A traditional Chinese ink and wash landscape painting. The central focus is a mountain peak rendered in shades of brown and white, partially obscured by mist. A full moon is visible in the sky to the right. The foreground and sides are dominated by the intricate, dark branches and needles of pine trees, which are painted with fine brushwork. The overall composition is balanced and evokes a sense of tranquility and natural beauty.

M I C H A E L
G O E D H U I S

蜀山出 甲辰年 檀香 梁溪 志

Brush and Bronze: China and Japan

Michael Goedhuis Gallery

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Brush and Bronze: China and Japan

April 14-19th, 2026

Afridi gallery, 77 Royal Hospital Road, London, SW3 4HN



We will be exhibiting approximately 12 contemporary modernist paintings by the most prominent artists in the field of Chinese ink painting.

Because of the link between these artists who are reclaiming the past in order to develop their own revolutionary pictorial language, it will be interesting to see them juxtaposed with bronze vessels made for the gentleman-scholar from the Song period (11 century AD) up to the end of the Qing period in the 19th century. Both bronze makers and the painters wish to embody their profound respect for classical Chinese civilisation into their works and commissions while at the same time, introducing their own creativity in departing from the originals.

We have included a group of Japanese vessels made for the Tokonoma, the tea ceremony and flower arrangements in general and are drawn from the Edo period, 1603-1868.

These 250 years of prosperity and major aesthetic developments provided the context in which the Japanese asserted their independence from the Chinese and the craftsmen began to produce the Japanese styles that were to have such an impact in the next century on impressionism and western modernism.

LO CH'ING 罗青

Born in 1948, Lo Ch'ing is a poet, painter, and calligrapher. He moved to Taiwan in 1949. At an early age, Lo learned classical ink painting of the court tradition. 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. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of post-modern 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.



Lo Ch'ing

Fanning Fireflies into Glittering Stars, 2017

Ink and colour on paper

26 ³/₄ x 54 in (68 x 137 cm)

Pair of Bronze Flower Vases

China, Yuan/Ming dynasty, 14th to early 16th century

H: 10 ½ in (27 cm)



Compare pair in Hengyang Museum, Hunan Province



Lo Ch'ing

Summer Gorge Cloud, 2017

Ink and colour on paper

70 ¾ x 37 ¾ in (180 x 96 cm)

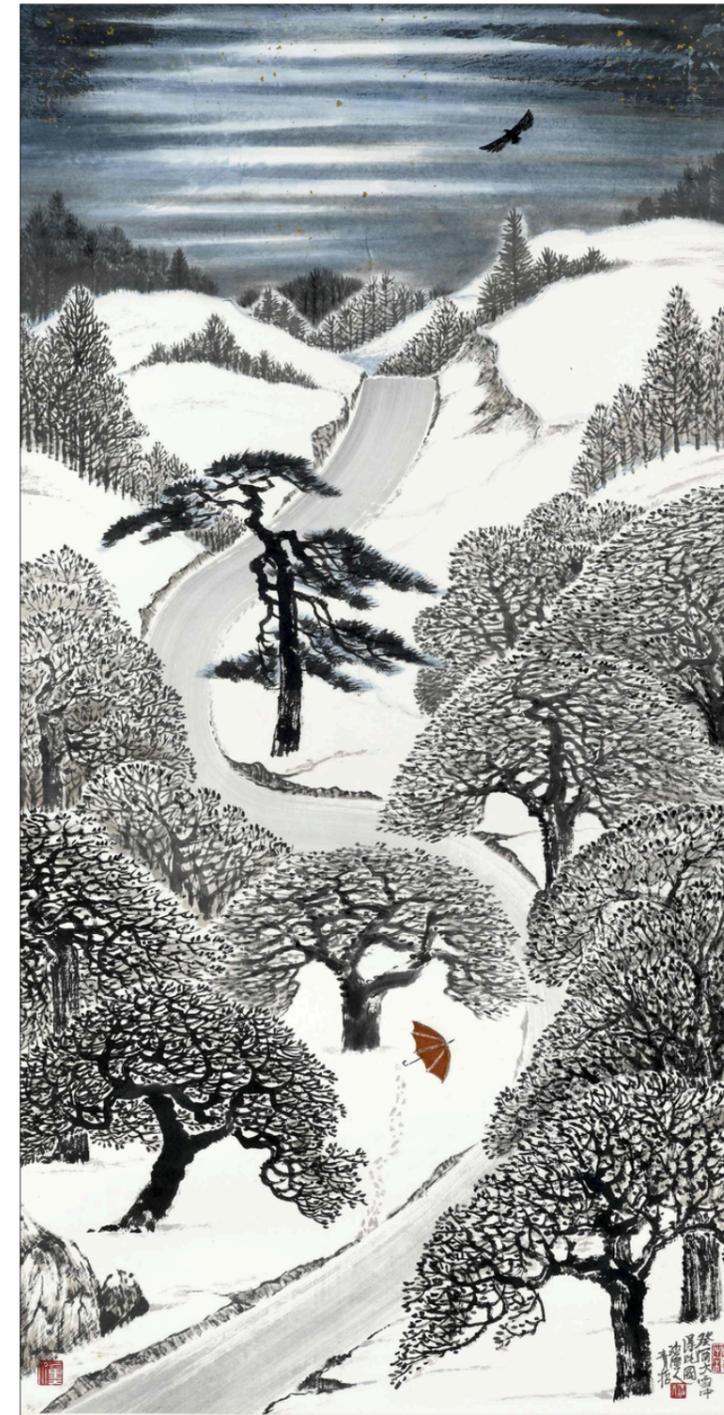


Lo Ch'ing

Red Umbrella and Flying Ego - a Feminist View, 1993

Ink and colour on paper

54 x 27 ¼ in (137 x 69 cm)





Bronze Flower Vase
China, Ming dynasty, 16th century
H: 15 in (38.1 cm)



Lo Ch'ing

Mirrored Landscape (1), 2017

Ink on paper

42 ½ x 75 ½ in (108.2 x 190.8 cm)

Bronze Flower Vase

Japan, Edo period, 17th century or earlier

H: 9 ¼ in (23.5 cm).

Accompanying box, H: 10 ¾ in (27.5 cm)

Compare with fig.98 published in Chinese and Japanese Bronzes by Michael Goedhuis, 1989



GUAN ZHI 官志

Guan Zhi was born in China in 1970 and initially followed the traditional path of gifted students by attending the elite school of Renmin University. He later completed his MBA at Jinan University.

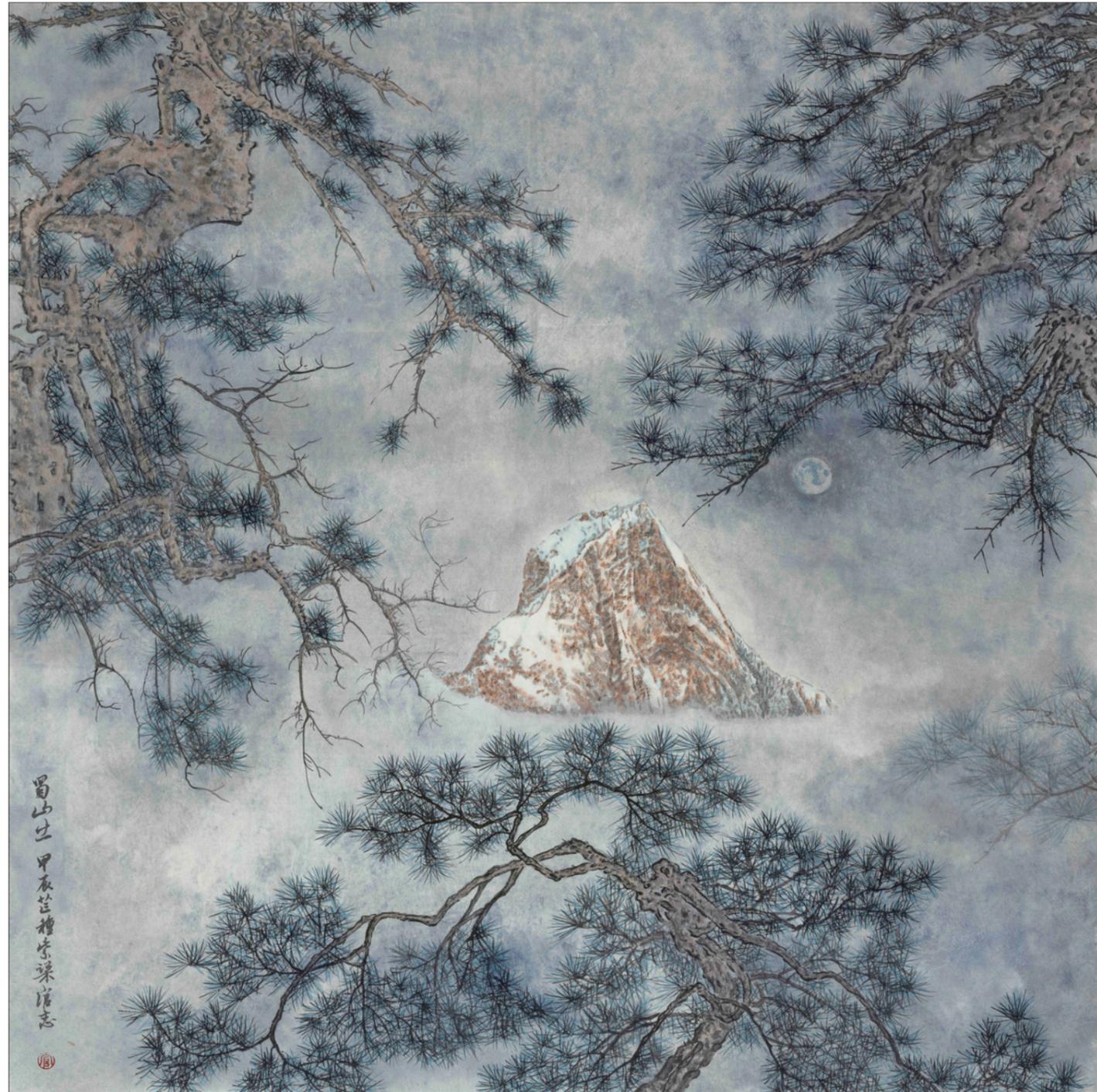
Introduced to calligraphy and ink painting as a child, he started to become a professional artist in China and subsequently in the USA having acquired the EB-1a visa denoting extraordinary ability. He has since then made a name for himself on the West Coast and with The Spencer Museum of Art (University of Kansas) while exposed to, and interested in, western modernism. His primary aesthetic commitment is to transforming the classical canon of Chinese ink painting into works which are meaningful to both Chinese society and the West today.

Guan Zhi

Shu Mountain Rising, 2024

Ink on paper

23 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in (60 x 60 cm)





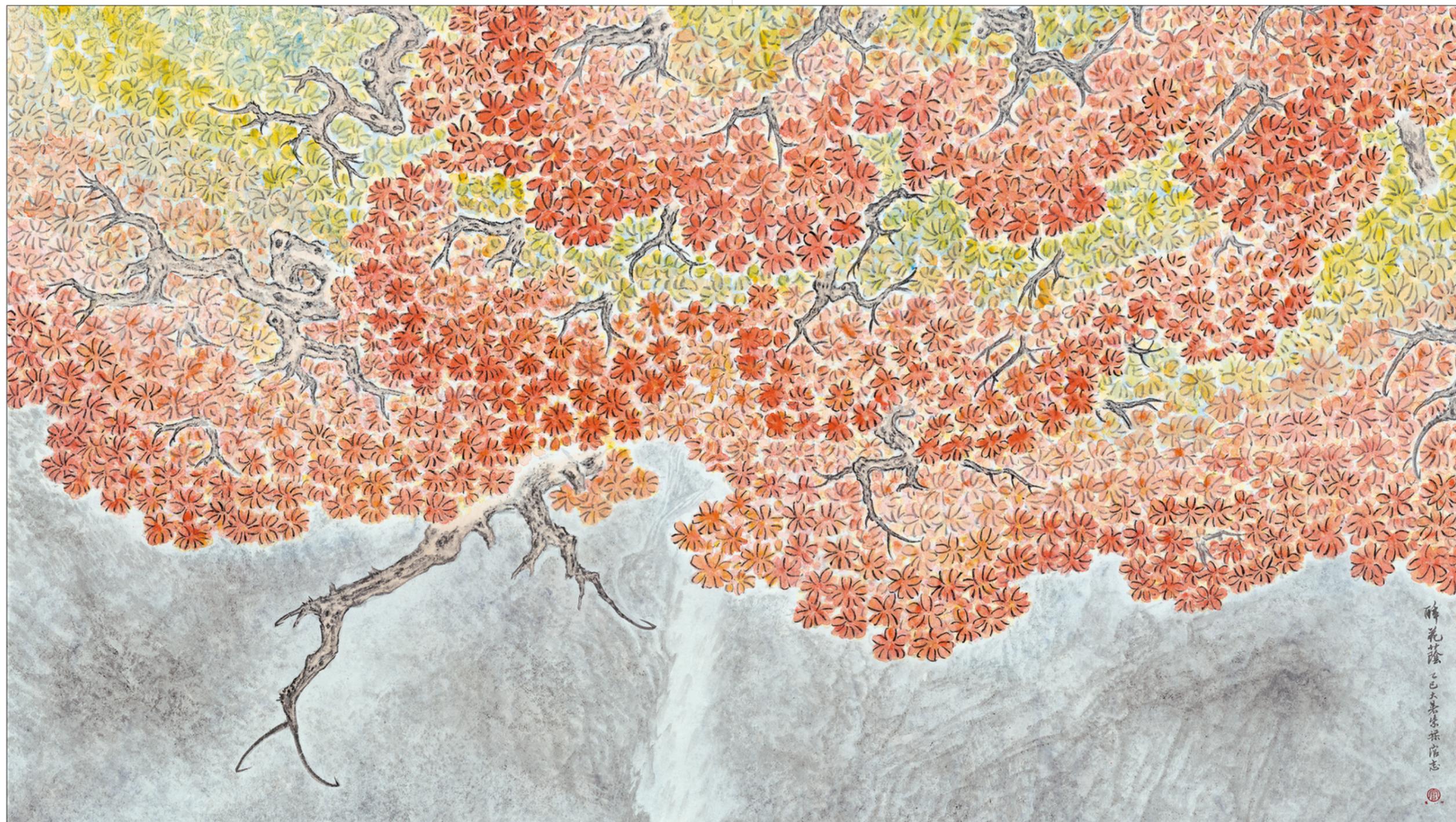
Bronze Flower Vase
Japan, Edo period, 17-18th century
H: 10 $\frac{5}{8}$ in (27 cm)

Guan Zhi

Enchanted Under Blooming Shade, 2025

Ink and colour on paper

25 ½ x 45 ½ in (65 x 115.6 cm)



Bronze Flower Vase with Floral Engraving
Japan, Edo period, 17th century
H: 12 in (30.3 cm)





Guan Zhi

Deep & Secluded Valley, 2018

Ink and colour on paper

98 ³/₄ x 51 ¹/₄ in (250.5 x 129.5 cm)



Bronze Censer with Buddhist Lion Cover
China, Ming dynasty, 16th century
H (with woodstand): 19 ¼ in (48.9 cm)

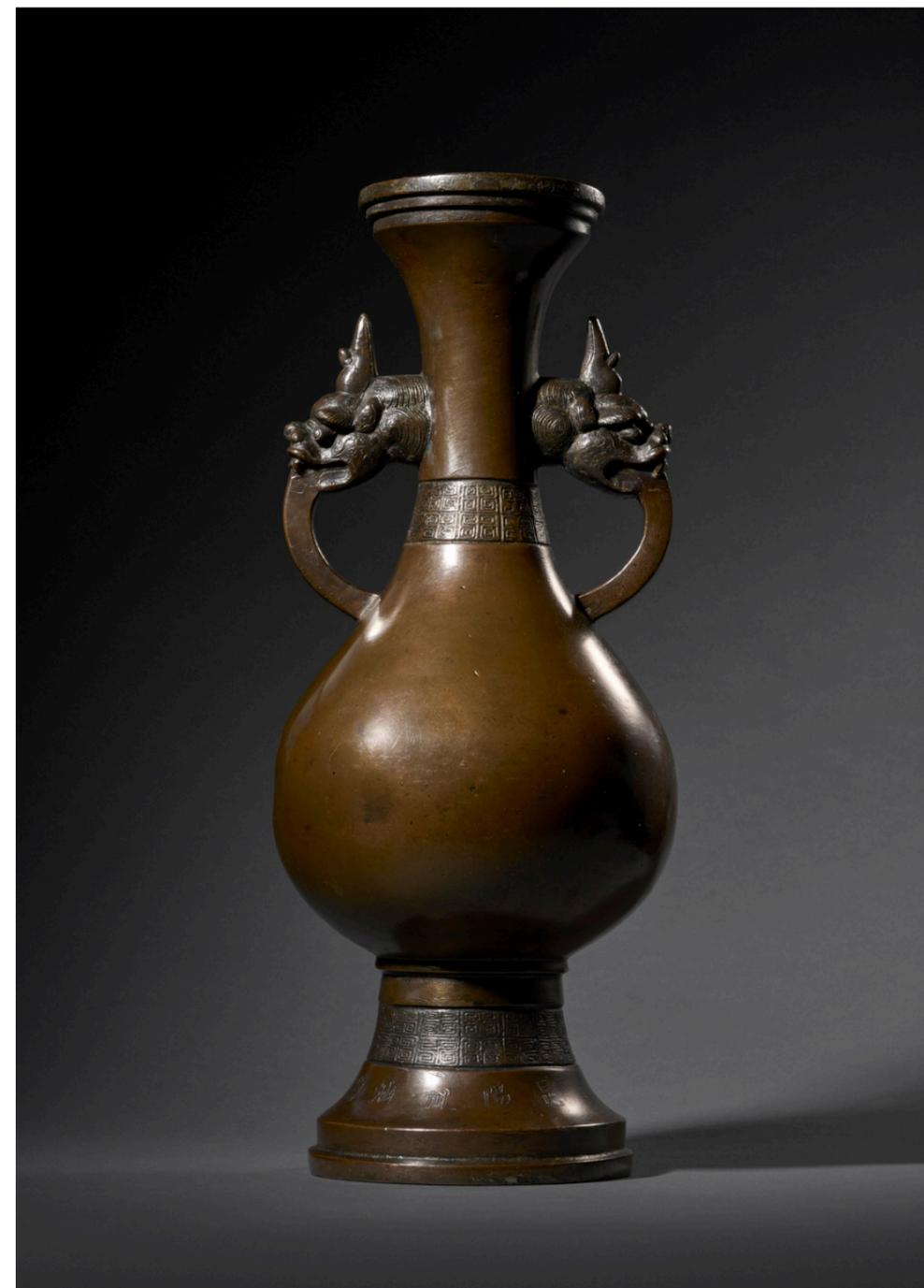


Guan Zhi
Seas Surge & Mountains Soar, 2025
Ink and colour on paper
25 ½ x 32 in (65 x 81.3 cm)





Bronze Altar Vase
China, Ming dynasty, 16th century
H: 16 in (40.6 cm)



Compare vase in the Saint Louis Art Museum and from exhibition at the Metropolitan Art Museum in New York, *Recasting the Past*.

Liu Dan

Scholar's Rock, 2007

Ink on paper

80 x 64 3/4 in (203.2 x 164.5 cm)

Liu Dan 刘丹

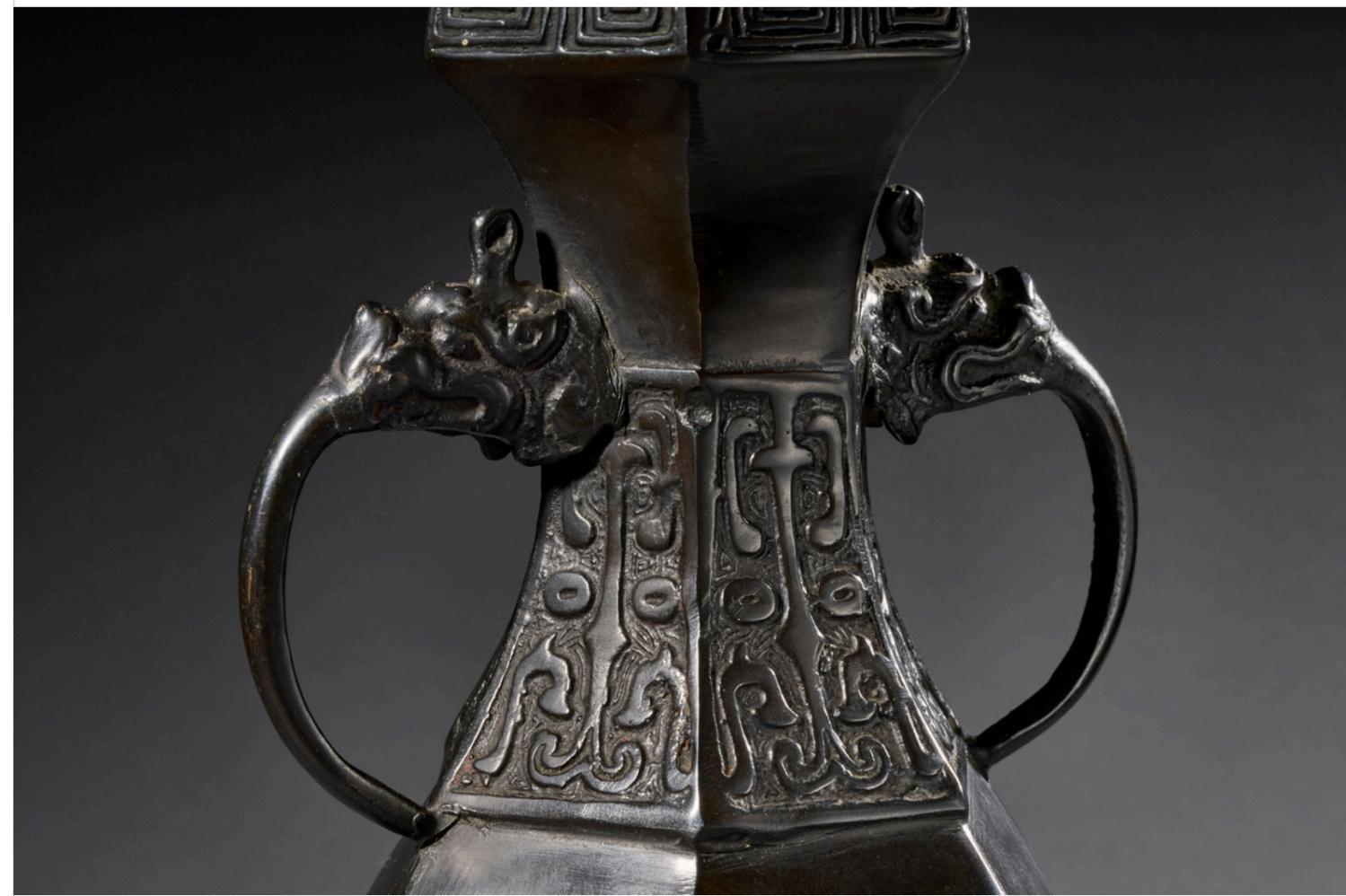
Liu Dan has emerged as one of the most gifted of a particularly talented generation. He studied the Confucian classics, poetry, painting, and calligraphy from his grandfather at an early age. After the Cultural Revolution, Liu studied traditional painting at the newly reopened Jiangsu Academy of Chinese Painting, Hangzhou. 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 training in traditional Chinese art and philosophy and his 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 cypress trees, are all fastidiously conceived, complex works which highlight his concern to emphasize underlying compositional structure over virtuoso expressions of showy brushwork.



Bronze Flower Vase

Japan, Edo period, 17-18th century

H: 12 in (30.5 cm)



Wei Ligang

Han Brocade B

Ink and acrylic on paper

45 ¼ x 39 ¾ in (115 x 101 cm)

Wei Ligang 魏立刚

Born in Datong, Shanxi, in 1964, Wei Ligang has been at the forefront of contemporary ink painting's development from its beginning, and he was one of the organizers of the June 1999 "Bashu Parade" exhibition. Wei studied mathematics at the Nankai University in Tianjin and he became the president of the calligraphy society at the university. 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. 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.



Bronze Flower Vase

China, Yuan dynasty, 1271-1368

H: 6 ½ in (16.5 cm)

Compare vase in the Metropolitan Museum of Art, New York and the British Museum, London





Wei Ligang

Magnificent Palace, 2011

Ink and acrylic on paper

96 ½ x 48 ½ in (245 x 123 cm)

Bronze Flower Vase

Japan, Edo period, 17-18th century

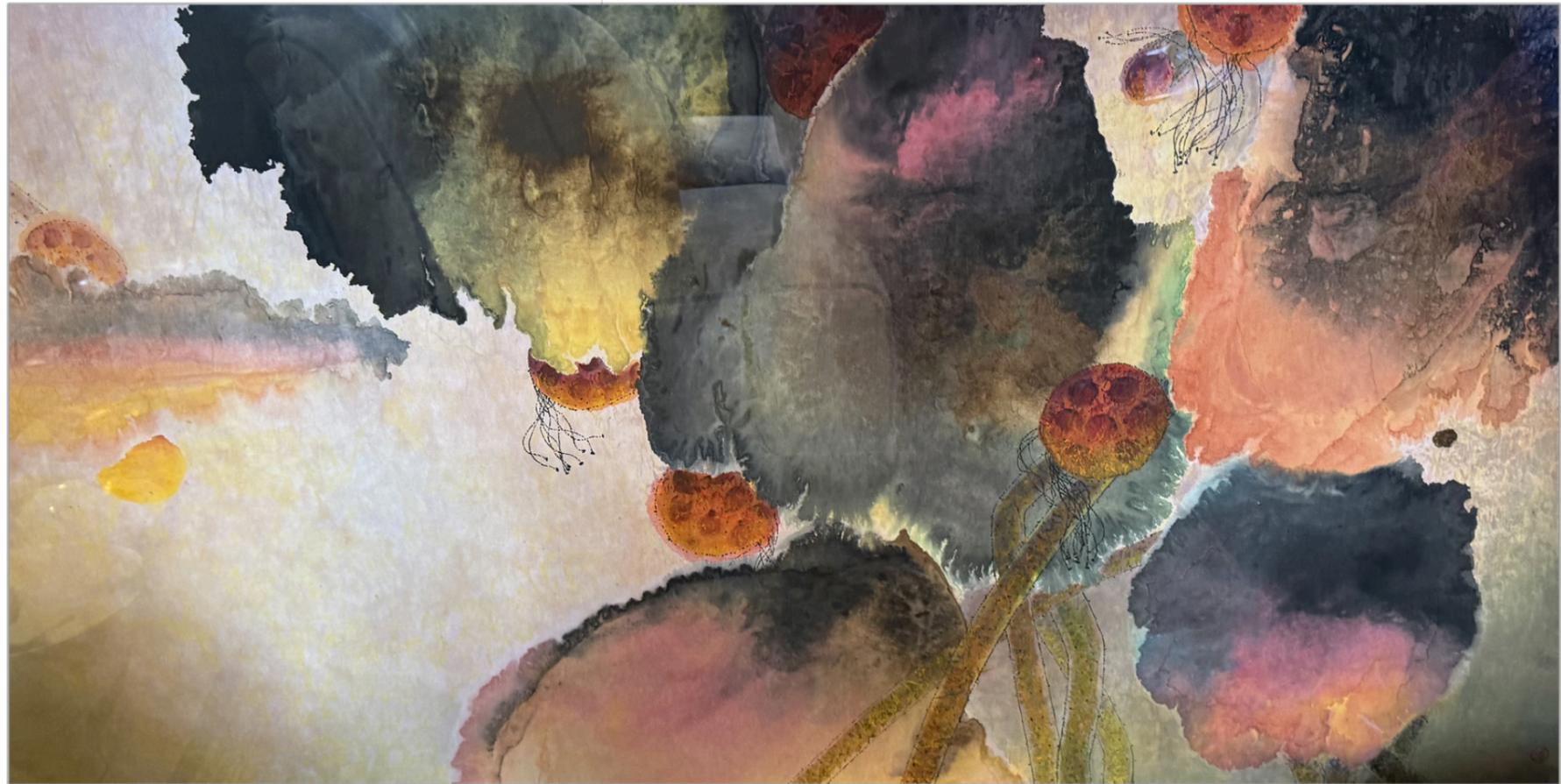
H: 10 ½ in (27 cm)

Compare with fig.93 published in *Chinese and Japanese Bronzes* by Michael Goedhuis, 1989



YANG YANPING 杨燕屏

Yang Yanping is one of the most distinguished contemporary ink painters from China. She studied architecture at Tsinghua University, where she married one of her painting teachers, Zeng Shanqing. After she graduated in 1958, 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 have remained in America ever since. Yang has excelled in depicting the lotus flower, a symbol of purity, transience, the fragility of nature, and the potential for regeneration. Yang's ideals of high visual quality and an artistic autonomy allows her to embrace modernism without jettisoning the lessons from the classical Chinese world of high culture.



Yang Yanping

Sunshine in Deep Autumn, 2020

Coloured ink on rice paper

50 ½ x 26.75 in (128.3 x 67.9 cm)

Bronze Flower Vase

Japan, Edo period, 17-18th century

H: 9 in (22.8 cm)

YAO JUI-CHUNG 姚瑞中

Born in 1969, Yao Jui-chung is now internationally recognised as one of the most innovative Chinese artists of his generation. His work runs against the current of much of the mainstream avant-garde, in its unabashed delight in producing a visual experience for the viewer that is beautiful as well as intellectually provocative. He is well-known for his works on paper, as well as his versatile experiments in photography, installation, performance, video and sculpture. He is also a curator, art critic and art historian and has been dedicated to evaluating and promoting Taiwanese contemporary art both in Taiwan and internationally. He graduated from Taipei National University of the Arts and continues to teach there. He also represented Taiwan at the Venice Biennale in 1997.

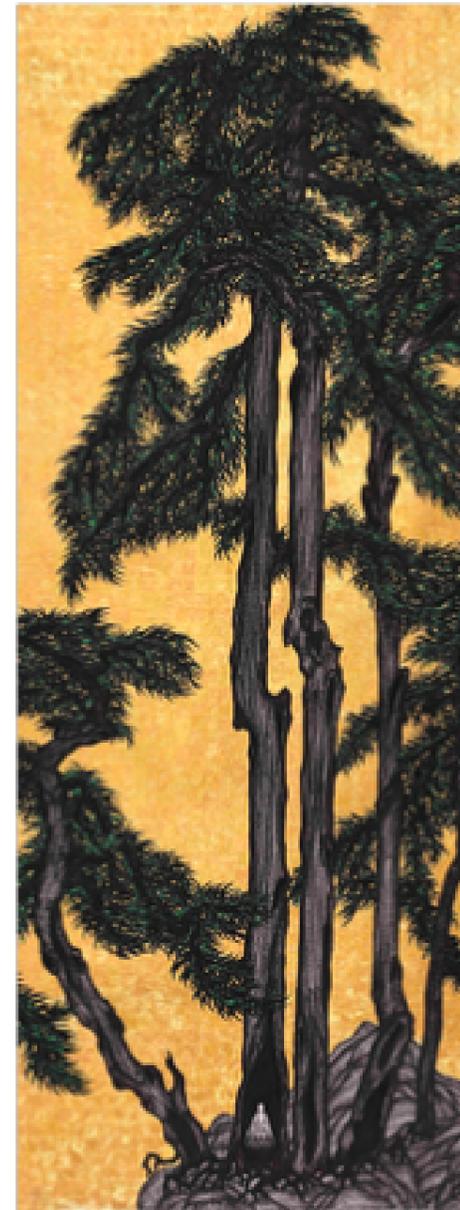


Yao Jui-Chung

Vimalā-bhūmi : Zen Buddhism, 2020

Ink and gold leaf on handmade paper

78 1/4 x 33 1/4 in (198.5 x 77 cm)



Yao Jui-Chung

Vimalā-bhūmi : Analytic Meditation, 2020

Ink and gold leaf on handmade paper

78 1/4 x 33 1/4 in (198.5 x 77 cm)



Bronze Flower Vase
Japan, Edo period, 17-18th century
H: 9 in (22.8 cm)





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