

Lecture outline of Yuan Painting

1. The social context: the Mongol conquest of China and its cultural policies.
2. The Left-over subjects (yimin) and their choices: collaboration or reclusion.
3. Painting as political expression (Gong Kai and his emancipated horses)
4. Archaism; rejection of the southern Song style and returning to antiquity.
Compare: Qian Xuan's *Wang Xizhi Gazing at Geese* and Xia Gui (the use of colors; illusion of space; ink wash)
5. Zhang Mengfu as a versatile artist; synthesizing different styles of the ancient masters from Jin, Tang, and Song dynasties; Zhao Mengfu's philosophy of calligraphy with an emphasis on brushwork and composition.
6. Zhao's *Autumn Colors on the Qiao and Hua Mountains*; old, naïve style harking back the Jin models;
7. The Four Yuan Masters and the beginning of the literati painting
8. Huang Gongwang's *Dwelling in the Fuchun Mountains*; the hemp-fiber texturing method; calligraphic quality of the lines; expressiveness; the Concept of Scholarly Air (shiqi);
Compare: Huang Gongwang and Dong Yuan
9. Wang Meng's generous and lavish use of ink; *Dwelling in Reclusion in the Qingbian Mountain*; no clearly defined contours; dynamic brushstrokes; Mass of earth or rock whose texture indicates volume and dynamic movement.
10. Ni Zan's cold, dry brushwork; *Six Gentlemen*; trees being the metaphors for virtuous gentlemen; "ah but a total lack of resemblance is hard to achieve, not everyone can manage it!" — Ni Zan
11. Plainness and blandness being the goal for the Yuan masters