CHINESE ART

Lecture 5C: Chinese Painting
CHINESE PAINTING: AN OVERVIEW

- Painting derives from calligraphy and focuses on lines and expressive brushstrokes. “Stamps of approval”

- Little or no color, modeling, and realistic details.

- Created on sheets of paper or silk with ink.

- Shown for a short period of time then put away.

WU ZHEN, *STALKS OF BAMBOO BY A ROCK*, YUAN DYNASTY, 1347. HANGING SCROLL, INK ON PAPER.
FORMATS OF CHINESE PAINTING
NORTHERN SONG PAINTINGS

• Monumental size; larger scale dimensions in work

• Hanging scroll format

• Aerial perspective looking straight at subject

• Viewer experiences omniscience, seeing both the grandeur and minute details of nature at same time.
FAN KUAN, *TRAVELERS AMONG MOUNTAINS AND STREAMS*, NORTHERN SONG PERIOD, EARLY 11TH CENTURY. HANGING SCROLL, INK AND COLORS ON SILK, 6’ 7 1/4” X 3’ 4 1/4”. 
FAN KUAN, *Travelers among Mountains and Streams*, Detail.
Guo Xi ("Gwau Shee"), *Early Spring*, N. Song Dyn., 11th c.
SOUTHERN SONG PAINTINGS

• One corner, small slice of nature

• Smaller dimensions; album leaf or hand-scroll

• Aerial perspective looking straight at subject

• Viewer contemplates the void.

• Fleeting moment in nature
Attributed to Xia Gui. Landscape, S. Song Dyn., 13th century
MA YUAN, *ON A MOUNTAIN PATH IN SPRING*, SOUTHERN SONG PERIOD, EARLY 13TH CENTURY. ALBUM LEAF, INK AND COLORS ON SILK, 10 3/4” X 17”.
LIANG KAI, *SIXTH CHAN PATRIARCH CHOPPING BAMBOO*, SOUTHERN SONG PERIOD, EARLY 13TH CENTURY. HANGING SCROLL, INK ON PAPER, 2’ 5 1/4” HIGH. TOKYO NATIONAL MUSEUM.
Wu Chen. Album Leaf. 1350.
16 7/8" x 20 1/2".
QING DYNASTY PAINTING

• In 1644 the Qing Dynasty was established, ruled by the Manchus from north of the Great Wall.

• Three distinct types of painting flourished at this time:
  – Traditionalist
  – Individualist
  – Official court art

Gao Cen, Landscapes after Ancient Masters, Qing Dynasty, ca. 1677.
INDIVIDUALIST ART

• Work created by those with ties to the ousted Ming

• Very personal works with a sense of turbulence, unease, dissatisfaction.

• Minimalist in appearance.

SHITAO, MAN IN A HOUSE BENEATH A CLIFF, QING DYNASTY, LATE 17TH CENTURY. ALBUM LEAF, INK AND COLORS ON PAPER, 9 ½” X 11”.
Bada Shanren. Cicada on a Banana Leaf. 1688–1689.
OFFICIAL COURT ART

• Jesuit monks from Europe created works using
  – western colors
  – linear perspective
  – chiaroscuro modeling

• Hybrid art of realism and beautiful brushstrokes.

Portrait of the Imperial Bodyguard Zhanyinbao, 1760
Hanging scroll; ink and color on silk
AFTER LECTURE 3C YOU SHOULD BE ABLE TO:

• Explain the manner in which Chinese paintings are viewed.

• Discuss the content (meanings) inherent in traditional Chinese paintings.

• Describe the formal characteristics and subject matters pursued by Northern Song painters, Southern Song painters, and Qing dynasty painters.

• Identify the influence of western artists on the official court art of the Qing dynasty.