



舞  
李津製 2007

CHINESE INK  
PAINTING NOW  
当代中国水墨画

CHINESE INK PAINTING NOW  
当代中国水墨画

ISBN 978-1-935202-11-0  
9 781935 202110  
PRINTED IN CHINA



CHINESE INK PAINTING NOW



# CHINESE INK PAINTING NOW



d·a·p

DISTRIBUTED ART PUBLISHERS, INC.

NEW YORK

ESSAY BY JASON C. KUO

郭  
繼  
生





6

FOREWORD

8

TRANSFIGURATIONS

CONTEMPORARY CHINESE INK PAINTING AND CALLIGRAPHY

JASON C. KUO

30

DEPARTURES | CONTEMPORARY BRUSH-AND-INK AESTHETICS

104

ABSTRACTION

146

INK AS MEDIUM

166

NEW EXPRESSIONISM

194

REVIVAL OF THE BLUE-AND-GREEN TRADITION

212

SOCIAL COMMENTARY

259

SELECTED BIBLIOGRAPHY

263

INDEX OF ARTISTS

264

ACKNOWLEDGMENTS



## FOREWORD

As an observer and modest collector of Chinese contemporary art in the 1980s and an art dealer in the field from the 1990s, it has been fascinating to witness its dramatic evolution. What has happened in these last thirty years is no less than a radical shift in the axis of Chinese culture, comparable to the wholesale reorientation of aesthetics in the first few years of the twentieth century. A similar imperative then existed for artists to try to build a new pictorial language to express the economic, scientific, and social realities that had emerged by the end of the nineteenth century.

Chinese art of the twentieth century had developed falteringly between the dominant influences of European aesthetics at the beginning of the century and western, mostly American, modernism at the end. At the same time, it incorporated an ambivalent relationship with the powerful, albeit fading, legacy of its historical culture. The situation changed for the better in 1979 with the relaxation of cultural supervision under Deng Xiaoping, which opened the gates for the famous Stars exhibition hung on the railings outside the China National Art Museum in Beijing and which marked the first explosive manifestation of artistic release for thirty years. The exhibition was in fact forced to close, but the sunshine of freedom had fleetingly penetrated the dark hermetic halls of Chinese cultural life.

The breakthrough of the Stars, with its refreshing rejection of official art, laid the foundations for a decade of restless discovery and experimentation. In the following years artists pounced on many of the new styles fashionable in the West—conceptualism, Pop, photography, performance, and installation work—often without having had the time to process the intellectual rationale behind such innovations. Many of these movements coalesced in 1989 in Beijing at a chaotic but vital exhibition—“China/Avant-Garde” at the National Art Museum. This exhibition was also closed down, perhaps not surprisingly, when one of the artists drew a pistol and fired two shots, shattering the glass of her own installation, and again for other unsanctioned performances. Four months later, after the violent suppression of the democracy movement in Tiananmen Square, officialdom instigated a further crackdown, and the art world in China moved into a disillusioned rhythm for the following decade.

Two styles dominated these years—Cynical Realism and Political Pop, which attracted many of the most talented oil painters and were much admired by critics in Europe and the Americas who responded to the nihilism they detected but misunderstood these eccentric, self-parodying, and sometimes silly formulae which actually had deep roots in much earlier protests at the futility and emptiness of life in China under previous oppressive regimes. However, the real issues confronting society during this period were not so much pressure from a narrow ideological central authority as the consequences of rampant urbanization and the new, robust Chinese-style capitalism. Many artists were quick to seize lucrative opportunities to feed often somewhat gullible buyers from the West who innocently interpreted these themes as subversively courageous statements about the regime.

Little mention has been made about ink painting so far because the public narrative of Chinese contemporary art as represented by the international art market has largely

focused on the more flamboyant styles described above. However, beneath the turbulent surface of the mainstream market flowed a consistent rhythm of experimentation by ink painters and calligraphers whose diverse output has provided opportunities for a cultivated minority to enjoy not only the subtle connection with the literati past but also the artists’ engagement with the realities of contemporary life.

An increasing momentum of institutional interest in the field has in fact taken place over the past years, with distinguished exhibitions held at the Guggenheim Museum in New York in 1998, the Metropolitan Museum of Art in 2007, the Arthur M. Sackler Museum at Harvard in 2007–8, and the Phoenix Art Museum in 2008. And Michael Sullivan, the doyen of twentieth-century Chinese art studies, lent his own collection for the exceptional show at the Ashmolean Museum, Oxford, in 2001, which also traveled to the Seattle Art Museum in 2007 and London the next year.

Ink painting is indeed recognized as the foundation stone of Chinese civilization, and its contemporary manifestations, though very diverse, draw freely from the classical canon. However, the constituency for appreciation of the new ink painting is not so much the heedless art consumer of the last few years but cognoscenti who have, or who are beginning to develop, a broad interest in China’s history and in the vitality of her contemporary culture. The pressure on ink painters therefore to “perform” for a new clientele is less than the need to meet the critical challenge of how to render this traditional medium relevant and meaningful to the modern world. And I believe it is Jason Kuo’s thesis, in his formidable essay, that ink painters today, at their best, are producing work that is often more truly original than the superficially more provocative work of their peers.

It should be said that there has been, and remains, a certain overlap between the ink painters and those who have achieved celebrity status in other media. Many of the latter incorporate references to brush and ink in their work and even, at times, return to this wellspring of Chinese culture as a source of creative refreshment.

So, this first major study of Chinese ink painting now is exceptionally timely in that it coincides not only with the growing awareness of its vital contribution to contemporary Chinese art in general, but in particular the current revival of interest amongst curators and art lovers in artistic fundamentals, after the excesses of the last years. The ultimate paradox is perhaps that the ink painters who are linked into the rich reserves of Chinese classical culture may actually be, in Britta Erickson’s words, “the most idealistic and intellectually daring of China’s artists.”

It is the theme of this book, and of many recent and forthcoming exhibitions throughout the world, to describe just how innovative and audacious the best of these exponents are. Just as Cézanne and Picasso assimilated the work of Poussin and Velázquez and other old masters in order to develop their own revolutionary language, so the ink painters in China and elsewhere are grappling with the same challenge—how to express the transformation of their society into works that are meaningful, precisely because they take account of the past in order to make sense of the present.

Michael Goedhuis



TRANSFIGURATIONS  
CONTEMPORARY CHINESE INK PAINTING AND CALLIGRAPHY

*Speech is the voice of the mind. Calligraphy is the picture of the mind.*  
—Yang Xiong (53 BCE–18 CE)

*Although calligraphy and painting have different names, they are of the same substance.*  
—Zhang Yuanyan (815–875)



Fay Ku **Women Warriors** 2008, graphite, watercolor, gouache, and ink on paper, 42 × 192 inches (106.7 × 487.7 cm)

*In my opinion, the mutual influences among different cultures are very important. “West,” “East,” “self,” and “other” are not fixed concepts that never change. On the contrary, these concepts can be displaced. When I was in China, I was more interested in the West than I am now, in the sense that I regarded it as a source for the “other,” a source of imagination; on the contrary, I am talking more about Chinese thoughts now. This is probably due to the fact that now I am living in a Western context. On the one hand, “to beat the West with the East” represents an opposition to West-centrism; on the other hand, “to beat the East with the West” is to oppose a return to pure nationalism. Of course, this kind of shift in focus often stems from a change of context.*  
—Huang Yong Ping (b. 1954)

The aim of this book is to explain why it is important to look at contemporary Chinese ink painting and calligraphy and how to go about it. It will provide vivid examples of the continuities and changes in contemporary Chinese ink painting and calligraphy. I hope to help readers appreciate and understand how contemporary Chinese ink painting and calligraphy embody contemporary Chinese culture and society. Various artists featured in this book have been described by critics and curators as contemporary, avant-garde, experimental, postmodern, deconstructive, or simply new.<sup>1</sup> I hope that the wide range of styles and subject matter exemplified in the selected works of art will allow readers the opportunity to appreciate the tremendous diversity of artistic expression among Chinese-speaking people in a fast-changing world.

Since I am writing this book primarily for readers outside the Chinese-speaking sphere, I should perhaps say something at this point about the position of Chinese art in general and modern and contemporary Chinese ink painting and calligraphy in particular. First of all, Chinese art embodies some of the most important legacies of Chinese civilization for today’s world. Among these legacies are the high value placed on education and the educability of all people; the profound respect for nature; the emphasis on human morality and historical memory; and the optimistic faith in the human potential for individual and collective good. In addition, China has the longest continuous development of any artistic tradition in the world, and that tradition has contributed an endless stream of fascinating ideas about the nature of art, great masters, and glorious monuments. Until recently, however, many western scholars (not just laypeople) disparaged Chinese painting because it did not utilize oils, linear perspective, and chiaroscuro. The reasons were not simple, as western misconceptions about Chinese art have a long history, but as late as the 1950s and 1960s, even historians of Asian art in the West were mostly trained first in European or EuroAmerican art history. No wonder many of them accepted as a truth that the linear progress of European art from the fourteenth century to the seventeenth century was paradigmatic of





Ren Xiong (1823–1857) **Self-portrait** c. 1856, hanging scroll, ink and color on paper, 69% × 30% inches (177.4 × 78.5 cm), Palace Museum, Beijing

all artistic developments. Furthermore, Chinese ink painting has often been discussed by many such writers as “drawing” rather than as “painting,” the latter denoting a higher value in the European-based art-historical subconscious.<sup>2</sup>

Moreover, modern and contemporary Chinese art in general and later Chinese painting in particular have been denigrated not only by mainstream western scholars but also by many Chinese intellectuals since the beginning of the twentieth century. The late Sherman E. Lee, the long-time director of the Cleveland Museum of Art, wrote quite bluntly in his popular survey *A History of Far Eastern Art* that, essentially, no great Chinese art was created after the eighteenth century and illustrated the book accordingly.<sup>3</sup> It was not until the 1970s that American doctoral dissertations were written on later Chinese art. Even today, modern and contemporary Chinese art still occupy a marginal position in academia, although the situation has improved in recent years.

Yet Chinese painting of the last hundred years embodies the heroic story of the constant renewal and reinvigoration of Chinese civilization amid rebellions, reforms, and revolutions, even if the process may appear confusing. It also demonstrates the persistence of tradition and the limits of continuity and change in modern Chinese culture. Indeed, the history of Chinese painting and the writing of that history, both by Chinese scholars and by scholars working outside China, provide fertile ground for considering many issues in art history: “tradition” versus “modernization”; cultural nationalism and cultural politics in “national painting” (*guohua*) or “Chinese painting” (*Zhongguohua*); Chinese responses to western art; Japanese influences on modern Chinese art; Chinese influences on modern and contemporary EuroAmerican art, and vice versa; and diverse paths taken by painters living under different political and economic conditions in the second half of the twentieth century and the beginning of the twenty-first century (as in mainland China, Hong Kong, Taiwan, North America, and Europe).

Although most of the works featured in this book are paintings, we should turn our attention to calligraphy

first, because, in China, calligraphy has traditionally been regarded as the most important and demanding in the hierarchy of the visual arts. As the late Frederick W. Mote (a Sinologist at Princeton) put it in his preface to *Calligraphy and the East Asian Book*, Chinese calligraphy as an art form owes its special character to the nature of the Chinese script itself: “Its forms are capable of a vast range of extension and variation; subject to the discipline of tradition and the inventiveness of personal style, for which alphabetic scripts in the western tradition offer no counterpart.”<sup>4</sup> However, “calligraphy” (Gk. *kalligraphia*, *kalos* beautiful + *graphein* to write) is something of a misnomer in reference to Chinese, in part because Chinese writing does not involve a simple alphabet of a few dozen symbols; it embraces some 50,000 distinct graphs, giving it a level of diversity and complexity not to be compared with any other modern languages. Sinologists have used the familiar term “calligraphy” simply to create a convenient English-language equivalent.

The writing of the script has also been the basis for Chinese painting for more than a thousand years because both writing and painting are traditionally done with the same kind of brush, and similar kinds of line-production are involved; Chinese paintings sometimes even include writing as part of the composition. Calligraphy, poetry, and painting are frequently mentioned together by the literati elite class as the Three Perfections in Chinese cultural and artistic discourse.<sup>5</sup> This is particularly evident when visual and verbal representations are simultaneously integrated into a single work of art. Furthermore, as the contemporary poet and scholar François Cheng has argued: “The calligrapher’s preferred texts are poetic texts, poems and poetic prose. When a calligrapher begins a poem, he does not limit himself to a simple act of copying. Through his calligraphy, he attempts to revive the entire gestural movement and imaginative power of the signs. This is his manner of penetrating the profound reality of each of the signs, of marrying them within the uniquely physical cadence of the poem, and, finally, of recreating the poem itself.”<sup>6</sup> This aspect of the Chinese aesthetic ideal and practice has inevitably made

Chinese calligraphy a more demanding art form than Chinese painting.

The study of Chinese art and cultural history will be enhanced by a deeper understanding of the history and aesthetics of Chinese calligraphy as a high art. For a long time, however, Chinese calligraphy was neglected by art historians outside of East Asia. In the United States, the cultural, scholarly, and artistic importance of the art of Chinese calligraphy has been featured in only a few major exhibitions or in-depth collecting efforts. Traveling exhibitions were organized respectively by the Morgan Library, the Nelson Gallery of Art in Kansas City, and the Fogg Art Museum at Harvard University (1962), the Philadelphia Museum of Art (1971), the Yale University Art Gallery (1977), and the Princeton University Art Museum (1999).<sup>7</sup> Moreover, these exhibitions focused on the premodern period in the art of Chinese calligraphy. Major scholarly exhibitions of modern and contemporary Chinese calligraphy are even fewer in number; one can mention here only “Brushed Voices: Calligraphy in Contemporary China” organized by Yiguo Zhang at the Wallach Art Gallery, Columbia University, New York (1998), and “The Art of Calligraphy in Modern China” organized by Gordon S. Barrass at the British Museum, London (2002).<sup>8</sup>

All of the standard script-forms by contemporary calligraphers represented here had already been well established by the fourth century. Each script—such as clerical, semi-cursive, and cursive—tends to develop its conventions as well as aesthetic qualities and categories. Although there are some instances where calligraphers would combine more than one script-form in a given piece, they are the exception rather than the rule. Thus, each script in Chinese calligraphy functions almost as a genre. One should, therefore, judge the quality of a piece of calligraphy not only by the quality of individual strokes and composition of individual characters and the work as a whole, but also by the way the script-form is interpreted. The interpretation of the script involves not only a study of that particular form but also how master calligraphers of the past, each in his turn, interpreted it. Chinese calligraphers not only train their eyes and hands



to attain a discriminating understanding of the model but also pay homage to the ancient master; in so doing, each calligrapher aspires to become part of the tradition. Yet, as that tradition continues to be reinterpreted, it undergoes transformation and never becomes stagnant. In a nutshell, the appreciation of Chinese calligraphy thus presupposes familiarity with the history of calligraphy on the part of the audience. Chinese calligraphy is a highly self-reflexive art and therefore extremely demanding; it requires not only keen visual perception of minute stylistic features but also—beyond a purely formal appreciation of line and brushwork—a vast visual memory of repertoire of past masterpieces. This can be oppressive to unschooled calligraphers as well as an uninitiated audience. Indeed, the long tradition of calligraphy and ink painting has become both a legacy and a burden on contemporary Chinese artists. At the same time, the allure of Chinese calligraphy has been the source of influence, inspiration, and exploration for many modern and EuroAmerican artists such as Henri Michaux, Mark Tobey, and Brice Marden, to name just a few, and the Chinese-born American music composer Chou Wen-chung.<sup>9</sup>

Precisely because the aesthetic content of Chinese calligraphy, though derived from nature, lies beyond nature, since the late nineteenth century calligraphy has been less subject than painting to criticism from reformers who saw the need to revitalize Chinese art by importing “scientific realism” from the West. Nonetheless, contemporary Chinese calligraphy has gone through its own kind of transformation and demonstrated the vitality of the calligraphic traditions as well as the potential for renewal of these traditions. Contemporary Chinese calligraphers, like many of their counterparts in painting, are confronted with an important challenge: to be creative while remaining true and responsive to the past. They want to recover the past. But that is only part of what they consider their larger job: to explore how anyone should think about the past and present. The notions they have developed are directly applicable to current scholarly discussion about the interpretation and appropriation of history.



Wei Ligang **Frozen River** 2007, ink and acrylic on paper, 141¾ × 57 inches (360 × 145 cm)

This book features some of the most important contemporary Chinese calligraphers, such as Wang Dongling, Gu Gan, Wei Ligang, and Tong Yang-tze, to name a few. In terms of the calligraphic tradition, some of their works evoke the extremely dynamic wild or crazy cursive script (*kuangcao*), a highly eccentric version of cursive script (*cao*) of such Tang-period practitioners as Zhang Xu (c. 675–759) and the Buddhist monk Huaisu (c. 737–785). They came down in Chinese history as paragons of artistic freedom and excellence based on their highly performative calligraphy. The distinguished scholar and poet Han Yu (768–824) said of Zhang Xu's wild cursive: “Whatever moved in his mind he always expressed in his *cao* writing: joy and anger, distress, sorrow, mirth, resentment, yearning, intoxication . . . whatever they say, mountain and water, precipice and ravine, birds and beasts, . . . water and fire, lightning, thunder, singing and dancing, battle—all the changes in things of the universe that are delightful and wonderful he embodied in his calligraphy.”<sup>10</sup> Gu Gan, Wang Dongling, Wei Ligang, and Tong Yang-tze all have explored, each in their own innovative ways, the potential of the cursive calligraphy script for contemporary expression. Artists such as Gu Gan, Kan Tai-keung, Qin Feng, and Tang Guo, furthermore, have regenerated the oneness of writing and picture, and of word and image, in the long Chinese artistic tradition.

Given the existence of so many local dialects that are often mutually unintelligible, the fact that all are written the same has made Chinese writing an important unifying factor in society. Yet, since the writing system is such a deep part of Chinese culture, there have also been violent political movements associated with some historical attempts to standardize it. In his essay for the catalog of the exhibition “Transience: Chinese Experimental Art at the End of the Twentieth Century,” Wu Hung, the distinguished art historian and curator at the University of Chicago, wrote: “[Chinese] calligraphy thus transforms brushwork from a signifier of literary meaning to a signifier of visual meaning. . . . All traditional calligraphers conducted this transformation in one way or another, but none of them tried to

completely divorce form from content. A radical departure from this ancient tradition only occurred in contemporary Chinese art.” Wu Hung perceptively described this departure as “anti-writing.”<sup>11</sup> The works of Qiu Zhijie, Wenda Gu, Chen Guangwu, and Xu Bing all deal with the challenge of how to make Chinese calligraphy and written Chinese characters relevant to the contemporary world.

One of the leading figures of contemporary Chinese art, Wenda Gu has created a wide scope of exciting and controversial calligraphy and painting over the past few decades. He was trained in traditional Chinese calligraphy and painting by some of the most prominent masters and was once on the faculty of the Chinese Painting Department at the Zhejiang Academy of Fine Arts (now the China Academy of Fine Arts) in Hangzhou. His explorations of calligraphy and ink painting exemplify contemporary Chinese artists' interrogation of the great tradition in Chinese art and culture. Beginning in the mid-1980s he employed many intentionally reversed, altered, miswritten characters, or, as he himself entitled some his works, “Misplaced Characters,” “Meaningless Characters,” and “Pseudo-Characters.”<sup>12</sup> Written or painted in black, some are crossed out or mutilated in red, reminding one of the public announcements plastered on the alley walls with the names of the executed criminals underlined or crossed out or checked in red pigment.

In *Reversed Characters*, for example, Wenda Gu explores the contradiction of language and reality. During the Great Proletarian Cultural Revolution, people suspected of counter-revolutionary acts often were put on parade with written placards hanging from their necks. Since the demise of the Cultural Revolution, many people have been “rehabilitated” because they had been wrongly accused or mishandled, often by being saddled with the wrong “label,” whether inscribed with words or not. The artist's concern with the written Chinese language can be seen as a thoughtful reflection on the tyranny of language not only in contemporary China but also reminds us of Chinese intellectuals' fear of literary persecutions, the most notorious being those carried out by the Manchus in the Qing Dynasty (1644–1911),



during which a miswritten character in certain documents could cause a scholar's whole family to be condemned to death. In his intentional mutilation of Chinese characters, Wenda Gu seems to be addressing the difficult subject of the relationship between language and reality.

Most people think of the Cultural Revolution only in negative terms, but Wenda Gu, Xu Bing, and other contemporary Chinese artists see both negative and positive sides. In many ways, the Cultural Revolution has been both a legacy and a burden for numerous Chinese artists. On the negative side, there was a great deal of dehumanization which found expression in various ways in many artists' work, whether that of Wenda Gu already discussed or in styles with names like Wound Art or Scar Painting. But there were also some positive effects. For example, it prompted many young people to begin questioning the authority of tradition; it also made art relevant to life.

Like Wenda Gu, Xu Bing was also greatly affected by his experience with the political uses and abuses of Chinese written characters during the Cultural Revolution and, in many of his best known works (for instance, *Book from the Sky* from 1987–91),<sup>13</sup> has brilliantly explored and audaciously confronted the difficulty of cultural and transcultural understanding. In his *Square Word Calligraphy* series featured here, he has created a new writing system that renders English in Chinese calligraphy by using the components of Chinese characters to write English.

As we turn our attention to contemporary Chinese painting, I would like to point to one of the foremost unresolved questions since the beginning of the modern period, namely the identity of Chinese painting. Do we define it by style, spirit, tradition, technique, or medium? As the distinguished art historian Mayching Kao summed it up in a Hong Kong symposium in 1984: "To some scholars and artists, Chinese painting means painting in the Chinese style and the Chinese medium. To others, it also includes imported styles and media such as oils, watercolors, gouache and even acrylic, more often labeled collectively as western-style painting

since their introduction into China in the last years of the Qing dynasty."<sup>14</sup>

Like the calligraphers, contemporary Chinese ink painters also demonstrate the persistence of tradition and the limits of continuity, as well as changes in Chinese culture. Most significantly, their art compels us to ask several important questions concerning modern Chinese culture: How extensively can cultural tradition be reinterpreted before it is subverted? At what point does creative reinvention betray tradition? How has selective borrowing from Chinese tradition and foreign culture enabled contemporary Chinese artists to sustain themselves in the contemporary world?

The new Chinese ink painting and calligraphy discussed and illustrated in these pages, despite their intimate bond with Chinese classical civilization, are often more audacious and more idealistic than much of what is being produced by contemporary Chinese artists who have been regarded as avant-garde. The struggle of artists featured in this book to assert contemporary relevance to the immensely long and culturally essential tradition of ink painting and calligraphy is fascinating and has led to great ingenuity, imagination, and groundbreaking creativity. Indeed, this attempt to develop a new pictorial and graphic language meaningful to life today resembles the fundamental transformation of art, indeed the entire culture, in the western world at the beginning of the twentieth century. At that time artists and musicians and writers were grappling for means to express the vast changes that had evolved in society since the Industrial Revolution. The abandoning of the preeminence of oil painting and traditional hierarchies of media was a manifestation of new ideas about representation and, indeed, the ontology of art itself.

Similarly, the Chinese today are trying to come to terms with the creation of pictorial and graphic languages that can capture the transformation of Chinese society, in a transformation that has been concentrated in a little over two decades. The new ink painting and calligraphy seem to be gathering momentum and attracting increased attention



because they so clearly embody fundamentals: the values of highly accomplished pictorial and graphic technique allied to attention to serious conceptual content. This is in contrast to the often hasty, slapdash, and ostentatious productions of Chinese artists working in styles more obviously derived from contemporary global art. There are fascinating international components manifest in the work of Yang Jiechang, Gao Xingjian, and Huang Yong Ping, all in Paris; Wenda Gu in New York, Shanghai, and Beijing; and Xu Bing in New York and Beijing. There are very distinctive and yet multifaceted styles evolving in Taiwan, such as in the work of Liu Kuo-sung, Ho Huai-shou, Lo Ch'ing, and Yu Peng; and in Hong Kong, including those of Kan Tai-keung, Leung Kui Ting, and Wucius Wong; and some markedly different aesthetics and practices from the hands of Chinese American artists, such as Fay Ku in New York and Li Huayi in San Francisco as well as Chan Ky-Yut and Li Xubai, who both now live in Canada.<sup>15</sup>

As I mentioned earlier in this essay, within the traditional Chinese literati aesthetic ideal, the harmonious synthesis of poetry, calligraphy, and painting is the ultimate desideratum. The social, political, technological, and economic experience of today's Chinese artists, however, have made it necessary for them to call this ideal into question. The new Chinese experience and its manifestations in art can be approached in light of insights offered by various twentieth-century thinkers and theorists, such as Mikhail Bakhtin. One promising example is Bakhtin's notion that a work of art is not a unified whole, but rather an open-ended site where various cultural practices are temporarily combined, and that a work of art is a locus for competing cultural traditions along with ideological values.<sup>16</sup> One should keep in mind what the great early-twentieth-century artist Huang Binhong (1865–1955), universally recognized as the "last" Chinese literatus, had to say in 1941 about what is old and what is new:

Wenda Gu    **The Mythos of Lost Dynasties, C Series No. 6: Cloud & Water**    1996–97, ink on paper, scroll with silk-border mounting, 132 × 59 inches (335.3 × 149.9 cm)

Lately many people talk about new art. It has been said that there is nothing new under the sun, and everything is a reworked version of something old or it is the raving talk of a lunatic. From the beginning of time to the present, the common rule in every sphere—be it clothing, food, or shelter—is that the new becomes old and the old is shed for something new. . . . Every person possesses ears, eyes, mouth, and nose, and differs from the next person only in the level of his education. In learning to paint, if one gives up the highest level of learning and experience already achieved in Chinese civilization and attempts to imitate others, then one truly is ignorant. True learning lies not in the recycling of the past, but in learning the old and knowing the new. This true learning is the goal which we should constantly aspire to. To heed empty clamoring would be a serious error indeed.<sup>17</sup>

Huang Binhong was exemplary in that beginning in childhood, he was trained in classical literature as well as calligraphy and painting. He absorbed the whole Chinese literati tradition and was able to transform that tradition only after many decades of learning and looking, and practicing on an almost daily basis, the arts of calligraphy and ink painting. The challenges Chinese artists now face are: How and how much to learn from the grand tradition of Chinese art history? How to make art that is both new and good? How to make art that is both meaningful and marketable in an increasingly capitalistic, mobile, and globalized world?

For the viewer also, some historical perspectives are necessary to understand the contexts in which contemporary Chinese ink painting and calligraphy are being made. At first glance, the wide spectrum of styles exemplified by the works in this book may seem chaotic and anti-traditional. But there is a long tradition of anti-traditionalism, iconoclasm, and unorthodoxy in Chinese history in general and art history in particular. One may cite the well-researched phenomenon called the “untrammelled style” (*yipin*, or *i-p’in*) from the middle of the Tang period, through the Song dynasty,



Fan Kuan (Song dynasty; active c. 990–c. 1020) **Travelers among Mountains and Streams** c. 1000, hanging scroll, ink on silk, 81¼ × 40½ inches (206.3 × 103.3 cm), National Palace Museum, Taipei, Taiwan, Republic of China

to the “wild and unrestrained” Zhe School of the mid-Ming dynasty, and down to the “fantastics and eccentrics” of the seventeenth and eighteenth centuries, such as Zhu Da (Bada Shanren), Shitao, Gao Fenghan, Li Shan, and others. As Shimada Shujiro concluded in his celebrated essay “Concerning the I-*p’in* Style of Painting” written more than a half-century ago: “The i-*p’in* style began by emancipating painting from the orthodox mode which ‘conformed to the object in portraying form’ through the use of firm, fine brushwork; it stood in direct opposition to that mode. Whenever there arose a dissatisfaction with orthodoxy in painting, whenever something new was sought outside its pale, in whatever period, something of an i-*p’in* nature was apt to be born.”<sup>18</sup> Although Shimada’s characterization of the divide between the orthodox and the untrammelled modes may appear to be oversimplifying, it is helpful to us when we try to put the new Chinese calligraphy and ink painting in proper art-historical contexts. There is a long tradition of artists reacting against the prevailing style, whether it be orthodox religious painting in the eighth century, Socialist Realism in the late twentieth, or, perhaps, even international “festival styles” seen in turn-of-the-twenty-first-century biennials, all of which are historical backdrops for ink-related work in installations, mixed-media, and unconventional techniques, artwork types that have been made by artists represented in this volume.

In the twentieth and twenty-first centuries, the turbulent story of China—as the historian Jonathan Spence has put it in his *Search for Modern China*—is made up of overlapping cycles of collapse and reconsolidation, of revolution and evolution, of conquest and movements for progress. Just as many intellectuals advocated reforms in the social and political arenas, so they also espoused changes in calligraphy and painting. Two main approaches to a new Chinese painting emerged in early modern China. One was the eclecticism offered by Kang Youwei (1858–1927), an influential Confucian scholar and advocate of moral, economic, and political reform who was a central figure in the failed Hundred-Day Reform of 1898. Kang Youwei and many of his

contemporaries based their reforms on the idea that Chinese learning should remain the essence (*zhongxue weiti*), but western learning should be used for practical development (*xixue weiyong*). In art, therefore, they advocated combining Chinese and western styles without abandoning the essence of Chinese tradition, whatever that might be.

The other approach, a total rejection of tradition, was propounded by Chen Duxiu (1879–1942), founder of the influential iconoclastic journal *New Youth* (*Xinqingnian*), cofounder of the Chinese Communist Party, and one of the most important figures in the May Fourth Movement, a New Culture Movement that ushered in a new era of modern Chinese cultural history (c. 1915–early 1920s). Chen Duxiu believed that traditional Confucianism and its vestiges were incompatible with a modern China. As he put it, to build a modern China, the basic task was to import the foundation of western society, that is, a new belief in equality and human rights. One should be thoroughly aware of the incompatibility between Confucianism and the new belief, the new society, and the new state. In art, Chen Duxiu asserted, one should adopt western realism in order to achieve new painting.

Neither Kang Youwei nor Chen Duxiu were trained as painters, let alone accomplished ones. Nevertheless, they set the tone for a debate on Chinese painting that continued for several decades, which embodied the general search for a modern Chinese identity. The debate about how to paint and what to paint did not stop, of course, with the demise of the reform movement espoused by Kang Youwei in the late Qing dynasty or the May Fourth Movement advocated by Chen Duxiu and his followers in the early twentieth century. In the 1930s and early 1940s, especially in cosmopolitan Shanghai, Chinese artists who had been trained in European techniques there—such as Lin Fengmian (1900–1991) and Pang Xunqin (1906–1985)—and in Japan promoted an exciting, if short-lived, avant-garde art. Across China, socially and politically conscious printmakers—Li Hua (1907–1994) and Li Zhigeng (active c. 1930s–40s), for example—used their popular art form to promote progressive ideas and actions amid social and political turmoil.





For several decades after 1949, under the newly established and largely insular People’s Republic of China, three approaches to painting contended for official recognition and support in mainland China: conservative and traditional Chinese painting, Soviet-derived Socialist Realism, and a narrowly defined synthesis of Chinese and western art based on earlier importations. As Gao Minglu has recently revealed, an underground group of artists who painted mostly in the largely banned Post-Impressionist style and who called themselves the No Name Group can be traced back to 1959 and was active even during the Cultural Revolution, but it is the exception.<sup>19</sup> In contrast, in the late 1950s and early 1960s, Taiwan and Hong Kong witnessed the development of new kinds of modern painting as artists in each location searched for their own cultural and artistic identities.

Since Liu Kuo-sung is the oldest artist featured in this book (b. 1932), and he is one of the earliest and most outspoken advocates for a “modernist” (*xiandai*) Chinese painting in Taiwan (where he now lives), Hong Kong (where he taught briefly), and mainland China (where he has exhibited and lectured since 1981), it is appropriate to begin with him. During the late 1950s and early 1960s in Taiwan, a modernist movement was launched and traditional painting was characterized as dead by a group of young artists. Ironically, these same modernists came to blame the sad state of Chinese painting on the introduction of western realism and perspective to China by Chen Duxiu, Xu Beihong (1895–1953), Liu Haisu (1896–1994), and many others in the early twentieth century. Liu Kuo-sung was born in Shandong but was mainly educated in Taiwan under the Nationalist regime of Chiang Kai-shek; he has been one of the most outspoken advocates for a new Chinese painting, which he labeled “modernist,” and which he distinguished from that of the early-twentieth-century Chinese modernizers and their academic followers as well as what in European art might be called the academy of the modern, the heritage of Post-Impressionists. It is interesting to note that Liu’s strategy to accomplish his goal of abstraction was through a new understanding of some of the most innovative artists in the Chinese tradition (such as

Shitao). He reflected on his decades-long pursuit in a lecture in 1991:

I emphasized that even traditional Chinese ink painting, in the opinion of Shitao, allowed a great deal of subjectivity . . . I said Shitao’s opinion happened to be in line with the direction of Western contemporary painting, . . . an artist’s creativity and his technique were often inseparable, . . . total dependence on old techniques was a blind alley, and that even the most respected technique in Chinese art history could be improved.

In many of his paintings from the late 1960s, Liu Kuo-sung experimented in different directions, sometimes plucking off some of the surface fibers of his specially manufactured paper that was previously painted. His paintings have consistently exhibited a profound understanding of tradition as well as a sense of anxiety to depart from what he called the “desiccated shell” of traditional-style painting. As he put it, “Chinese painting could only be renewed and enriched by the introduction of a humanism of the Western post-Renaissance kind with flesh and blood, into our country’s desiccated shell.”<sup>20</sup> His audacious explorations with all sorts of techniques, media, and styles as well as his critical writings on modern ink painting have had a strong impact on artists and critics in mainland China since he returned there in 1983, and he has made many subsequent visits to lecture and to exhibit his paintings.

Like Liu Kuo-sung, Wucius Wong (born in 1936 in Guangdong) has been trying to negotiate between the grand tradition of Chinese painting and modernity since the late 1950s and early 1960s. Unlike his teacher in Hong Kong, Lui Shou-kwan (1919–1975), who tried to synthesize traditional Chinese ink painting and the gestural abstraction of the Abstract Expressionists, especially by relying on the free and spontaneous (*xieyi*) mode, Wucius Wong often adopts a decidedly painstaking and hybrid approach to landscape painting. This is in part due to his temperament and in part due to his artistic training; he was trained both in traditional

Chinese ink painting and academic design in the western tradition. He has taught design at the college level and is the author of many professional books on design.<sup>21</sup> His best paintings combine the monumental style of the early Northern Song masters such as Fan Kuan and the lyrical style of the Southern Song masters such as Xia Gui and Muqi. His dramatic and yet subtle use of light and panoramic views have allowed his paintings to speak to viewers of diverse cultural backgrounds.

In Taiwan during the late 1980s and the early 1990s, with the decline of explicit central state control and the tendency towards pluralism in the social, economic, and political arenas, art seemed to experience the same instability, fragmentation, blurring of genres, and loss of a grand narrative as in many of the postindustrial, late-capitalist, and post-modern societies. Interest in marginality, otherness, and difference can be found in the questioning of the role of art museums, the espousal of a nativist cultural identity, the emergence of alternative spaces for art, and the heterogeneous pastiche in art. Thus, the primacy of abstract form in the modernist movement of the 1960s, as exemplified by Liu Kuo-sung, was replaced by an emphasis on social and political content. If Liu Kuo-sung can be regarded as the exemplar of the “modernist” movement in Chinese ink painting in Taiwan that began in the late 1950s, then Ho Huai-shuo, Yuan Jai, Lo Ch’ing, Yu Peng, and Huang Zhiyang embody the contemporary life experience as well as the artists’ search for cultural identity in Taiwan.

Ho Huai-shuo, Yuan Jai, and Lo Ch’ing were born in mainland China but received their university education in Taiwan; all three then subsequently undertook graduate education in the United States or Europe. Ho Huai-shuo is a prolific writer who often comments on cultural and artistic matters. His painting style continues the innovation made by several older ink-painters such as Fu Baoshi (1904–1965) and Li Keran (1907–1989) who remained on mainland China when Chiang Kai-shek’s Nationalist government fled to Taiwan in 1949. Yuan Jai became familiar with modernist art during her study in Europe, and then she worked at the National

Liu Kuo-sung   **Red Soil Plateau**   2007, ink and color on paper, 36½ × 22¾ inches (93 × 58 cm)

Palace Museum, Taipei, for several decades. No doubt her daily exposure to works of art from the former imperial collections made her keenly aware of the broad spectrum of past styles from the long history of Chinese art. She has chosen to follow the more colorful and decorative aspects of Chinese art and has transformed them into personal and lively contemporary meditations on a utopian and idealized world. Whereas Lo Ch'ing—perhaps because of his curious blend of experience of studying traditional painting under the artist-poet Puru (1896–1963) in Taiwan and of English literature in Seattle—is mainly concerned with postmodernist and deconstructivist aesthetics, the painters Yu Peng, Pan Hsin-hua, and Huang Zhiyang have explored the meaning of both classical Chinese artistic traditions and folk art and religions in Taiwan. For instance, Yu Peng's deliberately clumsy rendering and his brushwork are seemingly rough and undisciplined. But his works can best be understood as exemplifying the various attempts of the postwar generation of artists in Taiwan to push the tradition of Chinese ink painting and to see how contemporary experience on the island can be embodied.

Hong Kong, as a British colony until its return to China in 1997, has long occupied a fascinating position in terms of politics as well as culture. While a colony, it was adjacent to China, and it has been open to a continual influx of foreign cultural ideas and practices. Artists constantly struggled with their national identity. As David Clarke, the British-trained art historian and critic resident in the city, has argued convincingly in his recent book *Hong Kong Art: Culture and Decolonization*, the colonial government associated the paintings of Lui Shou-kwan, his students Wucius Wong and Leung Kui Ting, and other artists of their New Ink Painting (*xin shuimo hua*) movement with positive values because their works combined the Chinese and the western and because they were “apolitical.” As Clarke has put it, their works enjoyed institutional support from the colonial government precisely because they connoted “an image of Hong Kong as a place where ‘East meets West’” and provided a “perfect veil for the realities of colonial life.” As Clarke

writes, “The Chineseness of ink painting, produced by the medium's association with the great ink painting heritage, makes it a problematic tool for artists who wish to emphasize the local. An artist using it inevitably projects a certain ‘Chinese’ identity, yet it is from a generalized or essentialized Chineseness that artists concerned with Hong Kong cultural identity most wish to distinguish themselves.”<sup>22</sup> Much of the best of Hong Kong art is concerned with a variety of intimately related issues in the arena of cultural politics: decolonization, globalization, history, memory and its erasure, and cultural hybridity. Wucius Wong, and two of his most talented students, Kan Tai-keung and Leung Kui Ting, whose works are featured in the book, embody the tension between Chinese traditionalist and western modernist cultural narratives. Thus, ink painting from Hong Kong adds to the richness and complexity of contemporary Chinese art.

Whereas contemporary ink painting and, to a lesser extent, calligraphy in postwar Taiwan and Hong Kong exhibited a continuous development, in mainland China, artists who did not follow the three approaches sanctioned by the government and outlined above were slow to emerge until after the Cultural Revolution ended in 1976 and the campaign of 1982–84 against so-called spiritual pollution was over. Since most of the art periodicals are controlled by the government, they are useful indicators of fluctuating cultural policies. In China, political suppression and ideological castration can easily take the guise of art criticism. One way to understand the institutional contexts of contemporary Chinese art is by looking at how art was discussed in the art periodicals such as *Meishu* (*Fine Arts*). *Meishu* is one of the oldest and most important government-controlled art periodicals in China. Ever since it began publication in the early years of the People's Republic of China (except during the Cultural Revolution, when it ceased publication), it has been the battleground for different factions of artists, critics, and cultural bureaucrats. For instance, in late 1983, during the Anti-Spiritual Pollution Campaign, the Chinese Artists Association held a meeting in Suzhou to denounce individualism, liberalism, and other “bourgeois” views and practices



in art; these denouncements were published in January 1984 in *Meishu*. But Li Xianting, one of its editors, had to leave his job, presumably because he published or sponsored articles espousing “avant-garde” artists, criticizing officially sponsored Socialist Realist art, and advocating abstraction and self-expression. The brief loosening up in 1985 was followed in 1987 by another purge of intellectuals accused of advocating “total westernization.”

In the late 1980s, traditional ink painting based on the aesthetics of “brush-and-ink” (*bimo*) and “New Trends” in art clashed in mainland China, touching off a series of debates. It was under these circumstances that the work of such “traditional” painters as Huang Binhong, Qi Baishi (1863–1957), and Pan Tianshuo (1897–1971) (and especially the late work of

Huang Binhong) was rediscovered and re-debated. The public's interest in the question of the value of tradition in Chinese painting was aroused by an article entitled “My Views on Contemporary Chinese Painting” by the young art critic Li Xiaoshan of Nanjing, published in 1985. Li Xiaoshan held that Chinese painting was in a crisis, that “Chinese painting had come to a dead end,” that “by the time of Ren Bonian [Ren Yi, 1840–1895], Wu Changshuo [1844–1927], and Huang Binhong, traditional Chinese painting had reached its epilogue,” and that it will exist only “as a preserved specimen of art [in the museum].”<sup>23</sup> A heated debate ensued. In 1985 and 1986, symposia on related issues in Chinese painting were held in Zhejiang, Beijing, and Xi'an. China's most influential journals and newspapers carried reports and comments

Li Huayi   **Autumn Mountains**   2008, ink on paper, 35 × 60 inches (89 × 152.4 cm)



on these disputes.<sup>24</sup> This call for innovation in painting was nothing new. As we have seen, Kang Youwei and Chen Duxiu had already made the same appeal in the early twentieth century. The backdrop for this debate was, of course, the conclusion of the Cultural Revolution and implementation of reform and an open policy, as well as the emergence of the so-called New Trends or New Wave (*xinchao*) in art. It was against this background that yet another discussion about reassessing “traditional painting” was carried out.<sup>25</sup> For example, the contemporary critic Jia Fangzhou observed in 1993:

Brush-and-ink (*bimo*) is not only one of the central concepts of Huang Binhong's view of painting, it is the core of his art. . . . With this central idea in mind, his art was rid of much impurities, becoming simple and clear. . . . Huang Binhong not only has established his own position in the art world, but also has elevated the tradition of literati painting to the new height of pure art. It is Huang Binhong who has elevated the unique Chinese art of brush-and-ink to a relatively pure state of being.<sup>26</sup>

On the one hand, it resulted in a positive reevaluation of traditional painters such as Huang Binhong. On the other hand, the reevaluation of tradition since the 1980s has freed many young artists from the traditional obsession with the orthodoxy of brush-and-ink, leading to the many “experiments” in ink painting seen in this book.

Paradoxically, Huang Binhong's late aesthetic principles on brushwork and ink passed down the traditional theory of Chinese calligraphy and painting at the same time they opened up a path towards abstraction, enabling contemporary Chinese ink painters to develop a “painterly” quality of art because his persistent emphasis on brushwork and ink comes very close to the physicality of painting.<sup>27</sup> No doubt, that is one of the reasons why his art, especially the late work, has attracted the attention of many of the young generation of Chinese critics and painters. Zeng Mi (b. 1935) can be cited as an example of Huang Binhong's influence on the

mainland today in such a context of reevaluating tradition. Zeng Mi has lived and worked for a long time in Hangzhou, where Huang Binhong lived in his late years, and Zeng Mi has developed a style based on penetrating study of Huang Binhong's late work along with elements of planar- and color-construction borrowed from the EuroAmerican academic tradition. His style can be considered exemplary in the way that it intensifies traditional Chinese brushwork and ink, achieving a combination of the tension of an external structure (integrated composition) and the contents of traditional internal structure (outlining, hatching, dots, and coloring). As the distinguished art critic Liu Xiaochun has pointed out, Zeng Mi has, through the inspiration of Huang Binhong, opened up a new, special path for contemporary Chinese ink painting, “to run in the opposite direction of radical modernist art, then pursue the tradition and finally go deeper into modernism.”<sup>28</sup> It was because Huang Binhong approached abstract art in his late work by enhancing and expanding traditional brushwork and ink that the approach of Zeng Mi and many of the new ink painters has been possible.

As Pi Daojian, one of the most prominent critics and curators in contemporary China and an advocate for contemporary Chinese ink painting, has observed, since the 1990s Chinese ink painting has consisted of three types: the brush-and-ink-applying technique school that purely follows the tradition, the academic school which makes use of western realistic painting and the modern language of painting, and experimental ink painting, which appropriates western modern and postmodern artistic experience.<sup>29</sup> The term “Chinese modern ink painting” (*Zhongguo xiandai shuimo hua*) was first used in mainland China in the title of a volume edited by the artist Zhang Yu, whose work is featured in this book, and published in Tianjin in 1991.<sup>30</sup> Since then, the pace of development of contemporary Chinese ink painting has accelerated and can only be briefly summarized here.

Beginning in 1993, Zhang Yu organized and published a series of major books entitled “Trends of the Art of Modern Chinese Ink Painting at the End of Millennium” (*Ershi shijimo Zhongguo xiandai shuimo yishu zoushi*) to introduce to the art

world the work of Li Jin, Wei Qingji, Liang Quan, Wang Tiande, Zhang Yu, and others.<sup>31</sup> Also in 1993, at a conference organized in conjunction with the “First Exhibition of Artists Selected by Critics” held at the China National Art Museum (*Zhongguo meishuguan*) in Beijing, by Lang Shaojun, a prominent critic affiliated with the China Academy of Arts, the issues of ink painting, especially the status of the tradition of brush-and-ink, were heatedly debated by artists including Zeng Mi (from Hangzhou) and the major figures in the so-called New Literati Painting (*xin wenren hua*) such as Li Xiaoxuan (from Tianjin) and Zhu Xinjian (from Nanjing).

In 1994, the China National Art Museum organized an important exhibition entitled “Experiment in Tension: '94 Expressive Ink Painting” (*Zhangli de shiyan: '94 biaoianxing shuimo*); the stage was set for momentous experiments and explorations of all sorts in ink painting. Indeed, this exhibition was followed by two more with the same themes of tension and expression: at the China National Art Museum in 1995 and at the International Art Gallery in Beijing in 1998. In addition to books and journal articles, academic conferences or symposia—often held in conjunction with exhibitions—have been important venues for the discussion on contemporary ink painting. One of the most important conferences was one organized by Pi Daojian in 1996 at the South China Normal University, with which he was affiliated; at this conference, issues of the status of ink painting and its role in contemporary Chinese society in a global world were debated; the publication of papers given by important critics at the conference further publicized the issues and encouraged national and international recognition of the artists' work.<sup>32</sup>

Since 1998, there have been several important exhibitions, conferences, and related publications devoted to ink painting in general, and experimental ink in particular, in China and abroad, including: *Experimental Ink Painting in China in the 1990s* (*Jiushi niandai Zhongguo shiyan shuimo*), *The First Shenzhen International Biennale of Ink Painting* (*Diyijie Shenzhen guoji shuimohua shuangnianzhan zuopinji*), *China: 20 Years of Ink Experiment, 1980–2001* (*Zhongguo shuimo shiyan ershi nian*,

1980–2001), *Experimental Ink Painting, 1993–2003* (*Zhongguo shiyan shuimo, 1993–2003*), *Reboot: The Third Chengdu Biennale* (*Chongxin qidong: Disanjie Chengdu shuangnianzhan*), *New Ink Art: Innovation and Beyond* (*Xinshuimo yishu: Chuangzao, chaoyue, aoxiang*), and *Ink-Not-Ink: China Contemporary Ink Painting Invitation Exhibition*.<sup>33</sup> As pointed out by Pi Daojian, co-curator (with Huang Huangsheng) of the exhibition “China: 20 Years of Ink Experiment, 1980–2001” held at the Guangdong Museum of Art in 2001, the term “ink experiment” was intended to highlight the fact that contemporary Chinese artists' “ink experiments” go beyond simple “experimental ink painting” and have included expressive ink art, abstract ink art, conceptual ink art, and installation ink art.<sup>34</sup> Reflecting on the development of experimental ink painting since the early 1990s, the artist Zhang Yu wrote in January 2004:

Experimental ink painting grows out of the root of traditional Chinese art and culture. At the same time, experimental ink painting differs from the formal language of traditional Chinese painting. Experimental ink painting is opposed to the doctrine that regards brush-and-ink-applying techniques as the core of traditional Chinese painting. And distances itself from the norms of brush-and-ink-applying techniques of literati painting in traditional ink painting, or even breaks away from them. It opens a new path outside the traditional system of ink painting and takes the resources of Chinese and foreign art as the starting point of exploration. . . . The course of development of experimental ink painting, like the history of art, is dynamic, changeful, and forward. It began with questioning about the history of art, and gradually penetrated into the real problems of the society we live in and contemporary cultural problems. So, it transcends not only the physical and the metaphysical, but also the eastern and the western. What it possesses is new concepts, new ways of understanding the world, new modes of speaking, and new views of cultural value.<sup>35</sup>



Xu Lei Tree of Blue Underglaze 2008, ink and color on paper, 83¼ × 49¼ inches (213 × 125 cm)

These debates on the status of brush-and-ink in the post-Cultural Revolution period have been one of the most important impetuses to the development of contemporary Chinese ink painting.

Another key factor in the development of contemporary Chinese ink painting was a cultural debate begun with a controversial essay published in 1992 in Hong Kong by Wu Guanzhong (b. 1919), one of the most eloquent voices among the mainland Chinese artists who have survived the Cultural Revolution and are still active today. In this essay, Wu Guanzhong essentially said that “brush-and-ink equals zero.”<sup>36</sup> This view was immediately questioned by many Chinese artists; some of his opponents in this debate eventually would cite Huang Binhong’s late work to demonstrate the importance of brush-and-ink.<sup>37</sup> By equating brush-and-ink with zero, Wu Guanzhong, like many modern Chinese artists, was trying to escape from the tyranny of the Chinese artistic traditions, especially the formalism of brush-and-ink in the literati aesthetic.<sup>38</sup> To those contemporary Chinese painters who are trying to preserve a certain kind of “Chineseness” in the increasingly globalized world, however, Wu Guanzhong’s views were dangerous in that they would eventually lead to the loss of Chinese cultural identity. Indeed, recent discussions on the issue of brush-and-ink, as seen in several articles by such prominent critics as Lang Shaojun and Liu Xiaochun, further demonstrate the relevance of Huang Binhong’s late work to contemporary cultural debate in China.<sup>39</sup> Furthermore, even the novelist and cultural critic A Cheng, who exemplifies the Search-for-Roots (*xungen*) movement of the 1980s and 1990s, would cite Huang Binhong to support the argument for rediscovering and rescuing the “Chinese essence” in the context of a “crisis of faith” following the demise of Maoist ideology.<sup>40</sup>

If Zeng Mi represents a contemporary Chinese ink painter’s desire to return to the grand tradition as exemplified by the refined aesthetics of the brush-and-ink of Huang Binhong, then Wenda Gu—who received an MFA in Chinese painting from the prestigious Zhejiang Academy of Fine

Arts in Hangzhou in 1981 and later served on the faculty there—can be seen as both a product of the institutional and cultural politics in China and as a rebel against them. Like many of his predecessors, such as Xu Beihong or Lin Fengmian in the first half of the twentieth century, Wenda Gu was dissatisfied with the kind of art being made by the established or government-sponsored artists; like them, he tries to find answers in synthesizing Chinese and western art, but in a way that exemplifies many contemporary artists of the post-Cultural Revolution period whose art has been a product of as well as a reaction against the cultural politics in China.

Wenda Gu’s series of works dealing with mutilated language, already mentioned earlier in this essay, are poignant and powerful in their exploration of the problem of defining reality through language. His iconoclasm, as seen in his ink paintings and installations dealing with ink and paper, and expanded definitions of writing calligraphy and of painting, may seem excessive to many of his fellow artists and critics in China, but it is particularly powerful and can be understood as an example of the attempts of so many contemporary Chinese artists featured in this book to come to terms with their positions in the increasingly capitalistic and post-socialist China and a globalized world.

The mind-boggling variety of styles of Chinese ink painting and calligraphy in the late twentieth and early twenty-first centuries can be roughly divided into various categories. The first one I would suggest is a typology of three kinds, with each of the artists in this book placed in one of them.

Neo-Traditionalists (could be also called Neo-Classicists) are artists who still rely on brushwork and ink washes or color for expression; they include: Chan Ky-Yut, Dou Liangyu, Fang Jun, Gao Xingjian, Ho Huai-shuo, Jia Youfu, Li Huayi, Li Jin, Tang Guo, Tong Yang-tze, Li Xiaoxuan, Li Xubai, Liu Dan, Liu Qinghe, Lo Ch’ing, Wang Jia’nan, Wu Yi, Xu Lei, Yang Yanping, Yu Peng, Yuan Jai, Zeng Shanqing, Zeng Xiaojun, and Zhu Daoping.

Synthesizers are artists who use ink as well as other media (such as acrylic) and combine Chinese and non-Chinese styles while not relying exclusively on brushwork and ink washes and traditional color as their means of expression. These include: Huang Yong Ping, Huang Zhiyang, Kan Tai-keung, Fay Ku, Chun-yi Lee, Leung Kui Ting, Li Jun, Liang Quan, Liu Kuo-sung, Liu Wei, Lu Hao, Miao Xiaochun, Pan Hsin-hua, Qin Feng, Qiu Deshu, Qiu Jie, Wang Dongling, Wang Jinsong, Wei Ligang, Wei Dong, Wucius Wong, Zhang Dawo, Zhang Chun Hong, Zhang Huan, and Zhang Yu.

Interrogators are artists in whose works the cultural and historical meanings of ink as a medium are questioned and even subverted, and they explore ink’s physical and chemical features:<sup>41</sup> Chen Guangwu, Gu Gan, Wenda Gu, Qiu Zhijie, Wang Tiande, Wei Qingji, Xu Bing, Yang Jiechang, and You Si.

Another possible way to begin our journey might be to further divide contemporary Chinese ink painting (including but not limited to works featured in this book) into a number of stylistic categories, keeping in mind that some artists belong to more than one category, and are so listed.

Reconstruction of the Traditional Aesthetics of Brush-and-Ink (*bimo*): Fang Jun, Ho Huai-shuo, Leung Kui Ting, Li Huayi, Li Xubai, Liu Dan, Liu Kuo-sung, Lo Ch’ing, Tong Yang-tze, Wang Dongling, Wang Jia’nan, Wang Jinsong, Wucius Wong, Yu Peng, Zeng Shanqing, Zeng Xiaojun, Yang Yanping, Zhang Chun Hong

Abstraction: Chan Ky-Yut, Kan Tai-keung, Liang Quan, Liu Kuo-sung, Gao Xingjian, Gu Gan, Qin Feng, Tang Guo, Wang Tiande, Wei Ligang, Xu Bing, You Si, Zhang Dawo

New Expressionism: Gu Gan, Lei Miao, Li Jin, Li Jun, Liu Qinghe, Li Xiaoxuan, Liu Wei, Wang Dongling, Wang Jinsong, Zhu Daoping, You Si

Monumental Landscapes and Constructed Cosmos: Jia Youfu, Wenda Gu, Liu Kuo-sung, Qiu Deshu, Yang Jiechang, Zhang Yu



The Decorative and Blue-and-Green Traditions Regenerated: Yuan Jai, Pan Hsing-hua, Fay Ku, Xu Lei  
Ink as Medium: Chen Guangwu, Wenda Gu, Liang Quan, Qin Feng, Qiu Zhijie, Wang Tiande, Yang Jiechang  
Social Commentary: Cai Guangbin, Dou Liangyu, Huang Yong Ping, Huang Zhiyang, Chun-yi Lee, Li Jin, Liang Quan, Lu Hao, Miao Xiaochun, Qiu Zhijie, Qiu Jie, Wei Dong, Wei Qingji, Wu Yi, Xu Bing, Zhang Chun Hong, Zhang Huan

The English critic Sir Herbert Read, whose book *A Concise History of Modern Painting* was famously pulped along with Wang Bomin's *History of Chinese Painting* (*Zhongguo huihua shi*) in a washing machine by the artist Huang Yong Ping in a 1987 installation,<sup>42</sup> was an insightful observer of the art of Chinese calligraphy and promoted it in his 1954 preface to Chiang Yee's widely read *Chinese Calligraphy*.<sup>43</sup> Now, looking back about two decades after Huang Yong Ping and his fellow avant-garde artists burst onto the scene, we can say for certain that contemporary Chinese ink painting and calligraphy have continued to explore, interrogate, and expand on China's great artistic traditions while opening up all sorts of exciting and intriguing frontiers through dialogues with the art and culture of the outside world. It would be appropriate, then, to quote from Read's wonderful little book *Contemporary British Art*, where he concludes that:

The whole history of art demonstrates, with utmost clarity, that particular emotions and particular outlook of a period always seek to find their particular forms. Similarities exist between the forms of similar phases of history, but as history never repeats itself exactly, such forms of art remain similarities, and are never identical. . . . Art cannot be confined within frontiers—it lives only if continually subjected to foreign invasions, to migrations and transplantations. But if art's vitality comes from the cross-breeding of styles, its stability comes from roots that grow deep into a native soil.<sup>44</sup>

The same can be said of contemporary Chinese ink painting and calligraphy featured in this book.

NOTES

1. See, among others, Julia F. Andrews and Gao Minglu, *Fragmented Memory: The Chinese Avant-Garde in Exile* (Columbus: Wexner Center for the Arts, Ohio State University, 1993); *China Avant-Garde: Counter-Currents in Art and Culture*, ed. Jochen Noth, Wolfger Pöhlmann, Kai Reschke (Berlin: Haus der Kulturen der Welt; Hong Kong: Oxford University Press, 1994); Gao Minglu ed., *Inside Out: New Chinese Art* (San Francisco: San Francisco Museum of Modern Art; New York: Asia Society Galleries; Berkeley and Los Angeles: University of California Press, 1998); Wu Hung, *Transience: Chinese Experimental Art at the End of the Twentieth Century* (Chicago: David and Alfred Smart Museum of Art and University of Chicago Press, 1999); Richard Vine, *New China New Art* (Munich: Prestel, 2008); Jiang Jiehong, *The Revolution Continues: New Art from China* (London: Jonathan Cape, 2008); Carol Yinghua Lu and others, *New World Order: Contemporary Chinese Installation Art and Photography* (Groningen: Groninger Museum, 2008). On “experimental art (*shiyan meishu*),” see Wu Hung, *Exhibiting Experimental Art in China* (Chicago: David and Alfred Smart Museum, University of Chicago, 2000), p. 11.
2. For example, Philip Rawson, *Drawing*, The Appreciation of the Arts, 3 (Oxford: Oxford University Press, 1969), pp. 12, 28, 211, 314.
3. First published in 1964 by Harry N. Abrams, New York; in its latest edition (5th) published in 1994, the last Chinese painting discussed is a *Self-Portrait* of about 1857 by the nineteenth-century artist Ren Xiong (1823–1857), now in the Palace Museum in Beijing and reproduced here.
4. Mote's “Preface” to Frederick W. Mote and Hung-lam Chu, *Calligraphy and the East Asian Book* (Boston: Shambhala, 1989), p. 5.
5. For a succinct introduction to this important aspect of Chinese art (*sanjue*), see Michael Sullivan, *The Three Perfections: Chinese Painting, Poetry, and Calligraphy*, rev. ed. (New York: George Braziller, 1999).
6. François Cheng, *Chinese Poetic Writing*, trans. Donald A. Riggs and Jerome P. Seaton (Bloomington: Indiana University Press, 1982), p. 8.
7. *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.*, ed. Laurence Sickman (New York: Pierpont Morgan Library, 1962); Tseng Yu-ho Ecke, *Chinese Calligraphy* (Philadelphia: Philadelphia Museum of Art, 1971); Shen C.Y. Fu and others, *Traces of the Brush: Studies in Chinese Calligraphy* (New Haven, CT: Yale University Art Gallery, 1977); Robert E. Harrist and Wen C. Fong and others, *The Embodied Image: Chinese Calligraphy from the John B. Elliot Collection* (Princeton: Princeton University Art Museum, 1999).
8. Zhang Yiguo, *Brushed Voices: Calligraphy in Contemporary China* (New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 1998); Gordon S. Barrass, *The Art of Calligraphy in Modern China* (Berkeley and Los Angeles: University of California Press,

- 2002). In 1999, Wei Ligang organized “Bashu Parade: '99 Chengdu Retrospective of Chinese Modern Calligraphy at the End of the Century” in Chengdu, Sichuan, with another leading contemporary calligrapher, Pu Lieping.
9. For instance, see Alexandra Munroe and others, *The Third Mind: American Artists Contemplate Asia, 1860–1989* (New York: Guggenheim Museum; D.A.P., 2009).
10. Trans. in Lucy Driscoll and Toda Kenji, *Chinese Calligraphy* (1935; repr., New York: Paragon, 1964), pp. 15–16. For Zhang Xu, also see Ping-ming Hsiung, *Zhang Xu et la calligraphie cursive folle* (Paris: Collège de France, 1984).
11. Wu, *Transience*, pp. 36–41.
12. Discussed and reproduced in Martina Köppel-Yang, *Semiotic Warfare: The Chinese Avant-Garde, 1979–1989: A Semiotic Analysis* (Hong Kong: Timezone 8, 2003), pp. 161–73 and fig. 81.
13. See the brief discussion in Jean Robertson and Craig McDaniel, *Themes in Contemporary Art: Visual Art after 1980* (2nd ed; New York: Oxford University Press, 2010), p. 218. Also see Köppel-Yang, *Semiotic Warfare*, pp. 162–73 and figs. 90–91.
14. Kao, Mayching, ed. *Twentieth-Century Chinese Painting* (Hong Kong and New York: Oxford University Press, 1988), p. xix.
15. Some of these artists have been included in new editions of standard textbooks for college art history courses; e.g., Xu Bing was featured in the 12th edition of *Gardner's Art through the Ages* by Fred S. Kleiner and Christin J. Mamiya (Boston: Wadsworth, 2005), and in Jean Robertson and Craig McDaniel, *Themes of Contemporary Art: Visual Art after 1980*, 2nd ed. (New York: Oxford University Press, 2010); and Wenda Gu was featured in *Art History* by Marilyn Stokstad, 3d ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2008).
16. Tzvetan Todorov, Mikhail Bakhtin: *The Dialogical Principle*, trans. Wlad Godzich (Minneapolis: University of Minnesota, 1984).
17. Letter to Zhu Duan dated 1941; in Wang Jiwen, ed., *Huang Binhong shujian* (Shanghai: Shanghai renmin meishu chubanshe, 1988), p. 10. Translation adapted from Christina Chu, “Huang Binhong and Low Chuk-tiew,” in *Homage to Tradition: Huang Binhong* (Hong Kong: Hong Kong Museum of Art, 1995), p. 27.
18. Shujiro Shimada, “Concerning the I-p’i’n Style of Painting—III,” trans. James Cahill, *Oriental Art*, n.s. 10, no. 1 (1964), p. 10, italics added.
19. Gao Minglu, “No Name Group: Contemporary Recluses: The Bo Yi’s and Shu Qi’s of the Cultural Revolution,” in Melissa Chiu and Zheng Shengtian and others, *Art and China’s Revolution* (New York: Asia Society, 2008), pp. 179–85.

20. Liu Kuo-sung in a lecture in Chinese entitled “The Development of My Art and Idea,” given at the NEH Summer Institute on Modern Chinese Art and Culture, directed by Chu-sting Li, at the University of Kansas, Lawrence, 1991; this passage is quoted from a transcript of the lecture translated into English by Janet Baker.

21. Wucius Wong’s books include *The Tao of Chinese Landscape Painting: Principles and Methods* (New York: Design Press, 1991); *Principles of Two-Dimensional Design* (Hong Kong: Chinese University of Hong Kong, 1969; New York: Van Nostrand Reinhold, 1972; New York, John Wiley, 1998); *Principles of Form and Design* (New York: Van Nostrand Reinhold, 1993; New York: John Wiley, 1998); *Principles of Color Design*, rev. and exp. ed. (New York: Van Nostrand Reinhold, 1997).

22. David J. Clarke, *Hong Kong Art: Culture and Decolonization* (Durham, NC: Duke University Press, 2002), pp. 37, 71–72.

23. Li Xiaoshan, “Dangdai Zhongguohua zhi wojian,” *Jiangsu huakan*, no. 7 (1985); reprinted in Shen Peng and Chen Lüsheng, eds., *Meishu lunji* (Beijing: Renmin meishu chubanshe, 1986), pp. 189–94; translation amended from Hans van Dijk with Andreas Schmid, “The Fine Arts after the Cultural Revolution: Stylistic Development and Theoretical Debate,” in *China Avant-Garde: Counter-Currents in Art and Culture*, pp. 14–39, quotes from p. 25. Li Xiaoshan also maintained: “Traditional painting . . . has its roots in a completely closed and autocratic society. . . . The history of Chinese art . . . shows a clear development in which artistic form has become increasingly simplified, leading to a growing use of points, lines and color. It seemed that these had an aesthetic importance in themselves. The strengthening of the relationship between aesthetic values and the use of brush and colors—a development aided by calligraphy—could lead nowhere but to an aesthetic alienation of form. When the victory of technique over meaning reached its zenith, the art of painting was reduced to a rigid application of abstract shapes. The most important reason for the conservatism of the last period of Chinese painting was that artists no longer attempted to increase their understanding of art, but were lost within endless variations on a limited number of subjects.”

24. The major media included (with translations given first, for informational purposes): *The Journal of Chinese Painting* (*Zhongguo meishubao*), *Fine Arts* (*Meishu*), *Chinese Painting* (*Zhongguohua*), *Art Trends* (*Meishu sichao*), *The Journal of Literature and Art* (*Wenyibao*), *Liberation Daily* (*Jiefang ribao*), *Xinhua Daily* (*Xinhua ribao*), and *Xinmin Evening News* (*Xinmin wanbao*), as reported in Shen and Chen, *Meishu lunji*, pp. 303–7. For a report on a discussion held in January 1986 at the Institute of Chinese Painting in Beijing, see *ibid.*, pp. 308–23.

25. This questioning of tradition is also a questioning of cultural identity. As Lydia H. Liu has observed, “In the context of the New

Culture Movement, the loaded terms of old and new set up a binary opposition between tradition and modernity, which typically intersects with the cultural atmosphere of East and West that assigns superiority to the latter. This unique intersection characterizes the historical experience of modernity in China as distinct from that of the West.” Lydia H. Liu, “Translingual Practice: The Discourse of Individualism between China and the West,” *Positions: East Asia Cultures Critique* 1, no. 1 (Spring 1993): 168.

26. Jia Fangzhou, “Xù [Preface],” in *Huang Binhong shanshui huaniao ji*, ed. Zhejiangsheng bowuguan (Beijing: Zhongguo gongren chubanshe, 1993), n.p.

27. This can be seen in Huang Binhong’s statement that “the brush should be used as a sharp knife.” Quoted in Zhao Zhijun, ed., *Huang Binhong lunhualu* (Hangzhou: Zhejiang meishu xueyuan, 1993), p. 155.

28. Liu Xiaochun, “Reflecting on Modern Chinese in Painting,” in *The Symposium on Modern Chinese Ink Painting: Conference Treatise* (Taichung: Taiwan Museum of Art, 1994), p. 360.

29. Pi Daojian, “The History of Black and White: 50 Years of Evolution in Ink and Wash,” in John Clark, ed., *Chinese Art at the End of the Millennium* (Hong Kong: New Art Media Limited, 2000), pp. 89–93.

30. Zhang Yu, ed., *Zhongguo xiandai shuimo hua* (*Chinese Modern Ink Painting*) (Tianjin: Yangliuqing huashe, 1991); the book features work by Zhang Yu, Wenda Gu, Li Xiaoxun, and others.

31. Zhang Yu, ed., *Ershi shijimo Zhongguo xiandai shuimo yishu zoushi* (*Trends of the Art of Modern Chinese Ink Painting at the End of Millennium*) (Tianjin: Yangliuqing huashe, 1993–).

32. Many of the papers were later published in volume 3 of Zhang Yu, ed., *Ershi shijimo Zhongguo xiandai shuimo yishu zoushi* (Tianjin: Yangliuqing huashe, 1997).

33. Pi Daojian, ed., *Jiushi niandai Zhongguo shiyan shuimo* (*Experimental Ink Painting in China in the 1990s*) (Hong Kong: World Chinese Arts Publication Company, 1998); *Diyijie Shenzhen guoji shuimohua shuang-nianzhan zuopinji* (*The First Shenzhen International Biennale of Ink Painting*) (Nanning: Guangxi meishu chubanshe, 1998); Guangdong meishuguan, ed., *Zhongguo shuimo shiyan ershi nian, 1980–2001* (*China: 20 Years of Ink Experiment, 1980–2001*) (Harbin: Heilongjiang meishu chubanshe, 2001); Pi Daojian, ed., *Zhongguo shiyan shuimo, 1993–2003* (*Experimental Ink Painting, 1993–2003*) (Harbin: Heilongjiang meishu chubanshe, 2004); *Xinshuimo yishu: Chuangzao, chaoyue, aoxiang* (*New Ink Art: Innovation and Beyond*) (Hong Kong: School of Professional and Continuing Education, The University of Hong Kong, 2008); Lu Hong, ed., *Ink-Not-Ink: China Contemporary Ink Painting Invitation Exhibition* (Shijiazhuang: Hebei meishu chubanshe, 2008), catalog for

an exhibition held in Shenzhen and Beijing in 2008 and in Philadelphia in 2009. In 1998, the first International Ink Painting Biennial of Shenzhen was held in conjunction with the publication of the anthology of essays *Diyijie Shenzhen guoji shuimohua shuangnianzhan lunwenji* (*Essays for the First Shenzhen International Biennale of Ink Painting*) (Nanning: Guangxi meishu chubanshe, 1998); this government-supported event that has now seen several iterations and has become an important forum for developments in the field.

34. Pi Daojian, in Guangdong meishuguan, *Zhongguo shuimo shiyan ershi nian 1980–2001*, p. 12.

35. Zhang Yu, in Pi Daojian, *Zhongguo shiyan shuimo, 1993–2003*, p. 1.

36. Wu Guanzhong, “Bimo dengyuling,” *Mingbao yuekan*, no. 316 (April 1992): 85.

37. See, e.g., Zhang Ding, “Shouzhu Zhongguohua de dixian,” *Meishu*, no. 1 (1999): 22–23, 25.

38. I have pointed out the similarity between the view on brush-and-ink held by artists such as Liu Kuo-sung of the modernist movement in Taiwan in the late 1950s and early 1960s and that held by Wu Guanzhong in the 1990s; see Jason C. Kuo, *Art and Cultural Politics in Postwar Taiwan* (Bethesda, MD: CDL Press, 2000; distributed by University of Washington Press), pp. 92–100.

39. Lang Shaojun, “Bimo lungao,” *Wenyi yanjiu*, no. 3 (1999): 222–32; Liu Xiaochun, “Bimo: Huang Binhong yu Lin Fengmian,” *Zhongguohua*, no. 3 (1995): 7–9.

40. A Cheng, “Line,” trans. Barbara Shen and Richard Buchanan, *Design Issues* 7, no. 2 (Spring 1991): 5–16. For the issue of “crisis in faith” and nationalism, see Jonathan Unger, ed., *Chinese Nationalism* (Armonk, NY: M.E. Sharpe, 1996), p. xi. For a discussion on literature in the 1980s, see Li Tuo, “Resistance to Modernity: Reflections on Mainland Chinese Literary Criticism in the 1980s,” trans. Marshall McArthur and Han Chen, in *Chinese Literature in the Second Half of a Modern Century*, ed. Pang-yuan Chi and David Der-wei Wang (Bloomington, Ind.: Indiana University Press, 2000), pp. 137–45.

41. For a succinct introduction to the history of ink, inkstone, brush, and paper, see Tsien Tsuen-hsuin, *Written on Bamboo and Silk: The Beginning of Chinese Books and Inscriptions* (Chicago: University of Chicago Press, 1961). Traditionally, the ink used by Chinese artists for calligraphy and painting was made in the form of dry ink sticks—chiefly pine soot (lamp black) and water-soluble animal adhesive—that were ground with water on an inkstone to produce liquid ink. Contemporary artists also use commercially prepared liquid ink for convenience. Artists control the density, texture, and quality of their ink and, by extension, the textural and tonal variations of ink by which their work would be judged. Ink’s liquidity

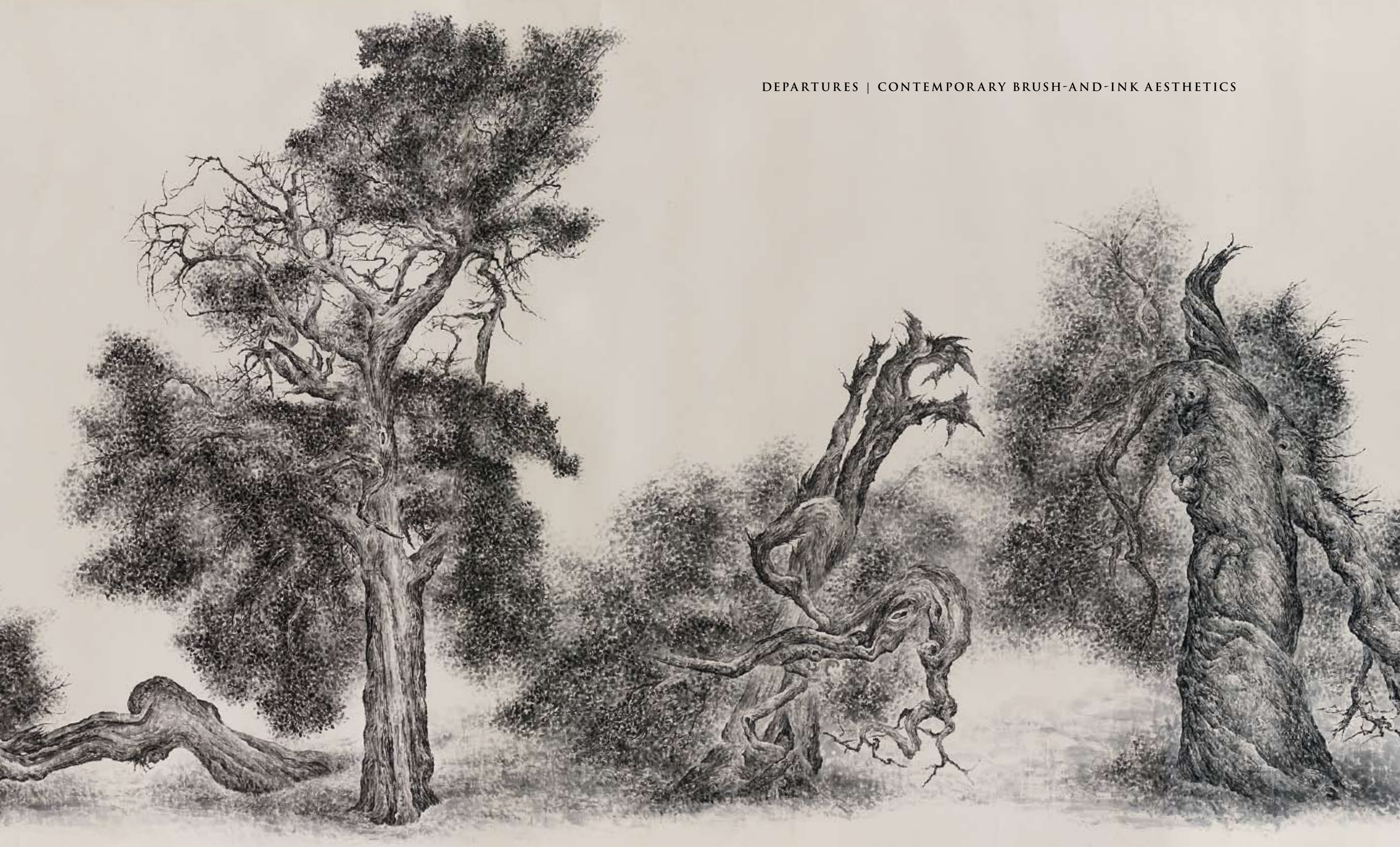
poses tremendous challenges to the artists in addition to the demands placed on them by using a pliant brush made from animal hairs. Examples of contemporary Chinese artists’ interrogations of ink include Qiu Zhijie’s *Writing the “Orchid Pavilion Preface” One Thousand Times* of 1986/1997; the work is an installation with video documentation and ink-on-paper calligraphy (reproduced in Gao, *Inside Out*, pl. 8). Two of Wenda Gu’s installations are fascinating examples: *Ink Alchemy* presents glass vials of ink created from human hair; Gu’s intention in this work is to unify biological ink (ink from hair) with the materials of subject (commonality of humanity) and medium (ink for paintings); reproduced in Mark H.C. Bessire, ed., *Wenda Gu: Art from Middle Kingdom to Biological Millennium* (Cambridge, MA: The MIT Press, 2003), pp. 172–73. In *Tea Alchemy*, Gu combines traditions of making paper and tea into an amalgamation of tea/paper that he used to produce books, bales, and tea “snow”; reproduced in *ibid.*, pp. 171.

42. Reproduced in Gao, *Inside Out*, pl. 16.

43. Read’s “Preface” was first published in 1954 and has since been reprinted in Chiang Yee, *Chinese Calligraphy: An Introduction to Its Aesthetic and Technique*, 3rd rev. and exp. ed. (Cambridge, MA: Harvard University Press, 1973), pp. vii–ix.

44. Herbert Read, *Contemporary British Art*, rev. ed. (Baltimore: Penguin, 1964), p. 50.









方骏 FANG JUN

Born in Guanyun, Jiangsu Province, in 1945,

Fang Jun studied in the Art Department at the Nanjing Normal University, and after he received his MFA degree at the Nanjing Art Academy in 1981 he began teaching there. Trained in time-honored materials and techniques, Fang has been influenced by the traditions and ideals of the literati painters (*wenren*) in this historical city, the first capital of the Ming dynasty. Withdrawing from politics and enjoying tranquility in nature has been a dream common among Chinese literati for hundreds of years, and it is one that Fang Jun shares. The compositions of his landscapes evoke masterpieces from the Qing dynasty (1644–1911), while his fresh and unorthodox palette provides a luminous vision of the waterways and peaks of the lower Yangzi River. Fang Jun achieves such effects by directly applying light colors (water-based, natural pigments that are generally not opaque) to his mountains, trees, and rocks, without restricting himself to the rigid texturing techniques ubiquitous in later landscape paintings. Fang spends much time in solitary communion with nature in the beautiful countryside outside Nanjing, and his direct sketches from nature have enabled him to develop his own way of integrating contemporary aesthetics in a context that links them to a historical perspective.

Fang Jun No Need for Fences 2007, ink and color on paper, 26¼ × 26¼ inches (68 × 68 cm)





Fang Jun Late Autumn Weather 2003, ink and color on paper, 27 × 54¼ inches (69 × 138 cm)



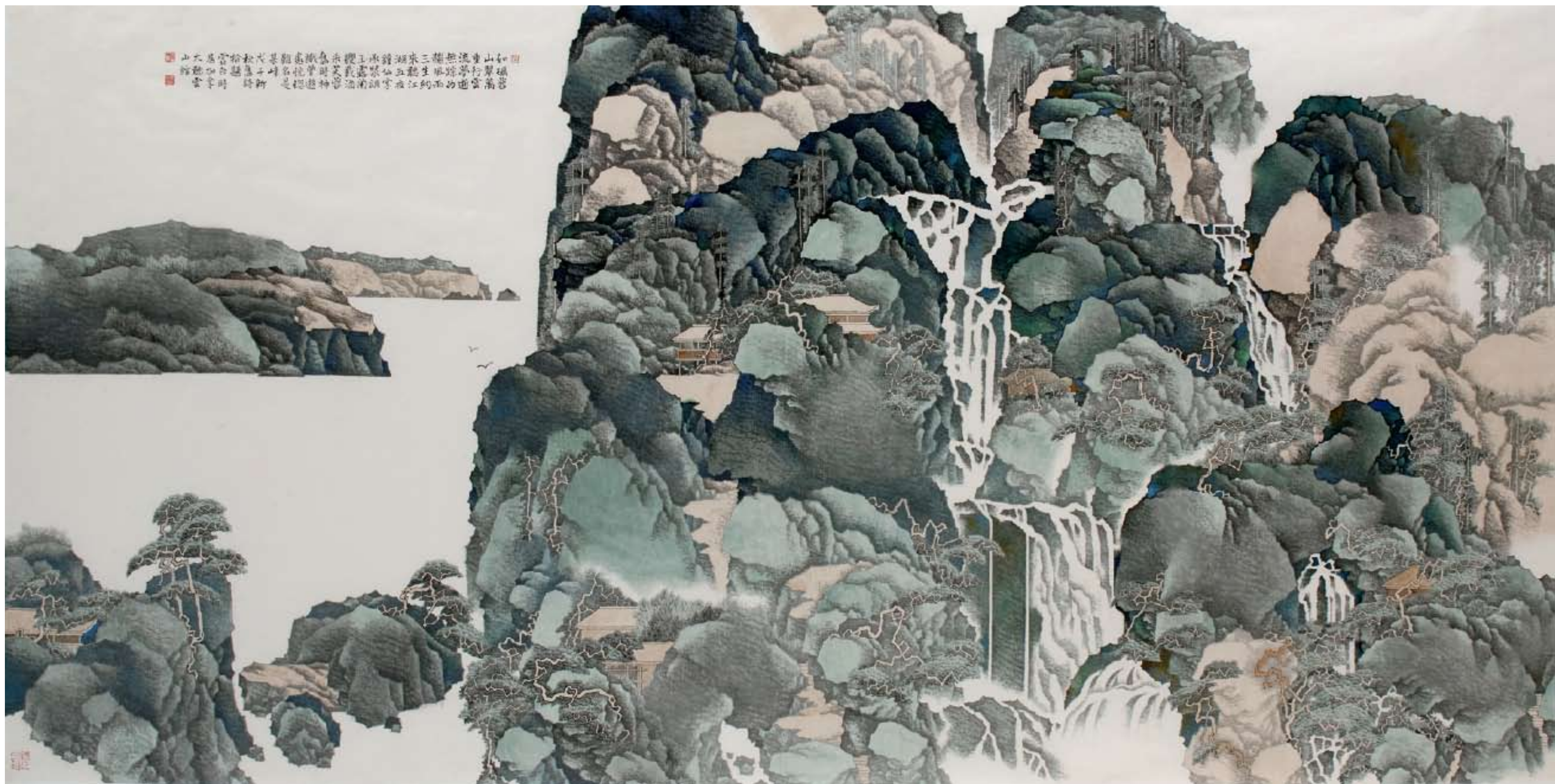
Born in Fuzhou, Fujian, in 1940, Li Xubai is well versed in classical-style Chinese poetry and lyrics. In 1979, he moved to Hong Kong, where he has been the editor for art magazines such as *The World of Collectors* and *Dragon Roots Art Magazine*. Li moved to Canada in 1996, and he now lives in Toronto. Although he first taught himself western-derived oil and watercolor painting, Li began to study Chinese classical literature, poetry, and landscape painting from Master Liu Heng, an artist and poet, during the 1960s. His paintings are constructions of landscape elements without a specific relationship to any one geographical site. In the three paintings featured here, Li used dry brushes to create different densities of ink and variations of brushstrokes. While in some ways reminiscent of works by old masters such as Gong Xian (1618–1689), Li Xubai maintains his connection with the contemporary world by creating a seemingly flat pictorial space and a pixilated effect reminiscent of digital media. By choosing to paint in a classically derived style, Li Xubai asserts his cultural identity while working in a foreign land, and he questions the conventional pieties of what is, or is not, modern. The poems he inscribes on his paintings in traditional literatus fashion usually mention his foreign residence, echoing numerous inscriptions by painterly predecessors who wistfully invoked their own political exile.

LI XUBAI 李虚白

Li Xubai  
**Dawn in Autumn Mountains**  
2008  
Ink and color on paper  
96¾ × 49¼ inches (246 × 125 cm)







Li Xubai A Spring Mountain Dream Voyage 2008, ink and color on paper, 49¼ × 96¾ inches (125 × 246 cm)





Li Xubai Snow-Covered Mountains and River 2008, ink on paper, 49¼ × 96¼ inches (125 × 246 cm)





李  
华  
弋

LI HUAYI

Born in Shanghai in 1948, Li Huayi began studying art at the age of six. He has become one of the most distinguished and internationally recognized Chinese artists of his generation. From a wealthy family, he was able to study both the techniques and styles of Chinese classical paintings from a Shanghai School painter as well as European drawing and painting through a Chinese artist who was educated at the Royal Academy in Belgium. In 1982, Li left China for San Francisco, where he was directly exposed to modern art, and to post-World War II gestural abstraction in particular, and earned an MFA at the San Francisco Art Institute. Like many other Chinese artists living outside their home country, the expatriate experience reawakened his interest in the classical Chinese tradition of landscape painting. Though Li also worked in oils when young, his best-known works are ink paintings of misty mountains. A master of traditional texture-stroke (*cun*) techniques, Li Huayi creates landscape paintings that are reminiscent of masterworks from the Song period (960–1279). However, instead of planning the composition beforehand, Li applies ink on the paper first, and then allows the composition to take shape in response to the density of the ink. This element of chance brings his work close to late- or post-modernist imperatives, combined with superlative aesthetic similarities to traditional landscape painting.

Li Huayi  
**Mount Huang**  
2004  
Ink and light color on paper  
70½ × 39½ inches (178.8 × 100 cm)

Li Huayi  
**Autumn Mountains**  
2008  
Ink on paper  
35 × 60 inches (89 × 152.4 cm)







**贾又福** **JIA YOUFU** Born in Suning, Hebei, in 1942, Jia Youfu graduated from the Central Academy of Fine Arts, Beijing, in 1965 with a concentration in traditional landscape painting. He is currently teaching in the Chinese Painting Department at the Central Academy. In 1992, Jia was awarded the title of “Master Artist” by the PRC State Council. Deeply influenced by his teacher, the ink painting master Li Keran (1907–1989), Jia deploys a rich variety of brushstrokes in black and red to create a dark and mysterious landscape world. During his study at the Central Academy, he traveled nineteen times to the Taihang Mountain Range in northwestern China for closer observation. Ever since, the grand landscape of Taihang Mountains has been the major subject in his paintings. Most of Jia Youfu’s works have been contemporary interpretations of the monumental landscapes of the late 10th and early 11th centuries. His paintings depict dark and ominous mise-en-scènes which, in the classic Chinese manner, dwarf any animals and humans below.

Jia Youfu **Work 3** 2004, ink and color on paper, 53½ × 13½ inches (136 × 34 cm)



Jia Youfu **Work 1** 2007, ink and color on paper, 29½ × 32¼ inches (75 × 82 cm)





王  
迦  
南

WANG JIA'NAN

Born in Heilongjiang Province in 1955, Wang Jia'nan was among the first generation of artists who were admitted to the Central Academy of Fine Arts in Beijing after the Great Proletarian Cultural Revolution ended. Wang started as a student in the Printmaking Department, but he soon transferred into that of Chinese Painting. By the time he graduated, he was well versed in the traditional techniques. In 1983, he set up the Zhong Li Art Studio, which was the first independent and professional art studio of its kind in the post-Mao era. In 1988, Wang emigrated to Britain and won the 1989 British watercolor prize at the Royal Academy of Art, becoming the first Chinese artist of the time to be awarded such an honor. Wang has consistently worked to transform tradition by creating richly colored and monumental works combining Chinese brushwork and modern notions. In *Listening to the Sound of the Autumn Mountains*, for instance, the viewer is treated to a complex landscape with all its multitude of rock, cliffs, ravines, colors, and vegetation, the complex composition contained within a coherent pictorial whole. Wang Jia'nan is the co-author (with his wife Cai Xiaoli) of a successful book on Chinese painting, *Oriental Painting Course: A Structured, Practical Guide to the Painting Skills and Techniques of China and the Far East* (2001).

Wang Jia'nan  
**Listening to the Sound of  
the Autumn Mountains**  
2000  
Ink and color on paper  
46½ × 38½ inches (119 × 98 cm)



Wang Jia'nan  
**Mountain Waterfall**  
2001  
Ink and color on paper  
36 × 49 inches (91.5 × 24.5 cm)





# 何怀硕

## HO HUAI-SHUO

Born in Guangzhou, Guangdong, in 1941,

Ho Huai-shuo was exposed to the integration of Chinese and foreign influences in ink painting at an early age: Guangzhou (Canton) is the home to the Lingnan School of painting and was the area in China that had the earliest exposure to European expansionism. Ho moved to Taiwan in 1962 and graduated from the Department of Fine Arts at the National Taiwan Normal University, Taipei. In 1977, he earned an MA from the school of the Liberal Arts and Sciences at St. John's University in New York. The direct encounter with a broad range of art while he was studying in the United States provided him with new perspectives with which to examine the relevance of classical Chinese ink painting. After he returned to Taipei in 1982 to start teaching at the new National Institute of Arts, now Taipei National University of the Arts, Ho Huai-shuo gradually developed his own personal style which, despite his keen awareness of past Chinese and western masters, was driven by his desire to be true to himself and to create stylistically autonomous works of art. His dreamlike landscapes evoke both solitude and existential angst.

Ho Huai-shuo  
**Moon in Cold Woods**  
 1985  
 Ink and color on paper  
 26¼ × 39 inches (67 × 99 cm)







Ho Huai-shuo  
**Dwelling Alone**  
 1992  
 Ink and color on paper  
 35 × 37½ inches (88.5 × 95 cm)



Ho Huai-shuo  
**Stopping the Clouds**  
 2000  
 Ink and color on paper  
 34½ × 37 inches (87.4 × 94 cm)





Leung Kui Ting   Words from Stones—524   2007, ink on silk, 53 × 59 inches (135 × 150 cm)

Born in Guangzhou, Guangdong, in 1945, Leung Kui Ting moved to Hong Kong in 1948, and in 1964 he studied painting under Lui Shou-kwan (1919–1975). Leung later took graphic design from Wucius Wong and has held various teaching positions. In the 1990s he exhibited on the mainland and traveled there quite a bit. A figure in Hong Kong's New Ink Painting movement that grew up around Lui Shou-kwan, Leung has experimented with many different styles that synthesize classical ink painting with modern art. However, the rocks, trees, and mountains that have been the subject of the literati painters over the past 600 years have remained his principal interest. In his series of paintings entitled *Zan Zak Zen*, he portrays fantastically shaped Chinese scholar's rocks as if they were cliffs and mountains. In another series entitled *Words from Stones*, magically floating mountains, again evoking scholar's rocks, are juxtaposed with finely drawn diagrams and graphs, thus creating a world of tension, as well as resolution, between old and new.

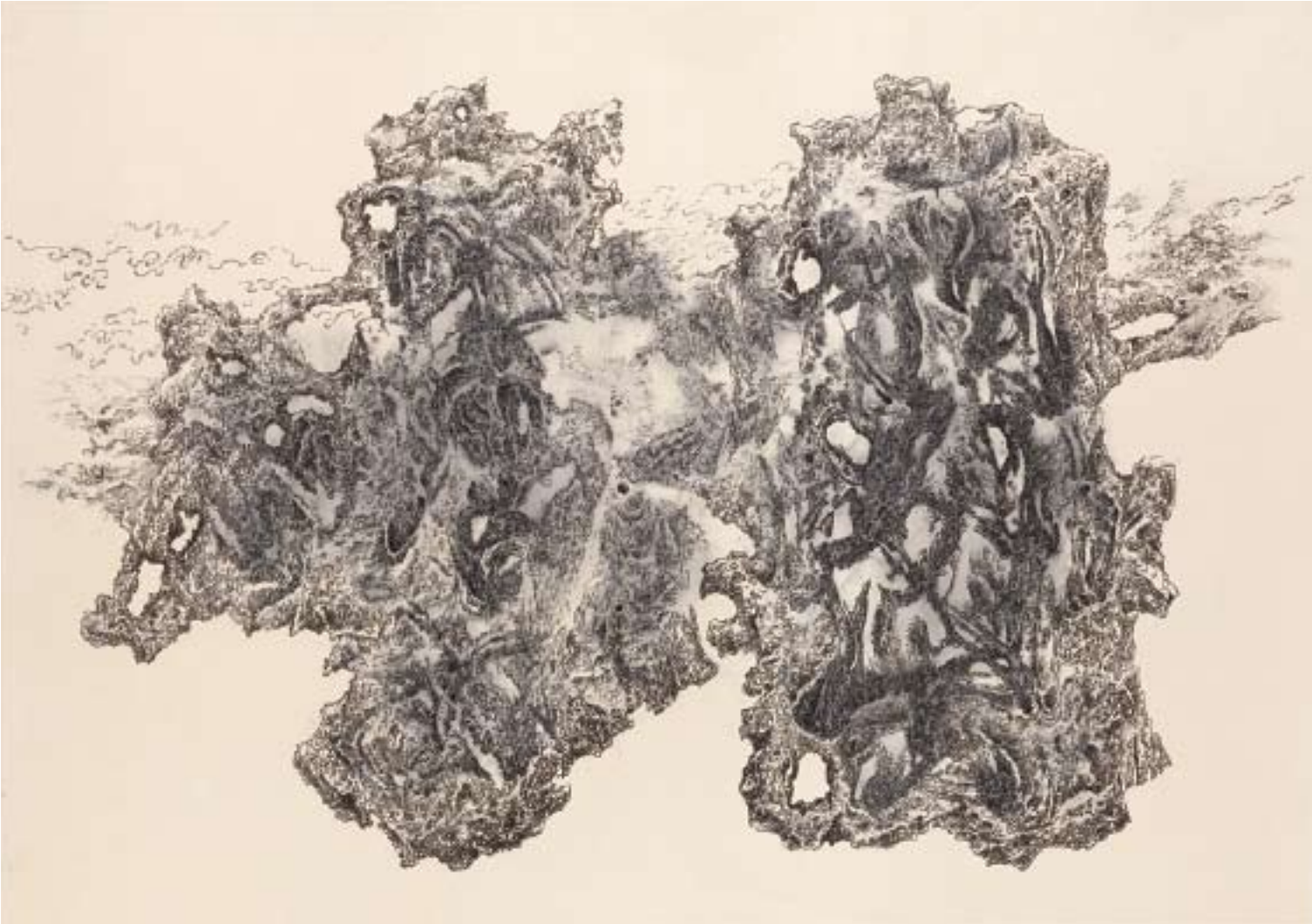
LEUNG KUI TING

梁巨廷





Leung Kui Ting  
**Zan Zak Zen-09**  
2007  
Ink on silk  
33 × 82 inches (84 × 208 cm)



Leung Kui Ting  
**Zan Zak Zen-18**  
2007  
Ink on silk  
38¼ × 53¼ inches (97 × 135 cm)





曾小俊 ZENG XIAOJUN

Born in Beijing in 1954, Zeng Xiaojun graduated from the Central Academy of Fine Arts in 1981.

Two years later, he moved to the United States and lived for the next fourteen years in Boston, where he exhibited and taught until 1997. Ironically, his growth as a scholar in the Chinese sense took place in America, where his deep connoisseurship in classical Chinese furniture and objects of the traditional scholar's studio developed. Drawing inspiration from the literati landscape painting tradition, especially works by Shen Zhou (1427–1509) and Wen Zhengming (1470–1559) of the Ming period, Zeng extracts rocks and trees from the context of landscape and scrupulously depicts them as isolated objects. Employing a delicate balance between dry and wet, lines and dots, his meticulously executed paintings—whether of single or intertwined old trees in Beijing or Nara, Japan, or of scholar's fantastically shaped rocks, or brush-holders fashioned from tree roots—remind us of the Chinese intellectuals' fascination with these subjects as embodiments of their own spiritual perseverance in times of difficulty and turbulence. Together with Liu Dan's, Zeng Xiaojun's ink paintings are a powerful example of how the high culture of traditional China can be reinvigorated for contemporary society.

Zeng Xiaojun  
**Ming-Dynasty Vines Planted by  
Artist Wen Zhengming**  
2004  
Ink on paper  
83 × 70¾ inches (211 × 179.7 cm)





Zeng Xiaojun  
 Ancient Wood from Horyu Temple  
 in Nara, Japan, No. 2  
 2004  
 Ink on paper  
 71¾ × 49½ inches (182 × 126 cm)



Zeng Xiaojun  
 Connected Trees from the  
 Forbidden City No.1  
 2004  
 Ink on paper  
 86½ × 54½ inches (220 × 138.5 cm)





Zeng Xiaojun  
“Qing,” “Qi,” “Gu,” “Guai”  
2004  
Ink on paper  
78½ × 183¾ inches (199 × 467 cm)



于 YU PENG  
彭

Born in Taipei, Taiwan in 1955, Yu Peng was trained in many visual arts media, including pottery, drawing, still-life sketching, traditional ink painting, and oil painting. When he was 20, he joined the army. During his three years of military service, Yu traveled widely, and produced numerous sketches in the small towns of Taiwan. From 1977 to 1980, he sold small watercolor paintings, portraits, and sketches to tourists and became the first street painter in Taiwan. Nineteen eighty-one was a turning point in Yu Peng's career—he went to Athens for his solo exhibition in a local gallery, and there decided to devote himself to developing a highly personal style of ink painting that is based in tradition but can relate to a contemporary audience. So he secretly went to mainland China (moving between Taiwan and mainland China was strictly forbidden in the early 1980s) and traveled widely. The trip was inspirational for Yu, and since then he has concentrated on ink painting and calligraphy. His brushwork is frequently unorthodox and childlike, a quality that is very close to the traditional Chinese literati aesthetics of intentional awkwardness (*zuo*). Yu Peng's landscapes are often deliberately fragmented and disorderly, with human figures, animals, and vegetation juxtaposed without any rational linkages. He has become one of the most important ink painters of his generation in Taiwan.



Yu Peng    **Untitled I–IV**    2008, ink and color on paper, 60 × 133¼ inches (152.4 × 335.2 cm); four panels, each 60 × 33 inches (152.4 × 83.8 cm)





Yu Peng Untitled 1-4 2008, ink and color on paper, 53 × 104 inches (134.6 × 264 cm); four panels, each 53 × 26 inches (134.6 × 66 cm)



## 刘丹 LIU DAN

Born in Nanjing, Jiangsu, in 1953, Liu Dan has emerged as one of the most gifted of a particularly talented generation. He studied the Confucian classics, poetry, painting, and calligraphy from his grandfather at an early age. After the Cultural Revolution, Liu studied traditional painting under Ya Ming at the newly reopened Jiangsu Academy of Chinese Painting, Hangzhou, from 1978 to 1981. He moved to Hawaii when he married an American woman in 1981. There, he studied western art and matured as a painter. Liu Dan moved to New York in 1992, and after fourteen years he returned to China in 2006. Both his early years training in traditional Chinese art and philosophy and his twenty-five years of experience in the United States have greatly contributed to his sophisticated and very personal style. Liu Dan's ink paintings, whether of landscapes, scholar's rocks, or old cypress trees in the Forbidden City, are all fastidiously conceived, complex works which highlight his concern to emphasize underlying compositional structure over virtuoso expressions of showy brushwork (in fact, he eschews many traditional brush techniques). Liu Dan has recently expanded his repertoire of subject matter, seen here in the beautiful cypress and the poppy, while continuing his abiding fascination with rocks, which to him have long represented "the stem cells of landscape."

Liu Dan  
**Old Cypress from the Forbidden City**  
 2007  
 Ink on paper  
 102 × 54 inches (259.1 × 137.2 cm)







Liu Dan Poppy 2008, ink on paper, 84¾ × 59 inches (215 × 150 cm)



Liu Dan Tinkling of Jade-Pendants 2008, ink on paper, 84¾ × 59 inches (215 × 150 cm)



Born in Ganzhou, Jiangxi, in 1940, Gao Xingjian was awarded the Nobel Prize for Literature in 2000. Interested in literature and for a time a student of painting while young, in 1962 he received a degree in French from the Beijing Language Institute. During the 1960s and the 1970s, Gao worked in the capital as a translator while writing novels and painting, and during the Cultural Revolution he was sent to the countryside for reeducation, at which time he burned some of his manuscripts. In the 1980s, he published experimental literary works as well as nonfiction, but after one of his plays was banned in 1986, Gao retreated to nature to avoid any further exposure to controversy; he spent ten months in the mountains of Sichuan, an area with a rich history of being a refuge. In 1987, Gao Xingjian left China for Paris, and was granted French citizenship in 1997. The expressive paintings that spring from Gao's introspection are characterized by a spontaneity of touch, and their ink tones that range from subtle grays to jet blacks can either swallow or emit light. His style can be characterized as that of "writing of the idea" (literally, *xieyi*), which allows him to create subtle, intuitive works that move between figurative and abstract art.

## GAO XINGJIAN 高行建



Gao Xingjian  
A Lonely Man (Un homme seul)  
2008  
Ink on paper  
25½ × 25¼ inches (65 × 64 cm)



Gao Xingjian Sublimation 2007, ink on paper, 36¼ × 37 inches (92 × 94 cm)



Gao Xingjian  
Dream Mountain  
(La montagne de rêve)  
2005  
Ink on paper  
57½ × 81½ inches (146 × 207 cm)





Born in Beijing in 1932, Zeng Shanqing graduated from the Central Academy of Fine Arts, where he studied under the distinguished painter Xu Beihong (1896–1953). Xu Beihong's ideal of combining Chinese ink painting with European styles of realistic drawing has deeply influenced Zeng. After finishing his graduate study in 1952, Zeng stayed on to teach at the Central Academy. From that time, he also lectured in the Department of Architecture at Tsinghua University; there he met and married his wife, the painter Yang Yanping. Zeng's career was disrupted by the Cultural Revolution in the mid-1960s, and he was not able to resume teaching and painting until 1972. In 1986, both Zeng and Yang Yanping went as fellows to the State University of New York at Stony Brook, and they have remained on Long Island ever since. Like his teacher, Zeng Shanqing's major and best-known subject is the horse, a creature that is often admired for its beauty and strength, and which has been an important and multivalent subject in Chinese painting since at least the Tang dynasty.

## ZENG SHANQING

曾善庆



Zeng Shanqing **Face** 2008, ink and color on paper, 31¼ × 39¾ inches (79.4 × 100.6 cm)



Zeng Shanqing **Control** 2007, ink and color on paper, 38 × 49¾ inches (96.5 × 126 cm)



Zeng Shanqing Full Gallop 2005, ink and color on paper, 38 × 62 inches (96.5 × 157.5 cm)





仇  
德  
树

QIU DESHU

Born in Shanghai in 1948, Qiu Deshu, one of the few artists on the mainland to have received international recognition since the 1980s, studied traditional ink painting and seal carving when he was a child. But his career in art was interrupted by the Great Proletarian Cultural Revolution, when he was sent to work at a plastics factory. After the turmoil ended in the late 1970s, Qiu picked up ink painting again and cofounded the Grass Painting Society (*Caocao huashe*), one of China's first experimental art groups of the post-Mao era. In the early 1980s, he developed his signature style of working called “fissuring” (*liebian*). This concept, which in Chinese literally means tearing and change, is a pictorial metaphor for the artist's life and his artistic career, both of which have experienced dramatic disruptions and setbacks. In these works, he applies vivid colors to *xuan* paper, which he tears up; Qiu mounts the fragments to a base layer, often leaving space between, to create a pictorial field with the “cracks” that he feels are symbolic of life's journey. The paintings featured in this book are landscape paintings, even the *Self-Portrait (Spirit)* shows hints of landscape, symbolically expressing the artist's psychological connection with the universe.



Qiu Deshu **Self-Portrait (Spirit)** 1997–98, ink and acrylic on paper and canvas, 70¾ × 141½ inches (180 × 360 cm)



Qiu Deshu  
**Fissuring No. 5**  
2001  
Ink and acrylic on paper and canvas  
93¾ × 46¾ inches (238 × 118.7 cm)





Qiu Deshu **Five-Panel Mountainscape** 2005, ink and acrylic on paper and canvas, 82½ × 247 inches (210 × 627.5 cm);  
each panel, 82½ × 49½ inches (210 × 125.5 cm)

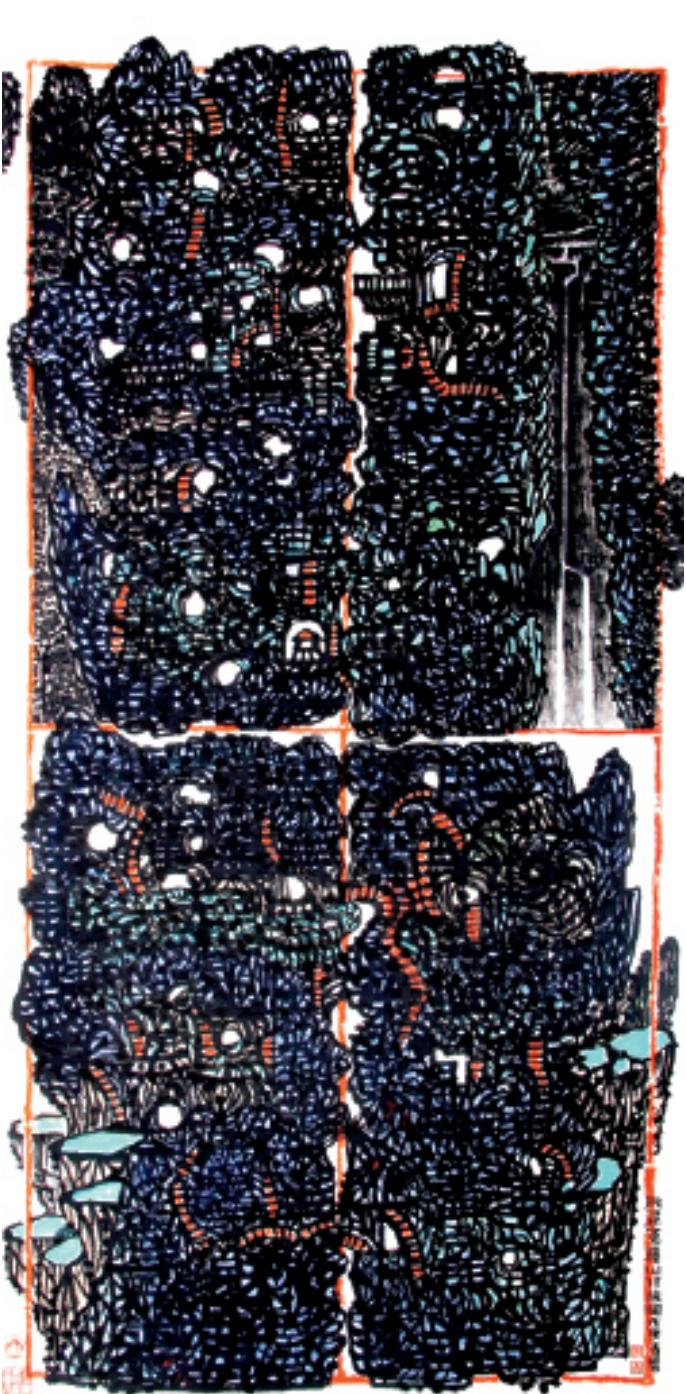


罗青 LO CH'ING

Born in Qingdao, Shandong, in 1948, Lo Ch'ing is a poet, painter, and calligrapher. He moved to Taiwan with his parents in 1949. At an early age, Lo learned classical ink painting of the court tradition from the ink painting master Pu Ru, a member of the Manchu (Qing) imperial family. Subsequently he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a professor of literature and a professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague, and mainland China. Lo is well versed in classical Chinese literature and arts of the brush, as well as in modern and postmodern literature and art. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of postmodern poetry in Taiwan. He has also been a major innovator in ink painting, for which he has created a new visual vocabulary that deconstructs the classical forms of Chinese landscape by introducing into his compositions abstract and geometric elements as well as unexpected contemporary motifs. The titles of Lo's paintings often introduce "conversations with ancient Chinese masters," which link his otherwise contemporary treatments to a traditional context. In two cases here he invokes Fan Kuan, whose nearly seven-foot-tall *Travelers Among Mountains and Streams* of c. 1000 (see page 16) in the National Palace Museum, Taipei, is the epitome of the monumental Northern Song landscape.



Lo Ch'ing  
Postmodern Conversations with the  
Past Series: Calling for Fan Kuan  
1999  
Ink and color on paper  
54 × 27¼ inches (137 × 69 cm)

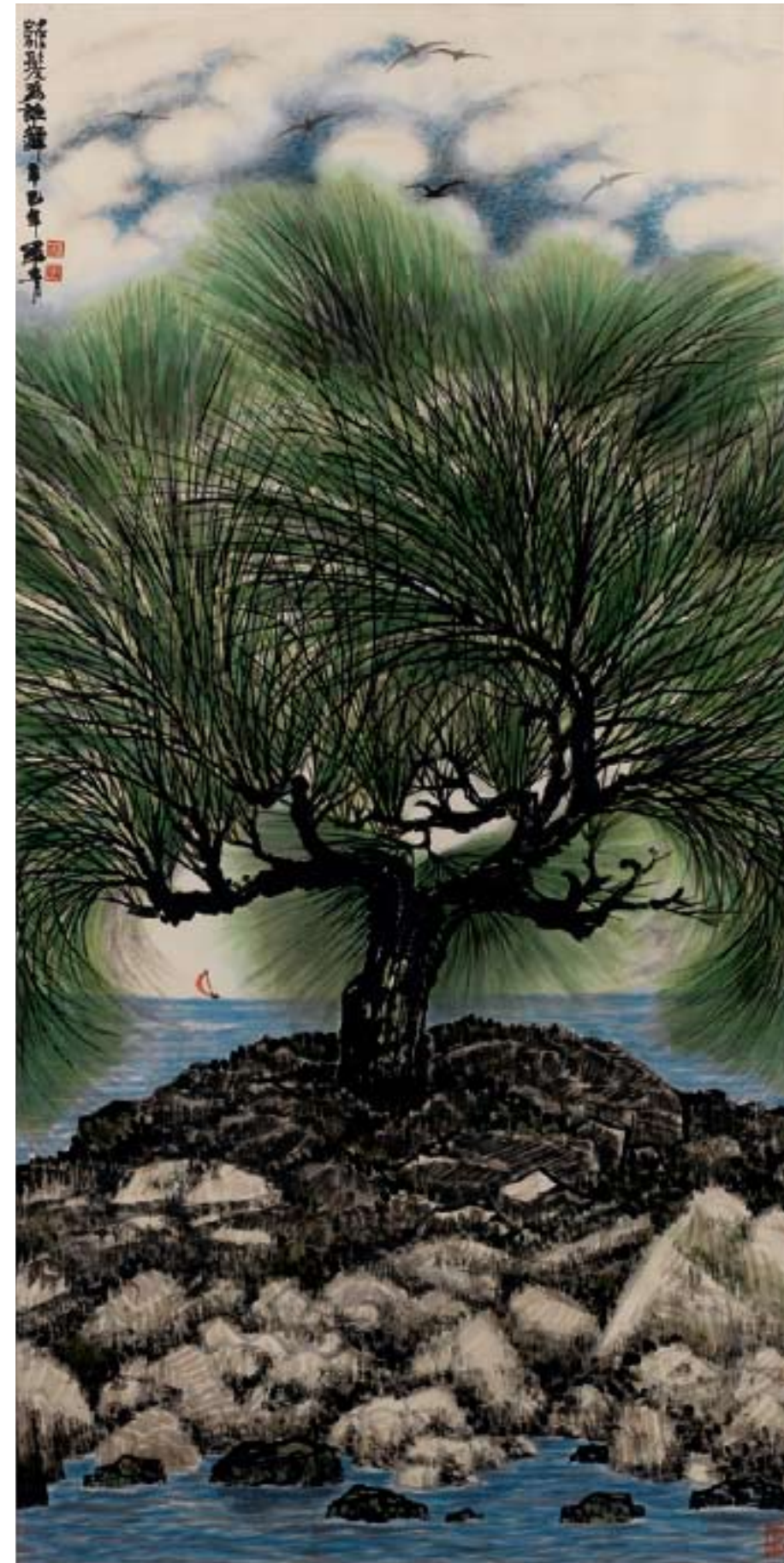


Lo Ch'ing  
Postmodern Conversations with the  
Past Series: Calling for Fan Kuan  
1999  
Ink and color on paper  
54 × 27¼ inches (137 × 69 cm)





Lo Ch'ing  
The DNA of Chinese Painting  
Series, Landscape: Conversation  
with Mount Huang Series—The  
Crystallized Mount Huang in  
Snowy Dusk  
2002  
Ink and color on paper  
54 × 27¼ inches (137 × 69 cm)



Lo Ch'ing  
The DNA of Chinese Painting  
Series, Song of the Trees Series—  
Dancing in the Wild Wind with  
a Red Sail  
2001  
Ink and color on paper  
54 × 27¼ inches (137 × 69 cm)



Lo Ch'ing   Ten Thousand Peaks of Red Leaves   1996, ink and color on paper, 83½ × 35½ inches (212 × 90.5 cm)





# 王无邪 WUCIUS WONG

Born in Taiping, Guangdong, in 1936, Wong moved to Hong Kong in 1938. He started to study ink painting with Lui Shou-kwan (1919–1975) at the age of fourteen, and later he received a BFA and an MFA from the Maryland Institute College of Art in Baltimore, where he studied art and design. Wong returned to Hong Kong for teaching and curatorial work after graduation, but has traveled frequently between Hong Kong and the United States. Deeply influenced by his teacher Lui Shou-kwan—whose circle have been trail-blazing modernists of ink painting in Hong Kong—Wong explores the synthesis of traditional Chinese aesthetics, western culture, and contemporary design. His dense and mysterious landscapes, often in panorama or bird's-eye view, have succeeded in recapturing the grandeur of the Chinese monumental landscape of the 10th and 11th centuries. At the same time, his subtle and complex sense of design and resourceful lighting produce works of striking originality and contemporary relevance. He, like his own mentor Lui, is an inspired teacher whose influence is apparent in much of the experimental work being produced in Hong Kong to this day.

Wucius Wong  
**Sky-Land Expression 1**  
 2007  
 Ink and color on cotton  
 78 × 78 inches (198.1 × 198.1 cm);  
 two panels, each 78 × 39 inches  
 (198.1 × 99 cm)





Wucius Wong Valley of the Heart No. 11 2000, ink and color on paper, 30 x 30 inches (76.2 x 76.2 cm)







Liu Kuo-sung  
**Sun/Moon Symmetry**  
 2008  
 Ink and color on paper  
 62 $\frac{3}{8}$  × 29 $\frac{3}{4}$  inches (159 × 75.4 cm)

Born in Bangbu, Anhui, in 1932, Liu Kuo-sung is universally recognized as one of the earliest and most important advocates and practitioners of modernist Chinese painting. He moved to Taiwan from the mainland in 1949. In 1956, Liu graduated from the Fine Arts Department of the National Taiwan Normal University, in which he studied both traditional brush-and-ink and western-style painting techniques. As one of the cofounders of Taiwan's Fifth Moon Painting Society (*Wuyue huahui*) in 1957, Liu Kuo-sung sought a new approach to art, which was inspired by both traditional Chinese painting—especially the style of the late Tang period (618–907) and the monumental landscape painting style of the 10th to 11th centuries—as well as modern styles and techniques, such as Abstract Expressionism. Before turning to ink painting in 1961, Liu experimented with abstract oils. By the mid-1960s, Liu had gradually developed his own personal pictorial formulae, in which he combines ink painting with collage and applies ink and color on special paper. The works featured here are all examples of his fusion of landscape monumentality and abstraction and represent the mature style that has earned him a place in many prestigious international exhibitions and collections over the past twenty years.

## LIU KUO-SUNG 刘国松



Liu Kuo-sung  
**Red Soil Plateau**  
 2007  
 Ink and color on paper  
 36 $\frac{1}{2}$  × 22 $\frac{3}{4}$  inches (93 × 58 cm)





Liu Kuo-sung The Universe is My Heart No. 4 1998, ink on paper, 71½ × 138 inches (181.5 × 350.5cm) (four panels)



张羽 ZHANG YU

Born in Tianjin in 1959, Zhang Yu has been a key figure in the field of experimental ink painting since the 1990s. He graduated from Tianjin Academy of Arts and Crafts in 1988 and is now associate professor and dean of the Artistic Design Department at Tianjin Traffic Vocational College. Zhang took up printmaking in his early years and later changed to ink painting, and he now stands as a distinguished example of an artist who has pushed the boundaries of ink to an area close to imported modern abstraction. In his *Divine Light Series*, Zhang shifts the traditional emphasis of brush to the material of ink itself in his use of rubbing/frottage, collage, and paper tearing. In this way, the painter's control has been challenged, and the work emerges from the natural variations created by the ink itself. The newer *Fingerprint* series is more about process than about the final image. In these paintings, rather than employing a brush he continuously touches the paper with his wet fingers, creating a field densely studded with paint-prints. This technique has a long if disrupted history in China and connotations of Chan Buddhist traditions and "untrammeled" (*yipin*) painters who used their hands. The results for the modern viewer are a kind of minimalism with a personal touch. In his role as an editor and exhibition organizer, Zhang Yu has been profoundly influential on the evolution of modernist ink painting in China over the past twenty years.

Zhang Yu 2005.1 2005, ink on paper, 75½ × 37¾ inches (191 × 96 cm)



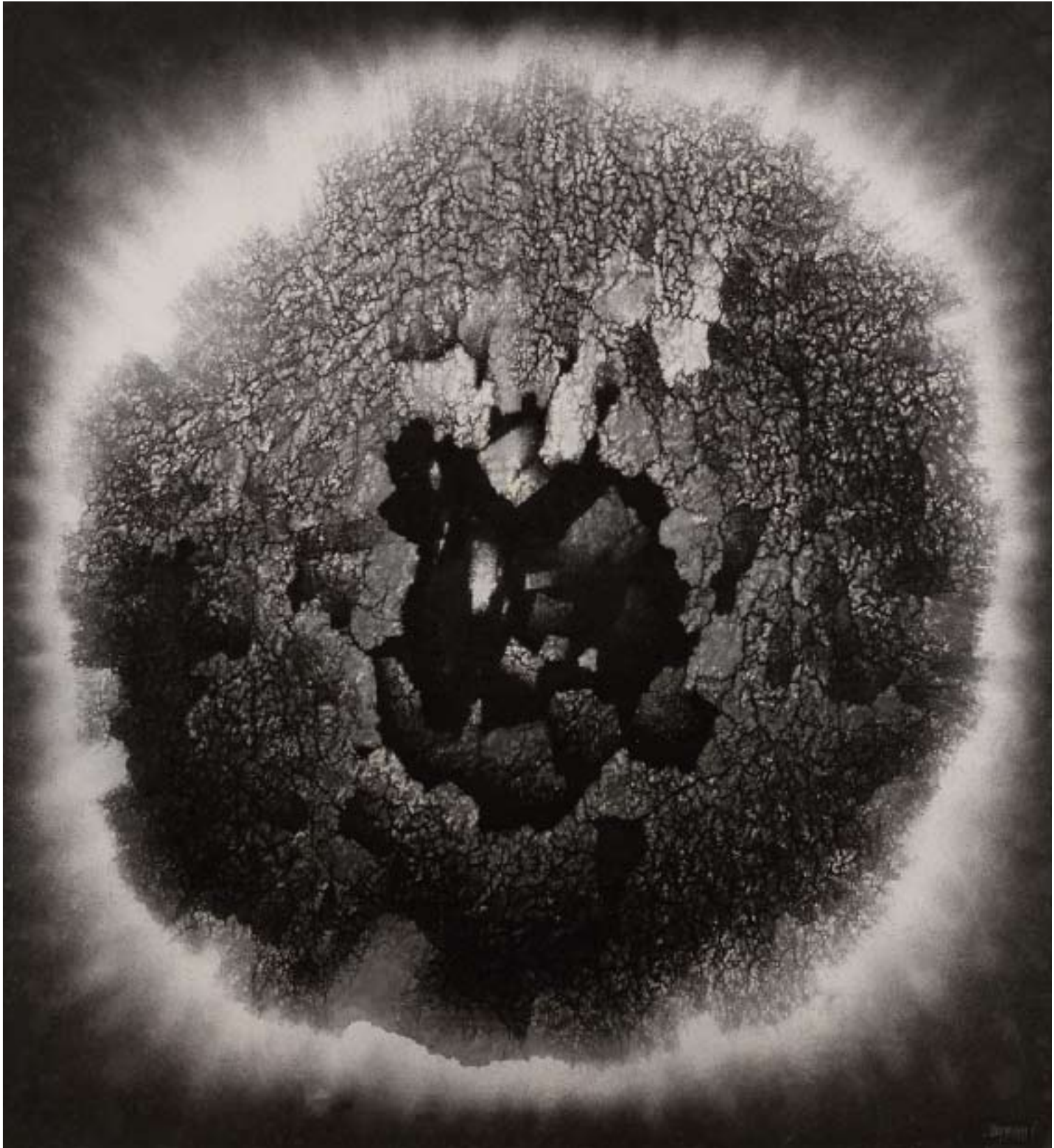




Zhang Yu  
**Fingerprint 2004.3**  
2004  
Ink and color on paper  
35¼ × 38 inches (89.5 × 96.5 cm)



Zhang Yu  
**Fingerprint 2006.5**  
2006  
Ink on paper  
35 × 38 inches (89.2 × 96.5 cm)



Zhang Yu   **Divine Light Series No. 61: The Floating Incomplete Circle**   1999, ink on bamboo paper, 78¾ × 78¾ inches (200 × 200 cm)





ABSTRACTION





Tong Yang-tze    Knowing Is Not Difficult, Doing is Difficult (Zhi zhi fei jian, xing zhi wei jian)    1997, ink on paper, 54½ × 100 inches (138 × 254 cm)

董  
阳  
孜

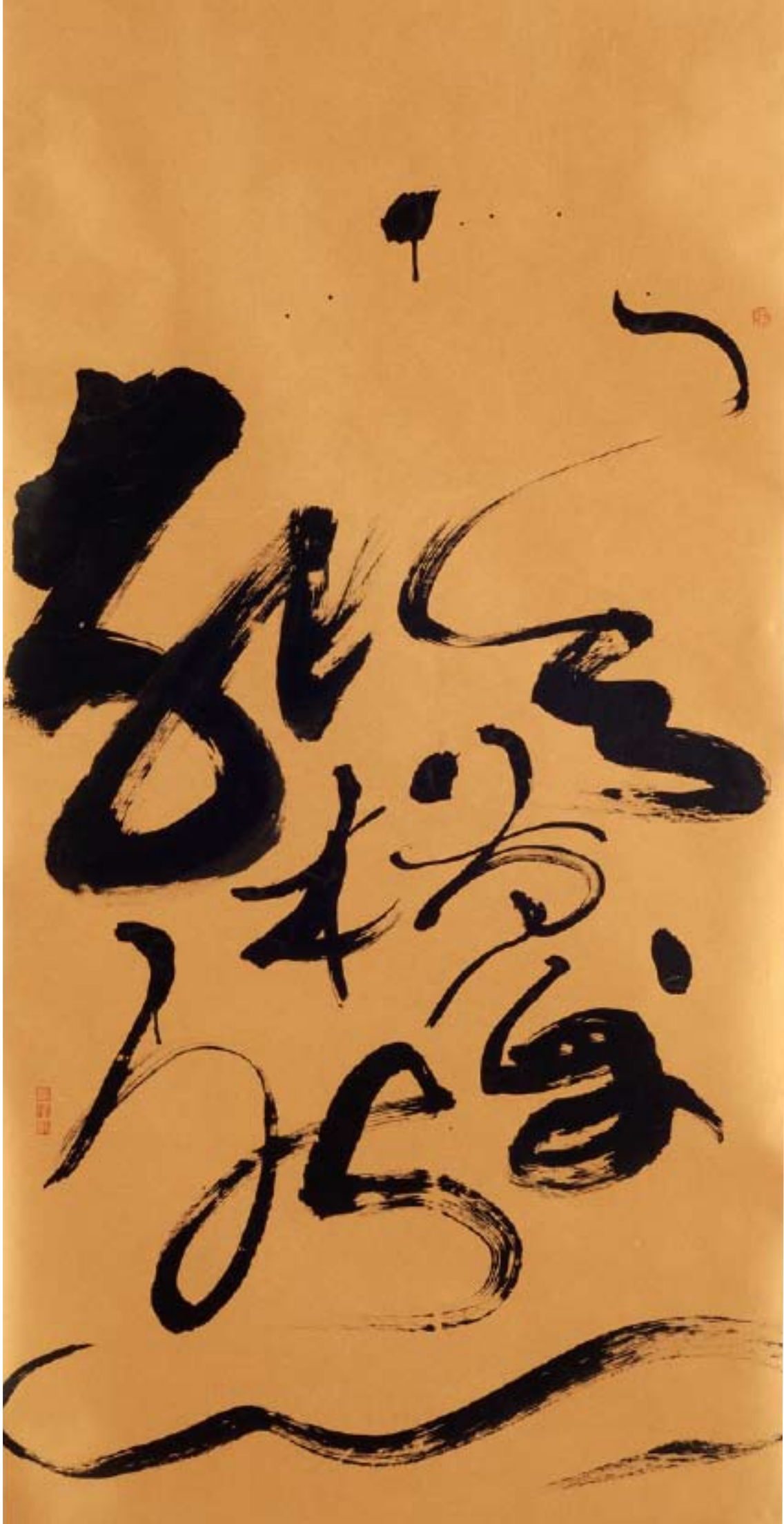
TONG YANG-TZE

Born in Shanghai in 1942, Tong Yang-tze studied calligraphy with her father when she was a child. She received her BFA from the National Taiwan Normal University, and later studied oil painting and ceramics at the University of Massachusetts, where she received an MFA degree in 1970. Tong, who currently lives and works in Taiwan, has gradually developed her own visual language that benefits from her previous training in different mediums and art-forms. Inspired by philosophical works like the *Daodejing* (*Tao Te Ching*) and texts from Confucius and Mencius, Tong creates powerful calligraphic works in cursive style (*caoshu*) that reach toward the extremes of abstraction. Characters are dramatically distorted but usually remain decipherable so that there is a sustained dialogue between content and style, meaning and autonomous gesture. Variations in the width and character of the lines/strokes serve to sustain the effect of movement generated in the execution of each character and contribute to dramatic overall visual effects. Moreover, Tong’s works—titled with the phrase calligraphed—are not only visually beautiful but are also profound in content.





Tong Yang-tze  
Be Tolerant, So You Will Be Great;  
Have No Desire, So You Will Be Strong  
(You rong nai da)  
2007  
Ink on gilded paper  
27½ × 54 inches (69.9 × 137.2 cm)



Tong Yang-tze  
Move Naturally, Either in the  
Vertical or Horizontal Direction  
(Zong heng zi ran)  
2007  
Ink on gilded paper  
54 × 27½ inches (137.2 × 69.9 cm)





Wang Dongling  
**A Song of Life**  
 2005  
 Ink on paper  
 106¼ × 57 inches  
 (269.9 × 144.8 cm)

## 王冬龄 WANG DONGLING

Born in Jiangsu Province in 1945, Wang Dongling is one of the most successful and gifted of the modernist calligraphers in China and one of the few who has for many years enjoyed a reputation abroad. At the age of 17, he was admitted into the Department of Fine Arts at Nanjing Normal University and studied calligraphy. The classes at the college were interrupted by the Cultural Revolution during the 1960s, but Wang survived the turmoil by writing big-character posters—generally a revolutionary slogan or political phrase writ large for posting in a public place—a job that ironically provided him with an artistic freedom not available at the university. After the Cultural Revolution, Wang attended the Zhejiang Academy of Fine Arts in Hangzhou and received his MFA degree in 1981; he has taught there (now the China Academy of Art) ever since, and he is currently vice-chair of the Calligraphy Department. Wang Dongling's works were influenced by his experience in the United States from 1989 to 1992, when he served as a visiting professor at the University of Minnesota and at the University of California, Santa Cruz. Wang began developing a new form of composition that synthesizes traditional Chinese aesthetics with modernist art. Usually there are no decipherable Chinese characters in his works, which have become closer to abstract painting than to calligraphy. Wang Dongling has been enormously influential on the whole development of contemporary calligraphy and ink painting.

Wang Dongling  
**Confrontation of Yin and Yang**  
 2005  
 Ink on paper  
 85 × 57 inches (216 × 144.8 cm)







Wang Dongling Untitled 2006, ink on paper, 55 x 122 inches (140 x 310 cm)



## 靳埭强 KAN TAI-KEUNG

Born in Panyu, Guangdong, in 1942, Kan Tai-Keung was deeply influenced by his grandfather, Yao Sheung, and became passionate for painting from childhood. He moved to Hong Kong in 1957, and worked as an apprentice tailor there for ten years. In 1964, Kan started to learn watercolor painting and sketching with his uncle Kan May-Tin. Later he took a Chinese ink painting course from Lui Shou-kwan and an applied design course from Wucius Wong at the Department of Extramural Studies, Chinese University of Hong Kong. In 1967, Kan Tai-Keung started his career as a designer, and he founded his own company in 1976. He has exhibited his paintings in Hong Kong and abroad since the 1970s and his works are in the permanent collections of numerous museums in the region. Kan's talent for design is evident in his ambitious calligraphic paintings. His bold brushwork depicting mountains, rivers, rocks, mists, and clouds emerges from large areas of white background and mysteriously mutates into written words. The generous use of neutral white ground is linked to the fundamental aesthetic principle of void placement (*bubai*) in Chinese calligraphy and literati painting.

Kan Tai-Keung  
**Coherence**  
 2008  
 Ink on paper  
 54 × 19¾ inches (137 × 50 cm)







Kan Tai-Keung  
 My Heart is with the Mountain  
 (Zhi yuan xin zai cai shan zhong)  
 2004  
 Ink on paper  
 Seven panels, each  $38\frac{3}{4} \times 70\frac{1}{2}$  inches  
 (97 × 179.1 cm)





Born in the Xinjiang Uyghur Autonomous Region in 1961, Qin Feng is an iconoclastic artist who is actively involved in China's avant-garde art movement. He studied mural painting at the Shandong University of Art and Design in the early 1980s, and was one of only two people in Shandong Province who radically experimented with imported styles of contemporary art during that period. From 1996 to 1999, Qin Feng taught at the Berlin University of Art while further exploring the possibilities of synthesizing modernism and the ink-painting tradition. In 1999, Qin moved to the United States, and since then has lived and worked in Boston. Before brushing ink on numerous layers of *xuan* paper, Qin often dyes it with tea and coffee as a metaphorical gesture of two cultures blending together. His fluid ink and dynamic brush technique has developed into a style that is related to Abstract Expressionism in its openness to chance and emphasis on gesture. His works are a persuasive manifestation of the vitality of the calligraphic tradition.

## QIN FENG 秦风

Qin Feng  
**Song of God 3**  
 2007  
 Silk, ink, and glass  
 98½ × 59 inches (250 × 150 cm)





Qin Fen  
**Civilization Landscape I**  
 2007  
 Ink and coffee on silk-and-  
 cotton paper  
 118½ × 49¼ in (300 × 125 cm)



Qin Fen  
**West Wind East Water o6o4**  
 2006  
 Ink, coffee, and tea on silk-and-  
 cotton paper  
 75 × 37 inches (190.2 × 94 cm)





Tang Guo  
**Stone Trees 1**  
2008  
Ink on paper  
52¾ × 37¾ inches  
(134 × 96 cm)



Tang Guo  
**Stone Trees 2**  
2008  
Ink on paper  
52¾ × 37¾ inches  
(134 × 96 cm)

汤  
国

TANG GUO

Born in Wuxi, Jiangsu, in 1955, Tang Guo studied at the Nanjing Art Academy and the Central Academy of Fine Arts, Beijing, from 1986 to 1989. Unlike many contemporary ink painters who are dedicated to revitalizing brush-and-ink painting, Tang has no intention of creating a new approach for the medium. For him, ink is just a tool to better express his artistic ideals. He is best known for making paper himself. Tang Guo is fascinated by the fact that paper is able to last for a great length of time, while what is painted on the paper does not. In the two works featured here, the interaction between the void and the solid is similar to the dialogue found in the art of Chinese woodblock engraving; the filled and empty spaces, emphasized by the energetic use of line, interact to produce images of electric vitality. Tang's paintings retain an explicit foothold in Chinese literati painting in that the so-called scholar's rock—ubiquitous in both the households and art of the traditional cultured elite—emerges as a theme whatever the ostensible subject.

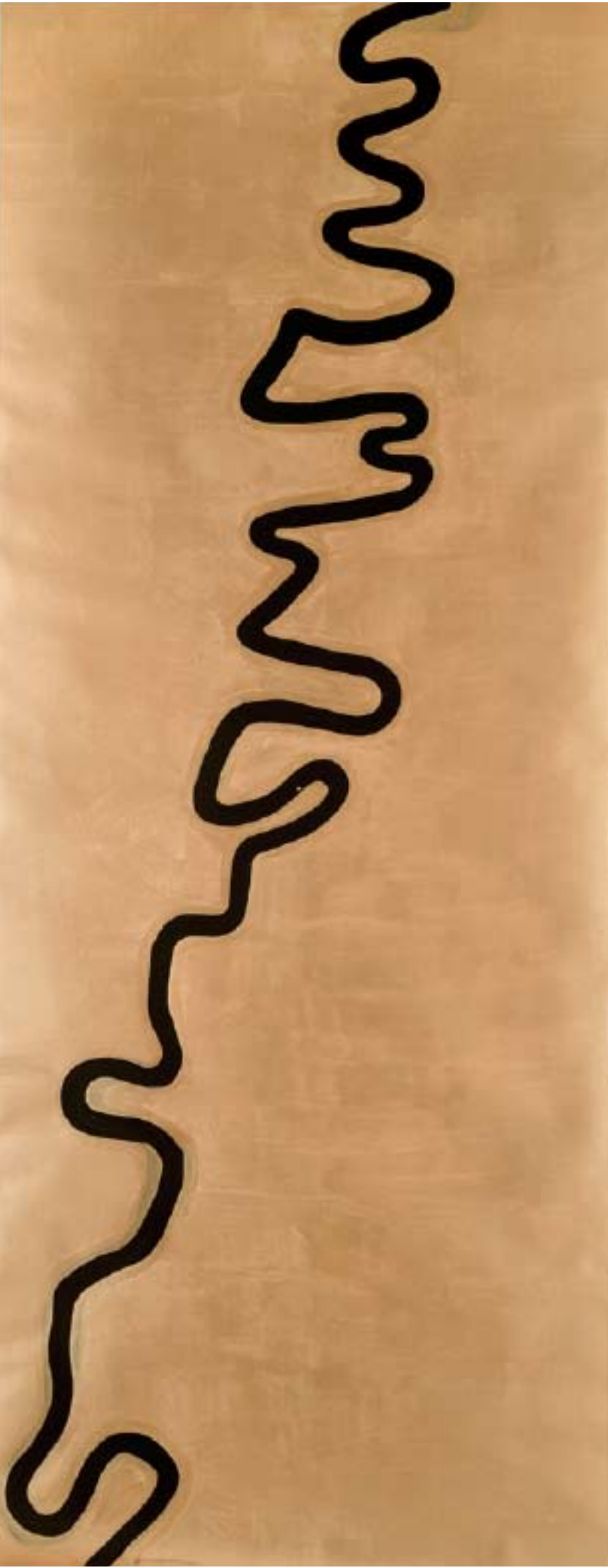


魏立刚

WEI LIGANG

Born in Datong, Shanxi, in 1964, Wei Ligang has been at the forefront of contemporary ink painting’s development on the mainland, and he was one of the organizers of the June 1999 “Bashu Parade: ’99 Chengdu Retrospective of Chinese Modern Calligraphy at the End of the 20th Century” exhibition. In 1981, at the age of 17, Wei was admitted to Nankai University in Tianjin to study mathematics. He became the president of the calligraphy society at the university, which enabled him to connect with leading local calligraphers. After graduating in 1985, Wei was assigned to teach mathematics at the Teachers’ Training School in the industrial city of Taiyuan, but he succeeded in persuading the school to allow him to teach calligraphy in 1988. Wei Ligang moved to Beijing in 1995 to concentrate on his art. His training in mathematics has contributed to his abstract form of calligraphy. Many of his works are based on “Wei Squares,” a formula inspired by the square framework printed on practice paper for the characters that students copy repeatedly when learning calligraphy. Different from his gold-ground paintings, in which individual brushstrokes are not discernable, the Wei Square calligraphic paintings subtly combine painting and calligraphy: the density of ink ranges from solid black with dry brushstrokes to pale grays. Wei Ligang constantly deconstructs and re-forms the characters in his paintings while hinting at traditional script-forms (such as formal, running, or “grass” script), thus declaring his deep roots in Chinese culture. His works were included in the pioneering exhibition organized by Gordon Barrass at the British Museum in 2002.

Wei Ligang  
**Frozen River**  
2007  
Ink and acrylic on paper  
141¾ × 57 inches  
(360 × 145 cm)



Wei Ligang  
**Fragrant Thornbush Near Streamhead  
and Butterflies on the Bank**  
2007  
Ink and acrylic on paper  
141¾ × 57 inches (360 × 145 cm)





Wei Ligang  
Record of Yuan Yang Tower  
2007  
Ink and acrylic on paper  
70¾ × 37¾ inches (180 × 96 cm)



Wei Ligang  
Winding—Harvard Plan  
2006  
Ink and acrylic on paper  
98½ × 47¼ inches  
(250 × 120 cm)



Wei Ligang  
Shield Array  
2007  
Ink and acrylic on paper  
141¾ × 57 inches (360 × 145 cm)





Chan Ky-yut  
Untitled  
1999  
Ink and color on paper  
90 x 44 inches (228.6 x 111.8 cm)

陈介一

CHAN KY-YUT

Born in Guangdong Province in 1940, Chan Ky-yut has exhibited extensively in North America, Europe, Scandinavia, and Asia since his move to Canada in the 1970s. Both a poet and a painting master, Chan began practicing calligraphy and painting under the guidance of his grandfather at the age of three. Before he fully dedicated himself to a career in painting and other creative activities, he studied Chinese etymology and literature in graduate school. Chan Ky-yut's practice of Daoist, Chan (Zen), and Vajrayana (Tibetan-type) Buddhist meditation, and the art of gongfu (kung fu), has deeply influenced his use of spontaneous brushwork and of color. As an artist he has kept his roots by employing traditional Chinese ink, but his exposure to EuroAmerican society has encouraged him to push beyond the limitations of his own culture in search of a universal dimension. Most of Chan's work, as evident in the two paintings featured in this book, are lyrical abstractions with a rich chromatic range.

Chan Ky-yut  
Untitled  
1995  
Ink and color on paper  
24 x 18 inches (61 x 45.7 cm)





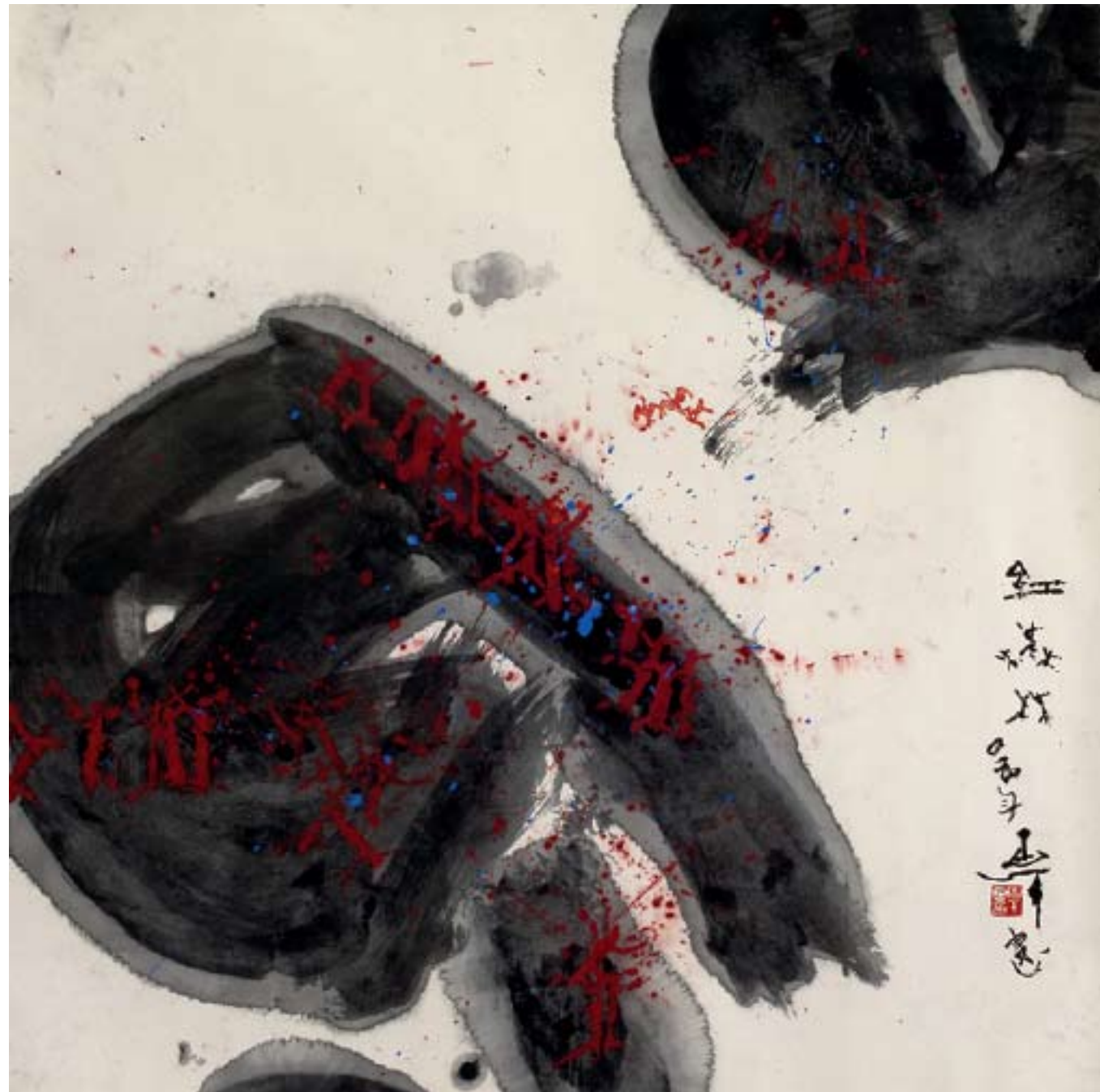


# GU GAN 古干

Born in Changsha, Hunan, in 1942, Gu Gan is now internationally recognized as a key pioneer of the modernist movement in calligraphic painting on the mainland. Gu studied traditional Chinese painting at the Central Academy of Fine Arts, Beijing, and turned to calligraphy during the chaotic years of the 1960s. He was not able to resume his study of painting until 1975, when he was appointed as art editor of the People's Literature Publishing House. Interested in modern art, especially the early-20th-century innovators Wassily Kandinsky, Paul Klee, and Joan Miró, Gu Gan started to experiment with radical approaches to calligraphy in the late 1970s. Excited at the prospect of reinvigorating Chinese calligraphy, with Huang Miaozi and others, Gu staged a group exhibition of modernist calligraphy at the China National Art Museum in Beijing in 1985, which earned him the position of chairman of the Society of Modern Calligraphy and Painting. In most of his works, Gu Gan combines traditional Chinese characters, particularly those having archaic and pictographic formulations, with abstract painting. He has created a new pictorial language that reverses the traditional relationship between calligraphic form and content, and his writings and lectures have had an important impact on the development of a modernist calligraphy.

Gu Gan Deer Crying 1990, ink and color on paper, 36½ × 38½ inches (93 × 98 cm)





Gu Gan Red Forest 2005, ink and color on paper, 35 × 35 inches (88 × 88 cm)



Gu Gan Waves 2006, ink and color on paper, 35 × 35 inches (88 × 88 cm)





邱志杰

QIU ZHIJIE

Born in Zhangzhou, Fujian, in 1969, Qiu Zhijie is one of the most talented and versatile artists in China. He studied printmaking at the Zhejiang Academy of Fine Arts, Hangzhou, and graduated in 1992; teaching there now, he is an influential exponent of new media in China. Qiu's often-conceptual works come in many forms, such as photography, video, performance, stone-carving, painting, or calligraphy; he is also an influential curator and critic as well as teacher. Many of his works explore the nature and meaning of the cultural tradition he has inherited. His approaches to art-making are inspired by thinkers and writers such as the influential 1930s intellectual Lu Xun, Friedrich Nietzsche, and Jean-Paul Sartre. For *Monument I: Revolutionary Slogans on Economic Issues*, Qiu utilized one of the most traditional of techniques—ink rubbing—to convey slogans exploring public involvement in economic development in an ironic combination of an ancient method of transmitting texts and contemporary content. Qiu has also explored the nature of calligraphy as performance, and his calligraphy-based works often incorporate a video recording of their creation. *Ten Poems by Su Shi* consists of hanging scrolls with poems by the famous Song-period poet and landscape theorist Su Shi, and a video that is a real-time record of Qiu calligraphing these famous poems backwards, a tour de force. The video is then played in reverse, so that the artist's hand appears to be *unwriting* the poems. The three ink paintings from *30 Letters to Qiu Jiawa*—which were exhibited in Beijing at the Ullens Center for Contemporary Art—are part of Qiu's ambitious *A Suicidology* of the Nanjing Yangzi River Bridge Project, a series of sculptures, installations, and ink paintings focused on this monument of Cultural Revolution modernization and site of frequent suicides. The *Letters* address critical issues of life in China through pictorial messages to the artist's young daughter, Jiawa.

Qiu Zhijie

**Monument 1: Revolutionary Slogans on Economic Issues (Set of 16)**

2006

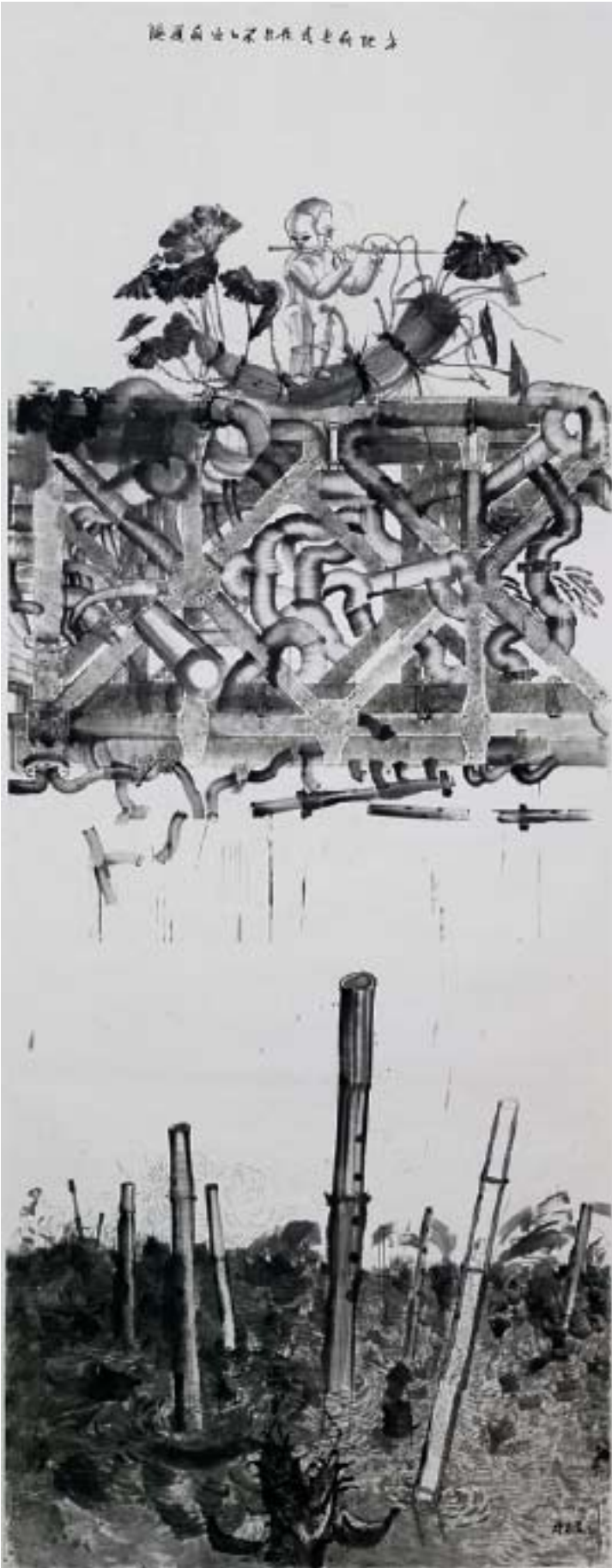
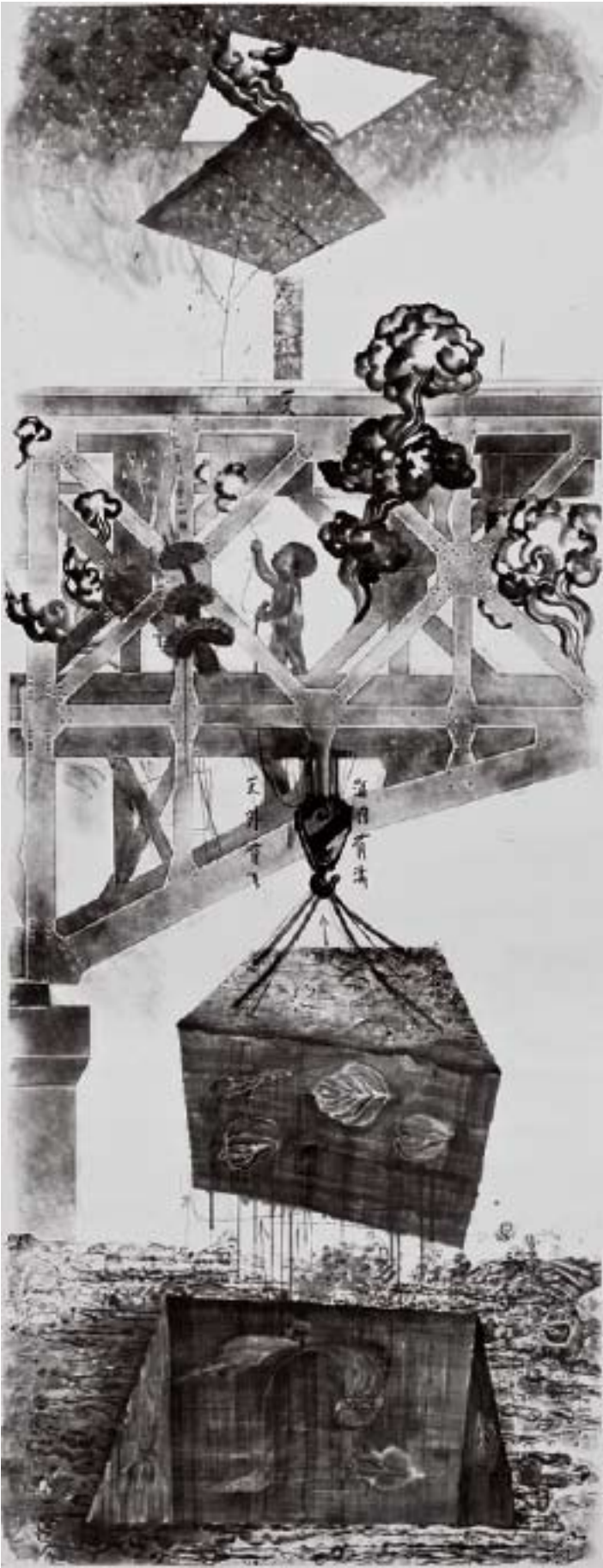
Chromogenic print and ink on paper

Each 37½ × 37½ inches (95.3 × 95.3 cm)





Qiu Zhijie  
30 Letters to Qiu Jiawa No. 22:  
Beyond sky there is sky,  
within the sea there is sea  
2009  
30 Letters to Qiu Jiawa No. 23:  
An exit from a tunnel is not  
always only where the light is  
2009  
30 Letters to Qiu Jiawa No. 24:  
In their contests, you do not  
have to become a winner  
2009  
Ink on paper  
Each, 200¼ × 74¾ inches  
(510 × 190 cm)







Qiu Zhijie Ten Poems by Su Shi 2004, 10 hanging scrolls and video; ink on paper, DVD  
 Each scroll 82 × 26 inches (208.3 × 66 cm); video transferred to DVD, single channel, color, 30 minutes



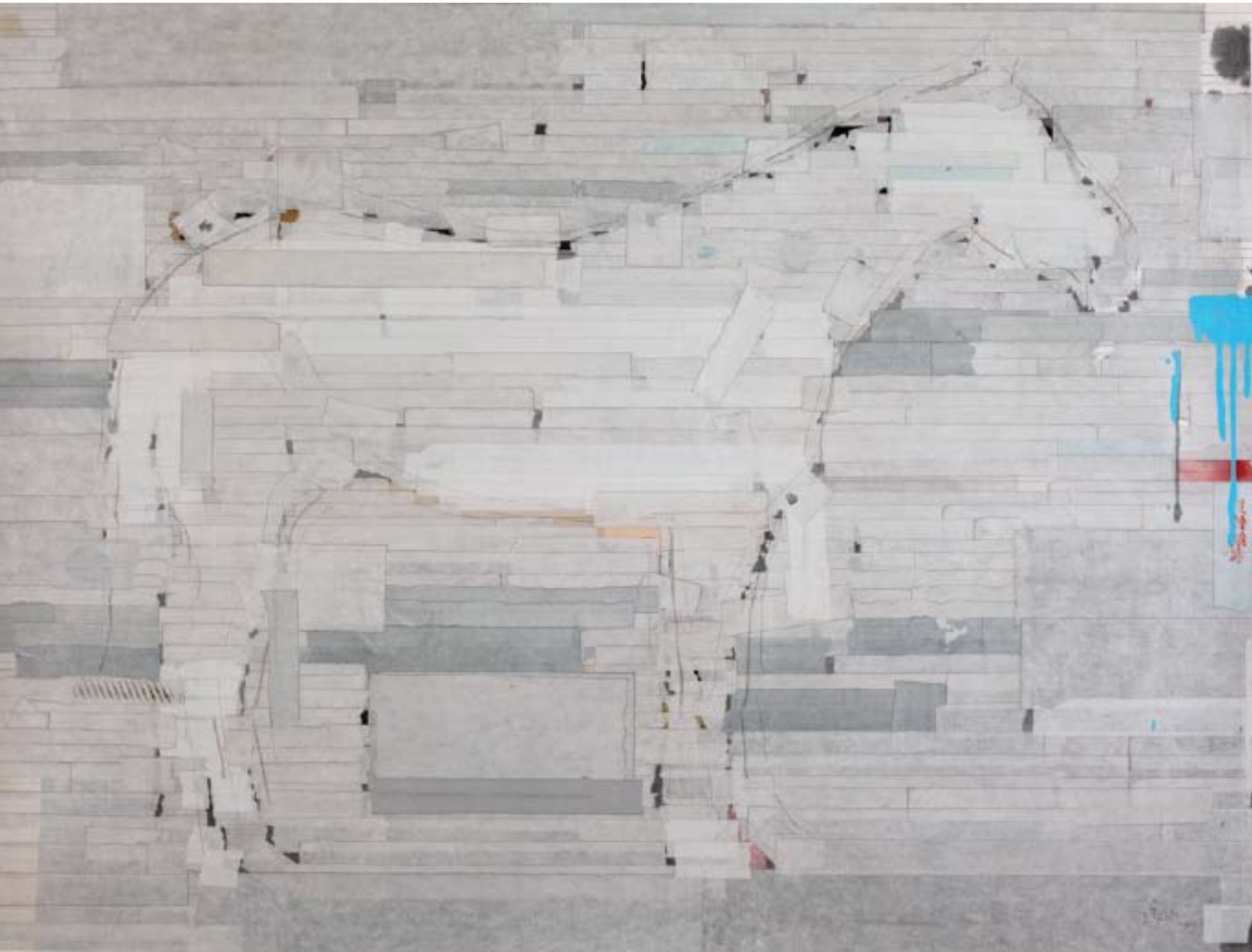
梁 轻  
LIANG QUAN

Born in Shanghai in 1948, Liang Quan studied at the Zhejiang Academy of Fine Arts in Hangzhou and later took an MFA degree at the San Francisco Art Institute (1980). After three years in the United States, he returned to teach at the Zhejiang Academy, now called the China Academy of Art. Five years later, Liang moved to Shenzhen to the faculty of the Shenzhen Fine Art Institute, and he currently lives and works there. Liang's works focus on *xuan* paper, not as a medium for paintings, but as a subject in itself. For *A White Horse Is Not a Horse*, Liang cut dyed *xuan* paper into small pieces and pasted them onto a canvas as a collage. The function of the paper has been subtly changed. As suggested by the title, this work is concerned with one of the most intriguing texts in the history of Chinese philosophy, an ancient text that dates from a period of great philosophical ferment and competing schools of thought. The other painting featured here, *Tea*, examines the changes of the paper itself when slowly absorbing tea into its body and also illuminates something about East and West, tea and paper having originated in China but subsequently being appropriated to the West.

Liang Quan    Tea    2005, tea on paper, 71 × 38 inches (179.7 × 96.5 cm)







“The White Horse Dialogue”

From a text by Master Gongsun, a leader of the philosophical School of Names (logicians) in 4th–3rd century BCE

**Question:** Can it be that a white horse is not a horse?

**Advocate:** It can.

**Objector:** How?

**Advocate:** “Horse” is that by means of which one names the shape. “White” is that by means of which one names the color. What names the color is not what names the shape. Hence, I say that a white horse is not a horse.

**Objector:** If there are white horses, one cannot say that there are no horses. If one cannot say that there are no horses, doesn’t that mean that there are horses? For there to be white horses is for there to be horses. How could it be that the white ones are not horses?

**Advocate:** If one wants a horse, that extends to a yellow or black horse. But if one wants a white horse, that does not extend to a yellow or black horse. Suppose that a white horse were a horse. Then what one wants [in the two cases] would be the same. If what one wants were the same, then a white [horse] would not differ from a horse. If what one wants does not differ, then how is it that a yellow or black horse is sometimes acceptable and sometimes unacceptable? It is clear that acceptable and unacceptable are mutually contrary. Hence, yellow and black horses are the same [in that, if there are yellow or black horses], one can respond that there are horses, but one cannot respond that there are white horses. Thus, it is evident that a white horse is not a horse.<sup>1</sup>

1. The White Horse Dialogue (*Baima lun*), from *Master Gongsun Long (Gongsun Long zi)*, translation by Bryan Van Norden, in “On the White Horse,” in *Readings in Classical Chinese Philosophy*, ed. P.J. Ivanhoe and Bryan W. Van Norden (Indianapolis: Hackett, 2005), pp. 364–65.

Liang Quan  
**A White Horse Is Not a Horse**  
2007  
ink and color and collage on paper  
36 × 47¼ inches (91 × 120 cm)





Zhang Dawo   Outburst Series 2022   2000, ink on paper, 38 × 71 inches (96.5 × 180.3 cm)

张  
大  
我

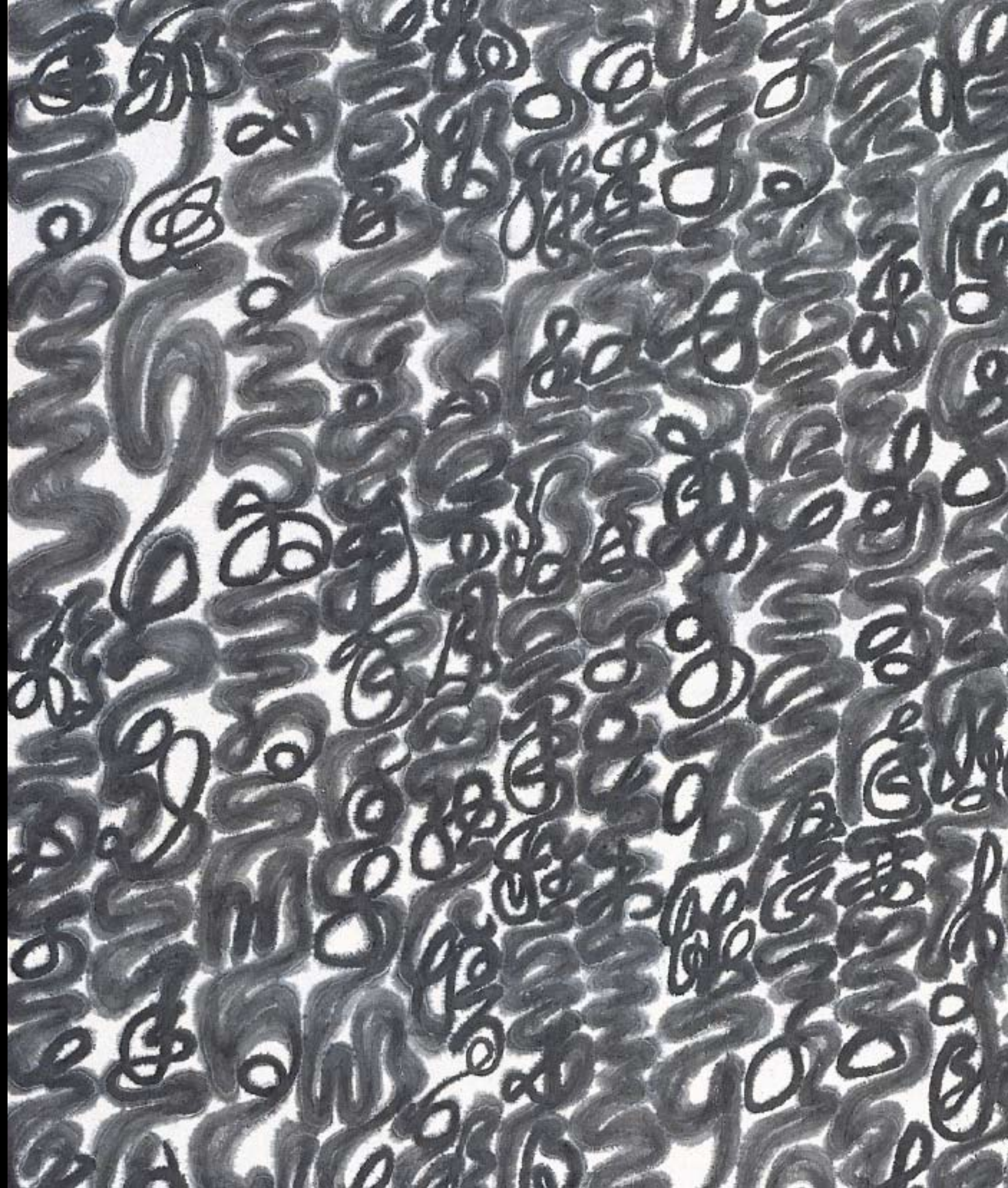
ZHANG DAWO

Born in Beijing in 1943, Zhang Dawo has been actively involved in the modern calligraphy movement. Coming from a cultivated family, Zhang had an unhappy childhood as his parents separated when he was three. In his early teens, Zhang lived in Tianjin with his father, who was a professor of English at Nankai University. During this period, Zhang studied with two master calligraphers, Li Henian and Wu Yuru, which built a solid technical platform for his later development. From 1963 to 1979, Zhang lived in the northeast of China, and the wild landscape he saw there greatly increased his appreciation of art stimulated by nature. After the Cultural Revolution, Zhang returned to Beijing in 1979; he began teaching calligraphy, and in the mid-1980s trying novel effects. In 1992 he set off for Tasmania, where his innovative calligraphic experiments developed. Since then Zhang Dawo has lived and worked in both Beijing and Australia. This led to his work being included in the pioneering exhibition of calligraphy organized by Gordon Barrass at the British Museum in 2002. The rugged landscape in Tasmania has become an endless inspiration for Zhang's later works, in which he continues to explore the spatial arrangements and chromatic possibilities of Chinese calligraphy, attempting to render it relevant to modern viewers, wherever they're from.

Zhang Dawo  
Transient (MM-S) 09958  
1999  
Ink on paper  
106¼ × 23¼ inches (270 × 59 cm)







INK AS MEDIUM

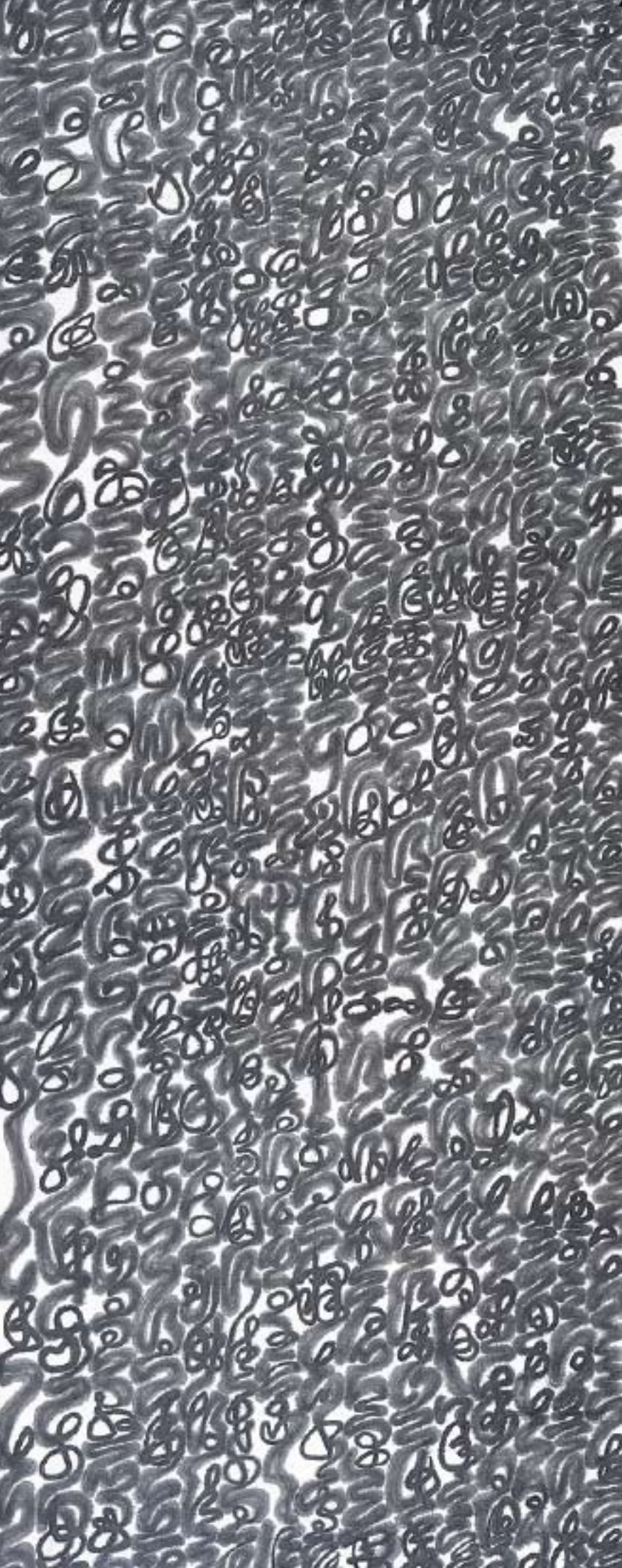


陈光武

CHEN GUANGWU

Born in Guangxi Province in 1967, Chen Guangwu currently lives and works in Beijing. He trained as a traditional calligrapher, but since the 1990s Chen has broken the mold of classical calligraphy and created his own highly personal, postmodernistic visual language. Interested in Daoism and Buddhism, the artist has been inspired by the ancient Chinese private education system called *mengxue*, in which children practice calligraphy by writing one part of a character repeatedly as a way to learn the component brushstrokes. Many of Chen's calligraphic works are composed of a small range of gestural traces, built up by meticulously repeated strokes. One character-form, or even one basic constituent of a character, may be reiterated as a whole work; or he may place characters very closely to the next, or one top of another. The emphasis in Chen's works on process and repetition and the stripping down of the calligraphic art to its basic elements are similar to the Minimalist ethos in EuroAmerican art.

Chen Guangwu Facsimile Wang Xizhi 2004, ink on paper, 143¾ × 57¾ inches (365 × 145 cm)



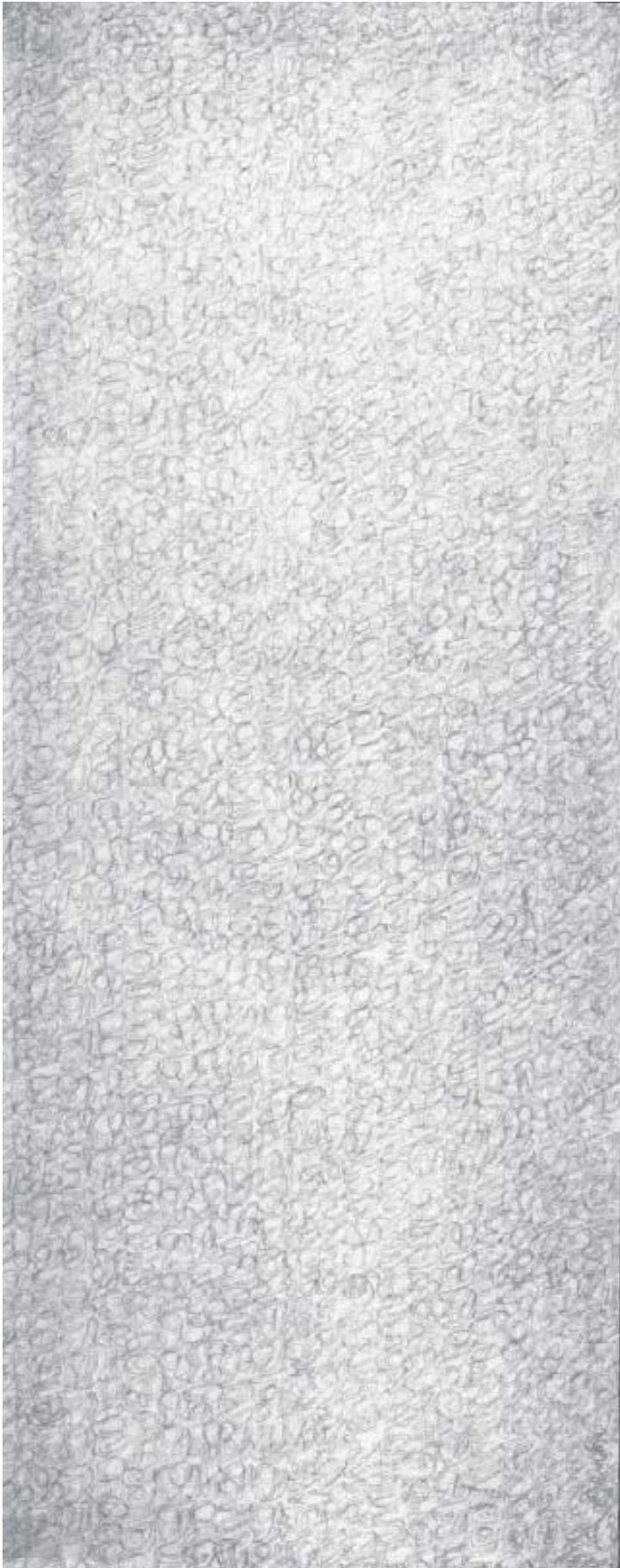




Chen Guangwu  
**Grass Style**  
2004  
Ink on paper  
135¾ × 57 inches  
(345 × 145 cm)

**The Knack of Cursive Script**  
2006  
Ink on paper  
143 × 56¾ inches  
(363.2 × 144 cm)

**Grass Style (Character Components)**  
2004  
Ink on paper  
144½ × 57 inches  
(367 × 145 cm)





# 谷文达 WENDA GU

Born in Shanghai in 1955, Wenda Gu moved to New York in 1987, and has become one of the highest-profile members of the Chinese diaspora. He has been deeply concerned with the crisis in Chinese culture and art since the end of the Cultural Revolution in 1976. Although studying traditional Chinese painting at the Zhejiang Academy of Fine Arts in Hangzhou under the classical landscape master Lu Yanshao, Gu became one of the leading figures in the New Wave art movement of the mid-1980s, when he utilized the technical skills he acquired in school for his iconoclastic painting and calligraphy projects. *Ink Valley and White Water* of 1986 is one of Gu's early landscapes, which exemplifies his revolt against the tyranny of the traditional aesthetics of brush and ink (*bimo*) by subverting it. The large-scale and unconventional composition of the painting has created a spiritual and surreal world, which reflects the mentality of the Chinese society and idealist art of the 1980s, when huge social changes took place. Wenda Gu's *Pseudo-Characters Series*, *Mythos of Lost Dynasties Series*, and *Gu's Phrase: Study from Nature Series* exemplify the intense investigation he has made into the nature of art and language since 1984. By combining different character components, Gu has invented unreadable characters to investigate the power of the written word. In most of these works, he places these powerfully symbolic pseudo-characters in vast surreal spaces.

Wenda Gu  
**The Mythos of Lost Dynasties, C Series No. 6:  
 Cloud & Water**  
 1996–97  
 Ink on paper, scroll with silk-border mounting  
 132 × 59 inches (335.3 × 149.9 cm)







Wenda Gu  
**Ink Valley and White Water**  
 1986  
 Ink on paper  
 110 × 69½ inches  
 (279.5 × 176.5 cm)



Wenda Gu  
**Gu's Phrase—Study From Nature**  
**Series No. 2: Sinking & Floating**  
 2005  
 Ink on paper, scroll with silk-  
 border mounting  
 113 × 70 inches (287 × 177.8 cm)



Wenda Gu  
Pseudo-Character Series:  
Wishes for the Chinese Year  
of the Dragon  
2003  
Ink on paper  
37¾ × 70¾ inches  
(96 × 178.5 cm)





王天德 WANG TIANDE

Born in Shanghai in 1960, Wang Tiande is one of the most innovative calligraphers in China: he recently created calligraphic works by the planting of new grass or by having sheep eat grass away in the shape of characters. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity. He started to create his *Digital* series when he was on an artist's residency in Paris in 2002. His direct encounter with contemporary art, especially conceptual art, in that city not only inspired new approaches in his own work but also further convinced him of his love for the language of ink. In the *Digital* series Wang Tiande paints landscapes and calligraphies onto *xuan* paper and then enriches the images with cigarette burns. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy.



Wang Tiande Digital No. 08-CH01, CH02 2008, ink and burn marks on paper, four parts in pairs, two 104¼ x 26 inches (265 x 66 cm), and two 23½ x 8 inches (59.7 x 20.3 cm)





Wang Tiande  
Digital No. 08-MH51  
2008  
Ink and burn marks on paper  
Two parts, 71¼ × 13¾ inches  
(181 × 35 cm) and 19¾ × 5½ inches  
(50 × 14 cm)



Wang Tiande  
Digital No. 07-MH47  
2007  
Ink and burn marks on paper  
Two parts, 70½ × 13¾ inches  
(179 × 35 cm) and 19¾ × 5½ inches  
(50 × 14 cm)











Wang Jinsong Landscape No. 10 2008, ink on paper, 35½ × 28¾ inches (90 × 72 cm)

王 劲松  
WANG JINSONG

Born in Heilongjiang Province in 1963, Wang Jinsong is one of the most versatile and innovative artists in China—working in different media, from ink and oil painting to photography—who acquired a reputation in the early 1980s avant-garde movement that sprang up during a period of opening and reform. Wang graduated from the Chinese Painting Department of the Zhejiang Academy of Fine Arts, Hangzhou, in 1987, but he first became known for his edgy oil paintings in a mode dubbed Cynical Realism, which acutely and wittily comment on the malaise of the times. He also examined the contemporary issues in Chinese society through a series of photographs that are juxtaposed repetitively. Wang’s current interest in traditional ink painting may seem surprising after his emphatically avant-garde work of previous years. But these beautiful and spontaneous paintings, free of any explicit social content, reveal the breadth of Wang Jinsong’s cultural interests and the connection he feels with the rich legacy of China’s past.



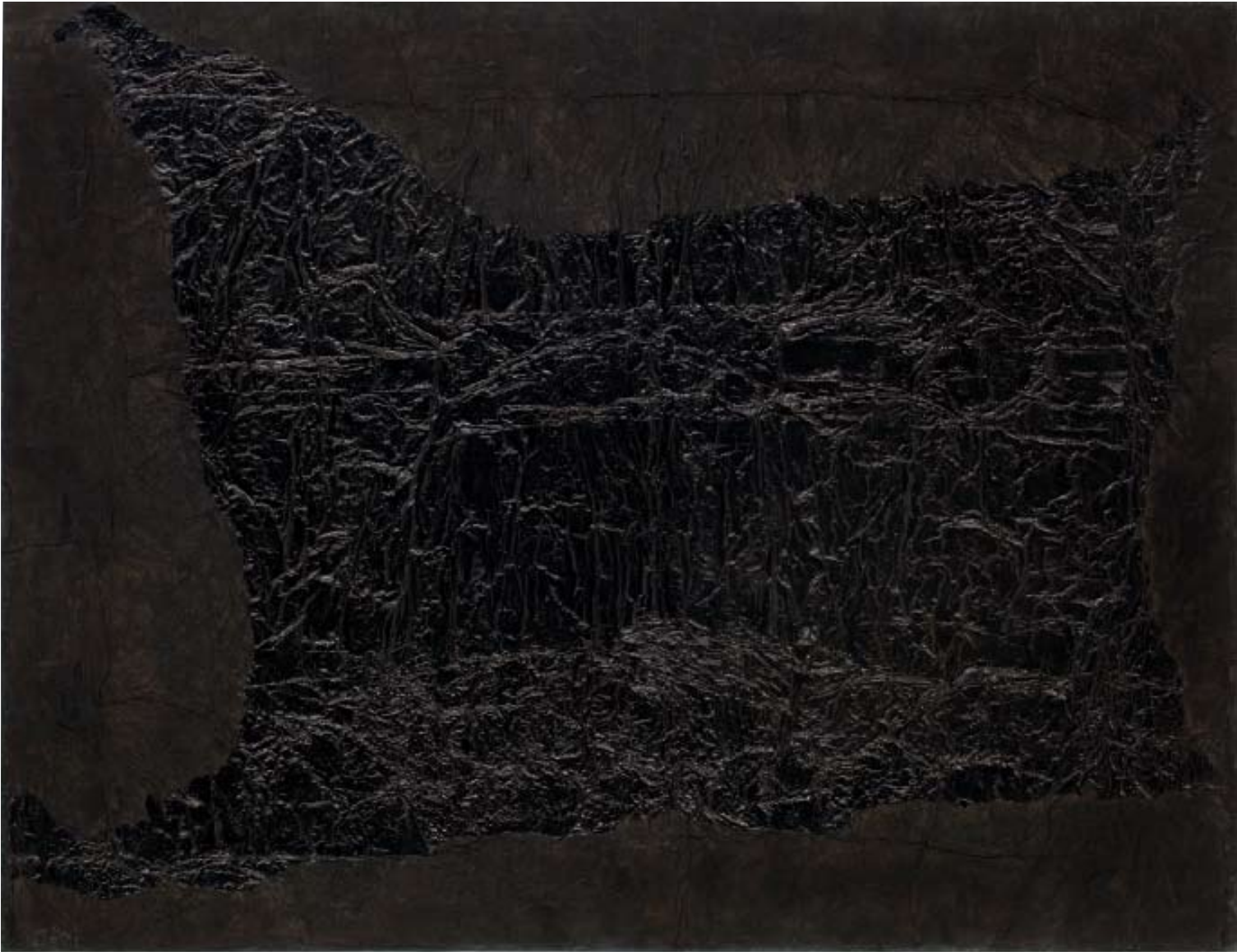
Wang Jinsong  
Landscape No. 11  
2008  
Ink on paper  
35½ × 28¾ inches  
(90 × 72 cm)





NEW EXPRESSIONISM





Born in Foshan, Guangdong, in 1956, Yang Jiechang graduated from the Chinese Painting Department of that province's Guangzhou Academy of Fine Arts in 1982. After his graduation, he took up two years of formal studies of Daoism under the Master Huangtao at Mount Luofu, which has had a profound influence on his art. Upon his marriage to the writer and critic Martina Köppel-Yang, he moved to Paris in 1988, and he has been living and working in Paris and Heidelberg since then. His extensive training in Chinese and European artistic traditions combined with the range of his artistic ideas has given Yang Jiechang uncommon versatility: his works range from painting, collage, and sculpture to multimedia installation, site-specific works, and performance. Yang gained international recognition through the exhibition of his large monochrome ink paintings in “Les Magiciens de la Terre” at the Centre Georges Pompidou in Paris in 1989. He also exhibited in the landmark “China Avant/Garde” exhibition at Beijing’s China National Art Museum that year. In the series of *100 Layers of Ink*, Yang paints coat after coat of ink on the same part of a sheet of *xuan* paper over a long period of time, which creates a dense, irregular shape. The series *Tomorrow Cloudy Sky* is a more recent complex of richly choreographed paintings that are concerned with Iran’s nuclear power program in particular and the threat of nuclear devastation in general.

YANG JIECHANG 杨诒苍

Yang Jiechang  
**100 Layers of Ink**  
1992–95  
ink on paper and gauze  
53¾ × 69¾ inches (136 × 177 cm)



Yang Jiechang  
Tomorrow Cloudy Sky—Purple  
2005  
Ink and color on silk  
55½ × 85¾ inches (141 × 218 cm)







Yang Jiechang Tomorrow Cloudy Sky I 2006, ink and color on paper, 37¼ × 39 inches (96 × 99 cm)



Yang Jiechang Tomorrow Cloudy Sky II 2006, ink and color on paper, 37¼ × 39 inches (96 × 99 cm)





Born in Tianjin in 1961, Liu Qinghe graduated from the Tianjin Academy of Arts and Crafts in 1976, and later received graduate training from both the Folk Art Department and the Chinese Painting Department at the Central Academy of Fine Arts, Beijing. Over the years, Liu has sought to find ways to make ink painting relevant to contemporary life and has created a series of paintings that focus on fleeting moments in people's daily lives. His broad brushstrokes and vivid draftsmanship, derived from the long tradition of the conceptual sketch (*xieyi*) style, are used to enhance his depiction of the reality of individual human beings grappling with the hard realities of industrializing China. Water is a frequent subject in Liu Qinghe's paintings. Depicting the isolation and helplessness of swimmers in the water, Liu evokes the crisis and pressure that people undergo in today's world. In the *Growth* series, Liu has created a series of crying children whose vulnerability and insecurity reflect urban anomie.

## LIU QINGHE 刘庆和

Liu Qinghe **Bathing in Wind** 2006, ink and color on paper, 118 × 35½ inches (300 × 90 cm)



Liu Qinghe  
**Late Autumn**  
2006  
Ink and color on paper  
118 × 35½ inches  
(300 × 90 cm)





Liu Qinghe  
**Beautiful Water II**  
2004  
Ink and color on paper  
67 × 35½ inches (170 × 90 cm)



Liu Qinghe  
**Beautiful Water III**  
2004  
Ink and color on paper  
67 × 35½ inches (170 × 90 cm)



Liu Qinghe  
**Growth I**  
2005  
Ink and color on paper  
25½ × 21½ inches  
(65 × 55 cm)



Liu Qinghe  
**Growth II**  
2005  
Ink and color on paper  
25½ × 21½ inches  
(65 × 55 cm)



Born in Tianjin in 1958, Li Jin is one of the best-known and most unorthodox ink painters in the so-called New Literati group. Before his study in the Painting Department at the Tianjin Academy of Fine Arts, Li trained in dyeing and weaving at the Tianjin Academy of Arts and Crafts, which partly explains his mastery of pattern and color. He is currently teaching Chinese painting at the Tianjin Academy of Fine Arts, which is one of the preeminent centers of current literati painting. Li Jin gradually formed his uniquely playful style in the early 1990s, and is now famous for his seductive depictions of the good life. In contrast to the formality and stereotyped subjects of historical literati art—often derived from famous texts, pictures by earlier masters, or both—food and wine and the simple things in life are Li’s subject matter. The Falstaffian figure that appears repeatedly in his work is modeled on himself, and the flirtatious, enticing young women are the artist’s ideal of female beauty. Although many New Literati painters introduce vernacular inscriptions in their paintings, Li Jin was especially audacious in inscribing the whole menu as a background for his painting *Holiday*.

LI JIN 李津



Li Jin Dancing Girl 2007, ink and color on paper, 37½ × 71 inches (95.3 × 180.3 cm)



Li Jin  
Holiday  
2006  
Ink and color on paper  
70¾ × 38 inches (180 × 97 cm)



Li Jin  
Feast  
2007  
Ink and color on paper  
90½ × 105 inches (230 × 265 cm);  
five panels, each 90½ × 21 inches  
(230 × 53 cm)







Born in Shandong Province in 1978, Li Jun received his MFA degree from the Central Academy of Fine Arts, Beijing, in 2008, and is currently teaching at the Tianjin Academy of Fine Arts. He has been studying ink painting since childhood, and while adhering to ink and brush as his preferred technique, Li is also involved in exploring other expressive possibilities. His generation has grown up in the new world of Chinese material development and its headlong lunge for change. In the example here, Li Jun used brush and ink on polyvinyl chloride film, co-opting modern materials into an alliance with traditional techniques. His themes are centered on the transitory nature of urban life and his sympathy with the human beings and animals struggling to make sense of it all. The use of PVC film instead of paper produces different degrees of fluidity and absorption as well as altering drying characteristics. Using fluent brushwork and expressive ink washes, often in variations on the same theme in a given work, Li Jun shares with his viewers his empathy for what man and dog must endure.

Li Jun  
Stain Series  
2008  
Ink on PVC film  
45 panels, each 16½ × 12 inches  
(42 × 30 cm)





Li Xiaoxuan  
**Introspective Woman**  
 2001  
 Ink and color on paper  
 84 × 38 inches (213.7 × 96.5 cm)



Li Xiaoxuan  
**Returning**  
 2004  
 Ink and color on paper  
 84½ × 38 inches (214.6 × 96.5 cm)

李  
孝  
萱

LI XIAOXUAN

Born in Tianjin in 1959, Li Xiaoxuan is one of the most prominent of the wave of innovators producing what's called the New Literati Painting (*xin wenrenhua*) in contemporary China. He graduated from the Chinese Painting Department at the Tianjin Academy of Fine Arts in 1982. Because of the nude figures in his graduation piece, as a form of punishment, he was assigned to work in a local library. In the same year, his mother passed away. These early disappointments psychologically changed Li's perception of the world, and he became increasingly interested in the pessimistic works of the Northern European painters Egon Schiele (1890–1918) and Edvard Munch (1863–1944). Supported by several art professors, Li started to teach Chinese painting at the Tianjin Academy of Fine Arts in 1985, and continues to teach there. Deeply influenced by German Expressionism, Li is interested in probing people's psychological state. Since the late 1980s, he has used dense brushwork to depict the seemingly mundane and insignificant men and women in Chinese cities, especially in Tianjin, one of China's largest (it is one of four megalopolises directly under the national government). In the three paintings here, Li alludes, with more than a touch of desperate humor, to the loneliness, anxiety, and helplessness of modern city dwellers and presents them in works of highly expressive draftsmanship and psychological insight.

Li Xiaoxuan  
**What Can I Escape?**  
 2000  
 Ink and color on paper  
 74½ × 38 inches (189.2 × 96.5 cm)





Born in Beijing in 1965, Liu Wei, one of the most audacious avant-garde artists of his generation, graduated from the Printmaking Department at the Central Academy of Fine Arts in 1989, and he continues to live and work in Beijing. Liu was one of the first three Chinese artists to be included in the main exhibition of a Venice Biennale, in 1995. His versatility is remarkable. Liu Wei's early paintings, from the first half of the 1990s, have been characterized as Cynical Realism, an outgrowth of disillusion in the post-1989 era; most of these works are satires of political leaders, military cadres, and bureaucrats and are accomplished through free brushstrokes and distorted effects of trompe l'oeil. By contrast, since the second half of the 1990s, as seen here, his works use splashing and spattering techniques, including painting wet into wet—the placement of ink or colors into still wet areas of the painting surface—emphasizing the messy physicality and impulsive action of contemporary life.

LIU WEI 刘炜

Liu Wei **Untitled** 2005, acrylic on paper, 37 × 22½ inches (94 × 57.2 cm)





朱道平

ZHU DAOPING

Born in Huangyan, Zhejiang, in 1949, Zhu Daoping graduated from the Fine Arts Department of Nanjing Art Academy in 1977. Even before his graduation, in 1973 Zhu's paintings were exhibited in the annual national art exhibition. Since 1998, he has been president of the Nanjing Institute of Calligraphy and Painting. In 2004, he received the first prestigious Huang Binhong Award, named for the leading literati painter of the early 20th century. Having grown up near Nanjing, Zhu's art is closely related to the New Jinling (Nanjing) School, painters deeply influenced by Fu Baoshi (1904–1965), who revived the local landscape tradition; and the lush terrain of southern China and the Yangzi River. While the application of dotted surfaces in Zhu Daoping's paintings is reminiscent of the style of earlier Nanjing masters such as Mei Qing (1623–1697) and Shitao (1642–c. 1707), Zhu goes further by rediscovering and emphasizing the relationship between dots, lines, and the pictorial surface: he has created a modern aesthetic that is still rooted in the long Chinese tradition.



Zhu Daoping   **Delicate Fragrance**   2006, ink and color on paper, 25½ × 51¼ inches (65 × 130 cm)



Zhu Daoping  
**High and Mighty Peak Obstructs Sight**  
2005  
Ink and color on paper  
51¼ × 25½ inches (130 × 65 cm)





Zhu Daoping  
**Three Hundred Li of Reflective Lake**  
2008  
Ink and color on paper  
98½ × 49¼ inches (250 × 125 cm)



Zhu Daoping   **Auspicious Autumn Mountain**   2007, ink and color on paper, 25½ × 25½ inches (65 × 65 cm)





## 游思 YOU SI

Born in Beijing in 1954, You Si studied both at the Shanghai Theater Academy as well as at the Anhui Province School of Arts. Having recently returned to Shanghai after living in New York since the 1980s, You explores new possibilities of ink painting by using an eyedropper to deploy colors and ink on *xuan* paper. Vibrant, dramatic, and strikingly fresh, his works are filled with surreal and invented landscapes which can also be read as bustling mitochondria, dense jungles, or organisms interacting with each other in an ever-changing environment. You builds up imaginative spaces in multiple synchronicities, and his mastery of composition and deft control of color, linked with his discarding of the traditional brush, have led to a body of work of singular originality.

You Si  
**Beginning of a Strange Point**  
2004–2009  
Ink and acrylic on paper  
93¼ × 46¾ inches (236.9 × 118.7cm)



You Si  
**Existing Dynamics**  
2009  
Ink and acrylic on paper  
95¼ × 48¾ inches (242.9 × 123.8 cm)



REVIVAL OF THE BLUE-AND-GREEN TRADITION





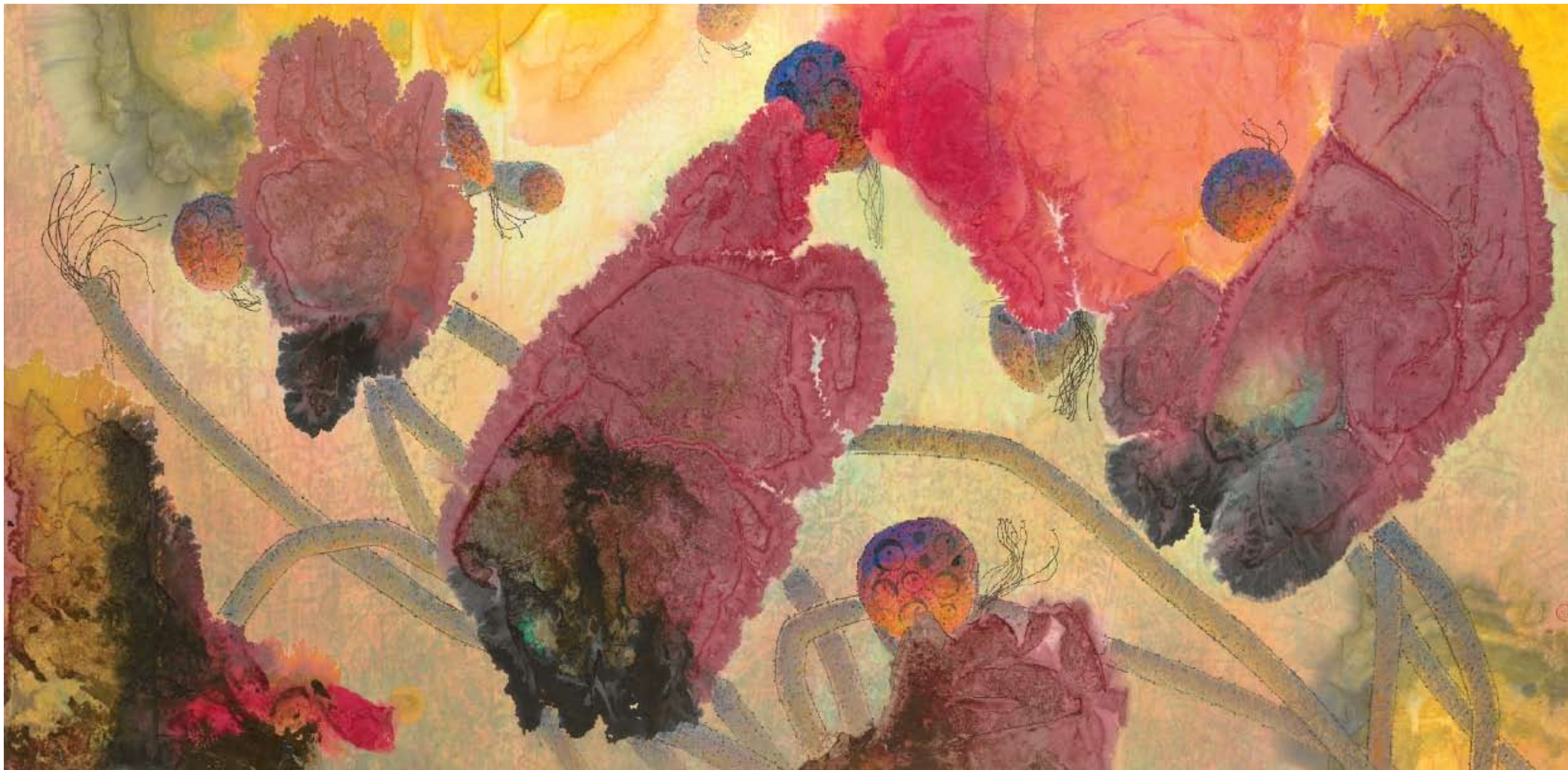


Yang Yanping   Glorious Autumn   2004, ink and color on paper, 38½ × 70½ inches (97 × 179 cm)

Born in Nanjing, Jiangsu, in 1934, Yang Yanping is one of the most distinguished contemporary ink painters from China. She studied architecture at Beijing's Tsinghua University, where she married one of her painting teachers, Zeng Shanqing. After she graduated in 1958, and a brief spell of teaching factory design, Yang decided to study art at the Oil Painting Department of the Beijing Art Academy. At the same time she studied traditional Chinese painting on her own. In 1986, both Yang and her husband were awarded fellowships from the State University of New York at Stony Brook, and they have remained in America ever since. Yang is well versed in many traditional styles but has excelled in depicting the lotus flower, a symbol of purity, transience, the fragility of nature, and the potential for regeneration. The two paintings featured in this book are representative of her lotus paintings. She works in a traditional mode of the free sketch (xieyi) but has also developed creative techniques, including crumpling the paper and soaking or pressing inked paper on a previously painted paper surface. For Yang, what has mattered are the ideals of high visual quality and an artistic autonomy that allows her to embrace modernism without jettisoning the lessons from the classical Chinese world of high culture.

YANG YANPING 杨燕屏





Yang Yanping *Autumn Song* 1996, ink and color on paper, 26¼ × 52½ inches (66.7 × 133.4 cm)



潘信华

PAN HSIN-HUA

Born in Taitung, Taiwan, in 1966, Pan Hsin-hua creates surrealistic paintings that are in a classical brush-and-ink style firmly rooted in the Chinese painting tradition. Currently teaching in Hualien, Taiwan, he graduated from Taipei National University of the Arts, and his works have been exhibited extensively in Taiwan. Pan skillfully blends both the past and the present in paintings that examine the relevance of tradition in contemporary culture. His archaism echoes the “blue-and-green style” that uses opaque mineral pigments in a mode traditionally thought most appropriate for depicting an idealized and utopian world. This follows in the mold of masters of the late Song and early Yuan dynasties—such as the historicizing Qian Xuan and Zhao Mengfu in the 13th century—as well as those of the late Ming period who in turn evoked them, artists like Cui Zizhong, Wu Bin, Ding Yunpeng, and Chen Hongshou of the 16th and 17th centuries. At the same time, Pan introduces an ironic and irreverent flavor into his work by integrating unconventional pictorial elements, often from other cultures, and usually of an explicitly contemporary and playful nature.

Pan Hsin-hua   Chi Yan Ji   2007, ink and color on paper, 63 × 27½ inches (160 × 70 cm)







Pan Hsin-hua Practicing Qi III 2008, ink and color on paper, 35½ × 82¾ inches (90 × 210 cm)





Pan Hsin-hua **One Day** 2000, ink and color on paper, 14¼ × 319 inches (36 × 810 cm)



徐累

XU LEI

Born in Nantong, Jiangsu, in 1963, Xu Lei studied ink painting at the Department of Fine Arts of Nanjing Art Academy and used to be a professional painter affiliated with the Jiangsu Institute of Chinese Painting. He currently is in Beijing and works at the Graduate School of the China Art Academy, serves as the art director of the Today Art Museum, and is editor-in-chief of the magazine *Classics*. Xu was an active participant in the innovative art movements in China in the late 1980s. He returned to ink painting in the 1990s. Well-versed in the classic fine-line (*gongbi*, detailed and elaborate) style of painting and influenced by traditional art, principally Song painting and woodcut illustrations from the Ming period, as well as by Surrealism and conceptual art, Xu Lei's beautiful paintings rarely incorporate human figures. What counts is a haunting sense of loneliness and isolation, perhaps indicative of the fate of the individual in the contemporary world. His work was included in the major 1998 exhibition *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China* organized by Julia F. Andrews and Kuiyi Shen at the Guggenheim Museum in New York.



Xu Lei **The Other Side of the Moon** 2009, ink and color on paper, 45 × 82 inches (114 × 208 cm)



Xu Lei  
**Tree of Blue Underglaze**  
2008  
Ink and color on paper  
83¾ × 49¾ inches (213 × 125 cm)





Yuan Jai  
Glorious Earth  
1997  
Ink and color on silk  
69 × 36 inches (175 × 91.5 cm)

## YUAN JAI 袁旂

Born in Chongqing, Sichuan, in 1941, Yuan Jai studied Chinese painting at the National Taiwan Normal University. She subsequently went to Belgium for further education. Yuan received her MA degree from the Catholic University of Leuven in 1966, and from 1965 to 1968 she was at the Royal Institute for the Preservation of Cultural Artifacts for doctoral studies. While abroad, Yuan was able to study not only examples of Art Deco and Art Nouveau but also of Cubism and Surrealism, which has been fundamental to her later stylistic development. Upon returning to Taiwan, Yuan Jai worked for decades in the Department of Antiquities at the National Palace Museum in Taipei. There she came into daily contact with great works from the long history of China's art. Her own paintings were originally inspired by landscapes in thick mineral pigments and often with primitive-looking or archaistic compositions, in the so-called blue-and-green style, which were often on display at the museum. The main pictorial source for her work has been examples of the master paintings in the museum, but Yuan Jai has integrated her own very contemporary structure to create artworks that have been streamlined into geometricized elements of vibrant color.



Yuan Jai Little Dragon Playing Ball 2001, ink and color on paper, 33 × 70½ inches (84 × 179 cm)



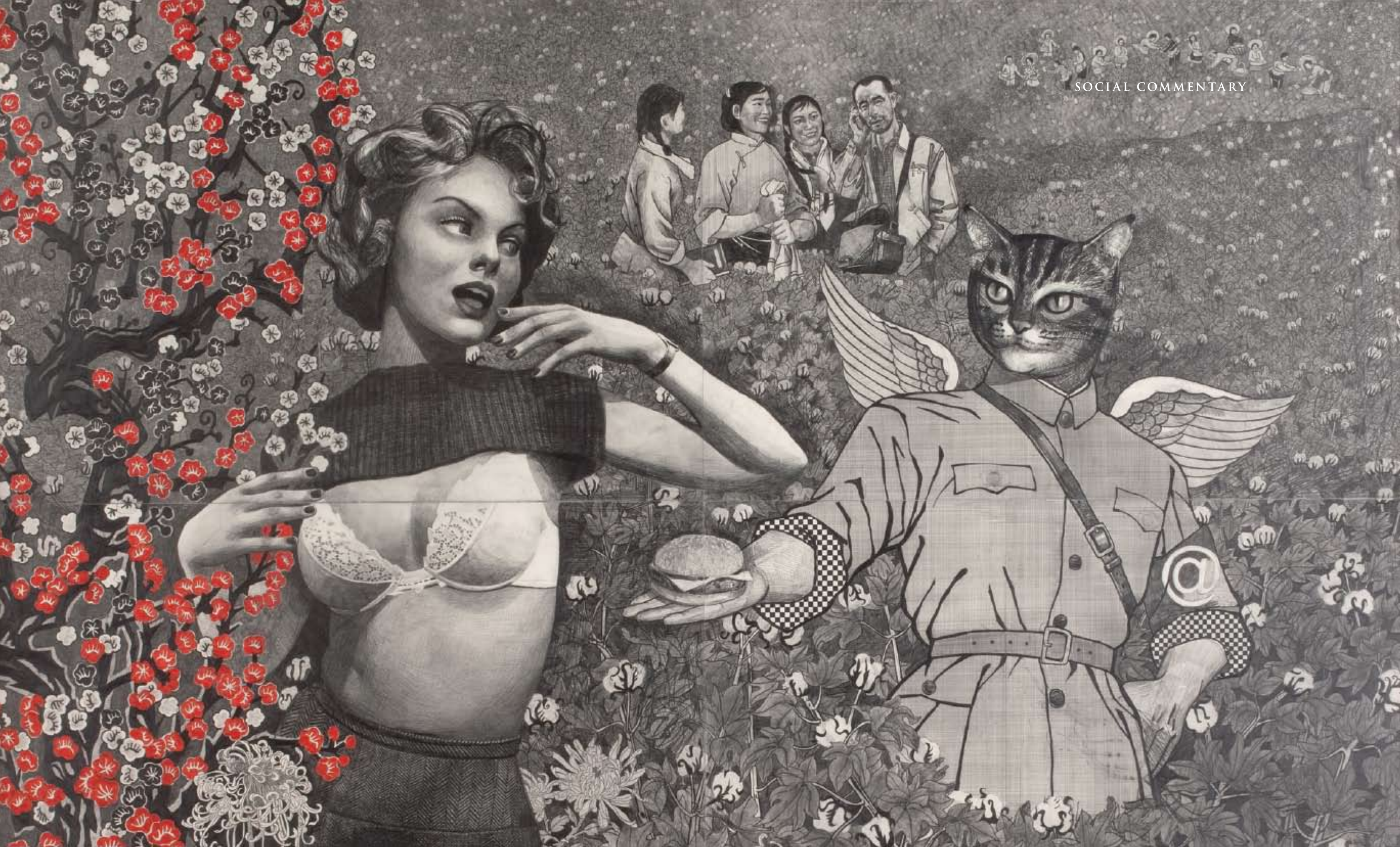


Yuan Jai  
**Serenity**  
 1997  
 Ink and color on silk  
 70 x 33 inches (180 x 84 cm)



Yuan Jai  
**Spring Picturesque**  
 1997  
 Ink and color on silk  
 69 x 36 inches (175 x 91.5 cm)





SOCIAL COMMENTARY



## 顾咏惠 FAY KU

Born in Taipei, Taiwan, in 1974, Fay Ku immigrated to the United States at the age of three. After graduating from Bennington College, Bennington, VT, with a dual BA in literature and visual arts, she moved to New York City; in 2006 she graduated from Pratt Institute with a MS in art history and an MFA in studio art. Ku is one of the brilliant younger generation of Asian American women whose artistic vision—and in her case, accomplished drawing—is directed at examining the tension between gender issues and undercurrents of violence and sexual exploitation. Her seductive yet disturbing depiction of children, young girls, and animals is her way of exploring feelings of alienation from both China and America.



Fay Ku **Women Warriors** 2008, graphite, watercolor, gouache, and ink on paper, 42 × 192 inches (106.7 × 487.7 cm)





Fay Ku **Pairings** 2008, graphite, watercolor, kozo paper and glue on paper, 38 × 50 inches (96.5 × 127 cm)



Fay Ku **Joy Rides** 2008, graphite, ink, and watercolor on paper, 38 × 50 inches (96.5 × 127 cm)



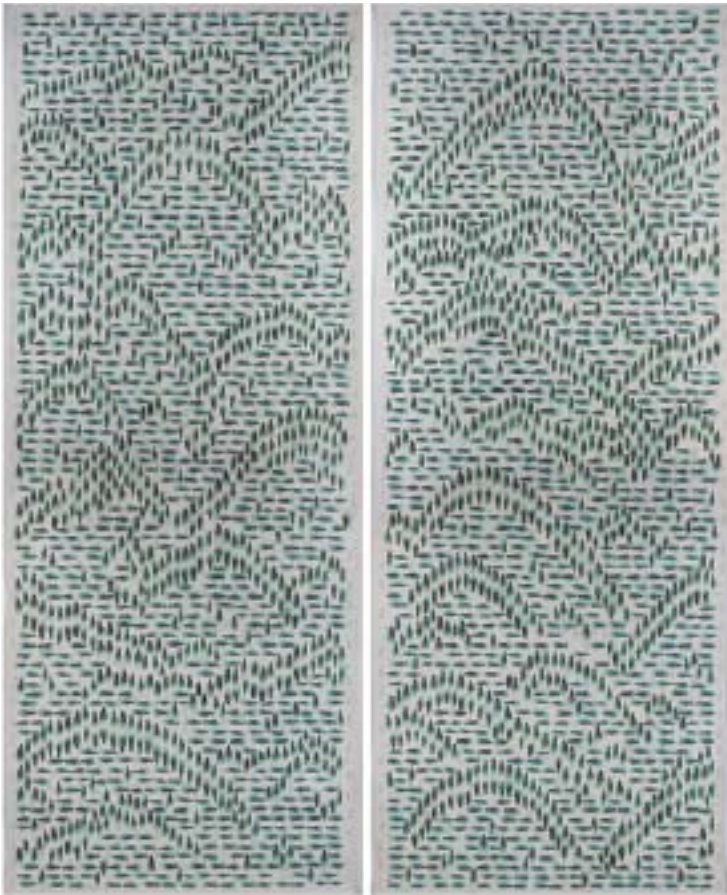
张春红 ZHANG CHUN HONG

Born in Shenyang, Liaoning, in 1971, Zhang Chun Hong grew up in an artistic family. Both of her parents are retired art professors and her two sisters are also painters. Zhang displayed her gift at an early age, and she was admitted into the high school affiliated with Beijing's prestigious Central Academy of Fine Arts at the age of 15, when she won a national competition. She continued her study at the Chinese Painting Department at the Central Academy until 1994, focusing on meticulous figurative painting. In 1996, Zhang came to the United States. She received an MFA degree from California State University, Sacramento, in 2002 and another from the University of California, Davis, in 2004. Currently teaching at the University of Kansas, Zhang has made art about intercultural and gender issues, and she is meticulously portraying long hair as a way of examining a woman's complete life cycle. *Twin Strands*, featuring thick and resplendent hair seen from behind, not only represents a pictorial autobiography of her and her twin sister but is also a meditation on the universal reality of changes in the human life cycle.

Zhang Chun Hong  
**Twin Strands**  
2008  
Ink on paper  
diptych, each 106¼ × 29½ inches  
(270 × 75 cm)







Huang Zhiyang  
**Three Marks Mountain Spirit**  
2007  
Ink and color on paper  
141¾ × 118 inches (359.9 × 300.2 cm);  
two panels, each 141¾ × 59 inches  
(359.9 × 150.1 cm)

黄致阳  
HUANG ZHIYANG

Born in Taipei, Taiwan, in 1965, Huang Zhiyang studied traditional Chinese ink painting in the Department of Art at the Chinese Culture University there. When installation art became a popular art form in Taiwan during the 1990s, Huang used all kinds of media, such as phone cords, oyster shells, fabrics, and ceramics, to make installation works. Huang returned to ink painting in the late 1990s and experimented with traditional texture-stroke techniques (*cun*) to create a new visual language inspired by the imagery of nature. He moved to Beijing in 2006, and was immediately both attracted to and dismayed by this burgeoning city. The series of *Zoon—Beijing Creatures* is a record of his mixed feelings for the city, which led him to create a pictorial space with various forms of insects, plants, and even microorganisms. For him, the living space of human beings is replete with bacteria and sickness, and these continue to contaminate our environment. Similar to his *Zoon* series, Huang Zhiyang's ostensible landscapes here can be read as a commentary on the increasingly digitized, coded, and mechanized context of contemporary life.

Huang Zhiyang  
**Zoon—Beijing Creature No. 7–17**  
2007  
Ink on silk  
187 × 110 inches (475 × 280 cm);  
two panels, each 187 × 55 inches  
(475 × 140 cm)







Huang Yong Ping    Overturned Tomb, 1998, watercolor over graphite on paper, 18¾ × 24¾ inches (47 × 62 cm)

HUANG YONG PING 黄永砵

Born in Fujian Province in 1954, Huang Yong Ping graduated from the Zhejiang Academy of Fine Arts in Hangzhou, and first gained fame in the 1980s when he formed the group Xiamen Dada. During this period, Huang staged several controversial performances designed to challenge the conventional concepts of art. In 1989, Huang Yong Ping exhibited in the global survey “Les Magiciens de la Terre” at the Centre Georges Pompidou in Paris, and he chose to stay. Huang has drawn inspiration from the *Yijing* (I Ching), Marcel Duchamp, Chan/Zen Buddhism, Daoism, and history in an attempt to undermine western hegemony and examine cultural clashes. He represented France at the 1999 Venice Biennale; his first retrospective exhibition was organized in 2005 by the Walker Art Center in Minneapolis, MN, and traveled to Massachusetts, British Columbia, and Beijing. One painting featured here was made for the 1994 *Overturned Tomb* project at the Kröller-Müller Museum in Otterlo, the Netherlands. Huang installed an upended replica of a traditional Chinese tomb behind the galleries displaying the museum’s Asian collections, challenging the very concept of the museum itself. The other work is a sketch for the installation *Theater of the World*, 1993, in which various creatures such as scorpions, snakes, and crickets are encased in a structure evoking both a panopticon and a shaman’s insect cage. The installation is clearly intended as a metaphor for the conflicts among different peoples and cultures.



Huang Yong Ping  
Theater of the World—Bridge  
1993  
Watercolor over graphite on paper  
18½ × 24½ inches (47 × 62 cm)



魏东

WEI DONG

Born in Inner Mongolia in 1968, Wei Dong is from a privileged military family, and they moved to Wuhan, Hubei Province, in 1970. He trained in oil painting at the Fine Arts Department of Capital Normal University, Beijing, from 1987 to 1991, but had earlier studied ink painting from his father—who burned the family art collection to avoid troubles during the Cultural Revolution—and from the *Mustard Seed Garden Manual of Painting*. Wei currently lives and works in the United States. Fully equipped with both traditional brush-and-ink skills as well as oil-painting techniques, Wei Dong places provocatively posed, partially clad women in a landscape setting that juxtaposes traditional and modern themes, creating a sensuous and surreal intercultural world. Wei's figures are often set in landscapes appropriated from well-known narrative paintings by masters in the popular Suzhou School of the 16th–17th centuries as well as environments drawn from European old masters of the same period. His voluptuous young women are often half-dressed in either traditional attire or military or revolutionary-era uniform. His works, whether in oil or on paper, are ambiguous, high-camp complexes of ironic references to fashionable cultural pieties.



Wei Dong **Game** 1999, ink and pigment on paper, 26 × 52 inches (66 × 132 cm); three panels, each 26 × 17¾ inches (66 × 44 cm)





Wei Dong *The Old Tea House* 1997, ink and pigment on paper, 24¼ × 54½ inches (61.6 × 138.4 cm)





Qiu Jie Mao in the Cotton Field 2007, pencil on paper, 59 × 66 inches (150 × 168 cm)

Born in Shanghai in 1961, Qiu Jie started to learn painting by copying illustrations of the Red Guards in newspapers at the age of ten. In 1981, he graduated from the School of Decorative Arts in Shanghai and began to work as an art designer in the Shanghai Instrument Factory. Qiu had his first solo exhibition at the age of 24. In 1989, recommended by two Swiss artists, Qiu Jie commenced his study of multimedia art at the School of Fine Arts in Geneva. Currently living and working in China, France, and Switzerland, Qiu uses the simplest tools, graphite pencil and paper, to express his concern about the life experience of the generation in China who went through the Cultural Revolution. Inspired by the art of the Northern Renaissance in Flanders, Qiu Jie's work has a precisely realistic style while embodying a symbolic repertoire of great ambiguity. Signing with the sobriquet "The Mountain Man Who Lives Outside His Hometown" (*Taxiang shanren*), Qiu Jie's works connect his accomplished draftsmanship to the style of the propaganda posters from the Cultural Revolution era.

QIU JIE 邱节





Chun-yi Lee **Mao Triptych: Wan Sui, Wan Shui, Wan Wan Sui** 2008, ink on paper, triptych, central panel 96 × 48 inches (244 × 122 cm), flanking panels 72 × 30 inches (182.5 × 76 cm) each

李君毅

CHUN-YI LEE

Born in Taiwan in 1965, Chun-yi Lee moved to the British colony of Hong Kong in 1970 and graduated from the Chinese University of Hong Kong, where he was deeply influenced by his teacher Liu Kuo-sung, and became dedicated to a career in art. Lee obtained his MFA from the Graduate Program of Fine Arts of Tunghai University in Taiwan, and he is currently a PhD candidate in Chinese art history at Arizona State University. The artist is clearly aware of his hybrid and transcultural experience, both in his art-critical outlook and in his art. Inspired by the ancient technique of Chinese ink-rubbing, he uses a small cork block to stamp the paper with variable pressure and in different directions; this creates apparently ordinary yet deconstructed landscapes. *Mao Triptych: Wan Sui, Wan Shui, Wan Wan Sui* is a beautiful example of Lee's idiosyncratic visual language. Centered between a pair of traditionalist/modernistic landscapes is a huge portrait of Chairman Mao. The format of the whole work is evocative of a Renaissance altarpiece, implying an ironic salute to Mao.



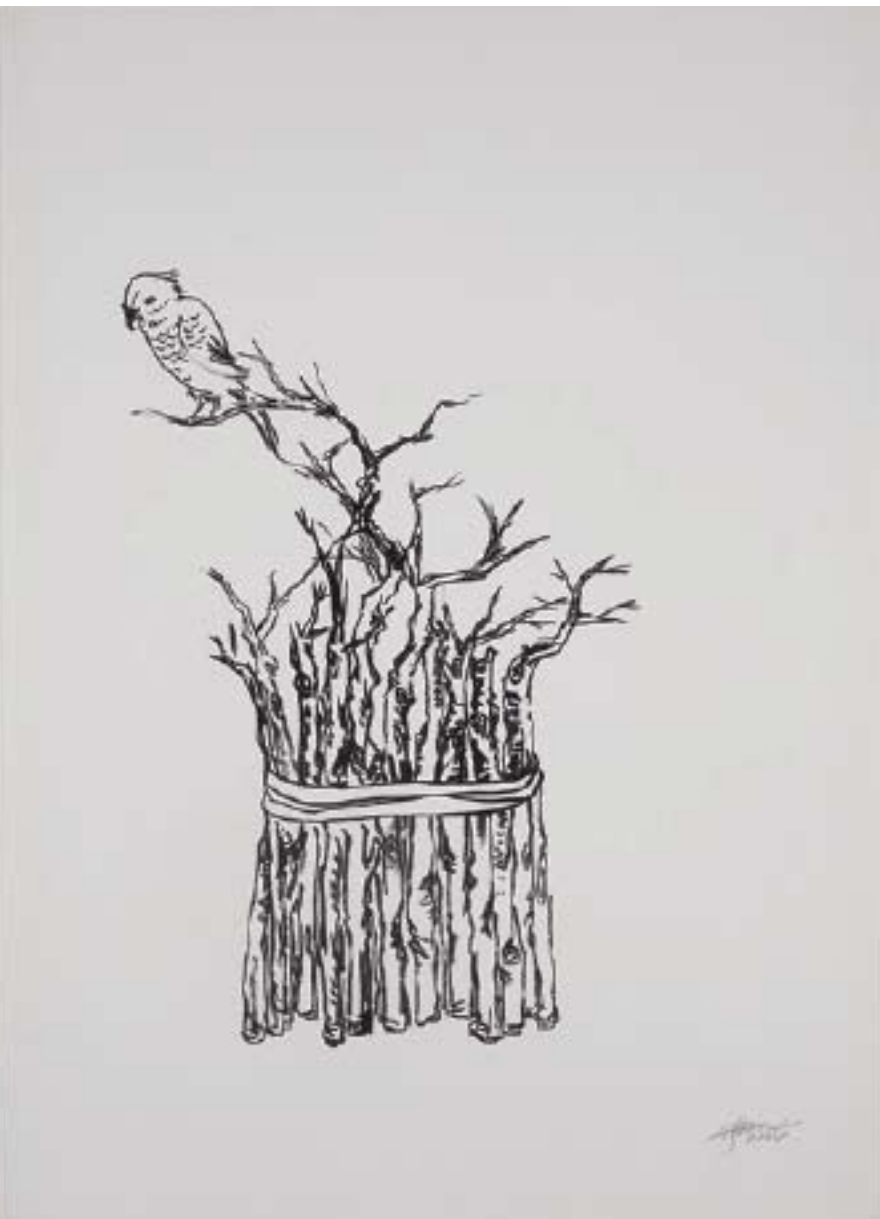


Born in Henan Province in 1965, Zhang Huan is an internationally recognized artist whose versatility is evident in performance, photography, sculpture, and installation. After graduating from Henan University, Kaifeng, and teaching art and art history for three years, Zhang moved to Beijing in 1991; he studied oil painting at the Central Academy of Fine Arts there. Actively involved in the avant-garde while living in the famous Beijing East Village, a dilapidated cluster of houses inhabited by young artists in the early 1990s, Zhang moved away from classical art in 1992 and started his signature performances that explore how the body could be a material for art. He continued his performances involving feats of endurance after he moved to New York in 1998 and soon earned international recognition. A survey exhibition was held in New York at Asia Society in 2008. Since moving to Shanghai in 2006 and opening a large studio, Zhang Huan has also explored the possibilities of ink, which he had studied in college. His works of ink and acrylic, or simply ink on paper are visual metaphors of a persistent theme in all of his art, namely the question of the nature of reality and the power of culture. In one untitled work of 2006, for instance, the face of a naked male figure, almost submerged in water, is obliterated by blotches of ink and a horse is placed on his shoulders. It is another example of Zhang Huan's interpretation of the body as a tool which can amplify one's understanding of life.

## ZHANG HUAN 张洄

Zhang Huan **Untitled** 2006, screenprint from woodcut, ink and soy sauce on paper, 46¾ × 31½ inches (119 × 80 cm)





Zhang Huan  
**Untitled**  
 2006  
 Ink on paper  
 42½ × 31 inches  
 (108 × 79 cm)



Zhang Huan  
**Untitled**  
 2006  
 Ink on paper  
 46¾ × 31½ inches  
 (119 × 80 cm)



Zhang Huan  
**Untitled**  
 2006  
 Ink and color on paper  
 31½ × 46¾ inches  
 (80 × 119 cm)





Wei Qingji  
**Stand Higher See Farther**  
 2007  
 Ink and mixed media  
 on paper  
 74¾ × 99¾ inches  
 (190 × 252 cm)

## WEI QINGJI 魏青吉

Born in Qingdao, Shandong, in 1971, Wei Qingji studied Chinese painting at Nankai University in Tianjin. Upon his graduation in 1995, he moved to Guangzhou to teach at the College of Art in South China Normal University. In 2003, he graduated from the Mural Department of the Central Academy of Fine Arts, Beijing. His immediate move back to Guangzhou played an important role in his art, as Guangzhou (Canton) was the city in China most exposed to European and, later, New World influences. Wei has utilized his profound knowledge of traditional brush-and-ink painting to develop a personal style based on the dramatic incorporation of iconic brand images from the West into a stark pictorial field. He often mixes several techniques, such as splashing ink, writing, rubbing, tearing, collage, scratching, spraying, and so on, and lets intentional and accidental visual effects work out an aesthetic among themselves. Reminiscent of Anglo/American Pop art, Wei's works have disrupted the long-established cultural connection between Chinese civilization and ink painting. In the works featured here, the brand images of McDonalds, Coca-Cola, and the Hollywood sign are boldly depicted with ink on *xuan* paper; they both express the popularity of imported materialism in contemporary China and a new global potential for ink painting.



Wei Qingji  
**Sacred Mountain**  
 2007  
 Ink and mixed media  
 on paper  
 74¾ × 99¾ inches  
 (190 × 252 cm)





Wei Qingji Thing-Form o61o, 2006, ink and mixed media on paper, 35½ × 37½ inches (90 × 95 cm)



Wei Qingji Thing-Form o611 2006, ink and mixed media on paper, 35½ × 37½ inches (90 × 95 cm)



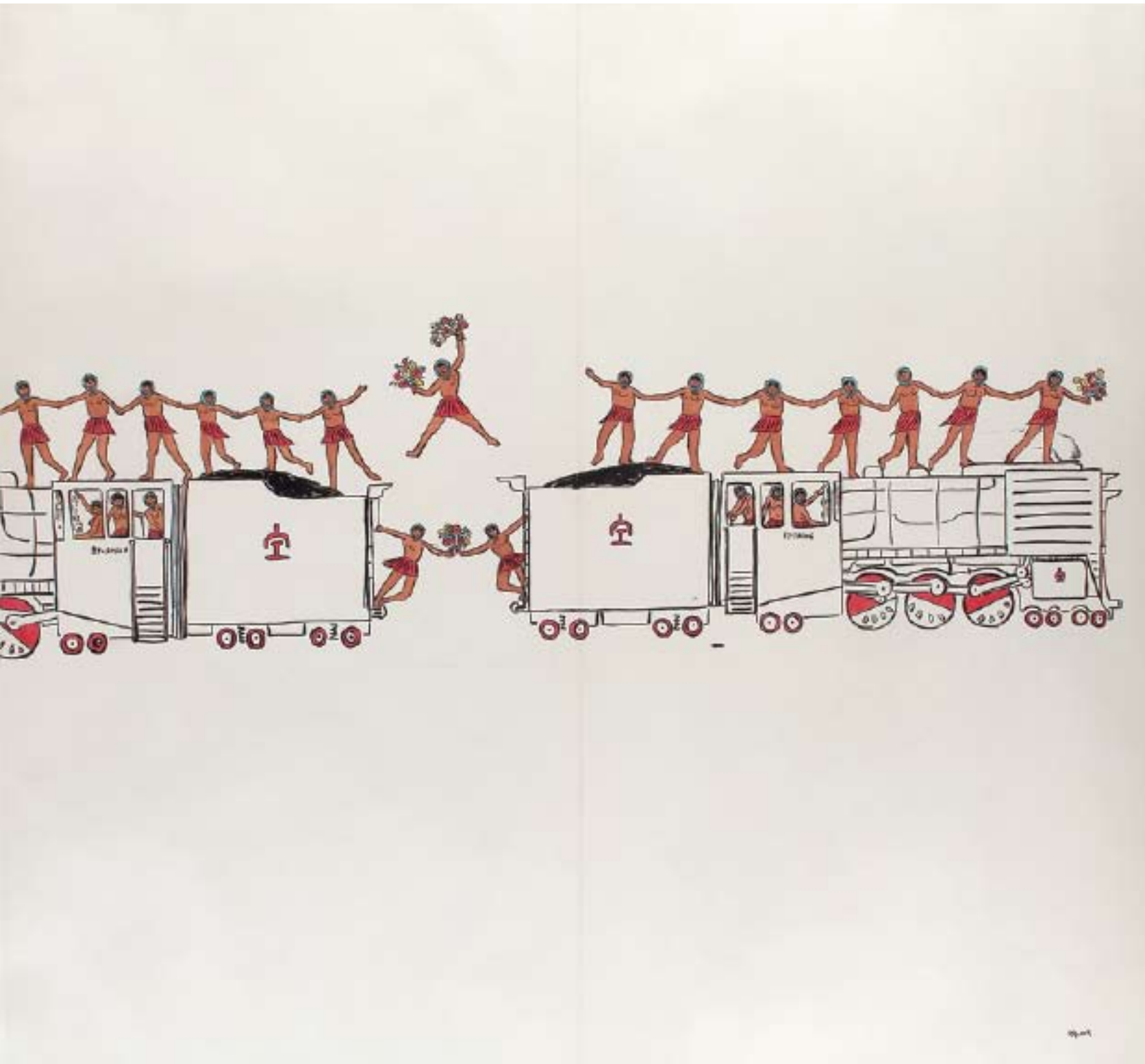


Wu Yi    **Holiday I**    2007, ink and color on paper, 26¼ × 37 inches (68 × 94 cm)

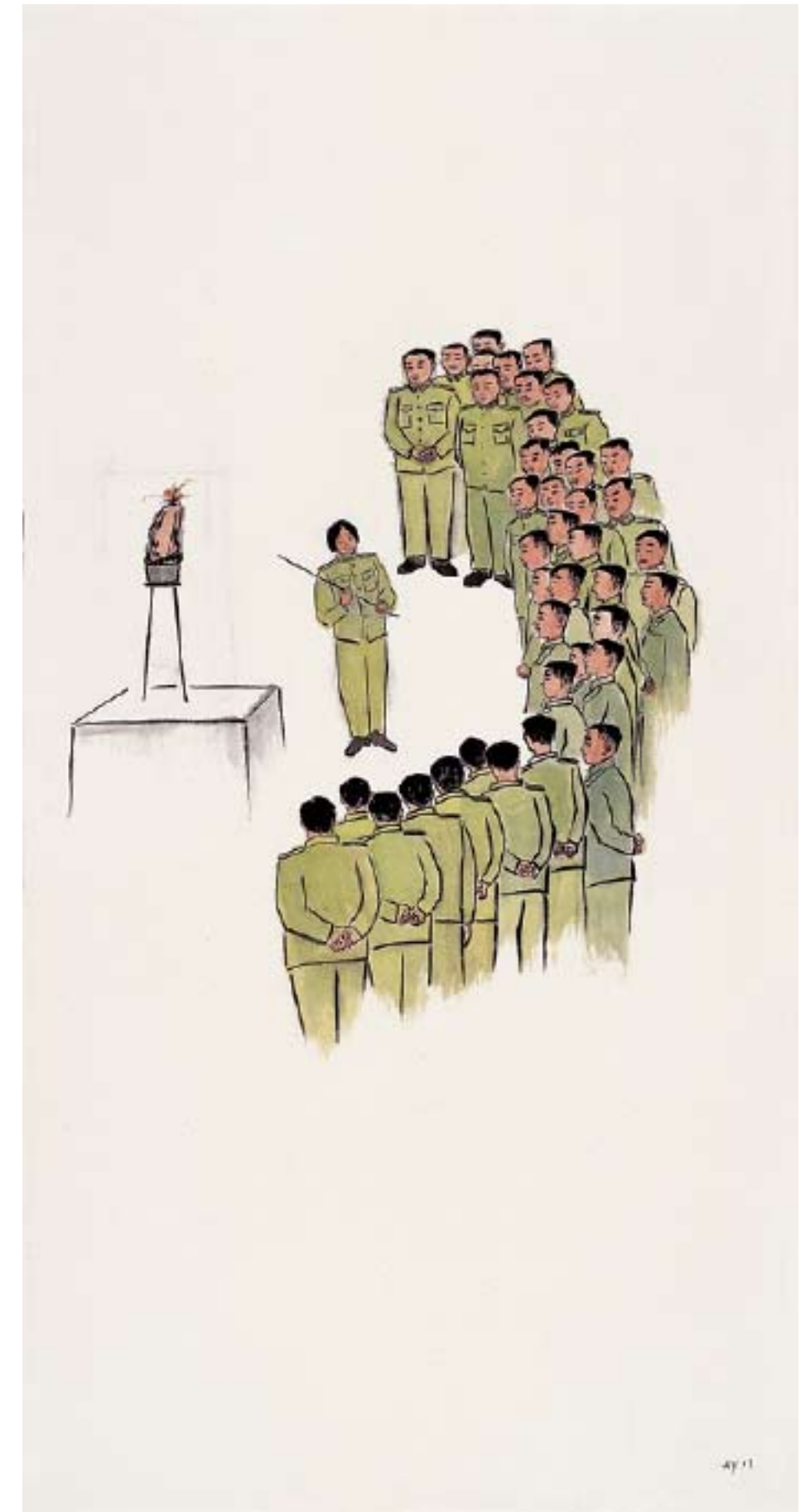
WU YI 武艺

Born in Changchun, Jilin, in 1966, Wu Yi studied traditional Chinese painting under Lu Chen at the Central Academy of Fine Arts, Beijing, and received his MFA degree in 1993; he currently is teaching in the Mural Painting Department at the Central Academy. Wu's early works are charged with heavy philosophical or religious implications, as if requests for people to reexamine themselves. Despite his mastery of ink painting, Wu Yi's later work has become simpler and rigorously economical. As seen in the paintings featured here, many of them are cartoon-like depictions of the Chinese "establishment," whether the military or the government bureaucracy, which he mocks with merciless humor. The placement of the protagonists against an engulfing blank background also hints at the insignificance of their puny efforts seen in the larger context of history.





Wu Yi Xin Mapo Series III 2004, ink and color on paper, 78¾ × 78¾ inches (200 × 200 cm)



Wu Yi  
**The Lecturer**  
 2007  
 Ink and color on paper  
 58½ × 27½ inches  
 (140 × 70 cm)



蔡  
广  
斌

CAI GUANGBIN

Born in Heilongjiang Province in 1963, Cai Guangbin graduated from the traditional Chinese Painting Department of the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1988. He moved to Shanghai in 2001 to do research at the Chinese Painting Institute of Shanghai. Since then, Cai has been living and teaching in Shanghai, the urban experience of which greatly inspired the creation of his series of paintings on windows. Cai's human faces are often framed in multiple squares or rectangular shapes, and their formal treatment and repetitiveness vividly allude to the depressing indifference of contemporary Chinese urban life to the individual. The use of a four-part square is evocative not only of the ancient Chinese character for "field" (*tian*) that is, farm or crop land, but also of the form traditionally used to practice writing Chinese characters, especially the regular script (*kaishu*), thus signifying the relevance of the past in describing the present.



Cai Guangbin Window—Accumulation 2006, ink on paper, 90½ × 110¼ inches (230 × 280 cm); four panels, each 90½ × 27½ inches (230 × 70 cm)



窦良羽

DOU LIANGYU

Born in Leling, Shandong, in 1976, Dou Liangyu studied with Li Xiaoxuan, and obtained his MFA degree in 2007 from the Chinese Painting Department of Tianjin Academy of Fine Arts. Currently living in Tianjin and working at the academy with a number of so-called New Literati artists, Dou Liangyu belongs to a group of painters who use a vivid style to depict the often unglamorous and mundane life of the common people. There are two major topics in Dou's paintings: childhood in the country and city life. Having grown up in the countryside, Dou is nostalgic for his carefree childhood, and in contrast he depicts today's city life as amusing or absurd and teeming with people, reflective of the incredibly dense population in China's urban centers.

Dou Liangyu  
Bathroom I  
2007  
Ink and color on paper  
88½ × 32½ inches  
(225 × 83 cm)

Bathroom II  
2007  
Ink and color on paper  
88½ × 32½ inches  
(225 × 83 cm)

Bathroom III  
2007  
Ink and color on paper  
88½ × 32½ inches  
(225 × 83 cm)







Lu Hao Landscape Series No. 23 2007, ink and color on silk, 43¼ × 54¼ inches (110 × 138 cm)

Born in Beijing in 1969 and scion of an old Beijing family of Manchu bannermen, Lu Hao is one of the brilliant new generation of artists in today's globalizing Chinese art world. He was appointed curator of the Chinese Pavilion for the 53rd Venice Biennale in 2009. Lu is deeply concerned about the brutal urban redevelopment of his native city and the loss of everything connected with the life of his childhood courtyard home. Although he studied Chinese ink painting at the Central Academy of Fine Arts in Beijing, Lu is best known for his works with modern materials such as Plexiglas, used to create models of major public buildings inhabited with live creatures. He also utilizes his academic training in ink painting in an alternative approach to express his interest in architecture and current realities. In the new series of works featured here, he meticulously depicts cheap consumer products—magazines and DVDs—and ironically entitles them *Landscape Series*, thus pictorially conflating old and new.

LU HAO 卢昊



Lu Hao Landscape Series No. 24 2008, ink and color on silk, 43¼ × 54¼ inches (110 × 138 cm)





Born in Wuxi, Jiangsu, in 1964, Miao Xiaochun is recognized as one of the most creative and technically sophisticated photographers in China today. After attending Nanjing University from 1986 to 1989, he studied for a master's degree at the Central Academy of Fine Arts in Beijing, and in 1995 he went study at the Kunsthochschule Kassel, Germany. In 1999 Miao returned to live in the Chinese capital, where he teaches in the Photography and Digital Media Department at the Central Academy of Fine Arts. His sojourn in Germany increased Miao's awareness of the fragmentation of contemporary Chinese society as well as imposing a recognition that neither the recent past of his own youth nor the classical past of China's high antiquity can ever be retrieved. While using modern technology to create highly detailed mural-sized photographs of cityscapes and landscapes, often depicted in a European art-historical context, Miao is also engaged in issues of cultural exchange. The meticulously executed drawing here, *Carrying the Cross*, is a rare work by Miao that reaches deep into European art history and delineates the historical background to the permanent status of conflict in religious and cultural life.

## MIAO XIAOCHUN 缪晓春

Left: detail  
Overleaf: full image

Miao Xiaochun  
**Carrying the Cross**  
2008  
Pen and ink on paper  
90¾ × 133¾ inches (229.8 × 339.6 cm);  
18 panels, each 30¾ × 22¼ inches (76.6 × 56.6 cm)



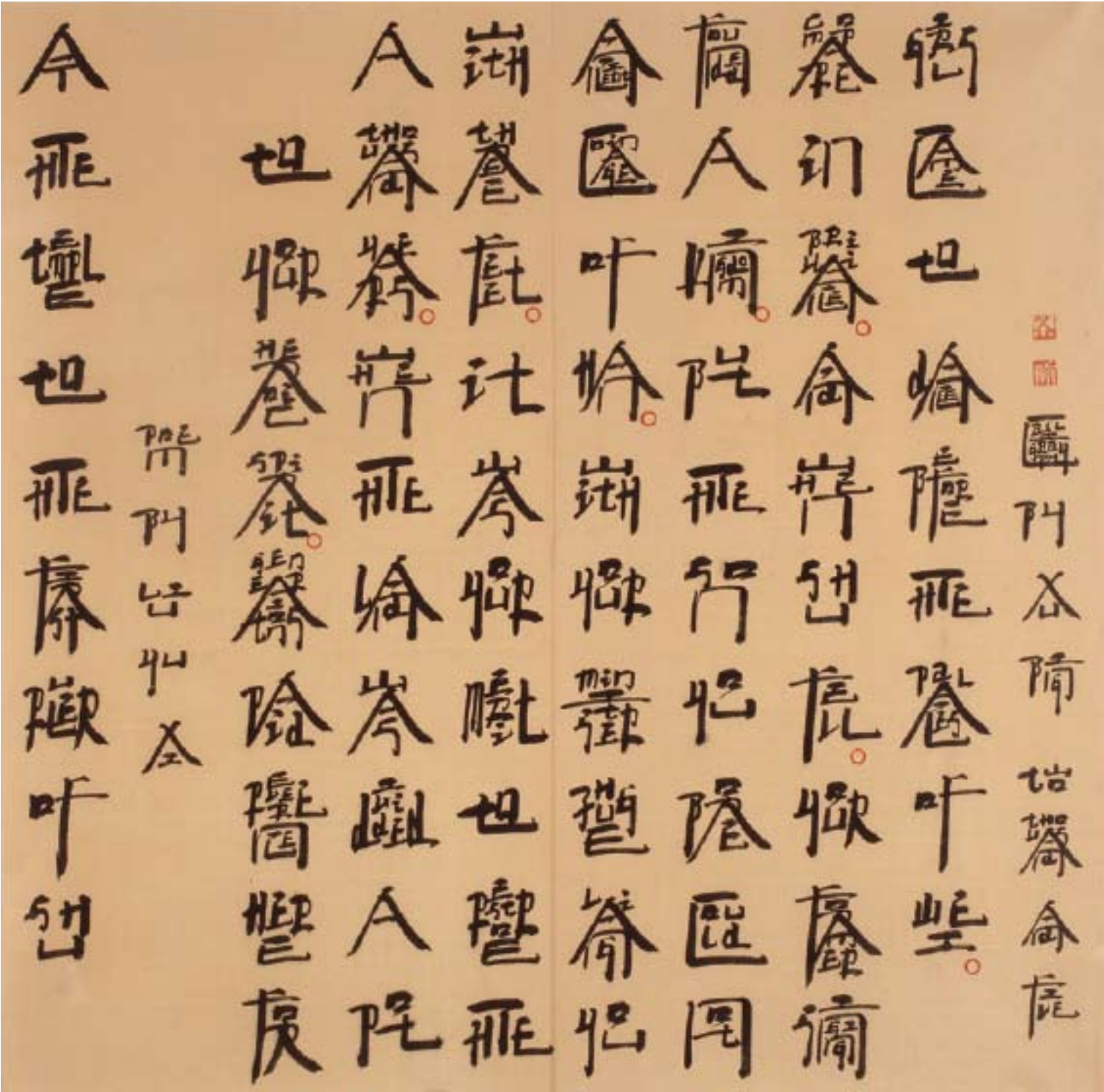




One of the most inventive and internationally famous of all Chinese contemporary artists, Xu Bing was born in the southern city of Chongqing in 1955, and grew up in a scholarly family on a university campus in Beijing. From 1975 to 1977, he was relocated by the government to the countryside to work on farms and other rural institutions. Xu's experience during these years has had a strong impact on his art. He subsequently enrolled in the printmaking program at the Central Academy of Fine Arts in Beijing, received his BA in 1981, served as an instructor, and received his MFA in 1987. In 1990, invited by the University of Wisconsin-Madison, he moved to the United States. Xu lived in New York City for many years before returning, in 2003, to Beijing, where currently he is vice president of the Central Academy of Fine Arts. Widely exhibited and published internationally, Xu's achievement has been recognized with such awards as a MacArthur Foundation Fellowship and the first Wales International Visual Arts Prize, Artes Mundi. Xu Bing is interested in questioning the nature of language as well as the nature of art; projects range from "Art for the People" to the vast compilation of nonsense characters, his famous *Book from the Sky*. The two works here are Square Word Calligraphy, in which legible letters of the roman alphabet are created from Chinese-brushstroke components. The shorter piece featured is based on the Tang-dynasty poet Meng Haoran's (751–814) meditative poem "Spring Morning," familiar to most children in China. The thrust of all Xu Bing's work, from installation to calligraphy, is to express his deep skepticism about the integrity of language as well as the complexity of national and cultural intercourse.

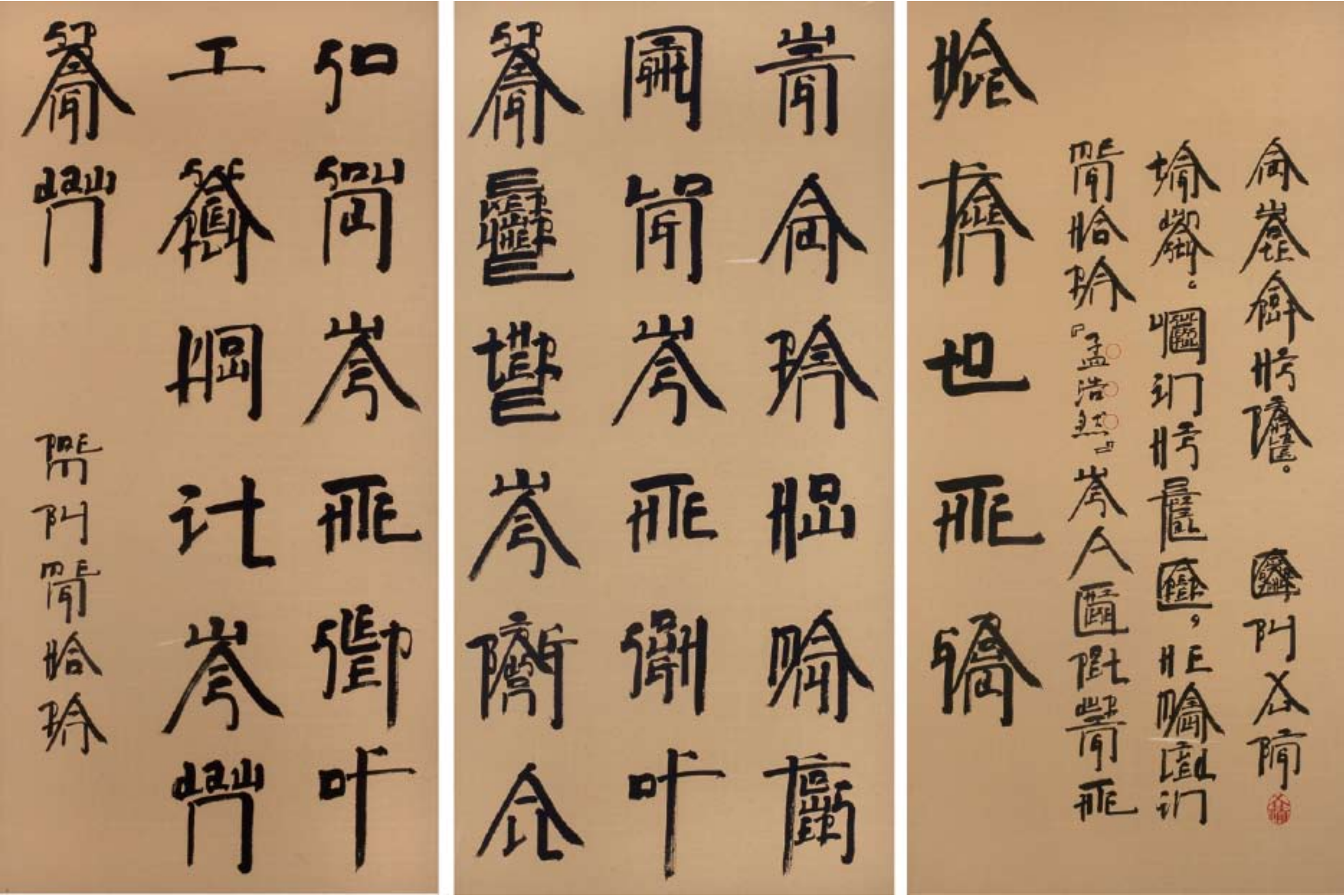
XU BING 徐冰

Xu Bing  
At the Temple to the First Ruler of Shu,  
Poetry of Liu Yuxi, Square Word Calligraphy  
2005  
Ink on paper  
53 × 54 inches (134.6 × 137.2 cm); two panels,  
each 53 × 27 inches (134.6 × 68.6 cm)





Xu Bing  
Spring Dawn (Poem by Meng Haoran)  
2003, ink on paper  
53½ x 80¼ inches (136 x 204 cm); three panels,  
each 53½ x 26¾ inches (136 x 68 cm)





SELECTED BIBLIOGRAPHY

HISTORICAL PAINTING AND CALLIGRAPHY  
*Chinese Calligraphy*. By Ouyang Zhongshi, Wen C. Fong, Cao Baolin et al. Translated and edited by Wang Youfen. The Culture & Civilization of China series. New Haven, CT: Yale University Press; Beijing: Foreign Languages Press, 2008.

Mote, Frederick W., and Hung-lam Chu. *Calligraphy and the East Asian Book*. Boston: Shambhala, 1989.

Sullivan, Michael. *The Three Perfections: Chinese Painting, Poetry and Calligraphy*. Rev. ed. New York: George Braziller, 1999.

Thorp, Robert L., and Richard Ellis Vinograd. *Chinese Art & Culture*. New York: Abrams, 2001.

*Three Thousand Years of Chinese Painting*. By Richard Barnhart, James Cahill, Lang Shaojun et al. The Culture & Civilization of China series. New Haven, CT: Yale University Press; Beijing: Foreign Languages Press, 1997.

MODERN AND CONTEMPORARY PAINTING AND CALLIGRAPHY

Andrews, Julia F. *Painters and Politics in the People's Republic of China, 1949–1979*. Berkeley and Los Angeles: University of California Press, 1994 [also <http://ark.cdlib.org/ark:/13030/ft6w1007nt/>].

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

Barrass, Gordon S. *The Art of Calligraphy in Modern China*. Berkeley and Los Angeles: University of California Press, 2002.

Chang, Arnold. *Painting in the People's Republic of China: The Politics of Style*. Boulder, CO: Westview Press, 1980.

China: 5,000 Years. "Electronic Exhibition of Modern Section [1850–1998]." Solomon R. Guggenheim Museum, New York: <http://kaladarshan.arts.ohio-state.edu/exhib/gug/intr/china.html>.

Chiu, Melissa. *Breakout: Chinese Art Outside China*. Milan: Edizioni Charta, 2006.

Chiu, Melissa, and Zheng Shengtian. *Art and China's Revolution*. New York: Asia Society; New Haven, CT: Yale University Press, 2008.

Clark, John, ed. *Chinese Art at the End of the Millennium: Chinese-art.com, 1988–1998*. Hong Kong: New Art Media, 2000.

Cohen, Joan Lebold. *The New Chinese Painting, 1949–1986*. New York: Harry N. Abrams, 1987.

Clarke, David. *Art and Place: Essays on Art from a Hong Kong Perspective*. Hong Kong: Hong Kong University Press, 1996.

———. *Hong Kong Art: Culture and Decolonization*. London: Reaktion Books, 2001.

———. *Modern Chinese Art*. Images of Asia series. New York: Oxford University Press, 2000.

Doran, Valerie C., ed., with Chang Tsong-zung, Li Xianting et al. *China's New Art, Post–1989*. Hong Kong: Hanart TZ Gallery, 1993.

Ellsworth, Robert Hatfield, et al. *Later Chinese Painting and Calligraphy: 1800–1950*. 3 vols. New York: Random House, 1987.

Erickson, Britta. "Do We Have Time for the Subtleties of Guohua?" *Yishu: Journal of Contemporary Chinese Art* 7, no. 1 (January 2008), 56–58.

Erickson, Britta, et al. *China Onward: The Estella Collection, Chinese Contemporary Art, 1966–2006*. Humlebæk, Denmark: Louisiana Museum of Modern Art, 2007.

Fong, Wen C. *Between Two Cultures: Late-Nineteenth- and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 2001.

Gao Minglu, ed. *Inside Out: New Chinese Art*. San Francisco: San Francisco Museum of Modern Art; New York: Asia Society Galleries; Berkeley and Los Angeles: University of California Press, 1998.



*Homage to Tradition: Huang Binhong*. Hong Kong: Hong Kong Museum of Art and Hong Kong Urban Council, 1995.

*Ink Not Ink: Contemporary Chinese Ink Painting* Invitational Exhibition. Shijiazhuang, China: Hebei meishu chubanshe, 2008.

Kao, Mayching, ed. *Twentieth-Century Chinese Painting*. Hong Kong and New York: Oxford University Press, in association with Andamans East International, 1988.

Köppel-Yang, Martina. *Semiotic Warfare: The Chinese Avant-Garde, 1979–1989: A Semiotic Analysis*. Hong Kong: Time-zone 8, 2003.

Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Bethesda, MD: CDL Press, 2000; distributed by the University of Washington Press.

Laing, Ellen Johnston. *The Winking Owl: Art in the People's Republic of China*. Berkeley and Los Angeles: University of California Press, 1988.

Li, Chu-tsing. *Trends in Modern Chinese Painting: The C.A. Drenowatz Collection*. Ascona, Switzerland: Artibus Asiae, 1979.

Lim, Lucy, James Cahill, and Michael Sullivan. *Contemporary Chinese Painting: An Exhibition from the People's Republic of China*. San Francisco: Chinese Culture Foundation of San Francisco, 1983.

Liu, Manni. *Legacy and Transition of Ink Painting: Contemporary Chinese Ink Painting from Taiwan*. San Francisco: Chinese Culture Center of San Francisco, 1996.

*Modern Chinese Art: The Khoan and Michael Sullivan Collection*. Oxford: Ashmolean Museum, 2001.

Mowry, Robert D., ed. *A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection 1950–2000*. Cambridge, MA: Harvard University Art Museums; New Haven, CT: Yale University Press, 2007.

Pi Diaojan. “The History of Black and White: 50 Years of Evolution of Ink and Wash,” <http://www.chinese-art.com/Contemporary/volume2issues5/feature.htm>.

Seto, John. *Landscape Painting in Contemporary China*. Birmingham, AL: The Birmingham Museum of Art, 1984.

Shen Kuiyi and Bin Feng, eds. *Reboot: The Third Chengdu Biennale*. Shijiazhuang, China: Hebei meishu chubanshe, 2007.

Silbergeld, Jerome, et al. *Outside In: Chinese x American x Contemporary Art*. Princeton, NJ: Princeton University Art Museum; New Haven, CT: Yale University Press, 2009.

Strassberg, Richard. *Beyond the Open Door: Contemporary Paintings from the People's Republic of China*. Pasadena: Pacific Asia Museum, 1987.

Sullivan, Michael. *Art and Artists of Twentieth-Century China*. Berkeley and Los Angeles: University of California Press, 1996.

———. *Modern Chinese Artists: A Biographical Dictionary*. Berkeley and Los Angeles: University of California Press, 2006.

———. *The Meeting of Eastern and Western Art*. Rev. ed. Berkeley and Los Angeles: University of California Press, 1989.

*Twentieth-Century Chinese Painting: Tradition and Innovation*. Hong Kong: Hong Kong Museum of Art and Hong Kong Urban Council, 1995.

Vine, Richard. “Committed to Ink.” *Art in America* 96, no. 1 (January 2008), 66–69.

———. *New China, New Art*. New York: Prestel, 2008.

Wechsler, Jeffrey. *Asian Traditions, Modern Expressions: Asian American Artists and Abstraction, 1945–1970*. New York: Harry N. Abrams; New Brunswick, NJ: Jane Voorhees Zimmerli Art Museum, Rutgers, 1997.

Wu Hung with Wang Huangsheng, Feng Boyi et al. *Reinterpretation: A Decade of Experimental Chinese Art, 1990–2000*. Guangzhou, China: Guangdong Museum of Art, 2002.

Yang, Alice, et al. *Tracing Taiwan: Contemporary Works on Paper*. New York: The Drawing Center, 1997.

Yao, Pauline J. “Contemporary Ink, In Service of the Everyday.” *Yishu: Journal of Contemporary Chinese Art* 7, no. 1 (January 2008), 70–79.

Zhang Yiguo. *Brushed Voices: Calligraphy in Contemporary China*. New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 1998.

INDIVIDUAL ARTISTS

*Alternative Visions: Liu Dan*. New York: Takashimaya, 1993.

Bessire, Mark H.C., ed. *Wenda Gu: Art from Middle Kingdom to Biological Millennium*. Cambridge, MA: MIT Press, 2003.

Doran, Valerie C., ed. *Dsui Hua, Tseng Yuho*. Hong Kong: Hanart TZ Gallery; Taipei: Hanart Gallery, 1992.

Erickson, Britta. *The Art of Xu Bing: Words Without Meaning, Meaning Without Words*. Washington, DC: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle: University of Washington Press, 2001.

Jia Youfu. *Silent Cry*. Singapore: Singapore Art Museum, 1994.

Knight, Michael, and Li Huayi. *The Monumental Landscapes of Li Huayi*. San Francisco: Asian Art Museum of San Francisco—Chong-Moon Lee Center for Asian Art and Culture, 2004.

Kuo, Jason C. *Innovation within Tradition: The Painting of Huang Pin-hung*. Williamstown, MA: Williams College Museum of Art; Hong Kong: Hanart TZ Gallery, 1989.

———. *Transforming Traditions in Modern Chinese Painting: Huang Pin-hung's Late Work*. *Asian Thought and Culture* 35. Bern and New York: Peter Lang, 2004.

Leung, Kui-ting. *Chinese Ink-Paintings of Leung Kui Ting*. Hong Kong: Institute for Promotion of Chinese Culture, 1990.

Li Chu-tsing, Lin Mu, and Pi Daojian. *Liu Guosong: A Universe of His Own*. Hong Kong: Hong Kong Museum of Art, 2004.

*Liu Dan: Xing wu you yi, Objects of Scholarly Admiration*. Taipei: Guanshi yishu chubanshe and Jeff Hsu's Art, 2005.

Miller, Doretta M. *Brushing the Present, Contemporary Academy Painting from China*. Saratoga Springs, NY: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2003.

Moss, Hugh. *Ink: The Art of Liu Dan*. Hong Kong: Umbrella, 1993.

Silbergeld, Jerome, and Dora D.Y. Ching, eds. *Persistence/Transformation: Text as Image in the Art of Xu Bing*. Princeton, NJ: P.Y. and Kinmay W. Tang Center for East Asian Art, Princeton University, and Princeton University Press, 2006.

Stanley-Baker, Joan. *The Art of Ho Huai-shuo*. Hong Kong: Hibiya, 1981.

Sullivan, Michael. *The Solitary World of Gao Xingjian*. Hong Kong: Alisan Fine Arts, 2001.

Tseng Yuho, Melissa Thompson, and Stephen J. Goldberg. *By Design: The Art of Tseng Yuho*. *Kaikodo Journal* 16 (May 2000).

Vergne, Philippe, and Doryun Chon, eds. *House of Oracles: A Huang Yong Ping Retrospective*. Minneapolis: Walker Art Center, 2005.



INDEX OF ARTISTS

Pinyin romanizations of characters are given in parentheses for those artists who use other name forms.

Cai Guangbin 蔡广斌, 244–45	Qin Feng 秦风, 118–21
Chan Ky-yut (Chen Jieyi) 陈介一, 128–29	Qiu Deshu 仇德树, 82–85
Chen Guangwu 陈光武, 148–51	Qiu Jie 邱节, 228–29
Dou Liangyu 窦良羽, 246–47	Qiu Zhijie 邱志杰, 134–39
Fang Jun 方骏, 32–35	Tang Guo 汤国, 122–23
Gao Xingjian 高行建, 74–77	Tong Yang-tze (Dong Yangzi) 董阳孜, 106–9
Gu Gan 古干, 130–33	Wang Dongling 王冬龄, 110–13
Gu, Wenda 谷文达, 152–57	Wang Jia'nan 王迦南, 48–51
Ho Huai-shuo (He Huaishuo) 何怀硕, 52–55	Wang Jinsong 王劲松, 164–65
Huang Yong Ping , 222–23	Wang Tiande 王天德, 158–63
Huang Zhiyang 黄致阳, 220–21	Wei Dong 魏东, 224–27
Jia Youfu 贾又福, 46–47	Wei Ligang 魏立刚, 124–27
Kan Tai-Keung (Jin Daiqiang) 靳埭强, 114–17	Wei Qingji 魏青吉, 236–39
Ku, Fay (Gu Yonghui) 顾咏惠, 214–17	Wong, Wucius (Wang Wuxie) 王无邪, 92–95
Lee, Chun-yi (Li Junyi) 李君毅, 230–31	Wu Yi 武艺, 240–43
Leung Kui Ting (Liang Juting) 梁巨廷, 56–59	Xu Bing 徐冰, 254–57
Li Huayi 李华弋, 42–45	Xu Lei 徐累, 206–7
Li Jin 李津, 178–81	Yang Jiechang 杨诩苍, 168–73
Li Jun 李军, 182–83	Yang Yanping 杨燕屏, 196–99
Li Xiaoxuan 李孝萱, 184–85	You Si 游思, 192–93
Li Xubai 李虚白, 36–41	Yu Peng 于彭, 66–69
Liang Quan 梁铨, 140–43	Yuan Jai (Yuan Zhan) 袁旃, 208–11
Liu Dan 刘丹, 70–73	Zeng Shanqing 曾善庆, 78–81
Liu Kuo-sung (Liu Guosong) 刘国松, 96–99	Zeng Xiaojun 曾小俊, 60–65
Liu Qinghe 刘庆和, 174–77	Zhang Chun Hong 张春红, 218–19
Liu Wei 刘炜, 186–87	Zhang Dawo 张大我, 144–45
Lo Ch'ing (Luo Qing) 罗青, 86–91	Zhang Huan 张洄, 232–35
Lu Hao 卢昊, 248–49	Zhang Yu 张羽, 100–103
Miao Xiaochun 缪晓春, 250–53	Zhu Daoping 朱道平, 188–91
Pan Hsin-hua (Pan Xinhua) 潘信华, 200–205	



## ACKNOWLEDGMENTS

Joseph N. Newland, supervising editor  
Donna Wingate, creative director  
Marquand Books, particularly John Hubbard  
Christopher Burke, photographer  
Min Peng, liaison

### For their kind permission to reproduce works in their collections:

Paul Beyle, Paris and Beijing  
Henri d'Allemagne, Paris  
Michael Goedhuis Collection, New York  
Jasper and Marilyn Hannibal, Los Angeles  
Harvard Art Museum, Arthur M. Sackler Museum  
John Hindemith, London  
Kuni Ishida, Tokyo  
Jayne T. Keith, Palm Beach  
Mr. Hashem Khosrovani and Mrs. Kate Claessens,  
London and Geneva  
Elizabeth Ku, Beijing  
Nancy Kung, Hong Kong  
Li Xiaoxuan, Tianjin  
Liu Kuo-sung, Taipei  
Olenska Collection, Geneva  
Origo Family Foundation, Switzerland  
Pan Hsin-hua, Taipei  
Timothy Phillips, Boston  
David Rosenfeld, MD, Leola, Pennsylvania  
Ellen and Larry Sosnow, New York  
Jonathan Steinitz, Singapore  
Khoan and Michael Sullivan Collection, Oxford  
Walter C. Teagle, New York  
Wei Dong, Beijing and New Jersey  
Xu Lei, Beijing  
Yuan Jai, Taipei  
Zeng Shanqing, New York State  
Dan Zheng, Singapore  
Private collectors in Basel, Berlin, Dallas, and New York

### Page 42

Harvard Art Museum, Arthur M. Sackler Museum, Purchased  
through the generosity of Alan J. and Suzanne W. Dworsky  
and of Michael E. and Winnie Feng, 2005.86  
Photograph: Katya Kallsen © President and Fellows of  
Harvard College

### Page 48

Khoan and Michael Sullivan Collection, Oxford

### Pages 255–57

Courtesy of Xu Bing Studio

Ink is Chinese ink unless otherwise noted; most works are  
on *xuan* paper.

Cover: Li Jin, *Dancing Girl* (detail), 2007, ink and color on paper,  
37½ × 71 inches (95.3 × 180.3 cm)

Frontispiece: Gao Xingjian, *Dream Mountain* (*La montagne  
de rêve*) (detail), 2005, ink on paper, 57½ × 81½ inches  
(146 × 207 cm)

Page 4: Lu Hao, *Landscape Series No. 23* (detail), 2007, ink and  
color on silk, 43¼ × 54¼ inches (110 × 138 cm)

Essay © 2010 Jason C. Kuo

Artworks © 2010 the individual artists

All rights reserved.

Distributed throughout the world, excluding Asia, by  
D.A.P./Distributed Art Publishers, Inc.  
155 Sixth Avenue, 2nd Floor  
New York, NY 10013  
www.artbook.com

Library of Congress Control Number: 2009938287  
ISBN: 978-1-935202-11-0

Edited by Joseph N. Newland, Q.E.D.

Proofread by Ted Gilley

Designed by John Hubbard

Typeset by Marie Weiler

Principal photography by Christopher Burke

Color management by iocolor, Seattle

Produced by Marquand Books, Inc., Seattle

Printed and bound in China by C&C Offset Printing Co., Ltd.