

KAIKODO & LUEN CHAI
懷古堂 聯齋

The Flowering Field
Contemporary Chinese Painting

春樹新苗
現代中國水墨畫展



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PREFACE

It is surprisingly difficult to define or characterize the contemporary era, that in which one lives and should know best. Suffering on the one hand from lack of the defined clarity of the past, the contemporary era is bordered on the other hand by the nebulous future. Continuously emerging from unchangeable historical circumstances, one's own era progresses inexorably towards the unknowable future through series of linked and unlinked actions taken consciously and unconsciously by everyone. Contemporary art – the tangible results of aesthetic decisions and actions occurring during the contemporary era – is therefore determined and defined by temporal and spatial parameters and is comprehensible only in a historical context, by its relationship to the immediate past.

Space and time are thus the two constant concomitants and assistants of all critics, curators and art-historians, for only with their aid can the boundaries and limits be erected that allow for exhibitions and critical and art-historical discourse. Past practice would suggest that either of these variables may be adjusted during the course of a particular investigation but the other must then be held fast if the venture is to be successful. Thus, for example, the epochal exhibition organised by Jay Levenson, *Cina 1492*, held simultaneously throughout the world more or less constant but gave full reign to the spatial dimension, with the result that 569 paintings and objects were borrowed for that exhibition from a total of 33 countries. A far greater number of exhibitions are predicated on the opposite fact, which is to hold space constant but allow time to vary, resulting in the ubiquitous "Masterpieces of X (Country)" type of generic exhibition.

The present exhibition of the first type, the 58 artists represented in the exhibition live in various cities throughout Asia, Europe, and North America, and at least 17 of the paintings in the exhibition were painted during the present year and all were created since 1985. However, the exhibition is further circumscribed in several ways. It is, first of all, limited to works

by significant artists no older than the eldest among the organizers of the show, so all of the artists were born no earlier than the year 1940. The exhibition thus serves not only to manifest a wide range of contemporary achievements in painting but also augurs the future goals that will be pursued by this group of young masters.

The artists asked to participate in this exhibition met one additional criterion: they are specifically and consciously Chinese painters. This was neither a racial nor a nationalistic requirement, since the artists in fact are citizens of a number of countries. Nor was this final standard a matter of aesthetics, technique, or subject but rather solely of media, the use of traditional brush-and-ink on paper and silk. Chinese artists working in oils are thus not included and neither are those working in other Western-inspired approaches such as photomontage, photographic, installation, video, computer, and mixed media. One of our basic goals in organizing this exhibition was to examine the current status and future prospects of a movement generally known as *guohua* (国画), "national (or Chinese) painting."

The term *guohua*, a simplification of *Zhongguohua* (中国画) "Chinese painting", came into use during the late Qing dynasty (1644-1911) as a nationalistic response to the perceived failure of contemporaneous Chinese political and cultural institutions. In emulation of the Japanese *Nihonga* (日本画) or "Japanese painting" movement, which from the mid-19th century onward had stressed Japanese subject matter painted in traditional Japanese techniques, as opposed to *yoga* or Western-style painting produced by artists working both technically and aesthetically in the Western manner, the *guohua* movement sought to revive the Chinese painting tradition internally, without recourse to external resources. The basic dilemma facing Chinese painters was then and remains yet today whether to seek progress through recovery or via discovery.¹

The first of these strategies requires mastery of traditional techniques through study of a classical canon which then serves as foundation

and measure for later creative decisions; the second section invented techniques and media in an all-out assault on the unknown. In the United States especially, progress is regarded as morally good, so avant-garde movements and "vanguard" artists are almost always sought out and praised. The results of such voyages without compass are often incomprehensible, however, and artists who emphasize discovery over recovery must then explain their work to us or rely on professional critics to do the job for them. Chinese painters, in restricting themselves to traditional media, have ensured that their works are grounded in history and will thus be viewed and judged against the standards and values embedded in the accepted canon. That agreed-upon measure or repository of value is not fixed and static, however, but continues to change over time and in our century has already been enlarged to accommodate such modern masters as Chang Ts-chien (Zhang Daqian), C.C. Wang (Wang Jiaji), Tseng Yu-ho (Zeng Youhe), Ch'en Chi-kuan (Chen Qikuan) and Wu-chun Wang (Wang Wenzhi) among others. Although *guohua* does not pretend to represent the future of all painters in China, it by definition is the future of Chinese painting, wherever that is practiced, and it is our hope that the present exhibition will contribute to greater appreciation of the current status and achievements of this important category of contemporary painting.

This project is the result of a most pleasurable collaboration between Kaidodo of New York and Luen Choi of Hong Kong. Mr K.Y. Ng drew on his many years of experience with *guohua* painters in urging the distinguished group of artists to participate in this joint exhibition. Mr Ng and his assistants at Luen Choi, Sylvia Ho and Alex Chu, also compiled profiles of the artists and transcribed seals and

inscriptions for the catalogue, the English portions of which are the contributions of Arnold Chang and Mary Ann Rogers. Mr Chang, in another demonstration of his myriad talents, also computerized the Chinese entries, wrote one of the catalogue essays, arranged for the framing of the pictures – which was done by another multi-talented artist in the exhibition, Xu Shiqing – and painted "Landing" especially for this exhibition. Professor David Senecaugh suggested significant improvements to the English translation of one essay and we are grateful for his assistance. Carol Conner and Tacko Wu of Kaidodo in New York and Toyoko Matsumoto and Mansaku Kubota in Japan are also to be thanked for their assistance in preparing the catalogue and making arrangements for the exhibition.

The catalogue, volume VI of *Kaidodo Journal*, was submitted to Elizabeth Knight and her staff at Orientations. Since much of the work overlapped in time with that being done on volume V, special thanks are due Ms Knight for keeping both projects on track and on schedule with a minimum of confusion between them.

Final thanks are due the 58 artists whose splendidly varied creations comprise the exhibition. The wide range of their subjects, styles, and aesthetic vision testifies compellingly to the vitality of contemporary *guohua* and to the continuing strength of the living tradition they are extending into the future.

Howard Rogers

1. These terms were used by Dennis O'Brien in a discussion of changes in the visual curriculum of US universities, see Dennis O'Brien, "The Disciplinary Model Curriculum," *The Key Report*, volume 82, number 4 (January 1992), pp. 1-5.

序 言

按理，我們應該了解我們生活的這個時代，卻沒料到界定當代，說說它的特點，竟是如此困難。當代一頭連着過去、這過去是什麼說不清楚。另一頭連着未來，未來更是一片朦朧。當代不停地從無法改變的歷史環境中生成，又不可抗拒地通過一連串被每個人有意無意做出的相聯或不相聯的行為，走向不可知的未來。於是當代藝術——發生在當代的審美決定和行為的不确定結果——便要依時間和空間這兩個參數來定義。要理解它，就只有在某一歷史環境中依靠它與最近的過去的聯繫。

空間和時間於是成為所有批評家、博物館館長和藝術史家的良友和助手。因為只要有了時間和空間，才可能有界限，各種展覽、批評以及有關藝術史的文字才有意義。過去的經驗表明，在具體的考察中，兩個參數中的一個是可變的，但這時另一個一定要把牢，考察才會有結果。例如，Jay Levenson的劃時代的展覽 *Circa 1792* 將世界的时间固定了，卻在空間上充分地展開，主辦者從33個國家借用了569件繪畫作品和其他物品。更多的展覽卻遵循另一個原則，即將空間固定而讓時間變化。這就是我們司空見慣的形形色色冠以“某某國珍品”之名的畫展。

本次展覽屬於頭一類。參展的58位藝術家住在亞洲、歐洲和北美不同的城市裡，參展作品至少有17幅是今年創作的。其它也是1985年以後的作品。此外，還有些其它規則。首先，參展者必須是有成就的藝術家，年齡不得超過組織者中之最年長者。也就是說，參展畫家須是1940年以後出生的。因此，這次展覽所展示的，不單只是當代的繪畫成就，亦是這批年輕的藝術大師今後發展方向。

應邀參展的畫家還須符合另一個標準：他們須自覺地從事中國畫的創作。這一要求既不是指種族或國家，這些畫家實際上來自好幾個國家；也不是指審美、技巧或內容。它只是就手段而言。參展畫家必須以傳統的毛筆和墨汁在宣紙或絹上作畫。因此，用油彩或其它源於西方的手段——如集成照片、照相術、裝置藝術品、錄像、電腦及混合手段——進行創作的中國畫家，不在參展之列。我們組織這次畫展的根本目的之一，在於考察國畫運動的現狀和發展趨勢。

國畫是“中國畫”的簡稱，始見於清朝（1644-1911）晚期。當時人們已看到中國政治和文化制度的衰敗。國畫運動是對19世紀中葉始於日本的“日本畫運動”的模仿。日本畫運動針對一些藝術家從技巧到審美都追隨西方，創作油畫或西式畫，強調使用日本的傳統繪畫技巧畫日本主題。國畫

運動皆在不靠外援。從內部復興中國的繪畫傳統。從那時直至今日，中國畫家面臨的根本問題，是以復興(recovery)求進步，抑或以新興(discovery)求進步。

第一種辦法要求鑽研經典以掌握傳統技法，經典便成為後世創作的基本標準；第二種辦法白手起家，徹底捨棄已有的技法和手段。在美國，進步更是一種道德上的改造。因此先鋒派和“最先鋒”藝術家幾乎總是受到稱讚。然而，這種沒有羅盤的航行常常是不知所終，而且，視新興高於復興的藝術家總得向我們解釋他們的作品以歷史為基礎，因此能以公認的經典中的標準和價值進行評判。這個公認的標準或是價值也並非一成不變，而是隨著時間不斷變化。本世紀就出現了許多現代大師，最著名的有張大千 Zhang Daqian，王紀千 C.C.Wang，曾佑和 Tseng Yuoh，陳其寬 Chen Chi-kuan 和王無邪 Wu-chiu Wong。國畫沒有以中國畫家之未來自居，然而顧名思義，不論身處何鄉，它的確是中國繪畫之未來。我們希望這次畫展能讓更多的人看到國畫這種重要的現代繪畫的現狀和成就。

這次活動是紐約的懷古堂和香港聯齋愉快合作的結果。吳繼遠先生與國畫畫家交往多年，此次為畫展邀請了一批卓絕的藝術家。目錄中畫家小傳的搜集、作品上印章和題字的釋文，便是吳先生及其在聯齋的助手何宵華和趙國強完成的。目錄的英文版由張洪及羅美蘭負責。多才多藝的張先生還負責將中文條目輸入電腦。為目錄撰寫一篇短文，並安排參展作品的畫框。畫框是由另一位多才多藝的藝術家徐世平製作的。他還專門為這畫展創作了一幅作品，“山水”。同時我們非常感激江文章教授對其中一篇英文翻譯文章所提出的有意義的修改。紐約 Kaikodo 的康凱若，栗妙子和日本的松本豐子、久保田雅子也為準備這份目錄及安排畫展做了許多工作。我們在此向他們表示感謝。

這本目錄，即 *Kaikodo Journal* 的第六集，是委托 *Orientations* 的 Elizabeth Knight 和她的職員完成的。有許多工作是與第五集同時進行的。因此我們要特別感謝 Knight 女士，是她的努力使這兩本書的工作得以按期順利進行。

最後，我們要感謝 50 位參展畫家。他們的作品主題、風格和審美視點各異，淋漓盡致地展現了當代國畫的活力，以及他們企圖發揚活的傳統的潛力。

羅志

Dennis O'Brien 請問這外國漢學系學生他想研究的課題，Dennis O'Brien，“The Disappearing Moral Curriculum”，*The Key Register*, Volume 42, number 4, Summer 1997, pp. 1-5.

前言

我店自去年十月和十一月與上海朵雲軒合作，分別在上海和香港兩地舉辦當代水墨畫展覽，今年是另一次同樣性質的展出，亦是我店自 1990 年來的第七次展覽。這一次，我們很高興能與美國的懷古堂合作，在紐約和香港兩地展出，把當代中國水墨畫介紹香港以外的美國觀眾。

與前一次比較，今次數量較少，只揀選了一九四零年代至六十年代出生的畫家共五十八人。四十年代出生的畫家們現在已是五十多歲的中年，回顧本世紀的幾位大家，在到達這個年齡時，有些已臻巔峰，例如李可染，有些則甫進入成熟期，例如黃賓虹和張大千。總的來說，中年畫家們閱歷豐富，技巧嫻熟，有些還有良好的學院訓練。五十年代和六十年代出生的青年畫家們有朝氣，有衝勁，他們「起點高，思路寬，勇於探索，富於激情」（郎绍君先生語）。現選這批畫家，儘管他們在過去有不同經歷，但他們有一個共通點，便是大家目前都在一個太平盛世，生活安定的環境下進行創作。

展出的畫家之中，有不少是來自各地的畫院和美術學院。他們具有專業的知識，有紮實的造型基礎，除傳統的訓練以外，還經常借鑒外國優秀的藝術風格。另一部份的畫家則沒有經過正式的學院訓練，只是跟隨老師成長或私下學習，多數沒有接受素描和寫生等西式訓練，風格比較趨向傳統一路。

除了從年齡以外，我們也考慮從不同地域挑選不同的畫家。在中國大陸方面，除了西北方面聯絡不上之外，我們成功地搜羅了各主要藝術中心的畫家如河北、江蘇、浙江、廣東、福建、四川，甚至較偏遠的遼寧、黑龍江和內蒙古；海外方面，我們選了香港、台灣、新加坡、美國、加拿大一批畫家。現代資訊發達，不同地域所形成的分界線會變得模糊，但大體來說分別是北方豪強，南方秀美。

不同的年齡，有不同的感受；不同的學歷，會孕育不同的個性，不同的地域，也往往顯現不同的面貌，所以這次展覽便展示出多樣的風格。例如對傳統亦步亦趨的熊海和吳靜山，追慕宋元的李華式和李虛白，離經叛道的石虎和朱新建，詭異迷離的李孝萱，孤寂深婉的王亞萍，精雕細琢的徐樂樂和朱道平，豪邁剛強的海日汗和楊剛，溫文爾雅的宋玉麟和盧輔聖，趣怪新奇的李津和劉慶和，沉鬱奇崛的何懷碩和陳平，細意經營的何百里和徐世平，亦古亦今的翁天池和谷文達，清麗可人的吳美美和楊瑞芬，典雅秀麗的丁捷和許信容，用色雅淡的田黎明。氣度恢宏的賈又福

等。

對中國水墨畫的改革問題，在本世紀已經有過不少的討論。在一次聚會裏面，我有幸聽到兩位藝術前輩的辯論。一方認為美術學校必須吸收西方藝術的優點，以擴闊學員的眼界；另一方認為不一定要學習西方，單單鑽研中國故有傳統也可成為大家。其實，我覺得兩者焦點不同，即使有意見分歧也並不是太重要。任何優秀的藝術家在其創作過程中必定要不斷努力，從不同源頭，師友中汲取養份，得到啟發，管它是中或西、古或今。長成功，只要是好的，合用的便應手到拿來，兼收並蓄，轉化為我用，最後成功地創造一些偉大的作品。

二十世紀的大家已然分曉，二十一世紀的大家已否出現？或藏身於這批「喜樹新苗」之中，或豹隱園林或駕伏草櫓，我們真要拭目以待。

這一次展覽與前六次展覽一樣，得到很多前輩和友好幫助，本人實深銘感。北京著名藝術評家郎紹君先生協助擬定參展畫家名單、香港中文大學文物館館長高美慶教授撰寫序文，同時審閱參展作品。香港藝術館館長朱錦鶯女士和雅林堂主人陳德曠先生在揀選展品時提出寶貴意見。葉民任先生、徐雲叔先生、區大為先生、鄧海超先生、曹曉挺先生、龍志英女士解讀印章及題識，盧沉先生代書畫展題目，譚艷光小姐協助代擬展品說明。本人對他們表示衷心謝意。

先贈遠
卿齊

Foreword

Since 1990 our gallery has mounted a total of six exhibitions of contemporary Chinese ink painting. The last of these was jointly organised with Daoyunxuan Cultural Agency in Hong Kong and Shanghai. For the present exhibition, the seventh we have held of its type, we are delighted to have the opportunity to work together with Kaisodo of New York. The exhibition, to be mounted in Hong Kong and New York, will introduce a varied range of contemporary Chinese ink painting to American audiences as well as to our audience in Hong Kong.

As compared to our last exhibition, this time we will be showing a smaller selection of works, comprising paintings by fifty-eight artists born between the 1940s and the 1960s. The artists born in the 1940s are now in their middle years; looking back on the careers of some of the great masters of this century, we find that by the time they reached a similar stage of their lives, a number of artists, such as Li Keran, had already achieved their artistic peak, while others, such as Huang BinHong and Zhang Daqian, were just beginning to attain artistic maturity. In general, these middle-aged artists are characterised by a richness of experience, well-honed technical skills, and excellent art academy training. The younger artists born in the 1950s and 1960s, on the other hand, are largely characterised by a fresh, exuberant and enterprising spirit: in the words of Beijing art critic Lang Shaomin, they are "ambitious in their aims, broad in their thinking, bold in their experimentation and passionate in their natures". Although the artists in this exhibition differ in age and experience, there is one thing they currently all share in common: they are all living in peaceful and prosperous times, and thus able to carry out their creative work in a stable environment.

A number of artists in the present exhibition are members of major art academies and institutions. They have a strong professional knowledge and understanding of art, and a firm foundation in the techniques of form and composition. In addition to training in traditional Chinese art, they also have absorbed some of the excellent qualities of the artistic tradition of other cultures. Also included are a number of artists who underwent no formal academy training, but rather studied privately with teachers and senior artists. This group of artists has not been trained in the Western techniques of sketching or life drawing, and stylistically their art follows a more traditional path.

Apart from choosing artists of a wide variety of ages, we also selected artists from many different regions. For example, we were successful in making contact with artists who graduated from major art academies located throughout mainland China (with the exception of the Northwest), including those in the provinces of Hebei, Jiangsu, Zhejiang, Sichuan, and even in the more remote regions of Liaoning, Heilongjiang and Inner Mongolia. In terms of overseas artists, we have selected painters presently working in Hong Kong, Taiwan, Singapore, England, the United States and Canada. Now that information technology has become so developed, the stylistic distinctions among regions have become blurred, but generally it can still be said that the art of the North is characterized by a heroic and spirited style (*fuqiang*), while that of the South tends towards a refined elegance (*qianjian*).

Different ages are characterized by different sensibilities, different educational backgrounds give birth to different personalities, different regions manifest different attributes, and so the works in this exhibition demonstrate a wide range of artistic styles. There is the firm traditionalism of Xiong Hai and Wu Jingshan, the Song- and Yuan-inspired art of Li Huayi and Li Xudai, the anti-traditionalist painting of Shi Hu and Zhu Ximiao, the eretic enigmatic style of Li Xiaozhush, the singular and abstuse approach of Wang Yanping, the precision and delicacy of Xu Lele and Zhu Dooping, the dashing boldness of Han Ruihan and Yang Gong; the scholarly and graceful spirit of Song Yulai and Liu Fusheng, the eclectic and novel approaches of Li Jin and Liu Qinghe, the profound and many-layered vision of He Huanduo and Chen Peng, the painstaking refinement of He Boli and Xu Shuping, the blending of ancient and modern in Weng Tianshi and Guo Wenda, the appealing and enjoyable art of Wu Memei and Yang Ruifen, the classical aesthetics of Luo Lu and Xu Xirong, the elegant colorations of Tian Liming, and the spirited expansiveness of Jia Youfu, to name just a few.

Throughout the twentieth century there has been a great deal of discussion concerning the problem of reform and change in Chinese ink painting. I was once at a gathering where I happened to overhear a conversation between two venerable members of the art establishment. One expressed his conviction that it was important for Chinese art academics to absorb the good points of Western art, while the other thought that it was not necessary to study the West, and that rather a strong focus on and thorough study of China's artistic traditions was sufficient to allow one to develop into a great artist. Actually, I think that such differing points of view do not really present a problem. In the process of creation, the most important point is that a truly outstanding artist puts his whole heart and soul into his work. He looks for inspiration from among the different strengths of his teachers, fellow artists, different artistic schools and traditions — no matter whether young or old, Chinese or Western, ancient or modern. He selects from among them those aspects which are strongest, makes them his own, and ultimately creates works of art that are both powerful and unique.

We are all familiar with the great masters of twentieth century painting; the question remains as to whether the great masters of the twenty-first century are already among us. Perhaps they are to be found within this crop of "fine trees and new shoots", or perhaps they are still lingering in the shade of the hermit's garden, or hidden away in humble surroundings; it is up to us to keep our eyes wide open in anticipation of what talents may emerge.

As was the case with the six exhibitions that preceded it, in organizing the present show we are very grateful to have benefitted from the assistance and support of a number of senior experts and friends. I would especially like to thank the respected art critic Lang Shagun for his assistance in the selection of the artists; Professor Kao May-chang of Chinese University, for her astute introductory essay; Dr Christina Tong of the Hong Kong Museum of Art and Ms Dexi Chen, of Artlink Consultancy, for their valuable perceptions in evaluating the paintings; Mr Minren Ye, Mr Yinxu Xu, Mr Dawei Ou, Mr Haichao Deng, Mr Xiasi Cao and Mrs Violeta Wong for sharing their expertise in deciphering the seals and inscriptions; and last but not least, Mr Chen Lu, who kindly undertook the calligraphic rendering of the title of our catalogue; Ms Yim Tom for her help in the writing of catalogue entries. To all of them I would like to extend my sincerest gratitude.

K.Y. Ng (Karyon Ng)
Luen Chai

回歸傳統、重現個性 — 當代中國畫新潮

引言

香港聯肅古玩號與紐約懷古堂聯合舉辦《嘉樹新苗—當代中國水墨畫》展覽，在紐約及香港兩地先後展出，這個展覽的特色，在於參展者都是一九四零年以來出生的中國畫家。五十八人之中，年齡最長者五十七歲，最年輕的僅三十五歲，都屬於畫壇上中青年的一輩。誠然，以一九四零年為界，在學術上不一定有明確的依據，而且以年齡論資排輩，雖說是中國文化的特色，在藝術上卻是各有靈苗各自裁。可是換一個角度來說，正因為參展的畫家的年歲跨度小，他們的生活體驗和藝術發展，都相同地主要來自一九四九年成立的新中國。即使是香港、臺灣及海外的畫家，他們的創作理想，亦是與新中國的發展息息相關的。自從七十年代末中國從文化大革命（1966-1976）恢復元氣，走上現代化的道路，中國美術亦進入一個相對地開放和多元化的“新時期”。近年來中青年藝術家的探索精神和創作活力，備受讚賞；¹而且由於前輩大師朱屺瞻（1892-1996）、劉海粟（1896-1994）、黃君璧（1898-1991）、林風眠（1900-1991）、陳福善（1905-1995）、李可染（1907-1989）、葉淺予（1907-1995）、吳作人（1908-1997）、陸儼少（1909-1993）、謝稚柳（1910-1997）、黃胄（1923-1997）等先後老成凋謝，中國畫壇已處於沒有權威的時代。²中年畫家以他們成熟的作品成為畫壇的中流砥柱，新銳的青年畫家亦嶄露頭角。是次展覽展示他們多彩多姿的近作，為檢閱當前中國畫的取向提供了上佳的機會。尤其是這批作品將分別在香港及紐約兩大都會展出，此一中國畫壇新貌，當會引發更廣泛和深入的探討與交流，這是可以預見的。

當代中國畫創作的時代背景

無論是從藝術家、藝術風格或是社會文化的角度建構現代中國藝術的發展，均離不開近現代中國歷史的風雲激盪。我們對晚近十餘年中國畫的理解和欣賞，也需要建基於藝術家出身的時代來考察。可是，始於七十年代末葉的新時期，正當中國社會文化劇烈變革，面對各種錯綜複雜的事件，我們還欠缺適當的歷史距離，以廓清其間本末輕重的關係。因此，以下僅是一些初步而概略的觀察。

首先，無可置疑，新時期的中國畫是在中國推行改革開放政策之後較寬鬆自由的文化環境內開展的。雖然其間出現批判資產階級自由化傾向（1981年），反對精神污染（1983年），建設精神文明（1986年），以至天安門民

主運動的鎮壓（1969年）。整體來說，藝術家仍在妥協和對抗之間拓展其選擇的自由和創作的空間。這些自由一方面源自日漸寬鬆的官方美術行政架構，以及頻繁的民間繪畫展覽活動；更大的動力源是因經濟改革而帶來新的文化藝術生態。藝術商品化和國際藝術市場的開拓對新時期美術發展的功過，尚待評價，但其對繁榮美術事業和加強對外交流，確實發揮了積極的作用。藝術家更從中獲得經濟利益，個人的藝術路向因而有較大的獨立自主，這都是值得肯定的成果。此外，黨政對出版的控制減弱，美術書刊湧現，¹鋪墊了活躍的評論風氣，促進藝術資訊的流通，同時也為中青年藝術家開拓了展示和推廣其創作成果的場地。

其次，七十年代末期的改革開放政策使中國從封閉的社會面向世界，從而激起五四新文化運動以來的第二次浪潮。在藝術方面，歐美歷代的藝術流派、現代和後現代主義在短短十餘年間通過不同的渠道如潮水般涌入，衝擊社會主義封閉而單一的藝術思維，不僅為中國藝術家展示千變萬化的創作風格和觀念，對年青人而言，更提供反省藝術本質、批判社會、透析人生和解放個性的借鑑。以一九七九年星星美展為開端的中國現代美術運動，擴散至全國，特別是促成“85美術新潮”的興起。這些新發展，隨著海外展覽及部份成員的出國而引起國際藝壇的注目。²表面看來，湧湧的西潮和風起雲湧的新美術運動與中國水墨畫變革關係不大。事實上，兩者解放創作思維和個性的探索，對水墨畫有極大的啟示作用，同時亦有助於新穎的視覺語言的開拓。³

第二次中西思潮的碰撞，同時引發中西文化比較及傳統文化存亡的討論。因此，新時期的水墨畫變革是以中國文化傳統的熱潮為大場景而衍生的，這是時代背景之中值得關注的第三點。挑起中國畫爭辯的，則是青年畫家李小山在一九八五年發表一篇題為《當代中國畫之我見》的文章。他認為“中國畫已到了窮途末日時候”，“必須捨棄舊的理論體系和對藝術僵化的認識，重點強調現代繪畫觀念問題”。“李小山的‘窮途末日說’和對當代名家的苛評，被形容為‘投石衝開水底天’，引起全國廣泛而熱烈的討論。其中不少對‘窮途末日說’持相反意見，甚至認為當前是中國畫的‘早春’或繁榮時期。”是次論爭探討了對中國畫的評價、對傳統的態度和對創新的思考等議題，正、反、折衷的意見紛陳，成為中國畫的再認識運動。⁴比起民國初年康有為（1858-1927）及其他文化人對“中國近世之畫衰敗極矣”⁵的批評和五、六十年代的中國畫改革運動，八十年代對傳統的反思，無論在廣度和深度方面均有所超越，能夠從文化體系、藝術精神，以至繪畫觀念立論。⁶雖然是次參與的畫家中僅有石虎和盧輔聖撰文

回應。⁷而論爭中對傳統的多視角的考察，實有助於探索創作的新路向，這是下文擬討論的問題。

第四點值得注意的，是香港、臺灣和海外華籍畫家在中國畫新潮形成所產生的觸媒作用。五十年代末期以來，中國大陸以外的一些中國畫家，在西方現代藝術影響之下，反省傳統繪畫的流弊，進而提倡嶄新的創作和教學理論。他們引入西方藝術的抽象觀念和形式結構，開拓傳統筆墨與實驗性物料和技法。同時賦傳統藝術精神以現代涵義，是為融合中西藝術的現代水墨畫運動，在港臺及海外影響至為深遠。⁸這些新的發展，在七十年代陸續為中國美術家認識，並隨著海內外交流的加強而產生互動關係。港臺與海外的現代水墨畫家在反叛中求創新的嘗試，以及他們對本土與外來文化的思考，為國內的新藝術產生示範的作用。

新時期是中國美術重大的轉折期。當代中青年畫家所處身的歷史文化場景，比對於他們的前輩較為自由開放，是一種多元發展的全新格局。但在回應時代的變革之餘，不少畫家感受到選擇的彷徨和急於求成的躁動，這也是新時期美術的自然徵象。

回歸傳統

中國繪畫在世界文化自成體系，有著悠久的歷史。然而此傳統的發展，尤其是元代以來的文人畫，至晚清漸趨衰竭，加上隨著西方的文明傳入中國帶來西方藝術的挑戰，造成近百年美術的大變局。肩負著數千年傳統的中國畫家，有些視之為民族文化的精粹而加以維護和延續；亦有人認為是沉重的包袱而毅然拋棄，轉向東西洋取經。在此兩極之間，不少畫家折取其中，探本溯源，繼承傳統而又自創新風；更有學習西畫卓有所成的畫家最終回到中國畫的長流。在古與今、中與外、土與洋之間，縱的承襲（“借古開今”）和橫的移植（“引西潤中”）交織成錯綜複雜的發展，形成近現代的新傳統。由於新中國建立後奉寫實主義為正統，而美術院校又以素描為一切造型藝術的基礎，徐悲鴻（1895-1953）和他的繼承人蔣兆和（1904-1986）那種西體中用的寫實水墨人物畫遂獨尊於中國畫領域。但是在



圖一：李小山，《五双》，1985年。
圖二：一九七九年全國美展圖書，中國畫新潮
（編輯），人民美術出版社，1979年。



插圖一：《望月》(1980年作)。《中國當代美術家——插圖》
山西美術出版社，1985。

“革命浪漫主義”的旗幟下，為配合政治需要而服務。此一畫風又日漸偏離寫實主義的人文內涵。這趨勢至文革十年而達極限。”

文革過後，新時期的水墨畫反映了中青年畫家的抉擇。從是次展覽續拾的畫作，可見他們重新審視民族傳統，探索創新的泉源，同時更以高度個人化的情思感應時代和人生。回歸傳統和重現個性，互為表裏，是新時期水墨畫的特色。

中青年畫家回歸傳統的趨勢，不同於二十世紀前半期的“以古為新”的傳統主義，也不必在傳統與外來文化之間作兩極化的取捨。他們不需要民族存亡的憂患意識，亦無惑於傳統的枷鎖。他們面對的問題，是如何超越近代寫實主義的水墨畫傳統和虛偽的政治化內容（插圖一），並從蘇聯樣式的素描教學體系破繭而出。這是因為絕大多數的中青年畫家都曾接受相近的美術院校的訓練，兼習中西藝術，且掌握熟練的寫實造型能力，例如楊剛及黃曉鴻的早年作品，便足資說明（插圖二及三）。他們其後成功地創立鮮明的個人風貌，關鍵在於重新發現和闡釋傳統的筆墨表現、形神關係和人文精神，並以之作為革新的憑藉。在中青年畫家探索傳統的過程中，亦曾得力於美術史論家對古今藝術傳統的研究成果。¹¹此外，生前藉籍無名的陳子莊（1913-1976）、黃秋園（1913-1979）等傳統派大家的發現（插圖四），雄辯地展示傳統博大精深的內涵和繼續發展的生命力，也有積極的作用。

在回歸傳統的潮流中，最令人注目的是“新文人畫”。是次展覽中即包括人物畫家黃曉鴻（展品21）、朱新建（展品8）、田黎明（展品17）、徐樂樂（展品2）、王燕萍（展品11）和南京新（展品15）及山水畫家陳向迅（展品31）、趙衛（展品53）、陳平（展品



插圖二：《人物速寫》(1979年作)。《中國當代美術家——插圖》
山西美術出版社，1985。



插圖三：《人物速寫》(1979年作)。《中國當代美術家——插圖》
山西美術出版社，1985。

品52）和盧禹舜（展品30）等人。二十世紀以來對文人畫的批判、承繼和變革，是現代中國畫的基本課題。但是，文人畫所依附的文人士大夫階層，已隨著現代中國政治、社會、經濟的變革而完全解體，以儒學為中心的知識體系亦被西化的的新式教育制度所取代。因此，“新文人畫”在八十年代中後期興起，在命名和觀念方面雖頗有爭議性，“然而卻具有特殊的時空意義。正如薛永年所言：“新文人畫的興起絕非舊文人畫的逆光返照。它是在新潮美術對舊傳統衝擊的外力作用下，由轉向重新研究傳統、信譽傳統的部份新潮美術家，和反思傳統的中國畫家合力作用下所導致的傳統文人畫的蛻變。它也是至今仍有價值的水墨寫實主義的補充。”¹²“新文人畫家對古今傳統的反思和信譽，是一種隨意取捨、綜合和變化的心態。他們不固於一家一法，也摒棄傳統程式化的規範，對西方現代造型觀念並不抗拒。他們所汲取的，是傳統的遺貌寫神的精神、詩書畫印的審美意趣、筆墨媒介的主觀表現，以至文人墨戲的抒情娛悅作用。其優勝處是個人風格鮮明，空間構圖新穎，視覺效果強烈，尤喜寄情於‘現代工業文明破壞的自然意境及古樸人生。’”¹³

與新文人畫那種閒適寫意小品式的創作傾向相對的，是一些中青年畫家對宋代巨碑式山水的復歸。如李虛白（展品57）、賈又福（展品47）、萬青力（展品37）、宋玉麟（展品34）、李華弌（展品58）、徐世平（展品36）、顧海（展品41）等。誠然，二十世紀山水畫的改革，早已借重宋代繪畫的理想化自然觀，與西方的寫實主義互為表裏。新中國建立後的山水畫，尤多祖國壯麗山河的描繪。因此，八十年代以來重新對宋代山水畫信譽，其意義在於擺脫圖解式或歌功頌德式的創作傾向，進而追求人與自然的關係在歷史和文化的層面的昇華。此類作品多取北方的太行山、華山為題材，茂密的崇山疊嶂為構圖，精鍛的皴染技法為肌理，以古意為尚。遠離城市人生的塵囂。亦有些畫家如李華弌，融合傳統山水畫的法理和西方現代藝術觀念，開拓現代山水畫真實與想像之間

的新境界。此外，除北宋巨碑派大師如范寬（約 960-約 1030）、郭熙（1000 後-約 1090）、李唐（約 1048-約 1130）對當代中國畫家產生影響外，南宋山水小品的抒情浪漫的情調和渲染水墨技法，亦成為學習的對象。許信容的新作（展品 33）即據之而營造與世無爭的江南農村的四季景象，引人入勝。

重現個性

新時期水墨畫新潮的多元格局，一方面是來自古今傳統的不同畫風及西方現代主義的參照，更重要的是畫家抒發個性情想的成果。這種以畫家個性為基石的創作傾向，既肯定個人在藝術中的價值及自我表現的意義，同時也否定“文革”時期美術為政治服務的要求和對人性的壓抑，神化了的“紅、光、亮”的人民英雄形像和再現性的畫風亦隨之沒落。

其實，中國繪畫在歷代均有不同程度的主觀情感的特徵，而以明清文人畫的表現最為強烈。然而，古代文人士大夫在治世時對理想化的道德品性的嚮往，或他們在亂世中因個人坎坷遭遇而生的憤懣不平之氣，均難以與當代社會生活發生關係。中青年畫家遂將自身的人生體驗及對世界的觀照，轉化為藝術的意境，開拓了廣闊而豐富的天地。例如聶曉鷗筆下的農民（展品 21），來自她在農村插隊數年的生。但卻不是簡單的再現。她以赤子之心去感受淳樸自然的田園情趣及鄉土氣息。當中的意蘊，是“千百年來與農村大地同在的勞作不息而又樂天安貧的文化精神。”¹³一些以古人為題材的畫家，如盧輔聖（展品 7）、徐樂樂（展品 2）、周京新（展品 15），在追尋古意和變形之餘，或精緻入微、或幽默自嘲，各自散發著個性的光輝，足以引起現代人的共鳴。此外石虎（展品 10）、朱新建（展品 8）、王澤洋（展品 11）、李津（展品 3）、李孝萱（展品 13）、劉慶和（展品 9），以現代人物入畫，其表現手法和感情內蘊，一再考驗中國畫的邊界。他們擴大時空的自由變化，凸顯市井文化的無聊無奈和現代人的狂野不羈，甚至挪用超現實的幻想，探索前人未踏的新城。

山水畫亦寄托了現代畫家的情懷。他們以個人心靈的觀照，重新發現大自然超乎現實功利的美感。新中國山水畫一度必備的公路、發電廠、水壩等現代建設，逐一從畫面上消失。代之者是清幽而壯麗的自然世界和生生不息的活力。不論是江南小景，或是北方的高山巨川，筆墨仍是畫家自我表現的主要載體，其中豐富的變化，視為現代山水畫的成就，可在是次展覽中得到印證。

現代中國畫在傳統與創新之間經歷了曲折多變的歷史圖景。新時期以

來較為寬鬆自由的社會文化環境，讓畫家的創造意欲得以抒發，毫無疑問為中國畫帶來蓬勃的生機，也為其進入二十一世紀樹立里程碑。

高美慶

註釋

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The Return to Tradition and the Resurgence of Individuality: New Developments in Contemporary Chinese Painting

Introduction

The exhibition "The Flowering Field: Contemporary Chinese Paintings", jointly presented by Luen Chan of Hong Kong and Kaskodo of New York, will be shown in both New York and Hong Kong. The special feature of this exhibition is that all the participating artists were born after 1940. The oldest of the fifty-eight artists is fifty-seven and the youngest thirty-five. Together these artists form a generation of young and middle-aged artists. In academic terms there is no self-evident basis for the adoption of 1940 as a cut-off point. Moreover, even though ranking by age is a typical expression of Chinese culture, the creation of art does not go by such rules. However, from a different perspective, since the age of the participating artists is not that far apart, their life experiences and artistic development have all similarly taken place since the establishment of New China in 1949. Whether the artists are from Hong Kong, Taiwan or overseas, their creative ideals have been closely linked to the development of New China. From the late 1970s, when China recovered its strength after the Cultural Revolution (1966-76) and set out along the road of modernisation, Chinese art also entered a relatively open and diverse "new era". In recent years the explorative drive and creative energy of this generation of artist has been much admired.¹ With the passing of great masters like Zhai Qidian (1892-1996), Liu Haon (1896-1994), Huang Junbi (1898-1991), Lin Fengmian (1900-1991), Chen Fushan (1905-1993), Li Keran (1907-1989), Yu Quanzhi (1907-1993), Wu Zuoren (1908-1997), Lu Yanshao (1929-1993), Xu Zhiliu (1910-1997) and Huang Zhou (1925-1992), the Chinese painting world has entered into a period without their authoritative voices.² Middle-aged painters with their mature works become the main stay of the art world, while fresh, energetic young artists are also coming to prominence. By presenting their recent paintings, this exhibition provides an excellent opportunity to review the orientation of contemporary Chinese art. In particular, the display of these works in the great cities of New York and Hong Kong will no doubt inspire a broader interest in the new art from China and lead to more meaningful exchanges between the East and the West.

The Historical Background of Contemporary Chinese Painting

Whether we construct the development of contemporary Chinese art based on studies of artists, artistic styles or society and culture, it is closely associated with the dramatic changes in modern Chinese history. Our understanding and appreciation of Chinese painting over the last decade or so is no exception. However, the "new era", which began in the late 1970s, is marked by tumultuous changes and complex events taking place in Chinese society and culture. We still lack the appropriate historical distance to put these changes and events in their proper perspective. The following are therefore only preliminary and general observations.

Firstly, without doubt Chinese painting of the "new era" unfolded within the relatively free and relaxed cultural environment following the introduction of the policy of reform and opening to the outside world. Although during this period there were campaigns against bourgeois liberalisation (1981) and spiritual pollution (1983), the campaign to combat spiritual erosion (1986) and even the suppression of the Tiananmen democracy movement (1989), on the whole, between compromise and confrontation, artists were able to extend their freedom to choose and the space in which to create. This freedom arose from the gradual relaxation of the official stance on fine arts policy, and from the large number of associations and public exhibitions organised by artists themselves. A greater boost was provided by the economic reforms and the new cultural and artistic environment attendant upon them. The advantages and disadvantages of the commercialisation of art and the opening up of the international art market for the development of art in the "new era" still wait to be assessed, but in terms of the flourishing of artistic activities and the strengthening of overseas exchanges they have played a positive role.

Moreover, the Chinese artists reap economic benefits from these commercial activities, giving them greater independence in their personal development. In addition, the control of the Party and the government over publishing has relaxed, and a large number of fine arts publications have appeared,³ creating a vigorous atmosphere of debate and accelerating the circulation of information on the arts. At the same time, they provide an arena in which young and middle-aged artists can make their works known and promote their creative output.

Secondly, the policy of reform and opening up introduced in the late 1970s transformed China from a closed society into one facing the world, and thereby gave rise to the second Western Tide after the May Fourth New Culture Movement (1919). In a very short period of ten years or so the flood gates opened and the entire history of European and American art, in addition to modernism and post-modernism, was introduced into China, challenging the closed and uniform thought of Socialist art. Not only did these new theories reveal to Chinese artists a myriad creative styles and concepts, but among the younger artists they even led to serious questioning of the nature of art, as well as providing a much-stimulated social criticism, perspectives on life and personal liberation. We should consider "The Stars" (Xing Xing) art exhibition in 1979 as the starting point of the Chinese contemporary art movement, which spread throughout the country, and in particular facilitated the rise of the "85 New Wave Art". This new development created an interest in the international scene after overseas exhibitions and trips abroad made by some members of the art community.⁴ There seems to be little apparent linkage between the torrent of Western Tide, or the new art movements, and changes in contemporary ink painting. But, in fact, the liberated creative ideas and individual exploration of the former two developments gave tremendous inspiration to ink painting. At the same time they also helped to create a new and original visual language.⁵

This second confrontation between Chinese and Western trends of thought also initiated comparative studies on Chinese and Western cultures and discussions on the survival of traditional culture. As a result, the changes that occurred in ink painting in the new era were derived from and took place against the background of an enthusiasm for traditional Chinese culture. This is the third point about the historical circumstances that is particularly worth noting. The debate on Chinese art was initiated by a young artist Li Xiaoshan in an article published in 1983 entitled "My Views on Contemporary Chinese Painting". Li argued that "Chinese art has already reached the end of its days," and "we must abandon old theoretical systems and our ossified understanding of art, and give priority to the question of modern painting concepts."⁶ Li Xiaoshan's comment that Chinese painting had "reached the end of its days" and his hyperbole of contemporary masters were described as "throwing a rock to make the waters part" and led to widespread and heated debate throughout China. A considerable number of people held the opposite opinion, believing that the present period was the "early spring" of Chinese painting or even a time when it flourished.⁷ These discussions covered a broad range of issues, including the evaluation of Chinese art, the approaches to tradition and creative innovations. The diverse opinions over the pros and cons of these issues developed a movement for the re-evaluation of Chinese art.⁸ Compared to the criticism of Chinese art by Kang Youwei (1858-1927) and other intellectuals at the beginning of the Republican period who felt that "Chinese painting in recent years has become utterly debased",⁹ and in the Chinese painting reform movement of the 1950s and 60s, the profound re-thinking of the traditions that took place in the 1980s was both broader and deeper and was argued on the basis of everything from cultural systems, the artistic spirit to painting concepts.¹⁰ Although this exhibition includes only two artists, Shi Hu and Lu Fusheng, who participated in the debate,¹¹ the examination of tradition from multiple view points will help to explore new creative paths, a development which is to be discussed below.

The fourth important point to consider is what catalytic effect did Chinese artists from Hong Kong, Taiwan and abroad have on the formation of the new wave of Chinese art. Since the late 1950s, some Chinese artists living outside the mainland, under the influence of Western modern art, reviewed the causes for the decline of traditional painting and proceeded to advocate brand new theories of creation and education. They introduced concepts and formal construction of

abstract art of the West and opened up traditional brush painting with experimental materials and techniques, at the same time infused the spirit of traditional art with a contemporary meaning. This new ink painting movement involving a fusion of Chinese and Western art had a profound influence among Chinese painters living in Hong Kong, Taiwan and elsewhere outside the mainland.¹¹ These new developments were gradually brought to the attention of artists in China in the 1970s, particularly following increased communication and interaction between China and the outside world. Modern ink painters from Hong Kong, Taiwan and other places outside the mainland have demonstrated a spirit of experimentation based on their critical examination of tradition, while their thoughts on native and foreign cultures may also be useful in the genesis of new trends of art in mainland China.

The "new era" has been one of tumultuous change for Chinese art. The historical and cultural background in which contemporary young and middle-aged painters have found themselves has been relatively free and open in comparison to that of previous generations. It is a completely new era marked by pluralistic developments. However, in addressing the changes of the age, many artists have been affected by indecision and are impatient for quick results. This is a natural phenomenon in art of the "new era".

The Return to Tradition

Chinese painting has forged its own paths in world culture and has a long history. The development of this tradition, however, particularly in the form of post-Yuan dynasty scholar painting, had gradually reached a stage of decline by the late Qing dynasty. This coupled with the challenge posed by Western art after the introduction of Western culture to China produced great changes in the past century. Some of the artists who bore the weight of thousands of years of tradition saw it as the essence of the national culture which should be preserved and continued; others saw the tradition as a serious encumbrance and absolutely rejected it, believing that the East should learn from the West. Between these two poles were artists who took a middle stance and sought to trace the tradition to its source; while inheriting the tradition they also created their own new style; there were even painters who have mastered the styles of Western art yet finally returned to Chinese-style painting. In the complex developments that resulted from the interchanges between ancient and modern, Chinese and foreign, indigenous and Western, between the inheritance of "using the past to serve the present" and the transplanting of "drawing on the West to enrich China", a new, contemporary tradition of Chinese art was formed. Because realism became the orthodoxy after the establishment of New China and the art academies used drawing as the foundation of all visual arts, the realistic figural ink paintings in a Western style formulated by Xu Beihong (1895-1953) and his successor Jiang Zhaobei (1904-1986) dominated Chinese painting. However, under the banner of "revolutionary romanticism" which served political ends, this painting style gradually became divorced from any realist humanistic content, achieving the height of its influence during the ten years of the Cultural Revolution.¹²

After the Cultural Revolution, the ink painting of the "new era" reflected the choices of young and middle-aged artists. From the profusion of works in this exhibition, it is possible to see them in assessment of the native tradition, a search for sources of innovation and at the same time a high



Fig. 1 Yang Xiong and Zhu Laijun, "Please Drink Water" (Shishi ke shui), 1973, in *Album of Chinese Paintings Selected from National Exhibitions of Calligraphy and Chinese-style Painting in 1973 (Guojia hui bian zhongguo huashu 26 meishu jian bianzhuo 1973)* (Beijing: People's Fine Arts Publishing House, 1974), ill. 28.

degree of individuality in their response to the times and to life. This return to tradition and the resurgence of individuality are characteristic of ink painting of the "new era".

The trend which sees young and middle-aged artists return to the tradition is not the same as the traditionalism of the first half of the 20th century when the revival of ancient styles was the basis for innovations. To these artists it is not necessary to choose between the two extremes of traditional or introduced culture. They are not motivated by crisis in which national survival is a major concern nor are they troubled by the shackles of tradition. The problem they face is overcoming the ink painting tradition of modern realism and its superficial political content (fig. 1), and breaking away from the Soviet-style education system with its emphasis on academic drawing. This is because the majority of young and middle-aged artists have received the same kind of training in the art academies, have studied both Chinese and Western art and are extremely proficient at this form of realism; the early works of Yang Gong and Nie On (figs. 2 and 3) demonstrate this clearly. They have later successfully established a distinct individual style through their rediscovery and reinterpretation of traditional aesthetics. Thus the expressive qualities of brush and ink, the significance of essential form and the humanistic spirit as derived from tradition become their basis for innovation. The exploitation of tradition by young and middle-aged artists benefit from the research of art historians on ancient and modern artistic traditions.¹³ In addition, the discovery of the earliest somewhat less well-known masters of the traditional school, such as Chen Zizhuang (1913-1976) and Huang Quanzan (1913-1979, fig. 4), who convincingly revealed the abstruse and profound content of tradition (fig. 4) and the vitality of its continuing developments, is also extremely influential.

In the tide of the return to tradition, the most notable group are the "new literati painters". This exhibition includes figure painters such as Nie On (nos. 21), Zhu Xinxian (nos. 8), Tian Linong (no. 17), Xu Lele (no. 23), Wang Yanping (no. 11) and Zhou Jingxin (no. 15), while landscape painters include Chen Xiangsun (no. 31), Zhao Wei (no. 53), Chen Ping (no. 52) and Lu Yushun (no. 30). The criticism, continuation and transformation of literati painting in the 20th century are the fundamental issue facing contemporary Chinese painting. However, the scholar-literati class on which literati painting depended has completely disintegrated following the political, social and economic transformation of modern China. The central core of Confucian knowledge has been replaced by a new Westernised education system. When the "new literati painters" came to the fore after the mid-1980s, their nomenclature and the concepts represented are somewhat



Fig. 2 Yang Gong, "Discourse" (Duisu), 1978, in *Contemporary Chinese Painting (Zhongguo xiezhi meishu)* - Yang Gong, 6 (Beijing: Shijie Fine Arts Publishing House, 1988).



Fig. 3 Nie On, "Sketch of Figure" (Renshen tuji), 1972, in *Contemporary Artists - Nie On (Guoyou daiguo meishu)* - Nie On, 1 (Beijing: Shijie Fine Arts Publishing House, 1988).



Fig. 4 Huang Qunxian, "Spring of Taihang," Huang Qunxian (ed.), 1997, in *Album of Paintings by Huang Qunxian* (Beijing: Chinese Academy of Art Publishing House, 1998), 21, 22.

reject contemporary Western creative concepts. They draw on the vitality of the historical tradition, aiming at spiritual expression beyond visible form and the aesthetic synthesis of painting, calligraphy and poetry. The subjective expression of the brush painting medium and the emotive and pleasurable experience of ink play in literati painting also have strong appeal to the young and middle-aged artists. The kind of painting produced by these artists is characterised by a highly personal style, its novelty of spatial composition, strong visual effects, and its emotional expression achieved through "the sense of nature and the simplicity of life destroyed by modern industrial civilisation."¹⁰

Alongside the trend towards the production of small works for pleasure by the new literati painters, some young and middle-aged painters return to the "monumental" style of Song landscapes, for example Li Xubai (no. 57), Jia Youtai (no. 47), Wan Queqi (no. 37), Song Yunlin (no. 34), Li Huaixi (no. 58), Xu Shiping (no. 36) and Xiong Hai (no. 40). In fact, the reform of landscape painting in the 20th century has long established a symbiotic combination of the idealized naturalism of Song dynasty painting and Western realism. After the founding of New China, a large number of landscapes are depictions of the grand and imposing mountains and rivers of the motherland. For this reason, the significance of those who learnt abroad from Song dynasty landscape painting from the 1980s onwards lay in the trend towards eliminating illustration and panegyrics from their work, and a fresh search for the relationship between man and nature that sublimated by a sense of history and culture. Many of these works take the Taihang Mountains or Huainan Mountain in the north as their subject matter, the composition featuring overlapping mountains and the surface texture formed with meticulous brush strokes and ink washes succeed in evoking a reverence for antiquity and a sense of being far removed from the dust of city life.

Some artists, like Li Huaixi combined the theories of traditional landscape painting and the concepts of modern Western art, opening up a new area between reality and imagination in modern landscape painting. In addition, apart from masters of the Song "monumental" school such as Fan Kuan (c.960-c.1030), Guo Xi (post 1000-c.1090) and Li Tang (c.1240-c.1140), who influenced modern Chinese artists working in the Chinese style, landscape paintings of the Southern Song with their small formats, lyrical mood and liberal ink washes are also studied. Xu Xunrong's new work (no. 13) relies on the tradition to create scenic visions of the four seasons

controversial.¹¹ Still, their emergence in the art scene in China at this particular moment in time have particular significance. As Xie Yingman has said, "New literati painting is by no means the last rays of the setting sun of old literati painting; it represents the transformation of traditional literati painting brought about by the re-evaluation of tradition by some new wave artists, and re-examination of tradition on the part of Chinese painters, under the external influence of the impact of new wave art on the old tradition."¹² The reflections on and lessons learnt from ancient and modern traditions by the new literati painters signify a psychological state of free choice, variation and transformation. They are not limited to one school or one method; they abandon the formal conventions of tradition, but they certainly do not

in a rural village south of the Yangtze.

The Resurgence of Individuality

The pluralistic expression of new wave ink painting in the "new era", in one respect refers to the different painting styles derived from ancient and modern traditions and modern Western concepts, but the most important result has been artists expressing their individual feelings. This trend towards using the individuality of the artist as a corner stone signifies the value of the individual in art and the concept of self expression, and at the same time negates the stifling of individuality and art serving political ends of the Cultural Revolution period. The dedication of the people's heroic images as "red", "bright" and "bold" went into decline along with the artistic style used to portray such images.

Historically, there were different levels of subjective emotions in Chinese painting, but they were expressed most strongly in literati painting of the Ming and Qing. However, the ancient scholars and officials when in government were inclined towards an idealised morality, and during times of turmoil their personal hardships would often place them at odds with society, making their kind of art difficult to integrate with contemporary social life. Young and middle-aged artists have the ability to turn their own experiences and views of the world into artistic conceptions and so open up a wide, rich universe. For example, the peasants in Nie Qa's painting (no. 21) are drawn from her own experience during several years working in the countryside, but they are not simply a narration. She has brought a childlike naïveté to her appreciation of pure nature and her pastoral sensibilities. The deeper meaning of her work is "a cultural spirit that is centuries old which shows in the till of the farmer and takes delight in peace and poverty."¹³ Some painters who use ancient figures as their subjects, such as Lu Fusheng (no. 7), Xu Lele (no. 2) and Zhou Jingxun (no. 15) do not merely seek an ancient concept and formal exaggeration, but also attempt to introduce a subtle refinement or humorous self mockery in order to express their own individuality and to elicit empathy from their contemporaries. Other artists, such as Shi Hu (no. 10), Zhu Ximian (no. 8), Wang Yanping (no. 11), Li Jin (no. 3), Li Xiaoxian (no. 13) and Liu Qiqing (no. 9) include modern figures in their paintings, and through their technique and their emotions continually test the limits of Chinese painting. They extend the freedom of time and space, thriving in the ermin of urban culture and modern man's lack of restraint, and even make use of surrealistic images to test new realms that were previously untrdden. Traditional style landscape painting can also serve as a vehicle for the emotions of modern artists, who make use of its individuality to rediscover the aesthetic joys of nature which transcend everyday reality and material concerns. They eliminate the obligatory props of landscape painting in New China, such as highways, power stations and dams created by modern construction, and replace these with a natural world that is at once secluded and awesome and fully imbued with vitality. Whether these painters depict the intimate landscapes of south China or the grander vistas of the north, brush and ink remain the major medium for the artist's self expression. These rich transformations can be regarded as the achievements of modern landscape painting in the traditional style, and the present exhibition is testimony to this.

Modern Chinese painting has undergone a tortuous path of historical development between tradition and innovation. The comparatively free and relaxed social and cultural environment ushered in by the "new era" has allowed artists to give vent to their creative impulses. Without a doubt the new developments have brought fresh life into Chinese painting. A direction has been set for entry into the 21st century.

Karl Moching

Notes

- Xie Yingman, "Transforming the Ancient to the Modern and Borrowing from Overseas to Reorient China: A Retrospective on the Evolution of 20th Century Chinese Ink Painting," Part II: How painter jin xi Yangtze River, 2002 Zhongguo shiye huayu jianchi & huajiao in *Paint Art Research* (Beijing: Capital, 1998), 1, p. 43.
- James Cahill, "Three Past and Future Painting in China Today," in Lucy Lipp, ed., *Contemporary Chinese Painting: An Exhibition from the British Republic of China (Taiwan) Foundation: The Chinese Culture Center of San Francisco*, 1989, p. 23.
- Long Huiqian, "External Blockwork," in *Contemporary Chinese Painting* (Shanghai: Daxi You Xian and Hong Kong: Lishi

幽靈和新現實——國畫和文化自性

- Chao, 1990), p. 8.
4. According to Tetsuya Takeuchi's survey conducted in 1994, there are 102 specialist art magazines published in China. See Tetsuya Takeuchi, "An Annotated Listing of Contemporary Chinese Periodicals Related to the Fine Arts" (中華書局編《近來中國美術雜誌彙編》), 10, 1994, 101, pp. 28-30, 34-36 and 28-33 respectively. For a partial listing of Chinese fine arts periodicals in the following post-1984 period, see "Tibito-kyōshi" (Bishōto sekishishi), in *In Commemoration of the 25th Anniversary of the Normalization of Sino-Japanese Relations: An Exhibition of the Tokyo Art Museum's Collection of 20th Century Chinese Paintings* (東京藝術大學25周年記念展覧会「20世紀中国絵画」) (Tokyo: Nakano Shōtoku Shōtai Art Museum, 1992), pp. 174-179.
 5. The book, *Tai Koon (Gongyi shixian)*, (Hong Kong: Human T.Z., 1989); Guo Menghe, et al., *A History of Contemporary Chinese Art 1985-1990* (Zhongguo daxiang zuoshi de 1985-1990), (Shanghai: Shanghai People's Publishing House, 1991); Li Feng and Y. Qian, *A History of Modern Chinese Art*, 1975-1989 (Zhongguo xindai meishu de 1975-1989), (Chengdu: Huaxia Fine Arts Publishing House, 1992); *China's New Art* (Jin 1989) (Huaxia: Zhongguo meishu tsuji), (Hong Kong: Human T.Z., 1991).
 6. Wang Xizhai, "A Discussion of the Tradition of Gongyi Flower and Bird Painting and its Modern Development" (Gongyi huajie hui de chuanxiang jie tianxin fenxi), in *Chinese Flowers* (Keshizhi), 1972.1, pp. 60-67.
 7. Li Xuanchi's article and no less than 70 later articles and papers are brought together in *A Collection of Articles Discussing My Views on Contemporary Chinese Painting* (Guogong Zhongguo huai de xiandai huashu), (Shanghai: Jiaxing Fine Arts Publishing House, 1992).
 8. Idem, p. 128.
 9. Dong Xiaoxian, "A Further Discussion of My Views" (Gongxi xiandai), in *A Collection of Articles*, p. 112.
 10. Kang Yiwu, Catalogue of Chinese Paintings from the Collection of Taiwan century Chinese century art (Zhongguo huai tsu tsu), (Taipei: Wei-chih-chie Publishing House, 1977), reproduction of a hand-written manuscript of 1912, p. 91.
 11. Xie Longshan, "Reassessing the Antecedents to the Modern," p. 45.
 12. See Li Fusheng, Jiang Hong, "Controversy Concerning the Roots of Modern Chinese Painting" ("Xianzhi Zhongguo huai xingguo zhengji"), Shi Hu, "Revolution Dreams" (Mao meng), see *A Collection of Articles*, pp. 49-59 and pp. 197-227 respectively.
 13. See Lin Junwei, "Research on the Ink Painting Movement in Hong Kong" (Xianggang zhixian huai tsu tsu), M.Phil. thesis presented to the Chinese University of Hong Kong, 1992.
 14. See Chen Yongli, *Chinese Painting of the Mid-1980s* (1987) (Zhongguo meishu zhongjian Dali zhongguo huai), in *Chinese Perspectives on the Arts of the Mid-1980s* (Zhongguo meishu zhongjian Dali zixun), (Taipei: Lü-tai-kuo Publishing House, 1987), pp. 27-212.
 15. See Liang Shushan, "Research on Chinese Painting in the New Era" (1978-1990) (Qian xiang de Zhongguo huai xixian 1978-1990), in *Collection of Essays on Modern Chinese Painting* (Zhongguo Zhongguo huai huishi), (Beijing: Chinese Fine Arts Publishing House, 1995), pp. 383-394. Among a large number of papers on the fine arts, we can cite: Tiekuo, *New Trends in Ming and Qing Literary Painting* (Ming-Qing xinxiu huai mi shi), (Shanghai: Shanghai People's Fine Arts Publishing House, 1991). Also of note is *The Chinese Painting Research Series* (Zhongguo huaijiu jijigou) edited by Li Fusheng and published by Shanghai Calligraphy and Painting Publishers.
 16. Articles representing both sides in the debate can be found in Xie Longshan, ed., "The New Academic School of Materialist Artists and the Rise of the New Literary Artists" (Dale xiandai jiben yuanze jie xin wenxian huai di meipai), and Li Xuanchi, "An Overview of the Painting Sector and a Discussion of the New Literary Artists" (Huashu shiye jian ce "Xinwenxian huai"), in *Xiangguo Meishu*, no. 25 (1990.3), pp. 140-146 and 137-144 respectively. See also "China Discovers the New Literary Artists," (Pingguo xin "Xin wenxian huai"), Preface to *Anthology of Contempotary Chinese New Literary Painting* (Zhongguo Zhongguo-Xin wenxian huai), (Nanning: Jiangxi Fine Arts Publishing House, 1992).
 17. New York press ed., "The New Academic School of Materialist Artists and the Rise of the New Literary Artists," p. 56.
 18. Statement by Wang Lanting recorded in "China Discovers the New Literary Artists."
 19. Xie Longshan, "The Emergence and Development of New Chinese Realism of Painting" (Xin Ci Huaxiang de shiyan he jiben), in *Chinese Modern Artists - Xin Ci (Zhongguo-jingji meishu - Xin Ci)*, (Chengdu: Sichuan Fine Arts Publishing House, 1990).

2,000年近在眉睫之時，在亞洲、在西方，人們開始注目這當代中國藝術。掀起來了。中國大陸、臺灣、香港（經歷了一個世紀的英國統治之後，終於又成為中國的一部分）和旅居海外的中國藝術家的作品一次又一次地在亞洲、歐洲和美國展出。紐約大都會藝術博物館的中國美術館翻修一新，於近期重新開放。安思遠 (Robert H. Ellsworth)慷慨捐贈的大批 19、20世紀中國繪畫作品與早期的中國繪畫同時展出，轟動一時。Solomon R. Guggenheim博物館正在籌劃中華藝術五千年大型展覽，其中將包括各種風格的近當代作品。Asia Society 也正在組織海外華人藝術家的現代藝術作品，預計在 1998 年秋季展出。

在北京，中華人民共和國文化部正在籌備一次宏大的展覽，並冠之以一個宏大的名稱：“97世界中國書法繪畫展”。這次展覽主要收集世界各地中國藝術家的傳統作品，在中國幾大城市及美國、加拿大巡迴展出。

在當下的藝術品市場上，傳統風格和西方風格的當代中國畫行情看好。中國的許多城市以及紐約、香港、臺北、新加坡都定期舉辦現代中國畫拍賣會。世界各地相繼建立了現代中國畫畫廊。一些經營中國古代藝術品的經紀人（包括懷古堂）也開始兼營現代作品。

我們一下子掉進了 20 世紀中國藝術的汪洋大海。在我們評價這些藝術作品的藝術和藝術史價值之前，最好先簡略地回顧一下過去一個世紀裡中國藝術界的大事和風格變化。這是這一階段藝術創造的環境。

在過去一百年中，中國的政治、社會和經濟制度發生了空前的巨變。統治中國千年的皇帝是 1911 年被徹底推翻的。然而在此之前，中國人對其傳統和價值的反思以及對其文化自性的懷疑，比這還要早一些。Julia Andrews 最近在研究共和國藝術時作了這樣的總結：

“19世紀末應清（1644-1911）”時期，中國知識分子已經認識到國際社會是由領導現代技術的西方和日本統治著。在軍事上，中國 1832 年和 1860 年敗於英國、1885 年敗於法國、1895 年敗於日本、1900 年又敗於八國聯軍，這些最清楚不過地說明，中國已無法在世界上保持其應有的地位。20世紀最初幾十年，中國思想界所有的爭論都圍繞著同一個話題，即中國應該如何渡過危機。有人認為中國文化的落後也是不可改變的事實，因此中國根本不可能在現代世界中發揮任何作用。另一些人提出修正中國文化，使中國成為生龍活虎的現代力量。更有一些人相信中國文化有其獨特的價值，必須不遺餘力地加以保護。”¹¹

這時，視覺藝術界也在談論著同樣的話題。傳統中國畫（國畫）⁷尤其是宋朝以後的國畫，受到批評。批評者認為國畫缺乏現實主義或自然主義精神。畫家對當代社會的漠然現實視而不見，卻津津樂道于虛有的儒家理想社會。文人畫更是倍受抨擊。抨擊之最烈者莫過於主張改良的康有為（1858-1927）。他說：“故以畫論，在四五百年前，吾中國幾佔第一位矣。情後不長進耳……。”（以上引《歐洲十一國遊記》）“今工商百業皆藉於畫，畫不改進，工商無可言……。”“中國近世之畫衰敗極矣，蓋由畫論之譯也……。”“而謂士夫游藝之餘，能盡萬物之性狀，必不可得矣，然則專貴士氣，為畫意正宗，豈不譯哉？”（以上引《萬木草堂藏中國畫目》）

康有為道出了一代進步知識分子的觀點，他們相信現代化即西化、西化即發展科學和技術。這些進步的觀念成為了當時知識分子的主要思潮至少有數十年之多。幾年之後，北京大學校長，1919年五四運動領導人之一蔡元培指出：“蓋歐化優點即在事事以科學為基礎：生活的改良，社會的改造，甚至於藝術的創作，無不隨科學之進步而進步。”⁸他求進步，並且認為西方藝術（中國人眼中的西方藝術）先天就更科學更現代（因而更好）。這給文人畫的倡導者出了一道難題。而且幾乎斷送了國畫傳統。

許多藝術家沒有完全放棄傳統的中國畫，而是嘗試著在主題或風格上作些調整，使國畫的路子走得更寬，風格更現代，使之適應當代社會的需求。中國畫的“白話運動”（借用一個文學名詞，然而文學中的口語化運動遠比美術界來得深遠）集中體現在偉大的畫家齊白石（1864-1957）的作品中。他把日常生活中的平常物件畫得活靈活現，在傳統中引入了耳熟能詳的口語化語彙，使傳統重新充滿了活力。然而，齊白石並沒有摒棄考究的筆法，簡潔的形象和直接的表達等等傳統的美學價值。相反，他的作品將這些特徵——發揚光大。齊白石的風格為其後50年的國畫奠定了基礎。這是齊白石最大的成功。

包括康有為在內的大多數批評家主張藝術上的中西合璧：“若仍守舊不變，則中國畫學應速滅絕，國人豈無英絕之士，應運而興，合中西而為畫學新紀元者，其在今乎，吾斯望之。”⁹康有為這樣說，因為他認為他和其他參加1898年失敗的改良運動的“自強者”，為中國大多數的弊病指出了一條療救之路。Jonathan Spence 對此作了如正解釋：

“• 中學為體，西學為用 • 通常簡稱為‘體用’。在一個面臨痛苦巨變的時代，這在文化上不失為一個穩妥的立場。它肯定了使中國文化延續並賦予它意義的道德和哲學價值的基本結構。只要有這樣的信念，中國就能迅速奉行各式各樣西方之事，歸西方之人。”¹⁰

本世紀初，一批年輕畫家熱切地應用了康有為的號召。有些人，如博抱石（1904-1965）和高氏兄弟（嶺南畫派的創建者），東渡日本，去考察日本藝術家如何有選擇地吸收西方的技巧和風格，使其民族傳統現代化。另一些更負盛名的畫家，如徐悲鴻（1895-1953）、劉海粟（1896-1994）和林風眠（1900-1991），到歐洲去親歷西方文化的熏染，盡力學習歐洲藝術。

中國畫需要融合西方藝術的技巧以進入現代，在這一點上單人並無異議，然而西化極動的三位領袖，徐悲鴻、劉海粟和林風眠，在其它方面卻各持己見。徐悲鴻推崇現實主義的學院派油畫，以其畫院率先使用裸體模特兒而聞名的劉海粟心儀印象主義和後印象主義畫家，而林風眠則對Matisse 和Vlaminck 情有獨鍾。

三個人在應該學習外國的哪一個派別上相持不下，很像當時的國畫家常為應該模仿“四王”（如吳湖帆及其弟子）還是石涛和八大山人（如張大千和他的追隨者）爭論不休。歷史可以證明，徐悲鴻的學院派現實主義至少在短期內佔了上風，儘管這更多是由於政治和意識形態上的原因，而不是藝術上的原因。

二十世紀二、三十年代是偉大的創作和藝術試驗的時期。隨著對西方和日本的日益開放，中國藝術家當把些新奇的形式、技術和思想搬硬套過來，卻對其產生的文化背景不甚了了。正如著名作家魯迅在1926年所嘲諷的那樣：

“中國文藝界上可怕的現象，是在盡先輸入名詞，而不介紹名詞的涵義。於是各各以意為之。看見作品上多講自己，便稱之為表現主義；多講個人，是寫實主義；見女郎小腳作詩，是浪漫主義；見女郎小腳不準作詩，是古典主義；天上掉下一顆頭，頭上站着一頭牛，愛呀，雨中央的青苔呀……是未來主義……等等。”

到二十年代末，中國藝術畫管有些混亂，但前景頗為樂觀。藝術家可以自由使用各種手段，他們便以巨大的熱情和奉獻精神，創作了各種風格的作品。傳統的繪畫復興有人，西式的油畫和水彩畫也不斷出現，還出現了各種手段的使用。或某之以中國之“體”聯西方之“用”。然而，此後幾十年內，中國藝術家被陷於“共產主義”，“馬克思主義”和“毛澤東思想”的囹圄了。

中華人民共和國成立以後，創作、展覽、出版或廣泛傳播的藝術在各方面統統政治化了。這方面的研究近期有一些，將來相當長的時間內還會有。雖然許多問題還有待商榷，許多個案仍需重新考慮。但傳統中國畫依然在中國大陸50至90年代的文藝政策中受到嚴重削弱。Julia Andrews

在 *Painters and Politics in the People's Republic of China* 一書的前言中，對中華人民共和國成立前後的藝術作了比較。

“最大的變化是現實主義繪畫的地位來了一個飛躍。繪畫的手段各種各樣，而以油彩和樹膠水彩為最常用。這個變化很惹眼。儘管早期藝術家也有人採用西方藝術風格，但1949年以前，西方風格是沒有根底的。此外，我認為在中國各層次藝術教育中全面地有選擇地融入西方手段和風格，割斷了中國藝術與其傳統的聯繫。”

雖然畫家們依然用墨和顏料在宣紙上塗抹，依然將他們的作品稱成傳統的掛軸，但他們的筆法、主題和風格已經在政府的命令下改變了。整個中國畫變得面目全非。特別是過去中國畫大師那微妙而充滿文化底蘊的筆法，在當代實踐中已經蕪然無存了。隨之而去的，是這種藝術過去引起觀者視覺和精神上的愉悦的關鍵因素。”¹¹

毛澤東在1942年《延安文藝座談會上的講話》中清楚地指出，他認為藝術必須為人民服務，為藝術而藝術是不可能的。50年代，毛開始把他的諾言付諸實施，重塑整個的藝術教育和創作。現實主義的油畫，主要是吸收了越來越多的蘇聯社會主義現實主義風格的人物畫，成為中國美術的新貴。藝術成為國家的一種工具，並且淪落到服從宣傳需要的地位。中國的藝術家和知識分子不僅與他們的傳統相隔離，並且與世界其它地方的藝術和科學發展相隔離。

心理學家Lawrence LeShan和物理學家Henry Margenau合寫了一本書，書名很有意思，叫《愛因斯坦的空間和梵谷的天空》。其中有這麼一段話，蔡元培如果看了，也許會首肯：

“一個時期組織現實的方式發生變化，藝術和科學是其主要推動力。它們總是平行地前進，時而這個略微領先，前面直指新生事物，時而是那個。藝術對現實的理解發生變化時，科學對世界的描述也會緊跟着改變；反之亦然。當封閉的中世紀向文藝復興開放時，當布鲁諾 Bruno 向人們解釋無限的涵義時；當科學不再局限於神學問題，而是由伽利略 Galileo 等人發展為全方位的科學時，藝術助長了這種態度，並為這種態度所助長。”¹²

但是，對下面的這段話，不知蔡元培們會作何感想：

“我們通常所說的‘現實’一詞有一個確定的、易懂的最終意義。在它虎視眈眈的注視下，新現象往往成了它掌中的獵物。這從我們的過去產生的狹隘定義，如今嚴重地阻礙着我們的進步。

每個人都生活在一種文化中，其取向和基本信念塑了他，深深扎根於他一輩子的個性中。當他進入另一種新文化，面臨不同的取向和基本信念

時，兩種現實就在他內心發生衝突。即使他已經在新文化中作了有用的一分子，他早先的取向依然對他產生影響。

人是這樣，知識也是這樣。一種知識的頭腦像幽靈一樣漂浮在這種知識之中，它們在某種程度上決定著什麼是真，什麼是對，什麼有意義。什麼無意義——簡而言之，什麼是現實的根本形態或基礎。當一種知識在發展中參雜了與老信念相抵觸的新材料，這種知識裡就產生了根本的衝突。在接受、組織和解決新材料與舊觀念和基本取向的衝突所引發的新問題的過程中，便有艱難困苦和激烈的鬥爭。鬥爭會引起混亂。同一學科中學習的人會因此缺少交流。今日的科學就正處於這樣的鬥爭中。一部分草本觀念，我們組織經驗之方法的幽靈，與各種科學領域中出現的新材料發生了抵觸。”¹³

LeShan 和 Margenau 所關心的，是物理學由於其與生俱來的局限，無法充分描述和解釋所有的現象，尤其是新的科學發現提示出微觀世界和宏觀世界。標準的牛頓物理學關於時間和空間的概念行不通了。不同的現實和多重真理無法僅僅通過物理的方法加以理解。在理解這些新現實時，藝術、靈學、道德和意識都有各自的用武之地。書中一大部分，主要正關於科學理論的——對大多數藝術專家來說如同天書一般抽象。但書中的觀點包含了兩個很重要的認識。

一是藝術家描繪什麼以及他們的作品如何被理解受制於產生作品的文化環境：

“藝術家在探尋意義和價值，組織宇宙時，並非東拉西扯、隨心所欲。在一種文化發展的每一階段，它都受其可能性的限制。並由幾個因素所左右。首先，藝術家和科學家一樣，受他們的技術方法的限制。在顯微鏡尚未發明的時候，科學家無法研究細菌。藝術家也受到類似 的限制……

藝術家可得的可能性還受他們生活於其中的文化觀點的限制。每種文化裡都有些永遠可能或無法理解的東西……

深藏於文化中的交互性和現實結構。“自然”和“意識”之間不斷的反饋和更正，“認識論的反饋”。大約最清楚不過地表現在藝術家與社會的關係中。藝術家在他的文化世界圖景以及他所了解的藝術創造的界線內，從各種連貫的可能性中選擇一種現實結構，然後在這種結構中寫作、作曲或繪畫。社會挑選它所青睞的藝術家。然後這些藝術家的觀念成為塑造社會的因素。”¹⁴

在毛澤東時代的中國，藝術官僚企圖通過嚴格限制藝術家的創作社團和風格左右全社會對現實的認識，並通過嚴格控制各種方式的、批評破壞

自然的反饋過程。LeShan 和 Margenau 指出：

“顯而易見，社會給予科學多少自由，便也給予藝術多少自由。可見藝術是對組織現實的新方式的探尋；總的說來，兩者受控制的程度也基本相同。”

在一種文化的任何階段，藝術和科學都會有一些常規和摸不透的老虎屁股。即使在今天的美國，如果有什麼人觸犯了這些規則，他們的作品便不會在畫廊展出，論文也不會在科學雜誌上發表。在另一些文化裡，這種控制比現在的西方社會要嚴格得多。觸犯科學或藝術上的常規，結果往往是坐牢、關起來，甚至被從懸崖上扔下來的事。”¹¹

關於當代中國繪畫的第一點認識，是藝術家和科學家接近目標的途徑是不同的。畫家要對一個形象有某種深刻的理解，才能將它變成一件藝術作品：

“當一位畫家所描繪的世界與生活的那個世界相左時——比如一位現代畫家要畫一幅中世紀宗教題材的畫——他所探索和擴大的就不是他自己的內心世界，而是另外一個世界。於是，這畫看起來就崎嶇造作。他走的是科學家的道路，是科學之路而不是藝術之路。科學之路是探尋和建立感知現實——我們在身外所感知的事物，並描述它們。於是我們能學到新東西，然後改變自己。藝術之路是改變我們內心的東西，於是我們能用不同的方式感覺感知世界（和我們的內心世界）。”¹²

正因為這樣，早先人們將國畫技法和新的“革命”主題相結合的努力，才會大多付諸東流。在對藝術控制得最嚴格的時期（如一次次的反右運動），藝術家不僅只能畫規定的主題，而且必須用規定的風格。在這樣的環境中，只有見風使舵的插圖畫家能夠作畫。無怪乎那個時期的宣傳畫從風格到功能都更像西方的廣告，一點不像美術作品。

在所有的藝術家中，傳統畫家最難跟上形式。使他們的技法滿足人民共和國的新需要，西方繪畫和中國繪畫顯然有著不同的根源和發展道路。他們是完全不同的世界觀在完全不同的文化環境中的產物。這兩個世界在我們這個時代要走到一起，這並不奇怪。因為現在全球的交流只在一彈指間便能完成，這種跨文化交流中最出奇的，甚至是可笑的事情，是當代中國和西方的藝術家和觀察者看待對方文化的眼光。他們常常背道而馳。

康有為和蔡元培這樣的理論家想要以西方的模式使中國藝術現代化，可是徐悲鴻的學院現實主義到中國時，已經是保守、甚至過時的東西了。這種畫風在作過一些意識形態上的“改造”後，被共和國的壓制性政策確立為官方的藝術表現手段。沒有人理解西方科學和藝術的發展；這也和傳

統繪畫一樣，是個禁區。Andrews 寫道：

“到1979年，只有少數幾位畫家掌握有著嚴謹的技法要求的傳統繪畫了。傳統中國畫已經不復作為一種活的藝術傳統而存在。取而代之的是五、六十年代畫院和中央美術學院在各地的分院興起的使用中國畫手段的新方法。現代主義的火種在30年代末日本入侵時就已是風雨飄搖。最後終於被共產主義徹底撲滅了。1949年後，現實主義油畫全面進入中國畫界，這在20年代初是西方人想都不敢想的。他們要是知道中國藝術界謹慎熱情地保留、實踐並發展著西方已經捨棄了近一個世界的畫風，大概會同樣地吃驚。”¹³

西方藝術本身當然也經歷了革命，反映了科學發現和哲學感覺所帶來的關於現實的新概念，比如愛因斯坦的相對論，量子力學，粒子物理。中國藝術家剛剛掌握一種他們認為是學徒的繪畫風格，西方藝術家和批評家卻已經拋棄了這種風格和它所代表的那種文化結構。而西方藝術家如Picasso, Paul Klee, Mark Tobey 及 Jackson Pollock 熱衷於非西方的藝術傳統，包括中國的繪畫和書法等。中國人自己卻說這些東西要不得。歐美許多藝術家通過研究東方靈性和藝術（有時借助於迷幻藥）探索不同的關於現實的觀點。而這時，中國大陸的藝術家正因爲馬克思主義教條，被一種明顯在扭曲的現實中的繪畫傳統束縛著。是臺灣和海外的中國畫家，如張大千 (Zhang Daqian, 1899-1983)、王紀千 (C.C. Wang, 1907-)、曾佑和 (Tseng Yuoh, 1925-) 和王無邪 (Wuchia Wong, 1936-)，發現並把握了傳統中國畫與20世紀西方藝術，尤其是抽象畫，在精神上的聯繫。Jeffrey Wechsler 最近在一篇探討美國現代藝術中東西方交流的文章中指出：

“談到抽象派，人們便說Jackson Pollock、Franz Kline、Robert Motherwell、Mark Rothko和Adolph Gottlieb在技法、構圖和形式上先進、有創見，甚至是一種突破。然而對許多熟悉亞洲傳統藝術的人來說，這實在有些可笑，因為他們看到傳統亞洲藝術的許多形式和技法特點，正是現代美術的視覺因素的前身，或者至少是與之同時存在的。”¹⁴

生活在大陸之外的中國藝術家沒有受到毛澤東時期的那種束縛，有一個相對比較自由的藝術環境，他們在真正融合傳統中國和現代西方繪畫風格方面，取得了長足的進步。因此，國畫的未來就將建造在他們的作品之上。

這次畫展出了活躍在中國、香港、臺灣和海外的新一代傳統國畫家的作品。當然，國畫只是中國美術的一個方面。今天在中國大陸工作的藝術家比過去幾十年更能自由地表達自己了。自二、三十年代以來，年輕的

中國藝術家從未這樣廣泛地探索風格和理論上的目標。對當代中國的視覺藝術作一個準確的評價，需要考察空前豐富的繪畫手段。除了傳統形式的中國畫和書法以外，還有油彩、丙烯顏料、水彩、樹膠水彩、雕塑、木刻、陶瓈、紡織品、膠片、平面設計及裝置藝術品）。臺灣、香港和海外的藝術家當然有更多的選擇，他們在當代藝術實踐中已經作出了傑出的貢獻。然而，將國畫作為中國藝術的一大派別考察其現狀是很有裨益的，因為縮小考察的焦點會使我們對更大的藝術課題看得更清晰。

這一代的年輕藝術家成長和生活在一個政治現實向文化自性提出了不可迴避的問題的時代。養育他們的那方水土在很大程度上決定著他們與中國歷史和傳統價值的關係。臺灣似乎保留了許多傳統價值。而在大陸，這些東西有很多已被拋棄，至少是被冷落了。香港和海外的中國人每天都面臨著自性這麼一個複雜的問題。然而，這些有著五花八門的背景的中國藝術家，不約而同地選擇了同一種手段，這是一個有趣的現象。在眾多的選擇面前，他們自覺地用毛筆、墨汁在宣紙上揮洒。這至少表明了與中國傳統藝術的一種緊密聯繫。不同的藝術家選擇國畫當然是出於不同的原因，在本世紀初就是這樣。有些人是要融入源遠流長的藝術傳統，以此肯定他們的文化自性。有些人選擇國畫可能主要是對共產主義政權干擾性的藝術政策的反抗，公開否認他們與最近的過去的聯繩。對另一些人來說，他們之選擇這種藝術形式，是由於這種傳統手段直接而敏感，它對微妙之處的表現是無與倫比的。這些藝術家不論抱著何種政治觀點，都以這種方式肯定他們的藝術自性。

八、九十年代是一個新的開端，即使對那些一直在從事傳統中國畫創作的人來說也是這樣。新一代的藝術家抖擻了精神，以新眼光看待這古老的傳統。也許他們沒有前人臨摹書畫作品深厚的功力，在技法上不那麼爐火純青。但他們也沒有什麼包袱。不用苦苦地守著中國的藝術遺產和過時的文化價值。國畫不必是表達中國文化自性的唯一手段。因為現在比以往任何時候都更清楚的一個事實，就是沒有任何一種特性，沒有任何一種傳統，能夠代表所有的中國人。然而，同樣清楚的是，無論怎麼堅韌，傳統中國畫總是那麼充滿活力，與人們點點相關。大多數中西兼顧的中國畫家，到晚年都表現出對中國畫的偏好。徐悲鴻、林風眠、劉海粟、吳作人(1908-1997)、李可染(1907-1989)、潘天壽(1897-1991)和石魯(1919-1982)都是如此。對中國藝術家來說，用毛筆和墨汁作畫就像用筷子吃飯一樣自在。

有人對中華人民共和國成立 50 年來，或者，推翻清朝近 90 年來，國

畫到底有多少發展提出質疑。但是想想傳統中國畫及其所代表的一切這些年來受到的嚴厲批評，想想目前這琳琅滿目可供人選擇的藝術手段，這種藝術形式能堅持下來，已經是一個奇蹟了。自康有為提出“合中西而為畫學新紀元”，至今已有近百年了。一百年以後的今天，我們可以說雖然這一偉大理想尚未完全實現，但藝術和文化自性的根本問題已經空前明了地擺在我們面前了。說到底，在中國歷史上，一百年不過一瞬間而已。

中國藝術，尤其是國畫的巨變已經就在眼前了，然而，我們不可能準確地預言新美術的發展方向，因為我們的全球環境已經極非康有為、蔡元培、徐悲鴻的時代可比了。西方在技術和世界經濟上的統治地位已不再是一個簡單的事實。經濟學家、政治家和商人越來越多地向亞洲尋找出路。大眾文化已經全球化，最大的公司已經國際化。全世界的青年人聽一樣的音樂，吃一種口味的漢堡包，穿一種品牌的運動鞋。在電腦世界裡，國界消失了，信息以閃電般的速度在大陸之間傳播。現代通訊和交通使所有的市場國際化。藝術市場也不例外。

在一個快速分享的信息的時代，在一個越來越國際化的大眾文化中，21世紀的油彩、丙烯顏料的藝術，或者更可能是尚未發明的數碼手段，肯定會有一種真正國際化的風格。中國藝術家無疑將在這個發展中發揮重要的作用。跨文化的藝術交流成為家常便飯。隨時可得，藝術風格廣泛地交互影響。即使還殘存著些許國家或地區風格，這些特點辨認起來也非常困難了。全世界的藝術家，包括中國藝術家，將在一個真正的國際多元文化大講壇上闡述他們對新的全球現實的認識。

這個多元文化的環境將接受共同的文化價值。但也承認文化差異、鼓勵、保護和發展傳統藝術形式。大眾文化變得更加全球化。因此更加單一，為某一文化或種族獨有的特徵也就變得格外醒目並有意義。各種文化不再互相衝突，反而互相融合。各種藝術傳統的純潔性就得以重新發現。傳統中國畫可以與以其它手段創作的作品並存。今天是這樣，將來也是這樣。它不會取代其它藝術形式，也不會被其它藝術形式取代。國畫將繼續存在並繁榮下去，因為它有時間抹不去的獨特的藝術品質：寓於表現的線條，簡潔的造型和純潔的精神。

這次集中了五十八位活躍在亞洲和西方的藝術家的作品的畫展，也許會成為日後衡量和評價藝術發展的基準。這些各個相異的風格和主題既代表了當代國畫的水平，又展示了值得今後探索的一些新路。

張洪

- John F. Antunes, *Painters and Politicians in the People's Republic of China: 1949-1979*, Berkeley, Los Angeles and London, 1994, p. 12.

齊白石畫作「蓮葉」現「萬國中國畫」并列紅巖美術館，並以陳雲題字中國版畫家連環畫《蘇武牧羊》著作。蘇武在上書中稱「臣固當歸」，即指其忠誠為義。

鄧小平：「兩次十一屆三中全會」，《萬國中國畫出版社》，轉引自 Lawrence Wu, "Kunming Yunnan and the Reinterpretation of Modern Chinese Art," *Dialectics* (March 1990), Vol. 41, No. 1.

鄧小平：「五十年來中國之文化政策」，轉引自 Antunes, 10頁，第12行。

鄧小平：「萬國中國畫出版社」，轉引自 Wu, 10頁。

Jonathan D. Spence, *The Search for Modern China*, New York and London, 1990, p. 221.

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Lorraine Lukens and Henry Margolis, *Emmett Spiegel and Van Gogh's Hei: Physical Reality and Beyond*, New York, 1982, p. 106.

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Shadow Skeletons and New Realities-Guohua and Cultural Identity

As the dawn of a new millennium rapidly approaches, modern and contemporary Chinese art is receiving an unprecedented amount of attention throughout Asia and the West. Exhibitions of works in all media by Chinese artists from mainland China, Taiwan, Hong Kong (once again a part of China after a century of British rule), and overseas have been mounted or are being planned throughout Asia, Europe, and the United States. In New York, the Metropolitan Museum of Art has recently opened their renovated Chinese Galleries and, for the first time, thanks to a generous gift from Robert H. Ellsworth, Chinese paintings from the 19th and 20th centuries are prominently displayed alongside masterpieces from earlier periods. The Solomon R. Guggenheim Museum is planning a major exhibition of 5,000 years of Chinese art which will include modern and contemporary works in a variety of media, and the Asia Society is organizing a show of contemporary art by Chinese artists living outside of China for the fall of 1998.

In Beijing, the Ministry of Culture of the People's Republic of China is presently organizing a show, ambitiously and ambiguously titled, "The World Chinese Calligraphy and Painting Exhibition '97." Expected to travel to several venues in China as well as to Canada and the United States, this exhibition will focus primarily on traditional works by Chinese artists residing all over the world.

There is now a thriving art market for contemporary Chinese paintings, done in both traditional and Western styles. Auctions of this material are now held on a regular basis in many cities throughout China as well as in New York, Hong Kong, Taipei, and Singapore. Specialized galleries have been established all over the world and several dealers in ancient Chinese art including Kokusai have begun to feature contemporary paintings as well.

As we try to absorb this impressive flood of images and information about the 20th century Chinese art we are suddenly encountering, and before we begin to assess the artistic and art-historical merits of these works of art, it is useful to present a brief outline of some of the major issues that have concerned Chinese artists during the last century and to identify some of the aesthetic trends that have shaped the context in which the art of this period was and is being created.

During the past one hundred years the political, social, and economic systems of China have been transformed on an unprecedented scale. Even before the Imperial monarchy that had ruled China for several thousand years was completely overthrown in 1911, the Chinese had begun to assess their inherited traditions and values and to question their very cultural identity. Julia Andrews, in her recent study of art in the People's Republic, summarizes:

Shortly before the turn of the century, in the final years of the Qing dynasty (1644-1911), it became apparent to Chinese intellectuals that the international community was dominated by Western nations and Japan, countries at the forefront of modern technology. The military defeats of China by the British in 1842 and 1856, by the French in 1855, by the Japanese in 1895, and by the allied powers in 1900 were the most evident signs of China's failure to maintain her rightful place in the world. Debate over the correct Chinese response to this crisis informed political and intellectual activity during the first decades of the twentieth century. Some writers found Chinese culture to be so unalterably backward that China could have no hope to function in the modern world. Others aspired to modify Chinese culture and so make the nation into a viable modern force. Still others believed that Chinese culture had unique values that must at all costs be preserved.²⁷

Parallel arguments were made with regard to the visual arts. Traditional Chinese painting (*guoshu*),¹ especially as practiced after the Song dynasty, was specifically criticized for its lack of realism or naturalism, and the conscious disregard by its practitioners of the harsh realities of contemporary society in favor of a refined vision of an ideal Confucian society which had never existed in fact. The type of *guoshu* practiced by the literati (*fuxianhuai*) was severely attacked by many critics, among the most vocal of whom was the reformer Kang Youwei (1858-1927), who accused: "Four or five hundred years ago Chinese painting was the best. What a pity that it has

not developed since then. ... Today, industry, commerce, and everything else are related to art. Without art reform those fields cannot develop. ... Chinese painting has declined terribly because its theory is ridiculous. ... How can those who paint just for fun in their spare time capture the true character of all things on earth. It is totally wrong to regard the literati spirit as the orthodox school of painting.⁷

Kang's views represented the prevailing attitude among progressive Chinese intellectuals who associated modernization with Westernization and Westernization with the development of science and technology. These basic assumptions dominated intellectual thought for decades, if not generations. Several years later Cai Yuanpei (1867-1940), President of Peking University and a prominent figure in the May Fourth Movement of 1919, remarked: "the good point of Europeanization is that everything takes science as its foundation; the improvement of life; the reform of society; even the creation of art. They all progress along with the progress of science."⁸ This emphasis on progress and the sincere belief that Western art (as the Chinese perceived it) was inherently more scientific and modern (and therefore more desirable) presented a serious challenge to advocates of literati painting and nearly signaled the end of the *guoshu* tradition altogether.

Many artists chose not to abandon completely traditional Chinese painting but tried instead to make adjustments in subject matter or style in order to broaden its appeal and update its appearance, making it more responsive to the perceived needs of contemporary society. This colloquialization (to borrow a phrase describing a similar but more far-reaching movement in literature) of Chinese painting is epitomized by the work of the great Qi Baishi (1864-1955), whose colorful depictions of common objects from everyday life enlivened the tradition through the introduction of a colloquial vocabulary of familiar images. However, Qi did not sacrifice such traditional aesthetic values as excellence in brushwork, simplicity of form, and directness of expression; on the contrary, his work may be seen as advancing the art form in each of these aspects. The degree of Qi Baishi's success is indicated most clearly by the fact that his style forms the basis of much of the *guoshu* produced during the past fifty years.

Most critics, including Kang Youwei, advocated a synthesis of Western and Chinese art: "If we adhere to the old way without change, Chinese painting will become extinct. Now, at this historic moment, it is up to those who are up to the challenge to arise. They must begin a new era by combining Chinese and Western art."⁹ Kang's approach was based on a formulation that he and the other "self-strengtheners" of the unsuccessful 1898 reform movement had advocated as a solution to most of China's ills. Jonathan Spence explains:

"Chinese learning should remain the essence, but Western learning be used for practical development." Generally abbreviated as the *yi-yong* idea (from the Chinese words 矣用-for 'essence' and 'practical use'), this was a culturally reassuring position in a time of ambiguous, often painful change. It affirmed that there was indeed a fundamental structure of Chinese moral and philosophical values that gave continuity and meaning to the civilization. Holding on to that belief, China could then afford to adopt quickly and dramatically all sorts of Western practices, and to hire Western advisors.¹⁰

During the first decades of this century, numbers of young painters took up Kang's challenge in earnest. Some, like Fu Baoshi (1904-1965) and the Gao brothers (founders of the Lingnan School), traveled to Japan to investigate the process by which Japanese artists were modernizing their native traditions by a selective incorporation of Western techniques and styles. Some of the most famous, including Xu Beihong (1895-1953), Liu Haisu (1896-1994), and Lin Fengmian (1900-1991), went to Europe to experience Western culture at first hand and to learn what they could about European art.

Although agreeing on the general premise that Chinese painting needed an infusion of Western artistic know-how in order to advance into the modern age, the three leaders of this Westernizing movement, Xu, Liu, and Lin, did not see eye-to-eye on much else. Xu Beihong favored realistic, academic oil painting. Liu Haisu, renowned for being the first in China to employ male models for life drawing in his art school, was enamored of the Impressionists and post-Impressionists. Lin Fengmian favored Matisse and Vlaminck.

The arguments among these three and their followers as to which foreign models to follow were as vehement as those waged by traditional painters about whether to imitate the Four Wangs (as did Wu Hufan and his students) or Shitao and Bada Shanren (as did Zhang Daqian and his followers). History would note that, at least for the short term, Xu Beihong's academic realism ultimately won out, although more for political and ideological than artistic reasons.

The decades of the 1920s and 1930s were a period of great creativity and artistic experimentation. With increased exposure to the West and Japan, Chinese artists appropriated hitherto unknown styles, techniques, and ideas, often without fully understanding their original cultural context, a situation which led the influential writer Lu Xun (1881-1936) to muse in 1928:

"A horrifying phenomenon in the world of literature and the arts in China now is the importation of an 'ism,' but without introducing the meaning of this 'ism.' As a result, everyone uses his own interpretation. When he reads a work mainly on the author himself, he calls that 'Expressionism.' If it concerns other people more, then it is 'Realism.' To be moved by a girl's exposed legs to write poetry is 'Romanticism,' but to look at a girl's legs and not be allowed to write poetry is called 'Classicism.' A head falls down from the sky, on this head stands a cow, oh, love. ... Such is 'Futurism,' etc., etc."¹¹

By the end of the 1930s the future of Chinese art looked promising, albeit somewhat confused. Artists were free to work in all media, which they did in an incredible range of styles and with tremendous passion and dedication. Traditional painting continued to be practiced, Western-style works in oil and watercolor were produced, and a variety of hybrid approaches were developed, on the basis of Chinese "practice" combined in various ways with Western "practice." Chinese artists of the following decades, however, would have to contend with a much more horrifying set of "isms": "Communism," "Marxism," and "Maoism."

The politicization of all aspects of the processes of creating, exhibiting, publishing or otherwise disseminating art in the People's Republic of China is discussed in several recent studies and doubtless will continue to be a subject of inquiry for many years to come.¹² Although many questions remain and many individual stories have yet to be recounted, it is clear that one of the casualties of mainland art policy from the 1950s to the 1980s was Chinese traditional painting. In the Introduction to *Painters and Politics in the People's Republic of China*, Julia Andrews compares the art of the People's Republic to what had existed before:

"Among the most important changes was the elevation of realistic painting, which was practiced in all media but most commonly in oils and guache, to a prestigious position. This change is remarkable, for although Western styles of art were employed by some earlier artists, they had largely failed to take root before 1949. Moreover the complete integration of selected Western media and styles into all levels of the Chinese art educational system served, I believe, to sever Chinese art from much of its past."

Although artists have continued to paint in ink and color on Chinese paper and to mount some of their pictures in the traditional hanging scroll format, officially mandated changes in brushwork, theme, and style have been so great as to alter irrevocably the practice of Chinese painting. In particular the subtle and culturally charged brush conventions that were practiced by masters of China's past have been eradicated from contemporary practice. With them has passed from existence a crucial element in the visual and intellectual pleasure that traditional Chinese viewers experienced in their art.¹³

Mao Zedong, in his 1942 "Talks at the Yan'an Conference on Literature and Art," had clearly stated his belief that art must serve the people, and that there could not be art for art's sake. During the 1950s Mao began to make good on his promise by revamping the entire system of art education and production. Realistic oil painting, primarily figural themes, gradually incorporating more and more elements of the Soviet Socialist Realist style, became the new orthodoxy in China. Art became a tool of the state and was relegated to the role of supplying propaganda. Not only were Chinese artists and intellectuals largely cut off from their own past, they were also isolated from artistic and scientific developments in the rest of the world.

Cai Yuanpei would probably have agreed with the following statement about the relationship of science and art co-authored by a psychologist, Lawrence LeShan, and a physicist, Henry

Margenau, in their book with the intriguing title: *Einstein's Space and Van Gogh's Sky*:

"...the art and science of a period, the two main thrusts of our developing change of our ways of organizing reality, tend to move forward in parallel ways, sometimes one appearing first as the spearhead of the new, sometimes the other. A change in artistic comprehension of reality may herald a change in the scientific world-picture, or vice versa. At the same time the tight encloses of the medieval world were opening up to the Renaissance; that Bruno was showing the implications of the concept of infinity; that science, no longer limited to theological problems, was being expanded in all directions by Galileo and others; art also added and was added by new attitudes."¹⁰

One wonders, however, how Cai and his contemporaries would have reacted to the following insertion by the same authors:

"The word 'reality,' as used in ordinary discourse, has a definite, easily comprehensible, and ultimate meaning. New phenomena often fall prey to its menacing stare. This narrow definition, a product of our past, is now boldly hampering our progress.

Each individual is born into a culture, and its orientations and basic beliefs shape him and remain deeply rooted in his personality all of his life. If he moves into a new culture with other orientations and basic beliefs, the two versions of reality are discordant within him. Even after he is a fully functioning member of the new culture, the orientations of his beginnings still influence him.

As it is with an individual, so it is with a field of knowledge. The sources from which a field grew remain within it as a shadow skeleton, and they partly define what is real and what is true, what is sense and what is nonsense—in short, what is the basic shape or essence of reality. When the field develops so that new data contradict these old beliefs, a basic conflict develops in the field of knowledge. There is great difficulty and struggle in recognizing, organizing, and solving the new problems presented by the conflict of the new data and the old beliefs and basic orientations. In the struggle continuous strife, and there is a loss of communication among many of the students of the field of knowledge. Today science is in the midst of such a struggle. Some of the basic assumptions, that shadow skeleton of our way of organizing experience, are being contradicted by data emerging in a variety of scientific fields."¹¹

LeShan and Margenau are concerned with the inherent limitations of the physical sciences to adequately describe and explain all manner of phenomena, particularly as new scientific discoveries have revealed microcosms and macrocosms for which standard Newtonian assumptions about time and space do not hold true. Alternate realities and multiple truths cannot be understood through their physical means alone. Art, parapsychology, ethics, and consciousness all play a part in comprehending these new realities. While much of the book – which deals primarily with scientific theory – is likely to be incomprehensible to most specialists of art, its observations are relevant here for at least two important insights.

The first point is that what artists depict and how their work is understood is limited by the cultural context in which the work was created:

"The artist's search for meaning, values, and organization of the cosmos is not chaotic or random; in each period of development of a culture it is limited in its possibilities and regulated by several factors. First, just like scientists, artists are limited by the technical methods they have available. Scientists could not study bacteria before the invention of the microscope, and artists are similarly restricted.

The possibilities open to artists are also limited by the cultural viewpoint within which they live. Each culture makes certain approaches to the infinite impossible or incomprehensible....

The deeply reciprocal nature of the culture and the construction of reality used, the constant feedback and corrections between 'nature' and 'consciousness,' the 'epistemological feedback,' can be seen perhaps most clearly in this relationship between artists and society. Out of the varieties of coherent possibilities that exist within the limits of his cultural world-picture and the artistic inventions known to him, the artist chooses a construction of reality and writes, composes or paints within it. The society chooses which of its artists to pay attention to, and then the artist's conception becomes a factor in shaping the society."¹²

In Maoist China the art bureaucracy attempted to condition society's perception of reality by strictly limiting the artists' range of acceptable themes and styles, and by short-circuiting the natural feedback process through the stringent control of all means of criticism. LeShan and Margenau warn:

"The fact that art is a search for new ways of organizing reality is shown, perhaps, by the fact that there is a marked tendency for societies to give the same amount of freedom to art as they give to science; by and large both are controlled to approximately the same degree.

Art and science at any period in a culture may have certain conventions and sacred cows. Those who violate them today in America will not have their pictures hung in galleries or see their papers accepted by scientific journals. There are other cultures with more rigid controls than present-day Western society. In these cultures violation of the conventions and rules of science or art will get one into a prison camp, mental hospital, or sometimes just thrown over a cliff."¹³

A second insight worth quoting in relation to contemporary Chinese painting is the fact that artists and scientists approach their subjects differently and that for an image to become a work of art implies a certain inner perception on the part of the painter:

"When an artist tries to paint a picture in a world-view in which he does not live – as a modern artist might try to paint a medieval religious picture – he is not exploring his inner landscape and trying to expand it. He is, rather, painting an outer landscape and describing it. It therefore emerges as a false picture. He is following the method of the scientist, the method adapted to the realm of science, not that of art. The method of science is to search and establish perceptual reality – what is perceived as outside of our inner experience – and to describe it so that we can perceive something new and then change. The method of art is to change our inner experience so that we then perceive the perceptual world (and our inner experience) differently."¹⁴

Many early attempts to synthesize *guoshua* techniques and approaches with a new "revolutionary" subject matter failed for precisely that reason. In periods when control over the arts was most absolute (during the many anti-rightist campaigns, for example) artists were not only told what subjects to paint but were also given stylistic directives. Only a chameleon-like illustrator could successfully create in such an environment, so it is not surprising that much of the propaganda art of the period, in style as well as function, is closer to advertising in the West than it is to fine art.

Among all artists, traditional painters had the most difficulty modifying or updating their artistic techniques in order to satisfy the needs of the new society as envisioned by the leaders of the People's Republic. Obviously, Western and Chinese painting had very different roots and very different evolutions; they are the products of completely dissimilar world views and emerge from disparate cultural contexts. That the two worlds should come together in this age of instantaneous global communication should not surprise us, but one of the most curious, even ironic aspects of this cross-cultural exchange is the way in which contemporary Chinese and Western artists and audiences tend to view the other's culture. They often seem to be moving in opposite directions.

Although the intent of the theoreticians, such as Kang Youwei and Cai Yuanpei, was to modernize China's art following Western models, Xu Beihong's style of academic realism was conservative, perhaps already outdated, by the time it reached China. The repressive policies of the PRC ensured that this type of painting, with some ideological "improvements," became the official means of artistic expression. No attempt was made to keep up with new developments in Western science and art; in fact, these were suppressed just as strenuously as traditional painting was being repressed. As Andrews notes:

"Traditional painting, with its rigorous technical requirements, was by 1979 practiced by only a handful of old painters. It had been stigmatized as a living artistic tradition, replaced by the new ways of using Chinese media developed in the academies and local CAA branches of the 1950s and 1960s. Modernism, dimmed by the Japanese invasion at the late 1930s, was extinguished by Communism. Since 1949, realistic oil painting has been fully integrated into the Chinese art world, an attainment that the Westerners of the early 20th century would probably have thought impossible. They might have been equally surprised to find the Chinese art world enthusiastically preserving, practicing, and developing styles of painting defunct in the West for almost a

century.⁴¹

Western art was of course undergoing its own revolution, reflecting new concepts of reality engendered by Einstein's Theory of Relativity, quantum mechanics, particle physics and other scientific discoveries and philosophical intuitions. Just when China's artists were mastering a style of painting which they thought was modern, Western artists and critics were rejecting both the style and the cultural construct it represented, and at a time when Western artists such as Picasso, Paul Klee, Mark Tobey, and Jackson Pollock were recognizing and embracing non-Western artistic traditions, including Chinese painting and calligraphy, the Chinese themselves were declaring some of these same traditions invalid. While many European and American artists explored alternate views of reality, through investigations into Eastern spirituality and art, (assisted, in some cases, by mind-altering drugs), the mainland Chinese artists found themselves mired in Marxist dogma and bound to a tradition of painting that was trapped in a reality warp.

It was the Chinese artists working in Taiwan and abroad, including Zhang Daqian (1899-1983), Wang Jiajun (C.C. Wang, b. 1907), Zeng Youke (Betty Ecke, b. 1925), Wang Xizhi (Wu-chu Wang, b. 1936), and others, who discovered and pursued the underlying intellectual and spiritual connections between traditional Chinese painting and 20th century Western art, particularly abstract, non-objective painting. Jeffrey Wechsler, in a recent essay discussing East-West interaction in modern American art notes:

"Within Abstract Expressionism, the works of artists such as Jackson Pollock, Franz Kline, Robert Motherwell, Mark Rothko, and Adolph Gottlieb have been considered both advanced and innovative, even 'break-throughs,' in technical, compositional, and formal terms. This is an ironic situation for many who are familiar with traditional Asian art and recognize various formal and technical properties of traditional Eastern art that appear to be predecessors, or at least parallels, to visual elements of modern painterly modes of art."⁴²

Working outside the constraints of the Maoist regime in relatively free artistic environments, Chinese artists outside of the mainland have made great strides in creating a true synthesis of traditional Chinese and modern Western painting styles. It is thus upon the foundation of their work that the future of *guohua* is likely to be built.

The current exhibition presents the work of a new generation of traditional, *guohua* painters, active in China, Hong Kong, Taiwan, and overseas. It is true of course that *guohua* represents only one aspect of Chinese painting, which, in turn, is only one aspect of Chinese art as a whole. Artists working in mainland China today are, at least for the time being, more free to express themselves than they have been for many decades. Not since the 1920s and 1930s, have young Chinese artists been able to explore such a broad range of stylistic and theoretical options and goals. An accurate assessment of the visual arts in today's China would require investigation into an unprecedented variety of media including oil painting, acrylics, watercolor, gouache, sculpture, woodblock prints, ceramics, textiles, film, graphic design, and installation art in addition to the traditional forms of Chinese painting and calligraphy. Artists in Taiwan, Hong Kong, and abroad have of course had many more artistic options open to them and they have already made significant contributions to the field of contemporary art. An examination of the current state of *guohua* as a distinct type of Chinese art, however, is useful because the limited focus of the investigation brings heightened clarity to larger artistic issues.

This generation of younger artists grew up and live at a time when political realities render questions of cultural identity unavoidable. Their relationship to the historical past of China and its traditional values depends to a great extent on where they were raised. In Taiwan many traditional values have been maintained. In mainland China many of these same values have been discarded, or at least discredited. Hong Kong and overseas Chinese have had to grapple with complex questions of identity on a daily basis. However, it is interesting to observe that these individual Chinese artists of diverse backgrounds have found common ground in their choice of medium. Their conscious decision to work with traditional brush and ink applied to absorbent paper, at a time when so many other options are available, indicates at the least a tenuous link to China's artistic past. As was the case during the first half of this century, the decision to paint *guohua* will be made for different reasons by different artists. For some, the impetus will be to

continue to be part of an unbroken artistic tradition which they can trace back into antiquity, thus reaffirming their own cultural identities. For others, the choice of *guohua* may be primarily a reaction against the repressive artistic policies of the Communist regime, ostensibly denying their ties to the recent past. For still others, the immediacy and sensitivity of the traditional medium and its unmatched ability to respond to the most subtle of touches, may be reason enough to adopt the art form, affirming the individual's artistic identity, irrespective of his political viewpoint.

Even for those who have always practiced the discipline of traditional Chinese painting, the period of the 1980s and 1990s seems like a new beginning. This new generation of artists approaches the tradition with fresh eyes and renewed energy. Perhaps they have not all attained the same level of technical prowess that painters of Imperial China would have developed through years of copying calligraphy and old master paintings, but neither are they burdened with the unenviable task of upholding China's artistic legacy and maintaining outmoded cultural values. *Guohua* need no longer be seen as the only medium capable of expressing the cultural identity of China because it is now clearer than ever before that there is no single identity and no single tradition that represents all Chinese. It is equally clear, however, that, in spite of all attempts to suppress it, traditional Chinese painting is both resilient and relevant. Most of the Chinese painters who worked in both Western and Chinese media demonstrated a distinct preference for the latter during their late years, including Xu Beihong, Lin Fengmian, Liu Haisu, Wu Zuoren (1908-1997), Li Keran (1907-1999), Fan Tianshou (1897-1971), and Shi Lu (1919-1982). Even today, there is something about using brush and ink, like eating food with chopsticks, that feels natural to a Chinese artist.

One may question the extent to which *guohua* has progressed in the five decades since the founding of the People's Republic, or for that matter, in the nearly nine decades since the fall of the Qing dynasty, but, given the extent and intensity of the criticism aimed at traditional Chinese painting and everything that it stood for, and with the recent availability of so many other artistic options, it is perhaps surprising that the art form has persisted at all. It has been nearly one hundred years since Kang Youwei issued his challenge to "begin a new era by combining Chinese and Western art," and now, a century later, it can be argued that although this lofty ideal has yet to be fully realized, the fundamental questions of artistic and cultural identity are posed today with far greater clarity than ever before. In any case, one hundred years in the history of China is like the blink of an eye.

We can anticipate significant changes in Chinese art in general and *guohua* in particular, but the direction, or directions, of the new painting cannot be predicted with any accuracy because the global context in which we live is vastly different from that of Kang Youwei, Cai Yuanpei or Xu Beihong. Western domination of technology and the world economy is no longer a simple matter of fact, and economies, politicians, and businessmen increasingly look to Asia for the future. Many aspects of popular culture have become globalized and most large companies are international in scope. Young people the world over listen to the same music, eat the same style hamburgers, and wear the same brand sneakers. In cyberspace, national borders do not exist and information moves across continents at lightning speed. Modern communications and transportation have made all markets international, including the art market.

In an age of rapid information exchange and an increasingly global popular culture, it is almost certain that a truly international style of art in oils, acrylics or, more likely, some yet-to-be-invented digital medium will be developed in the 21st century. Chinese artists, no doubt, will play a major role in this development. Cross-cultural artistic exchanges will become so commonplace and will occur so quickly, and stylistic influences will be so vast and complex that national or even regional characteristics will be difficult, if not impossible, to discern. Artists from all over the world, including those from China, will be able to express their individual perceptions of new global realities in a truly international, multicultural forum.

This multicultural environment will recognize shared cultural values but it will also embrace cultural differences and encourage the preservation and development of traditional art forms. As popular culture becomes more global, it will also become more homogenized and the unique

characteristics of a particular culture or ethnic group become all the more distinctive and significant. As cultures co-mingle rather than collide, the purity of each artistic tradition will be left free to be rediscovered. Traditional Chinese painting can coexist with works in other media, as they exist today or as they will appear in the future, and it need neither replace nor be replaced by any other art form. Guohua will survive and continue to flourish because of its unique and timeless artistic qualities: expressiveness of line, simplicity of form, and purity of spirit.

The present exhibition, which brings together the work of fifty-eight artists active throughout Asia and in the West, may be thought of as one benchmark by which later developments may be measured and evaluated. These varying stylistic approaches applied to a wide range of subjects define the current state of guohua as well as suggest some of the new paths worthy of future exploration.

Arnold Chang

1. Julia F. Andrews, *Democracy and Politics in the People's Republic of China: 1949-1979*, Berkman, Los Angeles, London, 1988, p. 11.
2. I use the terms "jade" and "traditional Chinese painting" interchangeably, to refer to work painted with traditional Chinese pigments on traditional paper or silk. Andrews discusses the term "jade" and its multiple meanings, in ibid., p. 82.
3. Kong Yansui, "Travel to Elusive Festivals: Gouache and Painting Catalogue of the Thatched-Hut among Mythical Beasts Collection," quoted in Lawrence Wu, "Kang Yuwei and the Reinterpretation of Modern Chinese Art," *Organization* (March 1982), pp. 42-43.
4. Cai Yongpei, "Nanhuo yuan bei de mengxi de shixianjian," quoted in Andrews, op. cit., p. 12.
5. Kong Yansui, "Painting Catalogue of the Thatched-Hut among Mythical Beasts Collection," Wu, loc. cit.
6. Jonathan D. Spence, *The Search for Modern China*, New York and London, 1990, p. 225.
7. Quoted in Michael Sullivan, *Art and Archeology of Imperial China*, Berkeley, Los Angeles, London, 1986, p. 15.
8. In addition to Andrews and Sullivan, see Jerome Silbergeld with Geling Yuan, *Confucius' Animal Life: the Souvenir Stone and the Chinese Painter Li Huafeng*, Seattle and London, 1991; John Leibold Cohen, *The Nine Chinese Dynasties 1949-1986*, New York, 1982; and Ellen J. Loring, *The Windung Owl: Art in the People's Republic of China*, Berkeley and Los Angeles, 1988. Compare my more and muchly optimistic study *Painting in the People's Republic of China: the Prince of Style*, Berkeley, 1980.
9. Andrews, op. cit., p. 2.
10. Lawrence Loibach and Harry Shapley, *Emetics: Space and Van Gogh's Skin: Physical Reality and Beyond*, New York, 1982, p. 188.
11. Ibid., p. 3.
12. Ibid., p. 184.
13. Ibid., pp. 187-188.
14. Ibid., p. 185.
15. Andrews, op. cit., p. 82.
16. Jeffrey Weissbach ed., *Asian Realism: Modern Expressions: Asian American Artists and Abstraction 1945-1971*, New York, 1992, p. 11.

Chinese Painting after the End of Art

The title of this essay is inspired by that of Arthur C. Danto's *After the End of Art*. In this stimulating and provocative book, based on his A. W. Mellon Lectures in the Fine Arts, given at The National Gallery of Art in 1995, Professor Danto notes of the Western artistic tradition that before about A.D. 1400¹...the concept of art had not as yet really emerged in general consciousness, and...images...played quite different roles in the lives of people than works of art came to play when the concept at last emerged and something like aesthetic considerations began to govern our relationships to them.² Danto then goes on to argue that "the master narrative of the history of art...is that there is an era of imitation, followed by an era of ideology, followed by our post-historical era in which, with qualification, anything goes....In our narrative, at first only mimics was art, then several things were art but each tried to extinguish its competitors, and then, finally, it became apparent that there were no stylistic or philosophical constraints...It is the end of the story."³ In this critical scheme, successive art-historical periods are viewed as chapters of a historical narrative that began about 1400 and ended about 1964, after which artists of course continued to create but in pursuit of personal rather than historical goals. The present essay seeks to apply some of Professor Danto's criteria to the Chinese case in an attempt to define more clearly the relationship of contemporary painting to the past and to examine the ways in which contemporary painters differ from their historical predecessors.

1. Art before Art (5000 B.C.-A.D. 300)

The objects of art may first of all be distinguished from artifacts, "objects produced or shaped by human craft, ornaments of archaeological or historical interest."⁴ Extant examples of early artifacts range from works in jade (figure 1) to ceramics (figures 2-3) and to bronze (figures 4-5). Most if not all of these are assumed to have had ritual rather than solely utilitarian functions and their forms and decoration are thus likely magical or apotropaic in nature. The jade from Hongshan is fashioned in the form of the formidable dragon, the diminutivist origins of which are suggested by the remains now being unearthed in Liaoning province, the source of many of these early jades. The painted bowl in figure 2 served as the cover for a child's coffin-jar and the plaque



Fig. 1. Jade dragon, c. 4000 B.C., after Jerome Silbergeld, in "Mysteries of Ancient China" (New York, 1990, p. 16, fig. 2).

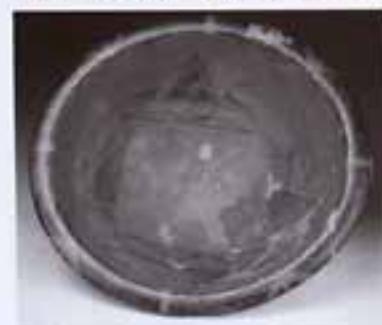


Fig. 2. Painted bowl from Banpo, c. 3000-4000 B.C., after Rawson, p. 18, fig. 15, cat. 53.



Fig. 3. Ceramic plaque from Beihuangling, c. 3000-3000 B.C., after Rawson, p. 18, fig. 15, cat. 2.



Fig. 4. Square bronze ding, from Zengzhou, Henan, early Shang dynasty, 16th-13th c. B.C., after Houzhang, *Qingguo te-hanhuidian*, volume 7, Tokyo, 1983, p. 5.



Fig. 5. Square bronze hu, from Xuchong, Henan, 16th-13th c. B.C., after *idem*, pl. 29.

in the form of a human face in figure 3 seems designed to be placed over and attached to the mouth of some container, suggesting in both cases that the images were fraught with potent meaning.

Painted designs continued to carry great symbolic import to the end of the Neolithic period. The Emperor Shun, for example, an early successor to the Yellow Emperor, is recorded in the *Shangshu* as having stated: "I wish to view the symbols of the ancients. Take those for the sun, the moon, the stars, the mountain, the dragon, and the pheasant and do paintings in color on ancestral temple vessels; take those for the water plant, fire, hulled grain, rice, the ax, and the symbol of distinction and embroider them in color on robes of fine linen."

The Bronze Age in China began with the Xia dynasty (traditional dates 2205-1818 B.C.) and continued well into the Zhou dynasty (ca. 1100-254 B.C.). According to the 4th-3rd c. B.C. *Zhanhu*, "In the past, when the Xia possessed virtue (to rule), distant regions depicted things and submitted metal (to). The Nine Provinces cast tripods to image those things. All those things being presented completely, the people knew their souls and bodies. Note by Tu Yu during the rule of Yu, pictures of the extraordinary things of mountains and rivers were painted and presented. Having had metal submitted to the Nine Provinces, images of those depicted things were displayed on tripods. Depicting the forms of spirits, demons, and such things enabled the people to prepare against them." In this as yet fact attempt to explain the character and nature of the earlier bronzes, Zhou dynasty writers constructed a scenario in which border regions sent in painted images of the strange creatures to be found in their areas along with the ore required to cast the vessels, artisans working in the capital then used the drawings as the basis for the designs they cast as surface decoration for the metal forms. It was thus believed that the imagery – whether cast or, as in the case of the square ding vessel in figure 4, perhaps painted as well – was apotropaic by intent and carried connotations of imperial sway and power.



Fig. 6. Bronze hu inlaid with gold, silver and glass, after *Qingguo te-hanhuidian*, Chiba, 1991, pl. 40.

The lavish use of gold, silver, and inlay of other precious substances on bronzes of the Warring States period (480-221 B.C.) testify on the one hand to their loss of solely ritual functions and on the other to their new or additional duties as markers of status, power, and wealth (figure 6). The old forms were also pressed into service as vehicles for such entirely new goals as narration. One

of the most striking and elaborate exemplifications of this new approach to surface decoration are the scenes covering the entire surface of a square hu (figure 7). The designers of this vessel obviously had much to tell and, as can be seen from the narrative imaging to suggest symmetry in the groups of horses pulling the chariot, they were still in the process of inventing pictorial conventions by which to communicate their messages. Formalized patterns and abstract designs dominate most of the reverse surface of a bronze mirror of this period (figure 8) but, in one section is portrayed an armoured rider extending his sword toward a tiger rising to the combat. The three-quarter view which implies pictorial space, the torsion in the figure of the twisting animal, and the verisimilitude of the presentation augur again the beginning of a new era.

Another noteworthy phenomena in any search for the beginnings of art – since there can be no art without artists – is the presence of signatures on significant numbers of late Zhou dynasty ceramics and lacquerwares. Although no details of their lives are known, and writing about the lives of artists began only centuries later, these late Zhou, Qin and Han dynasty craftsmen closely sought to establish a new and more intimate relationship between themselves and their productions whoever may have commissioned or bought them on completion.

The changes which brought this very long epoch to a close occurred during a period of increasing contact with the larger world – glass is known to have been imported from the West during this period and the potter's wheel and the use of metals were transmitted from China to Yayoi-period Japan at about the same time – and the rather sudden emphasis on verisimilitude, the new interest in narration as well as some of the techniques by which these were realized could depend ultimately on inspiration from abroad. One of the painter-craftsmen who served the First Emperor of Qin was in fact from the Kingdom of Qianqiao, located perhaps in the area of modern Gansu province or even further west.⁴

Artifacts produced during the Han dynasty (206 B.C.-220 A.D.) in and large represent developments from the new foundation established during the 3rd century B.C. Painting continued to grow in impor-



Fig. 7. Square bronze hu, 4th-3rd c. B.C., after *Kokubun Jyosai*, Spring, 1996, p. 333, cat. 54.



Fig. 8. Bronze mirror with inlaid decoration, 4th-3rd c. B.C., after *Qingguo te-hanhuidian*, Chiba, 1991, pl. 236.



Fig. 9. Official procession, north and west wall painting in tomb dated 110 A.D. at Anyang, Henan, after Wang Zhenzhe, *Anyang*, 1987, pl. 18.

moral dying in hardship and do not stiffen their heads, who see banished officials and disinherited sons and do not sigh in regret, who see licentious husbands and jealous wives and do not avert their eyes, who see honorable concubines and obedient Empresses and do not praise and honor. From this we know that paintings preserve exemplary precepts.¹³ This list suggests the type and range of subjects presented for the moral betterment of the emperor's subjects and we may assume that visual effectiveness and technical competency were the standards by which the work was judged, much as was true of the signed ceramics and lacquerware. These Han paintings of moral exemplars qualify as art defined as "human effort to imitate, supplement, alter, or counteract the work of nature" but not as Art, "the conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium."¹⁴

II. Art (300-1300)

Art in this highest, most refined sense began when aesthetic rather than craft standards came to be used in its evaluation. Appreciation of objects or paintings for their individual qualities rather than as members of generic classes encouraged artists to develop their own styles and approaches, which in turn led to greatly increased consciousness of the artist as a creative individual, of interest in his own right as well as for his technical skills. The early Six dynasties period honored such eccentric personalities as the Seven Sages of the Bamboo Grove (Figure 10) and the 3rd-4th centuries A.D. also saw the rise of the earliest artists known as distinct personalities and then of various critical formulations designed to account for and evaluate artistic excellence.



Fig. 10. "Seven Sages of the Bamboo Grove," detail, late 4th c., after Wang Zhenzhe, *Chao Ju-nu hui-hua-shan luu*, volume 6, Tokyo, 1987, pl. 91.

tance as a narrative vehicle but served didactic and moral rather than purely aesthetic ends (Figure 9). The public display of paintings seems to have begun with the First Emperor of Qin, who had the palace structures of each of the nobles he destroyed during his drive to power painted and displayed like trophies on the north wall of his capital, presumably as a demonstration of the futility of resistance to his rule. This utilitarian view of painting was enthusiastically seconded by Cao Zhi (192-232): "Among those who look at paintings are none who see the Three August Ones and the Five Emperors and do not look up in reverence, who see the three last cruel rulers and do not grieve and lament, who see rebellious officials stealing the throne and do not gnash their teeth, who see highly chaste and subtle scholars and do not forget to eat, who see the loyal and moral dying in hardship and do not stiffen their heads, who see banished officials and disinherited sons and do not sigh in regret, who see licentious husbands and jealous wives and do not avert their eyes, who see honorable concubines and obedient Empresses and do not praise and honor. From this we know that paintings preserve exemplary precepts."¹³ This list suggests the type and range of subjects presented for the moral betterment of the emperor's subjects and we may assume that visual effectiveness and technical competency were the standards by which the work was judged, much as was true of the signed ceramics and lacquerware. These Han paintings of moral exemplars qualify as art defined as "human effort to imitate, supplement, alter, or counteract the work of nature" but not as Art, "the conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium."¹⁴

Although not the earliest critic, Xie He of the early 6th century was clearest about the critical standards he applied to paintings and he was also the most systematic in his judge-

ments on individual painters. These six standards have occasioned a vast and complicated critical literature by Chinese writers from the 6th century down to the present age and by non-Chinese scholars throughout the world during the 20th century.¹⁵ The translation and observations offered here thus exclude the standards themselves and are limited to the remainder of Xie's preface, which was intended to explain the basis on which he ranked a total of twenty-eight earlier and contemporaneous painters.

On the Evaluation of (Ancient) Painters¹⁶

The evaluation of painters is done by summing their virtues and faults. Among painters there are none who do not illustrate some advice or warning or describe cycles of rise and decline. The solitude and silence of a thousand years can be seen just by opening their pictures.¹⁷

Be that as it may, painters have six standards¹⁸ (upon which to model themselves);¹⁹ few, however, have been able to fulfill all of them but rather, from antiquity until today, such has attained excellence in only one. What are these six standards?... Only Lu Tanwei and Wei Xie completely fulfilled them.

This being so, extant paintings range between the skillful and the awkward.²⁰ Yet aesthetic values are timeless.²¹ In respectful accordance with these relative distance (from the standard) and according to their relative classification, the painters are separated into ranked sequence.²² For this reason, that which is here narrated is not extensive.²³ Its origin can only have been handed down from the spirits and immortals, whom none have heard or seen.²⁴

In the body of his text, Xie He ranks 28 painters into six categories of excellence and appends comments on their strong and weak points, their period of activity, their style, their status, and often their teachers. The earliest of these artists was active during the Wu dynasty (222-280), 8 during the Jin (317-420), 11 during the Liu Song (420-479), 6 during the Southern Qi (479-502), and 2 during the Liang dynasty (502-557) but there was no chronological bias in their relative ranking. Twenty-one were professional painters, including four out of five artists placed in the first class; five officials were included but, being placed individually in the first, third two artists, fourth, and fifth classes, their elevated political status clearly gained them no particular advantage in the realm of aesthetics; and one emperor was included by Xie, placed judiciously as the second artist in the fourth class and 24th overall. Rarely in later centuries did any critic approach his task with critical standards so firmly in mind.

Later critics often referred to the Six Standards of Xie He but, over time, changes occurred which suggest the direction in which Xie's basically mimetic standards were gradually modified. Writing about 547, the historian Zhang Yanxuan noted: "The painters of antiquity were sometimes able to transmit formal likeness while endowing it with a noble vitality. They sought for what was beyond formal likeness in their painting... As for today's painter, even if they attain formal likeness, they do not generate spirit resonance... If they were to explore painting through spirit resonance, then inevitable formal likeness would reside in it... The representation of things necessarily consists in formal likeness, but likeness of form requires completion by a noble vitality. Noble vitality and formal likeness both originate in the definition of a conception and derive from the use of the brush."²⁵ Artists were now expected to probe beneath surface particularity and to somehow endow their pictures with much more elusive characteristics, such as "noble vitality." By the later 11th century and the work of Guo Ruxu, the first standard of Xie He – held by him to have been a discernible characteristic of a tangible painting – had been transmogrified into something reflective of the painter himself.

This clearly more subjective attitude toward painting culminated in the literati movement of the late Northern Song era, during the late 11th-early 12th century. The new demand being placed on painting was stated in a poem by Chao Buzhi (1053-1110):

In a painting are drawn forms beyond the (objective) matter.

But it is essential that the object's forms be unaltered,
In a poem are transmitted conceptions beyond the (objective) painting,
but (those that are) prized have the merit of a painting.

Chao's statement prefigures the discovery made by twelfth century poets that any poem can, through rhythm, tone, and pitch, communicate with the listener even without explicit imagery, but Chao further insists that the best poem will in addition present imagery as compelling as that in a painting. A painter was likewise obligated, at the lowest level of competence, to at least do no violence to the objective forms he portrayed; the finest paintings, however, would in addition embody or give form to abstract concepts through manipulation of color, line, and composition. It is this attitude that lay behind the oft-quoted lines of Su Shu (1037-1101):

(One who) discusses painting in terms of form and appearance
has apprehension bordering on that of a boy or youth;
(One who) composes poetry (and says) it must needs be a lyric poem
decidedly is not a man who understands poetry.
Poetry and pictures at root follow the same standard:
Heaven-like craftsmanship together with pure originality.

Su's poetic statement – often taken as evidence for an anti-life-likeness stance in painting – does not argue that a painting cannot be discussed in terms of form and appearance any more than it does that a shi "lyric poem" is not a poem. Shi poetry, which has a uniform number of characters – 4, 5, or 7 – in each line, had been the most popular form during the Tang dynasty (618-906) but during the Song period was being challenged by the ci form, which is divided into two stanzas and has lines of varying length, from 1 to 11 or more characters. Su Shu himself wrote both types of poems but his greatest contributions were in the ci form, where he occasionally broke with the traditional practice of composing to a strict and rigid metrical pattern as one would to music. In the poem quoted above, Su was not arguing that traditional standards were unimportant but rather than those standards, after having been completely mastered, could then be manipulated to some degree for expressive effect.

Later Song dynasty attitudes toward painting paralleled the development of the Cheng-Zhu school of philosophy, which conceived of a primary distinction between nature and mind, of a



Fig. 11. Fuchang Muqi, "Geese Discovering ice on Sandbank," after Tada Tetsuro, ed., Mokku, Gyakkan (Muqi and Yujian), Satsuki Bijutsu tankan, volume II, Tokyo 1973, pl. 6.



Fig. 12. Roren Yujian, "Mountain Village in Clearing Mist," after Tada Tetsuro, ed., Mokku, Gyakkan (Muqi and Yujian), Satsuki Bijutsu tankan, volume II, Tokyo 1973, pl. 27.

reality composed of both the concrete (a) and the abstract (i). Painters as well as philosophers therefore sought to investigate the nature of things (*geset*). For both groups reality had an objective existence outside the mind that sought to apprehend it, and this conditioned their basic approach – an attempt to capture both the changing phenomena (a) and the universality and unmovable reality behind it (i).

The ultimate stage reached by these artists is represented here in landscapes painted by Fuchang Muqi (ca. 1210-ca. 1280) and Roren Yujian (later 13th century). In the painting by Muqi (figure 11), painted probably about 1270, space – the salient characteristic of the natural world – is primary with three-dimensional forms playing distinctly subsidiary roles. This represents an almost complete reversal of earlier approaches (figures 9-10) in which solid forms were paramount and pictorial space suggested indirectly, by suggestion and implication. In the second example, Yujian's "Mountain Village in Clearing Mist" (figure 12), both pictorial space and solid form are of secondary importance and we view a landscape on the verge of pure abstraction. By writing his poem large and placing it immediately adjacent to the painted image, with nothing to demarcate or to separate the two visual fields, the artist insisted on the primacy of the frontal picture plane, proclaiming that what we see is not a window into some illusory pictorial world but rather a two-dimensional work of art, with only the figures, the bridge, and the roof-tops maintaining a tenuous relationship to the phenomenal world. Clearly this is the point at which Art as defined by Xie He comes to an end.

III. Art as History (1300-1900)

Another way of defining the advent of the new dispensation is to say that the old covenant ended as soon as Zhao Mengfu (1254-1322) announced in 1301 that painting without a historical dimension was not Art. "The spirit of antiquity is what is of value in painting. If there is no spirit of antiquity, then, though there may be skill, it is to no avail. Nowadays, men who merely know how to draw in a fine scale and lay on rich and brilliant colors consider themselves competent. They totally ignore the fact that a lack of the spirit of antiquity will create so many faults that the result will not be worth looking at. My own paintings seem to be quite simply and carelessly done, but connoisseurs will realize that they are close to the past and thus may be considered superior. This is said for the cognoscenti, not for the ignorant."¹³ It is certainly true that many newcomers to the field of Chinese painting will find Zhao's paintings "quite simply and carelessly done" (figure 13), but it is equally true that even a short exposure to the wonders of this tradition will enable one to recognize Zhao's work for the masterpiece it is. Separated by a matter of only decades from the impressionism of Muqi (figure 11) and the abstraction of Yujian (figure 12), Zhao offers instead a contemplative vision of an actual place he had visited but one viewed through the transforming prism of style and painting history.

Zhao's early mentor, Qian Xuan (ca. 1235-after 1301), painted his "Dwelling in the Floating Jade Mountains" (figure 14) at almost the same time as Muqi and Yujian painted their space-, light-, and atmosphere-filled visions (figures 11 and 12) but Qian closely inhabited a different conceptual world. Qian's painting, even more than Zhao's, obviously consists of pigment spread



Fig. 13. Zhao Mengfu, "Autumn Clouds on the Qia and Hua Mountains" (1280), after Wen C. Wong and James C.Y. Watt, *Painting the Past*, New York, 1996, pp. 224-25, pl. 142.



Fig. 14. Qian Xuan, "Dwelling in the Floating Jade Mountains," after Shanghai Fengguo, *Changhuo tu* (Album), volume 8, Tokyo 1983, pl. 201.

on a flat surface and was produced on a theoretical basis with consciousness of earlier art for persons of acquired taste – all characteristics which figure in Professor Danto's definition of modern art. The value of such a painting is indeed defined by taste, and when this painting was in the United States during the 1950s, in private hands and presumably available for acquisition, no efforts were made to secure it and the painting returned to China, where it is now one of the treasures of the Shanghai Museum of Art.

Like the painting by Zhao Mengfu, that conceived by Qian Xuan appears to have been a figment of his art-historical imagination but, in fact, it too was based on an actual place, where Qian lived. This move to a new conceptual and aesthetic basis for painting was recognized overtly by Ni Zan (1301-1374): "What I call painting does not exceed the joy of careless sketching with the brush. I do not seek formal likeness but do it simply for my own amusement. Recently I was rambling about and came to a town. The people asked for my pictures, but wanted them exactly according to their own desires and to represent a specific occasion. (When I could not satisfy them,) they went away insulting, scolding, and cutting in every possible way. What a shame! But, how can one sold a bunch for not growing a beard?"²⁰ The artist here was functioning like a modern critic, providing an interpretation of his painting that would allow viewers to understand its point and value. Having moved away from direct engagement with outer reality – even that defined in idealistic terms – and having weaned the viewing public away from attachment to representational ends rather than the means of representation, Ni Zan and subsequent painters embarked on another great narrative that provided continuing challenges and much scope for innovation into the 20th century and the end of the dynastic period.²¹

IV. Art's End (1900-1976)

Beginning with the Opium War quickening with the Boxer Rebellion, and culminating with the Revolution of 1911 that brought an end to the Qing dynasty, many of China's cultural paradigms were questioned, found wanting in the scales of contemporaneous need, and finally discarded. Whereas during the aesthetic crisis of the late 13th century artists had sought and found new possibilities in earlier painting, many artists of the late Qing and early Republic era, faced with unprecedented political and social upheavals, felt they had little choice but to turn completely away from artistic traditions that were inextricably linked with institutions then in question (figure 15). Having rejected the practices and attitudes of the immediate past, as had been done during the early Yuan dynasty, some early 20th century artists turned not to history again but rather, for the first time, looked actively outside their own tradition, especially to Japan and Europe, for solutions to their perceived dilemma.



Fig. 15. Qian Xuan,
"Self-portrait," after Howard
Riggs, *Masters of Chinese
Qing Painting from the Forbidden
City*, London, 1988, p. 129, cat.
23.

The challenges of the new world were complex and seemed to require changes on several fronts: subjects that answered to demands for contemporary relevance, techniques that were not bound to and limited by traditional usage, and theoretical formulations that would allow for direct and immediate rather than idealized expression at several removes. It is clear from consideration of figure 15 alone that the tradition as it existed during the mid-19th century was perfectly capable, in the hands of a master painter, of fulfilling all of the new requirements, but in any case this seventy-five year postmodern period – and especially the period of state control between 1949 and 1976 – finally resulted in a complete break and discontinuity in a lineage of painting that had survived more than two millennia despite several major reorientations in conceptual foundation.

V. Art after Art (1976-)

What happens after the end of art is answered in part by this exhibition: art continues to be created but without the necessity to either follow or to reject any or all of the past history of painting. Some of the contemporary artists in this exhibition paint in oils as well as with traditional brush-and-ink, but the selection was limited to the latter technique so as to highlight the current state of *guohua* painting. It can be seen that some of these contemporary masters have revised Song landscape styles, others follow Yuan and late Ming masters, and yet others were inspired by various Western movements, from impressionism to post-impressionism to action painting. Although the flower-and-bird and animal paintings are closer to tradition, perhaps because of the basic nature of those subjects, the figure paintings again manifest a challenging range of styles and modes of presentation. Free to paint in whatever style they wish, to choose subjects of personal interest and to treat them as they will, contemporary artists are beyond the constraints of criticism or even taste, if they choose to be, and in this sense the future possibilities are truly boundless.

VI. Conclusion

Comparisons between unrelated cultures are often useful, since unexpected parallels or differences may lead to greater understanding of one or both of them, but they are just as often useless, especially when there is no causal relationship between them. But it is salutary nonetheless for those of us accustomed to things Chinese occurring much earlier than their counterparts in the West to note that already during the Archaic period (B.C. 650-480) in Greece, sculpture, architecture, and especially ceramics were already being signed by those who made and decorated them and already during the Classic era (B.C. 480-400) a special space in the Acropolis in Athens was set aside for the public display of art. The Greeks and the Romans after them also developed an extensive critical literature that allowed discussion of individual achievement on the basis of objective norms. Of special significance in regard to painting are the ideas of Plato, who held that there were three modes of reality: the pure idea or form of something, its concrete physical manifestation, and, least perfect, as represented by an artist on the basis of its physical form.²²

Roman artists consciously built on the foundation of Greek achievement but made their own unique contributions in realistic sculpture, monumental architecture, and illusionistic painting. Sporadic contact via the Parthians between West and East during the Han and Roman eras may account for the sudden appearance of realistic sculpture in China during the 3rd century B.C. Victorious leaders in Rome had their military exploits painted on wooden panels for public display from the 3rd century B.C. onward and, as was noted above, the First Emperor of Qin was equally enamored of his own achievements. In any case, by the 4th century A.D., the Chinese had achieved a portrait art of some distinction and were in advance of their Western counterparts in the art of landscape painting.

In the Western world, this early appearance of art produced on an aesthetic basis was ended by a thousand year period during which Christian ritual and ideology reigned supreme and artifacts were designed to serve divine rather than mundane ends. The period in China discussed above as Art (300-1300), during which art was produced on an aesthetic basis with a paradigm of numenism, coincides almost exactly with this Age of Faith or Pre-Art in the West; both come to an

and just when the rise of the Mongols again provided a bridge between them. By that time Chinese painters had already found a solution to the dilemma posed by Plato; rather than striving to replicate the imperfect physical manifestation of pure idea or form, Chinese artists from the 10th century onward were united in their determination to make manifest the underlying reality, the pure essence or ideal form of all phenomena. Artists of the Renaissance like those in Yuan China had recourse to earlier traditions, and artists of both regions used history to free themselves from their immediate past, but Western artists then used that freedom to begin an essentially new investigation of reality – precisely what the Chinese had just turned away from. Chinese art from about 1300 until 1900 has a great many definitions used to characterize Western art of the modern era, but the two traditions come together again during the early decades of the 20th century in their mutual recognition that history had died and could no longer encumber and support positive artistic growth.

Much has been written, and debates continue to attract passionate speakers if not necessarily attentive listeners, on how Chinese painting can, should, and will progress in the immediate future. Neither prediction nor prescription will be attempted here – although the exhibition itself is both of these – but it can be noted that painting is a performing art, like music, and as such it too requires initial training in its techniques, approaches, and conventions. Musicians then go on as performers of the received canon or as composers of works that perhaps act to expand that canon, and the same choices and opportunities are open to all contemporary painters. Musicians can turn to the synthesizer for new effects, abandon the diatonic scale in favor of the Hindu system, or follow Arnold Schoenberg's atonal approach and still be considered musicians and still have their productions recognized as music, and comparable strategies in the field of painting must be granted equal acceptability.

Schoenberg is remembered today as a composer, not as a specifically Austrian composer, and Helen Kwan is honored as an opera singer rather than solely as a Chinese opera singer; Yo-yo Ma is famed as a cellist, not for being a Chinese cellist, just as Midori is recognized as a violinist rather than a specifically Japanese violinist. On the other hand, Mei Lanfang is honored as a sterling performer of *Jingju* or Beijing opera and occupies a different niche than diva Helen Kwan and Luciano Pavarotti. When a given field of endeavor is internationalized, whether Italian opera, baseball, or oil painting, the original attachment to a specific country is weakened and its practitioners – whatever their nationality – are then accorded the more generalized status that situation requires. Otherwise, one of the factors defining a field may well remain that of its country of origin; sumo is still associated solely with Japan, and hula dancing has not spread far beyond the borders of Hawaii.

What, then, of *guohua*? At present it is clearly and by intention a specifically Chinese approach to painting. Although it could, in theory, become institutionalized as happened with oil painting and other forms of art, *guohua* requires specialized training and disciplined practice with brush and ink, and neither of these conditions are easy to achieve in the modern Western world. It thus seems most likely that *guohua* artists, defined in large part by the nature and associations of the specific instruments and formats of their art, will remain the purest representatives of Chinese painting.

Howard Rogers

1. Arthur C. Danto, *After the End of Art*, Princeton, 1997, p. 3.

2. Ibid., p. 47.

3. The American Heritage Dictionary of the English Language, Boston, 1992, p. 105.

4. According to the *Shi Ji* of the 4th century A.D., Lie Yucong Qiaozhang once carved a pair of tiger-horn jade, inscribing the date on these horns. When some men passed by that area with lanterns, the creatures came to life and escaped. The following year a pair of white tigers, each with only one eye, were captured in the western regions and submitted to the court. The emperor ordered them to death and discovered the date 221 B.C. – the first of his reign – on their horns.

5. The American Heritage Dictionary of the English Language, Boston, 1992, p. 105.

6. See the exemplary discussion in Susanna Bush and Huai-yen Shih, *Early Chinese Texts on Painting*, Cambridge, 1985, pp. 12–18.

7. Xu ranks two artists who were active under the Long dynasty (322–351) and thus his younger contemporaries. It is therefore likely that the “ancestors” of the current role is a later addition to the text made in order to distinguish Xu’s work from later supplements and contributions.

8. Since didactic or historical subject-matter was common to virtually all earlier painting, with moral moral and social values expressed in each painting would no longer be evaluated on the basis of subject-matters and aesthetics or formal characteristics were no longer used.

9. Xu’s analysis of writing this suggests that the *tao* standard did not originate with him but were known already to at least some part of his audience.

10. Fei, translated here as “mold,” is a model, that on which one can model oneself, or treat as a model, i.e., to imitate. Translations may thus bring “model,” “standard,” and “law,” to “style” or “fashion.” In translating the Buddhist *tao* into Chinese, it was used for the Buddhist *dharmas*, that which is body no?

11. Since only two artists mentioned up to full to all of Xu’s standards, his categories based on those same standards served very easily to classify other painters according to their relative excellence.

12. Xu intends to rank artists according to the quality of their paintings and not according to their more or less respectable age. Xu suggests here that he is applying a universal standard to the products of different ages but is doing so fairly since the aesthetic standard was the same for all.

13. Xu gives precedence neither to age nor to rank but rather ranks artists even within each of the *tao* classes according to their merits.

14. Xu implies that he has not based his judgments on historicity but has limited himself to known painters and to paintings he has personally seen.

15. The “original” here is that of painting itself, which Xu is content to leave for the speculation of others; he includes no Han or pre-Han artist in his reckoning.

16. Susanna Bush and Huai-yen Shih, *Early Chinese Texts on Painting*, Cambridge, 1985, p. 54.

17. Ibid., p. 13.

18. Ibid., p. 254.

19. Ibid., p. 270.

20. In a long communication received too late for consideration here, and deserving in my case of more thoughtful treatment, Arnold Chang suggested that Chinese painting may have entered its post-modern phase earlier than I suggest here, in about 1600 under the massive impact of Dong Qichang’s theories and his approach to painting. Reworking art history to accord with his own aesthetics, Dong also rearranged the numbers of that history to create an aesthetic history that held centrally to his own work, a compressed history of both history and style to suit his own creative needs. Dong’s art history was ahistorical or post-historical, according to Mr. Chang, an integrally conceived gridified by the subjective vision of the artist. Arnold offers the further thought that the Chinese understood time as a cycle, or a series of cycles, so history was viewed as a spiral, making the transition from one to the next phase of art easier and less momentous; or else only to be reborn.

21. Dantu, op. cit., p. 124.

The Flowering Field
Contemporary Chinese Painting

嘉樹新苗

現代中國水墨畫展

Exhibition & Sale

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1.

Liu Guohui (b. 1940)

"Portrait of Zheng Xie (1693-1765)"

ink and color on paper, framed.
70 x 137 cm.

Inscribed, signed and dated to 1991
Artist's seals: Tiande, Liu Guohui, Changle, Abao, Changlenshan changhua yin,
Putong yixian, Zhi, Liu Guohui and one other

Published: Liu Guohui, An Exploration into Figure Painting in Chinese Ink and Wash,
China Academy of Art Publishing House, March, 1996, 2nd printing, pl. 72

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born in Suzhou, Jiangsu province;
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劉國輝 1940年生

鄭板橋像

水墨設色紙本橫幅
70 x 137 公分

款識：余家在蘇州二閑南面種竹是日新植初成簇然人望一小指其中甚非適也秋不之擇取廬阿君子斷去
多淡雅安以爲宜用潔白勾譜之紙糊之風和在壁案上觸紙齊上冬冬作小肢舞於是一片竹影空亂似有
天然蕭洒乎凡吾畫竹無所師承多得於紙窗粉壁正光月影中耳半未之夏偶讀鄭板橋文集感興良深爰
為此畫板橋老人之貌不苟而知今作如是狀未知得其一二否題上長歌之辭

詩印：「天得」「劉國輝」「長樂」「阿輝」「長樂利藏書印」「香樹人家」「百德」「劉國輝」肖形印

出版：劉國輝：《水墨人物畫探》浙江中國美術學院出版社，1996年3月—第2版

畫家小傳：

江蘇蘇州人。
1980年於浙江美術學院研究生班畢業。
現任浙江美術學院國畫系教授。



2.

Xu Lele (b. 1955)

"Ladies at Leisure after the Poems of Yan Jidao of the Song Dynasty"

Handscroll, ink and color on paper
28 x 217 cm.

Signed "Painted by Lele"
Artist's seal: Qingyun, Le, Xu

Label by Xiao Ping
Frontpiece by Xiao Xian
Colophon by Song Yulin

Biographical notes:

born in Taixing, Jiangsu province;
graduated from the Nanjing Academy of Fine Arts, 1976;
Seventh National Illustration Competition, Gold Award, 1989;
currently a teacher in the Jiangsu Academy of Painting.

徐樂樂 1955 年生

晏幾道詞意仕女

水墨設色紙本手卷
28 × 217 公分

款識：樂樂畫
鈐印：「清音」、「樂」、「徐」

蘇軾題引言、宋玉賦底、蕭平題跋

畫家小傳：

江蘇省人。
1976 畢業於南京藝術學院。
1989 年獲第七屆全國美術作品金獎。
現任江蘇省國畫院畫師。



3.

Li Jin (b. 1958)

"Moist and Cool"

Ink and color on paper, framed
37 x 43 cm

Inscribed and dated to 1997
Artist's seal: Li Ssoge

Biographical notes:

Born in Tianjin;
graduated from the Tianjin Academy of Fine Arts, 1983;
currently lecturer at the Tianjin Academy of Fine Arts.

李津 1958年生

潤澤清涼

水墨設色墨本
37 x 43 公分

款識：潤澤清涼一滴萬十方。97年
詩曰：「參三覺」

畫家小傳：

天津人
1983畢業於天津美術學院中國畫專業
現任天津美術學院講師



4.

Hu Yongkai (b. 1945)

"Garden Repose"

ink and color on paper, framed
73 x 72 cm.

Signed "Yongkai"
Artist's seal: Hu

Biographical notes:

born in Beijing;
entered the Secondary School of the Central Academy of Fine Arts in 1960;
founded the Haiteng Painting Association, Shanghai, 1979;
taught in the Fine Arts Department, Shanghai University;
moved to Hong Kong in 1988;
moved to the United States in 1992.

胡永凱 1945年生

閒坐

水墨設色紙本
73 x 72 公分

款識：永凱畫
鉛印：「胡」

畫家小傳：

浙江吳興人，生於北京。
1960年進入中央美術學院附中。
1979年於上海發起成立海風畫會，於上海大學美術學院任教。
1988年移居香港，1992年移居美國。



5.

Wang Zan (b. 1959)

"Pleasures of Tea"

Hanging scroll, ink and color on paper
139 x 34.5cm

Signed "Mugaozi Wang Zan"
Artist's seals: Wang Zan zhu, Mugaozi junming wuzhen, Shenshi

Biographical notes:

born in Yangzhou, Jiangsu province;
Central Academy of Fine Arts, Beijing, graduated, 1987;
Seventh National Art Exhibition, Bronze Medal;
Teacher at the Central Academy of Fine Arts, Beijing;
Director of the Figure Painting Research Institute of Zhejiang.

王贊 1959年生

茗趣

水墨設色紙本立幅
139 x 34.5公分

款識：木馬子王贊
鈐印：「王贊之印」「木馬樓」「從來佳茗似佳人」「神思」

畫家小傳

江蘇揚州人
1987年畢業於中國美術學院
獲第七屆全國美術作品展覽銅獎
現任教於中國美術學院及浙江省人物畫研究會理事



6.

He Jiaying (b. 1957)

"An Artisan of Northern Shaanxi"

Hanging scroll, ink and color on paper
228 x 80 cm.

Inscribed, signed "Jiaying" and dated to early Autumn, 1985
Artist's seal: He, Jiaying

Biographical notes:

born in Renqunian, Hebei province;
graduated from the Tianjin Academy of Fine Arts, 1980;
currently a lecturer in the Tianjin Academy of Fine Arts.

何家英 1957年生

米脂的婆姨

本墨设色纸本立轴
228 x 80 公分

跋语：陕北真人素称雄健朴厚而被誉为民间尤甚典型近人米脂加古讴米脂婆姨纯质憨厚之足引其神
韵女以其淳正之质表现纯朴之美而新时代精神应在陕北厚淳质土米脂婆姨她已改变傳統裝束而共并
贤良风范确存新风北方農家婦女形像可徵於斯乎乙酉年初秋畫於海河之濱家英作記
钤印：「何」、「家英」

画家小傳

河北省任丘人。
1980年畢業於天津美術學院美術系
現任天津美術學院講師。



7.

Lu Fusheng (b. 1949)

"Images Inspired by Ancient Poetry"

Set of four hanging scrolls, ink and color on paper
Each 134 x 16.5 cm.

Signed "Lu Fusheng" and dated to 1997
Artist's seals: Xiangrong deji, Guan, Qiang, Quanji, Fu, Sheng (four times)

Biographical notes:

born in Dongyang, Zhejiang province;
graduated from the Zhejiang Academy of Fine Arts, 1982;
Sixth National Art Exhibition, Silver Medal;
currently editor-in-chief of the Shanghai Painting and Calligraphy
Publishing House and editor of *Dianshi* and *Shufayuanji*.

盧福聖 1949年生

古詩意人物

水墨設色紙本四幅
134 x 16.5公分

秋濃：西北有高樓上樹涼露交成結曉聽阿闍三垂眼上有征歌者音一何悲淒淒為此曲無乃杞梁妻
請商隨氣是中曲正清照一彈內三數撥指有微音不悲歌者苦別傷和音轉輒為雙清萬葉抱起高聲東流南望
於南上

飄飛去兮西山之嶺高極所下體分揮所感翻然前萬絕將集分怎何所見橫然劍復擊獨持且於淵谷之
間空殊若云山觀百石鶴歸來兮東山之陸其下有人兮黃冠草履葛衣而拄琴引耕而食兮其聲以沒絕歸來歸
來兮西山不可以久留遺酒樂

金樽美酒斗十升玉盤珍羞直萬錢呼杯投箸不能食拔劍四顧心茫然欲渡黃河
冰塞川將盡矢行雪暗天來來張弓坐視上空後乘舟夢日邊行路難多歧路今安在長風破浪會有時
直掛雲帆濟滄海丁丑歲（賈字）權月既望東陽畫

相傳幅揮氣成芳翰忘三五大塊黃去失有時可行去來同時此未央時內近桑榆但盡歡酒為數相良老壯
又何期多豪爽斯向懷空想地廣魚鹽得貴通學所信恩感人世無比悲歌且舞相和已識在種田亦嘗

看重

詩曰：「集谷得之」「解疏」「禮形」「荼藂」「韜」（四次）「望」（四次）六種共十二幅

畫家小傳：

浙江東陽人
1982年畢業於浙江美術學院中國畫系
曾獲第六屆全國美術作品獎
現任上海書畫出版社總編輯、書《全畫》、《書畫研究》雜誌主編



8.

Zhu Xinjian (b. 1953)

"Hit Parade"

Ink and color on paper, framed
65 x 52.5 cm.

Inscribed, signed "Xinjian" and dated to 1994
Artist's seals: Linen zhuren, Xinjian zizhang

Biographical notes:

born in Nanjing, Jiangsu province;
graduated from the Nanjing Art Academy, 1980;
taught at the Nanjing Art Academy

朱新建 1953年生

新潮女性

水墨設色紙本
65 x 52.5 公分

款識：留下一段真情讓他停住在楓橋邊大費新建九四年秋
約印：「麗人脂粉」「新建圖章」

畫家小傳：

江蘇南京人。
1980年畢業於南京藝術學院工藝美術系。
任教於南京藝術學院工藝美術系。



9.

Liu Qinghe (b. 1961)

"Bedtime"

Ink and color on paper, framed
69 x 68 cm.

Signed "Qinghe"
Artist's seals: Qinghe, Linmo, He, Qinghe

Published: "Major Currents of Contemporary Chinese Paintings," Korean Economic Daily, 1995, p. 231

Biographical notes:

born in Tianjin;
Central Academy of Fine Arts, Beijing, M.A.,
Second National Young Artist Exhibition, Silver Medal, 1981;
Eighth National Art Exhibition, Gold Medal;
currently teaches at the Central Academy of Fine Arts, Beijing

劉慶和 1961年生

子夜

水墨設色紙本
69 x 68 公分

畫題：慶和
鉛印：「慶和」、「客夢」、「慶和」、「慶和」

展覽及出版：《現代中國畫大潮流》韓國每日經濟新聞社，1995年，日錄 231 頁

畫家小傳：

天津人。
1985 畢業於中央美術學院國畫系碩士學位。
1981 年獲第二屆全國青年美展天津展銅獎；獲六屆全國美展北京組金獎。
現任教於中央美術學院國畫系。



10.

Shi Hu (b. 1942)

"Self Portrait"

Ink and color on paper, framed
73 x 59 cm.

Signed "Shi Hu" and dated to 1992.
Artist's seal: Shi Hu and one other

Biographical notes:

born in Hebei province;
graduated from Beijing Academy of Arts and Crafts;
studied at the Zhejiang Academy of Fine Arts.

石虎 1942年生

我的愛戀

水墨設色紙本
73 x 59 公分

款識：92 石虎
钤印：「石虎」肖形印

畫家小傳

河北徐水人。
畢業於北京工藝美術學校及浙江美術學院。



11.

Wang Yanping (b. 1956)

"Farmer's Family"

Ink and color on paper, framed
76 x 84 cm.

No signature; no seal

Biographical notes:

born in Beijing;
alternate name: Yowu;
graduated from the Central Academy of Fine Arts, Beijing, 1982; M.A., 1989.

王彦萍 1956年生

寫生

水墨設色紙本
76 x 84 公分
款識：無款

農家小傳：

北京人
號雨屋
1982年畢業於中央美術學院中國畫系，1989年獲碩士學位



12.

Wang Jia'nan (b. 1955)

"Country Drinkers"

Ink and color on paper, framed
65 x 105 cm.

Inscribed, signed "Wang Jia'nan" and dated to 1997
Artist's seals: three

Biographical notes:

born in Heilongjiang,
graduated from the Central Academy of Fine Arts, Beijing, 1982;
received Outstanding Artist Award, Sixth National Art Exhibition, 1986;
moved to London in 1987.

王佳楠 1955年生

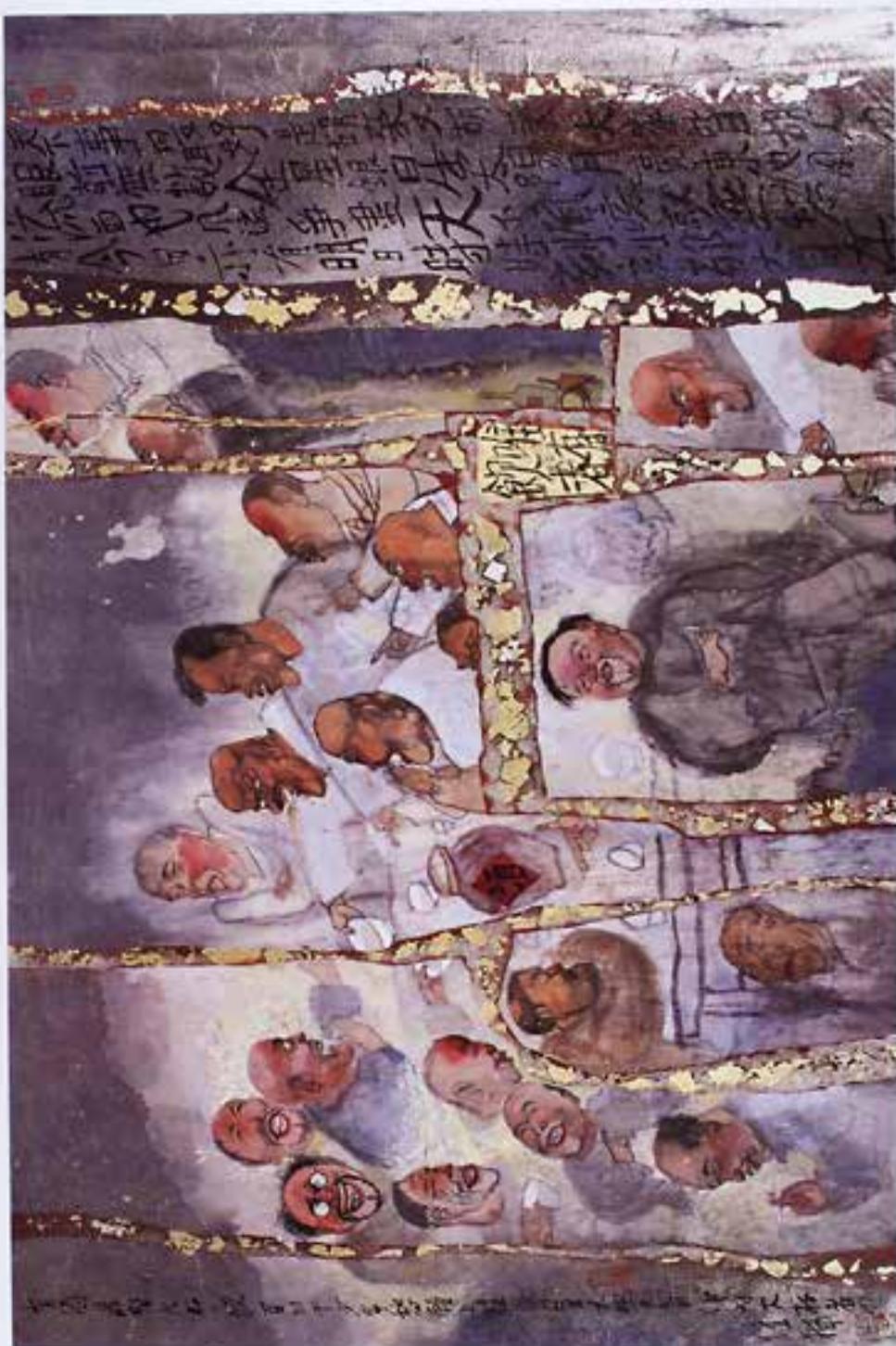
閑酒圖

水墨設色紙本
65 x 105 公分

款識：有酒最好大杯一飲直川千少年愁懶上樓多日至大熱天氣作狂大杯者也非精
天下事最好是起來又胡來大家皆始人也題前無數企星羅星太陽月亮來也是沉醉也風流爭盡天下風流
就無愁有今日亦有明日時時刻刻都大自在
詩印：三個

畫家小傳：

黑龍江人。
1982年畢業於北京中央美術學院。
1986年獲中國第六屆全國美展優秀作品獎。
1987年赴英國倫敦。



13.

Li Xiaoxuan (b. 1959)

"Three Moving Shoes"

Ink and color on paper, framed.
179 x 96.2 cm.

Signed "Xiaoxuan"
Artist's seals: Li Xiaoxuan, Huayao

Biographical notes:

born in Tianjin;
graduated from the Tianjin Art Academy, 1982;
currently an Assistant Professor at the Tianjin Art Academy.

李孝萱 1959年生

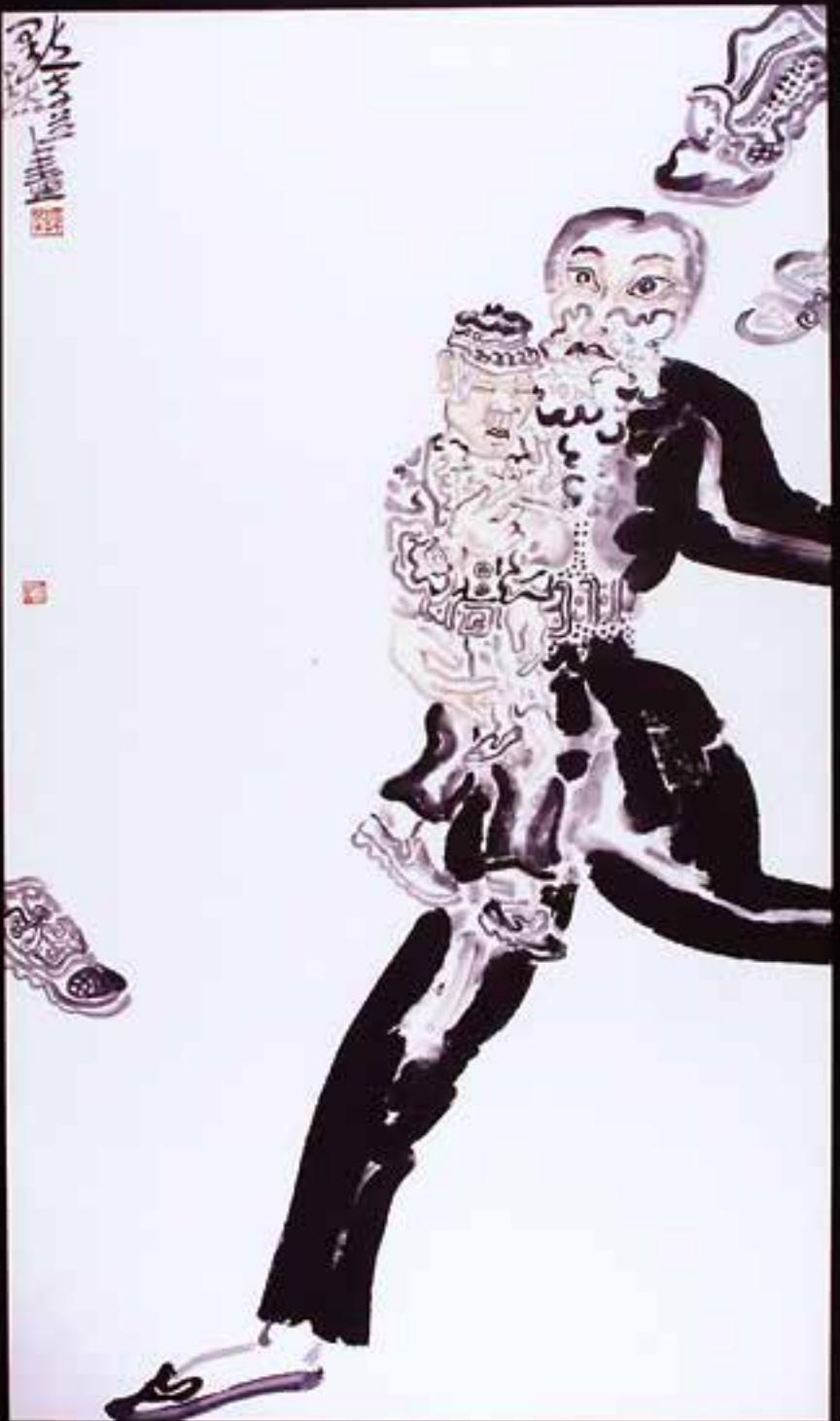
游動的三隻鞋

水墨設色紙本
179 x 96.2公分

款識：孝萱
鈐印：「李孝萱」、「不以自矜」

畫家小傳：

天津人
1982年畢業於天津美術學院中國畫專業
現任天津美術學院美術



14.

Yuan Jinta (b. 1949)

"Imaging Life"

Ink and color on paper, framed.
63 x 89.5 cm.

Inscribed with title, signed and dated 1997
Artist's seals: Yuan Jinta, Ju yuan, Tongjin yuan, Yuan

Biographical notes:

born in Zhanghua, Taiwan;
New York University, M.F.A.,
National Taiwan Normal University, B.A.,
currently Professor in the Department of Fine Arts, Taiwan National Normal
University

袁金塔 1949年生

象生

水墨設色紙本橫幅
63 x 89.5 公分

款識：象生歲在丁丑年七月一九九七於斯米斯金塔
詩印：「袁金塔」「橫幅」「象生圖」「真」

畫家小傳：

台灣彰化員林人
美國紐約市立大學美術研究所碩士。國立台灣師範大學美術系畢業
現任師大美術系美術研究所兼任教授。



15.

Zhou Jingxin (b. 1959)

"Han Xin (2nd c. B.C.) Crawling Between a Bully's Legs"

ink and color on paper framed
90 x 180 cm.

Inscribed, signed "Jingxin" and dated to 1987
Artist's seal: Jingxin

Published: China Image, the New Spring, Plum Blossoms Ltd., Hong Kong,
1987, pl. 28

Biographical notes:

born in Nanjing, Jiangsu province;
graduated from the Nanjing Academy of Fine Arts, 1984; M.A., 1989;
Sixth and Seventh National Art Exhibitions, Silver Medals;
currently a lecturer in the Painting Department of the Nanjing Academy of Fine Arts.

周京新 1959年生

胯下街

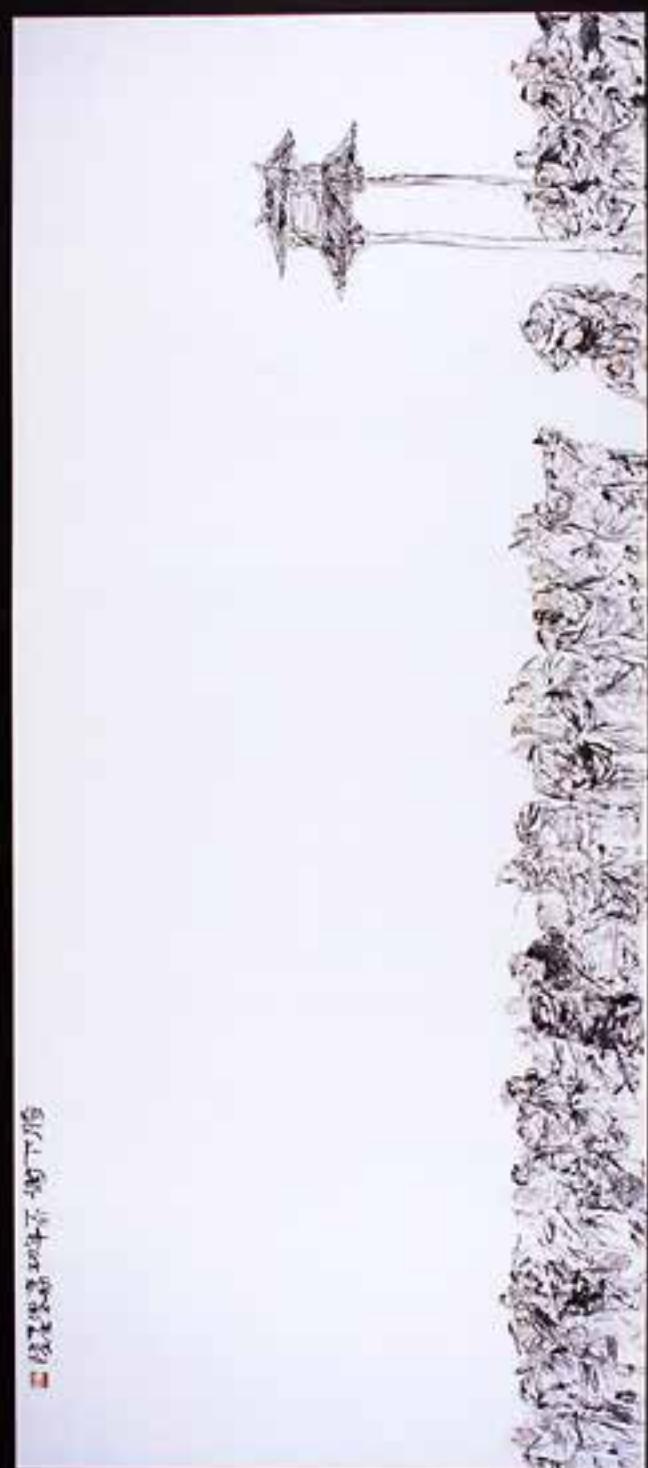
水墨設色紙本橫幅
90 x 180 公分

款識：胯下街丁卯年周京新於金陵
钤印：「京新」

著覽及出版：《中國畫展》香港禹玉堂，1987年，圖28

賣家小傳：

江蘇南京人。
1984年畢業於南京藝術學院，1989年獲碩士學位。
獲得第六屆和第七屆全國美術作品評獎銀獎。
現任南京藝術學院講師。



16.

Li Yihong (b. 1942)

"The Pleasures of Tea in a Small Garden"

Ink and color on paper, framed
137 x 70 cm.

Inscribed with title, signed "Li Yihong" and dated to mid-Spring, 1997
Artist's seals: Li Yihong, Zuchuanhua, Yichiquanshi, Juhuaishu

Exhibited and published: *Legacy and Transition of Ink Painting-Ten Artists of Taiwan*,
Hong Kong Cultural Centre, Hong Kong, April 1997

Biographical notes:

born in Tainan, Taiwan;
graduated from National Taiwan Institute of Fine Arts, 1966;
author of *Ziran yishuxue* ("The Conceptualization of Nature in Painting");
currently an Instructor at the National Academy of Fine Arts, Taipei.

李義弘 1942年生

小園茗事

水墨設色紙本
137 x 70 公分

款識：於埔里鄉野閒居有此景丁丑仲春李義弘
約印：「李義弘」「在川畫」「飲之千秋」「即事多所欣」

落款及出版：水墨狂河－台灣中生代十人展，1997年四月，香港文化中心

畫家小傳

台灣台南人
1966年畢業於國立台灣藝術專科學校
著作有《自然與畫意》
現任教於國立台灣藝術學院



17.

Tian Liming (b. 1955)

"Reclining by a Clear Stream"

Hanging scroll, ink and color on paper
138 x 35 cm.

Inscribed and signed
Artist's seals: Tian, Liming, Tianlimen

Biographical notes:

born in Beijing, family a native of Hefei, Anhui province;
studied at the Central Academy of Fine Arts, Beijing;
Beijing International Ink Painting Exhibition, Grand Prize, 1988;
currently an Associate Professor of Chinese Painting at the Central Academy of Fine
Arts, Beijing.

田黎明 1955年生

小溪清水

水墨設色紙本立幅
138 x 35 公分

款識：小溪清水如鏡一葉飛來照坐黎明
鈐印：「田」、「黎明」、「天地人」

畫家小傳：

生於北京
畢業於中央美術學院中國畫系
1988年獲北京國際水墨畫大獎
現為中央美術學院中國畫系副教授



18.

Yu Peng (b. 1955)

"A Myriad Emerald Bamboo"

Hanging scroll, ink and color on paper
192 x 32 cm.

Inscribed, signed "Yu Peng" and dated to 1992
Artist's seal: Yipeng

Biographical notes:

Born in Taipei, Taiwan,
originally named Chen Kunren,
produced pottery and woodblock prints,
founded the Shuangx Pavillion Art Center and the Shadow Puppet Society, Taipei.

于彭 1955 年生

翠竹千萬重

水墨設色紙本立幅
192 x 32 公分

款識：翠竹千萬重此畫心願一九九二年于彭於台北
鉛印：「于彭」

書家小傳：

台灣台北人
原名陳坤任
創立雙溪開泰藝術中心，又組成影偶劇團小劇場及開設叫囂坊



19.

Yang Gang (b. 1946)

"Ink Play"

Album of twelve leaves, ink and color on paper
Each 37.5 x 41 cm.

Inscribed and dated to 1987
Author's seals: Yang Gang hu (12 times), Yuanye (twice)

Biographical notes:

born in Huaiyang, Henan province;
graduated from the Central Academy of Fine Arts, Beijing, 1973;
attached to the Cultural Bureau of Abshuina'er, Inner Mongolia;
entered the Research Section of the Central Academy of Fine Arts, Beijing, 1978;
attached to the Beijing Painting Academy since 1980.

楊剛 1946年生

山水·人物·花鳥

水墨設色畫本十二開
37.5 x 41公分

款識：丁卯秋月畫
鈐印：「楊剛畫」（十二次）「原野」（兩次）

畫家小傳：

河南舞陽人。
1973年畢業於中央美術學院，畢業後到內蒙古阿巴哈納爾旗文化館工作。1978年入中央美術學院國畫系研究生。
1978年入中央美術學院國畫系研究生。
1980年任北京畫院畫師。



20.

Fang Chuxiong (b. 1950)

"Rams"

ink and color on paper, framed
45.5 x 67 cm.

Signed "Chuxiong" and dated to 1991
Artist's seals: Fang Xianer

Biographical notes:

born in Shantou, Guangdong province;
entered the Guangzhou Academy of Fine Arts;
currently a Lecturer in the Guangzhou Academy of Fine Art

方楚雄 1950年生

八羊圖

設色水墨紙本橫幅
45.5 x 67 公分

款識：羊年吉祥辛未大年初一寫八羊圖以賀吉祥如意
并印：「方」「辛未」

畫家小傳：

廣東汕頭市人
畢業於廣州美術學院
現任廣州美術學院國畫系講師



21.

Nie Ou (b. 1948)

"The Pleasures of Farming"

Handscroll, ink and color on paper
16.8 x 366 cm.

Signed "Nie Ou" and dated to Spring 1991
Artist's seals: Nie Ou, Songlao, Ou

Biographical notes:

born in Liaoning province;
graduated from the Central Academy of Fine Arts, Beijing, 1978;
painter at the Beijing Painting Academy.

聂國 1948年生

農家自樂圖

水墨設色紙本手卷
16.8 x 366 公分

款識：聂國作農家自樂圖於壬未歲春日
右印：「聂國」、「达利」、「國」

農家小傳：

達寧人
1978年入中央美術學院
曾任北京畫院畫師



22.

Hai Rihan (b. 1958)

"Wandering Souls"

Ink and color on paper, framed
134 x 134 cm.

Signed "Hanseng"
Artist's seals: Hai Rihan and two others

Biographical notes:

born in Inner Mongolia;
graduated from the Central Institute of Nationalities, 1982;
Asian Cup Gold Medal for Chinese Painting, 1993;
currently Professor in the Fine Arts Department, Inner Mongolia Normal University

海日汗 1958年生

魂游

水墨設色紙本
134 x 134 公分

款識：汗僧
詩印：「海日汗」及蒙文印兩方

畫家小傳

內蒙古哲爾特族人
1982年畢業於中央民族大學美術系
1993年獲“東方杯”中國畫金獎
現任內蒙古師範大學美術系副教授



23.

Peng Xiancheng (b. 1941)

"In the Forest"

ink and color on paper framed
44 x 100 cm.

Inscribed and dated to 1990
Artist's seal: Xiancheng zhizin

Biographical notes:

born in Chengdu, Sichuan province;
graduated from the Chengdu Second College of Education, 1962;
currently a Senior Artist at the Sichuan Academy of Poetry, Calligraphy and Painting.

彭先誠 1941年生

林中

水墨設色紙本
44 x 100 公分

款識：1990冬先誠寫於蜀里
鈐印：「先誠之印」

畫家小傳：

四川成都人
1962年畢業於成都第二師範學校
現任四川省書畫院畫師



24.

Xiao Ping (b. 1943)

"Morning Mist"

Ink and color on paper, framed
95 x 108 cm.

Signed "Xiao Ping" and dated to 1997
Artist's seals: Geji, Xiangzhong xianjian, Ailan zhuren shuhua ju

Biographical notes:

born in Chongqing, Sichuan province; family a native of Yangzhou, Jiangsu province;
alternate names: Gefu, Pinghu, Pingren;
graduated from the Jiangsu Academy of Painting, 1963;
currently a consultant for the Jiangsu Academy of Art;
Director of the Jiangnan Academy of Painting and Calligraphy;
Professor of the Nanjing Academy of Fine Arts;
Consultant for the Jinling Hotel Art Galleries.

蕭平 1943年生

曉霧

水墨設色紙本
95 x 108 公分

款識：曉霧丁丑夏月父蕭平有
詩曰：「尤父」「曉平」「胸中萬卷」「愛蓮主人書記」

畫家小傳：

原籍江蘇揚州。生於四川重慶。
別署父父、平之、平子。
1963年畢業於江蘇美術院。
現為國家一級美術師，兼任江蘇美術館鑑定顧問、南京藝術學院教授、
江南書畫苑院長、金陵饭店藝術顾问。



25.

Liao Lu (b. 1944)

"Seasonal Vegetables"

Ink and color on paper framed
87 x 52 cm.

Signed "Liao Lu"
Artist's seal: Yeyuchan

Biographical notes:

born in Shanghai;
alternate names: Liugong, Zhu Zheng, Yeyuchanren, Samanluochan;
studied poetry, Chinese medicine, and Buddhism;
while still a student admitted to the Letian Poetry Society founded
by Huang BinHong.

了盧 1944 年生

時鮮

水墨設色紙本
87 x 52 公分

款識：時鮮上海了盧寫生並題
於你「野逸學人」

畫家小傳：

上海人。
原名了公，號香，對逸學人，別號復漢。
早年主攻詩文，學生時代被收錄黃君紅風立的樂天詩社。



26.

Yang Ruifen (b. 1950)

"Bamboo and Flowers"

Color on paper, framed
72 x 52.5 cm.

Artist's seal: Ruifen huayin, Yang Ruifen zym

Biographical notes:

born in Beijing;
studied painting with Tian Shiguang;
Sooh National Art Exhibition, Second Level Prize.

楊瑞芬 1950 年生

竹子花卉

設色紙本
22 x 52.5 公分

款識：無款
鈐印：「瑞芬畫印」（相隔 5 印）

畫家小傳：

北京人
隨師呂光碧花鳥畫
香港第六屆全國美展乙等獎



27.

Song Yugui (b. 1940)

"Sleeping Immortal"

Ink and color on paper, framed
85.2 x 68.5 cm.

Inscribed with title, signed "Song Yugui" and dated to Summer, 1997
Artist's seals: Yugui, Erjun Ruoluang, Song Yugui xi, Cang wenshan yun

Biographical notes:

born in Linyuan, Shandong province;
graduate of the Lu Xun Art Academy, Department of Painting, Beijing;
International Ink Painting Exhibition, Grand Prize, 1989;
currently Director, Liaoning Art Museum.

宋雨桂 1940 年生

睡倦圖

水墨設色紙本
85.2 x 68.5 公分

款識：丁丑夏月泊京華隨筆居裏劉名慶精典宋雨桂專輯之印徵承書畫大家張君實夫子雅存參加香港
美術巡迴展大師美意披呈載月揮筆作斯品高後觀有仙氣撲面欲題睡倦圖也宋雨桂記
鈐印：「雨桂」、「二君若狂」、「宋雨桂印」、藏文號印

畫家小傳

山東臨邑縣人
號雨鬼
畢業於魯迅美術學院繪畫系
1989 年獲北京國際藝術函授大學水墨畫五年成就大獎
現為遼寧美術館館長



28.

Wu Meimei (b. 1958)

"Butterflies and Flowering Ginger"

Ink and color on silk, framed
78.5 x 45.5 cm.

Signed "Meimes" and dated to 1994
Artist's seal: Wu Meime

Biographical notes:

born in Nanshi, Guangdong province;
alternate name: Xiumei;
descendent of Wu Rongguang;
learned painting from her father, Wu Hao.

吳美美 1958年生

蝴蝶花卉

水墨設色絹本
78.5 x 45.5公分

款識：甲戌夏吳美美畫
錄印：「吳美美」

畫家小傳：

廣東南海人。
為清代著名畫家吳榮光第六代孫。
自幼隨父親吳耀習畫。



29.

Li Huasheng (b. 1944)

"Peach Blossom Spring"

Hanging scroll, ink and color on paper
178 x 95 cm.

Inscribed with title, signed "Li Huasheng" and dated to 1987
Artist's seal: Huasheng Baxia lin

Biographical notes:

born in Yibin, Sichuan province;
appointed Painter of the First Rank, Sichuan Academy of Painting, Chengdu, 1989.

李華生 1944 年生

桃源圖

水墨設色紙本立軸
178 × 95 公分

款識：武陵人捕鱼为业缘溪行忘路之接忽逢桃花林夹岸數百步中無蓀樹芳草鮮美落英繽縷人甚異之復前行欲窮其林林盡水淵便得一山山有小口側睨若有光便輶船從口入初極狹俄頃人倍行數十步豁然開朗土地平曠屋舍錯然有良田美池桑竹之屬阡陌交通雞犬相聞其中往來種作男女衣著悉如外人黃髫垂髫並怡然自樂見漁人乃大驚問所從來其答之便要還家為設酒肴雜作食村中聞有此人咸來問詣自云先世避秦時亂率妻子邑人來此絕境不復出焉遂與外人隔離問今是何世乃不知有漢何論魏晉此人乃具言所聞皆歎嘆曰如此良土何足為外人道也既得出其相使往向路遂處之乃停下語天子聞此太守即遣人隨其往得向所託遂迷不復得出在五柳先生桃花源記序之補白丁卯年巴人李華生
鉛印：「華生」、「巴人」

畫家小傳

四川宣賓人
1989 年成都市四川省美院授予一級畫師名銜



Lu Yushun (b. 1962)

"Wild Mountain II"

Hanging scroll, ink on paper
80.5 x 66 cm.

Inscribed with title, signed "Yushun" and dated to Autumn, 1986
Artist's seal: Luushun zhixian, Banhan heshui, Huanzhu shizan xuehai zhiyan, shi
two deer inside geshou and one other

Published: Lu Yushun shishuji p. Rongguochai, Beijing, 1987.

Biographical notes:

born in Xiamen, Liaoning province;
graduated from Ha'erbin Normal University, 1983;
currently a Professor at Ha'erbin Normal University.

盧禹舜 1962年生

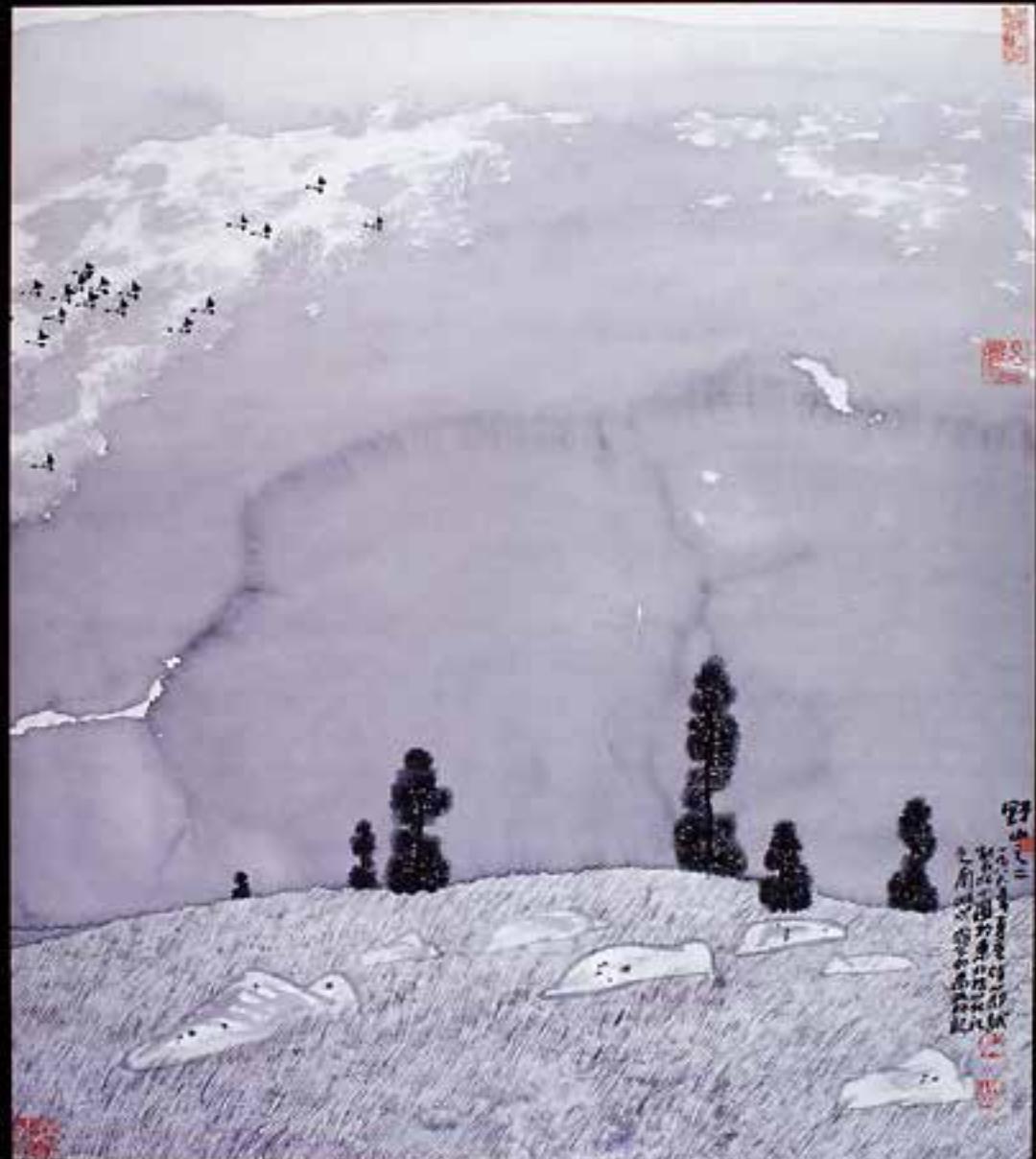
野山之二

水墨淡色紙本立幅
80.5 x 66 公分

題識：野山之二
一九八六年夏至時節試製此小圖於東北松花江之濱中意象升禹舜記
詩印：「禹舜之印」「白山黑水」「活在世間學會做人」「詩」「做第二自然的歌手」有形印
出版：《盧禹舜山水畫集》北京美術出版社，1987年

畫家小傳：

遼寧省人
1983年畢業於哈爾濱師範大學
現任哈爾濱師範大學教授



31.

Chen Xiangxun (b. 1956)

"Spring Wind"

Ink and color on paper; framed
68 x 69 cm.

Inscribed with title and signed "Xiangxun"
Artist's seals: Xiangxun, Jiangnan chuan, Xiangxun zide

Biographical notes:

born in Pan'an, Zhejiang province;
Zhejiang Academy of Fine Arts, graduated, 1984; M.A., 1990;
studied painting with Lu Yanshao;
Sino National Exhibition Silver Medal, 1984;
"New Ink Painter of Beijing, Taiwan, and Hong Kong Award," grand prize, 1989;
currently Associate Professor in the Chinese Painting Department, Chinese Academy of
Fine Arts.

陳向迅 1956年生

春風圖

水墨設色紙本
68 x 69 公分

款識：春風圖。向迅。
钤印：「向迅」、「江南春」、「心經自得」

畫家小傳：

浙江磐安人。
1984畢業於浙江美術學院，1990年獲碩士學位。
1984年獲第八屆全國優秀美術作品展銅質獎。
1989年獲北京、台灣、香港“水墨新人獎”大獎。
現任中國美術學院中國書系副教授。



32.

Hong Huizhen (b. 1946)

"The Enchantment of History"

Ink and light color on paper, framed
106 x 96 cm.

Signed "Huizhen"
Artist's seal: Huizhen

Biographical notes:

born in Tong'an, Fujian province;
Zhejiang Art Academy, M.A., 1981;
currently an Assistant Professor in Art Education at Xiamen University.

洪惠鎮 1946 年生

歷史的魅力

水墨紙本
106 x 96 公分

款識：惠鎮
鈐印：「惠鎮」

畫家小傳：

福建同安人。
1981 年畢業於浙江美術學院研究生班。
現任廈門大學藝術教育系副教授。



33.

Xu Xinrong (b. 1959)

"Landscapes of the Four Seasons"

Set of four circular fan paintings, ink and color on paper
Each 28.3 x 27.2 cm.

Signed "Luofei"
Artist's seal: Xu

Biographical notes:

born in Nanjing, Jiangsu province;
alternate name: Jinling Luofei;
Nanjing Art Academy, graduated, 1985;
currently a Lecturer at the Nanjing Art Academy and a Visiting Painter
at the Nanjing Calligraphy and Painting Academy.

許信容 1959年生

四季山水

水墨設色紙本圓扇形扇子四幅
28.3 x 27.2 公分

款識：老叟
鈐印：（朱）

畫家小傳：

浙江瑞安人

號金陵老叟。
1985年畢業於南京藝術學院美術系。
現任南京藝術學院美術系講師。南京書畫院特聘畫師。



Song Yulin (b. 1947)

"Poetry into Landscape"

Set of four leaves, ink and color on paper
Each 68 x 66.6 cm.

Inscribed, signed "Yulin" and dated to Spring, 1994.
Artist's seals: Lousengren, Song Yulin (three times), Shiyunzhai zhuc, Shiyunzhai
(three times), Taiming (twice), Song, Yulin, Ke (three times).

Biographical notes:

born in Tuzang, Jiangsu province;
Shanghai Academy of Drama, graduated, 1969;
Second National Youth Art Exhibition, Third Prize;
currently Vice-director of Jiangsu Painting Academy.

宋玉麟 1947年生

四季山水

水墨設色紙本立軸四幅
68 x 66.6 公分

款識：山碧林光淨疑入白雲間
甲戌仲春以古人句高山流水於石城
玉費
密葉闊夕雨松風搖鬢涼
丙子夏至玉費作
平湖渺百里隱然一山起
甲戌仲春寫宋人詩意於石城食視齋
玉費
山林路故裏櫻開粉樹紅
甲戌春暮寫雲霧於石城食視齋
大會玉費並題
詩曰：「要來入」「宋玉費」（三次）「食視齋主」「食視齋」（三次）「太常」（二次）「宋」「玉費」「丁可」
(三次)

畫家小傳：

江蘇太倉人
1969年畢業於上海戲劇學院舞美系
曾獲全國第二屆青年美術三優
現任江蘇省國畫院副院長



35.

Zhang Hong (b. 1954)

"Landing"

Hanging scroll, ink and color on paper
88 x 65.5 cm.

Signed "Juchuan" and dated to June, 1997
Artist's seals: Zhang Hong, Juchuan, Zhang Hong zhizu

Biographical note:

born in New York City; family a native of Jiashan, Zhejiang;
alternate name: Juchuan;
University of Colorado, B.A.;
University of California, Berkeley, M.A.;
studied Chinese painting with Wang Jiajun;
lives in New York.

張洪 1954年生

山水

水墨設色紙本立幅
88 x 65.5 公分

款識：丁丑六月巨川畫
鈐印：「張洪」、「巨川」、「張洪之印」

賣家小傳：

源籍浙江嘉善，生於美國紐約
號巨川
畢業於科羅拉多大學、獲加州大學碩士，後隨王紀平習畫
現居紐約
現任紐約懷古堂顧問



36.

Xu Shiping (b. 1952)

"Serried Peaks and Layered Ranges"

Hanging scroll, ink and color on paper
123.2 x 99 cm.

Inscribed with title, signed "Xu Shiping" and dated to Spring, 1997
Artist's seals: Yandang Xishi, Shiping shushu, Yandang Shanren, Dicai

Biographical notes:

born in Shanghai, family a native of Leqing, Zhejiang province;
studied calligraphy from his father at an early age;
later studied painting from Ying Yeping and Xie Zhilou;
entered the Shanghai Art School to study Western painting, 1972;
moved to New York in 1983 where he studied painting with Wong Jiqian.

徐世平 1952年生

層巒疊嶂

水墨設色紙本立軸
123.2 x 99 公分

款識：層巒疊嶂丁丑春日徐世平畫
鈐印：「屢善堂氏」「世平書畫」「屢善山人」「多思」

畫家小傳：

浙江樂清縣人，出生於上海。
自幼隨父習書法，後從唐野平、謝稚柳學畫。1972年入上海美術學校學習。
1983年移居美國紐約城王紀千習畫。



37.

Wan Qingli (b. 1945)

"Utopia of the Ancients"

Hanging scroll, ink and color on paper
133 x 73 cm.

Inscribed with title, signed "Wan Qingli" and dated to 1997
Separate colophon by the artist with title and date
Artist's seals: Xuanzheng, Qingli, Xianpengyou, and two others on the painting
and Shanshu shi, Wan, Qingli on the colophon

Biographical notes:

born in Beijing,
studied in the Department of Art History of the Central Academy of Fine Arts, 1963-1968;
studied with Li Keran and Lu Yanshao;
studied modern art in the Department of Fine Arts, City College of New York;
University of Kansas, M.A. and Ph.D. (1989) in Art History;
currently teaches in the Art History Department of Hong Kong University.

萬青力 1945年生

上古遺民

水墨設色紙本立幅
133 x 73 公分

款識：詩堂：上古遺民
請君松客見興賦以傳道教樸於上古為趙信子嗣之余作畫一舉十寒又如昔時京戲玩票者余老相不遇一時忘情而已此謂素數日始成自覺不往意何時間不容再重作一稿好在尚未入塵世斯漸人或許眼消散今日尚有愚稿如此者也丁廿四月萬青力
鉤印：「宣城」、「青力」、「小懈軒」肖形印兩方（畫）、「山外知己」、「萬」、「青力」（詩堂）

畫家小傳：

北京人
原名萬青
1963-1968 年中央美術學院美術史系五年制本科學生；1973-79 於北京畫院作畫，並隨李可染、
張肇西、唐世昌、陳子林等學習山水畫。
現任教於香港大學藝術系。



38.

Wu Jingshan (b. 1943)

"Landscape after Shiqi"

Hanging scroll, ink and color on paper
132.5 x 64 cm.

Signed "Wu Jingshan" and dated to 1992
Artist's seals: Wu Jingshan, Winequwang, Shenzhou huaren

Biographical notes:

born in Shunde, Guangdong province;
entered the Central Academy of Fine Arts, Beijing, 1962;
currently a Visiting Lecturer at the Zhejiang Academy of Fine Arts.

吳靜山 1943年生

山水

水墨設色紙本立軸
132.5 x 64 公分

款識：清初四高僧畫各有面目而筆墨蕭然無皆自元而宋元人畫法於法度用意中蕭散為勝耳石溪由
董其昌上溯黃公望趙孟頫不拘國色襲接南嶺派復幽深沉厚蕭瑟不若石涛蕭瑟多變而自有其耐人尋味
處多尚不厭可見徐渭經營之妙壬申九月寫於錦城寓舍靜山并記
鈎印：「吳」「靜山」「物我俱忘」「神州畫人」

畫家小傳：

廣東順德人
1962年入中央美術學院
浙江美術學院客座教授



39.

Wang Mingming (b. 1952)

"A Gathering by the Waterfall"

Hanging scroll, ink and color on paper
180 x 97 cm.

Inscribed with title, signed and dated to 1996
Artist's seals: Re Fenglai, Moqu, Mingming, Wang Mingming zhi,
Qianxunhus

Biographical notes:

Born in Penglai, Shandong province;
currently a painter in the Beijing Painting Academy.

王明明 1952年生

溪山攬勝圖

水墨設色紙本立幅
180 x 97公分

款識：歲在丙子臘月雨潤道於京華懷心齋
钤印：「人淡雅」、「夢抱」、「明明」、「王明明印」、「懷心齋」

畫家小傳：

山東蓬萊人。
現任北京畫院畫師。



40.

Huang Zhongfang (b. 1943)

"Reminiscing within the Mountains"

Ink and color on paper, framed
72 x 122 cm

Signed "Huang Zhongfang" dated to 1997
Artist's seals: Huang Zhongfang, Yuanwu huajie zu ji

Biographical notes:

born in Shanghai;
studied painting with Gu Qingyao;
resided and studied in London;
founded Hanart Gallery, Hong Kong, 1977;
currently active in Hong Kong

黃仲方 1943年生

山中敘舊

水墨設色紙本橫幅
72 x 122 公分

款識：「山中敘舊丁丑歲夏又癡翁仲方」
鈐印：「黃仲方」「題與不解人醉酒」

賣家小傳

上海人
號又癡
賓客青此學者中國畫，後負笈英國倫敦，1977年創辦香港畫廊
現居香港



41.

Xiong Hai (b. 1957)

"Landscapes"

Album of ten leaves, ink and color on paper
Each 29 x 25.5 cm.

Signed and dated to 1996
Artist's seal: A Hai, Xiong Hai

Biographical notes:

Born in Xiamen, Fujian province;
learned painting from his father;
moved to Hong Kong where he became a student of Yang Shanshen;
Hong Kong Urban Council Fine Arts Award, 1992;
named "Artist of the Year" (Chinese Painting) by the Hong Kong Museum of
Art, 1994;
currently teaches Chinese painting at the School of Professional and
Continuing Education, University of Hong Kong.

熊海 1957年生

山水

水墨設色紙本十開冊
29 x 25.5 公分

款識：熊海畫
鈐印：「阿海」、「海」、「熊海」三種共十開

畫家小傳：

福建廈門人。
自幼跟父親學畫後隨楊善深習畫。
1992年獲香港市政局藝術獎。1994年獲香港藝術獎助金（香港藝術家系列）。現
任教香港大學專業進修學院中國畫講師。



42.

He Baili (b. 1945)

"Morning Mist"

Hanging scroll, ink and color on paper
164.7 x 77 cm.

Signed "Baili"

Artist's seal: Shandao you xiangfeng, Zexianman. He Baili hua.

Exhibited: Shenzak Clunmen Association Exhibition to Celebrate the Hand Over of Hong Kong to China, Hong Kong City Hall, June-July, 1997

Biographical notes:

born in Shunde, Guangdong province;
alternate name: Ho Pak-lee;
raised in Hong Kong where he studied painting with Hu Yuh;
founded the Breeze Art Institute, 1969;
moved to Canada in 1984.

何百里 1945年生

烟晓晴空

水墨設色紙本立幅
164.7 x 77 公分

款識：百里
钤印：「山水又相逢」「自在軒」「何百里畫」

展覽：「香港頭道聯會慶祝香港回歸」香港大會堂 1997年六月

畫家小傳：

廣東順德人
在香港長大，並隨明宇基督教畫
1969年創立愛風美術院
1984年移居加拿大溫哥華



43.

Le Zhenwen (b. 1956)

"Morning Rain on Green Mountains"

Ink and color on paper, framed
72 x 72 cm.

Inscribed and signed "Zhenwen"
Artist's seals: Zhenwen zhixin, Leyi

Biographical notes:

born in Zhenhai, Zhejiang province;
graduated from the Craft and Technical School, 1975.
currently working in the Shanghai Art and Craft Import and Export Company.

樂震文 1956年生

晨雨過青山

水墨設色紙本
72 x 72 公分

此畫：晨雨過青山深得東坡畫意
於印：「震文之印」「樂基」

畫家小傳：

浙江慈海人
1975年畢業於工藝品技校
現任職於上海市工藝品進出口公司



Jin Daiqiang (b. 1942)

"Mountains, Clouds, and Trees"

Ink and color on paper, framed
109 x 61.3 cm.

Signed
Artist's seal: *Daiqiang*

Published: *Mountains and Beyond-Kan Tai-kong's 20 Years of Chinese Painting*, Leal Senado de Macau, Museu Luis de Camões, November 1985, Galeria do Leal Senado, pl. 22.

Biographical notes:

born in Panyu, Guangdong province;
learned painting from Jin Weitao, Lu Shoukun, and Wucius Wong;
designated one of the Ten Outstanding Young Persons of Hong Kong, 1979;
Urban Council Fine Arts Award, Hong Kong, 1981;
Designer of the Year, Hong Kong Artists Guild, 1991;
currently a part-time lecturer at Hong Kong Polytechnic University.

靳埭強 1942年生

雲山青

水墨設色墨本
109 x 61.3 公分

款識：「埭強」

經覽及出版：《山外之山》靳埭強繪事二十年，澳門市政廳賈梅士博物館及政廳區覽畫廊1988年11月
11日首展第22號

畫家小傳：

廣東番禺人。
1957年移居香港隨靳尚天、呂壽琨、王無邪習畫。
1979年獲選為香港十大傑出青年之一。1981年獲市政局藝術獎。
1991年獲香港藝術家聯會藝術家年獎之設計和美
術及香港理工學院設計課程兼任講師。



Chen Kezhan (b. 1959)

"After Rain"

Ink and color on paper, framed
16 x 138 cm.

Artist's seals: Yuyang, and one other

Biographical notes:

born in Singapore;
studied under Fan Changyan;
moved to Hong Kong where he studied under Zhao Shao'ang;
studied painting and music at the Ecole des Beaux Arts, Paris;
Salon des Artistes Francais, Grand Palais, Paris, 1985;
Young Artist Award, Singapore, 1993.

陳克湛 1959年生

雨後

水墨設色紙本橫幅
16 x 138 公分

款識：克湛
鉅印：「國丁」傳媒有限公司

畫家小傳：

出生於新加坡。
1975-79年師事范昌乾。1979-83年赴香港隨趙少昂習畫，選讀版畫專業。
1983-86年於巴黎高等藝術學院習畫及音樂。
1985年獲巴黎拿吉沙耶的獎賞。1993年獲新加坡青年畫家獎。



Cat. no. 45

Lou Bo'an (b. 1947)

"Fine Mountains Opening on Splendid Vistas"

Ink and color on paper, framed
74 x 69 cm.

Inscribed, signed and dated to 1997
Artist's seal: Lou Bo'an

Biographical notes:

born in Hangzhou, Zhejiang province;
Hangzhou Art School, graduated and studied calligraphy with Sha Menghai there in 1965;
moved to Macau in 1981 and in 1989 settled in Taiwan;
currently a Visiting Lecturer at the Chinese Academy of Fine Arts in Hangzhou.

樓柏安 1947年生

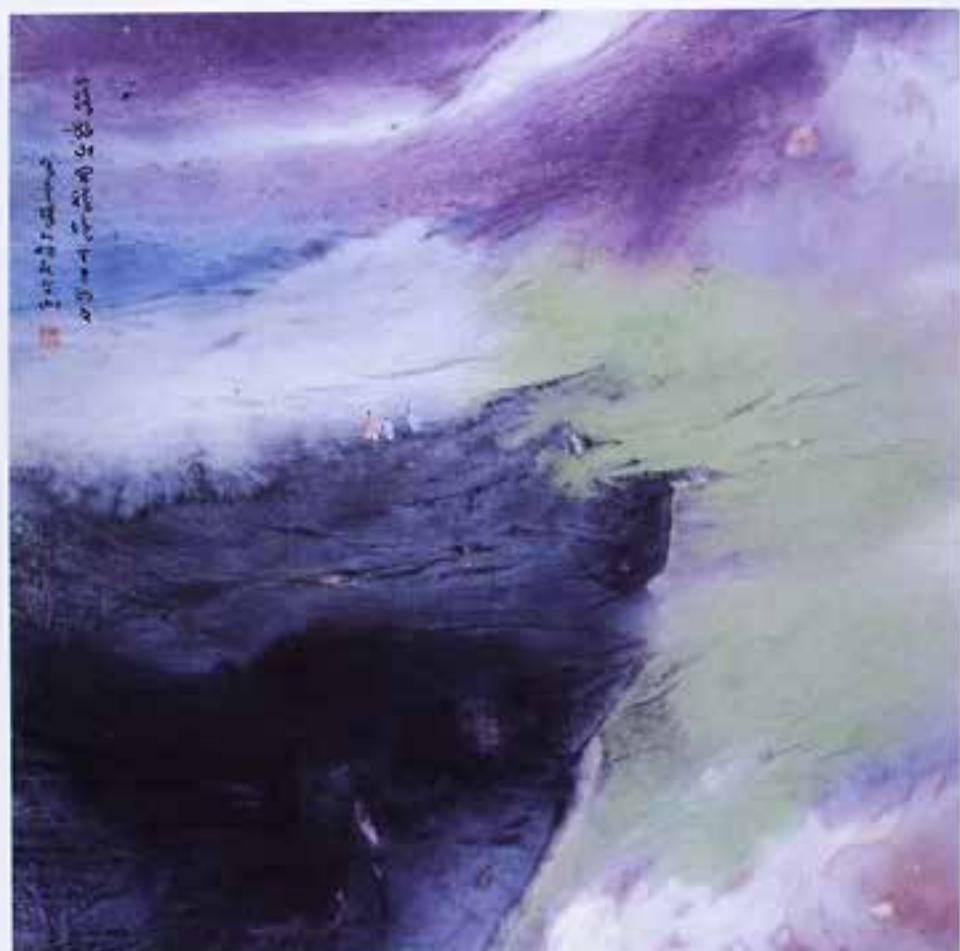
好山開勝境

水墨設色紙本
74 x 69 公分

款識：一時好山開勝境丁丑初夏黃碧權人時在台北
鈐印：「樓柏安」

畫家小傳：

浙江杭州人
1965年畢業於杭州美術學校，隨沙孟海學習書法。
1981年移居澳門，1989年定居台灣
現任杭州中國美術學院客座教授



47.

Jia Youfu (b. 1942)

"Mount Taihang"

Ink and color on paper, framed
180 x 97 cm.

Inscribed, signed "Jia Youfu"
Artist's seal: Fu

Published: Tradition and Innovation: Twentieth Century Chinese Painting, an exhibition organized by the Hong Kong City Museum of Art, 1993, with venues in the Singapore Art Museum, the British Museum, Museum für Ostasiatische Kunst, Köln, cat. no. 125; Chinese Painting of Jia Youfu, Dong San Bang Gallery and Hyun Art Gallery, Korea, 1994, cat. no. 2; Silent Cry: Jia Youfu, Singapore Art Museum.

Biographical notes:

born in Suning, Hebei province;
alternate name: Piaochu;
Central Academy of Fine Arts, Beijing, graduated, 1965;
Sixth National Art Exhibition, Silver Medal, 1984;
International Ink Painting Exhibition, Grand Prize, 1988;
currently Associate Professor, Central Academy of Fine Arts, Beijing.

賈又福 1942年生

賞心且看太行山

水墨設色紙本橫幅
180 x 97 公分

款識：賞心且看太行山不草空上也。賈又福者又極
詩印：「極」

展覽及出版：《傳統與創新：二十世紀中國繪畫》，香港藝術館、新加波美術館、大英博物館、
德國科隆美術館，目錄 125；《賈又福作品》韓國東方美及去畫廊，1994 - 目錄第 2 號；
《無聲的呼喚》新加波美術館，1994 - 目錄第 2 號。

畫家小傳

河北肅寧人
號飄若
1965 年畢業於中央美術學院
1981 年獲第六屆全國美展銅質獎，1988 年獲北京國際水墨畫大賽
1988 年獲北京國際水彩畫展大賽
現任中央美術學院副院長



Xiao Haichun (b. 1944)

"Sea Breezes Nurturing Grasses"

Ink and color on paper, framed
65.5 x 65.5 cm.

Signed "Haichun"
Artist's seals: Haichun, Baomeizhai

Published: Xiao Haichun huaji, Tai Yip Company, Hong Kong, 1990, pl. 79

Biographical notes:

born in Fengcheng, Jiangxi province;
alternate name: Baomeizhai;
graduated from Shanghai College of Arts and Crafts, 1964;
awarded the title "Grand Master of Chinese Handicrafts" by the
Ministry of Light Industry, 1988;
currently a designer for the Shanghai Jade Carving Factory.

蕭海春 1944年生

海氣潤邊草

水墨設色紙本
65.5 x 65.5 公分

款識：海春
鈐印：「海春」、「抱雪齋」
〈蕭海春畫集〉大葉公司，香港，第 79。

画家小传

江西婺城人
號抱雪齋
1964年畢業于上海工藝美術學校
1988年被輕工部授予中國工藝美術大師
現任上海玉石雕刻廠從事設計工作



49.

Zhu Daoping (b. 1949)

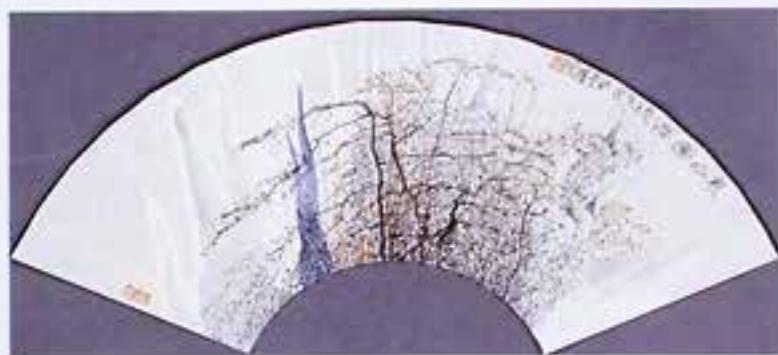
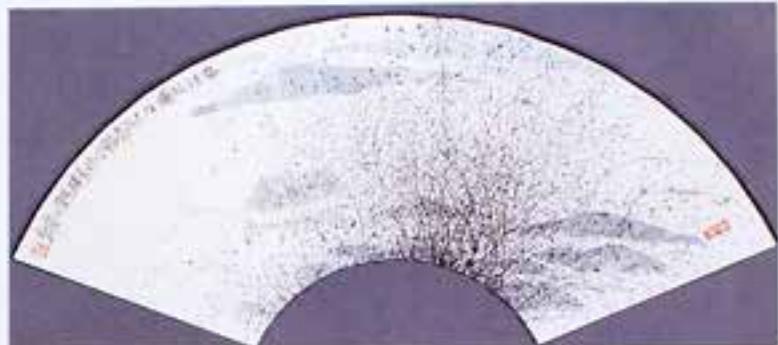
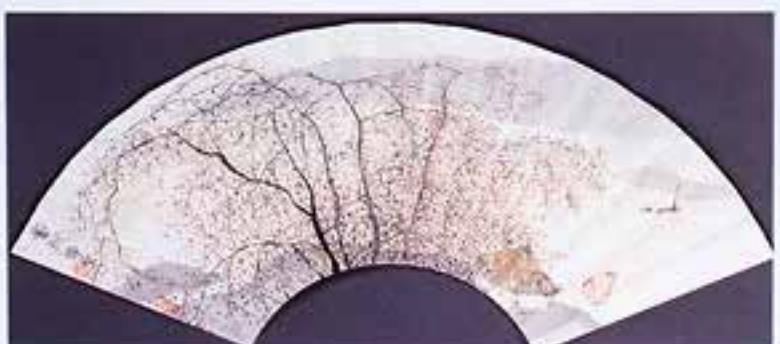
"Landscapes of the Four Seasons"

Set of four fan paintings, ink and color on paper
18.5 x 54 cm.

Signed "Daoping" and dated to 1996 and 1997.
Artist's seals: Zhu Daoping (four times), Tingshi (four times), and
Yanjam

Biographical notes:

Born in Huiyan, Zhejiang province;
Nanjing Academy of Fine Arts, graduated, 1977;
currently Deputy Director, Nanjing Painting and Calligraphy Academy



朱道平 1949年生

四季山水

水墨設色紙本扇面四幅
18.5 x 54 公分

款識 - 春江水暖九七年春道平於金陵青雲小隱
夏涼雨道平於金陵寫
賞秋雨道平寫
寒山獨居十九八年冬於金陵寫
銷印：「朱道平」(四次)、「大紀」(四次)、「雲閣」

畫家小傳：

浙江黃岩縣人。
1977年於南京藝術學院美術系畢業。
現任南京書畫院副院長。

Gu Wenda (b. 1955)

"Landscape"

Ink on paper, framed
82 x 65.5 cm.

Artist's seal: Gu Wenda zhi.

Biographical notes:

born in Shanghai,
Shanghai Academy of Arts and Crafts, graduated, 1976;
Zhejiang Academy of Fine Arts, graduated, 1981;
National Sport Art Exhibition, Silver Medal, and Sixth National Art
Exhibition, Outstanding Artist Award, 1985;
teacher at the University of Minnesota, 1989;
currently lives in New York.

谷文達 1955年生

山水

水墨紙本
82 x 65.5 公分

款識：無款
鈐印：「谷文達印」

畫家小傳：

上海人。
1975年畢業於上海工藝美術學院。1981年畢業於浙江美術學校。
1985年獲全國優秀藝術家獎及第六屆全國美展優秀獎。
1989年任美國明尼蘇達大學藝術系副教授。
現居美國紐約。



51.

Luo Qing (b. 1948)

"Flying Snow in Myriad Mountains"

Hanging scroll, ink and color on paper
241 x 90 cm.

Inscribed with title
Artist's seal: Qingshan xiuguan, Luo Qing, Shaowuchan, Cleveland

Published: Taiwan caifu: Painting and Calligraphy by Luo Qing, vol. 4,
Taibei, 1997, p. 8 and 19

Biographical notes:

born in Qingdao, Shandong province; family a native of Henan province;
originally named Luo Qingche;
studied painting with Pu Ru;
Washington University, St. Louis, M.A., 1974;
currently Associate Professor, National Taiwan Normal University.

羅青 1948 年生

萬山飛雪

水墨設色紙本立幅
241 x 90 公分

款識：萬山飛雪
鈐印：「青眼初看」「羅青」「水墨畫」「古青的」

(藏家註注) 羅青畫集第四集。台北 1997 年 - 第 19 頁及 8 頁

畫家小傳：

齊籍周南無厚，出生於山東青島
原名羅青煥
隨潤倩習國畫，1974 年獲美國聖路易大學碩士學位
現任教於國立台灣師範大學



52.

Chen Ping (b. 1960)

"The Feiwa Retreat"

Ink and color on paper framed
83 x 60 cm.

Signed "Chen Ping" and dated to 1992
Colophon by the artist: a qu poem

Artist's seals: Chen Ping yinxian, Bugu singhai, Feiwa, Xinkuan wanglechun

Biographical notes:

born in Beijing;
Central Academy of Fine Arts, Beijing, graduated, 1984;
currently a painter in the Chinese Painting Research Academy

陳平 1960年生

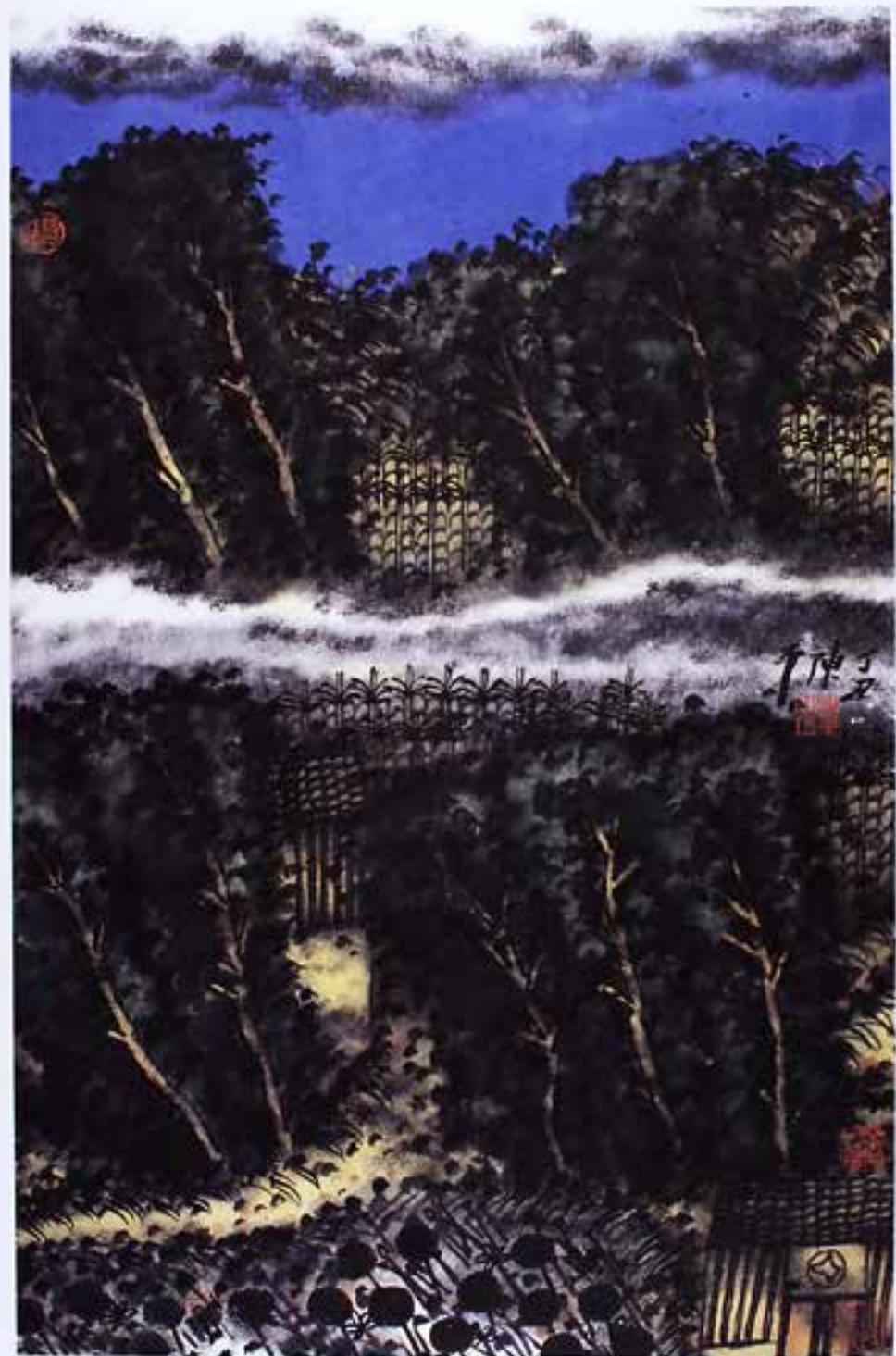
費洼山莊

水墨設色紙本
83 x 60 公分

款識：丁丑陳平
瀋陽市昭明達要求田家在費洼村路邊對青山臨晝承夜雨朝霧這是在平生願北的自然佳客了正陳平
詩印：「陳平題記」「不改形貌」「費洼」「心在忘地界」

畫家小傳：

北京人。
1984年畢業於中央美術學院中國畫系。
現任中國美術研究院專業畫家。



53.

Zhao Wei (b. 1957)

"The Pleasures of Farming"

Ink and color on paper, framed
138 x 68.5 cm.

Inscribed with title, signed "Zhao Wei" and dated to 1985.
Artist's seals: Zhao Wei, Shixunming, Xianxiang and one other

Biographical notes:

born in Beijing;
family a native of Yenan;
graduated from Department of Chinese, Beijing Normal University, 1985;
studied at the Beijing Painting Academy;
studied with Zhang Ding

趙衛 1957年生

農業

水墨設色範本
138 x 68.5 公分

款識：農業開了四處未寫川北農村印象一九八五年曾在各報連刊並得此稿起用并奉急記
於印「趙衛」「思不寂寞」「衛思往」并附印

畫家小傳：

雲南人生于北京
1985畢業於北京師範大學中文系，並於北京書院習書，後隨張行若學

此幅畫稿為此農事遠望圖上之草稿未完成而尚未完成



54.

Liang Juting (b. 1945)

"Tranquil Vision VII"

Hanging scroll, ink on paper
178 x 96 cm.

Painted in 1997
Artist's seals: Juting huax, Xiamai, Sanhai Liang

Biographical notes:

born in Guangzhou, Guangdong province;
moved to Hong Kong in 1948;
studied painting with Lu Shookun;
Hong Kong Polytechnic, lecturer, 1974-1990;
appointed Principal and Director of Chingying Institute of Visual Arts,
Hong Kong, 1980;
Hong Kong Urban Council Fine Arts Award, 1981;

梁巨廷 1945年生

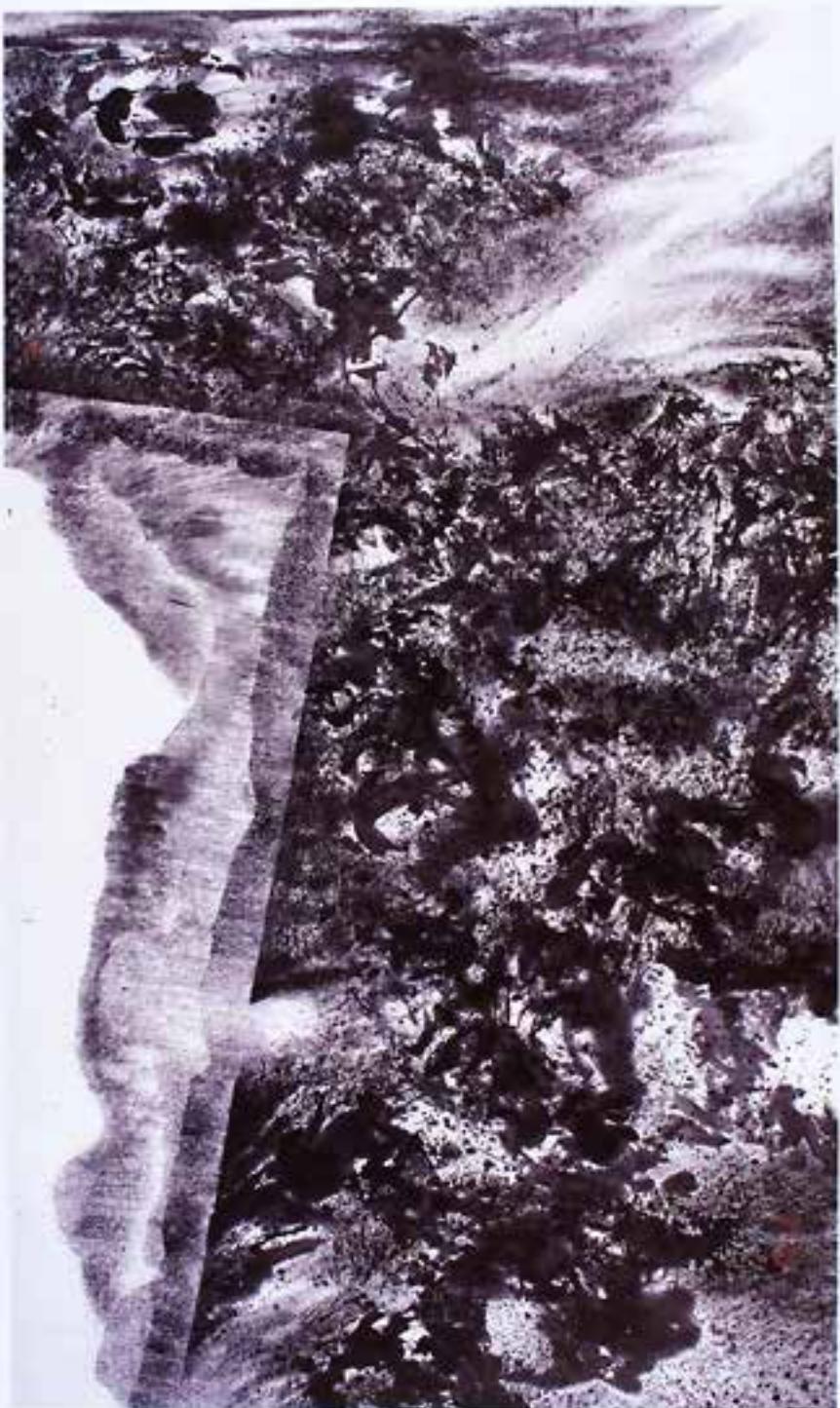
平觀之七

水墨紙本立軸
178 x 96 公分

款識：無款
鈐印：「巨廷畫」、「象外」、「三水梁」

賣家小傳：

生於廣東廣州
1948年移居香港，隨呂善樞習畫
1974-90年間任香港理工古今設計學院兼任講師
1980年任香港正形設計學院校董及教授主任
1981年獲香港市政局藝術獎



55.

He Huaishuo (b. 1941)

"River of Illusion"

Ink and color on paper, framed.
97 x 131.5 cm.

Signed "He Huaishuo" and dated to 1996
Artist's seals: He, Huaishuo, Se'an

Biographical notes:

born in Guangzhou, Guangdong province;
studied at the Hubei Academy of Fine Arts, 1956-1960;
moved to Hong Kong in 1960 and to Taiwan in 1961;
National Taiwan Normal University, Department of Fine Arts, graduated, 1965;
Ministry of Education Award, Taipei, 1965;
St. John's University, New York, M.F.A., 1977;
taught in Taiwan at the Chinese Cultural College, World College of Journalism,
National Normal University, and National College of of Fine Arts.

何懷硕 1941年生

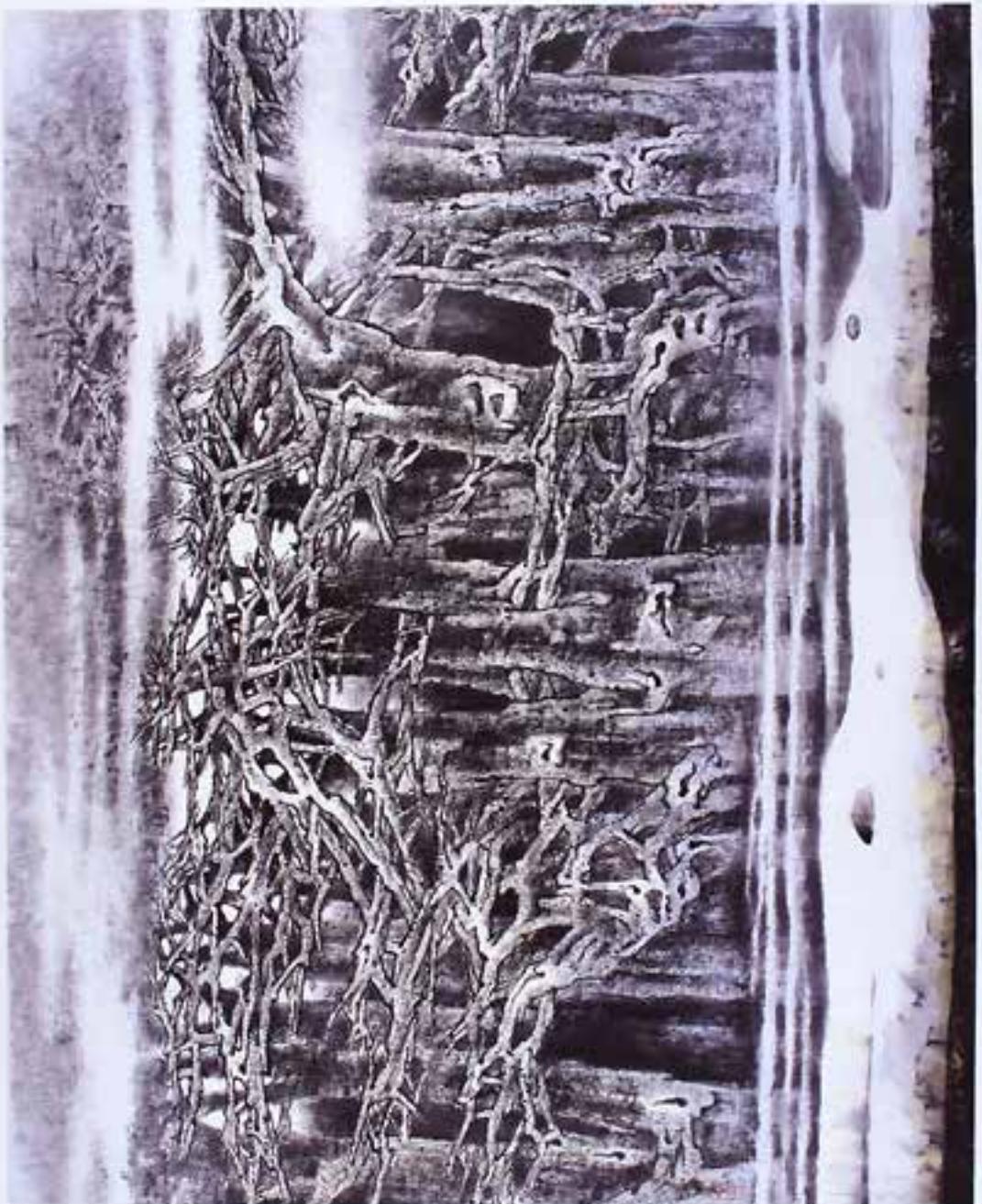
夢幻之河

水墨設色紙本橫幅
97 x 131.5 公分

款識：丙子之秋何懷硕
鈐印：「何」「懷硕」「雷鳴」

畫家小傳：

廣東廣州人。
1956-1960年間於湖北省美術學院畢業；1960年赴香港，1961年赴台灣。
1965年畢業於師範大學生機第一名教育部獎；1977年獲美國紐約聖若望大學藝術碩士學位。
曾任教於中國文化學院、世界新聞專科學校、獨立台灣師範大學及台灣藝術學院。



Weng Tianchi (b. 1949)

"Mai Po Nature Warden in My Eyes VI"

Mounted for framing, ink on paper
A set of two, each 247 x 123 cm.

Inscribed with title, signed "Tianchi" and dated to 1994.
Artist's seals: Yewei, Qingteng menxi niannu zou, Gujing, Jingguan, Linch, Xian chenfen
shuangji liu and three others.

Exhibited and published: Contemporary Hong Kong Art Biennale Exhibition,
30.9.1994 - 6.11.1994, 15th Festival of Asian Arts, Hong Kong Museum of Art,
pl. 27, p. 54.

Biographical notes:

Born in Suzhou, Jiangsu province;
learned painting from his grand uncle Wu Hufan and Pan Tianshuo,
Shanghai Institute of Arts and Crafts, graduated, 1965;
studied Western painting in the USSR and France;
moved to Hong Kong in 1981;
served as a Research Fellow in the Shanghai Painting Academy;
Hong Kong Urban Council Fine Arts Award, 1996.

翁天池 1949 年生

我眼中的米埔自然保護區之六

水墨紙本直幅雙聯作
每幅 247 x 123 公分

款識：吳門天池
詩印：「野外」「青蘋門下牛馬走」「龜堂」「井觀」「丁醞地」「淡墨寒林爽氣來」射箭肖形印
題旨形印題序形印

展覽及出版：「當代香港藝術雙年展」，30.9.1994-6.11.1994第十五屆亞洲藝術節香港藝術節，
第 34 頁圖 27

畫家小傳：

江蘇蘇州人。
曾隨吳昌碩、潘天壽習畫。曾留學蘇聯研習西洋畫。1963 年於上海工藝美術學院中國畫系畢業。
1964 年移居香港。
曾任上海美院壁畫研究室研究員。
1996 年獲市政局藝術獎。



57.

Li Xubai (b. 1940)

"Rivers and Mountains in Late Spring"

Hanging scroll, ink and color on paper
246 x 124 cm.

Inscribed with title, signed "Xubai" and dated to 1997
Artist's seals: Xubai Shihua, Shageng huayi, Tingyun Shangguan, Xubai (twice)

Biographical notes:

Born in Fuzhou, Fujian province.
original name: Li Ruixiong.
studied Chinese literature and landscape painting with Liu Heng in the 1960s;
moved to Hong Kong in 1979;
Hong Kong Urban Council Artist Award, 1994;
Chief-editor of Shesung ranch and Lengyu

李虛白 1940年生

溪山暮春圖

水墨設色紙本大中堂
246 x 124 公分

跋識：香花者色祖人寒奇氣胸中起一山
玉闕瓊樓昔時夢白雲來往古今間
虛白寫此溪山暮春圖此絕雲山照
懷懷飛花隨逝水春來春去悠悠
相應的刻根無山卉青畫外柳
不齊繁行舟見說天涯芳草綠
江山唱了幾場詩歸如夢憶前題
黃昏深樹雨次音上西樓
丁丑暮春虛白寫此舊作臨江仙補白
款印：「虛白室主」「詩情畫意」「聽雲山館」「虛白」「虛白」

畫家小傳：

福建福州人。
原名李瑞炳。
早研究古文學及山水畫。
1959年移居香港。
1994年獲市政局頒發代香港藝術雙年獎藝術獎。
曾於藝術博物館《縱橫天地》及《龍跡》任主編。



58.

Li Huayi (b. 1948)

"Magic of the Mountain"

Ink and light color on paper, framed
52.5 x 119.8 cm.

Signed "Li Huayi" and dated to Summer, 1997
Artist's seals: Li Huayi

Biographical notes:

born in Shanghai,
original name: Li Hua;
studied painting with Wang Jimei;
studied Western painting under Zhang Guangren;
San Francisco Art Institute, M.F.A., 1984;
currently lives in San Francisco.

李華式 1948年生

夏山圖

水墨設色紙本
52.5 x 119.8公分

款識：丁丑夏李華式
鉛印：李華式

畫家小傳：

上海人
原名李華
六歲隨王老梅習畫，十六歲隨張光仁習西洋畫
1982年赴美國舊金山定居
1984年獲美國舊金山藝術學院藝術碩士學位
現居舊金山

