinese diaspora in a global context This book espouses a multiplicity of aesthetic philosophical socio cultural economic and political perspectives and encourages academics students art and museum practitioners to re think their encounters with the objects practices people and institutions surrounding the study of Chinese art and culture in the past and the present

The Chater Collection Sir Catchick Paul Chater, James Orange, 1924 *India, China, and the World* Tansen Sen, 2017-09-15 This pathbreaking study provides the first comprehensive examination of India China interactions in the broader contexts of Asian and world history By focusing on material exchanges transmissions of knowledge and technologies networks of exchange during the colonial period and little known facets of interactions between the Republic of India and the People's Republic of China Tansen Sen argues convincingly that the analysis of India China connections must extend beyond the traditional frameworks of nation states or bilateralism Instead he demonstrates that a wide canvas of space people objects and timeframe is needed to fully comprehend the interactions between India and China in the past and during the contemporary period Considering as well the contributions of people and groups from beyond India and China Sen also explores the interactions between Indians and Chinese outside the Asian continent The author's formidable array of sources pulled from archives and libraries around the world range from Chinese travel accounts to Indian intelligence reports Examining the connected histories of the two regions Sen fills a striking gap in the study of India and China in a global setting

Perfect Likeness Cincinnati Art Museum, Julie Aronson, Marjorie E. Wieseman, Cynthia Amnéus, Columbia Museum of Art, 2006-01-01 Diminutive marvels of artistry and fine craftsmanship portrait miniatures reveal a wealth of information within their small frames They can tell tales of cultural history and biography of people and their passions of evolving tastes in jewelry fashion hairstyles and the decorative arts Unlike many other genres miniatures have a tradition in which amateurs and professionals have operated in parallel and women artists have flourished as professionals This richly illustrated book presents approximately 180 portrait miniatures selected from the holdings of the Cincinnati Art Museum the largest and most diverse collection of its kind in North America The book stresses the continuity of stylistic tradition across Europe and America as well as the vitality of the portrait miniature format through more than four centuries A detailed catalogue entry as well as a concise artist biography appears for each object Essays examine various aspects of miniature painting of the depiction of costume in miniatures and of the allied art of hair work

Reviewing **George Chinnery 1774 1852 Other Artist**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**George Chinnery 1774 1852 Other Artist**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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