

Chinese Art for the Chinese New Year

A Window Suddenly Opens

Contemporary Photography in China

Yale University Press (John Wiley & Sons Ltd)

22 August 2023



A WINDOW SUDDENLY OPENS

Contemporary
Photography in China

9780300269888

Hardback | 240 pages | £40.00

150 color illus.

Photography
photographs

Melissa Chiu is director and Betsy Johnson is assistant curator at the Hirshhorn Museum and Sculpture Garden.

A lively tour through experimental Chinese photography from the early 1990s to today

A lively tour through experimental Chinese photography from the early 1990s to today. The past thirty years were dynamic, transformative decades in Chinese photography. Artists exposed to recent work from around the globe experimented with photography in newly conceptual and expressive ways, and their art from this period offers a portrait of a country at a moment of rapid urbanization, globalization, and cultural foment. *A Window Suddenly Opens* reveals the key role that photography has played in questioning and refashioning the aesthetic and social status quo of modern Chinese society for the past three decades. Alongside prescient works by Cao Fei, Lin Tianmiao, Rong Rong, Song Dong, Wang Qingsong, Zhang Huan, Zhang Peili, and many other artists, essays and interviews by scholars and curators explore the history of experimental photography in China and the artistic transformations of the digital age. The book also features texts written between 1994 and 2014 by Chinese artists, some published for the first time here in English, which offer essential insights into their ideas and experiences as they forged new creative paths. To explore further, readers can instantly access artist videos inside this book with Hirshhorn Eye, the Hirshhorn Museum's award-winning image-recognition technology. Published in association with the Hirshhorn Museum and Sculpture Garden
Exhibition Schedule: Hirshhorn Museum and Sculpture Garden (November 4, 2022–January 7, 2024)

Chinas Southern Paradise

Treasures from the Lower Yangzi Delta

Yale University Press (John Wiley & Sons Ltd)

02 April 2024



A survey of art from the lower Yangzi River delta that explores the region's influential role in defining Chinese art throughout history

A survey of art from the lower Yangzi River delta that explores the region's influential role in defining Chinese art throughout history. Focusing on the artistic production and cultural impact of the lower Yangzi River delta, an area known as Jiangnan, this volume features more than 200 objects from Neolithic times through the eighteenth century that range in media from jade, silk, prints, and paintings to porcelain, lacquer, and bamboo carvings. Essays by internationally renowned scholars cover topics such as Jiangnan in poetry, the region's economy, silk production, southern green stoneware, landscape painting, color print production and urban culture, Buddhism, and garden culture. The essays and object entries consider how the region—home to such great cities as Hangzhou, Suzhou, and Nanjing, as well as hilly picturesque landscapes stretched along rivers and lakes—became the epicenter of the Chinese art scene and largely defined the image of traditional China. Presenting both iconic as well as previously unpublished works from collections around the world, this study is the first English-language consideration of a region that through the course of millennia has been one of China's most rich, populous, fertile, and artistically influential areas. Distributed for the Cleveland Museum of Art. Exhibition Schedule: Cleveland Museum of Art (September 10, 2023–January 7, 2024)

9780300273243

Hardback | 432 pages | £50.00

336 color + b-w illus.

Oriental art
Asian history
Exhibition catalogues
specific collections

Clarissa vonSpee is chair of Asian art and James and Donna Reid Curator of Chinese Art at the Cleveland Museum of Art.



[11]

Bull-Shaped Bronze Lamp, 25–220 CE

Eastern Han dynasty
(25–220 CE).

Bronze with silver inlay;
H. 46.2 cm, L. 36.4 cm.
Excavated from Ganquan,
Hanjia (Yangzhou),
Jiangsu province, in
1980. Nanjing Museum
(10:23228/1-5).

A testimony to the refined and ingenious craftsmanship of Chinese bronze making, this bull-shaped lamp was excavated from a princely tomb at Mount Ganquan, in Yangzhou.¹ By the Han dynasty, lamps came in a variety of shapes such as figures, animals, and birds.

The bull stands firmly and stout on its four feet with raised tail and bent muscular neck, its head lowered to hold a tubular pipe that is connected to a lamp on its back. The bronze lamp consists of three movable parts: a hollow bull-shaped base, a tray holding a lamp on its back, and a smoke chimney that connects the base with the lamp. The lamp's latticework shades are movable sheets that can be adjusted to control the intensity of light. When in use, the base was filled with water and the smoke and soot of burning fuels emanating from the lamp were channeled through the pipe into the animal's hollow, water-filled body, which prevented the smoke from polluting the air.

The powerful bronze animal is believed to have been crafted by local bronze casters renowned for their mastery of metalwork since earliest times.² The design of the slender, interlaced, and animated cloud pattern is reminiscent of Chu-style textile, lacquer, and bronze mirror designs. Silver-inlay techniques seen in metalwork of the Wu, Yue, and Chu states were likewise employed. CYS/YWL

1. Li 1981.

2. The authors would like to thank Wang Georen 王葛任 and Li Zhibin 李智斌 from Nanjing Museum for their insights.





Figure 1. Mount Lu. Photo: chiyo via Stock.

time was chronicled in travel guides. The “broken ink” (*po-mo* 破墨) mode of the painting, which suggests forms as much as it creates them, captures not only the atmospheric qualities of Mount Lu (fig. 1) but also conveys, together with the poem, the altered states of mind and consequent spiritual or philosophical insights that the range inspires. This painting with its poem presents Mount Lu as a pivotal place of early Daoist and Buddhist activity, where spiritual and cultural leaders met. Furthermore, it speaks to the reception of Yujian’s style in Japan as can be seen in the handscroll *Poems and Pictures of the Eight Views of Xiao and Xiang* by Unkoku Tōgan, executed in the Yujian mode [74]. 5V

1. Lu 廬 may be glossed as “hermitage,” and the name speaks to the mountains’ long-held reputation as a place of retreat and even as a Daoist “cave-heaven” (*daoqian* 洞天). On Mount Lu as a sacred site and a fulsome guide to the development of legends associated with it, see Nelson 2002/2004.

2. A large portion of the original, painted in ink on silk, survives in hanging scroll format in the Okayama Prefectural Museum. It includes the inscription and parts of the mountain peaks. Another portion, currently belonging to Marumi Holdings in Tokyo, features the waterfall. Both are Important Cultural Properties. Judging from a comparison of the copy and the two fragments, a narrow section of the top and more substantial sections of the bottom and left-hand side of the original painting were trimmed away in the creation of the two fragments. In the copy, the peak in the foreground has been slightly elaborated, so that the poem now overlaps it. For a recent comparison of the Okayama portion and the Nezu Museum copy, see Itakura 2004, 61, 184, cat. 61. The received provenance for the painting is as follows: it was once kept at Saizenbo 西林坊, part of the monastery Kōryūji 法隆寺 in Kyoto; the painting is described in an entry dated to 1616 in *Bokubōki no utsumi* 墨譜之写 [Copies of ink paintings] by calligrapher Kōgetsu Sōgan 江月宗良 (1174–1643). Sōgan was an abbot of the Zen monastery Daikokuji 大徳寺 in Kyoto, and the son of tea master Tsuda Sōgen 津田宗及 (d. 1588), proprietor of Tenmōjya 天王寺屋 in Sakai 堺. At one point, the scroll belonged to tea master Sakuma Sanekatsu 佐久間宗勝 (1570–1642), who established the subtemple Sannōin 三光院 at Daikokuji; in 1613, it is said, following consultation with the painter Kanō Tan'yū 狩野坦由 (1602–1679), it was cut up into three pieces that were then repurposed as hanging scrolls for use in tea gatherings. The main part, now in Okayama, about two-thirds of the original, then belonged to Tokugawa Iemitsu 徳川家光 (1604–1651), followed by Sakai Tadakatsu 酒井忠尚 (1587–1662), and was then presented as a gift to the Tokugawa shōgunate in 1660. The part with the waterfall, now in Tokyo, passed after Sakuma Sanekatsu’s death to Kinoshita Katsutoshi 木下嘉成 (1669–1649) and later to Matsukura Fumai 松平不昧 (1737–1818). At one point, it was in the collection of overlord Yoshikawa Eijū 吉川英治 (1802–1962). This history appears with varying degrees of detail in diverse publications. See, for example, I Lofer 2013, 4; Itakura 2004, 164; Moriyama Osamu 安室史, 「畫山園玉圖景」 [Mt. Lu by Yujian] in Gotōb Museum 1997.

3. 逸民一笑意何祥，千載猶流入畫圖。洞谷社裝無處處，巖峰香冷水雲孤。 Translation by Yowen Lu.

4. For a brief discussion of the allusions in the poem inscribed on both original and copy, see I Lofer, 2014, 4–6. For an alternate translation of the poem, and extended commentary, see Nelson 2002, 270. In the Three Laughters legend, the Confucian poet Tao Yuanming 陶淵明 (365–427) and the Daoist priest Lu Xunqing 魯循靜 (406–477) visit the Buddhist monk Huiyuan 慧遠 (334–416) on Mount Lu. At the time Huiyuan bids them farewell they are so deeply engaged in conversation, that he unintentionally omits the bridge at Tiger Brook, stepping outside the monastery’s precincts, which he had vowed never to leave. The moment he crosses the bridge, a tiger roars, prompting all three to burst into laughter in realizing that understanding overcomes all boundaries. The second legend on the White Lotus Society refers to Huiyuan again, who founded a devotional society of monks and lay worshippers of the Buddha Amitayus on Mount Lu. The society inspired the establishment of the Pure Land school, a practice centered on the worship of Amitayus who resides in the Western Paradise or Pure Land, where devotees hoped to be reborn. From the late Tang dynasty, people began to refer to his confraternity as the White Lotus Society.



9781914414428

Hardback | 304 pages | £50.00

110 Illustrations, unspecified

Art design styles: from c
1960

Dr Joshua Gong is a leading expert on contemporary Chinese art and works at Shanghai Normal University. He taught at the University of Sussex from 2010 to 2018. Recently he published two monologues *Hsiao Chin* and *Punto: Mapping Post-War Avant-Garde* (London: Unicorn) and *Challenging Leonardo da Vinci, An Alternative Art History* (Beijing: CITIC Press).

Chinese Art Today

From 20th-Century Tradition to Contemporary Practice

Unicorn Publishing Group (IPS UK/NBNI)

26 September 2023

Contemporary Chinese art has played a significant role in contributing to art globalisation; meanwhile, the trajectory of modernisation of art in China has not been rendered explicitly.

Contemporary Chinese art has played a significant role in contributing to art globalisation; meanwhile, the trajectory of modernisation of art in China has not been rendered explicitly. This book aims to explore the context of Chinese art from the 20th to the 21st century, from three aspects: society, the individual and art forms. It is hoped to inject new vitality into the current obscure art historiography. The complicated issue regarding how to position globalisation and national identity is well discussed throughout the book, addressing the hardcore research questions in the field. This research selects the nine most representative artists: Lin Fengmian, Wu Dayu, Sanyu, Zao Wou-ki, Wu Guanzhong, Su Tianci, Wang Jieyin, Zhang Enli and Chen Yujun.

CHINESE ART TODAY

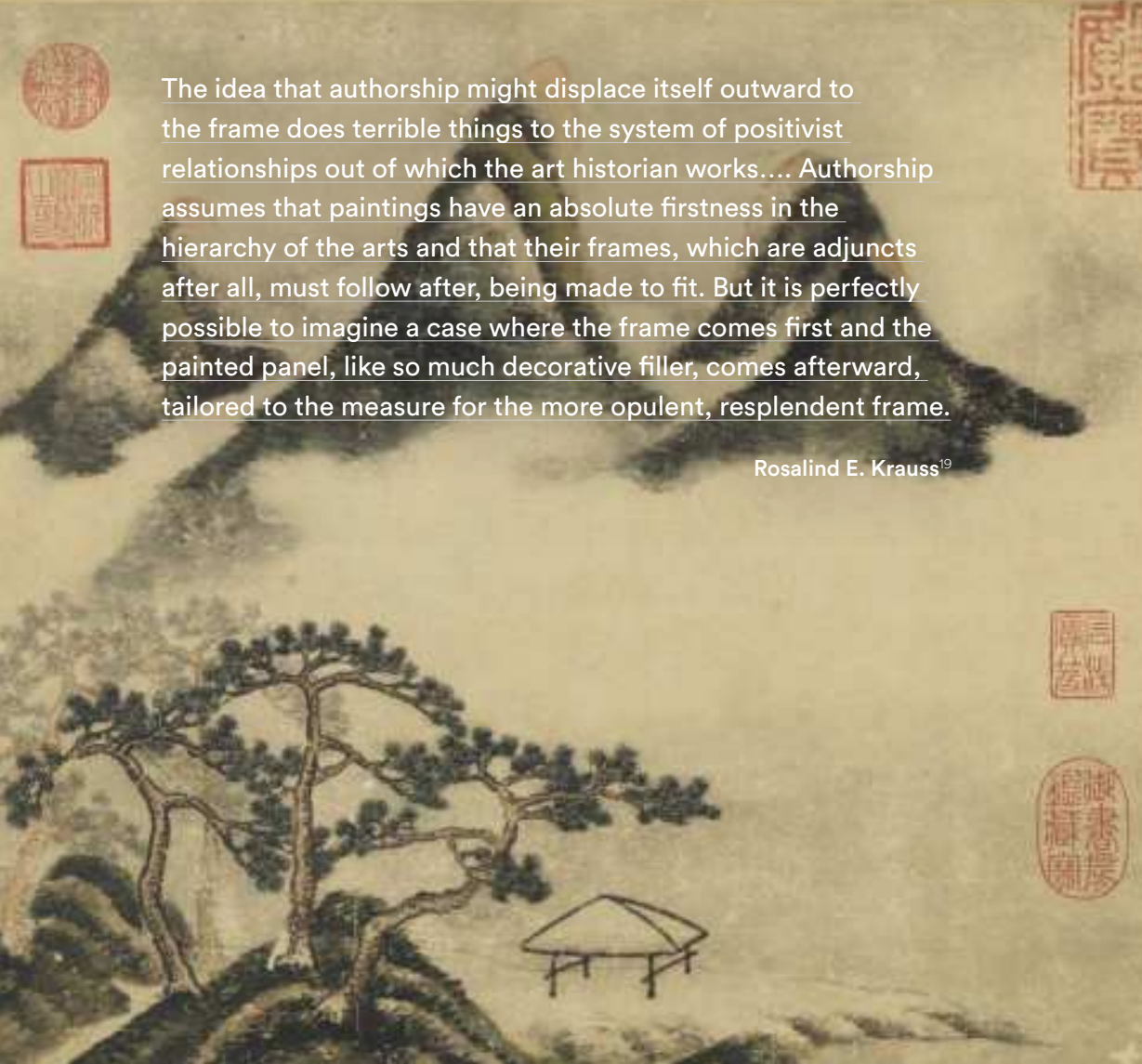
From 20th-century
tradition ——— to
contemporary ———
————— practice

Joshua
Gong

天韵神木 得自崑崙
枝怪如菊 斜不倚
如篙龙骨 静垂翠
凌空翠可茂 尚若
未以独境 迹以碧
纸之岁年 以至家心

The idea that authorship might displace itself outward to the frame does terrible things to the system of positivist relationships out of which the art historian works.... Authorship assumes that paintings have an absolute firstness in the hierarchy of the arts and that their frames, which are adjuncts after all, must follow after, being made to fit. But it is perfectly possible to imagine a case where the frame comes first and the painted panel, like so much decorative filler, comes afterward, tailored to the measure for the more opulent, resplendent frame.

Rosalind E. Krauss¹⁹



Mi Fu
The Auspicious Pine Trees in the Spring Mountains (《春山瑞松图》)
Northern Song dynasty, 11th century,
Ink and light colour on paper, Hanging
scroll, 35 × 44.1 cm (painting part),
The Palace Museum, Taipei.

1.4

Formalist Approach: Various Expressions in Contemporary Art

The modernisation of Chinese art signifies a complicated and complex stylistic trajectory with the expansion of multimedia applications. In modern times, China witnessed the rise and fall of new paintings, the popularisation of mass-produced prints, institutionally guided sculptures, mind-opening installations, performance art, conceptual art and digital art forms covering themes such as mythology, history, portraiture, landscape, still-life, genre painting, and folklore.

Many new art forms were generated after the 85 New Wave, when young artists endeavoured to utilise Western avant-garde art to break away from socialist realism. Chinese art in the late 1980s had already become kaleidoscopic; nevertheless, plagiarising has remained a critical issue that has problematised the value of creativity in Chinese art to the present day.

In thinking of merging Chinese and Western traditions in contemporary art, artists such as Lin Fengmian, Wu Dayu, Wu Guanzhong, Zao Wou-Ki, Sanyu, Su Tianci and Zhang Enli tried to reinvent painting. Some artists, such as Xu Bing (徐冰), Cai Guoqiang (蔡国强), Gu Wenda (谷文达), Zhang Huan (张洵), Zhan Wang (展望) and Cao Fei (曹斐) explored beyond the field of painting; however, regardless of what kind of new forms they created, the ways of realising and projecting their works were still heavily embedded within the two-dimensional visual base.



Xu Bing at Robert Rauschenberg's ROCl China exhibition in Beijing, The National Art Museum of China, 1985. Photo courtesy Xu Bing Studio Inc.

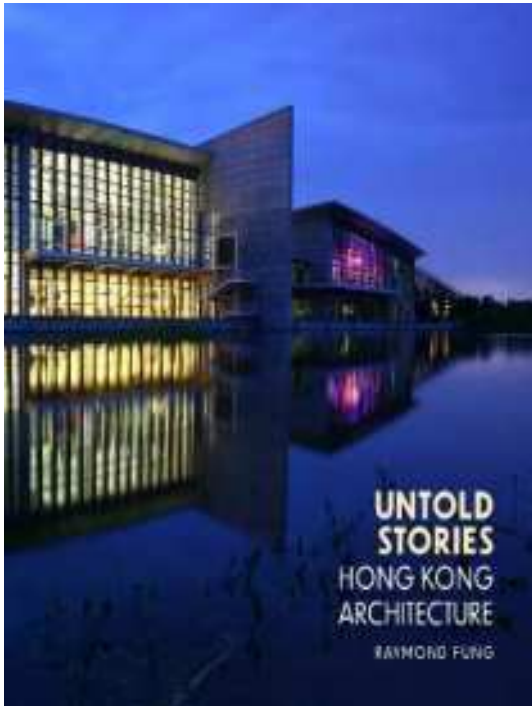
Some theorists with modern thinking had argued that painting was already enervated due to its social and sitewide conditions, meaning the content of painting was constrained by its context. The liberation of painting to pure art is the result of a detachment from the societal environment. Ironically, without such an association, modernity cannot be conveyed to the audience.¹⁸⁵

Arguably, despite the conventions of image-making, many modern ideas and changes in art stemmed from reinventing painting. For example, in the West, modern art was initiated by Impressionism trying to break away from the academic approaches to painting that remained indoors and relied on artificial lighting. By painting en plein air, Monet and Cézanne rediscovered colours and plasticity. Meanwhile, by observing the contemporary landscape and topography, Van Gogh and Gauguin realised their spiritual pursuits with no regard to lens-based picture reproduction. Artists such as Kandinsky, Malevich, Mondrian, Klee and Rothko launched a series of abstract art adventures. Conceptually, Picasso, Yves



Xu Bing
The Living Word
(《鸟飞了》)

2018, Acrylic and mixed media
Installation, © Xu Bing.



9781911397335

Hardback | 320 pages | £40.00

387 Illustrations, unspecified

Theory of architecture
Architectural structure
design
Public buildings: civic,
commercial, industrial,
etc

Professor Raymond Fung JP; FHKIA; HonAIA(HK), is a renowned ink-painter, architect and awardee of the Hong Kong Ten Outstanding Designers Award and 50 major awards in visual arts, architecture and interior design. He is formerly the Honorary Architect and a current Adjunct Professor at the School of Architecture of the Chinese University of Hong Kong. He is currently Board Member of HK Palace Museum, Committee Member and Member of Acquisitions Committee; Member of the Development Committee of WKCDA, LCSD Museum Expert

Untold Stories

Hong Kong Architecture

Unicorn Publishing Group (IPS UK/NBNI)

10 January 2024

• *Stories behind Hong Kong's famous architecture* •
Architecture of Asia's World City • *Architecture: East meets West* • *Magnificence of Hong Kong Cityscape*

Although Hong Kong has produced many internationally renowned architects and designers who have contributed significantly to its cityscape, there are many talented local architects who have played the role of an unsung hero in shaping this beautiful city. This book aims to capture the stories of these talents whose unique work should be more widely known and appreciated. This lavishly illustrated book is the first to provide this essential showcase.

If you would like to order this title please do so either via the distributor or at bianca@durnell.co.uk

Chinese Art for the Chinese New Year



From Shanghai to Ohio

Woo Chong Yung (Wu Zhongxiong),
1898-1989

D Giles Ltd (Macmillan Distribution (MDL))

06 May 2024

This brand-new, lavishly illustrated, publication features over 90 works by Woo Chong Yung, (Wu Zhongxiong), most of which have never been published or publicly displayed.

Woo Chong Yung, (Wu Zhongxiong), (1898–1989), also known in the USA as C. Y. Woo, was a highly accomplished painter, calligrapher, and poet from Shanghai. During the 1920s to 1940s, Woo was at the center of China's cultural world, feted in art circles in both Shanghai and Beijing. However, faced with political persecution in the 1960s, he migrated to Ohio before the onset of the Cultural Revolution. Once in the United States, he became an active presence in the local community, teaching classes in Chinese painting and martial arts, exhibiting and lecturing in local colleges, and contributing his talents to local arts councils and ethnic festivals in Columbus and central Ohio. His lifetime works were collected exclusively by Cincinnati Art Museum and the Frank Museum of Art at Otterbein University which, until now, have gone unseen by the public. This ground-breaking catalog illustrates Woo's unique position in Chinese painting history. His remarkable experience of emigrating from China in the face of political persecution in the 1960s and becoming an American utterly transformed and reshaped both his life and painting.

9781913875503

Hardback | 152 pages | £40.00

110 Illustrations, color

Individual artists, art
monographs

Hou-mei Sung is curator of East Asian Art, Cincinnati Art Museum Julia F. Andrews is Distinguished University Professor in the Department of History of Art, the Ohio State University Kuiyi Shen is professor of Asian Art History, Theory, and Criticism, vice chair and director of Ph.D. Program, University of California, San Diego

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30

Pine Branches

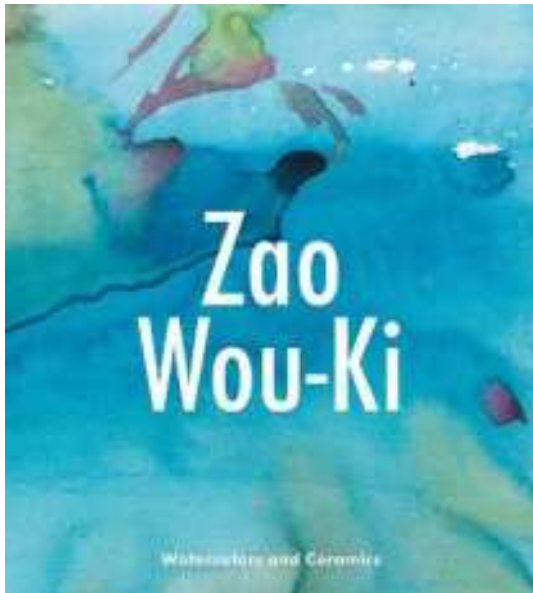
1970
hanging scroll, ink on paper
31 × 43.4 cm
Cincinnati Art Museum
C.Y. Woo Collection,
donated by T.H. Wu
2015.348

Woo has organized the pine branches in this painting in a shallow space that evokes the two-dimensional balance of figure and ground seen in a seal carving. He energizes this abstract pattern, however, with the contrast between the scrubbed appearance of his dark dry ink and the pale tonalities of the branches. At upper left he applies a seal reading “Gongziqiao,” one of his sobriquets. Woo is referred to by this youthful pseudonym in the checklist for the Second

Sino-Japanese Joint Exhibition in Tokyo in 1922, and in a brief essay four decades later about Woo’s swordplay published by his childhood friend, the writer and painter Chen Dingshan 陳定山 (1896–1989). Diagonally opposite, under his signature, Woo balances the composition with one of his most elegant signature seals, “Woo Chung Yong.”

JA KS

Chinese Art for the Chinese New Year



Zao Wou-Ki

Watercolours and Ceramics

D Giles Ltd (Macmillan Distribution (MDL))

02 May 2023

The first volume to showcase a fascinating and understudied aspect of Zao Wou-Ki's oeuvre, his work in watercolours and ceramic design.

Zao Wou-Ki (1920–2013) was the first artist of the Chinese diaspora to achieve international recognition and was one of France's most important painters of the postwar era and beyond. His large abstract canvases were in step with those of New York School artists of the late 1940s and '50s and emerged from the growing international impulse for non-objective painting. Zao married western vanguard painting with Chinese traditions of calligraphy and ink drawing and in doing so created a powerful personal aesthetic that was uniquely his own. Drawn largely from European private collections, the works of art in this catalogue have almost never been exhibited before and were deeply personal to Zao. The ceramics consist of two main groups – plates produced in the late 1970s in association with Sèvres, bearing designs created by Zao expressly for this purpose, and later designs from the 2000s painted directly on vases, bowls and plates that were subsequently editioned by Maison Bernardaud in Limoges. Zao worked in watercolour throughout his long life and this catalogue features examples from as early as 1960. But during his last years, the artist rediscovered the medium with newfound enthusiasm and turned increasingly to nature as the source of inspiration. In 2008, he gave up oil painting entirely, and for the next two years, watercolour was his primary form of expression.

9781913875282

Hardback | 128 pages | £39.95

100 Illustrations, color

Individual artists, art
monographs
Watercolours
Ceramic arts, pottery,
glass

Gilles Chazais the former director of the Musée du Petit Palais, Paris
Françoise Marquet-Zao is the widow of the artist, and a former curator at the Musée d'art moderne de la Ville de Paris and the Musée du Petit Palais, Paris



9781789147964

Hardback | 296 pages | £35.00

150 illustrations, 130 in colour

Oriental art

Shane McCausland is Percival David Professor of the History of Art at SOAS University of London. His many books include *The Mongol Century: Visual Cultures of Yuan China, 1271-1368* (Reaktion Books, 2014), and he has curated numerous exhibitions in Europe, North America and China.

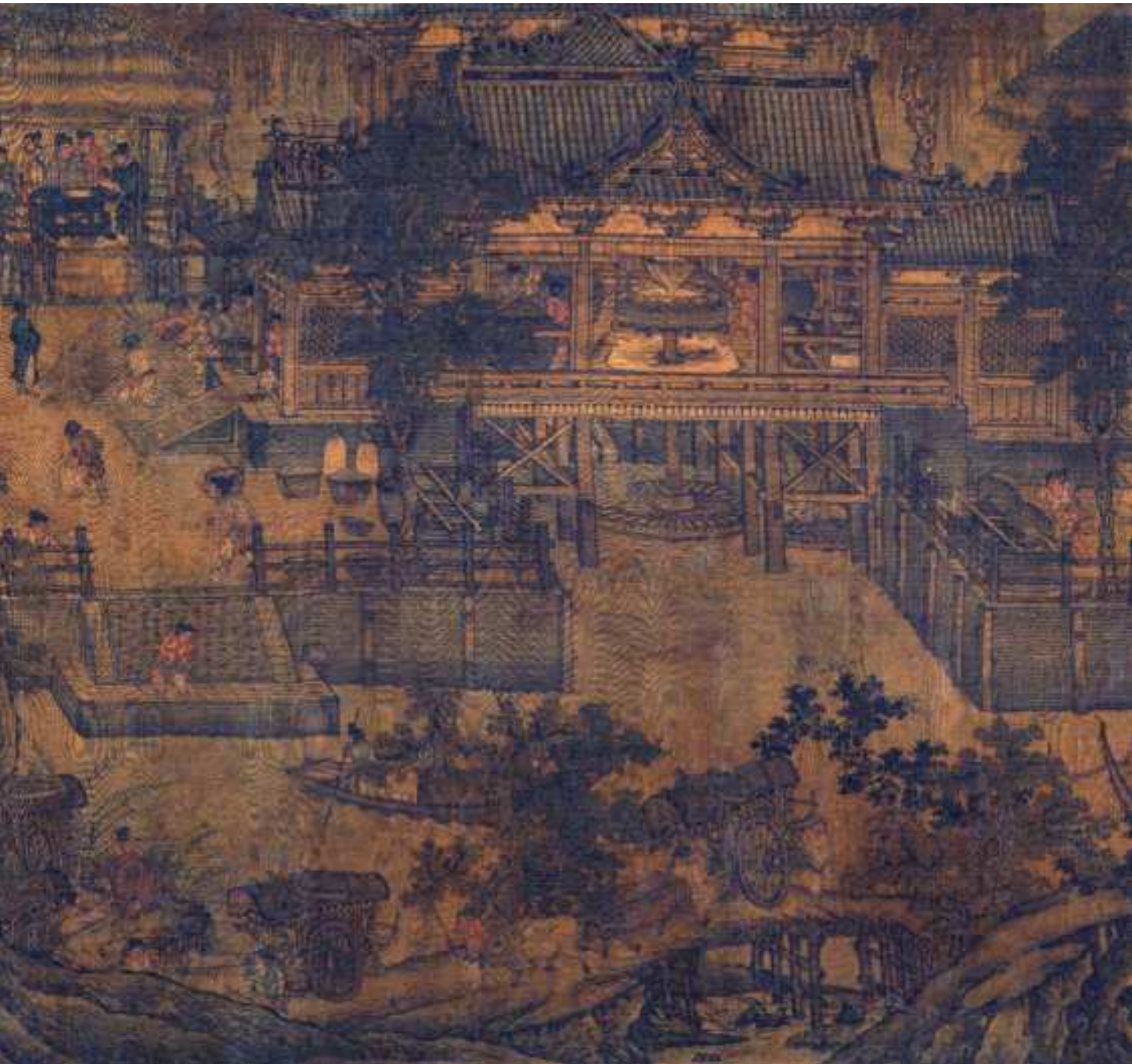
The Art of the Chinese Picture-Scroll

Reaktion Books (Grantham Book Services (GBS)
)

11 December 2023

An examination of the picture-scroll, China's pre-eminent aesthetic format over the last two millennia.

The Chinese picture-scroll, a long painting or calligraphic work held within a horizontal scrolling mount, has been China's pre-eminent aesthetic format for the last two millennia. This first extended history of the picture-scroll explores its extraordinary longevity, and its adaptability to social, political and technological change. The book describes what the picture-scroll demands of a viewer, how China's artists grappled with its cultural power, and how collectors and connoisseurs have left their marks on scrolls for later generations to judge. The return to mass appeal of scrolling - a media technology that seemed long outdated yet persists in our digital age - provides urgent and fascinating context to this book.



28 Wei Xian (active 10th century), *A Flour Mill Powered by a Waterwheel Built over a Canal Lock* (*Zhakou panche tu*), handscroll, detail, ink and colours on silk, 53.2 × 119.3 cm.



and a tapestry, which intriguingly confuses the male and female gender stereotypes respectively connected with these media.¹² As an embroidery, the artwork masquerades as scroll-painting: it presents a long horizontal format, compositionally read from right to left, hinged at the bridge in the middle; with a deliberately framed inscription in the top left, which alludes to the 'brush mode of Xinluo Shanren' (Hua Yan), and with seal 'impressions', the legend of one of which refers to the 'scent of the inkstone' (Yanxiang).

The embroidery also has the look of some of the fine polychrome woodcut prints that Wang Gai produced in *The Mustard Seed Garden Manual*, in which the forms, while colourful, have a flat, still character: neither print nor embroidery was able to capture the kinetic qualities in the residue or trace of an actual brushstroke.¹³ Yet, arguably, the professionalization of painting for urban markets had since the early seventeenth century increasingly involved appropriating

decorative form: for example, by avoiding the representational difficulties of overlapping three-dimensional forms and interactions, as was seen in the oeuvre of the scholar-turned-professional Chen Hongshou (1598–1652), for production and marketing reasons.

As a painting subject, 'Peach-Blossom Spring' worked as a catalyst for invention in early Qing art, affording artists the opportunity to be innovative with media (tapestry handscrolls do not appear to have been made before this, only tapestry hanging scrolls and album leaves) and techniques of spatial depiction, such as novel horizon effects and unified ground planes scaled with an eye to southern European-style projective perspective, all in order to conjure up the mystery of the paradise world hidden within the real world. In the case of the embroidery, the artistic spark is the remediation by a painter, through vicarious creative copying, of a horizontal landscape composition into embroidery.



156-9 Ling Shuhua (1904-1990) et al., *Spring Trees, Evening Clouds*, 1925-58, handscroll, ink and colours on paper, scroll: 9.4 × 397 cm.



9780271095578

Hardback | 222 pages | £99.95

20 Halftones, color; 42
Halftones, black and white

Oriental art

History of art design
styles: c 1600 to c 1800
History of art design
styles: c 1800 to c 1900

Michael J. Hatch is Associate
Professor of Art and Architecture
History at Miami University in Ohio.

Networks of Touch

A Tactile History of Chinese Art,
1790-1840

Pennsylvania State University Press (John Wiley
& Sons Ltd)

02 January 2024

Explores the transformative shift in nineteenth-century Chinese art, where artists used touch to establish a genuine connection with the past, challenge stagnant artistic norms, and foster deeper human connections.

In early nineteenth-century China, a remarkable transformation took place in the art world: artists among China's educated elites began to use touch to forge a more authentic relationship to the past, to challenge stagnant artistic canons, and to foster deeper human connections. *Networks of Touch* is an engaging exploration of this sensory turn. In this book, Michael J. Hatch examines the artistic network of Ruan Yuan (1764–1849), a scholar-official whose patronage supported a generation of artists and learned people who prioritized epigraphic research as a means of truing the warped contours of Confucian heritage. Their work instigated an “epigraphic aesthetic”—an appropriation of the stylistic, material, and tactile features of ancient inscribed objects and their reproductive technologies—in late eighteenth- and early nineteenth-century artwork. Rubbings, a reduplicative technology, challenged the dominance of brushwork as the bearer of artistic authority. While brushwork represented the artist's physical presence through ink and paper, rubbings were direct facsimiles of tactile experiences with objects. This shift empowered artists and scholars to transcend traditional conventions and explore new mediums, uniting previously separate image-making practices while engaging audiences through the senses. Centering on touch and presenting a fresh perspective on early nineteenth-century literati art in China, this volume sheds light on a period often dismissed as lacking innovation and calls into question optical realism's perceived supremacy in reshaping the sensory experience of the modern Chinese viewer.