

Barbarian Lens Western Photographers Of The Qianlong Emperors European Palaces

[#Barbarian Lens](#) [#Western photographers China](#) [#Qianlong European palaces](#) [#18th century photography](#) [#cross-cultural history](#)

Explore the fascinating intersection of East and West through the 'Barbarian Lens' as Western photographers documented the unique European-style palaces of China's Qianlong Emperor. This captivating study offers a fresh perspective on imperial China and the early influence of Western artistic and technological perspectives, revealing significant cultural encounters.

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Barbarian Lens

Part of the prestigious academic book series Documenting the Image, this is a fascinating survey illustrated by extremely rare photographs of the burned architectural and landscape complex known as the Rape of the Summer Palace. In 1860, Western armies brought ruin to the treasured seat of the Qing emperors near Beijing. One hundred and fifty images have been collected to date as a support for an extensive study of the building of the palaces and their subsequent destruction. This book is a rigorous analysis of the work and experiences of the European photographers, both amateur and professional, working in Beijing during this period, and, as such, becomes an account of the development of photography itself. Offering a fascinating glimpse into 19th-Century China, the book gives an historical overview of the political situation.

The Oxford Handbook of the Jesuits

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

A Paradise Lost

Noted for its magnificent architecture and extraordinary history, the Yuanming Yuan is China's most famous imperial garden. The complex was begun in the early eighteenth century, and construction continued over the next 150 years. While Chinese historians, and many Chinese in general, view the garden as the paramount achievement of Chinese architecture and landscape design, almost

nothing is known about the Yuanming Yuan in the West. *A Paradise Lost* is the first comprehensive study of the palatial garden complex in a Western language. Written in a broad and engaging style, Young-tsu Wong brings "the garden of perfect brightness" to life as he leads readers on a grand tour of its architecture and history. Wong begins by inspecting the garden's physical appearance and its architectural elements. He discusses the origin and evolution of these structures and the aesthetics of their design and arrangement. Throughout he refers to maps and original models of individual buildings and other existing gardens of the Ming-Qing period, including the well-preserved Yihe Yuan and the Chengde Summer Mountain Retreat in Rehe. A special feature of the book is its exploration of the activities and daily life of the royal household.

Nineteenth-Century Photographs and Architecture

Eschewing the limiting idea that nineteenth-century architecture photography merely reflects functionality, the objective of this collection is to reflect the aesthetic, intellectual, and cultural concerns of the time. The essays hold appeal for social and cultural historians, as well as those with an interest in the fields of art history, urban geography, history of travel and tourism. Nineteenth-century photographers captured what could be seen and what they wanted to be seen. Their images informed of exploration, progress, heritage, and destruction. Architecture was a staple subject for the first generation of photographers as it patiently tolerated the long exposures of the early processes. During its formative decades photography responded to evolutionary cultural forces of market and artistic production. Photographs of architecture reflected a specific political or social context modulated through individual points of view. For this reason, the examination of each photographic image as a primary visual document and an aesthetic object rather than a technical milestone on a chronological trajectory affords a richer multi-faceted approach to the extensive and complex corpus of photographs taken by photographers all over the world. This project acknowledges the importance of technique in the early decades of photography but focuses on the thematic content of the material. It places the photography of architecture in an international context under the contemporary critical lens sharpened by theoretical and cultural examinations of the topic.

The Great Encounter of China and the West, 1500-1800

For the Chinese, the drive toward growing political and economic power is part of an ongoing effort to restore China's past greatness and remove the lingering memories of history's humiliations. This widely praised book explores the 1500-1800 period before China's decline, when the country was viewed as a leading world culture and power. Europe, by contrast, was in the early stages of emerging from provincial to international status while the United States was still an uncharted wilderness. D. E. Mungello argues that this earlier era, ironically, may contain more relevance for today than the more recent past. This fully revised fourth edition retains the clear and concise quality of its predecessors, while drawing on a wealth of new research on Sino-Western history and the increasing contributions of Chinese historians. Building on the author's decades of research and teaching, this compelling book illustrates the vital importance of history to readers trying to understand China's renewed rise.

Getty Research Journal No. 4

The Getty Research Journal showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. This issue includes essays by Scott Allan, Adriano Amendola, Valérie Bajou, Alessia Frassani, Alden R. Gordon, Natilee Harren, Sigrid Hofer, Christopher R. Lakey, Vimalin Rujivacharakul, and David Saunders; the short texts examine a Nuremberg festival book, translations of a seventeenth-century rhyming inventory, the print innovations of Maria Sibylla Merian, Karl Schneider's Sears designs, Clement Greenberg's copy of T. S. Eliot's *The Waste Land*, the Marcia Tucker papers, a mail art project by William Pope.L, the L.A. Art Girls' reinvention of Allan Kaprow's *Fluids*, and Jennifer Bornstein's investigations into the archives of women performance artists.

Encyclopedia of Nineteenth-Century Photography

The *Encyclopedia of Nineteenth-Century Photography* is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important 'first' in that

authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

Eastern Magnificence & European Ingenuity

An exploration of the important role played by elaborate clockwork in relations between China and Europe from the late sixteenth to the late eighteenth centuries

China on Paper

Published to accompany the exhibition held at the Getty Research Institute, Nov. 6, 2007 to Feb. 10, 2008.

Colonialist Photography

Colonialist Photography is an absorbing collection of essays and photographs exploring the relationship between photography and European and American colonialism. The book is packed with well over a hundred captivating images, ranging from the first experiments with photography as a documentary medium up to the decolonization of many regions after World War II. Reinforcing a broad range of Western assumptions and prejudices, Eleanor M. Hight and Gary D. Sampson argue that such images often assisted in the construction of a colonial culture.

The Afterlife of Images

In 1739 China's emperor authorized the publication of a medical text that included images of children with smallpox to aid in the diagnosis and treatment of the disease. Those images made their way to Europe, where they were interpreted as indicative of the ill health and medical backwardness of the Chinese. In the mid-nineteenth century, the celebrated Cantonese painter Lam Qua collaborated with the American medical missionary Peter Parker in the creation of portraits of Chinese patients with disfiguring pathologies, rendered both before and after surgery. Europeans saw those portraits as evidence of Western medical prowess. Within China, the visual idiom that the paintings established influenced the development of medical photography. In *The Afterlife of Images*, Ari Larissa Heinrich investigates the creation and circulation of Western medical discourses that linked ideas about disease to Chinese identity beginning in the eighteenth century. Combining literary studies, the history of science, and visual culture studies, Heinrich analyzes the rhetoric and iconography through which medical missionaries transmitted to the West an image of China as "sick" or "diseased." He also examines the absorption of that image back into China through missionary activity, through the earliest translations of Western medical texts into Chinese, and even through the literature of Chinese nationalism. Heinrich argues that over time "scientific" Western representations of the Chinese body and culture accumulated a host of secondary meanings, taking on an afterlife with lasting consequences for conceptions of Chinese identity in China and beyond its borders.

Discipline and the Other Body

Discipline and the Other Body reveals the intimate relationship between violence and difference underlying modern governmental power and the human rights discourses that critique it. The comparative essays brought together in this collection show how, in using physical violence to discipline and control colonial subjects, governments repeatedly found themselves enmeshed in a fundamental paradox: Colonialism was about the management of difference—the "civilized" ruling the "uncivilized"—but colonial violence seemed to many the antithesis of civility, threatening to undermine the very distinction that validated its use. Violation of the bodies of colonial subjects regularly generated scandals, and eventually led to humanitarian initiatives, ultimately changing conceptions of "the human" and helping to constitute modern forms of human rights discourse. Colonial violence and discipline also played a crucial role in hardening modern categories of difference—race, gender, ethnicity, sexuality, and

religion. The contributors, who include both historians and anthropologists, address instances of colonial violence from the early modern period to the twentieth century and from Asia to Africa to North America. They consider diverse topics, from the interactions of race, law, and violence in colonial Louisiana to British attempts to regulate sex and marriage in the Indian army in the early nineteenth century. They examine the political dilemmas raised by the extensive use of torture in colonial India and the ways that British colonizers flogged Nigerians based on beliefs that different ethnic and religious affiliations corresponded to different degrees of social evolution and levels of susceptibility to physical pain. An essay on how contemporary Sufi healers deploy bodily violence to maintain sexual and religious hierarchies in postcolonial northern Nigeria makes it clear that the state is not the only enforcer of disciplinary regimes based on ideas of difference. Contributors. Laura Bear, Yvette Christiansë, Shannon Lee Dawdy, Dorothy Ko, Isaac Land, Susan O'Brien, Douglas M. Peers, Steven Pierce, Anupama Rao, Kerry Ward

Pirates, Ports, and Coasts in Asia

"The chapters in this volume were presented in 2005 at an international conference hosted and organised by the Shanghai Academy of Social Sciences"--Acknowledgements.

Humanitarian Photography

This book investigates the historical evolution of 'humanitarian photography' - the mobilization of photography in the service of humanitarian initiatives across state boundaries.

Capturing Japan in Nineteenth-century New England Photography Collections

"Expanding the canon of photographic history, *Capturing Japan in Nineteenth Century New England Photography Collections* focuses on six New Englanders, whose travel and photograph collecting influenced the flowering of Japonism in late nineteenth-century Boston. The book also explores the history of Japanese photography and its main themes. The first history of its kind, this study illuminates the ways photographs, seeming conveyors of fact, imprint mental images and suppositions on their viewers"--

Japan on the Silk Road

Japan on the Silk Road provides the historical background indispensable for understanding today's Japan perspectives and policies in the vast area of Eurasia. For the first time it brings a detailed account of the history of Japanese activities along the Eurasian landmass across the Middle East and Central Asia in modern history.

Brush & Shutter

Uncovered here is a captivating visual history of China during photography's first century. Chinese export painters learned and adapted the medium of photography by grafting the new technology onto traditional artistic conventions - employing both brush and shutter. The essays in this volume shed light on the birth of a medium.

London Eyes

"*London Eyes* provides paths through the city, chancing upon those stories that ultimately have the potential to change London, to see it with new eyes, casting new shadows and seeing new stories open up at many turns. This collection has at its heart a joyous fascination with the city and the texts, images and films that have contributed to our ideas about London. It was a wonderful opportunity to stumble upon some new panoramas." Film Philosophy London incessantly generates and incites cultural responses, pre-eminently in the interconnected domains of literature and film. This book demonstrates that those responses have been sustained as vital experiments and engagements in configuring the city and its inhabitants. Including essays by prominent cultural, literary and film historians this volume forms an original and incisive contribution to ongoing debates about the city's intricate cultural history and its construction through both language and image, as a crucial site of identity, desire, exile and displacement. Gail Cunningham is Professor of English and Dean of the Faculty of Arts and Social Sciences at Kingston University. Her recent publications include *Houses in Between* (CUP, 2004) *Anna Lombard* (Birmingham University Press, 2002) and *He-Notes: Reconstructing Masculinity* (Palgrave, 2000). Stephen Barber is a Professor of Media Arts at Kingston University. His most

recent publications include *The Vanishing Map* (Berg, 2006), *Hijikata* (Creation, 2006) and *The Art of Destruction* (Creation 2004). He has been awarded international prizes and awards for his work by the Rockefeller Foundation, the Getty Program, the Ford Foundation, the DAAD Berlin Artists and Writers Programme, the Annenberg Foundation, the Leverhulme Trust, the Japan Foundation, the British Academy, the Daiwa Foundation, the Saison Foundation, and the London Arts Board.

The Ultimate Spectacle

Chloroform, telegraphy, steamships and rifles were distinctly modern features of the Crimean War. Covered by a large corps of reporters, illustrators and cameramen, it also became the first media war in history. For the benefit of the ubiquitous artists and correspondents, both the domestic events were carefully staged, giving the Crimean War an aesthetically alluring, even spectacular character. With their exclusive focus on written sources, historians have consistently overlooked this visual dimension of the Crimean War. Photo-historian Ulrich Keller challenges the traditional literary bias by drawing on a wealth of pictorial materials from scientific diagrams to photographs, press illustration and academic painting. The result is a new and different historical account which emphasizes the careful aesthetic scripting of the war for popular mass consumption at home.

The Chinese Chameleon Revisited

By examining how the Middle Kingdom has been portrayed by foreigners and the Chinese themselves, this volume advances a new perspective in our reading and interpretation of the Chinese past by placing these “producers” and “presenters” of China in the spotlight. The chapters probe how these figures produced or presented the country, cross-examining their backgrounds and circumstances. Their gaze upon the Middle Kingdom was dictated by religious and political conviction, but also particularly by the consumers of that gaze. Like invisible hands, “producers” and “consumers” of China continue to constrain representations of the country, looming larger than the literary, artistic or journalistic works they produce. This volume also addresses scholars of Europe and America who have overlooked what Western writers on China reveal about their own contexts – which is indeed often more than they reveal about their ostensible subject. As such, the Middle Kingdom serves as a convenient mirror to reflect European and American anxieties and ambitions.

Treaty Ports in Modern China

This book presents a wide range of new research on the Chinese treaty ports – the key strategic places on China’s coast where in the late nineteenth and twentieth centuries various foreign powers controlled, through “unequal treaties”

The Virgin Mary and Catholic Identities in Chinese History

The Chinese Catholic Church traces its living roots back to the late sixteenth century and its historical roots back even further, to the Yuan dynasty. This book explores paintings and sculptures of the Virgin Mary and the communities that produced them over several centuries. It argues for the emergence of distinctly Chinese Catholic identities as artistic representations of the Virgin Mary, at different times and in different places, absorbed and in turn influenced representations of Chinese figures from Guanyin to the Empress Dowager. At other times indigenous styles have been diluted by Western influences—following the influx of European missionaries in the nineteenth century, for example, or with globalization in recent years. The book engages with history, theology and art, and draws on imagery and archival photographs that have been largely neglected. As a study of the social and cultural histories of communities that have survived over many centuries, this book offers a new view of Catholicism in China—one that sees its history as more than simply a cycle of persecution and resistance. Fr. Jeremy Clarke, SJ, is an Australian Province Jesuit teaching as an assistant professor in the History Department of Boston College. He is also a school visitor in the Australian Center for China in the World at the Australian National University, Canberra.

Migration by Boat

At a time when thousands of refugees risk their lives undertaking perilous journeys by boat across the Mediterranean, this multidisciplinary volume could not be more pertinent. It offers various contemporary case studies of boat migrations undertaken by asylum seekers and refugees around the globe and shows that boats not only move people and cultural capital between places, but also fuel cultural

fantasies, dreams of adventure and hope, along with fears of invasion and terrorism. The ambiguous nature of memories, media representations and popular culture productions are highlighted throughout in order to address negative stereotypes and conversely, humanize the individuals involved.

Chinese Ecocinema

This anthology is a book-length study of China's ecosystem through the lens of cinema. Proposing 'ecocinema' as a new critical framework, the volume collectively investigates a wide range of urgent topics in today's world.

Place and Memory in the Singing Crane Garden

The Singing Crane Garden in northwest Beijing has a history dense with classical artistic vision, educational experimentation, political struggle, and tragic suffering. Built by the Manchu prince Mianyu in the mid-nineteenth century, the garden was intended to serve as a refuge from the clutter of daily life near the Forbidden City. In 1860, during the Anglo-French war in China, the garden was destroyed. One hundred years later, in the 1960s, the garden served as the "ox pens," where dissident university professors were imprisoned during the Cultural Revolution. Peaceful Western involvement began in 1986, when ground was broken for the Arthur Sackler Museum of Art and Archaeology. Completed in 1993, the museum and the Jillian Sackler Sculpture Garden stand on the same grounds today. In *Place and Memory in the Singing Crane Garden*, Vera Schwarcz gives voice to this richly layered corner of China's cultural landscape. Drawing upon a range of sources from poetry to painting, Schwarcz retells the garden's complex history in her own poetic and personal voice. In her exploration of cultural survival, trauma, memory, and place, she reveals how the garden becomes a vehicle for reflection about history and language. Encyclopedic in conception and artistic in execution, *Place and Memory in the Singing Crane Garden* is a powerful work that shows how memory and ruins can revive the spirit of individuals and cultures alike.

Neoliberalism and Culture in China and Hong Kong

This book examines the period leading up to the Hong Kong handover in 1997 - the 'countdown of time', and by using iconic cultural symbols such as the countdown clock, the Hong Kong Museum exhibitions and cultural heritage sites, argues that China has undergone a transition to neoliberal state, in part through its reunification with Hong Kong. The problem of synchronization with the world, a Chinese phrase that epitomizes China's engagement with modern capitalism since the first Opium War, was characterized throughout the 20th century as a 'humiliation', 'weakness', 'tragedy' and 'disaster', with China in the role of the victim of capitalist globalization. During the reunification with Hong Kong, these conventional expressions were replaced by new ones such as 'de-humiliation', 'return', 'self-esteem' and 'revival'. Hai Ren gives an ethnographic and historical analysis of this cultural and political transformation of China's globalization experience by looking closely at public history practices in mainland China and Hong Kong and how the reconfiguration of everyday life and cultural norms led to the development of this neoliberal China. As a book which straddles Chinese and Hong Kong, history, politics, cultural heritage and museum studies more generally, it can be regarded as a work of cultural political economy which will appeal to students and scholars of all of the above.

Some Did it for Civilisation, Some Did it for Their Country

This book marks a total departure from previous studies of the Boxer War. It evaluates the way the war was perceived and portrayed at the time by the mass media. As such the book offers insights to a wider audience than that of sinologists or Chinese historians. The important distinction made by the author is between image makers and eyewitnesses. Whole categories of powerful image makers, both Chinese and foreign, never saw anything of the Boxer War but were responsible for disseminating images of that war to millions of people in China and throughout the world.

William Franklin Sands in Late Choson Korea

This study examines William Franklin Sands, the high-ranking US advisor in the Korean government during the final years of the Choson dynasty. The author argues that his efforts to institute reform and achieve Korean neutrality were scuttled by Korean, Japanese, Russian, and US officials.

Japan

Focusing on Thomas Burke's bestselling collection of short stories, *Limehouse Nights* (1916), this book contextualises the burgeoning cult of Chinatown in turn-of-the-century London. London's 'Chinese Quarter' owed its notoriety to the Yellow Perilism that circulated in Britain at the fin-de-siècle, a demonology of race and vice masked by outward concerns about degenerative metropolitan blight and imperial decline. Anne Witchard's interdisciplinary approach enables her to displace the boundaries that have marked Chinese studies, literary studies, critiques of Orientalism and empire, gender studies, and diasporic research, as she reassesses this critical moment in London's history. In doing so, she brings attention to Burke's hold on popular and critical audiences on both sides of the Atlantic. A much-admired and successful author in his time, Burke in his Chinatown stories destabilizes social orthodoxies in highly complex and contradictory ways. For example, his writing was formative in establishing the 'queer spell' that the very mention of Limehouse would exert on the public imagination, and circulating libraries responded to Burke's portrayal of a hybrid East End where young Cockney girls eat Chow Mein with chopsticks in the local cafés and blithely gamble their housekeeping money at Fan Tan by banning *Limehouse Nights*. Witchard's book forces us to rethink Burke's influence and shows that China and chinoiserie served as mirrors that reveal the cultural disquietudes of western art and culture.

Thomas Burke's Dark Chinoiserie

This catalogue establishes the background and historical context of the 1860 second Opium War, and outlines the central role that photographer Felice Beato played in the photographic history of 19th century imperial China.

China Review International

In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736-1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western perspectival illusionism to transform walls and ceilings with visually striking images that were also deeply meaningful to Qianlong. These unprecedented works not only offer new insights into late imperial China's most influential emperor, but also reflect one way in which Chinese art integrated and domesticated foreign ideas. In *Imperial Illusions*, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of 'scenic illusion paintings' (tongjinghua), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these works have received little scholarly attention. Richly illustrated, *Imperial Illusions* offers the first comprehensive investigation of the aesthetic, cultural, perceptual, and political importance of these illusionistic paintings essential to Qianlong's world. For more information: <http://arthistorypi.org/books/imperial-illusions>

Treasures of the Yenching

The city's historic past and vibrant present are a source of pride to Chinese and of fascination to foreign visitors. This annotated bibliography will be of value to visitors, scholars, general readers and all those who wish to gain a better understanding of the city and its vital place in China's history.

Of Battle and Beauty

In the early nineteenth century China remained almost untouched by British and European powers - but as new technology started to change this balance, foreigners gathered like wolves around the weakening Qing Empire. Would the Chinese suffer the fate of much of the rest of the world, carved into pieces by Europeans? Or could they adapt rapidly enough to maintain their independence? This important and compelling book explains the roots of China's complex relationship with the West by illuminating a dramatic, colourful and sometimes shocking period of the country's history.

Imperial Illusions

This richly illustrated book examines the changing significance of ruins as vehicles for cultural memory in Chinese art and visual culture from ancient times to the present. The story of ruins in China is different from but connected to "ruin culture" in the West. This book explores indigenous Chinese concepts of ruins and their visual manifestations, as well as the complex historical interactions between China and the West since the eighteenth century. Wu Hung leads us through an array of traditional and contemporary visual materials, including painting, architecture, photography, prints, and cinema. A

Story of Ruins shows how ruins are integral to traditional Chinese culture in both architecture and pictorial forms. It traces the changes in their representation over time, from indigenous methods of recording damage and decay in ancient China, to realistic images of architectural ruins in the nineteenth and twentieth centuries, to the strong interest in urban ruins in contemporary China, as shown in the many artworks that depict demolished houses and decaying industrial sites. The result is an original interpretation of the development of Chinese art, as well as a unique contribution to global art history.

Beijing

With its lush and diverse landscapes, ancient ruins, and stunning architecture, China is a photographer's dream. Exploring this visually rich and evocative country, *Photography and China* highlights Chinese photographers and subjects from the inception of photography to the present day. Drawing on works in museums, and archival and private collections across China, the United States, Europe, and Australia, Claire Roberts locates images from commercial, art, and documentary photography within the broader context of Chinese history. She focuses on the images as well as the studios and individuals who created them, describing the long tradition of Chinese artistic culture into which photography was first absorbed and subsequently expanded. As she recounts the stories of practitioners—from China and overseas—who were agents in that process of change, she also examines the commercial, political, and artistic purposes for which they used photography. Featuring one hundred striking, little-known images, *Photography and China* will make a significant contribution to photography, Chinese art, and twentieth-century history.

The Scramble for China

This title looks at Chinese artist Ai Weiwei's 'Circle of Heads', his twelve large bronze animal heads depicting the ancient Chinese zodiac.

A Story of Ruins

As more parts of the world outside Europe became accessible — and in the wake of social and technological developments in the 18th century — a growing number of exotic artefacts entered European markets. The markets for such objects thrived, while a collecting culture and museums emerged. This book provides insights into the methods and places of exchange, networks, prices, expertise, and valuation concepts, as well as the transfer and transport of these artefacts over 300 years and across four continents. The contributions are from international experts, including Ting Chang, Nélia Dias, Noémie Etienne, Jonathan Fine, Philip Jones, Sylvester Okwunodu Ogbechie, Léa Saint-Raymond, and Masako Yamamoto.

Photography and China

Ai Weiwei