

Lecture outline of Qing Painting

1. The establishment of the Qing dynasty by the Manchus. Qing emperors as the new sponsor of the Chinese culture
2. The Orthodox School of painting; The Four Wangs as followers of Dong Qichang's theory of Great Synthesis--Learning from the ancient masters; the concept of *fang* imitation: creative interpretation.
3. Wang Shimin's imitation of Huang Gongwang (Landscape in the Style of Huang Gongwang); *cun* texturing method (parallel straight lines);
4. Wang Yuanqi's imitation of Ni Zan (flat composition; no middle ground)
5. The Individualists
6. Kun Can (Denseness; luxuriance)

Compare: Kun Can and Wang Meng

7. Hong Ren (Sparseness; cleanness, and clarity; almost transparency. Reductive, minimalism; emptiness. "[represent] the world in a dematerialized, cleansed version ... revealing his personal peace through the liberating form of geometric abstraction"

Compare: Hong Ren and Ni Zan

8. Gong Xian (An eccentric; "There has been no one before me and will be no lone after me." simple visual vocabulary but repetitive use; variations of simple music motif. Handling of ink better than brushwork; play of light. Surrealism; ink rather than brushwork.)
9. Zhu Da (Ba Da Shan Ren) ("One can get drunk as he did, but not crazy as he was!" Brush moves slowly with a twisting motion; dry and wet variation.)

Compare: Zhu Da and Xu Wei

10. Shi Tao (Dao Ji) (Inventive seeing; "When asked if I paint in the manner of the southern or the northern school, I reply with a hearty laugh that I do not know whether I am of a school, or the school of me; I paint in my own style.")
Ten Thousand Ugly Ink Dots (The spirit of release that dominates. Pure vitality)

Stone Mountain House (Multiple contours; paint rocks and destroy rocks;
one-stroke painting)

Compare: Shi Tao and Dong Qichang