

Arts of Asia Lecture Series Fall 2013
The Culture and Arts of China: From the Song Dynasty to Contemporary
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China in Transition: 1850-1949

Recommended reading:

Ju-hsi Chou and C. Brown, *Transcending Turmoil: Painting at the Close of China's Empire, 1795-1911*, Phoenix Art Museum, 1992.

Richard Vinograd, *Boundaries of the Self: Chinese Portraits, 1600-1900*, Cambridge University Press, 1992.

Julia Andrews and Kuiyi Shen, *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, New York: Guggenheim Museum, 1998.

Late Qing Painting

Early 19th century artists

Zhang Yin 张吟 (Chang Yin; 1761-1829), *Three Hills of Jingjiang*, 1827, handscroll, ink and color on paper, Palace Museum, Beijing, *3000 Years*, fig. 275.

Fei Danxu 费丹旭 (Fei Tan-hsu), *Yao Xie and his Wives*, handscroll, ink and color on paper, Palace Museum, Beijing, *3000 Years*, fig. 277.

Qian Du 钱杜 (Ch'ien Tu; 1763-1844)

Gai Qi 改琦 (Kai Ch'i, 1774-1829)

Guangdong Artists

Su Renshan 蘇仁山 (Su Jen-shan, 1814-1850)

Su Liupeng 蘇六朋 (about 1796-1862)

Ju Chao 居巢 (1811-1865)

Ju Lian 居廉 (Chu Lien, 1828-1904)

The Four Ren and other Shanghai Artists

Ren Xiong 任熊 (Jen Hsiung; 1820-1857), *Self Portrait*, hanging scroll, ink and color on paper, Palace Museum, Beijing, *3000 Years*, fig. 279.

Ren Yi 任颐 (Ren Bonian, Jen Po-nien, 1840-1895), *Portrait of a Down-and-Out Man* (Portrait of Wu Changshuo), hanging scroll, ink and color on paper, Zhejiang Provincial Museum, *3000 Years*, fig. 280.

Wu Changshi 吳昌碩 (Wu Changshuo; Wu Ch'ang-shih; Wu Ch'ang-shuo; 1844-1927)

The Late Qing Court

Empress Dowager Cixi, in power 1861-1908

Twentieth Century Developments in Painting

Painters in Canton, sometimes called the Lingnan School

Gao Jianfu 高劍父 (Kao Chien-fu; 1879-1951; went to Japan to study in 1898, stayed four years; later returned to Japan and studied at the Tokyo Academy of Fine Arts; inspired by Okakura Kakuzo). Gao Jianfu, Gao Qifeng (Kao Ch'i-feng; 1889-1933), and Chen Shuren (Ch'en Shu-jen; 1883-1948) launched the "New National Painting" movement in Canton after the 1911 revolution: they began in 1912 the first popular art periodical in China.

Other reformers:

Liu Haisu 刘海粟 (Liu Hai-su; 1896-1994); founded in 1912 the first academy of art in Shanghai (Shanghai Tuhua Meishu Yuan). The following is a quote from the program's manifesto:

Firstly, we must develop the indigenous art of the East and study the mysteries of Western art; Secondly, we want to fulfill our responsibility of promoting art in a society that is callous, apathetic, desiccated, and decaying. We shall work for the rejuvenation of Chinese art, because we believe art can save present-day Chinese society from confusion and arouse the general public from their dreams; Thirdly, we are far from knowledgeable, yet we are confident of our sincerity to study and promote [art].

In 1914 he began to use live models in drawing classes; the practice caused such criticism that in 1926 the academy was ordered closed and Liu Haisu arrested. Cai Yuanpei (1876-1940), president of Peking University successfully intervened. Traveled to Japan in 1919, 1920 and 1927, and to Europe 1929-1931; met Matisse and Picasso, exhibited in the Salon d'Automne, Paris; on a later visit, 1933-5, he lectured on modern Chinese painting in Germany, the Netherlands, Switzerland, France and Britain.

Xu Beihong 徐悲鴻 (Hsu Pei-hung; 1895-1953); sent to France to study, was in Europe from 1919-1927, studying at the Ecole des Beaux Arts, Paris; after returning he taught in Shanghai, in Beijing (at Peking University), and most importantly founded the new art program at the newly established National Central University in Nanjing.

Wu Zuoren 吴作人 (Wu Tso-jen; born 1908). Studied under Xu Beihong, first in Shanghai and then in Nanjing. During the years 1930-35, he studied at the academies in Paris and Brussels.

Lin Fengmian 林風眠 (Lin Feng-mien; 1900-1991). Went to France on a work-study program in 1918; worked his way into art circles and eventually had a painting accepted for the 1922 Salon d'Automne in Paris. He showed in subsequent exhibitions in Paris, and in 1925 returned to China where he held positions in various art academies (he helped establish the painting academy at Hangzhou).

Other major artists:

Zhang Daqian 張大千 (Chang Ta-ch'ien; Chang Dai-ch'ien; 1899-1983; cf. film *Abode of Illusion*)

Huang Binhong 黃賓虹 (Huang Pin-hung; 1864-1955)

Qi Baishi 齊白石 (Ch'i Pai-shih; 1864-1957)

Fu Baoshi 傅抱石 (Fu Pao-shih, 1904-1965); see Anita Chung, ed., *Chinese Art in an Age of Revolution: Fu Baoshi (1904-1965)*, exh. cat.: Cleveland Museum of Art, 2011.

Related Developments in Applied Arts: ceramics, enamels, glass, metalwork