Contemporary Chinese Painting
in Taiwan

by
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INTRODUCTION

Huang Ping-hung (黄宾虹), a Chinese painter in the early part of the Chinese Republic, had this to say about the state of painting in his country:

At the time of the T'ang Dynasty (618-907 A.D.), our painting was like yeast just beginning to activate; by the Sung period (960-1279) we had wine, by the Yuan (1260-1367) sweet wine, and in the following centuries it was as though water was added to the wine, a little at a time, so that by the present day there is nothing left but water!  

Huang's analogy is unfortunately true, but it is my conviction that a new generation of Chinese painters is bringing Chinese painting forward to a "yeast" stage of renewed growth and creativity. I propose to discuss how this came about, who these painters are, their sources, work, and relative importance in this new development. From those painters who are living and painting in Taiwan today, I have chosen several who will be considered in detail. "Overseas" Chinese who have migrated to other countries, will be brought in as it becomes clear that their work influences the painters at "home"; but they will not be discussed in detail because they are really a part of and more influenced by the particular art environment they are now working in rather than by what is going on in China today.
This study is based on interviews with the painters, the limited literature which has been published in English or Chinese on art topics in Taiwan, and mainly on the study of the works in the painters' studios and at exhibitions.

Basic to such an investigation are certain questions regarding the relation of these young artists to traditional Chinese painting: on what basis can these painters be aligned with Chinese tradition; is it not possible that they are so influenced by the western 'isms' that they should simply be called Chinese who paint western style pictures; is it necessary to make such distinctions on cultural lines; is there agreement that certain qualities are inherently Chinese?

There is no agreement among the painters themselves or their critics about the issue of whether they can legitimately claim to be the rejuvenators of Chinese painting. To some the desire to be accepted as contemporary and Chinese is the major goal; to others it is a meaningless debate for the literary magazines and should be kept out of any criticism of their work, which they believe is valid and strong no matter how it is labelled. The latter feel that they themselves are Chinese, so of course, their painting is Chinese painting.
Another equally complex problem we must try to come to grips with in this study is western influence. The sociological factors of western influence should be distinguished from purely art influences. The problem concerns what has happened since a culture with a tradition of thousands of years has felt the impact of western ways. Today the contact has been deepened to the point of dependence.

Ideally, since my thesis is that western influence has been a constructive one in Taiwan, the same kind of study should be done on the influence of western-rooted Communism on the Mainland of China. Since it is impossible to move freely on the Mainland, we can only examine those publications and reproductions of contemporary painting which the Mainland authorities allow to be sold in Hong Kong bookstores and try to piece together general trends which can be compared with the Taiwan study.
Three hundred years ago, the son of a late Ming official, Cheng Ch'eng-kung (鄭成功), or as he is popularly known, Koxinga, led a force of 1,200 junks to Taiwan, after refusing to surrender to the conquering Manchus whose victories were ushering in the period known in Chinese history as the Ching Dynasty. The Dutch had been ruling the island since 1624, but they turned control over to Koxinga, and many loyalists followed him from the Mainland. Their descendants are called Taiwanese, though the only real native population on the island are nine aboriginal tribes, or "mountain People" who today form only about 2% of the population. Taiwan was later taken over by the Manchus, but was ceded to Japan in 1895 by the Treaty of Shimoneski after the first Sino-Japanese war. Fifty years later Taiwan was returned to China, now the Republic of China, after the Potsdam Declaration of July 1945. A force of Kuomingtang (國民黨) troops landed in 1947, followed in 1949 by the retreating Chiang Kai-shek (蔣介石) and people loyal to the Republic from all over China, all retreating from the communist take-over of the Mainland. Most of the civilian refugees arrived between 1949 and 1951. Official population figures for 1962 give a total population of 11,512,000, and it is estimated that at present, ten percent of the more than 12 million total are mainland natives who have come within the last twenty years.
Koxinga's retreat from the foreign conquerors, the Manchus, is always cited as the precedent for the present political situation in Taiwan. The communist take-over is seen as the work of another foreign force, the Soviet Union, and not as an indigenous uprising. Because of the brutality of the first wave of Kuomintang troops, as they slaughtered the Taiwanese intellectuals for alleged cooperation with Japan, there are definite problems between the Taiwanese and those who have come from the Mainland since the end of the war.

Deep in the memory of the native Chinese population is the March 1947 clash between the Taiwanese and the Mainlanders. Former warlord Chen Yi (陳毅) had been given the governorship of Taiwan as war booty and he was first given a warm welcome by the 6,000,000 Chinese in Taiwan. But his senseless plundering and looting of industries etc. disillusioned the people. He was forced to retreat after his police attacked a woman peddling cigarettes without a license; the crowd went wild, and for a few days the island was in the hands of the Formosans. But Chen got reinforcements from the Mainland and on March 8th began a systemic slaughter of anyone suspected of being connected with the uprising. The intellectuals and student element suffered heaviest in this massacre, with almost every family suffering personal loss that
still rankles. Since then the situation has become much more stable, but there are native Chinese who would like to see Taiwan independent. We must recognize this tension between Mainlander and Taiwanese as a factor, even in the discussion of the art on the island. This is because local Taiwanese Chinese tend to form their own separate art groups and are more influenced by Japan than are the native Mainlander artists.

Though the ancestors of the Taiwanese came from the Mainland, bringing their customs and culture with them, the passing of three hundred years does mean that the Chinese from the Mainland would find differences, even excluding the influence of Japan.

There is much higher literacy rate in Taiwan than on the Mainland, and thus must be credited to Japanese education. Under Japanese rule all Taiwanese received elementary education and advanced study was available in certain fields like medicine and dentistry. The Mainlanders immediately changed the official language of the schools from Japanese to Mandarin and essentially continued the work of the Japanese, though opening university curricula to include schools of liberal arts, the sciences, social and physical, law, engineering, etc.
Taiwanese over 35 years of age have been educated in Japanese and their children in the National Language (國語) or, as we know it, Mandarin. Differences in the younger generation are less pronounced because of this common language in the classroom.

It must be remarked that the rather pro-Japanese attitude of the Taiwanese is incomprehensible to the Mainland refugees to whom Japan was the enemy in the conflict in China in the thirties and throughout the Second World War.

Though Taiwan is officially only one province of the Chinese Republic, the Nationalist government in its Taiwan exile still is structured to include representatives of all provinces on the Mainland, and no elections are held because the government is waiting to "recover" China proper as soon as the opportunity presents itself. When representatives die no one fills their places.

A more realistic situation prevails in the seat of the Provincial Government in Taichung. Elections are held regularly, and Kuomintang members do not always win, as is evidenced by the recent mayoralty contests in which such major cities as Taipei, Keelung, etc., did not elect the favored Kuomintang candidates.
There are more than 10,000 Americans living in Taiwan and all but 1,300 businessmen, missionaries and educators are diplomatic and military personnel and dependents. One Chinese economic and social geographer is exceedingly frank about Taiwan's dependence on the United States:

The Korean War which broke out in June 1950 changed the whole situation of Taiwan. The United States sent her 7th fleet to the Taiwan Strait to guard the island, thus making Taiwan's separation (from the Mainland) more complete. Except for the "ventilation hole", Hong Kong, Taiwan's economic connection with the foreign markets had almost completely changed to one with the U. S. and U. S. controlled areas including Japan. 5

Taiwan maintains an extraordinarily large military force, with about 80% of the national budget going to maintain a force of 600,000 or more. This is made possible as much by U. S. Government policy as by the Nationalist Government's belief that recovering the Mainland can be accomplished.

The cut-off, isolated nature of Taiwan makes the influence of the U. S. felt in more than just important government policies and international trade. As we shall see, practically the only patronage given to the painters under study is by foreigners, and their taste and - unfortunately - their lack of taste are important factors.
Taiwan's isolation and close relations with the United States are reasons why the first hope of a young student or artist is that he can find a way to go abroad to study, preferably to the United States; very often he will not plan to return to overcrowded Taiwan. Restrictions on entering the U.S., however, are severe and becoming even tighter. For example, if one has a family member in the States the Taipei embassy will more than likely refuse to issue him a visa; if one has no family in Taiwan it is virtually impossible to get clearance.

It cannot be denied that the major reason for the desperate efforts of both Mainland and Taiwanese youth alike to get a chance to go abroad to study is the uncertainty of the island's political future and the general, albeit unspoken, feeling that trouble may come and that the youth are not sure what they would be fighting for when it does. It is impossible to get data on the exact reasons people have for leaving, but once in the United States the Chinese students do give the political situation as a major factor in their decision to seek a future elsewhere.
ART CLIMATE

Early in the 20th century, art schools were started in
China, and from the beginning the curriculum was sharply divided
into departments with courses in traditional Chinese painting and
those with courses in western painting. In both departments
training in art meant learning to imitate what had been done before
or what had been put before the student to copy. Once a student
determined that he wanted to study traditional painting, the only
decision for him was to determine which of the early masters he
wished to imitate. Then followed years of practice working with
models of the particular master's work, or more likely, models
of students of students of the master. The western art program
rested on similar imitative principles, with plaster casts used as
models.

Post-1945 Taiwan continues these methods of study in-
cluding the pattern of sharp division between Chinese and western
training. Only the Normal University in Taipei (国立台北師範大學) has
a full-fledged university art program, although each of the five
colleges with a department of architecture does offer some art
courses. There are a few professional art schools, but they train
commercial artists only.
A student in the Western Painting Department of the Normal University spends most of his early training doing nothing but drawings of plaster casts. He then paints still life or portraits in the style of a particular master. He is never encouraged to invent his own vocabularies but is taught the mysteries of perspective, modelling, shading, etc. A graduate of the Normal University is obligated to teach at least one year in high school, and will most likely remain in such a job. Each year, however, one or two graduates go on to an assistantship at the college level. A graduate of a normal school (three years training instead of four) will teach in primary school and occasionally in high school. Some Normal University graduates leave low-paying teaching positions to go into commercial art work. Almost every teacher or painter who has had formal art training gives private lessons and sometimes the formation of a particular art group comes about because of the common interests of the students of a particular teacher.

By Kuo Hua (國畫), or National Painting, we mean the painting which relies on the imitation of established styles and techniques as handed down from generation to generation of copyists. The situation with this, the traditional painting, is even more dismal than Huang's analogy to water without wine. Chinese painting is the fashion with remnants of the literati or scholar class and now
appeals as well to wives of officials, American wives with too much time on their hands, and a host of Sunday painters, both Chinese and American. Even Mme. Chiang was photographed with her paintings for a magazine.

Exhibitions of traditional painting are given by well-known painter-scholars, by dabblers of all the types mentioned, and the motives are very often something less than aesthetic. There is a great deal of "patronage" for such exhibitions, but the buyers are often under social and business pressure to make their purchases. A factory owner or contractor who relies on connections with the government may buy the work of the wife of someone in political power with little thought of the merit of the painting itself. There is a common joke in art circles about the rush to buy paintings on opening day: each buyer's representative rushes to get his boss' name down for one of the least expensive paintings while they last. The 10,000 Americans in Taiwan do their part in supporting exhibitions of the contemporary copyists, and more will be said in another section about their role as patrons.

Certain artists who came to the island as Mainland refugees had achieved considerable fame before coming to Taiwan; they are now considered the best representatives of traditional
painting. Chang Ta-chien (張大千), though he now makes his home in Brazil, comes to Taiwan occasionally, and as a septuagenarian is certainly well-known and admired. He is the Chinese artist who visited Picasso, and of whom Picasso is supposed to have asked after looking at his paintings, "Chang Ta-chien, where is your painting?" 7 P'u Hsin-yü, a member of the Ch'ing imperial family and an uncle of the last emperor, paints landscapes, as does Huang Chun Pi (黃君璧), a professor at the Taiwan Normal University. Yeh Tsui Pai (葉醉白), a retired general, paints horses. All four of these painters are in great demand as safe uncontroversial skillful representatives of traditional Chinese painting today. All of them were trained in pre-war Mainland China, and have not changed their style of painting since coming across the Taiwan Straits.

There are elements of Japanese influence in the general art scene in Taiwan. During the fifty year Japanese occupation, many Taiwanese were allowed to go to Japan to study, and art was one of the politically harmless subjects which the Chinese were encouraged to study. Many of those who went to Japan to study medicine also became interested in art. In Taiwan's oldest, most cultured city, Tainan (台南) in the area where the Dutch had
their settlements and where Koxinga ruled, there are several painters who have had their education in the Japanese language and who came under the influence of western art through study in Japan. Long before the war they organized themselves into a painting association, The Nan Mei (南方畫會) Southern Artists Association. These artists follow the early tradition in dividing their group into those painting Kuo Hua (國畫) and those in western style. They represent the early Republic period attitude towards the complete separation of East and West in painting, and are basically imitative of techniques and styles they were taught or have seen. Within the Southern Artists Association are several younger artists who can be more closely aligned with the groups we will concentrate on, and some mention will be made of their work.

Persons interested in art in Taiwan must endure several serious deficiencies. First, there are no collections of first or even second-rate western paintings such as the fine collections of modern and western masters in the museums of Japan. There is no museum with any examples of western painting. A person hoping to study something about western art movements must depend on reproductions which are often of very poor quality, and, if he is not able to read English or Japanese, on translations which are not often very accurate.
The United States Information Service in Taiwan does have a limited section of art books in their big city libraries, and occasionally sponsors lectures and exhibitions of value to the Taiwan artist community. University libraries, too, include token collections of books on art movements. There is a great lack of trained personnel in the U.S.I.S. libraries as well as in those run by Chinese. For the latter librarians the language is a problem; for the former, lack of training in art and lack of a realistic picture of Taiwan art community. Invariably visiting artists fail to meet the young contemporary painters because U.S.I.S. people do not have information on who they are.

The Palace Museum in Taichung, which circulated an exhibition of a selection of its finest works in the United States in 1960-62, has the bulk of the Imperial collection from Peking, which was removed to Taiwan just ahead of the Communist takeover. The museum was planned as a temporary installation only and the entire building consists of a one-story structure with two galleries and two small rooms to the rear. The bulk of the collection is still in trunks and is hidden in a horseshoe-shaped tunnel in a small hill to the rear of the building. Every three months the exhibition is changes, and now that the recovery of the Mainland does not appear to be imminent, a more substantial building is planned for the outskirts of Taipei, Taiwan's largest urban center.
Whether the presence of this fine collection of traditional Chinese art from earlier ages of greatness is a significant fact for the artist community is hard to verify. Certainly most artists have visited the museum and repeatedly do so, and some are expertly familiar with the great masters of all dynasties.

There is little evidence of significant art historical research in which art can be separated from history and philosophy and in which the research scholars publish material that would be helpful to the interested art public. Some such research is carried on in Nankang (南港), outside of Taipei, at the Academia Sinica (中央研究院), especially on anthropology and early works in bronze, and on the aboriginal arts of Taiwan. With limited evidence of published scholarship on the part of the Chinese, and because of the limited space and inconvenient location of the museum, the actual benefit of the collection to the younger generation is not what we might expect.

Whether or not the artist has had university level training makes a significant difference in his ability to pursue individual study of both western and traditional Chinese painting. A university education will give the student enough English to be able to use materials from the United States, and his degree of sophistication
with the language can be correlated with his depth of understanding of the west. And if the artist had his education in the Japanese language, he is able to use the ever-growing Japanese language bibliography on western art development and contemporary movements.

University training helps the student of traditional painting overcome language barriers of another kind. The traditional sources on Chinese painting are written in classical Chinese characters which a modern Chinese cannot read without special training. Furthermore a certain amount of scholarly sophistication is needed to extract the relevant material from those sources which combine the artistic material with philosophic and general historic observations.

In the latter development of Chinese painting there was a certain snobbery on the part of the literati who felt that only the educated copyist was exalted enough to pursue the fine arts. The above discussion of available collections, publications, and the general advantages of university training is not meant to adopt that attitude and imply that good paintings can only be produced in a climate of good scholarship and easily accessible collections. It is only to point out some of the limitations the artists in Taiwan are up against when compared with the abundance of study material
available to artists in Japan or in the west. Needless to say, political censorship denies materials from the Mainland to all except certain scholars.

One other very serious gap in the Taiwan art scene is the lack of sophisticated criticism. As artist Liu Kuo-sung (劉國松) declared in an article bemoaning the lack of criticism in Taiwan, "If Taiwan is a 'cultural desert', as is often asserted, then the situation with the critics is the desert of deserts".  

A typical critic of the artists who will be discussed here is Chinese Literature Professor, Hsu Fu-kuan (徐復觀), who has been carrying on a name-calling campaign against the young painters. He writes and publishes very witty, erudite essays attacking everything connected with the new artists. Prof. Hsu's most alarming criticism is to say that they are "paving the road for Communism", a serious charge in the tense political scene in the Far East today. His rationale is that by destroying traditional painting, one of the few remaining things left that is "really Chinese", and putting all their energies into this foreign technique, these artists weaken Chinese culture and make it easier for Communism to win out. Painter and essayist Liu Kuo-sung has become his literary adversary and has met his attacks on behalf of the painters who want so desperately to be recognized as
being more related to the traditions of Chinese painting than to those of the west. The artists are frustrated in that people like Professor Hsu with powerful pens often do not have very active eyes. He and others like him criticize on grounds that whatever these new artists are doing, they aren't copying the old masters as they should. These critics never visit modern exhibitions or attempt to find out exactly what motivates these new painters. On Prof. Hsu's behalf, he has come a long way in one respect: in a discussion with one painter and a young architect who is atypically well-informed on traditions and trends both east and west, Prof. Hsu granted that traditional painting does seem to have lost its creative power in the modern age. But he is not willing to agree that anything being done in Taiwan is showing the direction for a rebirth of the greatness that was.

Yu Kuang-chung (余光中), who has an M.A. degree in literature from the University of Iowa, now teaches at the Normal University, is active in translating contemporary western literature into Chinese as well as in doing his own writing. As a sideline he reviews exhibitions - especially those of the Fifth Moon Painting Society (五月畫會) - in the newspapers, and when doing so he draws on his experience with contemporary developments in art in the United States. He believes in what these young artists are
doing, but because of his western training and general orientation towards western culture he is not a particularly significant voice in the art scene. It sometimes seems that he is self-consciously trying to get the traditionalists on his side by quoting Laotse (老), Chuang Tzu (莊子) or even Confucius (孔子). He seems to want to counteract his frequent insertion of English or French phrases or references to Picasso and the 'isms' of western painting. Yu is the new generation's best spokesman in English, but his considerable experience with the west and his personal westernization and almost exclusive association with one of the art groups prevent his being considered a general art critic who would be able to influence general taste.

Painters desperate for publicity accept anyone as a critic, and the lack of sophistication in art criticism makes the average newspaper comment little more than a generous pat on the back for each and every artist who exhibits. If one is given special praise there are never reasons, just feelings; and it is very rare that any negative criticism is given at all - in print. In spite of the general vacuum in the area of criticism an occasional newspaper or magazine article, often written by one of several painters who write under pen names, will make an astute observation concerning the climate for art in Taiwan. One such observation regards the
lack of a Chinese market for their work as the main reason for
the emigration of so many young painters. The article observes
that the only financial support these painters have received is
from foreign collectors, and that when they have exhibited abroad,
especially in Europe, they have met with some success. Thus
their goal becomes, like that of so many of Taiwan's intellectuals,
finding a way to get abroad. Another market frustration to the
young painters is the fact that those who exhibit traditional copies
of old Chinese masters or even of acceptable western styles can
earn their living painting, while other painters must band together
and jointly bear the cost of exhibitions. The exodus of talent in
the arts may be just as disastrous to the future of Chinese culture
as is the general expatriation of brain power in other areas.

There have been a few encouraging developments in this
generally dreary description of the place of art in the Taiwan en-
vironment. Exhibition opportunities are improving, and some of
the young artists are being chosen to represent Taiwan abroad in
various exchange programs.

In 1961 one group had its fifth annual exhibition in a
rented loft in Taipei. But in 1962 they were allowed to exhibit in
Taipei's best exhibition hall, the government-owned National
Historical Museum. Some artists have impressive lists of exhibitions abroad in which they have participated and this indicates that they are not completely without support. The government has also recognized that entries from these artists should be selected to represent China in international exhibitions. This government recognition, however, is more in the spirit of: "This will show them that we can paint their foreign painting, too!", then a reflection of any commitment to contemporary Chinese painting.
HISTORY OF ART GROUPS

The decision to discuss in detail only the Fifth Moon group (五月畫會) and the TON-FAN (東方畫會) (Oriental) group can be compared to a decision to discuss only the Republican and Democratic parties when analyzing American elections. Although there are many groups these are the only two at present with records of consistent quality and depth which justify detailed consideration. The brief mention or even exclusion of other groups means that they have so aligned themselves with the past, or are so young and unschooled, that they do not merit a place in a study of the significant developments in painting on Taiwan.

Both the TON-FAN and Fifth Moon Painting Associations were organized in 1956, exhibited for the first time in 1957, and have exhibited extensively abroad. A comparison of these two will show the widest diversity in attitudes toward the most serious issues facing a painter in contemporary China: attitudes toward traditional Chinese painting and toward modern developments in the west, and the training an artist needs in order to ready himself for a career in painting.

The Fifth Moon artists are generally associated with the Normal University and with a strong attachment to academic
(plaster cast) training, although two self-taught sailors are exceptions to this norm. The TON-FAN group is closely connected with one teacher, Li Chung Shen (李仲生), but today it also includes some artists who have not studied with him.

In the following section describing their various exhibitions at home and abroad, only an overall characterization of the nature of each group will be made and the discussion of their individual members' differences of style and opinion will be left for later examination.
TON-FAN

All of the eight original members of the TON-FAN group, which was organized in 1956 but did not exhibit until November, 1957, were students of Li Chung-shen (李仲生), who had studied in Japan before the war under a Japanese surrealist, Fujita.  In the early fifties Prof. Li taught at the Taiwan National Arts Academy in Taipei, but also took pupils into his own studio for private instruction. He encouraged these young men to band together to exhibit for the first time. In 1964 Prof. Li was teaching in Changhua (彰化) in the middle of the island and so quite out of touch with the TON-FAN group centered in Taipei in the north. A recent newspaper item reported that he was preparing to go to Spain. Li is always mentioned as being important to the first awakening of the Taiwan painters to painting "modern, individualistic" works in oil, and his experience in Japan and on the Mainland helped him to open the eyes of these eager students to developments in the west. According to those who have worked with him, he encouraged complete freedom in painting by setting up still life compositions or the like and letting each of his students work in his own way. It is vague to describe him as a non-directive, mystical, eccentric personality, but none of his former students are
able to be very precise because they do not feel they know him well, even having worked with him. One of the eight young men who founded the TON-FAN group, Huo Hsueh-Kang (霍學剛), wrote a brief tribute to Prof. Li when he learned that a Spanish art critic, in a survey of contemporary painting around the world, acknowledged Li as the first "avant-garde" painter in China, and the teacher of the TON-FAN group.

Huo characterizes his teacher this way:

Li Chung-shen began painting western paintings at 16 and after nine years he studied Cezanne and then [unable to translate], afterwards he was influenced by the Japanese painter Fujita; in fact Fujita taught him and he then developed his own way of painting. The special content of his works: he absorbed the trivial (ordinary objects etc.) through his poetic sensitivity and imagination and expresses this on the canvas. On the one hand you can recognize what object he is painting but on the other you cannot understand what he means. To appreciate his painting you need the ability to make mental abstractions. From his understanding of western painting theories and practical skills and his own special approach, we can say that his painting has individuality but does not rebel against western theory.

From this statement of a former student we can infer that Li was not very concerned with the question of how these artists should relate to the traditional arts of China or to the sharp division between those oriented toward the west and those who continued with
traditional painting techniques. His main contribution in Taiwan was his insistence on the importance of the individual artist's making a personal statement and not simply copying someone else.

The original founders of the TON-FAN group were:

Li Yuen-chih (李元佳), Hsiao Chin (蕭勤), Hsia Yang (夏陽), Hsiao Ming-hsien (蕭明賢), Wu Hao (吳昊), Chen Tao-ming (陳道明), and Oyang Weng-yuan (歐陽文苑).

Of these only the latter three are still in Taiwan. Li, Hsiao Chin and Huo are in Italy; Hsia and Hsiao Ming-hsien in Paris. From the beginning, this group established connections with Europe. Their first exhibition was held jointly with several young Spanish painters.

The actual time each artist worked in Prof. Li's studio is not well documented, but in the catalog of one of their Italian exhibitions definite years are mentioned for each participant as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Artists</th>
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<tbody>
<tr>
<td>1949</td>
<td>OYAN WEN-YUAN</td>
</tr>
<tr>
<td></td>
<td>HUO HSUEH-KANG</td>
</tr>
<tr>
<td>1950</td>
<td>WU HAO</td>
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<tr>
<td></td>
<td>HSIA YANG</td>
</tr>
<tr>
<td>1952</td>
<td>CHEN TAO-MING</td>
</tr>
<tr>
<td></td>
<td>HSIAO MING-HSIEN</td>
</tr>
<tr>
<td></td>
<td>LI YUEH-CHIH 22</td>
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</tbody>
</table>

Others of the present group who have worked with Professor Li are Chin Sung (秦松) Huang June-so (黃潤色) and Chiung Chun-
Of the original eight members all but Hsia Yang, Wu Hao and Oyang Wen-yuan were graduates of an art school in Taipei which mainly trains grammar school teachers. Chen and Huo graduated in 1950, Hsiao Chin and Li in 1951 and Hsiao Ming-hsien in 1952. None of the group feels that the training they received (except through Prof. Li who taught there) has been important to them and they look at the degree only as a guarantee that they will earn some small sum regularly for their services as teachers.

For those in Taiwan when the research for this paper was being done, teaching was the primary source of income for these painters; the average salary was about $25 a month. Hsiao Ming Hsien and Huo both taught in "show place" government schools before they emigrated, Chin Sung in a primary school, and even Chiung Chun-hsiung had taught primary school for a short time. Wu Hao is in the navy, and Oyang does commercial art work, painting designs on pottery. Both of the early leaders, Hsiao Chin and Hsia Yang are now living in Europe. Hsiao Chin (who is Eurasian but educated in China) first went to Spain in 1957 and became the European agent for the group. Hsia Yang took charge in Taiwan. When the first exhibition took place, November 9-12, 1957, Spanish painters exhibited with them in Taiwan. A show of their work was
also held in Barcelona in the same month, Hsiao Chin having carried a selection to show abroad.

From the first catalog:

.....we highly cherish the great heritage of China's arts. But, a people must have both endurance and growth. While establishing the history of its endurance, it must have new resources for its growth. Now it is the 6th decade of the 20th century. What has been established in the past half century? What will be needed in the next? We believe that Chinese Artists must now, at the very least, take this into account.

The most significant point is that these artists are taking up the challenge of the impact of the 20th century on a China with its own great tradition, rather than merely concluding that China is finished and simply studying the west. Whether their works show more influence from western sources than eastern will not concern us in this section. Rather we are content here to establish the intent of the group, their reception by the public and the growth of the associations membership and exhibition experience.

The Fifth Moon group actually exhibited first, six months ahead of TON-FAN, but Hsiao Chin's arranging exhibitions in Europe gave TON-FAN the first International Spotlight and brought the first attention to Taiwan as a place where painters were attempting to create a new school of oriental painting.
The strong ties among the artists in this group are attested to by the fact that those painters who have left Taiwan continue to send works back to the annual winter exhibition, and to seek ways to promote the home group in European circles.

The most important exhibitions of the TON-FAN group are as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Location and Galleries</th>
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<tbody>
<tr>
<td>November 1957</td>
<td>Galeria Jardin, Barcelona Spain News Building Taipei (with Spanish and West German painters)</td>
</tr>
<tr>
<td>January 1958</td>
<td>Sala Clan, Madrid Spain</td>
</tr>
<tr>
<td>February 1958</td>
<td>Clul Rabida, Madrid</td>
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<tr>
<td>November 1958</td>
<td>News Building, Taipei (with Spanish, West German and Ecuador painters)</td>
</tr>
<tr>
<td>November 1958</td>
<td>Palacia de la Viarcina, Barcelona</td>
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<tr>
<td>January 1959</td>
<td>Association Artistica Vizcaina, Bilbao</td>
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<tr>
<td>March 1959</td>
<td>Rose Marie Gallery, Taipei (with Italian painters)</td>
</tr>
<tr>
<td>May 1959</td>
<td>Galleria Numero, Florence</td>
</tr>
<tr>
<td>June 1959</td>
<td>Galleria Blu, Milan</td>
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<tr>
<td>October 1959</td>
<td>Galleria Numero, Florence</td>
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<tr>
<td>November 1959</td>
<td>Brigata dell'Arte, Macerata</td>
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<tr>
<td>December 1959</td>
<td>National Arts Hall, Taipei</td>
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<tr>
<td>January 1960</td>
<td>Mi Chou Gallery, New York</td>
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<tr>
<td>January 1960</td>
<td>Galleria Il Fonduce, Messina</td>
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<tr>
<td>March 1960</td>
<td>Galleria Grattaciello, Lugnano</td>
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<td>August 1960</td>
<td>Galleria S. Stefano, Venice</td>
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<td>October 1960</td>
<td>Gallerie Senatore, Stuttgart, W. Germany</td>
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<tr>
<td>October 1960</td>
<td>Galeria La Bussola, Torino</td>
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<tr>
<td>November 1960</td>
<td>Mi Chou Gallery, N. Y., USA</td>
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</tbody>
</table>

From 1961 to 62 they had exhibitions in Milan, Florence, Taipei, but there are no specific dates or galleries in the group records. Other exhibitions with precise documentation available:
Jan-Feb. 1962 - La Piccola Permanenta, Varese
December 1962 - National Arts Hall, Taipei
February 1963 - Galleria La Tana, Savona
December 1963 - National Arts Hall, Taipei
December 1964 - same

All of these exhibition data were prepared by the artists, and the one who acts as group historian changes so often with so many going abroad, that they themselves are not entirely sure that this list is complete. I have been able to collect printed flyers from several of the exhibitions held abroad, but no reviews except for one by Dore Ashton of the show held in the Mi Chou Gallery in New York:

...If these paintings were interspersed with American or French or Japanese paintings in a large group show it would be almost impossible to fix a national label. Once having said that, a certain oriental flavor can be distinguished in the Taiwan paintings, particularly those that are completely abstract and bear traces of calligraphy. But we cannot be sure even that the calligraphic tendency in a few of these paintings did not come in American modes adapted recently in Japan.

...Nearly all of them paint in highly glossy colors, perhaps lacquers, and with a sensitivity and taste that are not so often found in their western counterparts. 25

Nothing was sold in New York, and the group has not ventured to exhibit in the United States again, for there was some
misunderstanding between the gallery and the artists; the latter
were not acquainted with the ways of New York galleries and did
not realize they had to pay a sizable sum even though there
were no sales. There are no exact statistics on their sales in
Europe, but they have been encouraging enough to become one
of the major reasons why the members of this group are anxious
to go abroad. The name of a certain Dr. Sammetti in Milan
often appears below the pictures used in their flyers for European
exhibition. Private collections in Spain, Switzerland, France,
Germany and Italy are also listed as purchasers. Almost every
painter has a painting in the collection of the Museo de Arte
Moderna di Barcellona and several are represented in the Asso-
ciazione Artistica Vizcaina, Bilbao, the Galleria d'Arte Moderna
in Macerate, and the Kunstverein in Dusseldorf. 26

Members of TON-FAN have exhibited in the Biennial
International exhibitions in Sao Paolo, and Hsiao Ming-hsien won
a medal at the IVth Biennial. At the Vth in 1959, Chin Sung won
a medal for his graphics entry, and seven of the original eight
members, all but Chen Tao-ming, were represented in the show.
At the VIIth Biennial in 1963, only Hsiao Chin and Wu Hao repre-
sented TON-FAN. 27
Closer to home, there has been some participation in all-Asian exhibitions in Tokyo, Hong Kong and Thailand. Hsiao Ming-Hsien won first prize at the First International Show in Hong Kong. Limited funds more than anything else prevent their participation in more exhibitions abroad.

With so many members migrating to Europe, the group has recruited younger painters, some of whom have been students of Prof. Li, some not. They are admitted by vote of the membership. Wu Hao, Oyan Wen Yuan (presently trying to get a visa for Italy) and Chen Tao Ming are still in Taiwan; Chin Sung, Chu Wei-pai (朱為白), Huang June-so (黃潤色), Chen Chao-hung (陳昭宏), and Chung Chun-hsiung (鐘俊雄) have been added to their membership. Perhaps because of the tendency for Mainlanders and Taiwanese not to mix well, as discussed in an earlier section, only one of the original group, Hsiao Ming-hsien, was born in Taiwan. Of the later recruits, the one woman, Huang, and two men, Chen Chao-hung and Chiung Chun-hsiun, are Taiwanese. All of the Taiwanese in the group are too young to have received their education in the Japanese language, and are well integrated in the group. In addition to holding an annual exhibition in Taipei and getting paintings shipped abroad for whatever Hsiao Chin can line up for them, the group meets at least once a month to criticize
each other's work etc. As a group they are not as familiar with Chinese tradition as the Fifth Moon Society nor do they speak English well (with the exception of their newest member, Chiung Chun-hsiung, who speaks and writes better than any other artist in Taiwan). They have no powerful pens among them, though Huo Hsueh-Kang, Hsiao Chin and Hsia Yang, now all abroad, have done some writing. Chin Sung, poet as well as painter, has written an occasional article on art, but the TON-FAN group has no one as articulate as the Fifth Moon's Liu Kuo-sung or Chuang Che.

Those in Taiwan hear with envy that a painting is worth money in Europe, and that an artist can always trade his work for goods if he has no cash. Several painters pooled their resources and made batik copies of T'ang Dynasty horses to sell to tourist stores. Every year they try to print a brochure about the group but money is the inevitable problem.

In 1962 two of the migrated members, Hsiao Chin and Li Yuan Chia joined with several Italians to found the "Punto" movement. An exhibition of their works in Taipei has had a great deal of influence on the TON-FAN group. Aside from the actual content of the paintings they exhibited, the mere fact that two former TON-FAN members were now established enough in Europe to be in on the
starting of a new movement has undoubtedly a bit overwhelmed those left behind. Punto means "point" and the painters have declared that they take their roots in the contemplative spirit of the Ch' an ( 禪 ) or as it is popularly known, Zen School of Chinese Buddhist thought. They have declared that their works are the result of serious expressions of simplified, structural contemplative focusing on ideas, and that they want to recapture the spirit of the T'ang and Sung dynasty painters. The cover of the Taipei exhibition catalog states: "to understand the condition of the finite in the infinite is to perceive the true essence of being in the reality of thought; in the purity of idea the impulse to operate." 29

Liu Kuo-sung has expressed well the reaction to the Punto works of painters in Taiwan not personally connected with TON-FAN. He saw nothing but solutions to design problems similar to those expected of first-year architectural students. The alleged relation to Zen seems artificial to Liu, and he proposes that the precise spatial treatment and machine-calculated qualities have the scientific tradition of the west as a more likely antecedent than oriental philosophy. 30 On the basis of the available reproductions of their exhibited works, one must agree with Liu's diagnosis:
they have little to do with Zen, much to do with 'purists' and 'constructivists' in the west. Liu mentions those western artists whose names come to mind when we see the squares, shimmering lines, etc. of the Punto works: Mondrian, Albers, Malevitch. Some seem to be closely related to contemporary optical illusion works.

The important point for this study of the development of the TON-FAN Painting Society is that several of the artists in that group seem to have been directly influenced by seeing the Punto exhibition. Those in question seem to think the Punto manifesto means that large flat shapes played against one or two lines provide the way visually to reach the focus of simplicity and concentration which should be part of Ch'an meditation. There is a sudden flattening of their work, especially that of Huo Hsueh-kang, and Chu Wei-pai, but it is too sudden and unfounded. In a review of their most recent exhibition, December, 1964, the reviewer noticed the change in Huo's work and others, and suggested that the Punto exhibition was responsible.

The same reviewer reported that since Hsiao Chin has now signed an exclusive contract with an Italian Gallery, he will probably not continue to send things back to Taiwan. It is too early
to predict whether or not the frequent exchange of exhibitions between Europe and Taiwan is over, but there does seem to have been a decline since the establishment of the Punto group and the assimilation of the emigrating Chinese into the art circles of their new environments.

In spite of the fact that so many of its members have emigrated, the TON-FAN Painting Association seems able to recruit new talent and maintain its activities. The December 1964 exhibition was mainly noteworthy in that it was the first time that Chiung Chun-hsiung exhibited with the group. Chiung, a university trained artist, can be a voice and interpreter for the group, since his English is excellent.

Since 1960 there have not been as many exhibitions abroad and TON-FAN's place in Taiwan as the foremost contemporary painting group has to a large extent been taken by the more articulate and affluent Fifth Moon Society, the other dominant art group on the Island. In the eyes of Chinese society as a whole, TON-FAN are not well-trained (i.e. university graduates) and therefore suspect. The group's close association with European currents and the strong western orientation of the acknowledged teacher of many of the members, Li Chung-shen, give weight to the Fifth Moon attitude toward
the TON-FAN: they accuse the TON-FAN artists of being really just an extension of the old system of strict division between east and west, and suitable only for the description "Chinese who paint western style."
FIFTH MOON SOCIETY

The Fifth Moon (五月畫會) or May Painting Association, so named because annual exhibitions were to be held every year in May, was founded in 1956 by two graduates of the Taiwan Normal University, Liu Kuo-sung (劉國松) and Kuo Tung-young (郭東榮). Their exhibition was held in May, 1957 at the City Hall in Taipei. Until 1961 all the members of the group were graduates of Taiwan Normal University's Department of Western Painting. The group's membership has fluctuated a great deal, ranging from twelve in 1962 and down to only five exhibitors in the 1964 May show.

In comparing the beginnings of this group with those of the TON-FAN Painting Association, one finds a major difference for in the Fifth Moon Society there has been no common teacher like Li Chung-shen. In addition there have been no direct exchanges with western painters such as those made possible by Hsiao Chin's early emigration to Europe and subsequent continued cooperation with his former TON-FAN associates. At first the Fifth Moon Society was little more than a collection of Normal University Painting Department alumni who organized a group exhibition in order to share the expenses of such an undertaking. From the
beginning, Liu Kuo-sung has been spokesman, essayist, defender, and coordinator of the group's exhibitions. Of the present membership he is the only remaining charter member. Next in seniority is Liu's goodfriend, Chuang Che, who joined the society upon his graduation from the Normal University in 1958, and who first exhibited with the group in their third annual show, in May, 1959. Chuang and Liu have the best background in traditional Chinese painting, both in the study of techniques and development. They are also the most sophisticated writers among all the artists in Taiwan. While at the university they studied painting under the same professors. Their former oil painting professor, Liao Chi-chun exhibited with them in 1962 and also in 1963, but his participation primarily was a courtesy from the younger painters. Liao, a native of Taiwan, studied in Japan and has been teaching for forty years. In 1961, another of Liao's students, Peng Wantse joined the group. Liao's former students showed some enthusiasm for him as a teacher and person, but feel that his painting reflects the pre-war state of painting in China, when east and west were at opposite poles.

The Fifth Moon Society now has its share of members abroad too. So far all of these have left Taiwan specifically to
study art, and more have gone to the United States than to any other country. None, however, has a permanent visa to the country in which he is working. The membership is as follows:

In Japan:
(co-founder) Kuo Tung-Jung (郭東榮) 1961
Chen Chin-Jung (陳景容) 1960 (?)

Left Taiwan:

In Europe:
Li Fang-chi (李芳枝) 1963
Yang Ying-Feng (楊英風) 1963

In the United States:
Ku Fu-sheng (顧福生) 1961
Wu Pu-huei (吳璞輝) 1961
Wang Wu-hsieh (王無邪) 1961
Wu Mien-hsiu (伍綿麻) (? 34

Still active in Taiwan are:
(co-founder) Liu Kuo-sung (劉國松) 1956
Chuang Che (莊哲) 1958
Han Hsiang-uiag (韓湘寧) 1961
Hu Chi-chung (胡奇中) 1961
Fong Chung-rey (馮鍾禮) 1961
Peng Wan-tse (彭萬琛) 1961

The year 1961 is important in this group's history for several reasons. It was the year that two painters without university training joined the group; Hu Chi-chung and Fong Chung-rey. Both are officers in the Chinese Marine Corps. with no formal art training.

The highlight of the group's May exhibition that year was the
introduction of Han Hsiung-ning, a 1960 Normal School graduate. Han studied painting not with Liao Chichiin but instead with Yuan Shu-chen. In the Fall of that year the last of the still active members, Peng Wan-tse joined, though he was then only a university junior. Until 1961 the group held its annual exhibition in a rented loft in the Press Building in Taipei. Since then these exhibitions have been held in museums.

The Fifth Moon Society has held the following group exhibitions:

| May  | 1957 | City Hall, Taipei |
| May  | 1958 | Press Building, Taipei |
| May  | 1959 | Press Building, Taipei |
| May  | 1960 | Gallery of Notre Dame University, South Bend, Indiana, U.S.A. |
| May  | 1960 | Press Building, Taipei |
| May  | 1961 | Press Building, Taipei |
| May  | 1962 | National Historical Museum, Taipei |
| May  | 1963 | Parish Museum, Southampton, Long Island, N.Y., U.S.A. |
| May  | 1963 | National Taiwan Arts Hall |
| May  | 1963 | Art Center, Tunghai University (Opening Exhibit) |
| May  | 1963 | Chatham Galleries, Kowloon, Hong Kong |
| May  | 1963 | Dominican Art Galleries, Sydney, Australia |
| May  | 1964 | Taiwan Provincial Museum |
| May  | 1964 | Gallery of the Mandarin Hotel, Hong Kong |

They have never exhibited as a group in Europe, but individual members have participated in International Exhibitions in Europe and Asia. In 1962 Chuang Che won a gold medal at the Second Hong Kong
International, and at the First Hong Kong International, in 1960, Fong Chung Ray won a silver medal (he was not a member of the Fifth Moon Society at the time).

Like the TON-FAN Group, many of the Fifth Moon painters have been selected to represent the Republic of China at the Sao Paolo Biennial Exhibitions in Brazil. Fifth Moon painters participated in the Vth, VIth and VIIth Sao Paolo Biennials in 1959, 1961 and 1963 respectively. Chuang exhibited in the Vth and VIIth, Han in the VIth, and Hu and Liu in each of the exhibits mentioned.

The First Biennale de Paris (Musee d'Art Moderne de la Ville de Paris) was held in 1959, with Chuang and Liu of the Fifth Moon Society sending paintings. The second Paris exhibition in 1963 included Han, Hu, Liu again, and the third, in 1963, saw Fong exhibiting in addition to Chuang and Hu participating for the second time. Chuang has exhibited in every Hong Kong International since the first in 1960, and Liu in the last two, 1962 and 1964. Liu and Chuang also both had work in the Saigon International Exhibition in 1962.

Within the present group in Taiwan there are definite pairings of members who associate primarily with each other.
The TON-FAN, on the one hand, yields no specific friendship breakdown. Liu Kuo-sung and Chuang Che are both from the same area in Mainland China, Peiping, studied at Taiwan Normal University together, and started families about the same time. Hu Chi-chung and Fong Chung-ray are long time Marine Corps. friends, for years next door neighbors, and co-founders of a group of military artists which lasted until they both decided to join the Fifth Moon Society. Han Hsiang-ning and Peng Wan-tse both spent time in Szechuan on the Mainland, belonging to a still younger generation of Normal University students, and have been close friends throughout their school careers. All six of the presently active members are originally from the Mainland.

This definite substructure within the group is further complicated by the recent tendency of individual members to put all their efforts into one-man shows. Hu Chi-chung had a show at the plush Grand Hotel in 1964, but did participate in the Fifth Moon exhibition in May that same year. In 1964 Peng Wan-tse exhibited 152 paintings at the Provincial Museum and did not join the group show in May. Chuang writes that he is planning a one-man show for the 20-25th of April this year.

Hu Chi-chung, the self-taught Marine Corps. officer, has made a small fortune by selling paintings to the American
military community and has been favored by the U.S. I.S. with a monograph on his work.  

His paintings are not valued highly by the other members of the painting association, but his financial success is quite understandably the envy of all. He has developed a sand-oil mixing technique and creates decorative abstractions in addition to what he calls his commercial style; velvet-edged big-eyed, pink girls and nudes on decoratively abstract backgrounds. Although he never exhibits paintings of the latter type with the group show, he never fails to find a market for them. The fact that Hu operates this way does not seem to disturb his associates greatly, for they rationalize that he should be admired for making a financial success of painting despite the Taiwan art climate. Peng, on the other hand, has been out of favor with the group because the financial success of his one-man show was due mainly to forced patronage. His father is a prominent political figure whose friends rallied to the call. Much of the work he exhibited was done specifically with these captive buyers in mind, and are very superficial compared to his earlier work. Not one of the larger "serious" paintings was purchased. The consensus of the Fifth Moon groups seems to be that while it is enviable that Peng was able to get a substantial financial boost towards his goal of study in France, the group was somehow
disgraced by the low-grade, regressive paintings he exhibited.
The difference in attitude towards Hu and Peng seems to be based on the different sociological circumstances of the two: Hu is self-taught, alone in Taiwan, of poor beginnings, etc.; Peng, a Normal University graduate, has family background and influence to draw upon and should "know better". Hu's commercial market is the American military, who would have no knowledge of the Fifth Moon group and the group does not object when he makes a sale to these "innocents"; rather, they admire his business sense.

But Peng's exhibit brought all sorts of attention to the group, and the ridicule of most serious artists on the island, so the group felt somewhat guilty by association. Peng will probably leave for Europe soon, so whether he will exhibit with them again may not be an issue,

Much has been published by Liu and Chuang in defense of their considering themselves related to Chinese as well as western art; Peng, Fong and Han have also occasionally taken up the pen. The best-known literary controversy concerning art was that which has been going on between Prof. Hsu Fu-kuan and Liu Kuo-sung, as mentioned earlier. Some quotes from another Fifth Moon spokesman, critic Yu Kuang-chung, in his essay in the Fifth Moon 1964 publication, express the Fifth Moon point of view:
To paint as metaphysically and intuitively as do the Fifth Moon painters is to create in the spirit of CLAIRVOYANCISM. Clairvoyance, according to the lexicographer, is "the act or the power of discerning objects not present to the senses but regarded as having objective reality." ... it is the "ability to perceive things out of the range of ordinary perception." ... I call the creative process of abstract painting CLAIRVOYANCISM, because it is the contemplation in which the ego of the artist is able to know Tao. "Clarity" is the illuminated state in which "I" and "Tao" are in perfect harmony, while "Seeing" is the action that connects "I" and "Nature". Such a creative process marks the dualism in philosophy.

And again:

The Fifth Moon painters have freed themselves from the realistic aspects of Chinese painting and in so doing have come closer and closer, in a transcendental way, to the essence of the Chinese tradition. Gradually they are drawn to abstract expression in black (at least in monochrome skin to black) and to defining the white space where they merely paint the black. ... CLAIRVOYANCISM tries to continue the Chinese tradition on its return to the Orient after having its schooling in modern western art. 40

An American friend expresses their attitude more lucidly:

Their awareness that they are Chinese and the realization that they represent their country are apparent. These artists have a very active love for the art of their own culture, for it has also shaped them. They do not feel that they have turned their backs on it, but rather that they are carrying it forward past its inherent confines. In some cases the influence is direct and obvious—the materials of Chinese painting, its brush techniques, limited colors, a lyrical approach, but in others it is not. A man's whole being, his whole background, is reflected in the art he creates. 41
The early works of all the Fifth Moon painters with university training show the typical student development: first painting in the style of other painters (the similarity, e.g., of Liu's early work with Matisse), then either a gradual or sudden breaking away from the academic training and copying in search of a personal style. Their goal is to create a new twentieth-century Chinese painting which does not fit any western 'isms' or copy any traditional Chinese master. They differ from TON-FAN painters in that they want to be linked with tradition. They seek to be accepted as the inevitable next creative phase of the tradition which has not progressed significantly since the 14th century and indeed has gone downhill. More words have been written to argue their position on this than on any other issue in the art field.

One of the Fifth Moon members, Chuang Che, is the son of the director of the Palace Museum in Taichung, and this has meant that Chuang has been exposed to traditional Chinese art all his life. Unique also is his privilege of using Communist literature and reproductions as his father receives such publications for the museum's records. Chuang's wife's family is in Hong Kong, and on her annual trip home she searches out Mainland publications which would interest him.
Liu's and Chuang's education has been closer to the old Chinese tradition of studying the classics than any other painters in the two groups. For this reason they are able to fight fire with fire when under attack from those who accuse them of being foreign imitators, or of paving the road for Communism as Professor Hsu claims. They know where and how to use the signs of eruditeness: quotes from Confucius, Laotse, Chuang Tzu, etc. and so are more formidable literary adversaries than any of the TON-FAN group. As a group the Fifth Moon painters have had more official training in both eastern and western styles and are better able to present their case than are the TON-FAN painters.

By comparison the TON-FAN artists are more like the garret stereotype of artists struggling for existence, while the Fifth Moon painters are the modern aristocrats, having been favored with a good education.

The danger in their position, assuming that Liu Kuo-sung does speak for the majority, is that a self-consciousness may develop. The painter devotes his energies to creating a traditional painting with abstract overtones which will in fact appear to be a 'marriage' of the two styles. Liu himself has almost come to a
standstill in his development, for his style has not changed for several years, and he is in danger of becoming too self-satisfied. He rejects anything but abstraction in theory and yet his work is closest to having content subject matter, being very similar to the landscape style of traditional China.

Liu and Chuang have had some success in selling to foreigners in education circles, e.g., Fulbright and Ford scholars, but little or none with Chinese. A French Taoist philosophy scholar living in Tainan bought a Chuang painting and a Swiss collector, a Dr. Venetti, has examples of both. Hu and Peng, however, have had the greatest financial success.

One reason the Fifth Moon artists are not trying to get away from Taiwan as frantically as others is that they have been able to achieve some success there. Liu and Chuang are both University Instructors and supplement their income with occasional publications. Hu and Fong, through their efforts as painters have been able to live very differently from their fellow marines, and with their lack of education would not be able to do as well elsewhere. Peng is leaving for study, and Han, who is just back from Japan where he represented Taiwan at a graphics exhibition talks of going abroad to study. Since the sudden death of his father, however, he has become the head of a still young family.
Circumstances, good and bad, seem to be keeping these artists together in Taiwan. If opportunity came to leave, any of them would probably consider it carefully, weighing what they would be leaving behind.

Their definite commitment to the revitalizing of Chinese art is an important factor in keeping them in Taiwan. They do not fear that they would succumb to an art movement such as Punto if exposed to it and they are not as discouraged about the Taiwan scene as are the TON-FAN. The respectibility of the university degree may again be a factor here.

Within this small group (only six members now) one finds the best and worst elements of the contemporary art scene in Taiwan: they are ready to experiment widely with materials and techniques, do not jump on the bandwagon of the latest art form, and try to understand their relation to Chinese tradition; but they also seek to paint what the public wants, settling on a good salable product.

On the matter of what kind of training the artist should have, all, including even the self-taught members, agree that it is the responsibility of the artist to know what has gone before in both east and west. That this means academic, technical training is sometimes implied as a first step, but there is no unanimous
opinion here. They do not feel, as do the TON-FAN artists, that training deadens individuality. They follow the traditional Chinese and European idea about the way to progress in a field: learn what has gone before until it is internalized, then begin to work originally in whatever discipline one has chosen.

There does not seem to be as much group criticism among the Fifth Moon painters as with the TON-FAN. Part of this is due to the large gap between the sort of paintings turned out by Hu Chi-chung and those of the Normal University alumni. Even now it is not possible to state with any certainty how it is that Hu has become a part of this group. His is a most sentimental, decorative, "shampoo-ad" style of painting, and he has worked this way for years. The artists may have welcomed him as a member when they themselves had little sophistication regarding art, finding now that they are all personal friends that it is not possible to deny him the privilege of exhibiting with the group. His great financial success does not depend on membership in the Fifth Moon painting society, but it helps when money is needed for publication costs etc.

The group is more geographically scattered than the TON-FAN, nearly all of whose members live in Taipei. More of them have families with small children so they have less group activity than the TON-FAN.
OTHER GROUPS

Mention has been made of the Southern Artists Association in Tainan and of the fact that new groups are appearing all the time. Many are simply associations of artists in a given town who band together for exhibition purposes. In such cases the artists may belong to more than one group. The newly formed Tien D (天地畫會) in Taichung includes Chuang Che of the Fifth Moon Society and Chiung Chun-hsiung. Chuang lives in Taichung now and Chiung's family home is there. In 1962 the Nan-Lien (南聯畫會), Southern United Artists in Tainan, had their first exhibition. All the painters in the group are very young men, born in Tainan, and lacking any professional art training. Their work is all abstract, superficially imitative of Rothko. However, they have never seen actual Rothko paintings, but have studied only reproductions and so far have rather missed the strength of his work. Three of the group had a joint exhibition in the Provincial Museum in Taipei in the Spring of 1964. It was their first show in Taiwan's largest city, and perhaps we shall see a sequel to the TON-FAN development in the coming decade.

The Modern Graphics Association was founded in 1958 by Chin Sung and Chiang Han-tung (江東漢). Since most
of its members are also TON-FAN members, they often hold joint exhibitions. This is the only modern graphics group in Taiwan, working in woodcut and monotype prints. There are no facilities for intaglio or lithograph printing.

The Tze-Yu (自由畫會) or "Free" Art Group burst on the scene last August with the following ambitious declaration: "To affirm in absolute free thinking a sense of seriousness as well as historical, national and spiritual values in the creation of art so that a place can be assured for modern Chinese art." The group's seven members are drawn from all types of Chinese society and are scattered across the island. One is a young overseas student from Hong Kong, studying architecture in a Taiwan university. The only other native Mainlander is 39, educated in traditional Chinese painting on the Mainland, and only recently "converted" to abstract art. He has been working in Taiwan's equivalent of Madison Avenue advertising. Four of the Taiwanese are 35-45 in age and Japanese trained. The last native of Taiwan is 25, a grade school teacher, and a frequent critic for the TON-FAN group exhibitions, Hwang Chaur Hui (黃朝湖).

The composition of this group is baffling, the difference in background and geography being matched by the diversity of styles. Some of the work it has exhibited is Japanese-western,
with a heavy imprint of surrealist influence, and some derivative of other artists in Taiwan, for example, Huang's very Chuang-like work. In among all this ragged imitation were a few promising - even exciting - works, especially in the paintings of Pen Man (彭曼), the Mainland-educated painter. 48

The list could continue, but none of these new or post-war groups can compete with the TON-FAN and Fifth Moon Societies in quality and vigor. The fact that the so-called cultural-desert has seen such a rapid growth in sheer numbers of painters alone suggests that interest in reviving painting as a creative art is growing in Post-war Taiwan.
When referring to painting characteristics, 'Chinese' becomes an adjective loosely used by people on both sides of the Pacific. Since this is a designation some of the TON-FAN and Fifth Moon painters feel they have a right to, and desire greatly, and because traditionalists refuse to acknowledge that the painters qualify for anything but western labels, it is essential to clarify how the term is used.

An answer to the question "what is Chinese", must be attempted if this issue is to be met western fashion: head-on and analytically. The young painters try to answer the question in such a way that they emerge as the leaders in a 'renaissance' of Chinese creative painting. Chinese scholars of an earlier generation talk only of the spirit a painter needs to embody and never of the works of art. Western scholars of Chinese painting impose analytical systematic methodology hoping to define the Chineseness of painting and are frustrated by the oriental reliance on intuition, acceptance of undocumented evidence, and especially by the failure of Chinese scholarship to separate art from literature and philosophy.
Scholars and painters of both the East and the West are asking the real questions, while less sophisticated people have a superficial easy answer.

In this section we shall examine briefly common usage of the term "Chinese" by eastern and western people, the point of view of Chinese scholarship and the western scholar, and what the painters themselves have to say. If anything is clear it is that no satisfaction is provided by the common superficial answers such as: "If a painting is Chinese, it should leave a lot of white space and use very active brushwork;" or, "Chinese painting is painting done with a specific kind of brush and ink on rice paper, and there is a definite vocabulary of forms, usually mountains, rivers, trees, and rocks, from which the painter selects." The issue is not one which can be settled by a majority vote, and at best we can only clarify difference of attitude towards the question, and then defend a point of view which we can accept.

**Common Usage**

The average Chinese living in the twentieth century knows in his heart that the epochs of greatness in Chinese culture are over. He is used to accepting the copies of copies of masterpieces of earlier ages as valuable paintings. He has never separated the
aesthetic qualities of a painting from the subject matter it portrays and the man who painted it. He is aware that western tradition is different, and that, as in all aspects of Chinese society, the artists today are turning their backs on Chinese tradition and becoming westernized. He has seen the handwriting on the wall in that his children learn to write Chinese with a ballpoint pen instead of a mao pi (毛笔), hair brush, and that today the respect formerly given to a person who writes well is not forthcoming. He often thinks of the Chinese adage: Anyone who paints well writes well, and he wonders if there are any more good hands with a brush. He accepts the tradition of almost codified motifs and knows the difference between the formal and flowing ways of painting, and he may express a preference for one or the other. He may say many times a day that there just aren't any artists these days and shake his head when he reads in the morning paper that the Officers' Wives Club of the American military establishment is giving an exhibition of their Chinese paintings. If he wanders into an exhibition of the Fifth Moon Society, he will shake his head again, saying that he can't understand it; but stopping in front of Liu Kuo-sung's painting, he will be surprised to feel that it looks "a little like Kuo Hua (traditional painting)." He thinks of present day Kuo Hua as an
established tightly controlled technique of paying homage to the past, and the shock he experiences from abstractions would be matched by that he would feel upon seeing the Communists' official art which adds railroad buildings, electric wires, blast furnaces, etc., to an otherwise traditional landscape scene, as he is by abstractions. From an artist he does not expect originality, but rather faithfulness to the past and sureness of technique. He feels that traditional western paintings are coarse and crude in their realism and that nudes are in bad taste. Contemporary western art is simply incomprehensible and no real artist would get mixed up with it.

The western counterpart of this Chinese man-on-the street thinks that Chinese painting is rather quaint decoration, and though the Chinese don't seem to know much about perspective and shading, their landscapes are pleasantly romantic. This western average man knows that brush, ink and paper or silk are the proper materials, and perhaps he has heard that the Chinese artist learns by copying, rather than going to nature herself. He supposes that is why they don't have the "right perspective, and he doesn't think of the Chinese abstracting nature into ideograms, but only of the lack of photographic realism. If our western
representative has had any introduction to Chinese painting, or even bought one of the "How To" books of Chinese Painting, he may be aware of some of the typical techniques in Chinese painting, and admire the brushwork he sees. This type of simplification of the contemporary Chinese painter's style is just right for the westerner with a little knowledge of Chinese tradition:

Like the great painters of yore, the modern Chinese painters have a common practice - leaving large blank spaces on the canvas. This practice was originated from the metaphysical Chinese philosophy. Poets and philosophers of successive generations during the long history of China always emphasized an elusive something which is at the same time thought-provoking and tantalizing. Like a good poem, a good painting should leave something for the imagination. 51

Since this is the only characteristic the writer of the quoted article describes, it is easy to imagine our average man accepting the Fifth Moon painters as Chinese in style, though he might wonder if empty canvas is as legitimate as empty paper or silk.
Chinese Scholars' Attitude

It is probably no exaggeration to say that there is no such person as an art critic or art historian on Taiwan. There are people who criticize and collect Chinese painted scrolls, but no one can be found who systematically studies the development of Chinese art and who can separate art from poetry or philosophy. This is not modern decadence on the part of Chinese scholars, and does not mean that the best scholars are on the Mainland or abroad. Rather it is just a carry-over from earliest times. A noted western orientalist, Osvald Siren, describes the problem:

The painting and art criticism of the Chinese were always very closely bound up with their philosophy of life. They reflected the same ideals as those which inspired the philosophy and religious thought. They cannot be fully understood without some knowledge of the latter even though the artistic creations appeal to us through symbols and means which have a value of their own quite distinct from philosophical definition or literature. A natural consequence of this was also that criticism and appreciation of painting never came simply problems of formal analysis, but rather ways of approaching the psychological secrets of the artists and of interpreting the spiritual or emotional impetus behind the visual work. According to the aesthetic attitude of most of the Chinese critics, the formal feature of design, colouring, and outward resemblance will take their place quite naturally and serve their purpose when the essential significance or inner life of a motif has been grasped.
Professor Hsu Fu-kuan, introduced earlier as an opponent in debates with Liu Kuo-sung, is a good contemporary example of the kind of art critic Siren is talking about. He writes about art but never discusses the paintings or their qualities. A typical example of his work is a three-part article entitled "Presentation of the principles of the Art Spirit according to Chuang Tzu," 53

He examines the works of 3rd century B.C. philosopher, Chuang Tzu (Tzu), a Taoist, which yield provocative parable-like tales, each designed to illustrate that it is life's highest aim to be completely in tune with the nature of whatever the task. One such tells of the cook who had used the same knife for 16 years without needing to sharpen it, because he knew the nature of a cow so well that he could split it without ever having the knife scrape against bone.

The Tao ( ) or Way which Chuang Tzu expounds is stated this way by Siren:

To understand the meaning or significance of a thing, one must become the thing, harmonize one's consciousness with it and reach the mental attitude which brings knowledge without intellectual deliberation. 54

The cook who knew his cow had reached the "mysterious fitness which is Tao", and this fitness is just as essential for the painter as for the cook.
It is always assumed in Chinese critical writings concerning art that this is the important principle:

The Taoist conception of real knowledge or insight, as an identity between the knower and the known is applied by Chang Yen-yuan (an important 9th century critic) on the painter and his work, and also on the beholder and the painting and in applying this mode of perception on the aesthetic activity he lays one of the cornerstones of Chinese aesthetics....they (the critics) never take the trouble of systematically defining or discussing this attitude but make us nevertheless realize by the way they describe the artist's psychology and his creative activity, its fundamental importance. 55

Prof. Hsu is of the view that this larger overall attitude and state of mind of the painter is as important as the western insistence on analysis of the painting stylistically. Chuang Tzu gives him some ammunition here, although it is not clear whether or not the passage really was intended to be used by art critics:

That which can be seen with the eye is form and colour: that which can be heard with the ear is sound and noise. But alas! The people of this generation think that form and colour and sound and noise are means by which they can come to the essence of Tao. This is not so. And as those who know do not speak, while those who speak do not know, whence should the world derive its knowledge? 56
Any examination of Chinese attitudes towards painting must begin with the principles of painting connected with the name of Hsieh Ho (謝赫) (ca. 500 A.D.). He did not invent these principles but collected them from still earlier tradition. No later writer ever completely discarded them, and most accepted them as a base upon which to expand. The question for us to consider here is whether or not the type of work being done in Taiwan today also can claim to be the modern manifestation of this traditional outlook.

Rather than analyze each point, the following chart presents a diagramatic summary of the ideas basic to Hsieh Ho, and in fact, all those who came after him. What is completely left out, and really provides the bulk of Chinese writing on art, are classifications and involved hierarchy of painters, which Chinese scholarship has produced, have much in common with the art criticism of the French when the academy was in high style.
<table>
<thead>
<tr>
<th>SPIRIT</th>
<th>ch'i yun</th>
<th>REASONANCE (harmony)</th>
<th>LIFE</th>
<th>MOVEMENT (physical)</th>
</tr>
</thead>
<tbody>
<tr>
<td>生動</td>
<td>resonance or vibrating of the vitalizing spirit and movement of life (this phrase is Siren's trans.)</td>
<td></td>
<td>生動</td>
<td>sheng tung</td>
</tr>
<tr>
<td>骨法</td>
<td>Structure: There should be both the strength of bone and the looseness of flesh.... assumes the brush as tool</td>
<td></td>
<td>骨法</td>
<td>sheng tung</td>
</tr>
<tr>
<td>陰</td>
<td>Opposites interacting: balance tension</td>
<td></td>
<td>骨法</td>
<td>sheng tung</td>
</tr>
</tbody>
</table>
Other concepts are concerned with conforming to the object to give likeness, effortlessness (逸) li, universal principle (理), li, thought (思) sze, naturalness (自然) tze jan, and the copying of classical models. The last is best interpreted not as directions to make reproductions of older works, but to practice creative conformity with the ideas and form of old masters. Rowley considers ch'i yun the basic concept, all the others being fruits of ch'i. The elusive meaning of ch'i has for centuries been the subject of aesthetic treatises, both oriental and western.

All the writings emphasize that likeness is not enough, but does this mean that there is reason to expect traditional scholarship to accept the contemporary painters' jump to the complete elimination of any reference to a nature theme? It is possible to pick out isolated examples of nearly pure abstraction for its own sake in classical Chinese painting. But nature, ideally, abstractly, not photographically, is always behind the works and writings of Chinese tradition. It is in the art of calligraphy, Chinese writing, that the Chinese have come closest to pure abstraction, but even there the limitations of having to make the word legible establish a boundary, however imprecise it may seem when looking at an example of the "grass" style of some writers. The strokes are described in terms of whether or not they have the
bone structure, and whether or not they are alive and breathing. In this sense painting and calligraphy are one.  

Professor Hsu admits that the painters who have been painting Kuo Hua today have abused the principle which seemed to recommend copying old masters, and that for the last few centuries nothing creative has been added to earlier Chinese achievements. But he cannot see, and here most intellectual Chinese would agree with him, that what we call contemporary Chinese painting is really an extension of the tradition or a modern version of it. The viewer must in some way identify with the painting, and traditionally he has done this by admiring the painter's achievement in abstracting nature in a manner appropriate to the Chinese painting technique.

Also, the whole person of the painter in present-day Taiwan is a far cry from the ideal painter for a wen jen (文人) or literati like Hsu. The painter should paint because he wants to, and he should have the state of mind described by the Taoists. How can that be done in the hustle and rush of life as Taiwan chases after American materialism? Hsu would not be in favor of painters' going to extremes in seeking the exalted state of mind, and the caution towards respectability which the Confucian side of the wen jen demands
has had repercussions all throughout Chinese history. William Willets reports on what happened when the wen jen art historians decided that the artist was obligated to be a "leading citizen":

... looking back into the annals of Sung painting they discovered a number of painters who had failed to do so. With denunciatory zeal and the highest sense of social obligation, they then engaged in a one-sided shooting match that resulted in virtual banishment of many worthy names from the halls of fame of Chinese pictorial art. 60

If we look to the writings of Confucius or Chuang Tzu, there is reason to believe that they would agree with the following statement of Coomaraswamy concerning the nature of traditional art:

In our traditional view of art... there is no essential distinction of a fine and useless art from a utilitarian craftsmanship... To say that a perfect cathedral is a greater work of art than a perfect barn is either to assume that there can be degrees of perfection or to assume that the artist who made the barn was really trying to make a cathedral. 61

In the way of thinking typified by Chuang's cow story and Coomaraswamy's statement, perhaps most of what Hsu Fu Kuan and others think of as traditional painting is really more comparable to the development in the modern west since Humanism, when art
for simple enjoyment became a possibility. Chinese bronzes of thousands of years ago, Chinese ideal portraiture, Christian icons, these fit the traditional view. But is not an art like the landscape painting, where the individual style of a particular person is glorified by being emulated for centuries, more for man's sensibilities than for glorifying nature?

Chuang Tzu, and here he is opposed to the Confucian idea of man striving to be one with a Nature which is assumed to be moral, says of the nature of man:

What is right is not to lose sight of man's nature...what is made square or round by rule and compass is devoid of its nature... and likewise to conform man's mind to the principle of propriety...benevolence, and righteousness, is to deprive him of his true nature. 62

Art as fine art, for the enjoyment of the senses and elevation of the spirit, is an early idea in China - much earlier than in the west. China's Confucian and Taoist philosophy is not like a religion which needs images to visualize the divine; nor does it advance a material society which would create a realism for realism's sake in painting. In the west, those closest to this two thousand year old attitude, which considers looking at a painting a soul-elevating experience, are the modern abstract expressionists.
who acknowledge a debt to the orient as their precursor. The relationship of traditional Chinese painting's influence on modern western developments and the subsequent influence of abstract expressionism on contemporary Chinese painters might be shown as follows:

<table>
<thead>
<tr>
<th>TRADITIONAL CHINESE PAINTING THEORY:</th>
<th>Intuitive, uncommitted to realism or religion; Nature Internalized; Brush as brush, not disguised.</th>
</tr>
</thead>
<tbody>
<tr>
<td>WESTERN ABSTRACT EXPRESSIONISM:</td>
<td>The above but no abstracting from... (traditional western materials).</td>
</tr>
<tr>
<td>CONTEMPORARY CHINESE PAINTING</td>
<td>The above plus new techniques</td>
</tr>
</tbody>
</table>

The question which confounds Chinese scholars is simply whether or not present painters have not thrown out the most basic element in completely denying a relation between their work and an object in nature, be it man, water, mountain. Just as a written character cannot be drastically distorted without destroying it, so nature's laws must be kept. Also in their view the traditional materials of painting must be maintained and not mixed with western techniques.
Western Scholars' Attitude

George Rowley's *Principles of Chinese Painting* presents the most direct and insightful confrontation of the question of what is Chinese about painting that western students of the orient have achieved. His broad view of the question is:

...Chinese painting has been supreme in artistic purity. ...the two chief modes of thought in China have been particularly favorable to art. Just as Christianity and the Hellenic tradition moulded our European art, in China the two indigenous doctrines of living, Taoism (Laotse and Chuang Tzu) and Confucianism determined the cultural climate in which Chinese painting would flourish...since each doctrine embodied a certain constant outlook on life, the two modes of thought intermingled to establish the eventual content, form and overtones of Chinese painting...they both sought inner reality in a fusion of opposites. That is, wherever the western mind would set up antagonistic dualism -- matter, spirit, divine-human, ideal-natural, classic-romantic, traditional-progressive and so forth - the Chinese took a mediate position. Stated negatively, they tended to avoid extremes in contrast to the western quest for reality by pursuing each extreme to its end. This has led the west to accuse the Chinese of compromise, of following a Confucian "mean" and of relativity in their approach to experience. This is not the place to argue the pros and cons of the Chinese position, except to point out that instead of being a static mean in which the extremes suffered, the Chinese fusion was a dynamic union of opposites which needed one another for completeness. The artist must be neither classic nor romantic, he should be both; his painting must be neither naturalistic or idealistic, it must be both;
his style must be neither traditional nor original, it must be both. Irrespective of the strengths or weaknesses of the Chinese approach, it is the way they sought the 'inner reality' of their painting. 64

Rowley does not try to impose western terms in seeking to understand the principles behind Chinese painting, but to introduce his readers to the Chinese way of describing these principles. He makes it clear that the western "spirit" has a very specific meaning, but that the Chinese "ch'êi" combines spirit and matter in one all powerful principle. This means that there is some spirit in everything, animate and inanimate alike, and these are not strictly differentiated as in the west. Also no sharp line is drawn between the life of nature and the life of man. Rowley sees painting as the "perfect vehicle for man's most profound thoughts and his feelings about the mysteries of the universe". 65

One assumption is made in almost all critical writing trying to analyze the Chineseness of a work, and that is that one talks only about painting. Early Chinese bronzes and sculpture were not the works of individuals of high social status and cultivation, but of craftsmen, the best of which also reached that understanding of the nature of their craft which enabled them to create the beautiful, as in Chuang Tzu's illustrations. Have not history and art criticism decided that there has been only one kind of art in China,
that which was the forte of the intellectual elite? Just as the Communists have denounced the decadence of the aristocracy, so they have depreciated the wen jen painters. Thus the People's Republic scholars concentrate on the early ages of Chinese art before the works were contaminated by luxurious living. Similarly, it seems to be a tendency of western scholarship to settle for the Confucian Taoist thesis about painting, and to accept this yardstick for measuring Chineseness.

Both Chinese and western scholars have recognized as basic the relationship between nature and abstraction in Chinese painting. When we look at works by modern Chinese painters the questions seem to be whether a Chinese painting can do without a recognizable reference to nature, and whether new techniques and obvious western influences can be a logical development of the older Chinese tradition and thus akin to it.

The Chinese do not want to isolate a painting from its creator, for they consider that one reveals the other. Man is part of nature, not master of it or alone in a battle against it as in some extremes of western thought. Art critics and historians in the west also look at the artist as a reflection of the society in which he lives, but there has been no change in the west comparable
to that which has come to China since the beginning of this century. Though the world has changed everywhere, the roots of this change are present in the western heritage, but not in that of China. One of the most incredible things about China is how little it changed over the centuries. This of course means that the impact of the technologically superior west has transformed every aspect of Chinese life.

In the phrase of Joseph R. Levenson, the dilemma of the twentieth century Chinese is that he is intellectually committed to western technology and sentimentally caught in Confucian thought. The question of concern to every Chinese in Taiwan is whether or not 'Chinese' characteristics exist in anything, not just painting. Scholars like Hsu Fu-kuan feel that painting is one of the few "pure" expressions of Chinese genius left, and should be protected from barbarian influence at all costs. Scholars like Rowley and Willets hardly look for greatness in Chinese painting after the Yuan dynasty and give the impression that China no longer has a distinctive culture.

Whether or not western orientalists will accept the Taiwan painters as being the revitalizers of Chinese tradition will depend on whether they get past the two points preventing such
acceptance by Chinese connoisseurs: the materials used and the lack of reference to nature. Western art critics emphasize formal considerations, and if they see, for example, a relationship between the voids in Southern Sung scroll paintings and those in the works of the Fifth Moon painters, perhaps they will suggest the Southern Sung and the Tao school of philosophy as the source. Whether the void is blank canvas, silk, or paper will not be the stumbling block that it is for their Chinese counterpart. Western scholars see modern American painting developing from a blend of influences from Europe, Africa and the Orient, and they do not conclude that the interaction of these cultures brings impurities into American art. Rather the interplay is thought to make American artists more aware of their own position and to produce a richer art. Why not so in China? Again, it is the degree of westernization concentrated in this century which frightens those who remember China of another age, whether the recollections are those of a Chinese or a western orientalist.

When the paintings of these young artists are put beside works from other lands, there are certain qualities which seem to distinguish them from the works of Americans, French, Japanese, etc. A western orientalist (if he is sympathetic to contemporary art) will be able to pick these out, drawing from his knowledge of traditional painting, and will not blatantly ignore the relationship to tradition because he finds no specific reference to an object in a nature.
Artists in Taiwan

There is by no means unanimous agreement among artists in Taiwan concerning whether they are 'Chinese', what this means, or even if it is an issue.

Liu Kuo-sung quotes a 17th century painter who protested the copying of old paintings just as some Taiwan artists do: "I cannot have old master's eyebrows and whiskers grown onto my face---stuff old master's intestines into my body!" This particular quote appears over and over again, as traditional precedent for denying a Chinese painter must merely copy what has been done before.

Chuang Che writes that "we (contemporary Chinese painters) are opposed to Chauvinism, and we are opposed to westernization". They do not believe that what is Chinese about Kuo Hua is simply the presence of the forms and subject matter which have been passed down from the ancients. Chin Sung suggests that if this were the important characteristic, then the way for Chinese painting to develop in the 20th century would be to follow one of two 'realism' paths: either to become like Japanese painting, exaggerated and highly decorative, or to develop into the kind of photographic realism which characterizes western tradition.
It cannot stand still, and since no one wants either of the two realism possibilities, the essence of Chinese tradition cannot be the fact of a recognizable subject.

Chuang also ridicules the position which says that Chinese painting depends on the subject themes which have developed, saying that if this were the case then Chinese would merely denote a certain technical skill. Also, the damage done to Chinese tradition by the literati artist-gentlemen is not ignored:

In the eyes of modern painters, the wen-jen artists are not without blame; the problem is that they have passed on to present day people several wrong ways of thinking:

1. They assume that the Hsieh, spontaneous manner of certain wen jen is the only type.
2. Assume that if you can't write poetry, you can't paint.
3. Assume that the practice of an inherited kind of technique is the sole way of studying Chinese painting: if you know the technique then you know Kuo Hua.

When artists in Taiwan use the term Kuo Hua, it is to mean exactly the kind of painting the wen jen have influenced everyone to believe to be the only kind of Chinese painting. Contemporary artists are careful in describing their own work to include the adjective "modern" - Hsien tai (現代) in front of Kuo Hua.
They do not want western as a description any more than they want to be associated with the dismal vestiges of Kuo Hua.

Chiung Chun-hsiung expresses a position which both TON-FAN and Fifth Moon painters accept: Americans are learning to paint Kuo-Hua; is what they paint to be thought of as Chinese painting? I don't copy anyone else's painting, and sometimes I use oil. But isn't my whole environment and background Chinese? My years of writing Chinese characters have given me a different 'hand' than if I had grown up in America. Isn't my painting more Chinese than that of the American who paints Kuo Hua as a time killer? 71

Chiung and most TON-FAN painters do not particularly worry about this question. They are Internationalists - they are so far away from the type of training and social position that was for centuries associated with the fine art of painting that they do not fret about being accepted as "Chinese" painters.

When Taiwan artists say that they have "studied" ancient bone writing, rubbings, calligraphy, etc., they mean that they may borrow motifs from any of these or other Chinese visual arts, looking at them as something which is visually exciting to them, just as a western painter might sketch motifs while on tour of a museum.
They see the rubbings as just rubbings, and are excited about the textures created by the paper, but all of this has nothing to do with the reason behind the creation of the relief from which the rubbing was made. It is impossible for them to look at tradition except by examining the objects which have been passed down. These are seen hundreds and even thousands of years after the original creators and the reasons behind their creation have long been forgotten. The inheritance of the young Chinese may be the print of a relief, the print of a seal or "chop", the reproduction of a calligraphy masterpiece, but he looks at them with eyes that have also seen pictures of the Egyptian wall paintings, Gothic cathedrals, and Pop Art. Unless the artist is one of the few specialists who know how to read such script, an example of seal style writing of 2000 B.C. will simply be a visual sensation whether it is for Chinese or western eyes.

All of these visual sensations "influence" the artist, and his own personal preference determines which of them become part of his painter's vocabulary. Chiung Chun-hsiung wrote an article for his university's literary magazine several years ago, and after briefly introducing the various developments of western painting, he proclaimed that he adhered to "Chiung-Chun-hsiungism".
His Chineseness, and that of many of the TON-FAN group, comes out in the way he uses the motifs he has selected, but never does he concern himself with his relation to what is most commonly considered Chinese painting, the landscape tradition.

Since it is not possible for a contemporary Chinese to be a "gentleman painter" and look down on "professionalism", it is not right to try to paint the same things they did. China has had centuries during which painting was the private pleasure of scholar-officials, but before the establishment of their monopoly of visual expression, ancient carving, tomb decoration, and calligraphy were just as legitimate an expression of the Chineseness of the people.

The TON-FAN scoff at the efforts of Liu and Chuang to be like the devil quoting scripture when they write about Ch'an and Taoist principles. The TON-FAN lean more towards a total rejection of tradition as something dead and gone, and they have accepted the western ideal of originality as a primary criterion. They do recognize that their painting should be different from paintings done in other environments, and that this difference is what is Chinese.

All groups realize that something undeniably "Chinese" is the training which all Chinese, not just artists, get when they learn Chinese writing. From earliest childhood they learn that
the appearance of a character within a square has compositional principles behind it, and that it is a very commendable talent to be able to write well from the point of view of visual quality as well as content. To this extent they are far more sophisticated visually than their western counterparts who simply do not have an ideographic language to begin with, and so have never thought abstractly about the visual composition of the written word. The amount of emphasis put on calligraphy as an art form in school is not as great as it was before the first ballpoint pen was introduced, but no matter what the writing instrument, all literate people have experience "composing" words, which is peculiar to Chinese culture. The Japanese have borrowed this tradition from the Chinese, but today more and more emphasis in Japanese is placed on the phonetic alphabet which is mixed in with Chinese characters, making Japanese stylistically a much less "pure" script than Chinese.

Liu and Chuang are the two artists most anxious to be "sinocized" after their rendezvous with western training. Liu and Chuang do not agree completely on this matter but both feel that a Chinese painter should at least be familiar with Chinese art history, and the materials traditionally used. In the Fall of 1963, when he was working exclusively in oil on canvas, Chuang was asked why he hardly ever used color. He replied that he didn't think it was "very
Chinese" to get too far away from a monochromatic style. He also talked about the relationship of his brushstrokes, void spaces, etc. to traditional painting, and he was then asked why, if he was trying to get effects of a mao pi hairbrush, he didn't use one? Since that time he has done some paper scrolls and collages with rice papers, and he is careful to include his liking of the oil media as a reason for using it. His palate has expanded some, and again, he carefully explains that this is his choice, and that the fact that he is Chinese has probably dictated his tastes. He does not want to compromise his freedom of choice by using only ink and the hairbrush just because Chinese painters have done so for thousands of years.

Liu has now settled on using only traditional materials and is quite extreme in his views on the Chineseness of painting developments since the war. He is the most nationalistic of all the painters, believing that, since prototypes for all the developments in the modern west can be found in Chinese art history, contemporary Chinese painters should be returning to the original principles of Chinese painting. In this respect he is something like those scholars in China at the turn of the century who sought to find a Chinese source for the western technology they were forced to study:
No theme is more hackneyed in modern Chinese intellectual history than the proud discovery of modern western values in pre-modern Chinese history. Chinese thinkers have found this by all odds the easiest way to acknowledge the prestige of certain western values, when they feel they must without thereby casting reflections of Chinese history.

Liu sees the west and the study of western painting as an experience through which the young Chinese artist will realize - as Liu has - that everything he could possibly be interested in is right in his own back yard. All of this is understandable, but Liu's next point is not accepted by his peers in the art community: He implies that pure abstraction is the only legitimate form for a contemporary Chinese painter to be working in. There should be no reference to anything other than the formal elements of painting as seen through the inner personality, the inner eye, of the painter.

In an article on the relationship between painting and nature Liu answers the question raised by the traditionalist who think that abstract painters throw out the baby with the bath when they give no recognizable reference to objects in nature. Liu says that the artist internalizes the experience of his environment, i.e., nature, and that "the most basic need is to search out the basic principles of nature", -- which are abstract, and to paint in the spirit of these abstract ideas.
Chuang points out in "A Modern Man Looks at Traditional Chinese Painting", that the sources of the Chinese painters' inspiration were originally principles of nature, rather than a certain object at a certain time or under certain lighting conditions as in the west. The relationships among the painter, nature, and the paintings of the ancients he diagrams this way:

```
  NATURE
  |     |
  v     v
ANCIENTS ←→ ARTIST
(TRADITION)
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This is the way it was at the time of the Sung, and for certain individualists in later dynasties, but what destroyed the creative aspect of Chinese painting was the ignoring of the relation to nature. It became merely an artist: tradition interaction. To be true to the greatness of the Chinese tradition, the contemporary artist must return to the original spirit. 76

To the Fifth Moon theorists, nothing is particularly new or western about the content of their painting. What is new, and a reflection of new China, is the separation of art and the artist from the clutches of the literati and from the amateurism which the scholar-painters professed.
The preference of the Fifth Moon artists for Southern Sung - Ch'an (Zen) works, makes them alike in tastes to the literati of the Sung dynasty who based their "academic" views on the denunciation of what they called the academic northern school and associated with the palace. The present day painters do not care for the worked-over quality of the so-called Kung Pi - elaborate manner - or the yuan or palace school. They also do not accept the casual attitude of the Ch'an admiring literati, for painting is their life and not merely something they do in addition to being civil servants, poets, etc. They like the almost pure abstract tension between the brushwork and the white of the paper in the work of Ch'an artists and they want to stress this as the basic Chinese quality.

While we can agree that Chinese painting has never been "realistic" in the western sense, the elaborate manner of carefully building up the composition with a very involved surface is just as basic a way of abstraction from nature as are the Ch'an developments.

Perhaps "what is Chinese?" can be answered innumerable ways with good justification, but we see the following as generally agreed upon qualities:
1. The picture must live as a painting not as a photographic likeness. (氣韻生動)

2. The technique used must be fully understood and not disguised. (骨法)

3. There must be a balance of complementary forces in dynamic interaction. (陰陽)

Is there a difference between these and the intentions of contemporary western painting? No, but in the west other expectations can be made of painting, such as pinpointing a particular weakness in society, (the "painting with a message" school) or representing a particular space and time relationship; these are rooted in western tradition and completely foreign to Chinese, unless we consider the early Confucian morality paintings as being didactic. In the long history of Chinese painting, it is possible to find particular instances of novel experiments in ways of painting more typical of the west, but we are considering here only the overall tendencies of the Chinese painting developments.

In addition to the three basic points, the Confucian wants to add respect for and familiarity with tradition; the modern Fifth Moon painter says respect yes, study, yes, but copying no. The
The TON-FAN painter says his Chineseness has a racial-environ-
mental root and that he does not need to copy the ancients. In fact,
if he learns to copy too well, he will have to unlearn before he can
do anything original.
WESTERN INFLUENCE

China has been struggling with the question of western influence for longer than the lifetimes of the young painters in Taiwan. There is no longer a reason to debate the pros and cons of China accepting and studying western technology; it is a fact that wars, a crumbling empire, and a look at the superior material development of the scientifically oriented western powers, have forced her to try to catch up. But having had a very highly advanced civilization, which she considered superior to all barbarian kingdoms, she has not taken the devastating change without cries of horror being raised within the ranks of those who had most at stake, the ruling literati class. No longer was a knowledge of the classics the key to success. With the attitude that the Chinese must beat the west at its own game now well entrenched, all youth of talent are encouraged and in fact often forged to go into scientific work. No longer are people frantically trying to hunt up a physicist in pre-modern Chinese history; they point with pride to Nobel Prize winning scientists of Chinese ancestry, and to the talent from China in every western-rooted field.

Western influences are no longer restricted to useful technology. The political theorists behind the Chinese Republic in Taiwan and the Peoples' Republic on the Mainland owe a debt
to western prototypes. A Chinese taking stock today realizes that the most sacred of traditional Chinese social characteristics, the family system, has undergone drastic change. He plans in terms of his immediate family, of which he, and not his elder brother is the head. Nothing "Chinese" seems to fit the modern world. As an artist he wants to find a market, not amuse his friends. He wants his painting to be personal and original, not a copy of a painting from an age he has not known. He wants to be recognized for his talents as a painter, and not as a jack-of-all-trades scholar.

Except for the written language, the brief introduction to Chinese Classics, and the tendency to rely on memorization as a learning tool, all the education of a modern Chinese is western influenced in both methods and content. His painting training is similar to western academic training of a century ago. His teacher has perhaps studied in Tokyo or even Paris, and his understanding of the west comes to him second-hand.

Western influence in China, and specifically in Taiwan, is very different from the "influence" meant when we say that certain western artists have been influenced by the orient. Because of the all-prevading influence of the west, it is possible to make this distinction:
A European who admired traditional Chinese achievements remained just a European with cosmopolitan tastes, not the synthetic Sino-European whom Ts'ai (advocate of taking the 'best in East and West') envisaged; while the Chinese who admired western achievements might pass through cosmopolitanism and synthesis together and become a western convert. It is a matter of difference in tone. When Toulouse-Lautrec or Gauguin made a painting in an oriental vein, it was pastiche, a foreign-dialectic story, but when a painter who signs himself Zao Wou-ki paints a Paul Klee it is a token of serious commitment, a story in a foreign language.

Levenson here hits on a kind of extreme reaction to western influence which is true in literature and music as well; the artist, writer, or musician is only translating the style of the western prototype into Chinese. The painter's "translation" of course, is hardly that, since paint is paint. The extent to which the artist who marries a particular western style really understands the work he is attracted to is difficult to say. Since he puts little of himself into it, it is reasonable to predict that his work will, of necessity, be a watered-down version: the same problem Chinese painting had when the literati ruled the roost.

An examination of articles and commentaries purporting to introduce western art developments shows that many writers have a very naive idea of western styles. Language here is a basic
problem, as well as the limited chance the writer would have had to see examples of the work he is talking about. The words chosen to translate western terms are no more precise than the western translation of Tao into "the Way"!

Most overworked and misused is Impressionism. Chuang Che describes the sort of artist who commits himself to the west after seeing pictures of the French School, Renoir, Monet, etc., but who does not really understand that Impressionism refers to a very particular art movement. Such an artist paints "impressionistically", but never knows the medium and style well enough to paint creatively in it. 79 Yin Shang Pai or Impressionism is the word used to describe anything which is not crystal clear in form; Picasso and Liu Kuo-sung are both impressionists in this view. The study of the west which the artist Chuang describes has never gotten beyond the earliest of the modern movements, and history has just as much stood still for such an artist as it has for the Kuo Hua copyists.

A U. S. State Department sponsored lecture by an American from a Washington D.C. art gallery in the Spring of 1964 brought to light several points about Liu Kuo-sung's attitude towards the west. 80 The lecture was on Pop Art and the return of representation to American art. The lecturer showed slides and expressed the
opinion that the trend toward the object in the contemporary scene means that Abstract Expressionism is through. Several weeks later Liu responded to the lecture in an article on Pop Art in the Apollo Magazine and several simplifications on his part show the result of jumping to conclusions without much evidence. He felt that the lecturer indicated that the term 'Pop Art' meant that it was an art which was the answer to the prayers of those who were not intelligent and sophisticated enough to understand abstract art - an "art for the Masses"; the way that Liu uses 'object' and what the lecturer called 'object' differ, and in a sense Liu is sounder than the lecturer in his care in using this term. The reporters who listened to the lecture wrote stories which were headlined "American art critic says Art is returning to the Object". This was the title of the lecture, and Liu is right in denying that American art is returning to anything: the object in Pop Art and the object in traditional western art are very different. Liu got excited because of the reactions of laymen in Taiwan who ask what he and his cohorts thought they were doing painting "old" style abstracts, for if they really wanted to stay caught up with "modern" art, they should follow the lead of American artists and forget about abstract paintings. Liu objects to the way the word of one lecturer, as long as he is a foreigner, can cause such confusion,
and objects in general to the implication that he and other Taiwan artists are just aping the west. He points out that the object painted in a Pop piece is not necessarily going to be any easier for the layman to appreciate, though except for this observation he himself is rather hazy about exactly what Pop artists are trying to do. His tone is a defensive one, but the most positive thing about the article is this defense of his position. In spite of limited exposure to sources and materials on modern developments in the west, Liu is able to spot inconsistencies in a lecture of this kind, and he does not make the mistake so many Chinese do of accepting anything a foreigner says as the absolute last word. He is able to understand how the conditions in the west have fostered certain movements in art which would never have developed in China.

Considering the limitations of the art environment in Taiwan, a remarkable number of lucid articles have been published on western painting, contemporary Chinese painting, and the relation of traditional Chinese painting to what is being done today. But there are only a very few such articles a year, written by the same few authors.

Since the foreigners in Taiwan are in effect the only local "market" for contemporary painters, they have a subtle
influence on the painters which the painters themselves are not really aware of. While Liu is the first to jump on any sign of indulging the foreigner, it is exactly this in which Chuang Che feels Liu is unconsciously getting caught up. Chuang thinks that Liu is painting what he thinks the foreigner expects to see in an oriental painting: landscape organization, Chinese ink, paper, and attractive silk mount; Chuang suggests that Liu's defense of his style of painting and his reasons for feeling that his is almost the only road a contemporary Chinese painter can take, are not completely based on a claim to seek what is natural for himself as an individual painter. Chuang feels that Liu somehow implies that he owes it to the expectations of the foreigners to show them that modern painting in Taiwan is really Chinese after all. 82 Chuang prefers to say that he paints the way he feels is natural for him, that he is free to experiment in other media, and that, since he is a Chinese, with a good understanding of Chinese tradition, he expects that an outsider will feel that his painting is the work of a Chinese painter. But ascertaining whether or not the viewer does get this feeling is of no concern to Chuang. Chuang also suggested that all the reference to Laotse and other ancients is another subtle influence of the foreigner who still pictures the China of the sage and pine-tree era. In other words, the references
to classical texts may not be so much for the benefit of scholars of the old school, like Prof. Hsu Fu-kuan - who is after all, probably beyond conversion - but for the benefit of the semi-literate foreigner who might buy a painting if he could be convinced that it really was a modern manifestation of Ch' an monks.

Western influence is so much felt in Taiwan on every level, that it is impossible to separate the aesthetic and sociological aspects of the issue. The most positive influence of the artists' contact with the west has been the eventual return to the Chinese sources for inspiration, whether the artist seeks them out in the manner of the Fifth Moon group, or whether he learns from the west to express his own personality, and realizes that since he is not French, he cannot possibly paint like Matisse and be sincere about it.
Chiung Chun-hsiung (鐘俊雄)

Born: Taichung, Taiwan, 1939 (father born in Canton)
Education: Tunghai University (3 years)
           Taiwan U. Night School (2 years)
           Fu Jen University (still enrolled)
Group: Ton-Fan Painting Association since 1964;
       Tien D. (Taichung)
Exhibitions: 1961 and 1962, Tunghai Studio Exhibitions I, II.
           May, 1964, Tunghai Studio Alumni Exhibition
           November, 8th Ton-Fan Exhibition.
           Feb. 1965, Young Chinese Painters' Exhibition,
           Woodrow Wilson Society, Princeton University, N. J.

Chiung Chun-hsiung's situation is at once the worst and
best of the painters in Taiwan; he is still a student, but has lots of
time to paint. In 1961 he was a junior English Literature major but
was lured into transferring to architecture because of his interest
in painting. Mathematics and physics are not among his talents,
however. He was forced to leave Tunghai University, because once
having transferred, students in Taiwan are not allowed to return to
the original department. Tunghai did not tell him he must leave in
time to take the island-wide college entrance exams, so he enrolled
in the night school of Taiwan University where he stayed two years;
presently he is at Fu Jen University, a second year English Litera-
ture major. He did take the entrance examinations for Taiwan Normal
University's Department of Fine Arts, and placed first, but decided

he did not want the kind of academic training taught there. At twenty-six he is now five years behind his original classmates. The one advantage of his present situation is that the work is not at all demanding so he spends most of each day in painting. His home is in the middle of the island; while at school near Taipei he has been living with an uneducated aunt who runs a laundry in the main part of the streetfront house. He lives and works in a two-tatami wide (ca. 6' x 5') room that a 5'7" person can just stand us in; the room must be entered from a window climbed into from the stairway. Every inch of this cubbyhole has been covered with things Chiung enjoys looking at; rubbings, work of his former first grade pupils (from a short stint in Taipei as grammar school art teacher), a favorite quote from some English poet he has been reading, admonitions to himself to "Paint Every Day". Hanging from the ceiling are fantasy creatures made from nuts, styrofoam and painted eggshells. Pasted and tacked to the walls are his latest experiments in college, cut-out printing, a favorite drama mask, masks from a children's festival at Hsinchu, and some masks of his own creation (see Plate V).

Chiung's father runs a taxi service in Taichung, and several years ago Chiung used the street front garage as a gallery. At that time he was painting oils in the vivid description of the
weird and ugly which often characterize surrealistic paintings. His drawings were in the same vein, with such subjects as mammoth eggs sprouting hair and a leg or two, distorted figures, dream or nightmare-like landscapes etc. Today these crude expressions have been exchanged for a technique and style which is his own. Chiung has had none of the advantages of being brought up in a cultured family, such as many of the Fifth Moon painters have had. His parents hardly speak Mandarin and Chiung's background is the very opposite of the gentleman painter traditionally associated with Chinese painting. It is curious that in spite of the fact that years ago Chiung took the exam for the Art school and placed first, graduates of the Taiwan Normal University like Liu Kuo-sung say that Chiung's is a talent which lacks polish because he did not go through the years of working from plaster casts.

Even when a high school student he had an extremely direct and forceful sense of composition. A watercolor done at that time relates to the scene before him, a farm building and fields, but to himself as well, a very rare thing with beginning artists. This high school piece shows that he was well aware of the basic elements in making a picture even at that time. Chiung feels that years in front of a plaster cast will not guarantee that an artist will grasp what qualities are essential or learn how to use them;
in fact he feels that it may very well spoil whatever spark of originality the artist has. There is an unscholled quality about his work which he should retain as this is part of its charm and strength. This is a quality which is his own choice, for as the early figure studies and landscapes show, he can be a polished professional.

Since Japan was an influence in Taiwan for so long, we may expect that Chiung has been influenced by the work of Japanese artists. However, he is almost violent in his reaction to Japanese work, feeling it to be decorative and slick. A demning comment from him when looking at another's work is to say that it looks Japanese. He is not of the generation who were educated in Japanese and he identifies himself completely as a Chinese. This may be partly because his father emigrated from Canton just a few years before the great numbers of Mainlanders came to Taiwan, so in one sense he is not a Taiwanese at all. Up until the summer of 1964 he remained outside both of the major groups in Taiwan, but finally decided to join the Ton-Fan Painting Association. Chin Sung, Wu Hao, and Huo Hsueh-kang had been friends of his for some time, and they had been anxious that he join them. He had never particularly cared to exhibit his work, but suddenly in 1964 had a great urge to exhibit, and to hear the criticism of other artists.
He firmly believes that a painter should paint rather than spend a lot of effort working out a philosophy about art. When talking about art he gets right down to the question of the worth of the paintings. He is definitely not a typical Chinese in his attitude toward other painters and their work, for he makes very positive or negative appraisals of things he likes or dislikes.

The English titles are not translations. His ability to speak, write and read English is excellent, and he is capable of using it in a creative even "hip" way. In his first TON-FAN exhibit, however, all his titles were in Chinese. He says that titles are not important, but that they have a meaning he feels better expressed in English. The Christ theme (fig. 1) is not something that he has affected after the style of foreign painters, but a reaction to a recent family crisis. His unusually devout Buddhist Mother has been disturbed about the romance of his younger sister with a Christian boy (also both Tunghai students) and the fact that the acceptance by the girl of his church will mean that no one will continue the tradition of pai pai (ancestor worship in a sense) when she dies. Chiung has expressed his bitterness over the unhappiness caused the family in such painting titles as Christ, or even Mournful Jesus Singing Let's Twist, which had originally been entitled Homage to Emily Dickinson. Other themes relate to his experience teaching
primary school children and his delight in some of the naive but honest forms of children's art work. In the School Yard titles two, My Childhood another.

Titles most obviously related to his work in English Literature are Itinerant Bards, Hector's Funeral, A Pan with a Two-footed Being and even Alice in Wonderland. His bent toward fancy and his imaginative ability with English is evident in all of these and even more so in the following: A Star-starving Negro (fig. 3), Star-chasing (fig. 6), Maiden Voyage of My Heart, Adam and Eve Dancing the Bosa Nova, Musical Ship from Heaven, and Metaphysical Birds (fig. 5). Themes related to his environment are: Market Place, Homage to Ancient Chinese (fig. 4), Rainy Day on the Hillside, Street Scene, and Buddhist. Many of these titles came long after the paintings were completed, and some he does not title at all, simply giving the designation Composition.

The bulk of his work is done on rough textured paper, Mien chih (棉紙). He has the exact composition and roughness made to order for him. He instructed the paper maker to turn out quantities of what is normally considered poor grade paper. It is not at all expensive to do this in Taiwan, and since he is still a student, this is a factor in the type of material he uses. The paper is absorbant, but tough, and the surface is unpredictable. He never
knows exactly what textures will be brought out when something is printed or painted on it. He exploits this quality, and the results are much like the ancient stone rubbings treasured by Chinese. He stamps the paper with an ink-loaded board, stiff paper cut-out, cloth, etc., to give him a variety of block areas of rich texture which he may or may not touch up with oil or watercolor (fig. 3). Another technique he often uses is almost like the paper-dolls of childhood. He cuts people-like shapes from the paper before printing it on his mien chih, sometimes several of the same or closely related shapes cut from a single piece (fig. 7, 8). These may be left the manila white of the mien chih or be painted in as in the Star-starving Negro (fig. 3). Occasionally he builds his texture from newspaper collage, as in Moonspinner (fig. 7), and often by pasting on pieces of the same rough paper. The randomly torn and pasted pieces always organize into a larger shape, but without mapping out the exact edges. This collage may be combined with the ink impression of another paper or board surface, bold brush work in calligraphic manner (fig. 4), and he occasionally uses colored papers in collage (fig. 5, 8). He also uses collage of this type in oils (fig. 2).

In many of the mien chih works one section of a figuration seems to be both splitting off from and joining to another section.
In our examples, we are most aware of this in Crossbar (fig. 8), where the area dividing the sections is especially large, and the title reinforces the idea. Our eyes naturally tend to complete the form, and see the parts to left and right as one large shape. Sometimes the areas between the pieces have the appearance of torn paper, but it may be just a divider, or may form the section indicators in a pile-up composition like A Star-starving Negro (fig. 3). When the collage newsprint technique is used, the split area or the divider is the black ink on a previously printed surface.

Though no direct studies from ancient writing are obvious in any of his finished works, there is a certain kinship between some of his works, the figure creations especially, and ancient bronze ritual pots, seal writing, and bone writing. In his small studio he has selected some seal writing from books he has collected, and placed it around the base of the entry window (see Plate V). In 1961, when he was doing elongated black on gold oils, the heavy angular lines that appeared in these works could be much better compared with ancient scripts than with the elegant styles of writing of more recent times. There is a rough ruggedness about the line in his work which sometimes disturbs Chinese viewers, who expect a smoother brush. The type of paper he chooses
to use has something to do with the roughness he achieves, but
the same quality appears in the 1961 gold works in oil on canvas,
and there is certainly no influence from the nature of the material,
but rather the hand of the artist.

Several pictures come directly from his interest in all
kinds of masks. Christ (fig. 1) in oil, Homage to Ancient Chinese
(fig. 4) and Moonspinner (fig. 7). He is not from a background
that is especially familiar with Chinese Classical Drama and Opera,
and he came to his interests in the mask of those arts in a round-
bout way. He studied pictures of the surrealists and then Klee; the
weird distortions and fantasy appealed to him and can be seen in his
very early work. Then he began to ask himself questions about the
relation of these western influences to his background and environ-
ment, and began realizing there were forms in his own rich cultural
heritage which could give him an equal if not greater inspiration.
Certainly this oversimplifies the process, but it is true that Chiung
arrived at his interest in Chinese forms only after his first infatu-
tion with reproductions of the work of de Chirico and others in the
west.

His attitude about the question of whether or not a painter
should be "nationalistic" as Liu Kuo-sung seems to advocate, is that
he is an adherent of 'Chiung Chun-hsiungism', (83) his own self, but he reasons that since he is Chinese, naturally this will come out in his work; he does not think it is the artist's job to analyze this question or to decide artificially that he must concern himself with the question. In his view painting should be an expression of the artist's whole being, and if the materials an artist chooses to use have no parallel in classical Chinese painting tradition, they are valid for that painter in the world of the twentieth century. This is essentially the point of view held by the TON-FAN group, but as a group they feel that every painter should study the west, especially the modern developments. Chiung is not interested in theory, but paints the way he does because it is the most honest expression of his personality.

The masks and mask-like heads are inspired by primitive yet sophisticated forms from ancient bronzes, images in Buddhist temples, the drama masks which have recently become popular ornaments in small scale. One such plaster-based model is found in his Homage to Ancient Chinese (fig. 4). In the first stage of this work the mask (actually then a different one, silver and red, rather than the final selection of basically black and yellow) was attached to a blank white canvas. Below this was stitched red thread from
which was hung the inside of a watch. The watch part was sus-
pended like a pendulum though not self-moving. The canvas
stayed that way for about three weeks; then Chiung changed the
model after furiously building a background with yellow and
black paint, leaving most of the area below the mask and around
the watch white. The preciseness of the design of the mask con-
trasts strikingly with the organic lines which create a deep space
around the projected objects. His sense of composition and place-
ment here is excellent, as it is in almost any example we choose
to examine from this point of view.

In pictures related to the mask theme it is natural to
expect some kind of mystical explanation of the choice of content.
They are used in a way which suggests that there is special mean-
ing for the artist beyond the pleasures of excellence in form and
color. He is not the type of artist who could get pleasure in work-
ing out the mathematical properties of color combinations, or en-
joy the precision of hard-edge painting. Neither does he find any
pleasure in achieving the eye to hand skill that academic training
produces. He must be able to identify himself with the forms he
is working with and he is not concerned about whether the viewer
finds the same meaning in them that he does. It is essentially a
visual meaning. This is not to suggest that the masks or whatever the theme do not have any psychological roots, but that for him they have a visually exciting strength which leads him to explore all the possibilities in a form.

Huo Hsueh-Kang (or Huo Kang) (霍學剛) Figures 10-14

Born: Nanking, 1932  
Lives: Milan, Italy, since 1963
Education: Taipei School of Fine Arts, grad. 1950
Tutor: Li Chung-shen
Profession: Teacher, art critic (until departure)
Groups: Ton-Fan Painting Association (co-founder, 1956), Mediterranean Painting Association (since 1958).
Exhibitions: Huo has participated in all Ton-Fan Exhibitions at home and abroad since 1957.  
1st Young Asian Artists Exhibition, Tokyo, 1958.  

Huo Hsueh-kang, to whom the responsibility of keeping the TON-FAN group together was given when Hsia Yang went to Paris, is now in Europe himself. In Taiwan he was one of those painters who combine painting with a middle school teaching career. This left him time for occasional writing, though this was not so important to him as it was to Liu Kuo-sung or Chin Sung. Huo came from the Mainland when his whole school left the Mainland en masse in 1949. The middle school was a showplace military academy, and most of his classmates became Taiwan's equivalent of West Pointers when they went on for higher education. None of
Huo's family was in Taiwan, and he still has not married. He was one of the group who worked in the studio of Li Chung-shen in the early fifties. Huo had been planning to go to Italy for a number of years, and in the very short time since he has been there, his work has become very much influenced by Italian art developments. In a review of the November 1964 TON-FAN show, the reviewer remarked that the works sent back by Huo Hsueh-kang showed such a change from his former work that the reviewer could not believe that Huo had painted them. It is too early to tell whether Huo has completely turned his back on the kind of painter he was in Taiwan, and subsequently to all qualities which are related to his Chineseness. This may just be a brief reaction to the change in orientation which comes with a move to another country.

In Taiwan, Huo did not agree with Liu Kuo-sung's position on the relation of the painter to his cultural heritage. Huo takes the position that a painter paints to express his own personality, so therefore, since the Swede has one kind of personality and the Chinese another, the Swede's painting will be different from that of the Chinese.
Much of the disagreement between Huo and Liu is a matter of words. Liu keeps referring to "nationalism and traditionalism" and Huo wants to say that the first thing a modern painter must do is to become familiar with the developments in France at the turn of the century. Liu maintains that a painter must have academic training, but in the end, he must be a painter of abstract themes or he has not reached the proper understanding of what painting today is all about. Huo reacts to both of these ideas negatively as do most of the TON-FAN group. Huo has had some art school training and also was one of the original group who studied under Li, but he does not think this kind of training is a prerequisite. But if he says that a painter should study the west, he is expressing in another way Liu's idea of what the artist's training should do. Huo does recognize the importance of tradition to Chinese painters, but to him "nationalism" is a political, not an artistic concern.

A first look at his work brings out several points at which it is different from that of the others we will examine. He is the only one to use pastel and crayon in any quantity, and he never works in large scale. All of his paintings show a predilection for dreamlike imagery.
His earliest work shows that he was most impressed by Chagall and surrealistic painters. This has been true of many of this group. This is the influence of Professor Li, and also it is a first step toward contemporary ideas that has a natural appeal to the oriental. Fantasy, the unknown; object, but what object? Creature, but what creature? There is great appeal in the idea that a painter can put his own dream world into visual expression. He still has a subject, content, from the world, but from a dream world. He does not have to make the jump to pure abstract and what he thinks are cold ideas, like line, color, etc. This is a discussion of what surrealism meant to them, not a definition of surrealism or an evaluation of the school in general.

Many of Huo's paintings have vaguely birdlike forms in mystic communion with one another (fig. 11, 12). The forms are never explicit enough to describe what species of bird or animal, and have a very calligraphic quality.

In figure 10 of his earlier works Huo achieves a very sophisticated technique with the crayon and pastel, and his color sense is equally subtle. He creates a rich implication of depth by building up layers and layers of the crayon or pastel. He plays with shadow in its mysterious sense, not in the sense of giving a
correct rendering of the light falling on an object as in traditional western art. There is a contradiction between his delicate handling of the media and the ghoulish creatures he creates.

From 1955 to the end of the fifties Huo's work developed this kind of organization. He has trees coming alive, a chess board with eyes, in fact eyes are one of his favorite and very trite motifs. Toward the end of the decade we have some fantasies in a very different vein. Figure 10 has much less explicit forms, mainly suggested by lines in the loosest organization. The colors are not in very high value or intensity, and have even more subtle changes in tone and hue. In figure 10 and earlier work, any type of small circle or dot seem to be an eye, though of what particular living creature we have no clue. In 10 with the figure so centralized, and with the suggestion of a horizon, it conjures up a seascape or perhaps a moonscape with spaceship. It organizes into a landscape with some kind of vehicle by the barest of means: dark paper base, broad areas of crayon and highlights of light line.

In the late fifties Huo did some oils, less specific in suggesting content, and like the crayon works, they are small in scale. Huo Hsueh-kang has a preference for cobalt blue and black; he once said he was then having a "Blue Period like Picasso". His oils are quite similar in effect to the work of his fellow TON-FAN member,
Hsiao Ming-hsien (fig. 15). The similarity is in the type of nervous line and the compositional organization. Huo's backgrounds are darker than Hsiao's were at the time, and Huo's palatte is richer. Also Huo experimented with different means of impasto. This he may have done in collaboration with Oyang Wen-Yuan (fig. 46); both use plaster or sand rather than heavy application of paint, which is so expensive in Taiwan.

1960 finds a bolder broader brush stroke the main feature of an ink and crayon combination on paper, again, in the same scale as the earlier examples. The pictures of this period organize themselves into landscapes with unidentifiable creatures as before, but they are now even more "painterly"; that is, they achieve effects only possible with the use of a painter's tools, for brush and ink take the primary importance in the structure of the painting. The dry brush and crayon give a contrasting texture and enrich the base of the paintings. Figure 11 is part of this series, but the top is painted with specks making it different from the others which leave the blank white of the paper. A bird-like creature looms out of the left side. The form of the bird is only hinted at, and is definitely the personal creation of the artist.
Huo Hsueh-kang's continued interest in fantasy creatures explains why Huo would react so negatively to the theory of Liu that one must paint completely abstractly to be modern and Chinese. The loose brushwork is satisfying to look at in its own right; but the added quality of mystery and fantasy which is achieved by making hints at a world of the painter's imagination which bears resemblance to the real world, is also attractive. The painting is not judged on this quality but it is a dividend for the visual imagination of the viewer.

His work in 1961 and 1962 continued much in this fashion in the paintings on paper, though by 1962 there is a simplification in the work. There is less interest in the depth created by the dry brush techniques. Figure 12 is a black on blue background example of the best use of dry brush for texture, but by the next year, and the next illustration, Figure 13, the number of elements in the picture are greatly reduced.

Late in 1962 (fig. 13) and in 1963 his work shows that he was influenced by the Punto group from Italy which exhibited in Taiwan in the summer of 1962. All of the new works share some sort of circular form. In figure 13 there is a much wider sweep of the brush that Huo had used in previous work, forming an oval
center space. The creature who commands this space is now a circular sweep of the brush with a few thinner lines to suggest appendages. The effect is much better in the photograph than in the original, because Huo began at this time to use very inferior grades of paper and student watercolors for washes.

Figure 13 is the last example of a painting with an interior space; all his later paintings have nothing but the flat surface, though he has tried to suggest more than that. Orange and magents are introduced for the first time, and his simple but not profound compositions become decorative.

Closest to the Punto paintings in actual form and furthest from anything Huo has been interested in the past is a painting with torn top. Nearly square paper has been painted almost completely black, isolating a bar at the top, circular form near the lower left, and convex shape at the base. The bar and painted areas are done with a long sweep of a wet brush. The effect is that the personality of the artist is gone, and his work is a shadow of someone else's ideas. It is very likely that this is just a transition period for Huo, and that once he gets used to his new environment he can better understand what direction he wants to take in his painting. In the 1963 group show, Huo exhibited one
painting which may give a hint of the eventual direction his painting will take. He used Chinese paper, ink, and water color. There is a circular form, but not just a formless sweep. The top forms encloses the white of the paper on which a cluster of shapes is centered and below this top form is a textured shape of smaller size and different quality brushwork; but the smaller shape is related to the larger. The figure has more of the artist's hand than any of his recent paintings, and the Punto influence does not strip it of its integrity as his work.

Hsiao Ming-hsien (or Hsiao Lon) (萧明賢) Figures 14-18

Born: Nantou, Taiwan, 1936
Education: Taipei, School of Fine Arts, grad. 1951.
Tutor: Li Chung-shen.
Profession: Teacher (until his departure).
Group: Ton-Fan (co-founder, 1956).
Exhibitions: Hsiao has exhibited in all Taiwan and foreign exhibitions of the Ton-Fan group since its founding.
IVth, Vth Bienal de Sao Paolo (Brazil 1957-59; IVth, honor medal.
1st Young Asian Artists Exhibition, Tokyo, 1958.
1st International Salon at Hong Kong, 1960;
1st gold medal
One Man Show: Galleria Numero, Florence, 1960

Shortly after the photographs of Hsiao Ming-hsien's work were taken, he was on a freighter bound for Paris, with $25 in his
pocket. He was hoping to follow in the tradition of artists who have seen Montmartre as the Mecca of the art world. He is the second of the TON-FAN group to go to Paris, so had a friend, Hsia Yan, ready to help him get settled.

Hsiao Ming-hsien began painting seriously in 1953, and like most of the TON-FAN painters, has been a student of Professor Li Chung-shen. He was one of the first in Taiwan to paint in a completely non-objective way, having never had a period of painting portraits or landscapes except as a student.

The earliest of his works in our illustrations is Work 574 (fig. 14). Hsiao titles his paintings by Work followed by a number which is composed of the last two digits of the year in which it was painted, plus a number indicating the order of paintings done in that year; thus 574 is the fourth painting done in 1957. Hsiao taught primary school art for a number of years, in one of Taiwan's best school systems, but has no literary interests comparable to those of Chin Sung or even Huo Hsueh-kang. He considers himself simply a painter, with no obligation to the classical tradition of painter-scholar combination.

In Work 574 (fig. 14) some of the intricate layers of lines organize into stick-like figures, especially the fanciful sweeping to
the left in the white line in the lower left. Toward the edges of
574 the busyness fades off into a light value earth color, but the
painting gets more and more dense with lines as we move to the
upper left, just above the white figure-like form. Greens and
 browns form the indefinite space against which tan and white bars
are played. There is nothing particularly startling or unique in
this painting; it shows Hsiao Ming-hsien at a stage when he was
fairly competent with color, but still somewhat hesitant in brush­
work. The strokes are clearly visible but lack force. He is
aware of organizational problems, but the overall effect of the
painting is its hesitancy.

By 1958 the angular lines have disappeared, and there
is a clear separation of background and figure. The background,
usually dark in 1958, becomes a ground for a very few elegant,
but nervously so, lines in light value, which have a lacy lightning
quality. One exception to this is a painting now in an Italian col­
lection which was exhibited in Stuttgart in 1960. It is almost like
a brilliantly lit-up Christmas tree, especially in contrast to the
overall darkness of most of the pictures that year. Here loose
patches of light and dark pile up on the vertical canvas. The edges
of the figure again do not cover the entire picture plane. The patches have a definitely linear quality as does most of Hsiao's work, putting him firmly in the tradition of most oriental painters.

In almost any of his later paintings (fig. 15, 16, 17) the broad brush strokes and the even sweep of the brush direction have definite relation to Chinese calligraphy. These are examples of the type of work only someone with lots of experience writing characters could create. The proportion of the figure, width of the stroke, get bolder and bolder in his work with the passage of time. Also the relation of the size of the figure to the format places his work clearly in the oriental mood.

Where his work differs from straight calligraphy is of course in the lack of literary meaning, there are no words, and in the materials used; oil can have more color than the black and white of ink and paper.

In 1959 the background reverses to light, and the figure darkens. In most of that year's work the proportions of the line taken on an even more lacy quality, and it is only the stern black-earth-white colors which prevent him from having the same sweetness as some of Hu Chi-chung's work. In Work 596 (fig. 15) he has stronger contrasts than usual for that year.
The series of small Chinese ink on Chinese paper works done in 1960 (fig. 17) are experimental. Hsiao wanted to exploit the possibilities of the traditional materials. He hoped to find a way of using these materials to express something meaningful to him as a modern not traditional painter. Though small in scale, the line is alive with the movement of the artist's brush as he experiments with many different formats: vertical, horizontal, diamond shaped. The figure is constructed with stroke on stroke, piling up, falling down, or stretching out, always organically. There is an implied connection to the next stroke, making the whole piece definitely organize as figure on field. There is contrast between the heavy-inked brush and the heavily-watered brush, giving a value scale to the black ink. The brush stroke has two main qualities: the cloudiness of the big brush, and the spike-like lines of the thin dry brush; the latter seem to give structure to the softer forms. This play of larger-soft, thin but wiry, is common in his earlier work in oil, but is not as strong as when he uses the Chinese brush.

In relating this and Liu Kuo-sung's (fig. 54) work to the Chinese painting tradition, we might be tempted to pass both off as simply the blowing up of a certain section of a landscape painting,
taking a detail away from the whole, so that these "youngsters" are nothing but imitators of the past, just taking the work out of context.

In Hsiao's case, he makes no attempt to relate this to traditional painting, but only is looking for meaningful ways of using his tradition's excellent materials. Unfortunately, one of the reasons Hsiao gave for using these Chinese materials was that since he was preparing to go abroad, he felt he should bring some paintings which would be saleable because they were "oriental", i.e., done in the "right" technique.

Before he left for Paris, he made many larger pictures in the brush and ink technique. He usually painted in the elongated format associated with Chinese painting. 6345 (fig. 16) shows the carryover from the 1960 experiments, having the same type of agitated water-loaded brushstrokes; it also contains a feature which is common to all his 1963 paintings, whether in Chinese ink or in enamel paint on plywood: the base of the picture becomes a large horizontal or vertical band of flat color, depending on the format, over which is a white field with the loose brush figure moving across its width. Sometimes above the black blotches he adds yellow of high intensity.
This later work definitely reflects the influence of the 1962 Punto exhibition in Taipei. 6353 (fig. 18) has been jokingly referred to by other painters as Hsiao's version of the Japanese flag, for it is a red circle on the bottom, on a white ground, just like the "rising sun" flag. The circle is not alone on the ground, for grey and red spots are sprinkled over the black to grey areas as well as the white. There is a certain slickness to the 1963 Chinese ink works which we might consider Japanese influence on first thought, but the Punto show is more directly responsible for this quality. Also, Hsiao was looking for a saleable product to take with him to Paris. Mounted on Chinese silk 6353 is a good prospect. Many of the painters, from necessity, are forced to have two kinds of personality: one which makes works they can sell, and the other, works they like.

Having seen a reproduction of the work he sent back to Taiwan for the group show in 1964, the above flirtations with Punto simplicity seem to have been nothing more. The new works are oil on canvas, still keeping a nervous line, but it is a surer line than before. The dark base is still present, but the lines organize into a fantasy figure rather than just marching across the field. The work sent back from Paris indicates that Hsiao is not making any dramatic changes in style like that made by the TON-FAN member who went to Italy about the same time, Huo hsueh-kang.
Chin Sung (秦松)

Born: Hsu-i, Anhuei, 1928.
Lives: Taipei, Taiwan
Tutor: Li Chung-shen
Profession: Teacher, poet, art critic
Groups: Ton-Fan (since 1959), Modern Graphics Society, (co-founder, 1958)
Exhibitions: Chin has exhibited with Ton-Fan in every exhibition in Taiwan since 1959, but not abroad. American International Graphic Art Association, 1958; medal Vth Bienal de Sao Paolo (Brazil) honor award (graphics) 1959
One Man Show: Taipei, 1957

Chin Sung is a poet as well as painter, and one of the few modern painters in Taiwan who is as engrossed in woodcut printing as in painting proper. Chin is active in many literary associations, and was co-founder of the Modern Graphics Association, the only group in Taiwan actively promoting contemporary printmaking. But a person in Taiwan interested in printing has only two possible media to work in; one is woodcut, which requires little equipment, and the other is the most simple basic printing technique of all, that is, loading any surface, wood, cloth, paper, potato, etc., with ink or paint, and imprinting this on paper. The latter type of printing usually is good for only one impression, and is not as easily controlled as the types of printing which yield editions of prints. Most
artists in Taiwan who say they print, really mean that they use the second method, making monotypes. Only two in our survey, Chin Sung and Wu Hao, print editions and work in woodcut techniques. Chin Sung prints larger editions than Wu Hao, sometimes as many as 20 in an edition, while Wu Hao may print only five or six.

Several of Chin Sung's large scroll mounted works are unique prints, in series, using the same blocks but in different combinations. These, like his woodcuts, are printed with oil-base ink. There is no one in Taiwan using the Japanese water-base printing ink technique.

Like Chiung Chun-hsiung, Chin Sung's titles are more than numbers; they often repeat a basic theme, and are all in Chinese. The titles here are only approximations, and since Chin can barely read any English, he had no hand in deciding whether or not the spirit of the original has been kept. The Melancholia of the Sun, Black Sun, and Sun City is one series, and the sun as a subject within a subject often appears. Night and lack of light is another reoccurring theme. There is a series on Recognition, Unknown (fig. 37), Late Rising (may be Sun theme again), and Salute (bow) (Fig. 36). Others are just designated Composition (fig. 35) but bear stylistic relationship to others in series.
Looking to the probable sources of his work, we can suggest seal cutting and writing; he professes interest in the Han Dynasty stone cutting, but how much of this he is familiar with is unknown. Every Chinese has a chop or seal, with his name cut into it; usually in very ancient styles of writing for formality. Some of the work of Chin Sung can be described as an elaboration of some of the characteristics of seal cutting. Here are two examples of seals:

In 1960 Chin was making monotype prints on paper with oil, but much more complex and darker than in the later series. A maze of thick black bars weaves between red, toned grey-yellow, green, blue, and there is a hazy overcast to the whole composition. They are quite soft in effect, and the colors are crude and muddy. Since he has chosen to have an all over pattern effect rather than a distinct arrangement of shapes in a given format, the fuzziness is accentuated.

Part of the strength of impressions of chops is the sharp contrast between the positive and negative. The 1960 oil on paper works do not have that strength. This is not to suggest that Chin Sung is to be criticized because his work does not look like a chop, but to clarify the differences from the suggested source.
In Chin's next type of printed oils, all done in 1961, there is a definite field-figure distinction. The field is yellow, and the figure is a pile of rectangles in green, black, red. Blue disappears from his color palatte, and has not yet reappeared. There is no longer any connection with seal characters, and the figure usually does not reach to the edge of the picture. The smudges made by printing oil inks on a resistant glossy paper are distracting. A new device is a thin line, sometimes repeated in clusters seeming to sprout from one of the rectangles. The execution is weak, again, probably because of the nature of the technique.

By the next year Chin had come upon the obvious solution, that is, to use absorbant Chinese paper. The thin lines are much stronger (fig. 36, 37). His work has much more clarity, the printing is better executed, though he uses much less oil. Because the paint is thinner, the texture of the block it is printed from comes through.

There is a definite change in the type of compositional organization in the 1962 painting-prints, and this is typical of his work for the next two years. The pictures can almost be bisected into two equal parts, though there are some subtle differences in
each half. He seems more sure of the technique he has developed and does not hesitate to confront us directly with the repetition of the forms he uses. Common motifs are rows of squares, diamond shapes, a central line up of precision-edged circles. It would have been possible for Chin Sung to print an edition if he had so desired, as he could have controlled the placement of the different boards in such a way that a fairly uniform edition would result. But Chin is only interested in trying it one way, then using the same ingredients in other pictorial organizations. In many of Chin's works there is a device that occasionally appears in works of other Taiwan painters. The sides are contained by a wide bar, curving slightly in, while the rest of the figure piles up in the center. This particular organization is not uncommon in many Chinese characters, and centered, side-contained characters like 国 军 are all good examples. This is therefore a frequent visual organization in writing, and the repeated occurrence of this character organization may account for Chin Sung's frequent use of it.

In all the 1962 work (fig. 37, 36, 38) Chin lets the white of the paper play a part in the composition, but he seldom creates the feeling of the white becoming anything but a field on which the colored shapes are arranged.
One of our examples from 1962, the Likeness of a Girl, uses the above mentioned centered figure and contained sides composition, but adds a generalized head as one of the blocks. The head like all the other shapes can be bisected into two equal parts, and is such a simplified impersonal rendering that the title seems a contradiction. Chin may want this kind of mask-like expression which is anything but a portrait or likeness.

Salute has a very forceful organization, with the lower half employing a gate-like construction, topped by a horseshoe ring surrounding bars and circle, all on a central axis. This piece may have its roots in the doorways and archways constructed for festivals, and also the relation to Chinese characters is very strong.

There is very little spatial ambiguity in any of Chin's later work; all shapes are basically meant to be soon on the picture plane and are not intended to make illusions of depth. The woodcuts of which he prints editions, like Composition (fig. 35), never get much beneath the surface, and he creates an all over pattern of thick black lines and circles, filling in between with slight slashings into the wood grain. He has never experimented with more than one block for a single print, or more than one color.
Oyang Wen-yuan (Ou yang) (歐陽文苑)  Figures 45-48

Born: Kiangsu, 1928
Tutor: Li Chung-shen
Profession: Paints pottery, makes imitation batik for Handicrafts Industry
Group: Ton-Fan Painting Association (co-founder, 1956)
Exhibitions: Oyang has exhibited in all Ton-Fan exhibitions at home and abroad.
  International Exhibition at Constitutional Festival, Thailand, 1957.
  1st Young Asian Artist's Exhibition, Tokyo, 1958
  Vth Bienal de Sao Paolo, 1959
  1st International Salon of Modern Painting, Hong Kong, 1960

Like most of the Ton-Fan group, Oyang Wen-yuan studied with Li Chung-shen in the early fifties. He has never had art school training, which may account for the rough honest quality of his work which is comparable to that of Chiung Chun-hsiung. Of all the contemporary artists in Taiwan, Oyang is most like German expressionists. This is not to suggest that Oyang is imitating the Germans, though there are similar qualities in his work; his paintings have Chinese character too. Oyang has had periods of distorting figures and animals, abstracted devils or ghosts; "Interiors," meaning to get on the inside, but not reveal the outside, is a favorite theme. All of Li's pupils profess to be interested in surrealism. Oyang has never been interested in smooth surfaces or unreal juxtapositions of textures and surfaces. His subject is often abstracted beyond
recognition, and while he may give a clue to his starting point in the title, or the painting, he does not try to shock.

Oyang is trying very hard to get a visa to go to Italy to join Hsiao-Chin, Huo Hsueh-kang and others. While those who left before were all bachelors when they went to Europe, he has a young family, so it is more difficult for him. He has been trying to study Italian and consequently has not painted very much for more than a year. Like Wu Hao he does not live in a very large house, and many of his paintings have to be stored outside, covered only with a canvas tarpaulin. Consequently much of his early work is in very bad repair. It is the storage problem more than anything else, except expense, which has led Oyang to work with Chinese ink on stiff paper, or to print on the paper (fig. 48).

Oyang spoke of having studied the art of the Han Dynasty period, especially the stone cutting. What he meant by this is hard to pinpoint, just as is his statement in a TON-FAN catalog that his work is influenced by Cubism. He may have seen examples of Chinese early relief sculpture, and western cubists, and admired them, but it is hardly evident in his very personal style.
From 1955 to 1957 Oyang's work consistently contained sad-looking figures; women, chickens, fish, or trees with arm-like branches are all themes. He used heavy outlines to separate the figures from the rest of the painting, for very often they are all the same hue, figure and field. The rest of the painting was hazy and undefined, giving few clues as to the context in which the figures occur. The rather ordinary subject for a Taiwan painter is turned into a very personal statement, but with definite debt to precedents in the West. Whether or not Oyang has seen many reproductions of western expressionist work, from Picasso, Roualt, or Kline, is doubtful, but he has learned something from Li, then gone ahead on his own.

*Girls with Fish* (fig. 48) is basically in blue with dark outline, and creates a brooding melancholy mood, rather than the uncommitted treatment of figures as shape and texture in Peng Wante's painting (fig. 39). Oyan's pictures are never exercises like Peng's can be, or simply attempts to create realism on canvas. Oyang is interested in creating a mood.

The specifically figure subject disappears by 1958. Such titles as *Home, Death Light, Sun-Moon, Grave,* are prevalent for the next two years. The paintings now begin to take on the
qualities which have stayed with his work. One is a contrast between heavy impasto and smooth surface. At this time he experimented with different formats. *Hang* (fig. 46) is a vertical painting, others are horizontal or exaggeratedly long horizontal. Yellows, browns, oranges, and blacks take over from the blues and greens of the earlier period. Scratches in thick paint, the addition of plaster and other substances are all employed to enrich the surface. It is not a collage surface, nor does it give the impression of strange foreign matter on the canvas.

In contrast, the canvas surface of Chua Kue's paintings seem like watercolor or traditional Chinese painting surfaces when compared with Oyang's thickness. This is not to imply that since Oyang has more paint, therefore he is a better painter, or vice versa, but just to emphasize the contrast.

In 1960 Oyang puts aside the strict outlining of forms and line becomes looser and heavier. Occasionally there are still suggestions of figure or group but never in such a complete way as in the earlier work. He often uses the organization device discussed in relation to Chin Sung's work, the slightly bending in sides, which may have relation to Chinese character composition. *Hang* (fig. 46) has a hint of this, with the long narrow thick paint portion exactly down the center of the painting, and a frame within a frame near the
edges. The tongue-like form in Hang continues in his work, and finally evolves into part of the Ghost or devil series (fig. 48). These are face-mask works, which grew out of a 1960 series on Interiors.

The titles in 1960 are Interior or Interior Space, but he never gives away a source. The oil paintings feature a slightly left of center organization and a number of long bone-like black lines. In any discussion of the relation of a painter to oriental tradition, the use of the word "bone" is the exact language of the great calligraphy critics. The technique is different, oil rather than ink, but it is still valid to describe that quality of strength behind the brushstrokes as being like bone.

There is another feature of the Interior series, which carries over to the masks (fig. 48), and can be readily associated with the early periods of Chinese art. That is the animal-like forms which take on a number of references depending upon how the viewer organizes the forms. We might well compare the organization of the Devil series to the tao-tieh (饕餮) masks of the bronze ritual vessels from both the Shang and Chou periods. In those early works there was also a type of axial organization, with the two sides of the mask made up of animal parts which could also be read as profiles of dragons, but could be seen as a front
view of one facial mask made from many animal parts organized into a single whole. Oyang has not specifically used this technique of combining parts, but some of the forms suggest several things at once, all with animal reference.

In figure 48 the horseshoe form contains bars which read as ribs, fish, bones or eyebrows, but when we realize the title is Devil or Ghost, we see the thin lines as whiskerlike, when we begin to read it as a mask. The composition is essentially the same as in the Interior Space series, but Oyang has changed the medium. He uses Chinese ink on stiff paper. In spite of the rather inferior quality of the paper, Oyang is at his best in this series. The generalized mask has power, neither ugly nor comic, but monumental. The strong black lines must also be compared to the most primitive yet most sophisticated of Chinese writing scripts, the writing on oracle bones, and the script known as the seal style. Yet it is uniquely Oyang's personal style, painted with a conviction and sureness that characterizes exciting painting, whether East or West.

Figure 47, Footprints, is an example of Oyang's printing technique, and he uses a very intense red as well as black. Again the quality of his paper is not good and detracts from the original more than the photograph. Without importing paper, something only Peng Wan-tse or Hu Chi-chung could afford to do, the Chinese
painter in Taiwan must either decide to use the absorbant soft Chinese paper or the inferior quality stiff paper. *Footprints* is a heavy, centered pile up of shapes, but later he simplified his work so much that it often is nothing more than a few scratches which resemble bone characters. The scale of the latter is so small that there is none of the power of the *Ghost* series. This may be the influence of the *Punto* exhibition again; Oyang said he simply has not had time to work out what he is trying to do. This became very obvious at the 8th Annual *Ton-Fan* Exhibition in 1964 when he sent in work done in 1963. Like that of many wanting to emigrate, Oyang's work is in jeopardy for the duration of the waiting period.

*Wu Hao (吴戈)*

**Born:** Nanking, 1931  
**Tutor:** Li Chung-shen  
**Profession:** Air Force Officer, 2nd Ltd.  
**Groups:** Ton-Fan Painting Association (co-founder, 1956)  
Modern Graphics Association (since 1961)  
**Exhibitions:** Wu has participated in all exhibitions of the *Ton-Fan* group at home and abroad.  
Thailand International Exhibition, 1955  
1st Young Asian Artists Exhibition, 1958  
Vth Bienal de Sao Paolo (Brazil) 1959  
2nd International Art Exhibition, Paris, 1961  
1st International Salon of Hong Kong, 1960  
**One Man Show:** Gallerie Senatore, Stuttgart, West Germany, 1960.

Figures 24-27
Though Wu Hao has not had any official art training, except as a student of Li Chung-shen, his earliest work is painfully "academic." In 1952 he was painting typical western shaded perspective studies in oil and used the draper, vase, book, fruit arrangement for his subject.

He stopped this kind of study and by 1954 the oils conceived were in his own style, and the pattern continues through the next decade. Wu never has painted a picture or made a woodcut without abstracting ideas from objects rather than depending on "pure" abstract principles. His art gets closer to folk art than that of any other contemporary painter in Taiwan.

Wu Hao's living conditions, like many of the TON-FAN painter's group are not very comfortable, and his painting reflects that life is not easy on the one hand, and reveals a sense of whimsy on the other.

Until the winter of 1964-65, Wu and his wife (Taiwanese) and two small children lived in a flimsily constructed house in a military residential area. There was only one room with a solid floor, so his oils and woodblocks were stored under a bamboo roof in the small yard. The rain and typhoon season is long in Taiwan, and his works have suffered a great deal of damage. In the spring of 1964 Wu made some improvements in his house, enclosing the small yard with a bamboo wall and roof, and cementing the floor.
Since Huo Hsueh-kang has left for Italy, Wu has been given charge of the group's activities, and his new closed-in area allowed him to have meetings in his house. That winter a fire destroyed most of his early work, and the many paintings of other members of the group which had been left there. In Taiwan insurance is non-existent, so Wu was literally wiped out. His friends are helping, but whether or not he can continue to paint is a serious question.

There are several reoccurring themes in Wu's work, and they carry over from the oils to woodcuts and vice versa. Fish, tigers, roosters, and knights on horseback are frequent subjects, and the figures he paints or carves always have a large mask-like head and undersized body. The head of tigers, knights, gate guardians and girls all have many common features (see Two Knights and Composition, figures 26 and 24). The teeth of all beings are stylized into beartrap-like symbols, and a single curved line defines eyebrows, nose and forehead.

Figure 24 is a 1959 oil, combining cat or tiger, still life with fruit, dog or boar with apple. There is no clear indication whether the head above the table is man, beast, or spirit. The red field is a very thin oil wash, and the canvas texture is clearly
visible. The table and the dog or boar merge, and except for the
scratches on the animal's body, are hardly distinguishable.
Space is not clearly understandable. The felins creature is not
well drawn compared to later versions in woodcut. White and
yellow highlight the fruit on the table, in the animal's mouth, and
the two heads. The drawing, composition and conception are
awkward in one sense but have an attractive naivete, which,
knowing the artist's early work, is calculated, yet disarmingly
innocent.

He considers his oils more serious work than his wood-
cuts, but it is in the woodcuts that his best work has been done.
Wu's attitude reflects the typical Chinese feeling that edition
printing is for bookmakers and craftsmen. He never makes more
than five or six prints and sometimes handcolors some, and not
others, or changes the type of paper he uses. Wu's wood is of
every type, any shape in the lumberyard which suits his fancy.
Two Knights (fig. 26) has three blocks, one for the horse, one
for the two riders, and the third a yellow square block behind the
others. The head and tail of the Rooster (fig. 27) are separate
boards from the center, but here they have been printed right up
against each other. The shape of the one block for Spirit-god
(fig. 25), exactly accommodates the lemon-shaped head and ant-hill body. The odd shaped pieces of wood are appropriate to his style and he has confirmed that the shape determines the subject.

Wu draws on the wood and then cuts away everything but the lines of his drawing. Rather than large flat shapes (cf. Chin Sung), he creates a complex linear pattern over the surface. Spirit has a few areas where line becomes shape, at the top, the circles at the corners of the mouth, and in some areas on the top of the generalized body.

There is a crispness to the woodcuts which the oils lack, and while Wu Hao is using many of the same forms in both media, there is a happier solution in the prints. The poor quality of the canvas detracts from the oils; the unusual shape of the wood blocks he uses seems to fit the subjects better than rectangular formats of the oils.

Any individual section of the woodcut isolated from the whole does not read as Spirit, Tiger, or Rooster, but in the whole there is an imaginative rendering of the subject as well as a very active surface. Wu does not create a spatial world for his woodcut creatures to relate to. Rather, they relate to the boards, the paper, and the artist's knife.
The basically square shape behind the Rooster and Two Knights is often used as a way of adding another dimension. The square is usually a very intense yellow, and lines have been removed leaving white, the reverse technique of the main block, which removes everything but line. The effect is to have subtle white lines in the square which are not intended to be in exact register with the block, but to enrich the surface, like chiaroscuro prints.

All examples we have discussed are 1963 or before. For the last two years Wu has been tightening up his woodcuts; the new prints never have the looseness of Two Knights, and he is experimenting with elongated totem pole prints, and adding color to them.

Wu's decision to turn from studying western realism has led him close to the folk traditions of his people. Both Wu Hao and Hu Chi-chung are in the same social condition, depending on the military for existence. Wu's woodcuts and oils reveal his imaginative and sometimes powerful mystical world, rough and yet almost patterned. Hu has a sweetness in color and style which has helped him to become Taiwan's number one art salesman. Wu is still struggling; his paintings are not pretty.
Chen Tao-ming (陳道明)  

<table>
<thead>
<tr>
<th>Born:</th>
<th>Honan, 1933</th>
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<tbody>
<tr>
<td>Education:</td>
<td>Taipei Fine Arts School (from 1950-52)</td>
</tr>
<tr>
<td>Tutor:</td>
<td>Li Chung-shen</td>
</tr>
<tr>
<td>Group:</td>
<td>Ton-Fan (co-founder, 1956)</td>
</tr>
</tbody>
</table>
| Exhibitions:  | All Ton-Fan Exhibitions at home and abroad.  
1st International Salon, Hong Kong, 1960, silver medal.  
International Exhibition, Constitutional Festival, Thailand, 1957.  
1st Young Asian Artists Exhibition, Tokyo, 1958.  
Vth Bienal de Sao Paolo, 1959. |

Chen Tao-ming has flirted with many western styles of painting, but finally has developed the beginnings of a way of painting which he can call his own. Chen's father runs a small store and handles real estate in Tien Mu, the area outside Taipei almost solely inhabited by Americans. Chen's family have become quite financially secure, so that a new building has been erected with a top floor studio for Chen's use. Except for occasional helping out in his father's shop, he is free to paint.

The 1952 example, Structure (fig. 19), has every possible color and a rambling organization. Though Chen supposes this to have a feeling of depth and to be a token of his admiration of Paul Klee, the picture is flat, and is academic if compared with Kee's work. The viewer can sense that on the edges on all four sides shapes become larger and less complicated. But there is little of interest in this painting.
Chen painted in Modigliani's style in 1954 and went back to geometry in 1955. He also began a portrait painting business on the side in the Tien Mu American community.

By 1956 he was becoming less dependent on individual western styles, and the My Old Home (fig. 20) painting of that year, basically black and white, has more to do with Chinese characters than anything western. The sometimes abrupt, sometimes gradual flow from light to dark value is comparable to some of Liu or Chuang's work.

Both in this painting and in Stars Flying Away from my Hand (fig. 21) surface texture is a concern. In My Old Home there is just a hint of this in the center figure, but in the next example the entire center portion of the canvas has been covered with thick paint and sand textures. Recently he has experimented with piling a lot of paint on the canvas, and then burning the thickest parts with a blowtorch.

Only in 1964 did Chen break away from the oil medium. In the 7th Ton-Fan Annual Exhibition he exhibited a pair of square format scrolls, one titled Tao, the other Ming, a play in his name which means Way-bright or clear. The ink wash on the scrolls was very grey and completely dead. He has not tried Chinese materials since.
Chen was very active in his twenties, but recently the decision to marry, build a house, etc. has seen him painting less and less. He is at the point where he paints to have something to exhibit each year. He vaguely talks of going abroad to follow his oil TON-FAN friends, but so far continues in the same pattern.

**Huang June-so (Jun-sze) (黃潤色)**  Figures 22-23

- **Born:** Taipei, Taiwan, 1937
- **Tutor:** Li Chung-shen
- **Profession:** Secretary
- **Groups:** Ton-Fan (since 1963); Modern Graphics (1962)
- **Exhibitions:** Modern Graphics, 1962

Huang June-so is the only woman member of either the TON-FAN or Fifth Moon Society. She is one of Taiwan's growing numbers of career girls, having a good job as an executive's secretary in a factory outside Taipei.

For several years she worked on Chin Sung to get a membership in TON-FAN, and he first let her exhibit with the Graphics group of which he is the leader. In 1963 the TON-FAN group finally made her a member, feeling that they did not want to insult Chin Sung. The amusing end to the Chin Sung-Huang
attraction is that Huang says that she will not under any circumstances marry him because he is a Mainlander and she a Taiwanese.

She has a very strong independent streak and yet her paintings are best described as feminine. She likes violets, blues, and lavenders. She laces black lines around these colors. The 1962 example (fig. 22) is stronger than that of the next year. Figure 23 with the elongated format uses the trite device of the human eye in the center of the main area of activity. She is struggling to control space, making use of the white areas, but so far it has not jelled in her work.

At last word there was still friction between Huang and Chin, so her part in the TON-FAN group's future is very uncertain.

**Liu Kuo-sung (劉國松)**

**Figures 49-55**

**Born:** Shantung, 1932  
**Education:** B. A. Dept. of Fine Arts, Taiwan Provincial Normal University.  
**Profession:** Art Instructor at Chung-yuan College of Science and Engineering; Lecturer at Institute for Advanced Chinese Studies; writer.  
**Groups:** Fifth Moon Group (founder, 1956); Modern Literature and Arts Association, Hong Kong.  
**Exhibitions:** Liu has participated in all Fifth Moon Exhibitions at home and abroad. 1st Young Asian Artists Exhibition, Tokyo, 1958 (later, on exchange with Japan, toured Japan) Vth, VIth, VIIth Bienal de Sao Paolo, 1959, 61, 63. 1st, 2nd, 3rd International Salon, Hong Kong, 1960, 62, 64.
Liu Kuo-sung is an important writer on art topics as well as a painter. Liu has taken it upon himself to be spokesman for the contemporary painters, especially, of course, those in the Fifth Moon Society, which he founded. In 1945 as a youth, Liu began studying traditional Chinese painting when he was still on the Mainland. When the Communists took over, he came to Taiwan alone, his family staying behind in the north of China. In the Art Department of Normal University he studied both Chinese and western techniques and styles, and became proficient at painting like Matisse as well as like many traditional Chinese masters. All of the work done in school and especially that which is in western style Liu thinks of as necessary experience before he developed his own style.

In 1956, the year of his graduation, and the year the Fifth Moon Society was organized, Liu's best work was in watercolor. Figure 49 was executed on English watercolor paper with Japanese or British watercolors. The landscape draws on Chinese brush
painting for motifs, and this is especially clear in a black and white reproduction. The cross or plus marks ("ten" in Chinese characters) and liberal use of the so-called "Mi Fei dots", a characteristic of the school of that Sung painter, covers in darker tone the underlying areas of textured wash. The painting is technically a virtuoso execution, not really original, yet not so blatantly borrowed as others of his early works.

Liu can be credited with two firsts among Taiwan painters. He developed a plaster, oil and watercolor technique, and second, he was the first contemporary painter to commit himself to find a way to use traditional Chinese materials in a style both abstract and traditional.

The plaster surfaced canvases are large, about 8' x 2', rich in texture, and superficially resemble photographs of organic tissues, hot gases, or even the surface of the moon. In the title Lu Shan (mt) the Lofty (fig. 50), painted in 1961, Liu acknowledges that the painting is a tribute to a master of the Ming Dynasty, Shen Chou (沈周). Shen Chou's painting by the same title is in the Palace Museum in Taichung. A black and white duplicator copy of a photo of the Shen Chou painting does not delineate all the minute details of the original (fig. 50A), but when compared with Liu's painting, it is clear why Liu calls his work a tribute.
Liu has borrowed the underlying structure of the painting, the compositional principles, and only passed over the realistic details. The viewer enters Shen Chou's picture at the lower right, into a white area, or waterway, and comes upon a scholar (hardly visible in the copy) figure who gives the scale of man compared to the monumental high mountain. The viewer is led up the mountain by following the light areas. A path leads from one section of light-value mountain, through a dark area, and across to the upper left, where clouds and mist indicate the summit.

Another pattern of dark areas, rich in detail, contrast to the light areas, which are sometimes only the white of the silk. Starting at the lower left again, the dark curves to the right about half way up the painting. As it reaches the right side, the dark swings left, climbing to the top of the painting and top of the mountain, both ending with a dark in the center. This S curve is a common compositional effect in traditional painting, and is known in Chinese as the "dragon bank" (龍脈) curve. Liu is quite faithful to this in his 1961 painting. He also has a river-like extension of light-valued area to the lower left, and the value modulations are very similar. The feeling of rising from bottom to top by the gradual process of following the winding dark surface pattern,
contrasted with lighter areas, is the same in both.

Liu's own contribution to the painting is the plaster paint technique, and a simplification of the complexities in Shen Chou's attention to detail. Liu's surface is crackling, knarled, very organic, but not uncontrolled. The painting gives a hint of the type of black-white interpenetrations he will develop later on. This is especially clear in the middle area, where rivers, veins of white swirl around within the dark. Liu's painting has a definite relation to landscape, but a generalized landscape.

In 1962 Liu Kuo-sung experimented with Chinese materials for the first time. Earlier, when he used Chinese paper and ink, he just copied another still earlier copy of an ancient master's work. Now he starts from just the material itself. Figure 53 (untitled) is on Chinese paper, with Chinese ink. The textured surface is in light value earth colors, and has been created by imprinting, cloth, other paper, etc., onto the Chinese paper, then a wide brush loaded with black Chinese ink superimposes a dark area over the textured paper. Tiny canals of black ink make web-like connections within the lights. Liu's brush is firm yet lyrical. There is not the sense of landscape in this example, and the black area almost demand more white openings in the textured areas.
Liu's present style evolved in 1963. **The Yellow Sight on the Banks of the Yellow River** (fig. 51), **Dialog Between Cloud and Wind** (fig. 54), **Play of Cloud and Mountain** (fig. 55) and **Moon Shadow** (fig. 50) are four examples which demonstrate Liu's solution to the problem of relating a painter with a contemporary environment to a tradition of many centuries.

The paper Liu uses is absorbant rice paper, but not as smooth as the paper used by most Kuo Hua painters. When he buys it there is already an occasional pile up of white fibers which make double thick surfaces in some areas. The effect Liu creates from this quality of his paper can be seen clearly in the wash areas of **The Yellow Sight on the Banks of the Yellow River**, or in **Moon Shadow**. The thick white fibers do not take the wash.

The washes are usually Chinese ink with water added, but occasionally a little watercolor is added to the wash, so that grey-greens, gray-yellows and grey-light browns are part of his palate now. The dark areas are painted with a dryer brush, and a deep blue or green is often superimposed on the black. Liu feels his basic commitment to tradition is seen in the exploitation of the white of the paper. In all of the examples, the forms created by not painting are just as convincing as the darks. The white of the paper often has more definite shape than the looser darks (fig. 52).
Sometimes the break between white and dark areas is quite absolute and in such cases Liu used a block-out technique. The area he wants kept white is taped over, and his brush reaches right to the edge of the intended white form. The passing from dark into light may be quite gradual, as in Dialog between Cloud and Wind, and parts of Moon Shadow. In these examples the washes create the passage from the dark to the white of the paper.

Liu's titles all relate to landscape or cosmic themes and are conceived of in the same spirit as traditional Chinese painting titles.

Liu Kuo-sung has had some success selling to foreigners, and the strong resemblance between his work and one kind of traditional landscape painting, the hsieh i, loose brush style, is the reason for his appeal. All of our examples show Liu at his best, but he is beginning to repeat himself and does not seem ready to try anything else. The danger is that since he believes he has found the "true way", the solution for the painter who wants to identify with the past, he may cease to create and just imitate himself.

In the Taiwan artist community Liu's work is generally considered slick and trying too hard to be "Chinese". He must be given credit for struggling with the issue, both with paint and debate, and for creating some very vigorous and handsome paintings.
But how long will Liu be able to work creatively if he is so sure he has found the only correct way? He is in danger of falling into the very pattern he despises in the literati painting tradition: repetition.

Liu's courageous literary battle with Hsu Fu-kuan and his acceptance as spokesman for the artists means that he has a great deal of responsibility to keep his own work from degenerating in decorative "Chinesey" painting.

**Chuang Che (程鴻)  
Figures 56-61**

- **Born:** Peking, 1934
- **Education:** B.A., Dept. of Fine Arts, Taiwan Provincial Normal U.
- **Profession:** Art Instructor, Dept. of Architecture, Tunghai University; writer
- **Groups:** Fifth Moon (since 1958) Tien D. (1964) Modern literature and Art Association, Hong Kong.
Of all the painters in Taiwan, Chuang Che seems least to have had any period when he was greatly influenced by a particular western school of painting or a particular painter. He went through the course in "Western Painting" in art school, but even in his early work there is a sense of direction and continuity which reflects a genuine commitment and understanding of why and how he works as he does. There is no jumping from a "please the public" portraiture to sweet abstracts, or stopping, self-satisfied, at a particular point. Chuang Che is honestly seeking his own style, building on what he has done before, but not afraid to strike out in a new direction. Even when he is doing a series of successful paintings, as soon as he feels he is beginning to find the painting too automatic, he moves in another direction.

The fact that Chuang's father is one of the directors of the Palace Museum and that he has been surrounded all his life by art scholars has certainly given Chuang a strong sense of tradition. Until he moved to the campus of Tunghai University, he and his family lived with his parents on the grounds of the museum. He has had the rare privilege of growing up in an environment where the tradition of Chinese art was well understood and a constant part of the family's daily life. To note the further effects of
this family situation, one brother is working on a doctorate in Oriental Painting, another writes, and a third is a photographer, about to go to the United States to learn to make movies.

Liu Kuo-sung, Chuang's good friend and fellow member of the Fifth Moon Society, has studied traditional painting, but he does not have the depth of understanding of tradition that Chuang has. Chuang believes that Liu has oversimplified Chinese tradition to mean the literati tradition, and that Liu's landscape quality has only a surface resemblance to tradition. Chuang's rich background in the arts of his people has tempered any wild excursions into strange color or theory which seems foreign, but he does not feel bound to use the materials of traditional painting.

In Chuang's work, there is a great deal of ambiguity in what is positive on the canvas and what is negative, what is figure and what is field. Rarely, he stains all the canvas on background, and in those cases, the stain helps to anchor a shape which might otherwise float in the white of the unstained canvas. Usually there is an interplay between the very involved areas and the white. Sometimes the white is forward, sometimes back. Like Liu Kuo-sung, Chuang employs washes as a means of making the dark to light transition gradual (fig. 57) and to create mysterious space.
His school training may be the reason he prefers a rectangular format, but part of the reason is convenience; he does not need the help of the shape traditionally associated with the orient to give his painting an oriental mood. In the long horizontal scroll of traditional Chinese painting, the viewer can unroll a bit at a time and each section can be seen separately or as part of the whole. The continuation helps give a sense of movement and life to these scrolls, but there is no less sense of movement and life in Chuang's paintings, which are on a much larger scale than the scrolls. The rectangular format is the same as the traditional album leaf rectangle, but the latter refers to a page from a book, a very intimate scale, and Chuang's paintings are either 3' x 5' or 2' x 3'.

Of those dealing with obvious oriental techniques, Chuang has the least superficial approach. His bold sweeping brush strokes are done with a great deal of authority. Colors never become sweet, and only black and white are intense; all colors are tonal variations of the basic positive-negative, depth-picture plane statements, except in his most recent work where an intense red is sometimes used but never dominates. His canvas surface never has thick impasto areas of paint, and even in recent work with paper collage, the surface is very thin.
Scar of Time (fig. 56) and Untitled (fig. 7) are both 1963 paintings. Scar of Time is stark black and white, and has a blue-brown wash top and bottom. Figure 57 goes about as far as any of Chuang's paintings towards a pink-grey wash in the upper right. The other three 1963 paintings all have a little pigment in the washes (figs. 58, 59, 60) but Figure 61, painted in 1964, is all in greys, and was painted just before he decided to experiment with more color.

The black thick brush strokes in Chuang's work have much in common with Chinese calligraphy. He wants the effects of the flexible maobi, or hair brush, but the reason he does not use rice paper and the maobi the way Liu Kuo-sung does is that he has evolved a technique of mixing oils and water to get the textured wash effects demonstrated in Scar of Time or any of these paintings. Figure 57 has an elusive spatial quality which is due directly to the quality Chuang gets by using this technique. The top of the painting can be either solid rock or ethereal cloud. The white streaks seem to be falling onto the black from the top, yet opening in from the bottom in contradiction. One wash (white) covers the other and changes direction of the movement. The thick flat black strokes anchor the top, yet the black seems to disappear into mist or cloud on the bottom. Nothing floats aimlessly in Chuang's
painting, and nothing stands still.

*Scar of Time* and Figure 60 demonstrate how Chuang sometimes uses white paint to paint over the black areas. In the former, the white breaks into the central mass of black strokes, and creates the feeling that the black is behind. The addition of white makes a path through the black, creating a less sharp division between the two sides and center of the picture. In Figure 60 the white is added only to the left side, bringing that whole side of the picture forward in relation to the right side. This helps reinforce a landscape feeling in this particular work, and white is not added in the middle of that area, leaving a black path which seems to connect with the right, as well as suggest a horizon line.

There is often a landscape quality in his spatial organization and in his setting the large complex areas against lighter wash or canvas. The relation to landscape is not so blatant as in Liu Kuo-sung's work, and not contrived. In Chuang's early work, he occasionally added a tiny figure or boat to a painting which was particularly strong in the suggestion of landscape, but he later decided that was a gimmicky solution. Those who look askance at pure abstract paintings, however, will relax and understand the whims of these painters if they see a comfortably familiar scholar.
figure strolling through the mass of shapes and lines. But Chuang feels the strength of traditional painting was not in such details, and that they completely dodge the issue today.

Only rarely does an obvious human figure reference come into focus, and is usually accidental. Never a series of stick figure squiggles, as demonstrated in Figure 58. Chuang's angular brush strokes keep the main lines in this painting from rounding off into light and airy curlicues. He does not capitalize on the slight reference to figure by emphasizing it in either title or additional strokes.

In the winter of 1964 Chuang decided he should experiment with a new technique. He did not completely throw out what he had been doing, but added the collage technique to his painter's vocabulary. He collected many kinds of absorbant Chinese paper, and used the oil, ink, watercolor combination to stain them, then built some of the better results right into the canvas. After pasting down the paper to the canvas, he sometimes paints over the whole area, or the edges, making the transition from paper to canvas more gradual. Figure 61 is an example of this technique, and the surface is considerably richer than some of his late 1963 work (fig. 59). At the same time he decided he should experiment with using more color, so intense red, browns, and occasionally
other colors come into the paintings. He still uses the earlier technique of washes, black and white paint, but has added new possibilities. In a few examples, he works on a Chinese paper base.

The controlled accident aspect of Chuang Che's work is a remarkably delicate but not decorative achievement. Casually calculating, executing quickly, Chuang avoids what would be expected from a painter with art school training of the Taiwan variety, he avoids being slick on the one hand and overworking on the other. Though some parts of his work can be described as delicate, there is a strength of compositional organization and boldness of concept that offsets the delicate quality to present the viewer with a host of paradoxical counterpoints.

Though rough and fast moving in places, Chuang Che's painting never has the raw quality associated with such American action painters as Kline or deKooning. Chuang can be just as powerful as an action painter, but less obvious. He is timeless, but contemporary.

Han Hsiang-ning (韓湘寧)

Born: Hsiang-tao, Hunan, 1939
Lives: Taipei, Taiwan
Education: Graduated from the Department of Fine Arts, Taiwan Provincial Normal University, 1961.
Profession: Teacher, and now Advertising

Figures 28-33
Group: The Fifth Moon Society (since 1961)
Exhibitions: Han has exhibited in all Fifth Moon exhibitions since 1961.
- VIth Bienal de Sao Paolo (Brazil) 1961.

We generally think of oriental art in terms of line and the relation between the classical painting tradition and the art of calligraphy. Han Hsiang-ning is one young Chinese artist whose work must be examined with anything but line as a starting point. He deals with looming shapes, receding and emerging from a surface which has the feeling of something which is in the process of magnificent decay or decomposition. His work up to the present can be divided into two time periods; the first contains the great quantity and quality of his larger pieces, done just after graduation from art school, and the second since 1963, when he began working in smaller oil on paper monotypes. In 1963 he began working in an advertising agency, and had been evicted from his former studio because of his father's grave illness. These last two circumstances, the illness of his father and the demands of a full-time job (six days a week in Taiwan) had almost brought his work to a standstill.
After his father's death he did work again, but has not been able to match the time he spent four years ago.

Han Hsiang-ning's 1960-1062 paintings are worthy of the adjective monumental in a way that none of the other painters' works are. The great size and simplicity of the looming forms (fig. 28, 32) give the painting a commanding presence, a timelessness. The lasting quality finds its contradiction in the technique used, for Han deliberately destroys part of the paint surface. For this, see Doorway (fig. 28) where the plaster covered canvas seems to take on the quality of some very ancient surface: the paint is peeling, the form clouding; it looks weatherbeaten, but at the same time it retains its power and even seems to have gained in strength. In view of the feeling of magnificent age and enduring power that the work gives us, we are surprised to learn that the youthful painter was only twenty-one when it was painted.

He had gone through the routine of academic training at the university, but developed his own personal style in his tiny studio behind his mother's tiny odds and ends shop. The paintings filled the tiny room, and seemed to demand a breathing space. At the 1961 May Exhibition, they had their first public display, and four went to Brazil for the VIth Bienal.
None of the illustrations reveal a recurring theme in Han's early work, a generalized female figure and bird combination. In contrast to other members of the Fifth Moon, Liu and Chuang, Han's earliest work is from the figure rather than landscape. He is always concerned with shape, figure on field, surface effects, composition. The figure as a beginning formal idea seemed to be natural for him; it was not long before the relation to the actual figure was very indirect. The bird is simplified to two flat shapes and two lines and he uses this even in the 1963-64 oil on paper work. Whatever actual form Han starts with, it is molded into a shape suitable for his painting vocabulary.

It is the custom in China that words meaning Spring, Good Harvest, and Fortune, are written on pieces of paper and pasted on doors and windows at the beginning of the new year. When someone dies the character meaning "to remember" is pasted up and the family lights incense. Han has been intrigued with the way time changes the paper and almost makes it one with the door. He sometimes even puts the red decaying paper with the still partly legible character in a painting, but in Doorway there is only a whisper of the red paper left.

Common to many of the large paintings is a characteristic also seen in Chiung Chun-hsiung's work (fig. 2, 3). The wedge of
light between the dark shapes suggests both a breaking off and a joining together. The all-over larger form is not tempered with, but the slight shift in weight or emphasis which results from the ambiguity between shifting or joining adds another spatial dimension. In *Give to Fate* (fig. 29) the white paint is stark white, not just a lighter tone of earth or brown color as in *Doorway*, and the white forms a window through which we see the other areas. In this example the white bar does not have the quality of a split at all, but rather brings the top area to a visual connection with the bottom of the horizontal composition.

Also, in Figure 29, Han begins to use more brush work and line than ever before. This continued in his paintings that year, 1962, and the next, and he even went so far as to paint the looming shapes against the white of the canvas. So many people thought he was under the influence of Chuang Che that he abandoned the technique in favor of the printed monotypes. One other experiment he did not repeat was a canvas with white on white, contrasted at the bottom with a band of dark heavy painted plaster surface.

Han's paintings have a quality of mystery which is related to the effects different kinds of light will have on them. Figure 30 is a photograph which does not bring out the rich surface of the painting, nor the modulations which it develops. It does
illustrate a device Han repeatedly has used, however. This is the row of small dot blobs. In Figure 30 they are light against dark, and seem to come from behind; more often they are dark on light. Figure 32 should have such a row of dark dots on the bottom, but the picture was cropped by someone who assumed the negative had been damaged!

In his recent small pictures, all done on paper-covered board that he has mounted to order, they seem to have some relation with his new job as an advertising man. They are sometimes slick, but in contrast to the unfortunate experiments of the Punto influenced artists, Han is able to control very simple means and medium so that he maintains the quality and control he had achieved in larger monumental pieces. Now he prints the big blotchy shapes in gold and brown, blue and black. He feels these are only sketches in comparison to some of his earlier work, and he is also determined to experiment with printing techniques somewhat like those employed by Chiung Chun-hsiung.

Many of the themes in those board and scroll pictures have come from earlier paintings. Work 405 (fig. 32) is very similar to a painting from 1961; both contain a large nearly perfect circle which is just slightly broken into, though not in the same way. The row of six dots is common to both. In the oil
the row of dots is right on the circle (cf. fig. 30); in the paper version the row of dots is right on the very bottom of the composition.

These shapes are never flat, yet never give specific volume. This is an elusive ingredient of his painting, and of all great oriental painting. In the oils the plastered surface seems to have a light mist coming through at certain points along the surface (fig. 31) of the form; but in the board he has printed the forms, so they become less and less distinct, reflecting more light around the edges.

Han is one of the few contemporary painters in Taiwan who uses his own seal or "chop" as part of the composition (fig. 33). This touch of red is not just a last minute addition, but its position is part of the overall composition.

Peng Wan-tse (Penwants, Pen Wants) (彭萬墀) Figures 39-44

Born: Szechuan, 1939
Education: B.A. Dept. of Fine Arts, Taiwan Provincial Normal University
Profession: Teacher (military service, 1964-65)
Group: Fifth Moon Society, since 1961.
Exhibitions: 6th and 7th Annual Exhibitions, Fifth Moon Society, and their group show in Australia VIIth Bienal de Sao Paolo, 1963
Peng Wan-tse graduated in June 1963 and the next February had a one man show, exhibiting 152 paintings, the largest collection ever to be shown in Taiwan by one artist. What is more astounding, he sold more than half of them. His father is a government official, and Peng Wan-tse was the only son he managed to bring with him from the Mainland. In the light of the terrific pressure on students to go into science or engineering, it is understandable that Peng feels a great deal of admiration for his father, who has supported Peng’s decision to study art. Peng is practically the only young artist who has unlimited resources for materials, a specially rented studio to work in, and a father with enough influence to make his one man show a financial success.

Peng’s reason for having a show so early in his career was that he hoped to sell enough paintings to put away money to use in France. In the summer of 1965 he will finish his required term of military service, and go to Paris. As an alternative to this plan, his father has offered to buy him a house and support him indefinitely if he should decide to stay in Taiwan. Peng feels that Taiwan is too isolated and that he should spend at least a few years in another environment.
His exact relationship with the Fifth Moon Group is not exactly cordial now. His exhibition, with more than sixty paintings painted in a very short time for lucrative rather than artistic reasons, did not please the group, and since he is planning to leave he may not care whether or not he remains with them. He did not join the 1964 show, nor participate in the printing or the group's publication, saying that he did not have any new paintings. He was one year behind Han Hsiang-ning at the University; since they were good friends, he was quite influenced by Han's work in 1961. He does not accept Liu-Kuo-sung's idea that a modern Chinese should try to relate to tradition, another reason for his gradual break from the group.

The only consistent characteristic in Peng's painting is the emphasis on shape rather than line, and in this he is like Han. He is the only painter in our examples who uses a knife more than a brush, and who can afford to work large, with leaving impasto of paint. He does not have to supplement paint with sand or plaster for economy's sake. The reaction of many painters in Taiwan was sheer envy of his materials, the best in imported canvas and paint.
The ways of the Taiwan government are curious, for Peng, who has never exhibited watercolor or worked in this medium except in the classroom, was sent to Japan to represent the Republic of China at an International Watercolor Exhibition in the spring of 1964. He met many Japanese and American painters, and was most impressed with a conversation he had with the American Sam Francis. He has been in the army since his return from Japan, so has not done much painting. We cannot establish yet what changes his trip abroad will bring to his work. Peng is still very impressionable, and has not developed any particular style. He has tried many different ways of painting with oil, as our examples show, but has not stayed long with any particular mode. He has never tried Chinese materials.

Figure 39 (title unknown), a 1961 painting, is an average size for Peng, three by four feet. Many, however, are much larger (see photo from his exhibition, Plate IV). In this painting he has flattened sun, water buffalo, and figure into single circular shapes, in combination with geometric shapes. Around the sun shape is Peng's version of Van Gogh impasto, and he plays textured areas against flat surface throughout. There is the crispness of technique even in this early work which will characterize
all his paintings, and is certainly a result of his art school training. Part of this work, especially the head in the lower left, shows Han's influence, and another painting of that year, still larger, shows the influence even more clearly. *A Fish in the Middle of a Hot Ting* (fig. 41) has the same all over surface texture, the brown green earth colors of Han's 1960-61 work, and the same large scale. Peng does not peel off his canvas the way Han did, and the emerging light linear pattern is his own. The title of figure 41 needs explanation. A *ting* is a ritual tripod vessel from very ancient times, cast in bronze. Peng alludes to the past, wanting to reinforce the same timeless quality Han had evoked.

*Excel* (fig. 44), still larger, is basically in white and off white, and here Peng experimented with burning holes in the canvas and adding outside material. The sharp lines are strips of projecting wood. Peng's treatment of the burned canvas is very different from that of a western painter like Burri's. Peng destroys, but not destructively. There is a calm to his paintings with holes which do not suggest mutilation but rather open to another view. He has stretched canvas in dark browns a few inches from the hole, creating another surface beyond the picture plane. Other paintings in this style have screening material sewed on, and all are in subtle counterpoint to the muted surfaces on the canvas.
1963 found Peng still experimenting with textures, and the three examples from that year represent three different directions. Frame (fig. 43) done entirely with a palette knife; green and white shapes are invaded with other values of the green. The title Dull's Sharpness (fig. 42) is an example of the Chinese predilection for combining opposite ideas rather than keeping them distinctively separate. In this painting the edges of textures and shapes are less well defined, the surface of the painting mottled with browns and white, and a large red band cuts across the top and middle. Composition in Grey (fig. 40) is a descriptive title, the greys in the painting including a yellow grey circle on the left side. This comparatively open and loose painting is typical of the more than sixty paintings he did between graduation and his one man show. Most of those were "representational", with flowers a favorite theme, and figures a close second. One of the examples were sold in his big show. In fact, none of the paintings Peng is proud of sold, and this added to Peng's conviction that the Taiwan public has no taste, and that a painter is better off elsewhere. The most happy man at his exhibition was the representative from a fruit business, who was looking for a painting to buy to please both Peng's father and the fruit company manager, who was interested in a low price. He found a painting titled
Watermelon, and with a most reasonable price tag.

Peng Wan-tse is a young man who can become a fine painter, but who needs to paint under less ideal conditions so that there is more conviction behind his work. His paintings are very detached, too often just technical experiments.

Hu Chi-chung (胡奇中)

Born: Chinyun, Chekiang
Education: Military Academy (middle school)
Profession: Marine Corps
Groups: Fifth Moon Society (since 1961)
         Four Seas Artists Association (co-founder 1957)
Exhibitions: Every Fifth Moon show since 1961,
            Vth, VIIth, VIIth Bienal de Sao Paolo, 1959, 61, 63.
            2nd Paris International, 1961
            Several U.S.I.S. exhibitions, and publication(86) 1961.
            3rd Hong Kong, 1964.
One Man Show: Kaohsiung, 1957.

Hu Chi-chung is one of the best marksmen in the Marine Corps, so good that he was sent to an International Marksmanship Meet in the United States in 1954 to represent the Republic of China. At the same time he is the most financially successful painter in Taiwan. He is a painter whose works are abstract but "pretty", and their decorativeness is a salable quality. His colors are sweet, line delicate, and he specializes in a sand technique, which he uses to get surface texture and to fuzz edges as in 6211 (fig. 68).
The attractive sensuous colors and the delicacy in his painting have made him the favorite of American Military wives in Taiwan and he has sold so many paintings that he was able to buy a penthouse apartment in a new suburban co-operative development in Taipei. Hu says he has two styles, one is "commercial" the other serious. The commercial style means that he adds a young girl as foreground against the same type of abstract background; occasionally he paints a nude in this style, building up the flesh with the luminous and technique. The whole figure has a stretched balloon effect. The clothed girl in his pictures is a generalized sweet sixteen type, and is supposed to be a vision of a girl friend Hu had on the Mainland. The figures sell most rapidly, followed by those of his "serious" paintings which give vague suggestions of flowers, tree branches, or landscape. 6305 (fig. 67) is a good example. The buyer will be able to see something from a nature he knows, and will be attracted to the luscious colors.

Hu favors candy colors, with an occasional black line, such as that sweeping through 6324 (fig. 66). The colors are less sweet in 6115 (fig. 69) yellows and browns, which is probably why Hu still has this painting in his possession. The 61 means 1961, 15, the fifteenth painting.
Average American buyers are delighted with the way Hu's paintings have a little "Chinese flavor" in the flowing line, and in the way his paintings fit their living room decors.

Because Hu has earned his position as Taiwan's number one seller by his own work and not through official connections, etc., other painters respect his as a person, but don't like his painting. Hu has exaggerated one element of the oriental makeup, delicate decorativeness, and is often compared to some elements of contemporary Japanese art by other artists in Taiwan.

Hu Chi-chung is self-taught, has an energetic line at his best, but too often has destroyed the pictures' strength with syrupy colors.

Fong Chung-ray (Feng Chung-jei) (馮鐘睿)  Figures 62-64

Born: Tungho, Honan, 1934.
Profession: Chinese Marine Corps.
Groups: Fifth Moon Society (since 1961).
Fourth Seas Artists Association (co-founder, 1957).
Exhibitions: All Fifth Moon group shows since 1961, at home and abroad.
1st Hong Kong International, 1960, silver medal.
3rd 1964.
4th Biennale de Paris 1963.
Fong Chung-ray is always associated with Hu Chi-chung. Both are in the Chinese Marine Corps; they co-founded a painting association; and they were next door neighbors for years. Fong has not been the financial success that Hu has. He is struggling to keep his young family going, and to be able to paint at all.

His early work shows that he was influenced by the technique Hu developed (fig. 62) but Fong used it in a very different way. In this 1959 painting a trapazoidal shape of earth and brown color has a rich surface created with the sand; a dark green, flatter shape fills out the rectangle; on the surface is a touch of white and intense red. There is more "bone" in this than in any of the pieces in which U uses sand. This was painted before Han worked with textures of this sort. Since the end of 1962 Fong's paintings have been painfully derivative of Chuang Che's work. Paintings 13, 35 and 37 (figs. 63, 64, 65) are based on Chuang's work. Fong uses the oil and water ink mixture on canvas, the oil and water mixture leaving a textured wash. His colors stay the earth, green, black combination; he rarely paints the white of the canvas as Chuang does. In 13, the long horizontal shape is exceedingly flat compared with Chuang's work. The dark brush strokes on the left are not as forceful as Chuang's, and comparatively thin. The upper shape in Painting 35 does not have the conviction and force of a Chuang original, but the lower area is a convincing restatement of Chuang's style.
Fong Chung-ray is still searching for a style to call his own, and perhaps these experiments are only a temporary phase. It is inevitable in such a small island that artists will influence one another, especially if, like Fong, they have little training or exposure to other sources.

**Tseng Pei-Yao (曾培堯)**

**Born:** Taipan, Taiwan, 1927.  
**Education:** Tainan Commerce School  
**Tutors:** Yen Sui-hung (Chengkung U.)  
Kuo Po-chuen  
**Groups:** Tainan Art Society, 1956  
Tzyh Yu Painting Society, 1964  
**Exhibitions:** Island exhibits since 1954.  
1st International Painting Salon, Hong Kong, 1960  
International Art Exhibition, Saigon,  
VIIIth Bienal de Sao Paolo, 1963.  
**One Man Show:** Taipei Arts Hall, 1962  
Kaohsiung, 1962.

Tseng Pei-Yao is the one artist in southern Taiwan who bridges the pre-war and post-war art scene, having begun to paint seriously just after the war, and exhibiting with both the older and younger generations. He began painting country scenes western style in watercolor, then in oil, and in 1958 broke away into abstraction. He belongs to the conservative Taiwan Art Society (Southern Artists Association) and the new Tzyh Yu group. He has exhibited in Taipei, and is the only Tainan artist to have participated in the Sao Paolo Bienal, and other international exhibits.
In 1963 he began using his own monotype printing style. He prints oil on paper, with red, blue, yellow and black, all at highest intensity. He uses other paper, cloth, and a variety of materials to impress on smooth paper. Often, as is beginning to happen in Figure 73, though it looks solid in the photo, the thick paint left when one paper is pulled from another has a greasy softness and an oozing quality which is weak. The quality of this type of work, depending so much on accident, is very uneven. Tseng is not able to discriminate between when he is successful and when the print should be discarded.

The format usually is rectangular, and the picture is either a dark on light or light on dark. The paper he prints on is smooth, like that which Chin Sung used in 1959, and only rarely does he use Chinese paper (fig. 74). Figures 73 and 75 are typical, each one is divided into two contrasting sections. This may be compared to Gottlieb's painting in the west. In the vertical example (fig. 75), the heavy dark in the lower half contrasts with the top which is more actively broken up. There is a definite division, but there is never the distinct separation as in Gottlieb's painting.
The one example on Chinese paper differs from his usual work in color and composition as well as paper type. Earth colors are the underlayer, and black ink the surface. Also this painting deliberately seeks to relate to a generalized landscape idea. This is most obvious in the repeated impressions of black lines which group themselves into registration.

Tseng's work is spotty, and he is cut off from the main developments in Taipei. He is able to read Japanese as well as Chinese, so he has access to much more resource material than Taipei artists who must depend on translations.

Peng Man (彭曼)

Born: Kiangsu, 1926
Education: An academy of art on the Mainland
Profession: Advertising
Group: Tzyh Yu Painting Association
Exhibitions: Tzyh Yu group's first exhibition, August, 1964

Peng Man's first appearance on the Taiwan art scene was a one man show in June 1964. He had received training in art on the Mainland, but since coming to Taiwan had never before exhibited his work. All the work he exhibited he calls wood engraving, and all of it was done in 1964.
He has one example of the painting he did on the Mainland hanging in his apartment, and it is a traditional Chinese street-waterway scene, with a thousand intimate details. Since coming to Taiwan Peng has used his art training to become part of an advertising agency.

His newly created style and technique are shown clearly in *The Old Legend* (fig. 72). He digs a few lines into a board, then randomly rolls up the board in oil and prints on Chinese paper. His prints are black, with a red Chinese seal as a foil, and occasionally red or green are involved in the interior of the print. He never prints more than one copy since too much is uncontrollable.

*Between Life and Death* (fig. 70) has more cut away from the block, and the thin lines are black rather than the white of the paper. Peng, like Chiung and Han, knows how to let accident become incorporated into his work.

In works related to human figures, he becomes weaker, but in animal or abstract modes he can be very subtle and assertive as well.

Soon after his one man show he joined the Tzyh Yu group and was seen again, the second time in two months. Peng has been outside art circles, but has learned from the trends he has seen in
exhibits in Taiwan so will not have to go through a painful growing stage like Peng Wan-tse. He is a mature artist in his first efforts, twenty years after his original art training. Since he has only shown the work of one year, it is difficult to predict whether his is more than a "flash in the pan" talent or not.

Wen Chi (文寶)

Born: Hopei, 1930  
Education: Normal School (not University)  
Profession: High School Art Teacher  
Group: Tien D(1964)  
Exhibitions: In Taiwan: Provincial, and Teacher's exhibitions; Tien D., 1964. Foreign: Philippines, Japan, Hong Kong, Vietnam, Malaysia (unspecified, all watercolor exhibitions).

Wen Chi was a well-trained and competent water color landscape painter in the western style until 1960 when he suddenly decided to 1) use Chinese materials, 2) paint abstractly, 3) express the spirit of Chinese painting. Wen Chi's earlier work is always crisp, sometimes exciting, but since he has set out to do other things it becomes clear that he cannot fulfill his objectives because 1) he uses wash on absorbant thin paper as he used it on stiff paper, 2) he does not understand the meaning of abstract, 3) he has not had enough experience with Chinese traditional painting to know what its spirit is.
Occasionally, as in Figure 76 his brush is alive and even vigorous, but usually his water-logged paper gets too filled up (fig. 77) or he makes the mistake of adding weak reference to facial features as in Figure 78. Wen Chi is typical of a lot of painters in Taiwan who were not in on the original development of a need for reorganizing painting, but comes to his ideas about relating to tradition vicariously. He lives in Taichung and is a friend of Chuang Che. Because there are many such painters trying to get on the coattails of this movement, as with any movement in art, inclusion of examples of his work is instructive. We can clearly see that a comparison with Chuang or most any other painter that Wen should have remained a watercolorist.

Li Chu-yuan (李祖元)

Born: Canton, 1938
Education: Dept. of Arch. Chengkung U., and Princeton U.
Exhibitions: Tunghai Studio exhibitions, 1963, 1964
Woodrow Wilson Society, Princeton U., 1965
One Man Show: Tunghai University, Arts Center, 1963.

Li Chu-yuan is in the United States studying architecture, but since his work has been influenced by developments in Taiwan more than anything else, we will discuss him very briefly. Li went to Tunghai University as an assistant as soon as he finished
his military service, and became interested in the student painting
group there. He was acquainted with the Fifth Moon group, and
his one man show at Tunghai revealed that he had been influenced
by the plaster, oil, watercolor technique of Liu Kuo-sung's 1960
work. The next year he began printing, and a visit to Chiung Chun-
hsiung's studio in Taipei has had a great deal to do with his later
work. He uses smooth Chinese paper, sometimes unbleached
cotton canvas, and occasionally prints on a plaster-based piece.
Figure 9 is a typical example of his more successful monoprints,
and bears a striking resemblance to a strange 18th century piece
of calligraphy which Li could not possibly have seen or known about.
This calligraphy is called Tiger, and is very symbolic rendering
of the character for tiger. Figure 9A is a duplicator copy of the
Tiger work, and it is included not to suggest its influence on Li,
but that the kind of work that Li, Chiung, and others are doing
certainly has roots in Chinese art tradition.
PAINTING ON THE CHINESE MAINLAND

The published material from the mainland, the Peoples' Republic of China, stresses the assertion that the artists in the new regime are revitalizing, getting back to the true Chinese tradition, rather than throwing it away.

Through most of its age-old history, Chinese painting has been marked by realism, popular character, and high skill. But it deteriorated terribly in all three aspects in the century of domination by imperialism and decaying feudalism prior to the liberation.

Today the labouring people are masters of the country. Our painters live and work with them, and are coming to share their thoughts and feelings. This has resulted in works of great artistry, higher in idea-content than ever in the past.

It is only fifteen years since the Communists won complete control of the Mainland, so there are really two types of artists in the Peoples' Republic, just as there are in Taiwan. The first are the painters who were trained and had become well-established before the Communist revolution; the second are those trained in the last fifteen years.

It is not difficult to find "before and after" examples of the work of the most well-known artists who stayed behind. The work of artists who were trained in the Mainland and then took refuge in Taiwan after the revolution shows no significant
difference. It is very difficult to isolate work of the younger artists on the Mainland, however, because much of the work is "collective", the work of an entire academy.

We can only look at the poor reproductions of contemporary work available through that "ventilation hole", Hong Kong. The publications have little more than an introduction like that quoted above, and the artist at most gets his name and birthdate listed. Sometimes the artist has peasant or laborer origins, and if so, his status as one of the members of the ruling masses is duly noted. This distinguishes his work from the work of artists with less prestigious lineage, from intellectual, or worse yet, aristocratic backgrounds.

There are no new theories of art since 1950, for everything the Communists expect of artists had been stated decades before by early young revolutionaries. The changes in art since 1950 demonstrate that the theories have been carried out, and though we cannot know now whether or not there are artists who are opposed to the official view, we must not deny the possibility that the artists, especially the younger, Communist trained artists, really do believe that all art should be politically potent. Being limited to the published material, it is also necessary to note that the Communists are the first to realize the value of art
as a teaching device, so we must expect that they will have chosen
to publish paintings for their propaganda value. We cannot verify
whether or not our reproductions are a random sample of the best
paintings, but from what material is available, we have selected
examples of general trends.

Any discussion of socialist art in China must recognize
the early importance of what Michael Sullivan calls "The Realist
Movement", the development of woodcut as the best propaganda
spreading medium. (88) "Social Realism" is associated with Soviet
Russian art, but the term applies in Communist China as well.
The idea of using the woodcut as a political weapon in China is
credited by tradition to a revolutionary hero of pre-Communist
China, Lu Hsun (鲁迅). Lu found someone who had been
trained in Japan to teach classes as early as 1930, for he realized
that woodcuts could "instill into the millions of illiterate peasants
the beginnings of a social conscience; it was the ideal means of
mass-dissemination of ideas - it was cheap to produce, required
no machinery, and moreover, had a long history as a medium for
illustration in China". The motto of this movement to produce
woodcuts is as good for China in 1965 as it was in 1930:

...by selection to accept the historical legacy
of Chinese traditional art; to absorb the best in
style and technique from foreign art; and thus
to establish a new national art in accordance
with the demands and tastes of the masses.
Though woodcut never had the status of a fine art in traditional China, the History of Chinese Graphics published by the Communists claims that the Nationalists, "the last of the feudalist elements", had degraded woodcut, and that woodcutters were "forced" to hide their work in the magazines, etc., where their works were encouraged as illustrations for short stories. (91)

As a political tool, the woodcut was just as powerful as Lu Hsun hoped. In Figure H are two typical magazine woodcuts. (92) The top example shows a People's Court, a spontaneous judging of a wrongdoer by those he had wronged; below is a graphic interpretation of one of the favorite phrases of the party, "the surging wave", implying that all the masses were rising up against the corrupt collapsing Nationalists. Nothing is "Chinese" about these woodcuts except the title. Either of them could have been done in Germany, or anywhere in the west. In the thirties reproductions of Kathe Kollwitz's work were especially popular, and copies of any number of western social realists woodcuts were available.

Lu Hsun and other revolutionary leaders realized that it must be an all or nothing revolution, and that this was true in art as well as everything else. A socialist society with such
pressing needs and convictions could not tolerate an artist who painted for any other reason but to help educate. There can be no Ch'an meditations in a China concerned with repairing the damage done to the society by the long rule of the feudal scholar class who had time to invent such semantic brain-games and selfish existences. Any artist ideas associated with such a tradition must go.

Why is it then, we might ask, that the Communists allow the category of Bird and Flower Painting to continue? Even birds and flowers can work for the people. The Chinese are famous for symbolic and multiple meaning phrases, and a favorite of Party Chairman Mao Tse-tung is, "When the East Wind Blows, A Hundred Flowers Bloom". "East" is China, "Hundred Flowers" means diversity, or put another way, that China's strength is in her complex union of diverse peoples. This kind of symbolism is perfect for the Flower and Bird Painter, and instead of the intimacy which this kind of paint created in the past, it is conceived on a grand scale; a "collective" work was done on this theme by the entire Flower and Bird Division of the Peking Academy of Chinese Painting. (94)

Those who had been well-known painters before the "liberation" were given this admonition and instruction by Chairman Mao:
If you want the masses to understand you and want to become one of them, you must be determined to undergo a long and even painful process of steeling... If our writers and artists from the intelligentsia wish their works to be welcomed by the masses, they must transform and remold their thoughts and feelings. Without such a transformation and such a remolding they can do nothing well and will be ill-adapted to any kind of work.

The methods for reaching this goal of the reborn man were clearly outlined: study Marxism; get in contact with the masses (i.e. labor with them); reorganize art leadership and groups into combat groups to help identify with working people. If the artist is not successful at rehabilitation, there is no place for him as an artist, for the artist outside of society is no longer a possibility.

One painter who was well established before the Communist takeover, and who lived through the first years of the People's Republic, is Ch'i Pai-shih (齊白石). Since he was of peasant origins, and had been somewhat scoffed at by the literati because of this, he was exalted by the Communists upon the ousting of the Nationalists. His style never changed after the takeover. Pai-shih painted ordinary objects like fruit, fish, etc., in the hsieh i loose brush style, and his acknowledgement of the New China can be felt in such paintings as one in which a hoe and shovel are the main characters.
A common solution for the pre-1950 trained artists is to add details to the traditional style they had learned. "Amid the traditional landscapes of rivers and mountains, we see not the lone wayfarer or scholar in his pavilion, but the heroic collective struggle of the people to change nature." (95)

The style stays the same basically, but the concept behind it is completely changed. The relationship to tradition is extremely superficial - brush technique, the vocabulary of landscape forms - but all else changes. Man is not in nature, as in Chinese tradition, he is struggling against it, a very western idea.

In example of this is Moving Mountains, Filling Valleys (fig. A). (96) The painter is identified as Li Shao-ching (李硕卿), born in 1908, so he must have received his training in the Kuomin-tang era. The rock-mountain-mist forms are no different from traditional ones except perhaps in subtle western spatial influences. But the "teeming masses", to be sure very tiny in this composition, are changing the face of nature, an impossible concept in traditional China. One does not achieve perfection by becoming one with nature (see Part II) but rather tries the impossible; the workers will triumph because there are so many strong backs working for them.

There are certain paintings which superficially seem to be continuing exactly as before, with no political overtones. Figure B
with the title Peace - Long Spring, is another motto type like the "Hundred Flowers" theme, but it is not written anywhere on the picture. Thus it would be possible to contemplate it as a traditional Bird-Flower painting. But a comparison with any earlier period will reveal that this is, after all, treated in a western rather than a Chinese manner. The birds recede into a definite space, the green wash very convincingly suggesting a ground area. In a traditional Chinese bird and flower painting, the individual birds and flowers are painted in the kung pi, elaborate manner; in careful description, but the flower branch is never anchored to anything but the silk or paper and very rarely are birds put in front of one another, for the artist wanted to display his skill in rendering the entire bird. In Figure B the important thing is getting the birds drawn in correct perspective and spatial relation.

Most of the other types of painting have nothing in common with Chinese tradition except the paper on which they are painted, and occasional technical renderings. Yet in China today these are not called Chinese paintings in western style as they would be in Taiwan, but rather the "new" national painting; what is borrowed from the west are techniques for creating a stronger realism and a philosophy which decrees that painting should be didactic. The place where such an all-out revision of attitude
begins is in the training of the artist. Michael Sullivan reprinted part of an article on art education in China, full as he says, of "naive optimism", a necessary ingredient if any revolutionary change of the seriousness of the new order could come into effect.

Part of that article follows:

In the past the poses of 'models' were adopted from Greek Sculptures. They were mainly reclining figures. They expressed the Greek idea of beauty of a "sleeping Venus". Now the models have to stand up with tools in their hands. They express the beauty of the working class.

It was a hard task to reform some of the students who were worshippers of Matisse... they refused to go to the farms and factories. They wanted to study art in the classrooms. They imitated the lines of Matisse in their drawings and paintings...

In meetings of small discussion groups and in the classrooms the paintings of Matisse and others were critically analyzed... The Dramatic Club presented a four-act play called 'Direction' which was written by the students themselves. In that play, they told the audience how meaningless the paintings of the capitalist world were. Gradually, these 'Matisse Worshippers' changed. Now they are as happy as the other students because they no longer hesitate. They understand that realism is the only truth.

There is certainly much in Chinese tradition that points to the praising of realism as a quality in painting. Just as Taiwan artists quote old sources concerning the abstract qualities of Chinese painting, so the Communists point to passages which show how
worthy realism was thought to be. An eleventh century writer speaks specifically of the painter's obligation to realism, and the fact that one of the main characters in the story he tells is a peasant, makes it just the right sort of quote for the writers in the Peoples' Republic:

'Ma Chen-hui once owned a scroll of fighting water buffalo of which he was very fond... One day when it was spread out to sun in his library, outside the double doors, he found that he had a rustic visitor who had come to pay his taxes, and was standing at the foot of the steps. The man had been absorbed in admiration for some time when he began to smile to himself. The master of the house, witnessing all this through the doorway, called the other forward for questioning, saying,

"This painting is one of my treasures; how dare a peasant like you look at it and smile? If you have something to say for yourself, well and good; if not, it will be charged against you."

'The countryman said, "I know nothing about paintings; I only know what cattle are really like when they are fighting. Their tails are passed tight between their buttocks, so that a strong man pulling with all his might couldn't get them out. In this painting, the oxen's tails stand straight up; and I smiled because of the error."'

Kuo Jo-hsu comments, "In my humble opinion, though the painter may have been capable of the marvellous, he did not equal the specialized observation of the countryman. The widest research is necessary for those who undertake the practice of art."
Even Confucianists can be quoted, for they preached that painting was useful as a teaching device. A third century critic wrote as follows on the usefulness of paintings:

When one sees pictures of the Three Kings and of the Five Emperors one cannot but look at them in veneration and... when one sees pictures of rebels and unfilial sons, one cannot but grind the teeth, when one sees pictures representing men of high principles and great sages one cannot but forget one's meals... When one sees pictures of exiled citizens and expelled sons one cannot help sighing. When one sees pictures of vicious men and jealous women one cannot help but look askance. By this we may realize that paintings serve as moral examples or as mirrors of conduct.

The Communists have looked to the west for examples of social realism which carry the ideas of these old revered Chinese texts far beyond anything ever attempted in traditional China. The Russians are the obvious influence, with so much exchange between the two socialist countries, but there are other possibilities too.

The aspect of western painting which fascinated the Chinese from the first contact was the resemblance to reality achieved by one-point perspective and painting a fixed moment in time. Since plenty of examples of western art were reproduced in Shanghai and other large cities, it is very possible that
nineteenth century English watercolors have had just as much influence as Russian art.

English artist Frank Brangwyn (who traveled to Japan and Russia, but not China) is said to have made "chimneys appear to be things majestic that dominate gloomy realms of cloud dirt glory", and gypsy caravans the "dignified dwellings of hard working people." (101) This is not to suggest that there are grounds for claiming a direct influence, but only that there are other possible sources in addition to the Russians. It is the watercolor technique that especially suggests the English artists.

Figure G seems much more like an intimate English watercolor than a dramatic Russian painting. The inscription says, "Grandfathers, heroes; sons, grandsons, all working - new tools, old methods." (102) Though Figure G uses Chinese outlining technique, it is a western time capsule with a message. (103) Figure D is typical of Chinese poster style, (104) showing the "heroes" working like ants to make the homemade pig iron of the Great Leap Forward in 1958; this is the technique that later proved worthless, for all the steel thus produced was too brittle.

One of the most subtle of the Mainland themes refers back to the idea behind the "Hundred Flowers" symbol of Chairman Mao. Both Figures E and F fit into this category, for they both
picture people from outlying provinces. They are Chinese, but not the "People of Han" (漢族) as the typical Chinese race is called. These paintings call attention to the differences within China, and emphasize that in spite of these differences, all are one people. Figure E is a girl from Southwest China, (105) and the camel group in Figure F belongs to the Northwest. (106)

The young artists in Taiwan feel that the last few centuries have led China away from the greatness that was hers, i.e., abstraction; the Mainland critics view the realism in tradition as what was sacrificed. Both the Taiwan artists and the Mainland theorists say they want to relate to tradition, and that to recapture and build on the tradition it is necessary to look to the west. Taiwan looks to modern abstract developments, the Mainland to social realists wherever they can be found, Russia, Germany, or England.

The Communists see art as a potent political tool, the Taiwan artists consider art apolitical, and the free expression in art to be the privilege of the politically free. Since western artists view art and its place in society in the same way that the Taiwan artists do, there is little sympathy with the Mainland outlook except in other socialist-communist countries. It is impossible to separate the art from the intention of the artist,
and one wonders what the next decade will bring from Mainland painters. When those artists are gone who were trained before the addition of the perspective-didactice ingredients to Chinese painting education, will all concern with aesthetic qualities as separated from political considerations disappear?
EVALUATION

The particular characteristics of the painting of any nation will never be defined in such a way as to satisfy all points of view. The improvements in world-wide communication since 1945 make many people view all contemporary painting as part of one international style. To them the paintings from Taiwan could just as well have been painted by Greeks or Swedes.

Whatever the label, contemporary Chinese, or simply contemporary, there is justification for saying that the young painters on Taiwan are painting in a way that is not foreign to their cultural heritage. The seeds for pure abstraction and for concern with the nature of the materials were sowed earlier in Chinese art history than in almost any other culture. Though the People’s Republic theorists point to the call for realism in traditional writings, their evidence cannot outweigh the consistent recognition that painting is a world separated from mere representation.

In the techniques of Chuang Che, Liu Kuo-sung, Chiung Chun-hsiung, and others, there is nothing which is not logically related to China’s rich painting tradition.
The twentieth century has developed in such a way in China that after many centuries of academic stiltedness, the Chinese artist can now be a creative painter again. An era of international exchange has been in vogue since the war, and artists have felt the influences of other cultures. Contact with the west is a fact in the orient. The period of pure imitation of western styles is behind the contemporary artist in Taiwan, and he is ready to create a new tradition.

Taiwan artists deserve credit for helping the "cultural desert" gradually give way to the beginnings of a cultural renaissance.
SUGGESTIONS FOR FURTHER STUDY

Inherent in a study of this kind are many difficult questions. One of the most basic questions is who is Chinese? The social realist on the Mainland, the abstract painter in Taiwan, or the expatriate who lives and works in New York or Paris?

Several extensions of this study would help clarify what is meant by contemporary Chinese painting to each of the three types of contemporary Chinese, those on the Mainland, on Taiwan, and in foreign countries.

The first would be a more systematic study of the Mainland work, which ideally would be done with an on the spot investigation like that possible in Taiwan. Especially important would be an examining of the complete early to late works of several younger painters.

A next important step would be more extensive research on those Chinese who have migrated to western countries. Chen Ch'i-kuan, now in Taiwan, but a U. S. citizen, and Tseng Yu-ho in Hawaii are the most well-known contemporary Chinese in America, and Zao Wou-ki in Paris. The TON-FAN and Fifth Moon painting groups in Taiwan have seen many of their members relocate in other countries, and many artists have left who were
not connected with art circles in Taiwan, or the Mainland. Such a study would be able to clarify how much of their traditional painting, in spirit and/or in technique, they have rejected for the mode of painting in their new environments.

Southeast Asia has many Chinese communities, and many more artists of Chinese origin than either Europe or America. Since Singapore, Saigon, Manila, etc., are really international cities, it would be worthwhile to try to determine whether or not Chinese painters in those localities were more or less tradition bound, or as open to western influence as those actually in western countries.

Still another area which needs to be studied is the influence of Japan. So many art teachers in China in the thirties had had their training in Japan, and so many artists in Taiwan today were Japanese trained, that Japan as a source of western influence must be more thoroughly dealt with than the scope of this study allows.

「唐畫如麴，宋畫如酒，元畫如醇，元畫以下，漸如酒之加水。時代愈近，加水愈多，近人畫已有水無酒，故淡而味。」—黃賓虹

劉國松：論繪畫批評. 筆匯 =卷五期 1961.12.5

* In Chinese it is customary for the surname to precede the given name.

2. The historical accuracy of this description of Koxinga's migration is of no concern here. What is pertinent is that this description is accepted by the Chinese and is considered a precedent for the contemporary situation in Taiwan. This "official" version was taken from Free China Review, 101 Questions About Taiwan (6th ed., Taipei, April 1962).


4. The years just after the war are discussed in great detail by Riggs, Fred W., Formosa under Chinese Nationalist Rule (MacMillan, New York 1952) issued under the auspices of the American Institute of Pacific Relations, Inc.

5. Chen, op. cit. supra at p. 642.

6. The only study which has been made of developments in China in the first half of the twentieth century, and the first to study the influence of western painting is Sullivan, Michael, Chinese Art in the Twentieth Century (U. of Calif. Press, Berkeley and Los Angeles 1959). Mr. Sullivan describes in detail the traditional and contemporary methods of training artists, and outlines the development of Chinese painting since the introduction of western techniques and methods. Though published in 1959, his book does not discuss developments since World War II but deals only with those established as artists before the war. He does record the manifestos of the Communists regarding art, but he has no material on developments in Taiwan.

8. With the exception of Yeh Tsui-pai, all of these traditional painters of the pre-war generation are discussed in Sullivan, op. cit. supra.

9. A typical catalog of the Southern Artists Association exhibitions divides the painters very strictly between Kuo Hua and western style painters.

10. On Three separate occasions while in Taiwan, the author provided visiting American artists with lists of people to visit which were very different from those prepared by the U.S.I.S.

11. The western presumption that scholarship means analysis, synthesis, generalization, concern with precise terminology and the like is completely foreign to most Chinese. This is probably the reason why one is invariably more impressed with the work of westerners writing on Chinese subjects than with that of the Chinese themselves. Not to be overlooked as a factor leading to a paucity of scholarship in the arts is the pressure in Taiwan for good minds to devote themselves to science and technology.

12. Liu Kuo-Sung, supra note 1, at p. 5.

13. Typical of Professor Hsu's work is part one of his debate with a professor at Taiwan University. See Hsu, "The Trends of Modern Art", The Democratic Review (民主評論) vol. 12, no. 23, p. 589 (Hong Kong 1961).
14. For Liu's response to the above quoted criticism of Professor Hsu, see "The Trends of Modern Art" in Tso Ping, vol. 3, no. 10 (1962).

15. Reported to the author by Chuang Che and Han Pao-teh immediately after their interview with Professor Hsu inviting him to an exhibition at Tunghai University in May, 1964.

16. See especially the most ambitious publication of the Fifth Moon Group, 5 Chinese Painters; with Yu Kuang-chung; article, "On from Clairvoyancism". (World Book Co., Taipei 1964).

17. Since Yu had training in the west, I suspect, though I have no documented proof, that his willingness to make value judgments on an individual's progress from one annual exhibition to another has been a model for other newspaper critics. If Yu would review TON FAN exhibitions, and if Huang -- who is associated with TON FAN -- would review Fifth Moon work, criticism of art exhibitions might be more than the present publicity for the group concerned, written by one already associated with it.

18. The article discusses especially the TON FAN group. It is a two-part United Press article by Hsia Chen Ping, or Heh Fan. [United Press is a Chinese newspaper, not the press agency].

19. Li's professional career was summarized in a recent Chinese newspaper article, "Li Chung-shen prepares to go to Spain", by Huo Hsueh Kang. (Sent from Taiwan in December 1964).

20. The name was transcribed into Chinese, and it has not been possible to translate it back into the original Spanish name.

21. Translated by the author.
22. From the catalog of the September 17 through October 20, 1960 exhibition at the Galleria D'arte "La Bussola" in Turin.

23. The statement was in both English and Chinese (their translation).

24. This list was prepared for the author by Chin Sung. Since catalogs are not available for every show, it is impossible to completely document the list.


26. It is impossible to list with any accuracy exactly where the works of these artists can be found. The artists themselves have not kept any records on this.

27. Catalogs of the IVth, Vth and VIIth exhibitions were available to the author. For information on the other exhibitions the author has had to depend on the artists' reports.


29. From the cover of the catalog for the Punto International Art Movement Exhibition, July 28 through August 6, 1963, National Taiwan Arts Hall, Taipei.


31. The catalog of the 8th Ton-Fan Painting Exhibition, November 12-15, 1964, in the National Taiwan Arts Hall, Taipei, presents one illustration of each artist's work. Huo Hsueh-Kang and Chu Wei-pai are there shown to be closest in style to Hsiao Chin and Li Yuen-Chia.

32. Newspaper article: United Press, date unknown.

Part II:
33. The 1961 catalog lists Liu and Kuo as co-founders, but the 1964 catalog credits Liu alone with the organization of the group.

34. Wu Pu-huei (Pansy Ng) and Wang Wu-hsieh (Wucius Wang) should not really be considered Fifth Moon artists. They were educated in Hong Kong under a traditional Chinese painter, Liu Sho-kuen (呂少群), and both went to the Columbus College of Art and Design, Columbus, Ohio in 1961. The list of former Fifth Moon members now abroad is from Week, vol. 1, no. 7 (June 13, 1964) (published in English and Chinese).

35. By a letter to the author dated March 27, 1965, Chuang confirmed the author's notes regarding the teachers of the individual Fifth Moon members.

36. The catalog of the 5th Exhibition in May 1961 is the first with photographs of the artists and their works, with resumes of the artists' careers, etc. On the basis of the 1961 to 1964 catalogs, which are in my possession, I feel that the Fifth Moon group has done a more sophisticated job of designing catalogs for and otherwise presenting its work. At the very least, they have better English proofreaders.

37. The dates and places of exhibition are from the publication produced in conjunction with the 1964 May Exhibition, Five Chinese Painters (World Book Co., Taipei 1964).

38. Ibid.


40. Yu Kuang-chung, "On From Clairvoyancism", Five Chinese Painters, supra note 37.

41. From the anonymous English preface to the catalog of the 1962 Exhibition held at the National Historical Museum.

42. Both are in their thirties and had their grammar and junior high school education on the Mainland where the emphasis was on memorization of the classics.

43. See the discussion in the next section of the disagreement between Liu and Chuang concerning the role of the foreign buyer.
44. Catalog of the Tien D exhibition held in the Taichung Library (October 31, 1964).

45. Information on the Nan-Lien and on the three artists who exhibited in Taipei is based on the catalog of the IIIrd Nan-Lien show in 1964, on the flyer for the three-man exhibition, and on talks with two of the three: Liu Fu Nan (林復南) and Wang Sung-ho (王松河).

46. The group has never exhibited abroad. The information was supplied by Chin Sung and by catalogs from several of their exhibitions.

47. From their exhibition poster. This is also the source of the information on the artists' background and training.

48. Peng is discussed briefly in the section on individual painters. Reproductions of his work are also included in the plates.

49. Two styles: Kung Pi (工筆), the elaborate manner; Hsieh I (寫意), the spontaneous manner.

50. This section presents a composite of the reactions of educated Chinese with no art training when they learned that I was interested in contemporary painters in Taiwan.


53. The title is the author's translation. Mr. Weiming Tu, of Harvard University, assisted in explaining passages of Hsu's work. Chuang Tzu is sometimes written as Chuang Tse or Chuang Tsu. Rather than translate Hsu's text, we shall use English translations of these ideas from other texts. The series was printed in the Democratic Review, Hong Kong, 1963.

55. Ibid, at p. 25.

56. Ibid, at p. 27.

57. The chart is a composite of Siren's translations of Chinese aesthetics and Rowley's Principles of Chinese Painting. These concepts are also the most frequently referred to in the writings of contemporary painters.


62. This translation is from Monlia Chiang, Chinese Principles of Education, (Shanghai 1924), p. 11.

63. This is not meant to say that abstract expressionism was directly derived from the Orient. The first instance of oriental influence on western art is, of course, found in France. But the influence there was primarily stylistic and based on Japanese decorations. Here we are concerned more with the attitude toward painting, especially since the popularity of the Ch'an or Zen school of Buddhism which exerted an earlier influence on the Southern Sung painters.


65. Ibid, at p. 15.
66. Joseph R. Levenson, Confucian China and its Modern Fate (Univ. of Calif. Press 1958). This is a provocative study of the impact of the west on the Chinese and of the problem of intellectual continuity. See also the next section.

67. Liu Kuo-sung, Apollo Magazine, no. 34; Tseng Yu-ho, op. cit. supra, note 58.


69. Chin Sung, "Recognizing the Traditions of Chinese Painting", Ibid. no. 72, p. 69 (October 1, 1963).


71. From notes written after a number of interviews with Chiung from October 1963 to July 1964.

Questions asked by students in a seminar discussion at Tunghai University in November 1963.

Levenson, op. cit. supra note 66, at p. 96.


Cf. the basic principles outlined above with those in the discussion of the view of traditional scholarship.

Levenson, op. cit. supra note 66, at p. 113.

Chuang Che, Apollo Magazine 62, at p. 44 (see note 70).

Cf. the basic principles outlined above with those in the discussion of the view of traditional scholarship.

Levenson, op. cit. supra note 66, at p. 113.

Chuang Che, supra note 68.

The lecturer was Mr. Hyde from the Corcoran Gallery. In addition to the lecture, there was a discussion with Mr. Hyde and artists from the Ton Fan and Fifth Moon groups. The author acted as translator for this discussion.

Chuang's attitude about Liu's reasons for painting the way he does became apparent after Mr. Hyde's lecture. This disagreement, as well as that involving the content of the catalog essay by Yu Cheng, has since been overcome.

See Note 72.

The reproduction of Hsiao's work in the 1964 Ton-Fan catalog suggests that Hsiao's painting has been influenced by Hsia Yan, the other Ton-Fan founder in Paris.
85. This is the name given by Chin Sung; in another summary of exhibitions, he calls it the International Block Printing Association in the United States.

86. See Note 39.


89. Ibid., p. 61.

90. Ch'en Yen-Ch'iao, Lu Hsun yu Mu-k'e (鲁迅與木刻) quoted in Sullivan, p. 61.


92. Sullivan's artists' list yields the following information about the two woodcut artists whose work is illustrated:

Li Hua (李桦): also painter; 1925 graduated from Canton Municipal Art Academy; 1920-30 in Japan; 1930 on promoted wood engraving; organized Modern Wood-Engraving Society in Canton.

Ku Yuan (古元): also painter; North China; studied in Lu Hsun Academy at Yenan.

The illustrations are Duplicator copies of Wang's prints.

93. Illustrated in China Reconstructs supplement, Note 87.

The Chinese phrase:

東風吹遍百花開

94. Quoted in Sullivan, op. cit., p. 75.
95. See Note 87.

96. The illustration is cut from the China Reconstructs supplement.

97. The artist is Huang Ching (黄卿); title: 和平長春
All the illustrations from B to G are from small packets of reproductions sold through Hong Kong.


100. Siren, op. cit., p. 8.


102. The artist is Wang Chung-ching (王仲清); title: 

103. The artist of Figure C is Tsai Pei (蔡培); title: 

104. Figure D is by Chu Chien-chou (諸健秋) and the title is: 金鋼鐵英雄齊迎躍

105. Figure E is by Liu Ta-chiang (劉達江) and the title is: 金鶯

106. Figure F is by Huang Kuei (黃奎); title: 岩嵩之春
BIBLIOGRAPHY

The Bibliography is subdivided into Chinese and English sources. If the reference is in both English and Chinese, it is listed in the English section, and note is made of the bilingual text.

The author has consulted, and has in her possession, a number of Chinese newspaper clippings which are not cited in the Chinese bibliography, but if directly referred to, are documented in the footnotes.

ENGLISH SOURCES: By Topic

Taiwan: General


Chinese Art: General


**Modern Chinese Art: General**


**Contemporary Chinese Painting: Taiwan**


22. Ton-Fan Painting Exhibition, catalog of the 8th Ton-Fan Annual Exhibition, Taipei, National Taiwan Arts Hall, 1964 (Chinese and English).

Only those catalogs with substantial written material are listed; in addition, there are catalogs from almost all the exhibitions of the Taiwan art groups in the author's possession.
一. 劉國松：『論抽象畫的欣賞』
台北文星書店：卅四期 1961.8.1

二. 『論抽象繪畫』
筆匯 = 巻三期 1961.10.1

三. 『繪畫批評』
筆匯 = 巻五期 1961.12.5

四. 『繪畫的狹谷』
文星 53+1期 1962.

五. 『現代藝術的歸趨』
作品雜誌 = 巻四期 1962.4.1

六. 『畫者自然』
建築雜誌 = 期 1963.4.

七. 『無畫處皆成妙境』
文星 61+8期 1963.6.1

八. 『劉國松自評』
好望角雜誌 1963.7.5.
九．劉國松：『從龔圖藝術談中西繪畫的不同』
文星：x+期
1963.9

十．：『印象．日出（印象主義的運動）』
文星：八+期
1964.6.1

十一．：『從夫人湖畔先演講說起』
文星：八三+期
1964.9.1

十二．莊誌：『詩的非詩的與現代的』
筆匯：(卷)三+期
1961.10.1

十三．：『由兩封信說起』
文星：三+五期
1962.5.1

十四．：『一個現代人看國畫傳統』
文星：(卷)二+期
1962.12.1

十五．：『替「中國現代畫」辯疑』
文星：(卷)三+期
1963.1.1

十六．：『抽象與自然』
建築：(卷)期
1963.2

十七．：『莊誌自致』
好望角：(卷)二期
1963.4.20

十八．：『視覺象徵與中國繪畫』
文星：x+三期
1963.11.1
元吳 詩：『破』與『美』—畫餘散論文
文星八十五期 1964.11.1

三. 余光中：『五月畫展』
文星四十四期 1961.6

主：『樸素的五月』
文星五十期 1962.6

主：『現代繪畫的欣賞』
文星叢刊：另手的緣起 1963

主：徐復觀：

芸： 『在子藝術宇宙主人像』上、中、下
民主評論：五卷—十一、十二、十三期 1964.6.7

芸：秦松：『談現代抽象繪畫』
大學論壇：二期 1961.

芸：『東方古藝術對現代畫家的影響』
中央日報：1963.4.7

芸：『太陽節文形象』
好望角：現代文學美術協會主編 1963.9.1
共秦松：《認識中國畫的傳統》文星，x+期 1963.10.1

茹德新雄：《現代繪畫之東海》東風雜誌，x+期 1961.6

陳嘉瑞：《神聖的潛移》建築八期 1963.6

高榮祥：《心會神融》建築九期 1963.8

蘇啟智：《噴泉》建築十期 1963.10

蕭子申：《我心畫》建築十一期 1963.12

黃慧源：《五月畫展》文星，X+期 1961.5.1

林方勸：《韓湘寧及其繪畫》文星x+五期 1961.8.1

黃賀瑞：《自由中國新畫壇》筆匯，x卷三期 1961.10

張子蓬：《現代東西方美術》作品，x卷十一期 1961.11
At the Fifth Moon Society's May, 1964 exhibition, the Provincial Museum, Taipei. Left to right: Chuang Che, Han Hsiang-ning, Liu Kuo-sung, Hu Chi-chung, and Fong Chung-ray.

Outside the joint exhibition of the Ton-Fan Painting Association and the Modern Graphics group, December, 1963. Left to right: Chen Tuo-ming, Chen Chao-hung, Chin Sung, and Chen Ting-shih.
Critic Yu Kuang-chung on the left, and painter Chuang on the right. Fifth exhibition, 1964.

Kuo-sung welcomes the American ambassador right to the 1964 Fifth exhibition. In the background: Hu Chi-chung, Huang Che, and Fong Hsiung-ray.

Fifth Moon Painters

Top right: Liu Kuo-Sung
Middle left: Chuang-Che
Middle right: Hu Chi Chung
Bottom right: Fong Chung-ray
Fifth Moon Painters

top left: Han Hsiang-ning (韓湘寧)
middle right: Peng Wan-tse (彭萬墀)

Photographing Peng's largest painting after his one man exhibition, February, 1964.
Ton-Fan Painters

top: Chiung Chun-hsiung (鍾俊雄)
middle left: the author in one of Chiung’s masks in his small studio.
middle right: Chiung in the only opening to this 6' x 5' room: an uncovered window to stairs.
bottom: Chiung helps Wu Hao (吳昊) assemble three boards for a woodcut.
Ton-Fan Painters

top left: Hsiao Ming-hsien (新亞明)
middle left: Chin Sung (中生)
bottom left: Chen Tao-ming (超明)
top right: Huo Hsueh-kang (鴻濤)
bottom right: Oyang Wen-yuan (文苑)
Wen Chi (文齋 )
Taichung, member of Tien D.
Painting Association

Peng Man (彭曼 )
Taipei, member of Tzu Yo
Painting Association

Two Tainan painters:
Tseng Pei Yao (曾培元)
and
Wang Sung Ho (王松河)
Photographing Tseng's work in Tainan in July, 1964; helping out are Wang Sung Ho and Sze Chih-hui (施志輝).

Li Chu-yuan (李祖原)
1. above: Chiung Chun-hsiung: Christ, 1959, oil.
2. below: Chiung Chun-hsiung: Stareaters, Oct. '63, oil and collage.
3. Chiung Chiun-hsiung: A Star-starving Negro, Aug., '63, ink and watercolor on paper (author's collection).
right: Chiung Chun-hsing:
Metaphysical Birds, March, '64, 
collage and ink on paper
(on loan to author)

4. left: Chiung Chun-hsiung:
Homage to Ancient Chinese,
Oct., '63, oil and assemblage
(repainted).
6. left: Chiung Chun-hsiung: Starchasing, Nov., '63, ink and collage on paper (California collection).

7. right: Chiung Chun-hsiung: Moonspinner, March, '64, ink and collage on paper (author's collection).
8. Chiung Chun-hsiung: Crossbar, March, 1964, collage, ink and oil on paper (Renville Lund Collection, California).

9A. below: Tiger: 18th Century Calligraphy from Tseng Yu-ho's Some Contemporary Elements in Classical Chinese Painting.

11. Huo Hsue-kang: (no title), 1960, watercolor, ink, on paper.


17. below left: Hsiao Ming-hsien: 603, 1960, ink.

24. above: Wu Hao: Composition, 1959, oil.

28. Han Hsiang-ning: 
Doorway, 1961, 
oil.

29. Han Hsiang-ning: 
Give to Fate, 1962, 
oil.


35. below: Chin Sung: Composition, 1962, woodcut.
36. Chin Sung: Salute (bow), 1962, oil on paper.

41. Peng Wan-tse: *A Fish in a Hot Ting* (Vessel), 1961, oil.


44. right: Peng Wan-tse: Excel, 1962, oil.

46. right: Oyang Wen-yuan: Hang, 1960, oil.
47. Oyang Wen-yuan: Footprints, 1962, oil on paper.

49. Liu Kuo-sung: Landscape, 1956, watercolor.

50. Liu Kuo-sung: Lu-shan, the Lofty (after Shen Chou), 1961, plaster and oil.
50A. Shen Chou, 
Lu Shan, the Lofty (see Liu Kuo-sung, fig. 50).
51. Liu Kuo-sung: Yellow Sight on the Banks of the Yellow River, 1964, ink on paper.


64. Fong Chung-ray: Painting 37, 1963, oil.


70. Peng Man: Between Life and Death, 1964, oil on paper.

71. Peng Man: Fish, 1964, oil on paper.

73. above: Tseng Pei-yao: Life 64-107, 1964, oil on paper.
74. below: Tseng Pei-yao: Life 64-55, 1964, watercolor.
75. Tseng Pei-yao: *Life* 64-57, oil on paper.
77. Wen Chi: Stone Lion, 1964, ink.

78. Wen Chi: Creating a Likeness, 1964, ink.
Moving Mountains, Filling Valleys

Li Shuo-ching (b. 1908)
图 124 马锡五调解诉讼(古元作)

图 125 拆除李鸿藻