

82 CONTEMPORARY

CHINESE

PAINTERS





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# PREFACE

After the success of the travelling exhibition of Chinese art, which comprises reproductions of paintings and original engravings done since 1942, Unesco thought that it would be appropriate to bring out an Art Album on the life and works of contemporary Chinese painters in order to make them better known throughout the world.

Unesco accordingly asked the Department of Arts and the Ministry of Culture of the People's Republic of China to make a selection of the most important painters and their works, and to prepare the manuscript for the present publication, including photographs.

The paintings featured in this album are grouped under three main themes: flowers-and-birds, landscapes, and human figures, these being the traditional themes of Chinese painting.

Unesco is grateful to Mrs Han Suyin who kindly accepted to contribute the enlightening foreword.

The authors are responsible for the choice and presentation of the facts contained in their individual contributions and for the opinions expressed therein, which are not necessarily those of Unesco.



FOREWORD by Han Suyin

## EIGHTY TWO CHINESE PAINTERS OF OUR ERA

My favourite story is that of a Chinese painter who lived in the seventh century A.D. He spent ten years acquiring the technique of his art, and another ten in unbroken meditation, facing a blank wall.

At the end of that time he rose, seized his brush, and in a few seconds had painted the landscape of his vision upon the blankness. Then he entered the picture he had created on the wall, and disappeared from the world of men.

This legend gives us the clue to a fundamental understanding of what Chinese painting is about. Its essence: to grasp the life spirit, the breath and motion and meaning inherent in all things.

Whether star or stone, icicle or insect, mist or mountain, nothing is without its own "life." It is this elusive mysterious, always unattainable but always present quality of "living" which Chinese painting records. Hence it is at one with the flux of energy, which is both motion and stillness; it seeks to instil in us the understanding of a universal pulse, which is the beat of our own blood.

"The greatest miracle" said Hui Neng the sage, "is that man walks on earth." All hail to the ordinary things surrounding us, which are the mainstay of our own living. Within a blade of common grass lies indefinable reality, and no fixed form, shape, or colour can entirely capture it.

It is this evocation of the inner being of a spring bean, a hawk, a flower, a mountain shrouded in rain, which gives Chinese painting its enduring dimension, a magic vitality which surpasses the common understanding of "painting." The simplest object partakes of the universal mystery of being; yet there is no overt mysticism.

The simplest of tools are used. A brush, ink and colour (the painter often grinds his own Chinese ink and colour), thin paper or silk. The technique is extraordinary and has no counterpart elsewhere. For every stroke of the brush is irrevocable; there can be no touching up, no erasing, repainting, covering over.

The artist therefore must see, in his mind, the total work down to its minutest detail, before he lifts the brush. The slightest slur of ink or colour will destroy his work forever. The discipline, the mind control needed for this accomplishment is something we should ponder.

Of the 82 painters represented in this album, the oldest, at the time of writing, is 92, and the youngest is 40. All of them are still at work, still creating, each in his own style and mood, wrapped in his own universe of beauty.

"Each brush stroke has its perfect part in a grand design," wrote the poet Su Dongpo of his painter-friend, Wang Wei. This is still true today. It is the economy of gesture, within a total philosophy, which entrances us.

Among these 82 painters, a good many have been acquainted with Western painting. Some have even studied oil painting abroad. They discuss expressionism, naturalism, fauvism, impressionism, surrealism. . . . But they feel that Chinese painting escapes all categories, and offers immense scope for a combination of all these isms. Thus in the paintings



of this album one could discourse *ad infinitum* about the naturalism of a bird set against the impressionism of his supporting forest; or the volcanic energy of a poised hawk and the drama of a still rock, eaten by tender moss, which are both expressionistic and surrealistic.

"Life is the very source of art, tradition the channel in which it flows," says a modern painter in China today. But tradition does not mean stagnation. In its long life of two and a half millenia, Chinese painting has time and again renewed itself; painters have rebelled and created dissident schools of thought, and thus invigorated this prodigious artistic expression.

But wealth oppresses, suffocates. Today as in the past, the Chinese painter has to deal with the very weight and wealth of his eternal masterpieces, almost unexampled in their very perfection. How to continue, to innovate, and yet to equal, such mastery?

An urge towards objective "likeness," under European inspiration, came into Chinese painting in the Qing dynasty (1644-1911) and it led to a striving to record things as they appeared, for exact delineation rather than the emotion which things evoke, and which constitutes the very meaning of each object in the material world.

Painting then became total dexterity; but among the painters in this album are those who revolted against this mediocrity, against exact copying, against technical perfection. They broke new ground. "He who tries to transmit the spirit by means of formal aspect will produce a dead thing," wrote a poet painter of the 19th century, and many of the painters we see today have abided by this tenet.

Each painting also bears its own calligraphy—and calligraphy is possibly the most abstract of arts, since its shape constantly varies, and calls to mind whatever is hidden within our own souls. Each has a poem, or a reflection or an allusion, humorous or wry, or a simple statement of mood and time, linking the viewer to the subjective mood of the painter at the moment he produced his creation.

Every epoch has its innovators, rebels, and certainly they are needed. Many young painters want to get away from the traditional, and during the centuries this has occurred time and again. But the strong rhythm of life runs through Chinese painting, which is evocative, and therefore indefinable. Therein lies its magic, its sensuous appeal. The discerning eye will pick new stirrings, new attempts to ambush "reality," new experiments, blended within the paintings recorded in this album.

Let this be a record of an age when old and new sought to come to terms; when modernization did not mean eschewing tradition, but innovating within it.

Painting in China will run into many new channels in the years to come. But its technique and its profound philosophy, which is a contemplation of reality beyond what our senses apprehend, is still very much alive, and capable of joyful originality and new excitement for the world of art.



# BRIEF INTRODUCTION TO CHINESE PAINTING

Like the other ancient and brilliant cultural traditions of China, the art of painting has passed through embryonic and developmental stages to full maturity. It now enjoys world-wide repute as part of the heritage of mankind.

Chinese artists handed down to their descendants a host of paintings and works of art created in the course of thousands of years of social, economic and religious activities. Their coloured pottery, bronzes, ivories, lacquer-ware, painted silks, stone carvings and wall paintings are renowned for the richness, diversity and originality both of conception and mode of expression. The vivid imagery brings alive the many aspects of everyday life: fishing, farming, metal-work, weaving, events from war and history, folk customs and traditions. By their creative striving and exploration, these early artists laid the foundations for the evolution of classical patterns, endowing Chinese painting with unique features and a distinctive manner of its own.

Recent archaeological finds as well as historical records and references tell us that painters of merit appeared in China as early as the Qin (221-207 B.C.), Han (206 B.C.-220 A.D.), Wei (220-265) and Jin (265-420) dynasties. Among them were scholars and officials as well as professional folk artists. Most of their work were done on silk fabrics and on the walls of buildings. It was only after the Yuan (1271-1368) and Ming (1368-1644) dynasties that artists began to use a special sort of absorbent paper.

Human figure painting pre-dates all other styles. The persons represented were mainly high officials, generals, prominent citizens and noblewomen lauded for their virtue. Later, a great many images of gods and illustrations of religious writings appeared with the advent of Buddhism and Taoism. These were followed by landscapes and flower- and-bird paintings. Under the Tang (618-907) and Song (960-1279) dynasties, Chinese painting flourished with the studios and academies set up in the imperial palaces. Proficiency in art was also one of the requirements for the scholars selected for official posts. A constellation of artists formed during that period. Among them were Gu Kaizhi (c. 345-406), Li Sixun (651-716), Wu Daozi, Zhang Xuan and Han Gan of the Tang dynasty, Gu Hongzhong and Xu Xi of the period of the Five dynasties (907-960), Huang Quan (c. 903-963) and Jing Hao of Later Liang (907-923), Guan Tong, Li Gonglin (1049-1106) and Zhang Zeduan of Northern Song dynasty (960-1127), Li Tang, Liu Songnian, Ma Yuan and Xia Gui of the Southern Song dynasty (1127-1279). Their fame has been transmitted by their immortal works throughout the centuries.

Chinese painting underwent radical changes in style during and after the Song and Yuan dynasties. Reciprocal influence from place to place caused different schools to emerge, bringing about marked changes in artistic precepts, language, conception and the feelings and emotions expressed. Many remarkable painters represented the new trends: Wang Meng (1308-1385), Ni Yunlin (1306-1374), Qian Xuan (c. 1239-1299), Ren Renfa (1254-1327), Lan Ying (1585- c. 1666), Lu Ji (1477-?), Chen Hongshou (1598-1652), Chou Shizhou (?-1523), Tang Yin (1470-1523), Xu Wei (1521-1593), Zheng Banqiao (1693-1765) and Shi Tao (1642-c. 1718).

Over the past hundred years or so, as China became increasingly open to the outside world, Chinese artists travelled to foreign countries to pursue their studies. Then, at the turn of



the century, the country was swept by a movement for democratic revolution. The entire period had a far-reaching effect on Chinese painting which was transformed once again with a new generation of artists. The most representative include Wu Changshuo (1844-1927), Ren Bonian (1840-1896), Qi Baishi (1863-1957), Huang Binhong (1865-1955), Xu Beihong (1895-1953), and Gao Jianfu (1899-1951). Many of their works are now displayed in the principal museums throughout the world.

Since the founding of New China, Chinese artists have enjoyed better conditions for working than ever before and Chinese painting has experienced a fresh era of prosperity, particularly in the last few years. Their productions have evolved considerably, both in style and spirit and have helped to turn a new leaf in the history of Chinese art.

The different colleges and academies of art and studios of Chinese painting recently set up all over the country have turned out a considerable number of gifted painters and China now boasts a strong corps of artists: veterans whose work is well known at home and abroad, talented newcomers, and others who have acquired their skill through professional instruction or painstaking study at home. Some lean more towards traditional forms and some have been influenced to varying degrees by Western techniques. But all share a common aim, to portray everyday experience and beauties of nature in works reflecting the spirit of the times. In order to continue and to enrich the traditions of Chinese painting, they delve deep into the realities of life, combining wider knowledge with bolder artistic experimentation. New schools have been formed and new horizons have been opened. A glance, no matter how cursory, at the paintings of today will show that they are quite different from those of several centuries or merely a few decades ago. They possess a spontaneity and vitality that promises more and better works in the years to come.

Traditional Chinese painting is based on a set of concise systematic theories accumulated over the years by artists and scholars. They concern aesthetics, creativity, techniques and criticism. The treatise entitled "Six Laws," for example, on the six standards for the appreciation of human figure painting, written by Xie He of the Kingdom of Qi (479-502) during the period of the Southern dynasties, discusses a number of important artistic principles. Further valuable commentaries on Chinese painting, from different angles, may be found in such writings as "On Landscape Painting" by Zong Bin (375-445), "Essays about Landscape Painting" by Guo Xi of the Northern Song dynasty (960-1127), "Guide to Painting" by Dong Qichang (1555-1636), "Quotations on Painting from the Monk Kugua" by Shi Tao (1642-c. 1718), "Jie Zhou's Study of Painting" by Shen Zongqian and "The Secret of Vivid Painting" by Jiang Ji. In one way or another, all these works have guided the development of Chinese art.

Chinese painting differs from Western painting in many respects: materials, tools, techniques, creative approach, appreciation and so on.

Since the twelfth century, most Chinese paintings have been done on a kind of absorbent paper known as *xuan* paper. Both pigments and ink are used, although ink predominates. The brushes have pointed tips generally made of wolf, goat or badger hair. A variety of tones and shades is achieved by dissolving the pigments in water.



Chinese painting stresses the harmonious combination of poetry, calligraphy and art. Paintings should be poetic in conception and expression, while calligraphy should enhance artistic quality. More often than not, a painting is accompanied by a poem, lyric or sonnet written in exquisite lettering. This explains why many traditional painters have also been highly accomplished calligraphers and poets. In the better works, the forms help to bring out the spirit of the painting rather than merely portray external appearances. A Chinese painting will not be fully appreciated without an attempt to understand the artist's inner world.

Some artists scrupulously paint every detail of the subject with fine and painstaking brushstrokes. Others wield the brush with vigour and thrust, completing the work in a single session. The former are known as the painters of the *gongbi* (meticulous brushwork) style and the latter as the painters of the *xieyi* (impressionistic) style. The *xieyi* style is further subdivided into the *da* (bigger) *xieyi* and the *xiao* (smaller) *xieyi*, according to the degree of boldness or restraint applied. Another style, called the "mixed *gongbi-xieyi*," incorporates the best of the two by combining extreme care and free expression.

Both the *gongbi* and *xieyi* styles must render spirit and form: the forms must convey the spirit and the spirit enhance the forms. While a vivid and faithful representation is the rule, naturalism resulting from over-emphasis on minute details at the expense of the picture as a whole or the formalist approach of deliberately exaggerated shapes is to be rejected. In order to express ideas and feelings, artists strive for utmost refinement and subtlety, which are clues to a fuller understanding of their creators.

Traditionally, Chinese paintings are mounted on silk, brocade or cotton scrolls, which may be vertical, horizontal, set out in pairs, fan-shaped or of album size. They often bear inscriptions of poems and lyrics, or seals with the artist's first and second names, the date of execution and comments describing his views on art and life. These seals, usually carved in stone in the Chinese characters used prior to the Qin and Han dynasties, provide important clues to the study and appreciation of Chinese paintings as a whole. The impressions are obtained with colour-fast cinnabar ink.

Mounting, a typically oriental art, is done in special workshops found in all the big cities in China. They employ skilled craftsmen who are ready and willing to offer their services to painters and art-lovers alike.

China attaches great importance to developing the art of painting and to training painters. Studios of traditional Chinese painting have been opened in many provinces and cities and a department of Chinese painting has been set up at the Central Academy of Fine Arts, the chief centre for promising young artists. It is an art which has always had a wide appeal and many Chinese painters are also invited to exhibit their works and to lecture in other countries. Its guiding precepts, "letting a hundred flowers blossom, a hundred schools of thought contend, making the past serve the present and foreign things serve China" and "weeding out the old to bring forth the new," will ensure the flowering of the tradition for the generations to come.



## BRIEF BIOGRAPHIES





### Wu Zuoren

Vice-President of Chinese Artists' Association  
President of Central Academy of Fine Arts

Born in 1908. Native of Anhui Province. Spent his childhood in Suzhou. Studied architecture then painting at Suzhou Technical School, graduating in 1926.

In 1928, enrolled at Department of Fine Arts of Central University of Nanking under Xu Beihong (Ju Peon). In the early 1930s, attended Ecole

Nationale Supérieure des Beaux-Arts in Paris, and Académie Royale de Belgique in Belgium.

In 1935, on returning to China, taught art at Central University.

In the 1940s, travelled widely in north-west China along the Silk Road.

Since 1946, has taught at Central Academy of Fine Arts.

Most of Wu Zuoren's recent works have been devoted to traditional subjects, mainly hawks, bears, camels, yaks, gold fish, etc.



### Guan Shanyue

Member of Standing Council of Chinese Artists' Association  
Director of Guangdong Studio of Chinese Painting

Born in 1912. Native of Yangjiang, Guangdong Province.

As a young man, studied with the eminent artist Gao Jianfu. Being a keen traveller, visited many places in the southwest and northwest of the country to sketch and paint.

After founding of New China, taught at Guangzhou Institute of Art and South China

Art Institute.

Worked with Fu Baoshi on the well-known mural *This Land So Rich in Beauty* now adorning the People's Great Hall in Beijing.

Guan Shanyue is the *doyen* of the Lingnan school of painting. Although he still takes most of his subjects from nature, he has recently evolved a more colourful and boldly imaginative style. His new renderings of one of his favourite themes, red plum blossoms, in brilliant glowing hues, impart an irresistible exquisite charm. Other well-known works include *The Great Wall of Green along the Coast* and *Plum Blossom*.



### Liu Haisu

President of Nanjing Academy of Art  
Council member of Chinese Artists' Association

Born 1896 of a scholarly family in Changzhou, Jiangsu Province. Studied literature as well as painting and calligraphy at home and was taught poetry by his mother.

In 1912, founded the College of Chinese Painting, and lectured on Western painting techniques.

In 1917, founded the *Periodical of Painting* to popularize perspective drawing and colouring.

In the 1930s, visited Europe and Japan, where he

held exhibitions and gave lectures.

In the 1950s, was appointed President of East China College of Fine Arts.

In recent years, visited Guilin, Beijing and Dalian, painting and lecturing.

Liu Haisu has devoted all his life to the development of Chinese painting and the study of Western art, and to experimenting in the adaptation of oil techniques to Chinese traditional painting. Although he is now in his mid-eighties, his works have lost none of their freshness and vigour. He is also the author of several books on art.



### Wang Xuetao

Member of Chinese Artists' Association  
Director of Beijing Studio of Chinese Painting

Born in 1903. Native of Hebei Province. At 16, began to study at the Department of Arts and Crafts and Painting of Baoding Normal College. After graduation, taught at Ding County Secondary School.

In 1922, enrolled at Beijing National College of Art, studying flower-and-bird painting with Wang Mengbai and Qi Baishi. Upon completion of study, remained to teach at college and later became

professor of painting.

Wang Xuetao is an accomplished flower-and-bird painter in the *xieyi* (impressionistic) style. His skilful use of brilliant colours, appealing to all tastes, and the spontaneous charm of his renderings of traditional subjects like peonies, Chinese wisteria, mandarin ducks, pheasants, eagles, salmon, frogs and various plants have made him one of the best contemporary artists in this manner.

Wang Xuetao's paintings have been exhibited in Paris and Hong Kong. His published works include *Collection of Paintings of Wang Xuetao*.





### Li Kuchan

Council member of Chinese Artists' Association  
Professor of Department of Chinese Painting at Central  
Academy of Fine Arts

Born in 1898. Native of Shandong Province.  
Brought up in a peasant's family.

In 1919, studied Chinese literature at Beijing  
University, then went on to study Western painting  
at the National College of Art.

In 1923, studied with Qi Baishi in the free-hand  
impressionistic style of flower-and-bird painting.

Subsequently had a distinguished career as an art  
teacher, giving lessons to many now prominent  
artists.

Li Kuchan's flower-and-bird painting carries  
on the tradition of Ba Da Shan Ren of the Qing  
dynasty, but is also distinguished for his personal  
style. His late works, especially, convey great vigour  
and freedom of expression and are more profound  
in conception.

His published works are contained in *Album  
Paintings of Li Kuchan*.



### Tang Yun

Vice-Director of Shanghai Studio of Chinese Painting

Born in 1910. Native of Zhejiang Province.

Former professor at the Shanghai College of Fine  
Arts and the Xinhua College of Art.

Tang Yun excels in flower-and-bird painting  
and is noted for his bold and flowing brushwork.  
His highly personal renderings of lotus flowers,  
plum blossoms, loquats, chickens and hawks adorn  
many public halls in China.



### Yuan Xiaocen

President of Chinese Artists' Association, Yunnan  
Branch

Born 1915 in Puding County, Guizhou Province.

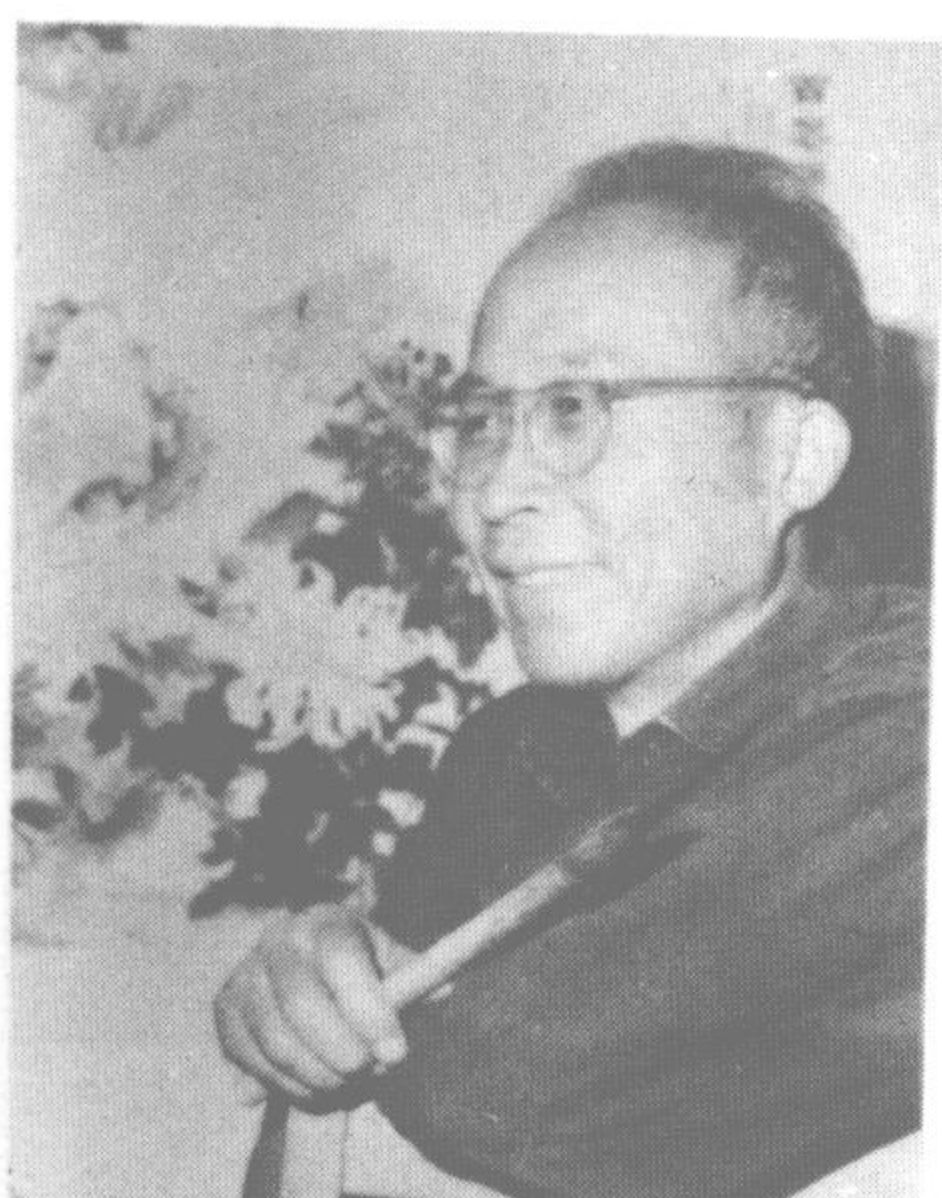
As a child, taught himself the rudiments of art by  
making charcoal drawings and modelling flowers  
and birds.

In college, studied liberal arts, including Chinese  
poetry with Yuan Jiagu.

During War of Resistance Against Japan, made  
acquaintance with the celebrated Xu Beihong and  
thereafter made rapid progress as an artist.

Since the founding of New China, travelled widely  
across the country to experience realities of life.

Yuan Xiaocen's most admired works include  
*Mother and Daughter Learning to Read, Back from  
Herding*, and *Forest and Peacocks*. Two recent  
publications are: *Selected Paintings of Yuan  
Xiaocen* and *Selected Sculptures of Yuan Xiaocen*.



### Sun Qifeng

Member of Chinese Artists' Association  
Vice-President of Tianjin Academy of Fine Arts

Born in 1920. Native of Shandong Province.

Developed a love of art under the influence of his  
uncle, the painter Wang Youshi, and began to  
paint flowers and birds at secondary school.

In 1940, enrolled at the Beijing National College of

Art.

Sun Qifeng is a prolific and prominent painter  
and also a reputed calligrapher and seal-engraver.  
He has succeeded in achieving an effective blend of  
the *gongbi* (meticulous brushwork) and *xieyi* (im-  
pressionistic) styles. At the same time, his con-  
ception is new and individual although he adheres  
closely to traditional forms. His most representative  
works are *The White Eagle, Bamboo and Ancient  
Cypress*.





### Chen Qiucao

Member of Chinese Artists' Association

Born in 1906. Native of Zhejiang Province.

Studied at the Shanghai College of Fine Arts, later becoming the founder of the White Dove Art Research Institute and a strong advocate of popularizing art education. Edited *The White Dove Yearbook*, *Fine Arts Magazine* and other

periodicals.

After founding of New China, became the director of Shanghai Art Exhibition Hall.

In 1978, his strip cartoon, *Little Tadpoles Look for Their Mother*, won the Noma Prize from the Unesco Asian Cultural Centre.

Chen Qiucao is also an accomplished painter and calligrapher.



### Huang Yongyu

Member of National Committee of China Federation of Literary and Art Circles

Professor at Central Academy of Fine Arts

Born in 1924. Native of Hunan Province.

Educated in Fujian Province.

Before 1949, engaged as wood-cutter and art editor in Hong Kong.

After founding of New China, taught wood-cutting

in Graphics Department of Central Academy of Fine Arts.

Huang Yongyu's wood-cuts are startlingly attractive for skillful combination of original forms and fine execution. In painting, he has made bold experiments without departing from the best classical heritage. His own style is most apparent in works like *The Owls*, *Birds' Paradise* and *Lotus*. These pieces bear witness to his inventive mind, his outspoken romanticism and his superb command of technique.



### Xiao Shufang

Member of Chinese Artists' Association  
Professor at Central Academy of Fine Arts

Born in 1911. Native of Guangdong Province.

In 1929, studied painting at Beijing Art College, later becoming one of Xu Beihong's pupils in the

Art Department of University of Nanjing.

In 1937, went to Europe to take up post-graduate studies.

Xiao Shufang's water-colours are particularly skillful. Her paintings of flowers are fresh and stimulating in conception and execution and are widely admired. *Lilac* and *Iris* are among the most popular and are often reproduced.



### Yu Xining

President of Chinese Artists' Association  
Shandong Branch  
Vice-President of Shandong Academy of Fine Arts

Born in 1912. Native of Shandong Province.

Learned flower-and-bird painting by copying the works of Yun Nantian (1633-1690) and Hua Qiuyue of the Qing dynasty before studying with the late Pan Tianshou (1898-1971) at the Xinhua College of

Art in Shanghai in 1933.

Subsequently, emulated the style of Xu Qingteng and Chen Baiyang, both painters of the Ming dynasty (1368-1644).

Yu Xining has now turned to painting simple subjects such as melons, beans, and other fruits and vegetables. His renderings of plum blossoms are remarkable for elegant and impetuous brushwork. Some of his works have been published in *Selected Paintings of Yu Xining*.





### Cheng Shifa

Member of Chinese Artists' Association  
Staff artist of Shanghai Studio of Chinese Painting

Born in 1921. Native of Shanghai.

In 1938, graduated from the Department of Chinese Painting at Shanghai College of Fine Arts. Since 1952, has been working with Shanghai Fine Arts Publishing House.

Cheng Shifa is regarded as one of China's most

prominent artists. His careful study of the techniques of Chen Hongshou, Ren Bonian and Ren Fuchang enabled him to evolve a highly personal treatment of form and an unusual application of ink and brush which have had a considerable impact on other Chinese painters. After visiting Xishuangbanna in Yunnan in the 1950s on a sketching trip, he often chose to paint minority groups of that region. In recent years he has also produced some landscapes and flower paintings which have aroused great interest.



### Tian Shiguang

Member of Chinese Artists' Association  
Associate Professor in Department of Chinese Painting  
at Central Academy of Fine Arts

Born 1916 in Beijing. Started painting in childhood.

From 1933 to 1937, studied flower-and-bird painting with Zhao Mengzhu and landscape painting with Wu Jingting at Jinghua College of Fine Arts. Also worked with famous painters like Huang

Binhong, Yu Fei'an and Zhang Daqian and closely studied the outline flower-and-bird masterpieces of the Song (960-1279) and Yuan (1271-1368) dynasties.

Tian Shiguang's style shows a deep understanding of everyday life and a strong feeling for movement. He has developed these features in recent years, producing some splendid renderings of animals and flowers. His works have been exhibited frequently in China and abroad.



### Cui Zifan

Member of Chinese Artists' Association  
Former Director of Beijing Studio of Chinese Painting

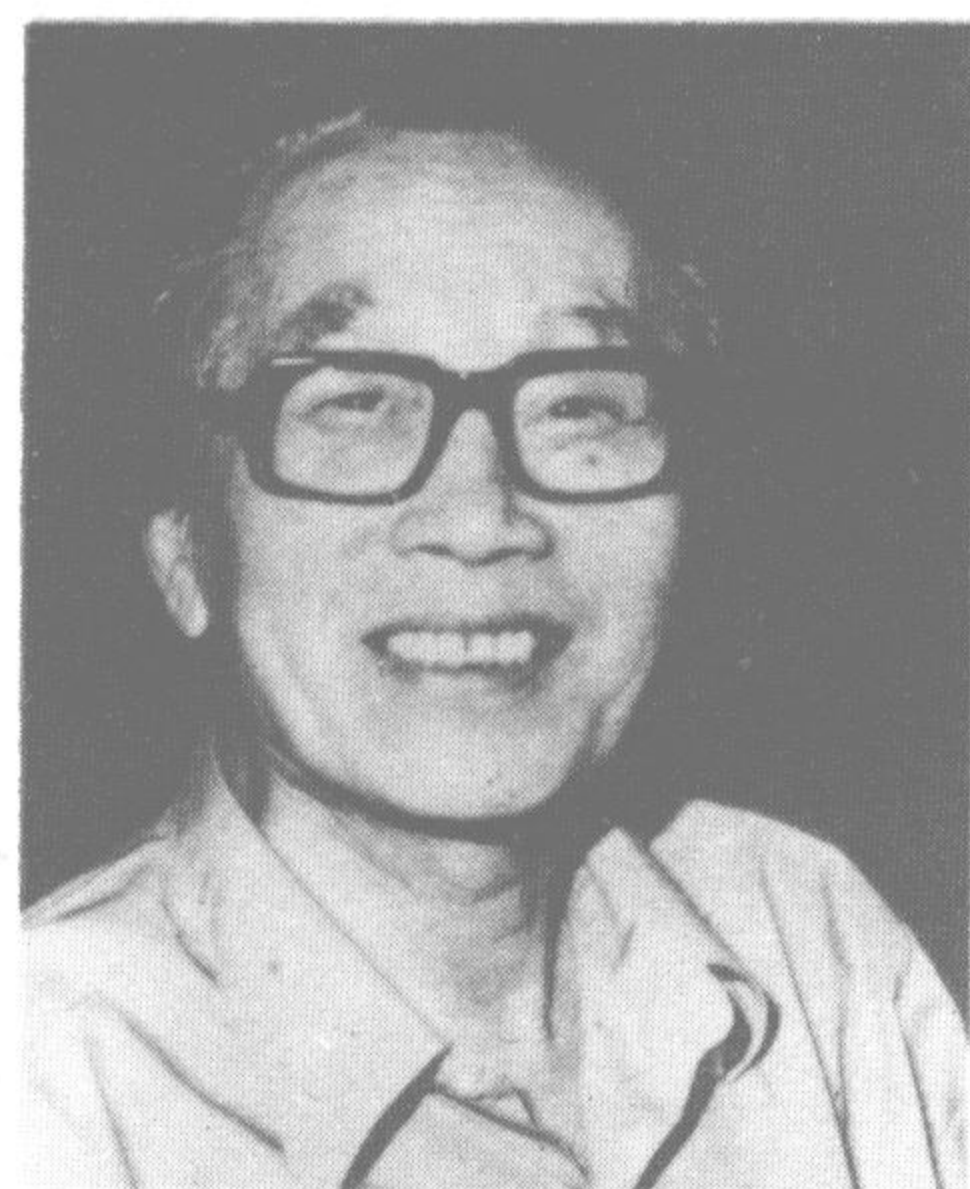
Born in 1915. Native of Shandong Province.

A graduate of the Yanan Institute of Military Affairs and Politics.

Learned Chinese painting in the 1930s from Zhang

Zilian.

In flower-and-bird painting, Cui Zifan is a follower of Wu Changshuo, Qi Baishi, Xu Qingteng and Xu Gu. His own conception within that tradition relies more and more on free and flowing brushwork, achieving a pure simplicity which is extremely appealing. The striking rich colours enhancing the concrete forms admirably convey the spirit of the work.



### Xu Linlu

Member of Chinese Artists' Association  
Staff artist at Rong Bao Zhai Art Reproduction  
Workshop

Born 1916 in Penglai County, Shandong Province.

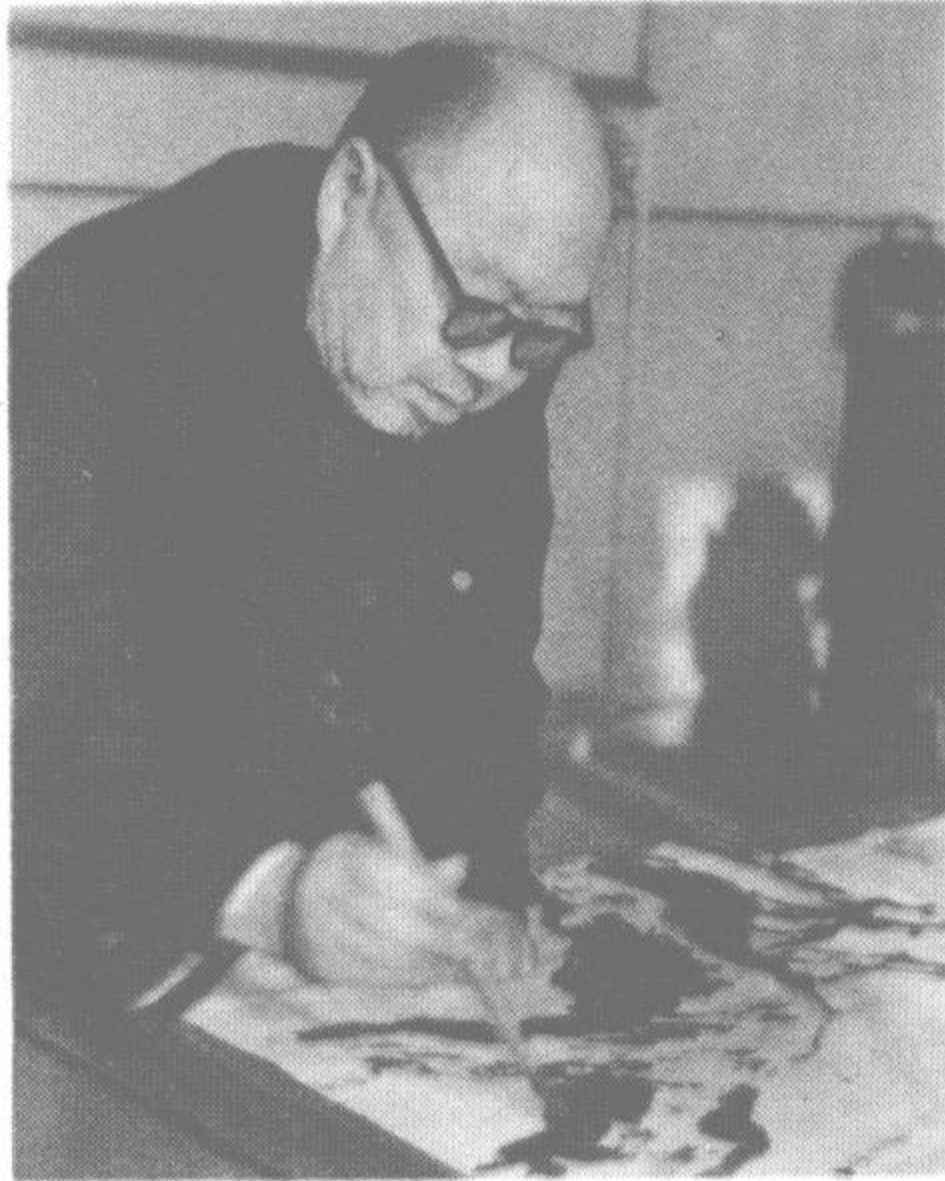
Received his early education in Tianjin. While still a boy, introduced to painting by his elder sister.

Carefully copied works of past masters of Chinese art before studying with the celebrated Qi Baishi.

Xu Linlu's flower-and-bird paintings in the *xieyi* (impressionistic) style are remarkable for their impetuous flowing brushwork and may be regarded as representative of the best of this school. His favourite subjects are lotus flowers, herons, salmon, lychees, insects and butterflies. In another vein, his occasional paintings of folk toys are unusually charming and decorative. He is also an outstanding calligrapher in the cursive script.

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### Pu Zuo

Member of Chinese Artists' Association  
Teacher at Tianjin Academy of Fine Arts

Born 1918 in Beijing. Also known as Aixinjueluo Yong Zhai or Song Kan.

A member of the imperial family of the Qing dynasty.

In his youth, studied and copied the works of Chinese masters in the imperial palace and learned the art of painting horses from his father, Pu Zhou. His elder brothers, Pu Xuezhai and Pu Xinyu, both excellent artists, also guided him in traditional techniques.

Formerly a member of the Song Feng Society of Chinese Painting, founded by Pu Xuezhai.

Has taught Chinese painting for many years.

Pu Zuo is a devoted and conscientious artist and also very versatile, having mastered the meticulous delicate manner of the artists of Song (960-1279) and Yuan (1271-1368) dynasties while at the same time drawing extensively on the great skills of famous painters of the Ming (1368-1644) and Qing (1644-1911) dynasties. He pays great heed to authenticity, obtaining his effects by a skilful use of ink and fine brushwork. His application of colour is reminiscent of the classical manner. He is also a landscape painter but is particularly noted for his flowers, birds and horses.



### Lou Shibai

Artist at Beijing Studio of Chinese Painting

Born 1918 in Beijing.

At 14, became apprentice to the celebrated painter Qi Baishi and was one of his favourite pupils.

From 1938 to 1942, attended Beijing College of Fine Arts and afterwards studied art at Furen University.

Recently, has travelled widely to acquaint himself with life in different parts of China.

As a creative artist, Lou Shibai has followed his teacher Qi Baishi, but also developed a style of his own. His personal conception emerges in such works as *On the Duck Farm* and *Sunset in the Forest*. Lou Shibai is also a seal-engraver and has produced some powerful and imaginative works. He is the author of *How to Do Seal-Engraving*.



### Liu Jiyou

Member of Chinese Artists' Association  
Staff artist at People's Fine Arts Publishing House

Born in 1918 in Tianjin. Following his father, Liu Kuiling, a well-known painter of animals, Liu Jiyou became proficient in painting animals and birds at a very early age.

Liu Jiyou's life-like renderings of lions, tigers, leopards and foxes compel attention. He has also had great success with his illustrated story-books, *Master Dong Guo*, *The Shepherd Messenger* and *Pilgrimage to the West*, which appeared in the 1950s.

Liu Jiyou has visited several Eastern European countries.



### Xie Zhiliu

Council member of Chinese Artists' Association  
Artist at Shanghai Studio of Chinese Painting

Born 1910 in Changzhou, Jiangsu Province.

Began painting at the age of nine, copying works of Chinese masters in the family collection.

At 26, struck up an acquaintance with the well-known artists Zhang Daqian and Shen Yimo in Chongqing. Then he took up the study of the history of Chinese painting and made a special study of the Mogao murals in Dunhuang.

Has travelled extensively throughout central China.

Xie Zhiliu's works reflect the influence of the Song (960-1279) and Yuan (1271-1368) schools. He is also a reputed art critic and the author of *Introduction to the Mural Art in the Caves of Dunhuang*, *Collection of Ink and Colour Paintings*, *Ba Da Shan Ren*, *Yu Yin Poems*, *Jia Ding Poems and Lyrics* and other books.

Exhibitions of his paintings have been organized in Hong Kong, Chongqing, Kunming, Shanghai, Guangzhou and Beijing.





### Xu Zihé

Member of Chinese Artists' Association  
Vice-Director of Anhui Studio of Chinese Painting

Born in 1916. Native of Jiangsu Province.

Studied with Cao Biao, a local artist, before becoming the pupil of Qian Shoutie in Shanghai.

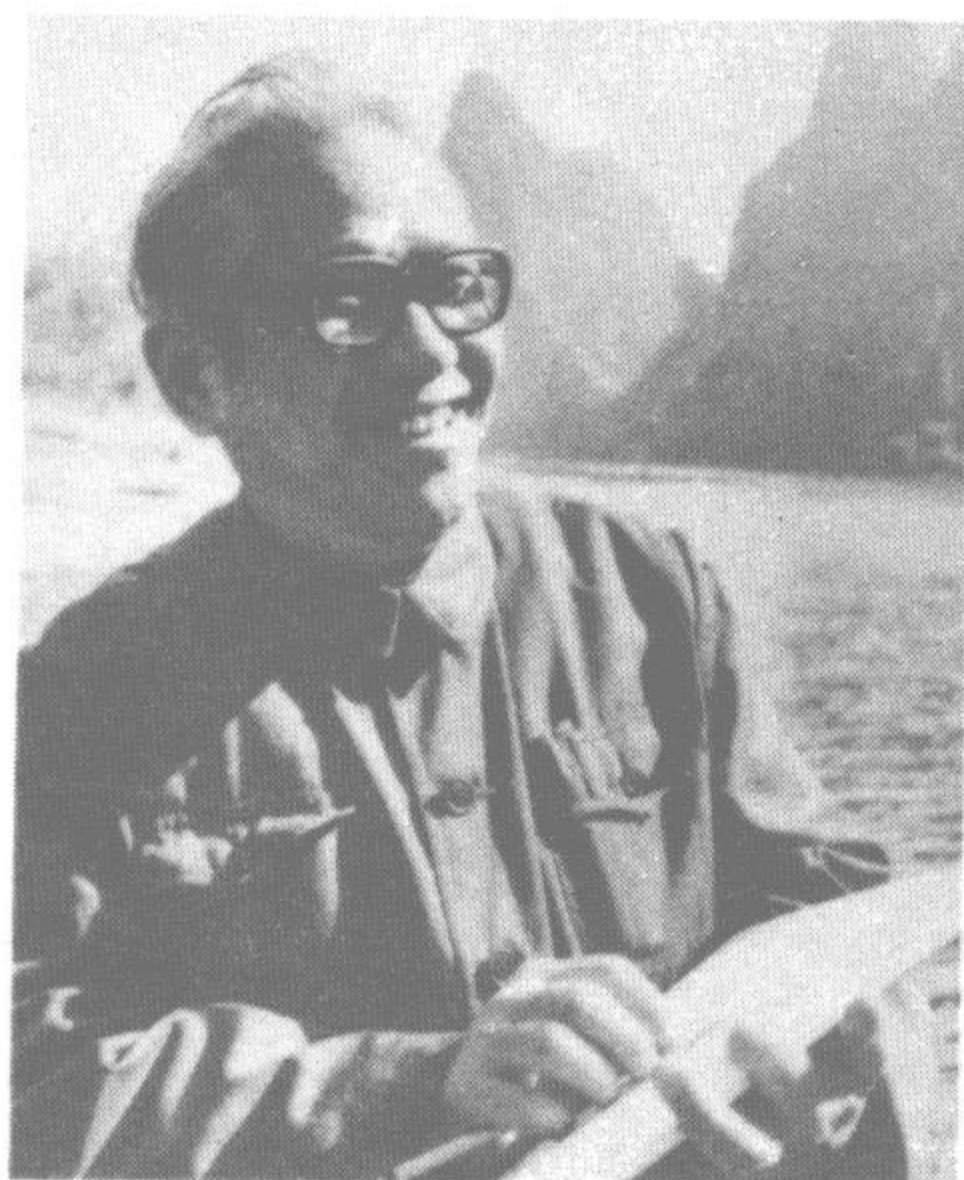
In 1934, visited Japan, where he met the eminent

Japanese painter, Kansetsu Hashimoto.

On returning to China, taught art at normal colleges in Shanghai and Suzhou for a number of years.

Presently staff member of Anhui Provincial Museum.

As a landscape painter, Xu Zihé is noted for his renderings of Mount Huangshan, his favourite theme. He is also a well-known art critic.



### Chen Dayu

Professor at Nanjing Academy of Art

Born in 1912. Native of Guangdong Province.  
Taught art at a number of schools in China.

Chen Dayu has kept to the style of Qi Baishi in his

flower-and-bird painting and is noted for his remarkable vigorous brushwork. Many of his portrayals of flowers and vegetables have a delightful rustic flavour. *Cocks* and *Primroses* are regarded as his most outstanding works. As well as being a versatile painter, Chen Dayu is a distinguished seal-engraver and calligrapher.



### Zheng Naiguang

Member of Chinese Artists' Association  
Director of Fuzhou Studio of Chinese Painting

Born 1912 of a very poor family in the outskirts of Fuzhou, Fujian Province. Learned art as a boy from his widowed mother, drawing on the earth floor.

Later, studied with the noted painters, Liu Haisu and Ye Hanhou.

After the founding of New China, became a lecturer at Xi'an Academy of Art.

Zheng Naiguang's command of the *baimiao* (pure neat outlines) technique in the *gongbi* (meticulous brushwork) style has enabled him to achieve perfectly drawn forms conveying vibrancy and vigour. His published works include *Flower Sketches of Zheng Naiguang* and *Baimiao Style Paintings of Zheng Naiguang*.



### Lu Guangzhao

Member of Chinese Artists' Association  
Staff artist at People's Fine Arts Publishing House

Born in 1914. Native of Henan Province.

From 1934 to 1936, attended Beijing National College of Art, becoming a skilled flower-and-bird

painter in the *xieyi* (impressionistic) style under Qi Baishi. At the same time, developed a distinctive manner of his own.

Lu Guangzhao was an art editor for many years and is the author of *Stories of Painters in History* and *Selected Flower-and-Bird Paintings by Contemporary Painters*.





### Qian Songyan

Member of Standing Council of Chinese Artists' Association  
Director of Jiangsu Studio of Chinese Painting

Born in 1899. Native of Jiangsu Province.

As a child, learned calligraphy and painting from his father, Qian Chaoqi. Acquaintance with local folk artists also helped to awaken his abiding interest in traditional art.

Worked as a farmer until the age of 18, then enrolled at the Jiangsu No. 3 Normal College in Wuxi, receiving instructions in art from Hu Dinglu and

Wu Guandai. After graduating, taught art in Wuxi and Suzhou.

In 1957, joined Jiangsu Studio of Chinese Painting.

Qian Songyan spent many years exploring and experimenting in the techniques of traditional landscape painting. Frequent travelling throughout the country also helped him to develop his artistic style. Some of his landscape paintings are outstanding and new both in conception and expression, and many of his works have proved to be of popular appeal. A survey may be found in *Selected Paintings by Qian Songyan*.



### Lu Yanshao

Artist at Shanghai Studio of Chinese Painting  
Professor at Zhejiang Academy of Fine Arts

Born in 1909. Native of Shanghai. Loved painting as a boy.

At 18, studied with Feng Chaoran after leaving Chengzhong Secondary School. Observation of early Chinese works in the Palace Museum in Nanjing gave him great influence.

In the 1940s, moved to Chongqing and was particularly impressed by the picturesque scenery of Sichuan. Since then, has travelled widely, sketching and collecting notes.

Lu Yanshao is a traditional landscape painter. He claims that "an artist should devote three-tenths of his time to painting, another three-tenths to calligraphy and four-tenths to reading."

His best works include the long scroll *The Changjiang Gorges* and *Painting Inspired by a Poem by Du Fu*.



### Zhu Qizhan

Member of Chinese Artists' Association  
Artist at Shanghai Studio of Chinese Painting

Born in 1892. Native of Jiangsu Province.

Fond of doing oil paintings early in his career. Also made intensive study of the late impressionist school of art.

Studied in Japan for some time before devoting himself to teaching at Shanghai College of Fine Arts.

Owens a fine collection of paintings and calligraphy by well-known early and contemporary Chinese artists.

Zhu Qizhan is a prominent landscape and flower-and-bird painter in the manner of the artists Xu Qingteng and Ba Da Shan Ren. The influence of the impressionistic school is apparent in his application of colours but the spirit of the work bears witness to a gifted painter who has forged his own style. Zhu Qizhan's renderings of bamboo and orchids, in particular, are characterized by remarkably flowing brushwork.



### He Haixia

Member of Xi'an Artists' Association

Born in 1908. Native of Beijing.

Before the founding of New China, travelled widely throughout the country with the well-known artist Zhang Daqian. Also active in the Beijing Research Society of Chinese Painting, studying and copying the Song (960-1279) and Yuan (1271-1368) works kept in the Palace Museum and gradually

becoming an accomplished artist of the traditional school.

He Haixia's works follow the best classical heritage of the landscape painters of the Qing dynasty, Shi Tao and Shi Xi. In recent years, however, he has painted many landscapes in the Guanzhong style. His brushwork is flowing and mature and he has skilfully applied traditional techniques to new forms of expression and motifs.