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In premodern China, elite painters used imagery not to mirror the world around them, but to evoke unfathomable experience.

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Considering their art alongside the philosophical traditions that inform it, *The Great Image Has No Form* explores the "nonobject" a notion exemplified by paintings that do not seek to represent observable surroundings.

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Painting. 4.25 (27 ratings by Goodreads) Paperback. English. By (author) Francois Jullien , Translated by Jane Marie Todd. Share. In premodern China, elite painters used imagery not to mirror the world around them, but to evoke unfathomable experience. Considering their art alongside the philosophical traditions that inform it, "The Great Image Has No Form" explores the "nonobject" - a notion exemplified by paintings that do not seek ...

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Painting conceal, usually their total dependence on the appreciation of others.□.

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Painting
Yes I have that image. I think women are beautiful - I think certain women are more beautiful than others, to be perfectly honest ☐ and it's fortunate I don't have to run for political office ...

In premodern China, painters used imagery not to mirror the world, but to evoke unfathomable experience. Considering this art alongside the philosophical traditions that inform it, this book explores the 'nonobject', a notion exemplified by paintings that do not seek to represent observable surroundings.

In giving landscape the name 'mountain(s)-water(s)', the Chinese language provides a powerful alternative to Western biases.

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Francis Jullien invites the reader to explore reason's unthought choices, and to take a fresh look at our more basic involvement in the world.

This book is the autobiography of the great scholar and translator Vairochana, as told to a group of his students near the end of his life in the eighth century. Responsible for bringing seminal Buddhist teachings to Tibet from India, his deep understanding of the Dharma was what enabled him to translate the essence of enlightened mind, conveyed in the Sanskrit texts, with great accuracy.

Bringing the image into dialogue with the imagination, mimesis and performativity, Christoph Wulf illuminates the historical, cultural

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and philosophical aspects of the relationship between images and human beings, looking both at its conceptual and physical manifestations. Wulf explores the cultural power of the image. He shows that images take root in our personal and collective imaginaries to determine how we feel, how we perceive the arts and culture, and how our bodies respond with physical actions, in games and dance to rituals and gesture. By showing how imagination occupies an essential place in our daily conduct, Wulf makes a significant contribution to how we think about the role of images in culture, the arts and society.

For anyone working in aesthetics interested in understanding the richness of the Chinese aesthetic tradition this handbook is the place to start. Comprised of general introductory overviews, critical

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Reflections and contextual analysis, it covers everything from the origins of aesthetics in China to the role of aesthetics in philosophy today. Beginning in early China (1st millennium BCE), it traces the Chinese aesthetic tradition, exploring the import of the term aesthetics into Chinese thought via Japan around the end of the 19th century. It looks back to early practices of art and craftsmanship, showing how the history of Chinese thought provides a multitude of artefacts and texts that give rise to a wide range of aesthetic creations and notions. Introducing various perspectives on traditional arts in China, including painting, ceramics, calligraphy, poetry, music and theatre, it explores those aesthetic traditions not included in "canonic" art forms, such as martial arts, rock gardening, and ritual performance. Written by Chinese, European, and American theoreticians and practitioners, this authoritative

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Painting research resource enhances contemporary aesthetics by revealing the possibilities of a Chinese philosophy of art.

Beginning with the assertion that earth is the elemental place that grants an abode to humans and to other living things, in *Senses of Landscape* the philosopher John Sallis turns to landscapes, and in particular to their representation in painting, to present a powerful synthetic work. *Senses of Landscape* proffers three kinds of analyses, which, though distinct, continually intersect in the course of the book. The first consists of extended analyses of distinctive landscapes from four exemplary painters, Paul Cezanne, Caspar David Friedrich, Paul Klee, and Guo Xi. Sallis then turns to these artists' own writings—treatises, essays, and letters—about art in general and landscape painting in particular, and he sets them into a

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philosophical context. The third kind of analysis draws both on Sallis's theoretical writings and on the canonical texts in the philosophy of art (Kant, Schelling, Hegel, and Heidegger). These analyses present for a wide audience a profound sense of landscape and of the earthly abode of the human.

This interdisciplinary study promotes the thesis that some contemporary Chinese ink artists succeed in using principles of traditional Chinese aesthetics to convey the union of self with nature, others and the universe. The investigation is a case study of the writings and paintings of Jizi, an ink-wash artist in Beijing, who combines images of icy mountains, Tibetan landscapes, cosmic vistas, and enclosures of personal existence. Jizi's success in expressing the unification of these dimensions is confirmed by

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Painting and applying an interpretation of Jing Hao's classic description of the authentic image, which resonates with the vitality of nature. To find words for resonance with visible nature, the inquiry extends to such writers as Li Zehou, Arthur Danto and Maurice Merleau-Ponty. In short, an account of authenticity in Chinese ink painting is offered experimentally as a means for assessing whether contemporary Chinese artworks are expressive of Chinese philosophy and culture. The text includes stylistic comparisons with artists such as E.C. Escher, Guo Xi, Jia Youfu, Liu Guosong, Rene Magritte, Piet Mondrian, and Xu Bing. The result is an appreciation of the healing influence of Chinese ink art in a global culture that is vibrant, complex, diverse and affirming of the present. In this rigorous, far-reaching, and original analysis of contemporary ink art painting, Brubaker and Wang focus our

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Painting attention on the work of one independent painter, Jizi, whose work exemplifies an uncanny marriage between ink art and contemporary concerns. In the central chapters, Brubaker persuasively argues that in this work Jizi captures principles essential to traditional Chinese aesthetics articulated in terms of wholeness, emptiness, and visibility that enable the works to express the unification of the self with nature and the universe as a whole. It does this through forms that are innovative and part of artistic practices and discourses that are becoming increasingly global. Mary Wiseman, The City University of New York This important publication focuses on the evocative ink wash paintings of an artist who has, over the course of decades, demonstrated an unwavering commitment to exploring the technical, formal, philosophical and experiential dimensions of his chosen medium. The essays, commentaries and critical reflections

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Painting collected in this volume present unique perspectives on Jizi's practice, significantly contributing to the growing body of scholarship on the continuing vitality of the ink wash tradition in the global contemporary. Dr. Wenny Teo, The Courtauld Institute of Art Through an in-depth study of the ink painting practice of contemporary Chinese artist Jizi, the authors discover Chinese ink painting's philosophical perspectives, cosmic foundations, and contemporary possibilities. They also uncovered a way to enter into the artist's rich and profound spiritual world; through Jiazi's expansive visual patterning and refined spiritual imagery, he activates a long and great cultural tradition. Yu Yang, Central Academy of Fine Arts

Addressing perspectives about who "we" are, the importance of

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place and home, and the many differences that still separate individuals, this volume reimagines cosmopolitanism in light of our differences, including the different places we all inhabit and the many places where we do not feel at home. Beginning with the two-part recognition that the world is a smaller place and that it is indeed many worlds, *Cosmopolitanism and Place* critically explores what it means to assert that all people are citizens of the world, everywhere in the world, as well as persons bounded by a universal and shared morality.

From one of the greatest Shakespeare scholars of our time, a beloved professor who has taught the Bard for over half a century—an intimate, wise, deeply compelling portrait of Lear, arguably Shakespeare’s most tragic and compelling character, the

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third in a series of five short books hailed as Harold Bloom's "last love letter to the shaping spirit of his imagination" (The New York Times Book Review). King Lear is one of the most famous and compelling characters in literature. The aged, abused monarch—a man in his eighties, like Bloom himself—is at once the consummate figure of authority and the classic example of the fall from grace and widely agreed to be Shakespeare's most moving, tragic hero. Award-winning writer and beloved professor Harold Bloom writes about Lear with wisdom, joy, exuberance, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are seventeen and another when we are forty, Bloom writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that the book also becomes an extraordinarily

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Painting moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. Now he brings that insight to his "measured, thoughtful assessment of a key play in the Shakespeare canon" (Kirkus Reviews). "Lear is a "short, superb book that has a depth of observation acquired from a lifetime of study" (Publishers Weekly).

This new English translation of François Jullien's work is a compelling summation of his thinking on the comparison between Western and Chinese thought. The title, *From Being to Living*, summarises his essential point: that western thinking is obsessed by "and determined as well as limited by" the notion of Being, whereas traditional Chinese thought was always situated in Living.

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Organized as a lexicon around some 20 concepts that juxtapose Chinese and Western thought, Jullien explores the ways the two have historically evolved, and how many aspects of Chinese thought developed in complete isolation from the West, revealing a different way of relating to the world. Translated by Michael Richardson and Krzysztof Fijalkowski, this text explores Chinese thinking and language in order to excavate elements from them that reveal the fault lines of western thinking. This is an important book for students, scholars and practitioners alike across the Social Sciences.

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