

CHINESE ART 1911-1976: A CONNECTED HISTORY

1: NEW NATION, NEW ART, 1911-1932



Craig Clunas
History of Art Department
University of Oxford



Chen Shizeng (1876-1923), *Viewing Paintings*, 1918. Palace Museum, Beijing.

請畫冊

丁巳十二月一日至五日在中央公園
君東京師以藏家之所有於中央公園
展覽七日每日更換共六百種取及觀者之費以
後京款不安因回其當時

陳仲怡





Xu Beihong (1895-1953), *Portrait of Chen Sanli (1853-1937)*, pencil on paper.



Chen Shizeng (1876-1923)



Chen Shizeng (1876-1923), *Viewing Paintings*, 1918. Palace Museum, Beijing.



**Shen Zhou (1427-1509),
Lofty Mt Lu, 1467. National
Palace Museum, Taipei**



Tang Xiaohe (b.1941) and Cheng Li, *Follow Closely Our Great Leader Chairman Mao, Ride the Wind, Cleave the Waves, Fearlessly Forge Ahead*, 1971



Ai Weiwei, Dropping a Han dynasty Urn, 1995, photograph



May 4th 1919: Demonstration in Beijing

**‘May 4th Movement’
The New Culture Movement**



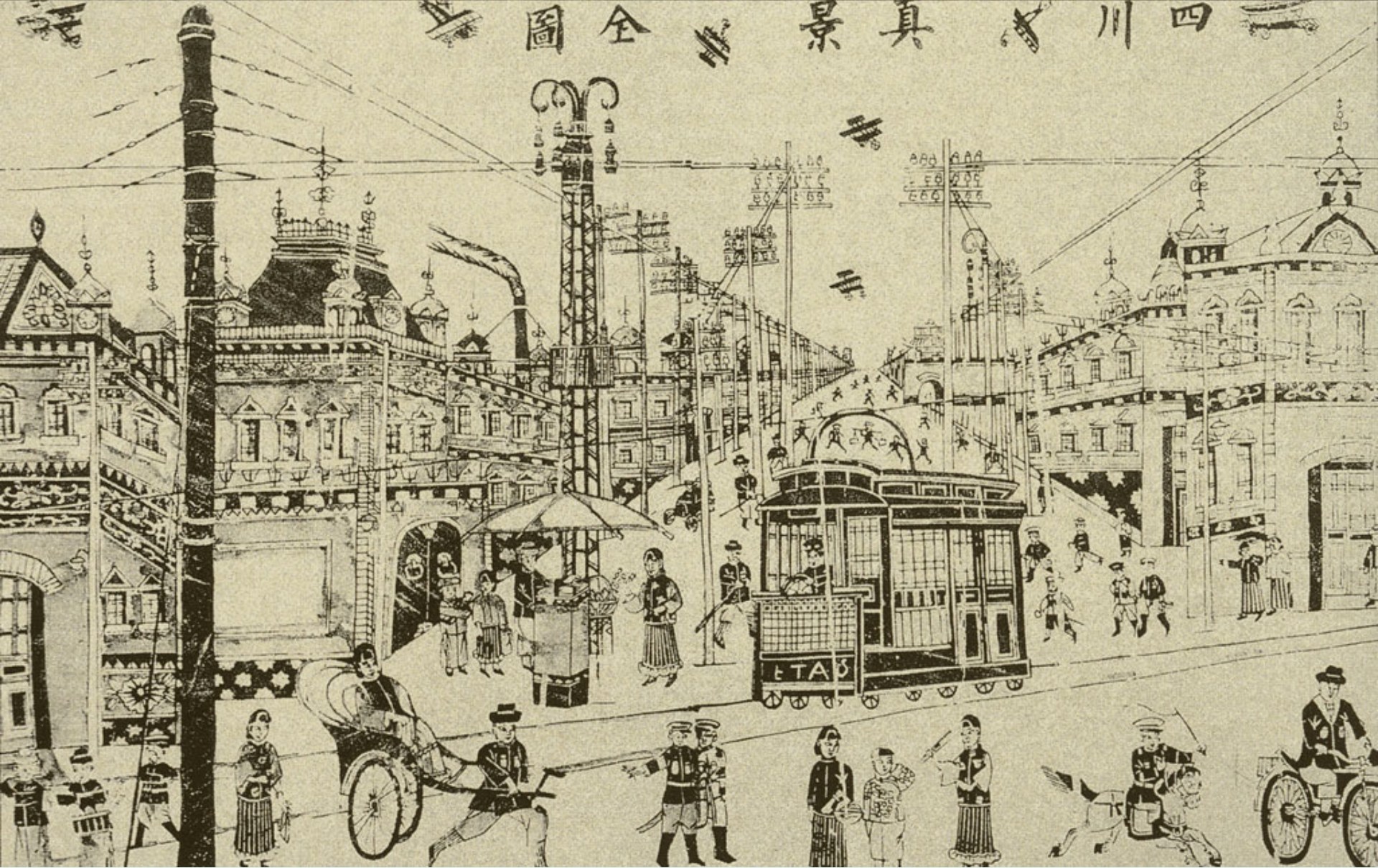
**Chiang Kai-shek [Jiang Jieshi]
(1887-1975)**



**Sun Yat-sen [Sun Zhongshan]
(1866-1925)**



The Bund, Shanghai, 1928



A Real Picture of Sichuan Scenery, woodblock, c. 1920
Wuqiang, Hebei province



**Liu Haisu (1896-1994), *Qianmen (The Front Gate), Beijing, 1922.*
Liu Haisu Museum, Shanghai**



Guan Zilan (1903-1986), *Girl of the Autumn River*, 1921



辛酉年夏月陳衡怡樓畫於滬
畫



Chen Shizeng (1876-1923), *Studio by the Water*, 1921. Met. Museum of Art, NY



Chen Shizeng (1876-1923), *Buildings Amidst Streams and Mountains*, undated. Ashmolean Museum.

‘Western painting can be described as extremely faithful to form. Since the nineteenth century, in accordance with the principles of science [Western painting] has meticulously rendered objects with light and colours. Lately, however, **postimpressionism** has run counter to that course; it de-emphasizes the objective, and focuses on the subjective, and is joined in its revolutionary performances by cubism and futurism. Such intellectual transformations are sufficient demonstrations that verisimilitude does not exhaust the good in art and that alternative criteria must be sought.’



Chen Shizeng,
'The Value of Literati Painting',
1921

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Chen Shizeng,
‘The Value of Literati Painting’,
1921

筆云萬冬帝總外屋
焚五程年白少佳趣
前



Chen Shizeng (1876-1923),
Lamp, ink on paper. Richard
Fabian Collection





Gao Jianfu (1879-1951), *Landscape*, ink and colour on paper, 1923. Ashmolean Museum, Oxford



**Qi Baishi (1864-1957), *Banana Leaves and Camellia*, ink and colour on paper, 1920.
National Gallery, Prague.**



Guohua 國畫:
'national painting'

Wang Zhen (1867-1938), *Buddhist Sage*, 1928
Metropolitan Museum of Art, NY.



**Liu Haisu (1896-1994), *Qianmen (The Front Gate), Beijing, 1922.*
Liu Haisu Museum, Shanghai**



**Tushanwan Art Academy, Xujiahui, Shanghai
Photograph taken c. 1900**



一其 生寫外野華龍校本



二其 生寫外野華龍校本

Students at the Shanghai School of Art sketching in the open air, as reproduced in the first issue of the school's journal *Meishu*, 'Art', October 1918

圖 畫 美 術 學 校 第 一 屆 展 覽 會 油 畫 部 攝 影 紀 實



2

First exhibition of work by students of Shanghai School of Art, as reproduced in the first issue of the school's journal *Meishu*, 'Art', October 1918



**Xu Beihong (1895-1953),
*Portrait of He Zhanli (Lily
Haw)*, 1915. Gouache and
watercolour on paper.
Shanghai Museum.**



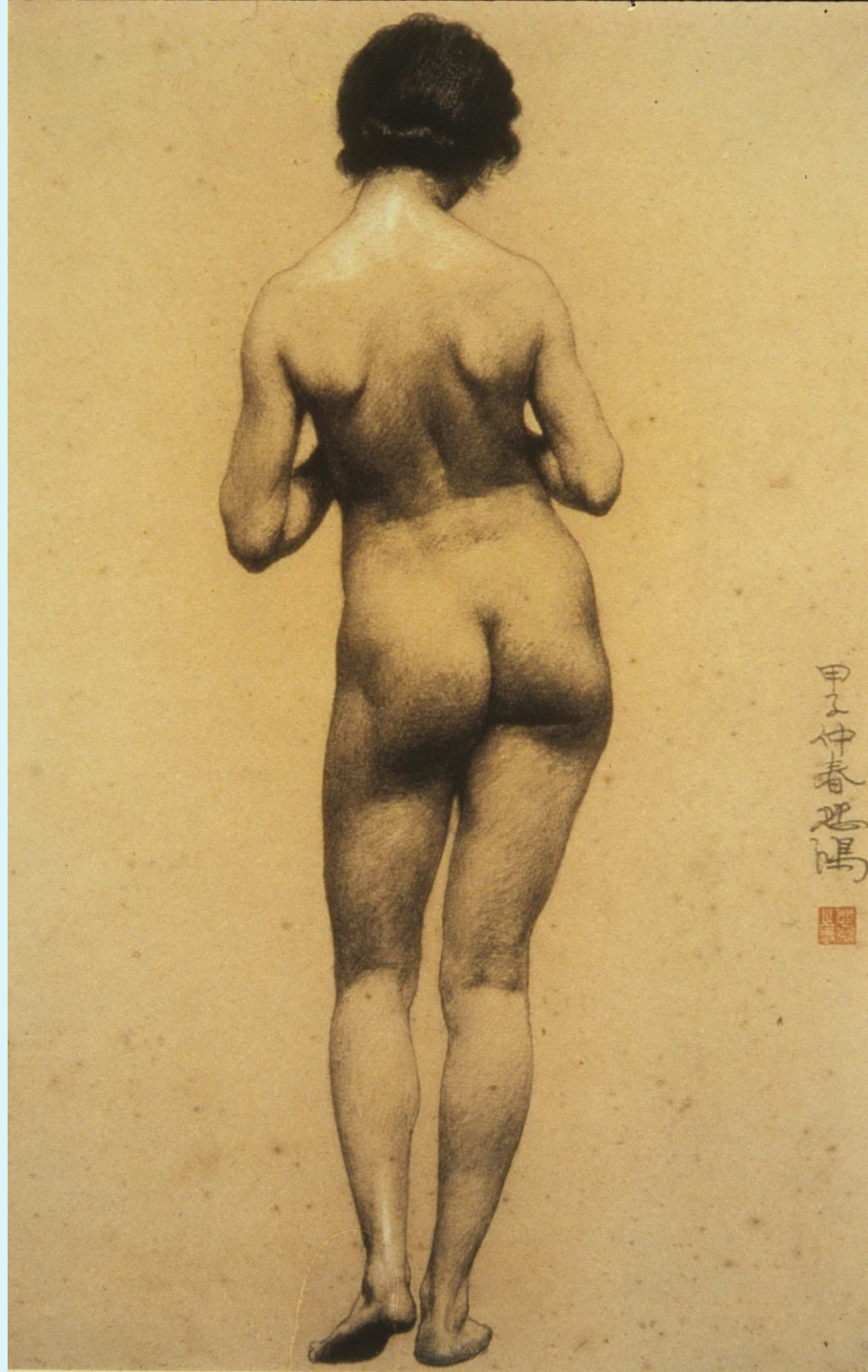
Cigarette calendar poster,
Anglo-American Tobacco,
1914
Designed by Zhou Muqiao



Group portrait of the Beijing University Art Research Association, 1918



Xu Beihong (1895-1953), *Self-portrait*, 1925

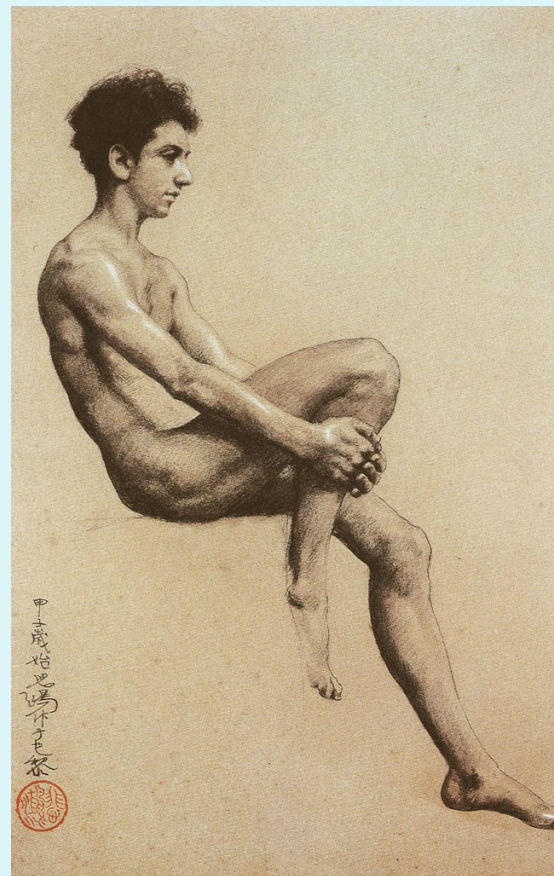


**Xu Beihong (1895-
1953,
Female Nude, 1924**



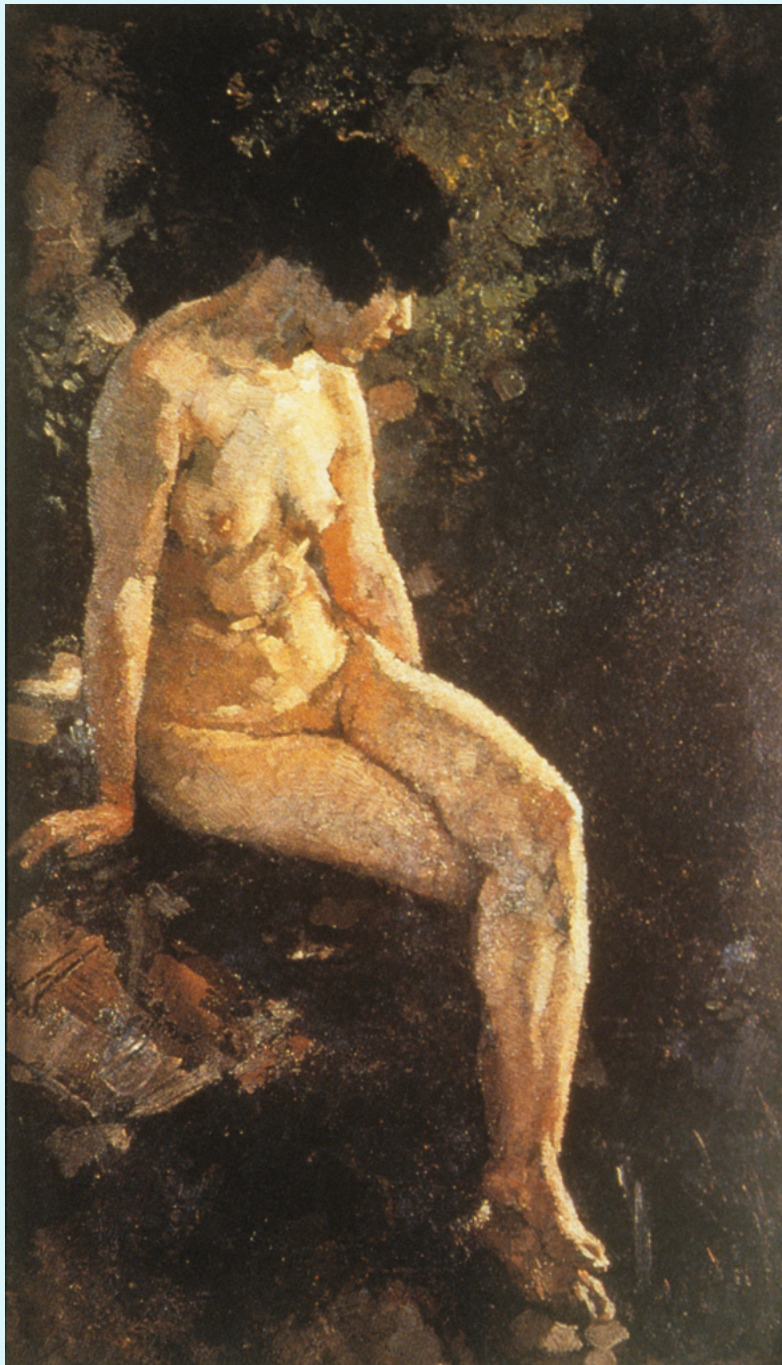
**Self-portrait,
1925**

**Reclining nude,
1926**



**Seated male
figure,
1924**

Male figure, 1925



**Xu Beihong (1895-1953),
Nude, oil on canvas, 1927**



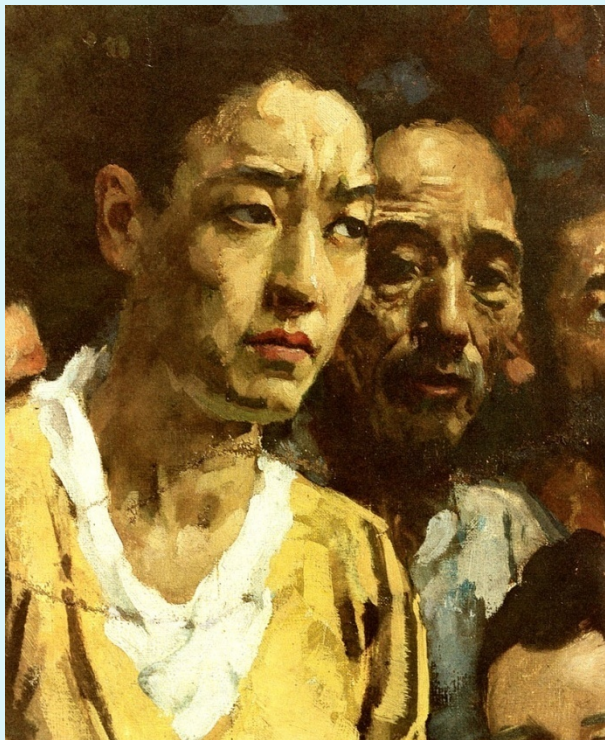
**Students of the Shanghai
School of Art with life
model, late 1920s**



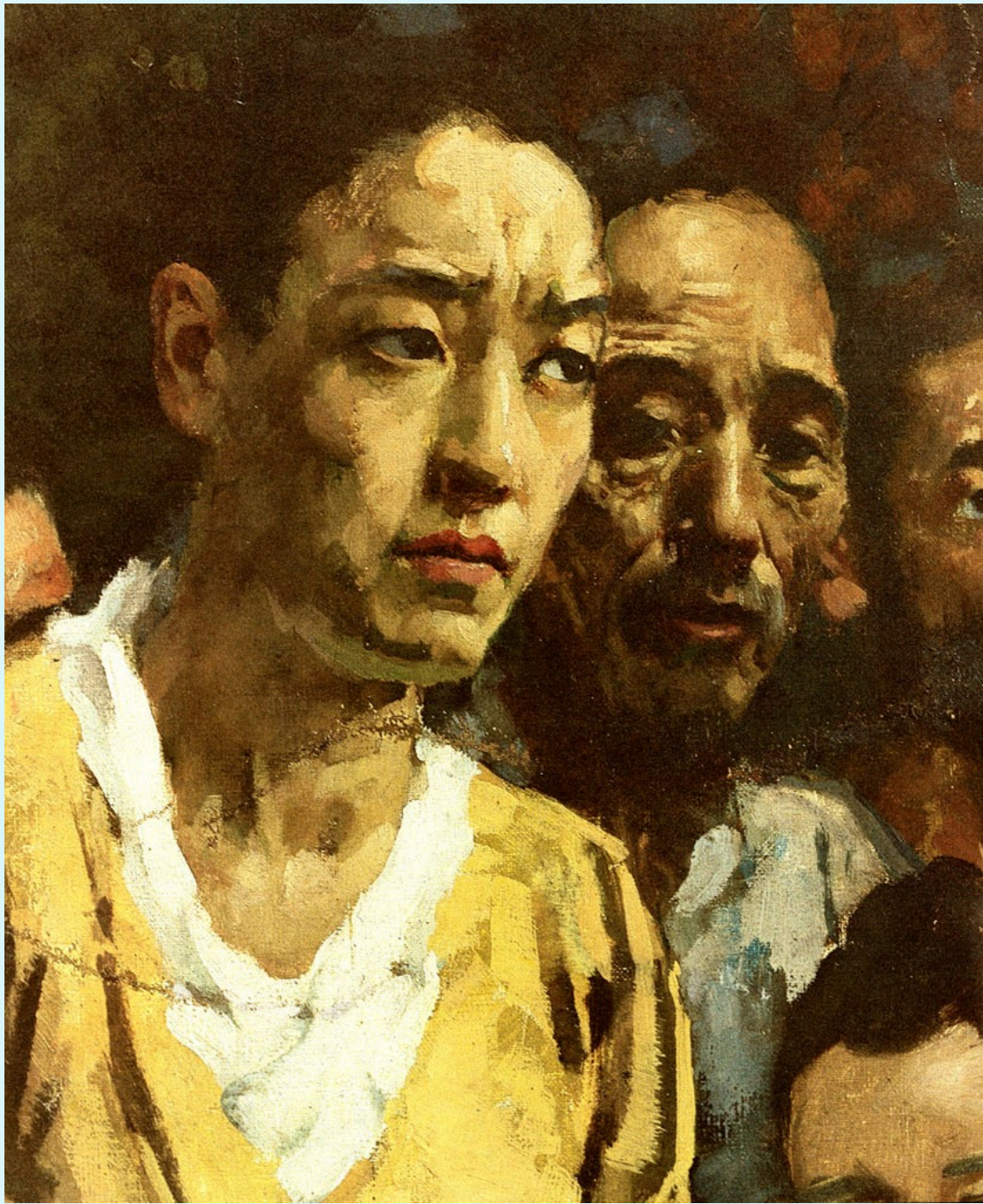
Chen Baoyi (1893-1945), *Portrait of Guan Zilan*, 1930



**Xu Beihong (1895-1953),
Tian Heng and his Five Hundred Followers, 1930.
Xu Beihong Memorial Museum, Beijing**



Xu Beihong (1895-1953), details from *Tian Heng and his Five Hundred Followers*, 1930





Xu Beihong (1895-1953), *Awaiting the Deliverer*, 1930-31, Xu Beihong Memorial Museum, Beijing



Li Shutong (1880-1942)
***Self-portrait*, 1911. Tokyo**
University of the Arts



Guan Zilan (1903-1986), *Girl of the Autumn River*, 1921



Guan Zilan (1903-1983), *Portrait of Miss L*, 1929



Lin Fengmian (1900-1991)



**Lin Fengmian (1900-1991),
Death, 1928, oil on canvas,
dimensions unknown, work
now lost.**



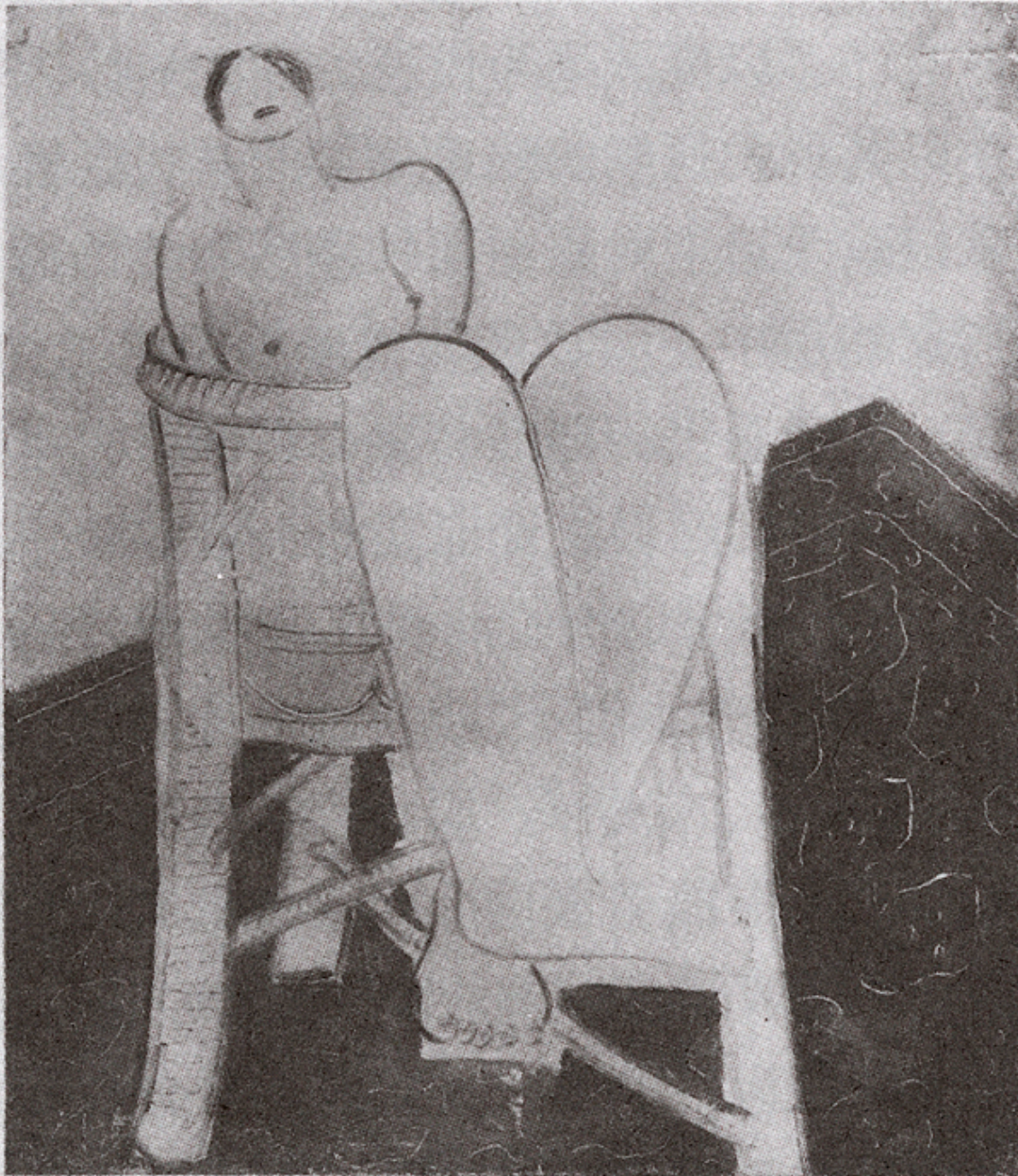
人道

布面油画

Lin Fengmian (1900-1991), *Humanity*, 1927, oil on canvas, dimensions unknown, work now lost.



Pang Xunqin (1906-1985), *The Riddle of Life*, 1931, work now lost



Pang Xunqin (1906-1985), *The Wicker Chair*, 1932, work now lost



鬼曲 李朴園作



首屆第一屆美術展覽會出品攝影



人道 林風眠作

首屆第一屆美術展覽會出品選刊



沉思 馬叔義作



小學學生 李孟書作



靜物 蔡仁達作

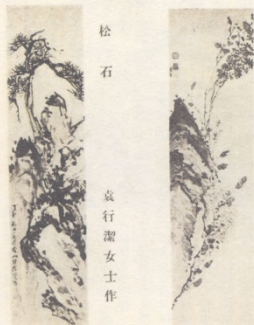


江干 王子雲作



山水 江彬光作

南京藝術界同人爲擴大首都藝術運動起見由第四中山大學通俗教育館藝術研究會發起組織首屆第一屆美術展覽會該會已於十七年一月一日至七日假通俗教育館藝術部大樓舉行連日參觀者均在千人以上除列作品計分七室共四百餘件所有繪畫彫刻建築製圖等無不備出品雖有大學院藝術教育委員第四大藝術科又通俗教育館藝術研究會南京集雲畫會南京男女中學并上海新華藝術大學中華女子美術學校等十餘團體京派藝術名家爲林風眠王代之劉既仁連何天春吳鳳子張光光翁密陳宏沈在濬均有作品陳列計加入作家共六十餘之多誠首屆藝術界空前之盛舉也該會將出品八一部之攝影出品照相寄贈一份本報擇要披露於此



松石 袁行潔女士作



崖畔 韓天春作



風景 吳大羽作



靜下靜 陶粹英女士作



靜物 沈松侶女士作



雪後 王青芳作



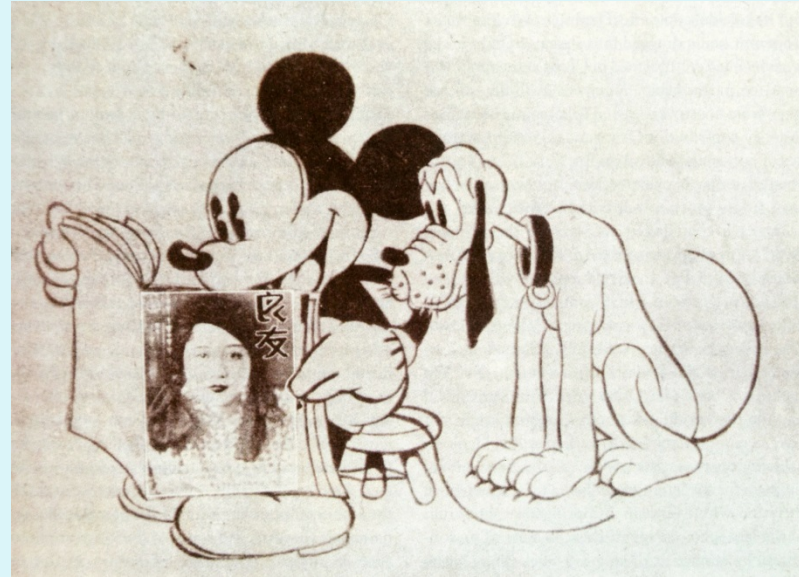
榕 王代之作

良友



The Young
Companion No. 51
期一十五第

行印司公限有刷印書圖友良海五



Liangyou huabao, no 72
(December 1932)

Cover of June 1930 issue
of *Liangyou huabao* ('The
Young Companion')



道人 林風眠作

南京藝術界同人爲擴大首都藝術運動起見由第四中山大學通俗教育館藝術研究會發起組織首都第一屆美術展覽會該會已於十七年一月一日至七日假通俗教育館藝術部大禮舉行連日參觀者均在千人以上除列作品計分七室共四百餘件所有繪畫彫刻建築製圖等無不備出品團體有大學院藝術教育委員第四中大藝術科又通俗教育館藝術研究會南京雲畫會南京男女中學并上海新華藝術大學中華女子美術學校等十餘團體京滬藝術名家爲林風眠王代之劉既仁達輝天香呂鳳子張聿光俞寄皀陳宏沈在滬等均存品陳列計加入作家共六十餘之多誠首都藝術界空前之盛舉也該會將出品人一部之攝影并出品照相寄贈一份本報擇要披露於此

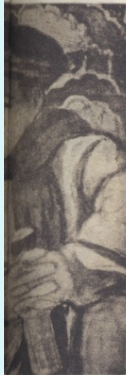


江山 江軫光作



江 王子雲作

第一屆 美術



小學生



靜物 沈松侶女士作



雪後 王青芳作



棕 王代之作

yanghua: 'foreign painting'

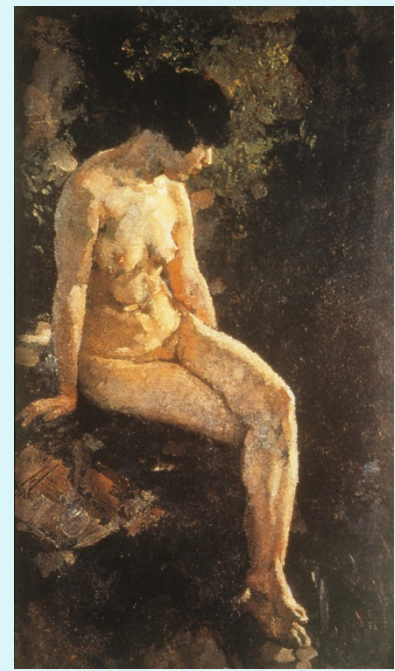
guohua: 'national painting'

Liangyou huabao 23, January 30 1928



體魄健全為
美之第一條
件，衣飾雖
粉是人工的
，身軀是精
方為天然可
貴；是以不
宜用過量之
人工修飾，
致礙天然之
發育而失天
然之美。

眞寫美體人
攝文建張
A PHOTOGRAPHIC STUDY
By Chang Chien Wen



Xu Beihong (1895-1953), *Nude*, oil on canvas, 1927

Zhang Jianwen, *A Portrait of the Beauty of the Body*, *Liangyou huabao*, no 40 (1929)

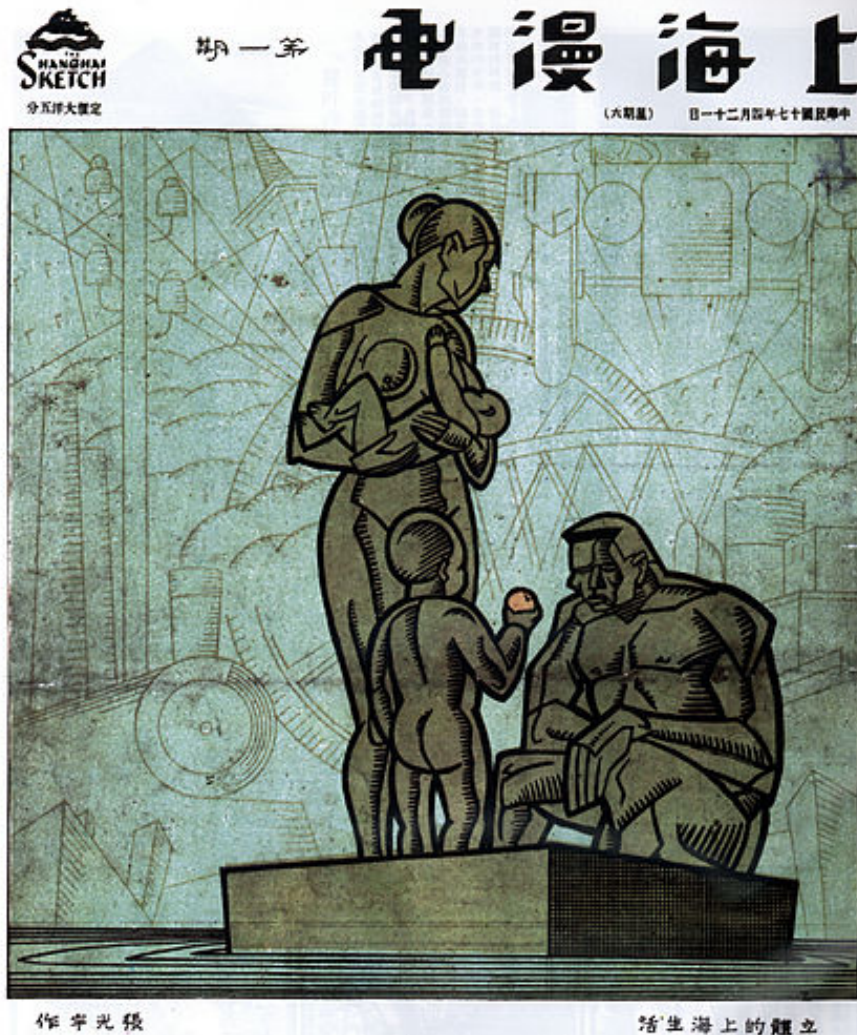


Guan Liang (1901-1986), *Seated Nude*, 1930

'Fascination', cover of *Shanghai Sketch* 8, 9 June 1928



'Cubist Shanghai Life', cover of *Shanghai Sketch* 1, 21 April 1928





作侯珍張 戀留
"Lingering" by Chang Chen-ho



作華景錢 後雪
"After Snowing" by Tsien Ching hwa



作青佛祁 嘩
"Ah!" by Chi Fu-tsing

社 華
會 覽 展 影 攝
部 一 之 品 出
SOME OF THE SHANGHAI
SALOON PHOTOGRAPHIC
EXHIBITION

華社與中國攝影學
會先後開展覽會於
上海成績甚佳下期
將另選中國攝影學
會之出品供諸閱者



攝玉振王 霧
"Mist" by Wang Chen-yu



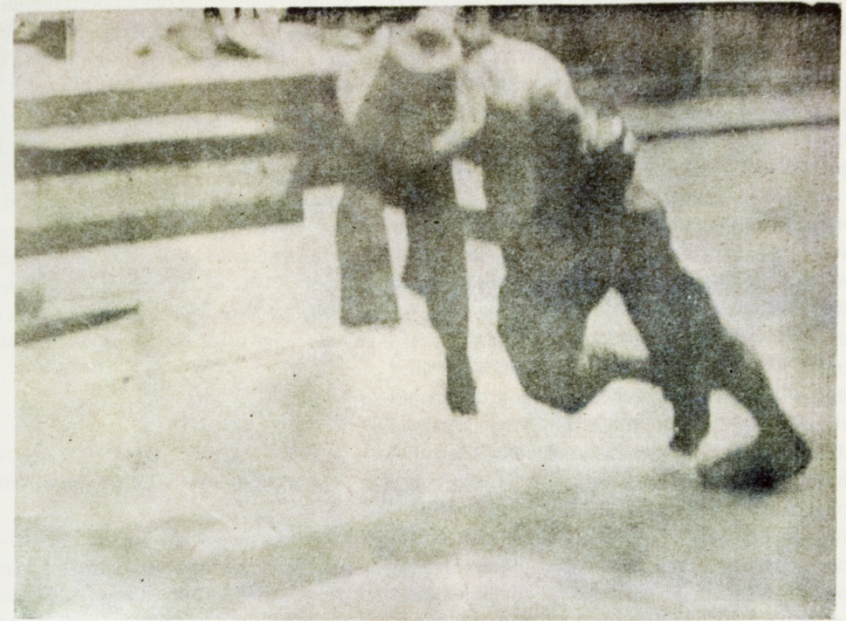
"By the Lake" by Chu Sho-jen

渡頭
朱壽仁作



"Enjoying" by Ting Sung

樂在其中
丁悚作



攝英黃
"Strength"

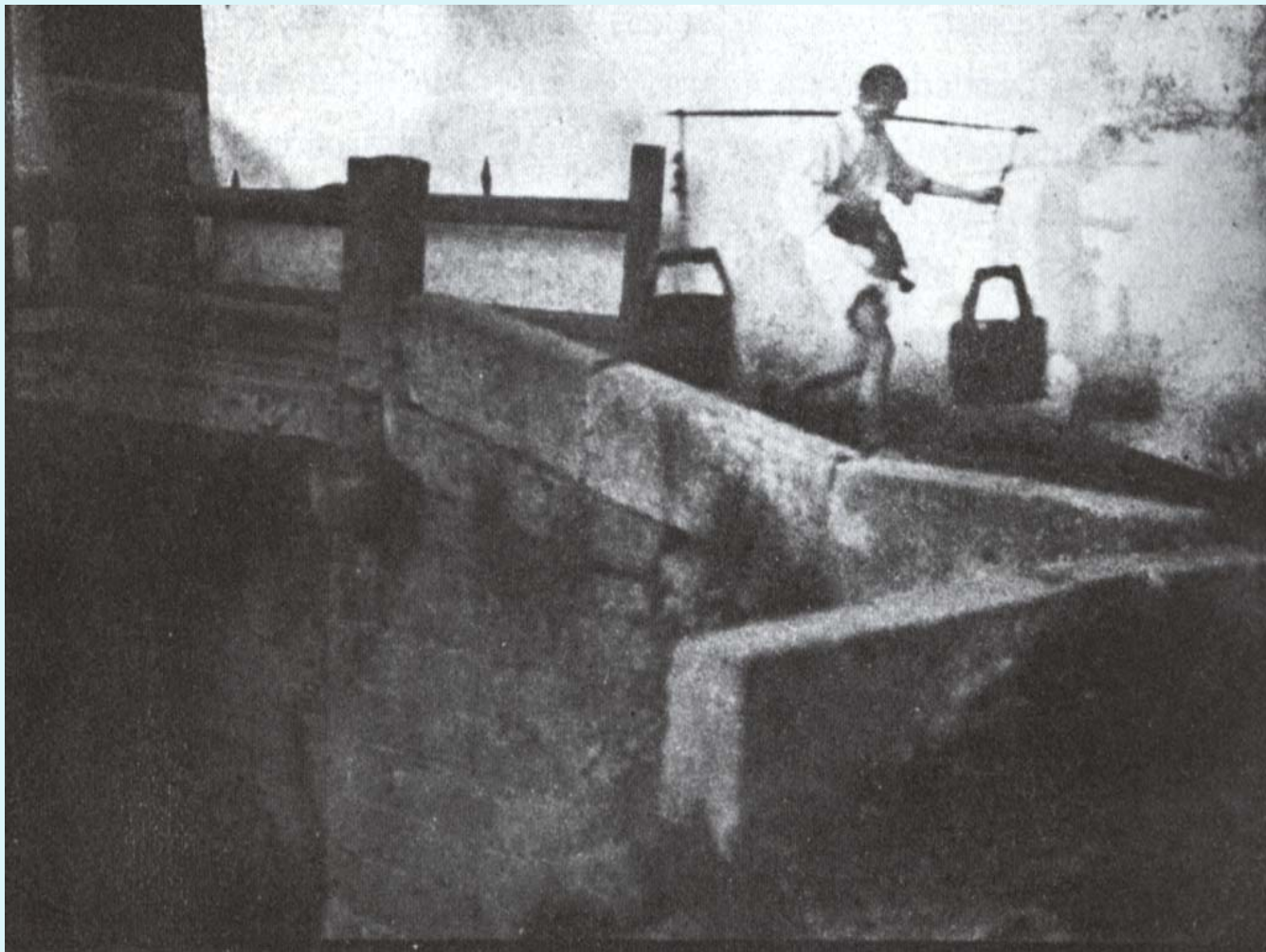
力
By Wang Ying



(大參加) 攝要加畢 (一之作傑影攝界世) 領硬
"Collars" by Bruce Metcalfe

Liangyou, no 26 (1928)

Liangyou, no 36 (1929)



Hu Boxiang (1896-1989), *Rural Livelihood*, gelatin silver print, c.1928



Hu Boxiang, (1896-1989)
Poster advertising Hatamen
cigarettes, undated (late 1920s)



**Qian Juntao (1906-1998),
Cover design for
Chen Qingfeng, *The
Dividing Line in Love*, 1929**

迅 魯 徃 徃



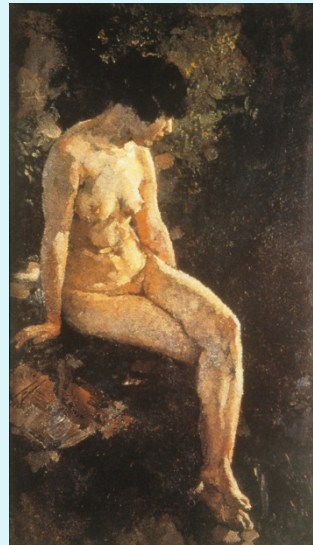
Tao Yuanqing (1893-1929), Cover design for Lu Xun, *Wandering*, 1929

‘On the other side, despite all their iniquities, the vulgar Manet, the boorish Renoir, the turgid Cezanne and the inferior Matisse still managed, with the help of art dealers’ manipulation and publicity, to become the sensations of their time, recognised and heeded by the general public... The dignity of the fine arts has been eroded, while vulgar fashions have become chic trends...’

Xu Beihong (1895-1953), ‘Doubts’ (1929)

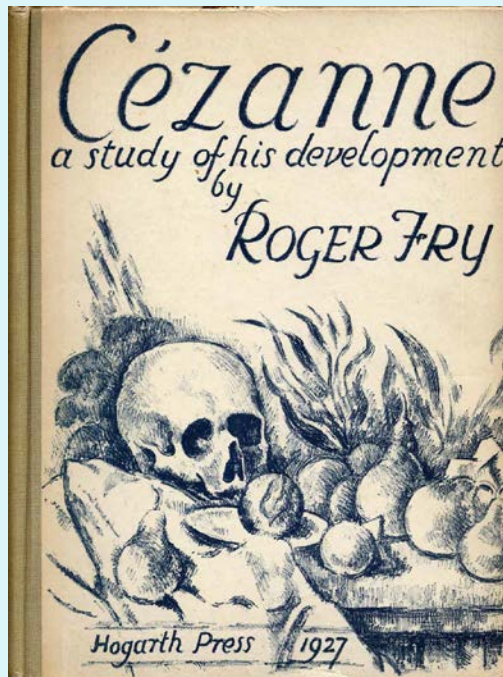
**‘The truthfulness or falsehood of art can be gauged neither by empirical experience nor by intuition; and art must be granted its own autonomy from which
‘the genuine independent spirit’ emanates.’**

Xu Zhimo (1895-1931), ‘I Too Have Doubts’ (1929)





'It is difficult to conceive how the paintings of Cézanne, if they at all resemble the reproductions in this book, can call forth the paeans of praise bestowed upon them by Mr Fry...How they can be considered as Art is beyond the understanding of this reviewer....Without the ability to draw, with no power of conjuring up a pictorial image mentally on which to build a picture, lacking almost everything that goes to make a real artist, and swamped by an erotic temperament, Cézanne certainly does not merit the extraordinary praise bestowed upon him in this book...this style of 'art' is not to be encouraged...'



**R.V.D., 'The "Art" of Cezanne',
North China Herald, 31 March 1928**

'On the other side, despite all their iniquities, the vulgar Manet, the boorish Renoir, the turgid Cézanne and the inferior Matisse still managed, with the help of art dealers' manipulation and publicity to become the sensations of their time, recognised and heeded by the general public... The dignity of the fine arts has been eroded, while vulgar fashions have become chic trends...'

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Xu Beihong (1895-1953)

