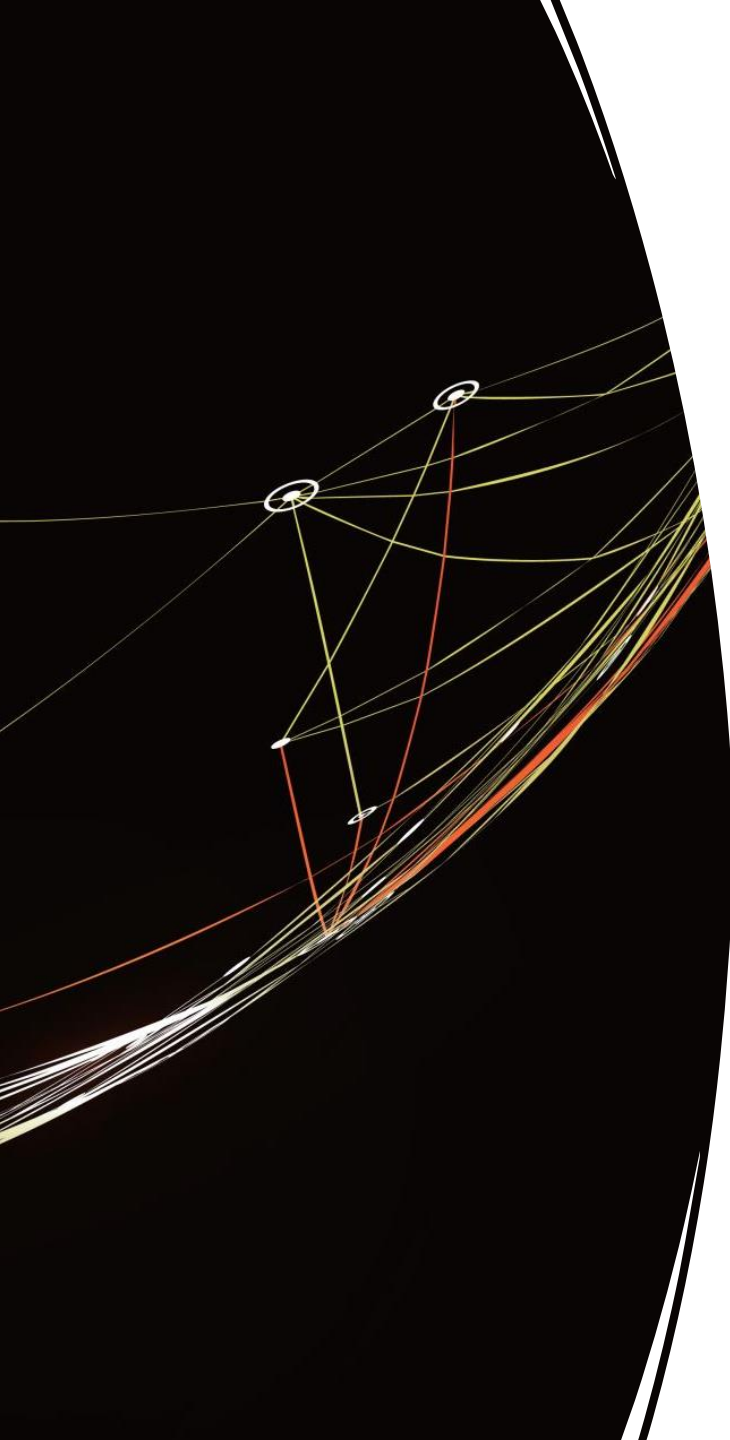




# Late Qing and Republican Art

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The Last Literati and the  
Politicizing of Art



Wars between China  
and Western powers  
between 1840 and  
1860





# Shanghai, late 19<sup>th</sup> and early 20<sup>th</sup> century



# The Shanghai School: The Last Traditional Painters

- Ren Xiong
- Ren Bonian
- Wu Changshuo

Ren Xiong, Self portrait (1823-1857),  
ink and colours on paper,  
177,5x78,8cm. Palace Museum,  
Beijing.





莽乾坤段前何  
物辨笑側身及繫  
此畫乃明人陳朝臣  
談何容易試說之  
許史到知今能  
夏漢人可憐  
皆途慢悅顏  
全世之意但  
辭楚之辭  
淮之淮  
方調十三  
陳朝臣  
誰是  
賢若我



Liang Kai (1140-1210), Li Bai in Stroll.



# Ren Yi (Ren Bonian, 1840-1895)



Xu Beihong, Portrait of  
Ren Bonian, 1927



Ren Yi, Animals, Flowers and Birds, 19th  
century, Metropolitan Museum of Art (NYC)



Ren Yi, Animals, Flowers and Birds, 19th century, Metropolitan Museum of Art (NYC)



Ren Yi, Zhong Kui, 1883, Metropolitan Museum of Art (NYC)







Chen Hongshou, *Drinking in a Banana Grove*





# Wu Changshuo (1844-1927)





Plums and Daffodils (Meihua shuixian),  
1923, Princeton University Art Museum

“China -- the cake of kings and... of emperors” (1890)



Box Rebels and the Occupation of Beijing by the Allied Troops



# The 1911 Revolution and End of Qing dynasty



Sun Zhongshan and the  
Revolutionaries



Last Emperor of Qing and his  
father



The May Fourth Movement (1919)



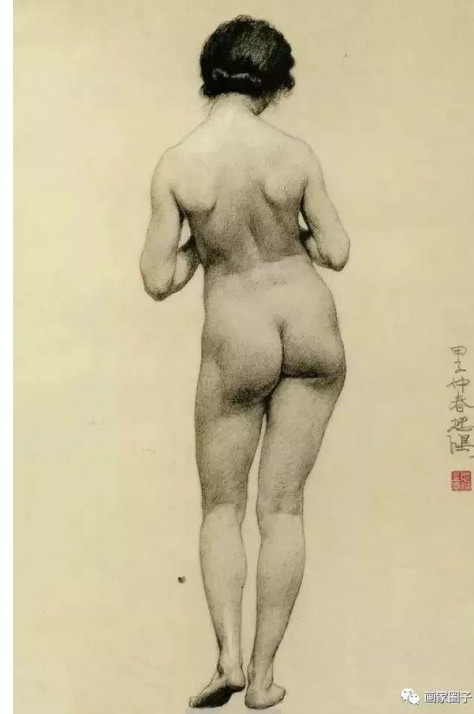
Cai Yuanpei (1868-1940),  
President of Peking  
University 1916-1927



Chinese modernity during the  
Republican Era

# New Fine Arts Schools Established in Hangzhou, Nanjing, and Shanghai





Nude models in Chinese art schools in 1920s and 1930s



Xu Beihong (1895-1953), flutist, 1926



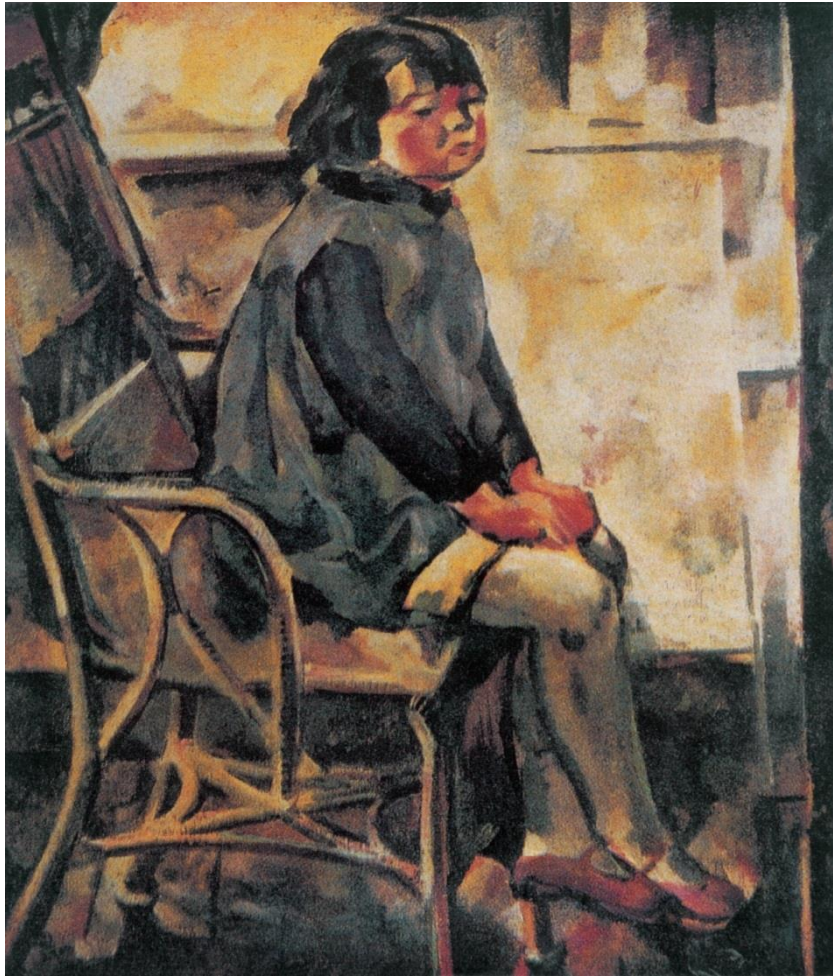
Xu Beihong (1895-1953), Galloping horse, ink on paper, 1941



Lin Fengmian (1900-1991), *Still life*, 1940s.



Lin Fengmian (1900-1991), *The Beauty*, oil on canvas, 1940s



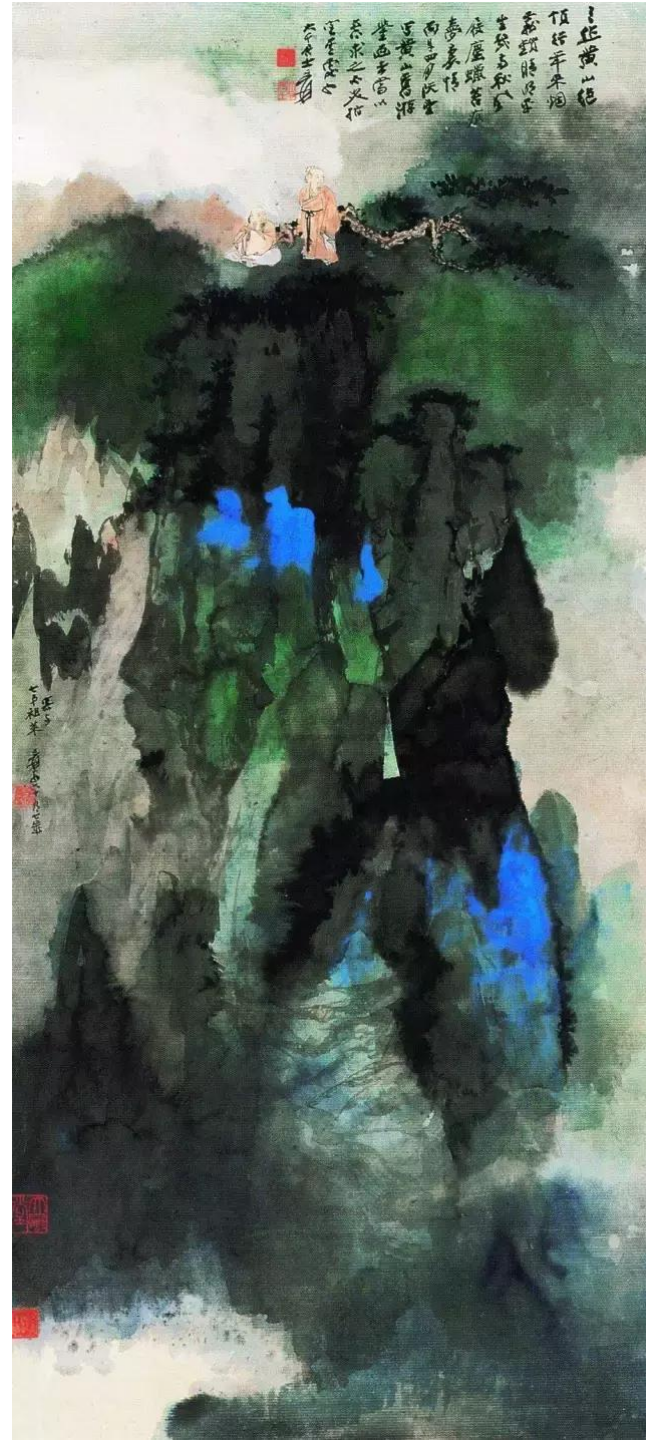
Wu Dayu (1903-1984), Girl in Chair,  
1934



# Wu Dayu on Art

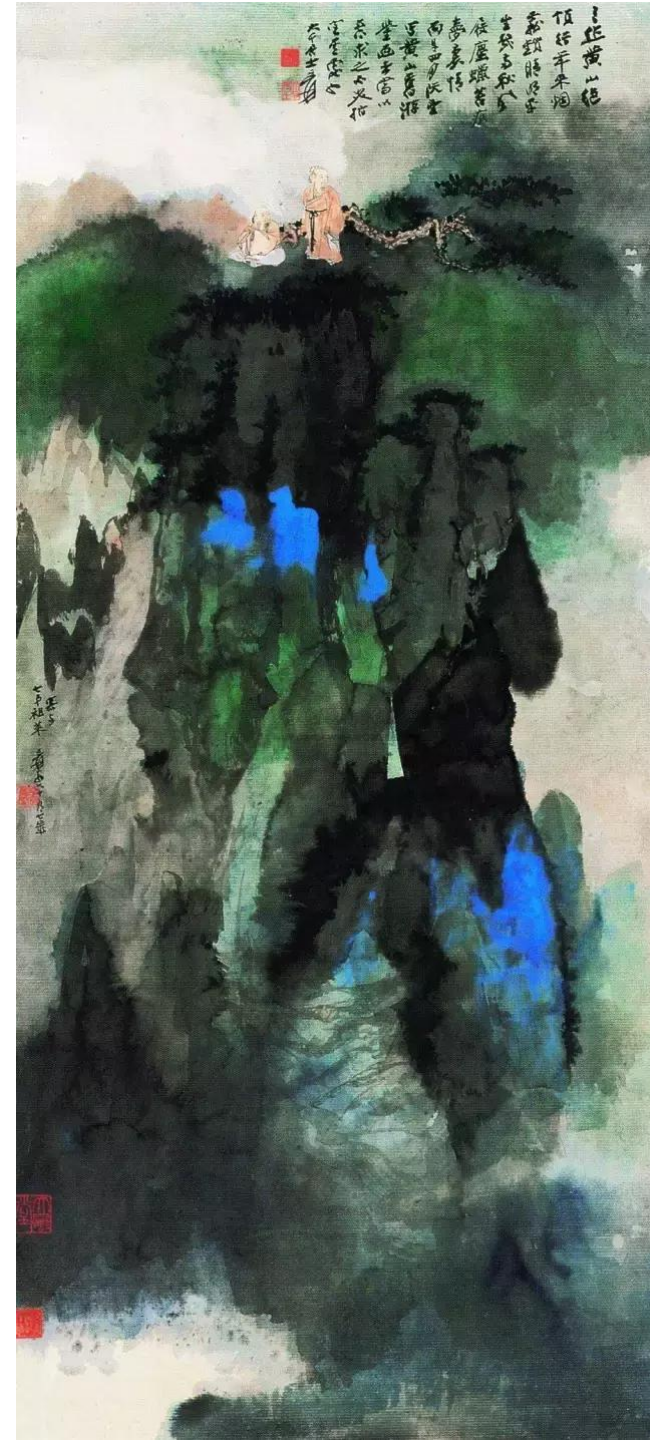
- "human art is interlinked, there is no need to divide things, art is a language, only the difference of the times, there is no division of regions", "People often say that the combination of East and West art is still too small and too narrow. Now ... the combination of Eastern and Western arts, melting together, slurping together, throwing it away, throwing it all away, I draw my own ", " The term "Oriental West" or "Oriental East" is too narrow. The essence is "alien". What can I say about this other side in art? The Chinese and Western arts are one body, and there is no mutual, non-hand-eye work, but the virtue of the best, only to have a thorough understanding of the soul ".

Zhang Daqian, On Top of Mt. Huang,  
1966

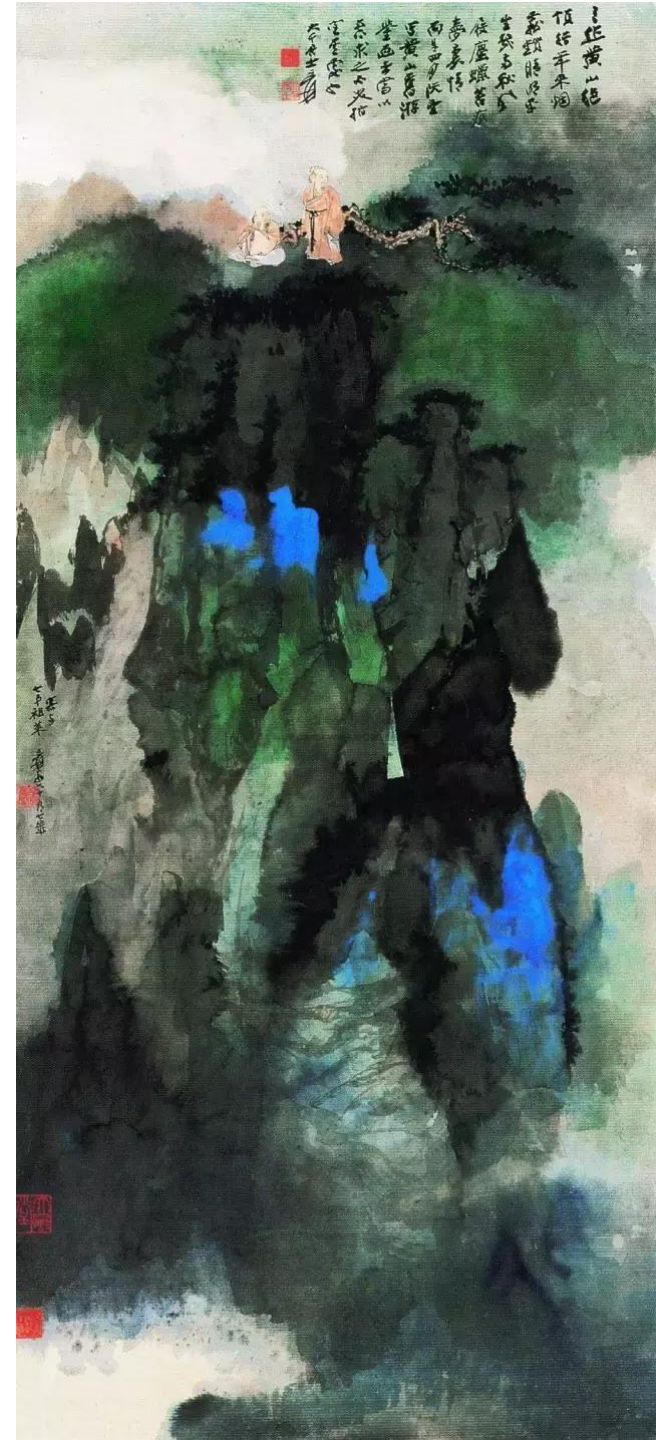




Zhang Daqian, In the Style of Juran, 1940s

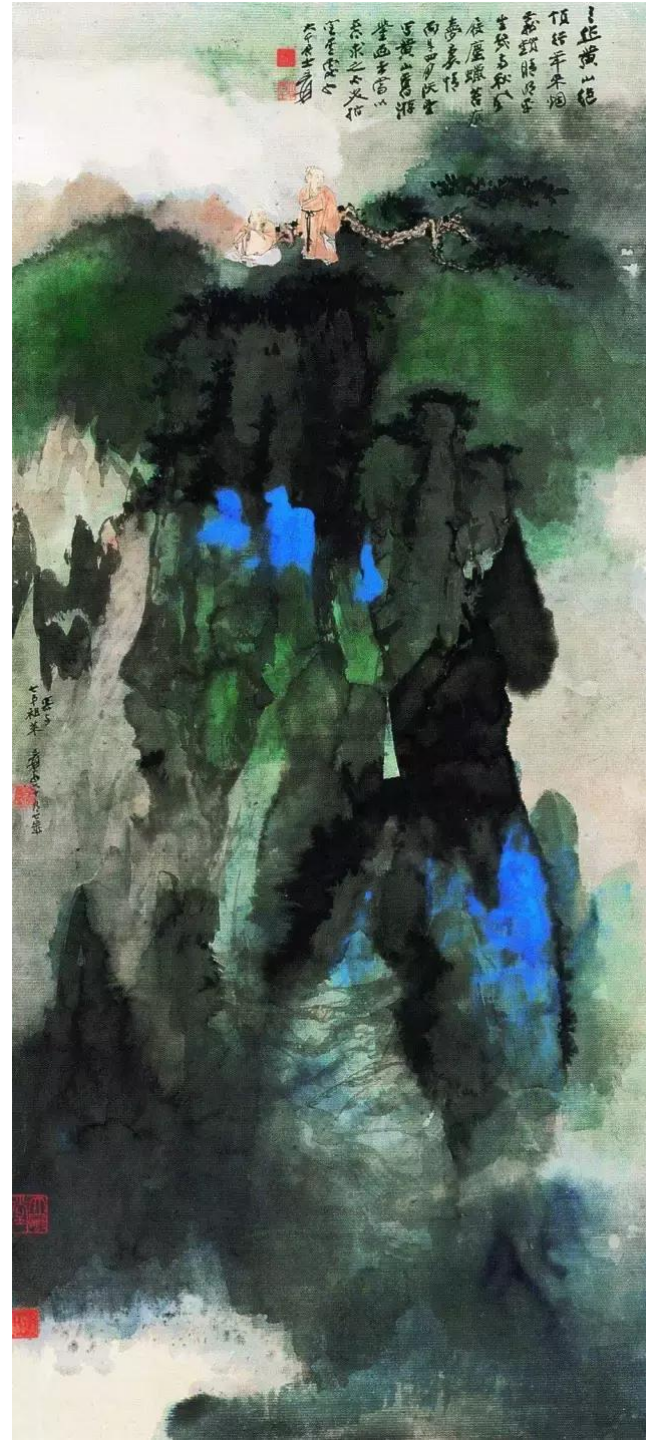


Xu Wei, Ink  
Grapes





Jackson Pollock, Convergence, 1952





Qi Baishi (1863-1957)

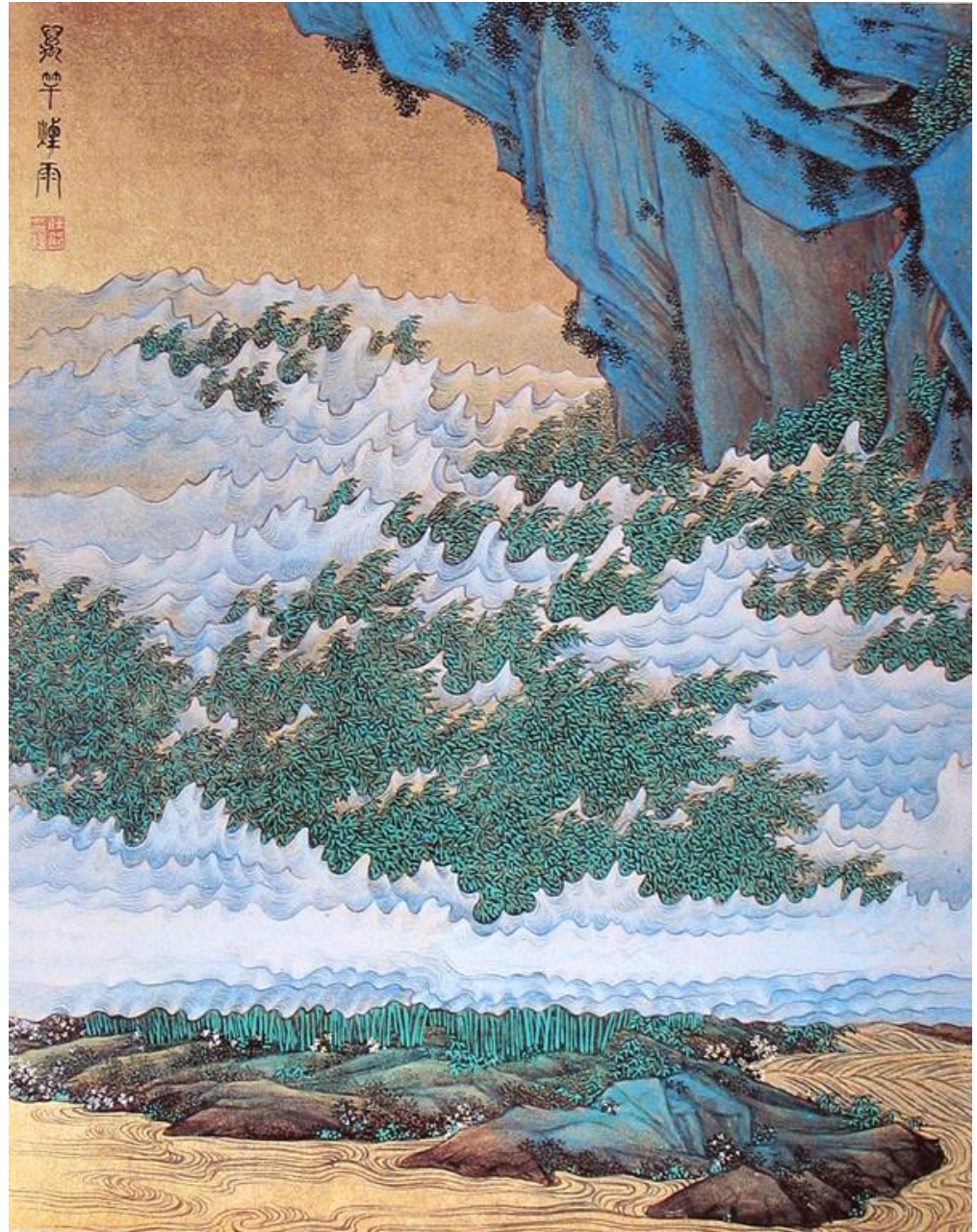




Zhu Da, Shrimps

# Japanese Elements

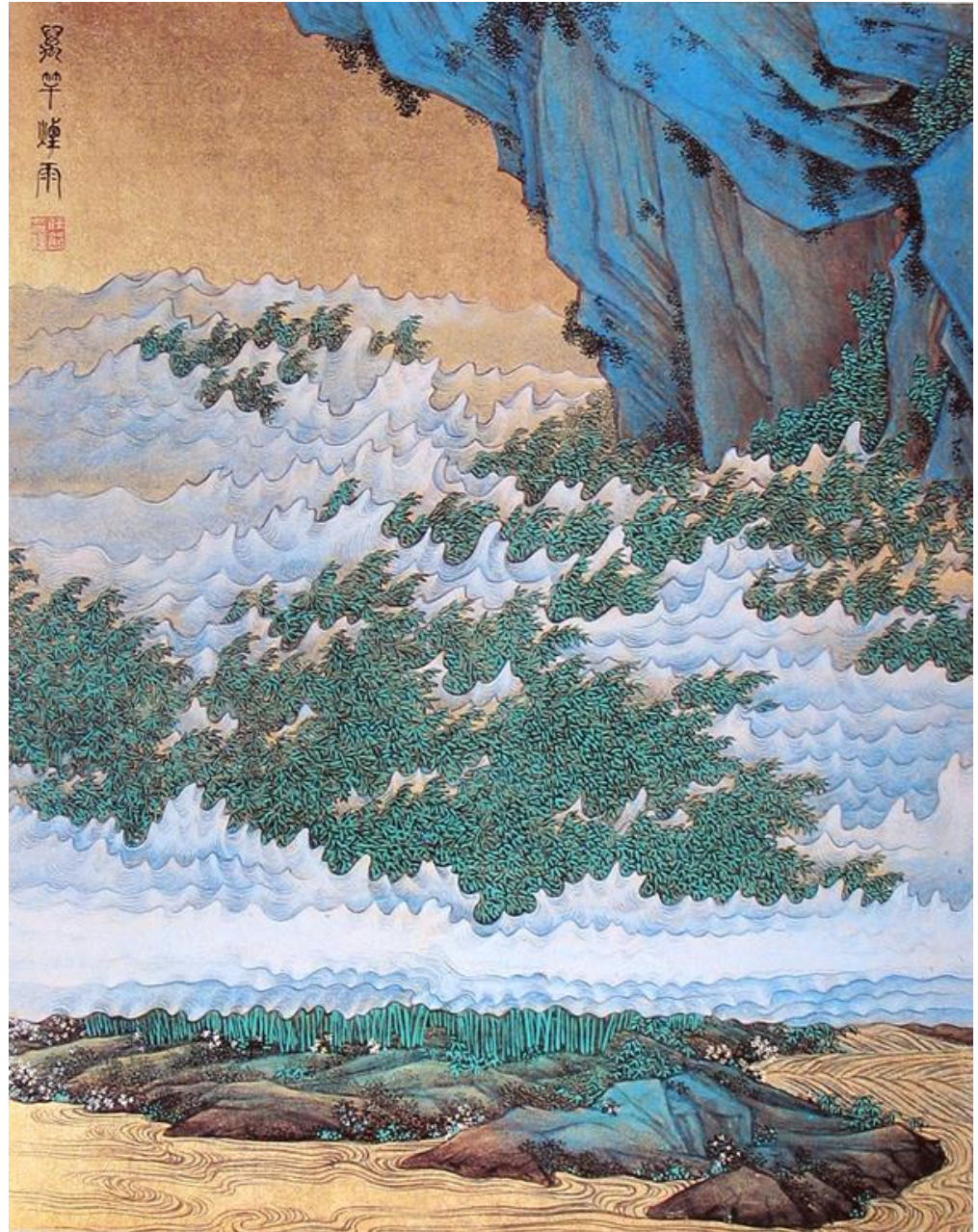
Ren Xiong, *Ten  
Thousands*, ca. 1850



# Ukiyo-e Prints



Katsushika Hokusai, *The Great Wave off Kanagawa*, early 19<sup>th</sup> century





*Nihonga* 日本画: “Japanese-style Painting” (VS [Yōga](#)

Gao Jianfu (1879-1951),  
*Flames in the eastern  
battlefield*, ink and

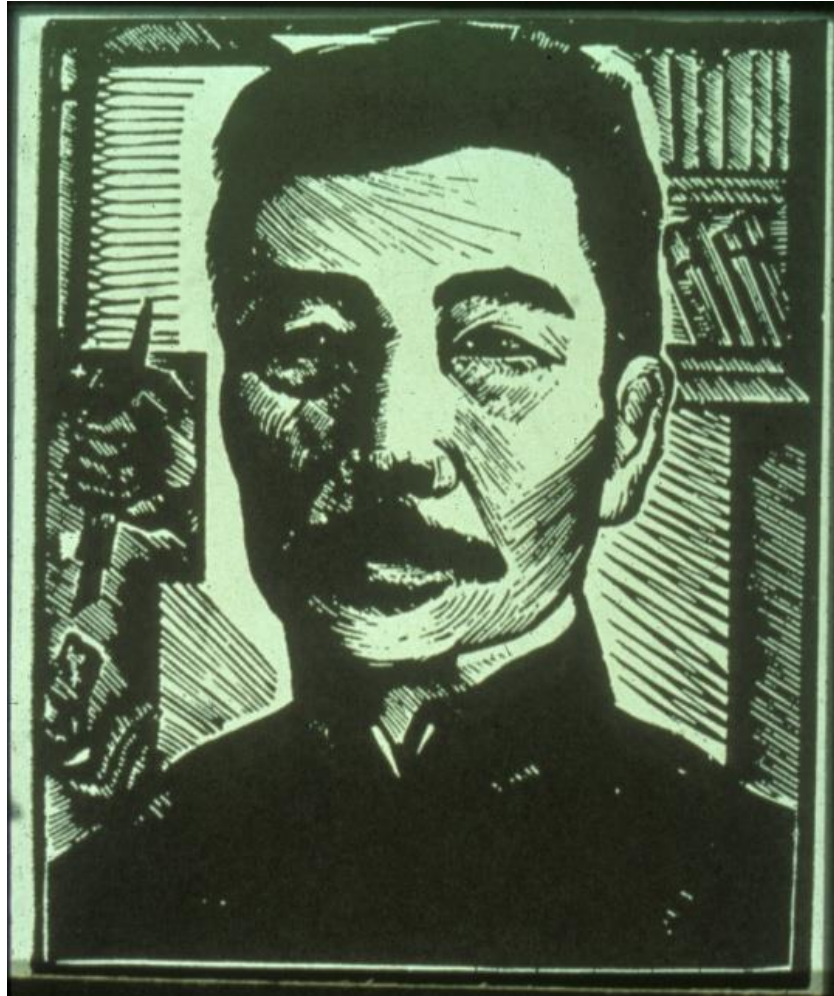


# Gao Jianfu on painting

“I think we should not only take in elements of Western painting. If there are good points in Indian painting, Egyptian painting, Persian painting, or masterpieces of other countries, we should embrace all of them too, as nourishment for Chinese painting.”

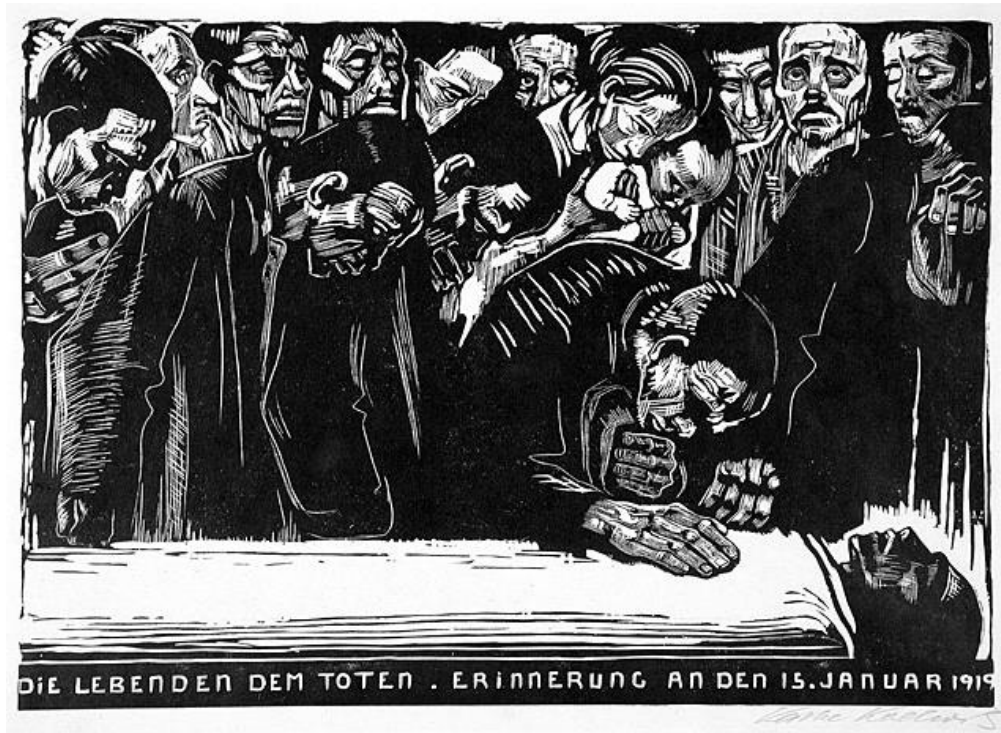
# Chiang Kai-shek and Mao Zedong met in Chongqing in 1945





Lu Xun (1881-1936)

## The New Wood-cut Movement, 1930s



Käthe Kollwitz (1867-1945), *In Memoriam Karl Liebknecht*, 1920

# Lu Xun on Art

- “Medicine is not a matter of importance. For mentally frail citizens, no matter how physically healthy and strong they are, can only become meaningless spectators. It is not necessary to think that they are sick or dead. So our priority is to change their spirits, and what is good at changing spirits was that I thought of course that we should promote literature and art. “



Li Hua (1907-1994),  
*Roar, China*, 1935



图 122 三个受难的青年(曹白作)

Woodcut Movement and  
leftist realism, 1930s



## Mao Zedong's "The Yan'an Talks on Art and Literature" (1942)

"The problem of class stand. Our stand is that of the proletariat and of the masses.... Here the audience for works of literature and art consists of workers, peasants, soldiers and revolutionary cadres... Since the audience for our literature and art consists of workers, peasants and soldiers and of their cadres, the problem arises of understanding them and knowing them well."

Yan'an woodcut  
prints as political  
propaganda,  
1940s



# Politicized art and war propagandas in the Sino-Japanese War (1937-1945)

