Bridging the Tradition to the Modern, the East to the West

C. C. Wang and His Life in Art

by

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ABSTRACT

The turmoil that China endured during the twentieth century triggered a series of social and political revolutions. As China struggled to resolve domestic questions of dynasticism or democracy and nationalism or communism, Western industrialization and imperialism dragged China rapidly into the globalizing world. Likewise, Chinese painting had to confront the West, as Chinese artists dealt with the twentieth-century version of the recurring question of modernizing Chinese painting for its times: how does one reconcile an ancient painting tradition with all the possibilities Western interactions introduced? This dissertation focuses on one artist’s lifelong struggle, often overlooked, to answer this question. By examining C. C. Wang (1907-2003) and his life in art, this case study reveals broader truths about how twentieth century Chinese diaspora painters, such as Wang, modernized the tradition of Chinese ink painting.

Wang’s reputation as a connoisseur of ancient Chinese painting has overshadowed his own artwork, creating a dearth of research on his artistic development. Using public and private sources, this dissertation applied stylistic analysis to track this development. The analysis reveals an artist’s lifelong endeavor to establish a style that would lift the Chinese painting tradition into a modern era, an endeavor inspired by modern Western art ideas and a desire to play a role in the larger movement of elevating Chinese painting. The argument is made that these efforts establish Wang as an influential twentieth century Chinese ink painter.

To clarify Wang’s role within the broader movement of Chinese diaspora painters, this dissertation employs a comparison study of Wang with such established twentieth century ink painting artists as Zhang Daqian, Liu Guosong, and Yu Chengyao. It is
asserted that the 1949 diaspora forced this cohort of artists to adjust their style and to transcend traditional Chinese painting by integrating newly-salient ideas from Western art, particularly the abstract movement. Meanwhile, the essential Chinese identity in their art collectively became more significant. The solidarity of purpose and identity is a distinctive part of the answer this group of twentieth century Chinese diaspora painters proposed to their generation’s inherited challenge of enriching the tradition.
ACKNOWLEDGMENTS

Shortly after I arrived in Phoenix in the summer of 2008, before my first semester started at Arizona State University, the exhibition “A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection, 1950-2000” opened at Phoenix Art Museum. With little knowledge about modern and contemporary Chinese ink painters who lived outside the mainland, I saw paintings by C. C. Wang at the exhibition for the first time. Chu-tsing Li, who was one of the first scholars to write about modern Chinese ink painting, introduced an entire new art world to me with his collection during that summer. Eventually, C. C. Wang became the topic of my dissertation because of his role in bridging the ancient Chinese painting tradition to the modern art world.

During the course of my graduate study, I benefited enormously from Phoenix’s community of Asian art aficionados. Phoenix Art Museum, for example, has always made their collections available for viewing and studying. Also noteworthy are Mrs. Marilyn A. Papp and the late Mr. Roy Papp, who not only collected Chinese paintings passionately but also generously supported studies in Chinese art and culture.

For the completion of this dissertation, I would like to thank, first and foremost, my advisor Dr. Claudia Brown, who guided me through the years of my graduate study at Arizona State University. Her scholarship and enthusiasm for Chinese art have always been an inspiration to me. I also would like to thank Dr. Janet Baker and Dr. Betsy Fahlman, who served both on my master and doctoral thesis committees.

I owe an enormous debt of gratitude to Arnold Chang and his wife, Jr-jye Chang. With his great knowledge of his teacher, C. C. Wang, and Chinese ink painting, Arnold
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For the financial support of my study, I am grateful to the Marilyn A. Papp Trust. The scholarship that the trust offered me allowed me to conduct my research and concentrate on my writing in the last stage of my graduate study. The School of Art and Herberger Institute of for Design and the Arts also supported me financially throughout my years at ASU.

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INTRODUCTION

Concurrent with the tumult of modern Chinese history, Chinese painting also experienced tremendous changes, through deliberation and experimentation, in the twentieth century. As Western industrialization and colonialism dragged China rapidly into the globalizing world, Chinese painting was hardly an exception from this powerful current. Consequently, Chinese painting, when defined as a traditional and unique art form developed in China, was standing at a crossroads of unprecedented challenges and uncertain futures.

Since the Qing dynasty (1644-1911), the orthodox style dominated the mainstream of Chinese painting, a tradition that continued even after the collapse of the Qing dynasty. The orthodox artists at that time inherited a highly-developed Chinese landscape painting style, which was considered the conservative “old” school. At the same time, another group of artists, ambitious and passionate about reforming Chinese painting, started to organize. These revolutionaries, such as Lin Fengmian 林風眠 (1900-1991) and Xu Beihong 徐悲鴻 (1895-1953), not only advocated for a novel art form that encouraged artists to integrate Western and Chinese art, but they also embraced new social and cultural ideologies into art—including perceptions on subject, style, media, and concept—which eventually changed the landscape of Chinese painting. The revolutionary artists’ goal was to create a new form of Chinese painting that focused more on the commoner’s life and the characteristics of modernization, rather than the depiction of a spiritual landscape, as the orthodox school had been practicing.

As a result of the twentieth century collision of “old” and “new;” “tradition” and “modernity;” and “China” and “the West,” a modern iteration of the fundamental and
perennial Chinese painter’s question—how does one modernize traditional Chinese painting for its times—was formed for both the artist and the relatively recently-defined entity known as the art historian: how could a new approach to Chinese painting best reconcile the essential aesthetic values of a tradition over a thousand years old with all the possibilities Western interactions introduced?

History has demonstrated that the answer to this question is never a simple compromise between Chinese and Western art. Looking for a proper solution to this question has become a priority for every Chinese artist and art historian trying to approach and understand Chinese painting from the late-Qing period onwards. It is likely that only the artist who is able to propose an apt and creative answer to the question can achieve enduring success in the art world. With the aim of examining the question from an art historical perspective, this researcher has chosen the Chinese artist, collector, and connoisseur C. C. Wang (1907-2003) as a case study, given his unique life experience and accomplishments in Chinese art. As a modern artist rooted deeply in the Chinese tradition, Wang spent all his life trying to attain a satisfactory answer to the question, as can be demonstrated by the stylistic development of his artworks. However, not enough research has been conducted on this development, let alone his achievements and contributions to modern Chinese art within a social and cultural context. This study, therefore, will investigate how Wang applied traditional aesthetic values to his modernized Chinese painting throughout his art practice. Moreover, Wang was among artists like Zhang Daqian, Pu Xinyu, and Lü Shoukun, who left the mainland China around 1949 and settled down in the United States, Taiwan, and Hong Kong respectively. These artists not only carried on the Chinese painting tradition outside the mainland, but
some of them also developed new personal styles. Thus, this research will also explore how Wang’s art should be appreciated and criticized properly in comparison with other Chinese diaspora ink painting artists of the twentieth century who likewise also grappled with the fundamental question.

Literature Review

The analysis and argument in the research will be primarily based on Wang’s artworks. A review on the current availability of Wang’s work, then, is a priority. The paintings created during Wang’s years living in the mainland (1907-1948) were neither well-documented nor well-preserved. A handful of examples are illustrated in Jerome Silbergeld’s *Mind Landscapes: The Paintings of C. C. Wang* and *C. C. Wang’s Painting and Calligraphy Works*.\(^1\) Though a few of Wang’s paintings were published in the catalogues and articles written for the group exhibitions that Wang had been involved in—such as the touring exhibition “The New Chinese Painting: Six Contemporary Chinese Artists” organized by Chu-tsing Li and Thomas Lawton—there remained a lack of breadth and depth in both the documentation and the analysis of his work up to the end of the first two decades of his life in the United States.\(^2\) It was not until 1970 that Wang’s first catalogue, *Mountains of the Mind: The Landscape Painting of Wang Chi-Ch’ien*,

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was published.³ With a similar title, the catalogue *Mountains of the Mind: The Landscapes of C. C. Wang* published in 1977 included not only the artist’s works from the late 1960s to mid-1970s, but also an interview of the artist and an essay that introduced Wang’s artistic development in detail. In addition, each painting was accompanied with Wang’s own commentary.⁴ During the 1980s, not only was the catalogue *C. C. Wang: Landscape Paintings* published with an introduction by James Cahill, but Silbergeld’s *Mind Landscapes* also became the first meaningful study on Wang’s paintings to be published. In addition to writing a detailed biography of the artist and recording his thoughts on art, Silbergeld examined Wang’s paintings thoroughly by analyzing his stylistic development up until the publishing date. The catalogue built a foundation for future study by providing carefully-examined information about the artist and well-presented artworks. The appearance of these catalogues in the 1970s and 1980s coincides with Wang’s establishment of a unique personal style that this thesis will go on to define as his maturation period, a parallel occurrence that might be evidence of burgeoning recognition of Wang’s style. From the 1990s to 2003, there are several catalogues that introduce Wang’s later works, such as *C. C Wang Exhibition of Paintings*.


and Calligraphic and C. C. Wang: Old Master, New Ideas. Though Wang had participated in many exhibitions in the United States, Hong Kong, and Taipei during the 1990s, there were few in-depth research papers published alongside these exhibitions. Shortly after Wang’s passing in 2003, C. C. Wang’s Painting and Calligraphy Works became the first major publication in the mainland to introduce Wang’s work. It is one of the few publications on Wang’s work in Chinese. Since the majority of papers on him are in English, it is also perhaps an indication that Wang as an artist was relatively unknown in China.

Taken as a whole, the publications that appeared from the 1990s to 2003 do not offer careful examinations of the artist’s works from that period. Yet, they are the most concentrated records of the artist’s creation and artistic activities at any point in his lifetime. Nevertheless, since these catalogues do not have a comprehensive collection of Wang’s artworks, this thesis will look for Wang’s paintings in other unpublished sources, such as private collections, museums’ online catalogues, and auction house records.

Artists sometimes write artistic statements, articles, or even books to explain their artworks as well as to express their thoughts and opinions on art. The writings of an artist often serve as first-hand evidence in terms of understanding and analyzing his or her work. While Wang was not a prolific writer, especially on his own artworks, there are some books and articles that might reflect his thoughts and opinions on ancient Chinese art.

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on painting) by Joan Stanley-Baker is a collection of the author’s interviews with Wang, discussing ancient Chinese masters and their works. Since these two books documented Wang’s own words directly, they are reliable records of Wang’s personal views on ancient Chinese paintings. In addition to writings on Chinese paintings, Wang also wrote articles in memory of his teacher and friends, including “Wu Hufan xiansheng yu wo” (Mr. Wu Hufan and me) and “Yi Zhang Daqian xiansheng.” (In memory of Mr. Zhang Daqian) These writings provide information about Wang’s friendships and interactions with others.

As an artist, Wang received art reviews and criticisms on his work from other scholars and art critics. Arnold Chang and Joan Stanley-Baker are the two most prolific writers of essays and articles that introduced Wang’s artwork. As probably Wang’s most accomplished student, Chang has an understanding of his teacher’s art development based on his direct observation of, conversation with, and learning from Wang. Thus, his writings can be regarded as reasonably faithful accounts of Wang’s painting. Stanley-Baker had conversations with Wang about traditional Chinese painting. She then


presented Wang as a literati painter who inherited the Chinese painting tradition in her articles. Other art reviews, such as ones by Valerie C. Doran and Willow Hai Chang, often focused on the association of Wang’s art with his role as a collector and connoisseur. All these articles published in journals and magazines offer general information about Wang’s art.


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“multiplicity gives way to a new monolithic grandeur” period. Additionally, Arnold Chang views Wang’s modern style as starting from the late 1960s to the early 1970s, a time when he began to create painting with impressed texture. Chang also believes that Wang reached another phase “by painting landscapes that rely less, or not at all, upon the random texturing technique.” Though these studies all contain slight variations in how they date the phase periods for Wang’s stylistic transformation, there is consistency in defining Wang’s transition from conservative Chinese painting to a much bolder and modernized manner as happening around the late 1960s to early 1970s and the mature period around the late 1970s to 1980s. The research done here intends to expand and enrich the stylistic study on Wang’s artworks throughout his entire lifetime by using new pieces of evidence found in private collections and other unpublished sources. Since the method of dividing artist’s works into different phases can allow for a clearer understanding of Wang’s art career development as well as his solutions to the art problems he faced at different stages, this study will also adopt the method of identifying stylistic phases to further analyze Wang’s works.

Noting that the artworks from Wang’s late period have received relatively little discussion, Yeung’s thesis placed particular emphasis on his art development in the late years. She not only presented and analyzed the artist’s landscape, still-life, calligraphy, and abstract works, but also compared Wang’s calligraphic and abstract work to modern contemporary Chinese and Western artists, such as Gu Wenda (谷文達 1955-), Xu Bing (徐冰 1955-), Mark Tobey (1890-1976), and Franz Kline (1910-1962). While it was the

17 Joan Stanley-Baker, “The Last Literatus.”

first time that a scholar tried to bring attention to Wang’s calligraphic and abstract work within an international modern and contemporary context by using comparative study, it may not have properly placed him in the context of the Chinese painting tradition. This research will also employ a comparative study of Wang’s art. However, instead of comparing the artist’s calligraphic and abstract work with avant-garde artists, this research will focus on comparing Wang’s landscape painting with his peers, including Zhang Daqian 張大千 (1899-1983), Liu Guosong 劉國松 (1932-), and Yu Chengyao 余承堯 (1989-1993).

It is important to evaluate C. C. Wang’s work by comparing him with other modern Chinese painters so that one can properly understand his historical role and his contribution to twentieth century art history. Katz considered Wang to be “among [the] contemporary Chinese painters on the international scene since World War II,” a group that included Zhao Wuji 趙無極 (Zao Wou-ki, 1920-2013), Liu Guosong, Zhang Daqian, and many others making important contributions to the international modern movement.\(^\text{19}\) Silbergeld briefly mentions the connection between Liu Guosong’s experimental technique and Wang’s paintings during the 1980s in his catalogue.\(^\text{20}\) Yeung points out that Wang was aware of other Chinese ink painters in Hong Kong and Taiwan, who were inspired by Western art and tried to modernize traditional Chinese painting, such as Lu Shoukun 呂壽琨 (1919-1975) and Liu Guosong.\(^\text{21}\) Though many scholars


\(^{20}\) Silbergeld, Mind Landscapes, 110.

noticed the similarities or inspirations among these artists, past scholarship has not compared Wang’s art with his contemporaries closely. Thus, it is worth exploring this issue in greater depth, especially considering Wang’s broad association with many well-known Chinese artists.

The concept that Wang’s work might be better understood through comparison with his contemporaries’ was already evident in the many group exhibitions that included him and artists such as Liu Guosong, Yu Chengyao, Zeng Youhe 曾幼荷 (1925-, Betty Ecke), and Chen Qikuan 陳其寬 (1921-2007). More importantly, the central issue raised in these exhibitions was often about the modernization of traditional Chinese painting in a global art environment.22 As one of the first scholars who wrote about modern Chinese ink painting, Chu-tsing Li first introduced this issue by showing Wang’s landscape painting in the new style along with others in the 1966 exhibition “The New Chinese Landscape: Six Contemporary Chinese Artists.” Recently, using a larger group of painting examples, the exhibition “A Tradition Redefined: Modern and Contemporary Chinese Ink Painting from the Chu-tsing Li Collection 1950-2000” again presented how modern and contemporary Chinese painters address the tradition of Chinese painting in their creations.23 In fact, the issue of modernizing traditional Chinese painting is essential to most studies on modern and contemporary Chinese ink painting. Therefore, the same issue is also a central concern of the research done here.


While the literature review above shows that there are publications on Wang’s art available, varying in content from general to scholarly, the fact remains that Wang is still better known as a collector and connoisseur rather than a painter. His name and collection are associated with many top-tier museums in the world, such as the Metropolitan Museum of Art. Paintings from his former collection have been studied and published.24 In addition, considering his literati family background, it became common for people discussing or exhibiting Wang’s art to associate his work with his ancient Chinese painting collection or other traditional Chinese paintings. For example, his own work was exhibited at the reception room of the China Institute Gallery but in conjunction with the exhibition “Album Leaves from the Sung and Yuan Dynasties” in 1970.25 In another exhibition at the Fogg Art Museum in 1973, Wang’s paintings were shown together with twenty ancient masterpieces from his collection. The curator, Richard Barnhart praised him as “approaching his Ta-ch’eng, the Great synthesis of past and present.”26 By designing exhibits in this manner, curators could more easily demonstrate connections between his paintings and ancient ones, establishing a lineage with the old masters. Moreover, many articles on C. C. Wang’s paintings often start with his traditional

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25 C. C. Wang, _Album Leaves from the Sung and Yuan Dynasties_.

training in China and his broad viewing experience of ancient Chinese artwork, then continue with the accumulation of his collection, and lastly with his own paintings.  

There is no doubt that there is a deep connection between Wang’s art and the tradition of ancient Chinese painting. This research will also examine the close relationship between his work and that of the ancients by comparing Wang’s collection with his paintings from a chronological perspective. However, this thesis intends to investigate Wang’s art from a broader social and cultural context—the modern Chinese painting movement in the twentieth century—to better understand his role within the tradition of Chinese painting as a Chinese painter in a modern era.

Methodology

1. Case Study

C. C. Wang’s life is unique and unrepeatable because he lived through a century that bridged the exclusionary traditional China with the globalized modern world. Therefore, C. C. Wang was chosen for this monographic case study of how an artist can pursue a great synthesis between the “old” and the “new;” “tradition” and “modernity;” and “China” and the “West.” The first chapter provides a detailed biography of Wang’s life, including family background, art study and collecting activities, and major historical and personal life events. By reviewing his life, the first chapter not only explains Wang’s qualifications as a case study for this thesis, but it also establishes a foundation to further analyze and understand Wang’s art.

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2. **Stylistic Analysis**

Stylistic analysis is one of the basic methods used in art history research. This method will elucidate Wang’s stylistic change and development. The results of such analysis will build a foundation for evaluating Wang’s contribution to Chinese painting worldwide as well as his place in the history of Chinese art.

Since stylistic analysis has to be based on Wang’s artworks, this author has compiled a list of the artist’s works in chronological order (see Appendix II). The list documents Wang’s creative output during his lifespan. By creating an overview of the artist’s body of work, the list is particularly helpful for teasing out stages of stylistic changes throughout his career. Accordingly, the stylistic analysis follows Wang’s art development phases: his development of proficiency in classical Chinese painting in the formative years (Chapter Two), his breakthrough in the 1960s to the early 1970s (Chapter Three), his artistic maturation in the late 1970s and 1980s, and his “old-age” paintings in the final years (Chapter Four). The study analyzes the stylistic development and transformation at each stage by presenting and comparing Wang’s artworks. Meanwhile, the thesis assesses both internal and external factors that may have influenced the artist’s stylistic development, such as Wang’s personal life changes or political and cultural shifts. By examining Wang’s artistic evolution within a broader political and cultural context, the study seeks to use Wang’s holistic experience as an axle around which his contemporaries—who also sought to modernize Chinese painting—and the state of Chinese painting might be better understood.

3. **Comparison Study**
To fully examine how Chinese painters of the twentieth century grappled with the issue of modernizing traditional Chinese painting, the example of Wang’s art, while representative as a case study, is insufficient alone at painting a broader picture. As one might examine a painting, the research lens starts by zooming in on the canvas, focusing on Wang’s art. To regain the context of the canvas at large, the research lens needs to zoom out again, taking in how the details fit in with other relevant elements to attain an understanding that is both deep and broad. It is with this type of understanding in mind that a comparison study is undertaken, contrasting how C. C. Wang’s peers dealt with their shared problem. The fifth chapter, thus, not only analyzes Wang’s painting from the late 1960s to the early 1990s, but it also compares Wang’s art to Zhang Daqian, Liu Guosong, and Yu Chengyao respectively so that the broader picture, though admittedly not yet the full picture, can be perceived.

4. Interview

Wang played a central role in the American Chinese painting community. One way to recreate the events that colored Wang’s life and to learn of his art contributions is by collecting information directly from his associates. The interviewees that have been included in this study all worked closely with Wang and were familiar with him personally. Meanwhile, these Chinese art experts also witnessed the tremendous changes Chinese painting underwent in the twentieth century and the growing interest in studying Chinese art in the West. Their opinions will create a diverse and scholarly conversation regarding Wang’s life and artwork. Moreover, Wang’s associates, including some of my interviewees, are gaining in years. Thus, it is necessary and urgent to have a record of their invaluable experiences for posterity. The interviewees in this study include James
Cahill, Arnold Chang, Wen C. and Constance Fong, Maxwell K. Hearn, Robert D.
Mowry, Howard Rogers, and Jerome Silbergeld. Selected transcriptions are included in Appendix I.

28 Not long after this author’s interview in May of 2013, Professor James Cahill passed away on February 14, 2014. It is this author’s special honor to have been able to have a conversation about C. C. Wang with Professor Cahill, both of whom were very influential figures in the study of Chinese painting. In the original interview proposal, this author planned to visit Professor Chu-tsing Li. Unfortunately, it was too late and Professor Chu-tsing Li passed away on September 16, 2014.
CHAPTER 1
A BIOGRAPHY OF C. C. WANG

Part One: Suzhou and Shanghai (1907-1948)

C. C. Wang was born on February 14, 1907 during the Guangxu reign (1875-1908) of a fragile Qing dynasty government. He came from a prominent family of scholars from Shiqiao Village, which is located on the East Dongting peninsula that stretches into Lake Tai near the city of Suzhou.¹ His family can trace its ancestry back to the Song dynasty (960-1279).² One of his more historically significant ancestors, Wang Ao 王鏊 (1450-1524), was not only a calligrapher and collector, but also the grand secretary and grand tutor to the emperor during the Zhengde reign (1506-1621). The positions are known to us through Wang Ao’s *Farewell Poem* (1498, Figure 1. 1) formerly kept and treasured in the C. C. Wang Family Collection, in which he signed with those two court titles, among others, in the last two lines to formally honor his fellow official Wu Yan 吳儼 (1457-1519) and his departure on a new commission. It was out of similar devotion that Wang Ao was able to befriend many of the great painters in the Suzhou region, such as Shen Zhou 沈周 (1427-1509) and Wen Zhengming 文徵明 (1470-1559).³ Through these friendships Wang Ao was able to accumulate a collection of his contemporary artists’ works, though most of the pieces were dispersed at the end of the Ming dynasty (1368-


² “Suzhou Wangshi wangzu xia 蘇州王氏望族 (下),” in *Suzhou mingmen wangzu 蘇州名門望族*, edited by Zhang Xuequn 張學群 et al. (Yangzhou: Guangling shushe, 2006), 197-217.

³ As a good friend of Shen Zhou, Wang Ao wrote the tomb inscription for Shen Zhou, which details the significant events of Shen Zhou’s life. See Wang Ao, “Shitian xiansheng muzhiming 石田先生墓誌銘,” in *Zhenze ji 震澤集*, from the electronic version of *Siku Quanshu 四庫全書* (Wenyuange edition), vol. 29, 17-20.
1644). In Wang Ao’s time, the Wang family lived in Shiqiao Village until the
seventeenth century and then moved to Suzhou. In C. C. Wang’s youth, the Wang family
still had a garden in Shiqiao Village and regarded the area as their ancestral home.4

As a typical elite family in China, Wang’s family believed in a Confucian
ideology, which promoted the idea that men should study, work hard, and then pursue a
successful political career, much as Wang Ao did. Other examples include Wang’s
grandfather, Wang Renbao 王仁寶 (1840-1917), who was an official in the Manchu court.
Likewise, C. C. Wang’s father, Wang Shurong 王叔榮 (1865-1915), was the mayor of a
northern Chinese city.5 Ever since C. C. Wang’s birth, his family encapsulated similar
Confucian hopes for him, as demonstrated by them naming him Wang Jiquan 王季銓.
The second character in his name, ji, was given to and shared by all Wang family males
in Wang’s generation. The last character, quan, was chosen from the Chinese phrase
qingquan wanxuan 青銓萬選, which means “to select a young promising official from
ten thousand candidates.” His family hoped that Wang could honor the family by

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4 Silbergeld, Mind Landscapes, 13.

5 Silbergeld recorded Wang’s father’s name as Wang I-sheng, but according to Feng Tianqiu, Wang’s
father’s name was recorded as Wang Shurong. In the biography written by Tian Hong, the author recorded
that Wang’s father’s name is Wang Shirong 王世榮, courtesy name Yisheng 益生. The courtesy name
from Tian Hong’s record should be the same name as the one Silbergeld documented. See Silbergeld, Mind
Landscapes, 13. Feng Tianqiu 馮天虯, “Shijieji de shuhua shoucangi jia Wang Jiqian 世界級的書畫收藏家
王己千,” in Yilin shuangqing: “Songsuan caotang” “Meijjng shuwu” gujiu lu 藝林雙清: “嵩山草堂”，“梅
景書屋”故舊錄 (Shanghai: Shanghai shuhua chubanshe, 2011), 113. Tian Hong 田洪, “Wang Jiqian
shengping jiqi Zhongguo gudai shuhua shoucang 王季遷生平及其中國古代書畫的收藏,” Zhongguo
becoming a successful government official. Similarly, his courtesy name Xuanqing 選青 was also derived from the same phrase.⁶

In order to assist Wang in achieving the family’s wishes, Wang’s father began to teach his son how to write around the age of five, and Wang subsequently studied with a private tutor from age seven to eleven. The home education continued until the death of his grandfather and father several years later. Shortly afterwards, Wang wanted to go to a modern school. Convincing his mother, he attended a Western-style middle school at the age of fourteen. After graduating from middle school, he entered Suzhou University in 1927, which was established by the American Methodist Church and offered students a Western-style curriculum. Unfortunately, during these years Wang’s family suffered the loss of several male members, including Wang’s two elder half-brothers and a nephew. Wang became the only surviving male in the family and thus had to take over the responsibility of caring for and supporting his family. However, the dark clouds still hung over the family. Wang fell into serious illness himself and had to quit school for two years. It was not until 1930 that he recovered and returned to school, eventually enrolling in the pre-law program. Wang finished the program in 1932 and continued studying law at the Law School of Suzhou University at Shanghai.⁷

It seemed that Wang would eventually make a living by practicing law. However, Wang was never really interested in following this designated path as his family had

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⁶ Wang changed his name to Jiqian 季遷 in 1932. Since the early 1960s, he signed his work as Jiqian 紀千. In 1970 he again changed his name to Jiqian 己千, which derived from ren shi zhi, ji qian zhi 人十之, 己千之. For the reason and meaning, see Silbergeld, Mind Landscapes, 13 and 37.

⁷ Formerly named Dongwu daxue 東吳大學. The main campus of Suzhou University was located in Suzhou, but the law school was located in Shanghai. It was one of the top law schools in China during the early twentieth century.
wished. While he was in middle school, he met the art teacher Fan Haolin 樊浩霖 (1885-1962), who taught both traditional landscape and Western art techniques. Fan Haolin once studied with the late Qing artist Lu Hui 陸恢 (1851-1920) and was skilled at landscape painting in the traditional style. His fan painting Landscape (1934, Figure 1.2), for example, depicts a colorful autumn scene in which a scholar crosses a bridge with his attendant holding a zither. In class, Fan Haolin discovered Wang’s talent in art and recommended that Wang study the Mustard Seed Garden Manual of Painting (Jieziyuan huazhuan 芥子園畫傳), which had been a popular art guide since its publication in 1679. With Fan Haolin’s encouragement, Wang started to look in his own family collection as a study source as well. It appears that Fan Haolin was the first mentor to initiate Wang’s curiosity in art.

One might also trace Wang’s artistic roots to his earlier practice in calligraphy with his father. Writing Chinese with brush was a basic skill that all gentlemen were required to master. Wang was asked to write calligraphy every day when his father taught him writing. Therefore, it was natural for Wang to use a similar brush to create paintings. Calligraphy was, in a way, Wang’s entry point to painting, a fact that becomes perhaps more than just poetically significant in his old age, when he seeks inspiration for painting from calligraphy once again.

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8 Fan Haolin, courtesy name Shaoyun 少雲, was a native of Shanghai. He first studied Western painting and later studied Chinese landscape painting with Lu Hui. See Yu Jianhua 俞劍華, Zhongguo meishujia renming cidian 中國美術家人名辭典 (Shanghai: Shanghai renmin meishu chubanshe, 1991), 1342.

9 Silbergeld, Mind Landscapes, 14.
During Wang’s years in Suzhou, the great painter and collector Gu Linshi 顧麟士 (1865-1930) played an important role in furthering his interest in studying Chinese art. Gu Linshi was introduced to Wang as a relative of Wang’s grandfather. As the grandson of the renowned collector Gu Wenbin 顧文彬 (1811-1889), Gu Linshi inherited one of the finest private collections in China: “The Hall of Passing Clouds” (Guoyun lou 過雲樓). It included numerous rare books, ancient paintings and calligraphy, and antiquities. Although Gu Linshi did not open all of his collection to Wang, Wang was able to see many late period works. By examining these masters’ work closely and learning from Gu Linshi, Wang’s painting skills sharpened quickly. He eventually got a teaching position at the Suzhou Fine Arts School (Suzhou meishu zhuanke xuexiao 蘇州美術專科學校). However, being an art teacher could not possibly support his family financially. Taking his responsibilities and obligations into consideration, Wang decided to pursue a more practical occupation. After he graduated from Suzhou University, Wang moved to Shanghai to continue studying law. By that time he had already married Zheng Yuansu 鄭元素 (1911-2003), who was a fine flower painter and also came from a family living in the Lake Tai region. During their marriage, they had five children: their oldest daughter

10 Gu Wenbin 顧文彬 and Gu Linshi 顧麟士, Guoyun lou shuhua ji · xuji 過雲樓書畫記·續集, ed. Gu Rongmu 顧榮木 and Wang Baoji 汪葆楫 (Nanjing: Jiangsu guji chubanshe, 1999). Guoyun lou shuhua ji · xuji is compilation of Gu Wenbin’s Guoyun lou shuhua ji 過雲樓書畫記 and Gu Linshi’s Guoyun lou xu shuhua ji 過雲樓續書畫記.

11 Silbergeld, Mind Landscapes, 14.

12 Once, Wang showed Zheng Yuansu’s painting to his teacher Wu Hufan, Wu Hufan praised “[Zheng’s flower painting] is bold and strong. She has a rare talent!” See Wu Hufan 吳湖帆, Wu Hufan wengao 吳湖帆文稿, ed. Wu Yuanjing 吳元京 and Liang Ying 柳穎 (Hangzhou: Zhongguo meishu xueyuan chubanshe, 2004), 58.
Xianchen (deceased), the eldest son Shoukun 守昆, the second daughter Xianming, twin daughters Xianyang (deceased) and Xiange 嫻歌 (Yien Koo Wang). Wang received his LL.B degree in 1935 and only practiced law briefly for two years.\(^{13}\) Because he had little interest in law, Wang decided to become a professional artist in 1937.

In fact, when Wang decided to move to Shanghai, he not only aimed to study law, but he was also eager to learn painting with the great artist and connoisseur Wu Hufan 吳湖帆 (1894-1968). Wu Hufan was a native of Suzhou, like Wang, and a student of Lu Hui. He was the grandson of the famous official, scholar, and collector, Wu Dacheng 吳大瀓 (1835-1902).\(^{14}\) Wang first saw an example of Wu Hufan’s painting at a mounter’s shop in Suzhou.\(^{15}\) Wang admired Wu Hufan’s artistic talent and wanted to be his student. Wang praised his teacher highly, calling him a “genius” and declaring that he “had the best brushwork after the Kangxi period (1662-1722).”\(^{16}\) With the help of Wang’s friend, Wu Hufan’s nephew Pan Hou 潘厚 (1904-1943), Wang became Wu Hufan’s first student. In the following years, Wu Hufan’s painting, collecting, and connoisseurship made a significant impact on Wang’s future career.


\(^{15}\) Silbergeld, *Mind Landscapes*, 15.

\(^{16}\) Ibid., 16.
In the diverse art arena of Shanghai, Wu Hufan represented the orthodox school since he inherited a tradition that traced back to the Four Wangs: Wang Shimin 王時敏 (1592-1680), Wang Jian 王鑒 (1598-1677), Wang Hui 王翬 (1632-1717), and Wang Yuanqi 王原祁 (1642-1715). Meanwhile, there were other artists in Shanghai who were trying to bring new elements into Chinese painting and even trying to reform it. Many of them were Wu Hufan’s friends, such as Zhang Daqian 張大千 (1899-1983) and Liu Haisu 劉海粟 (1896-1994). Being a student of Wu Hufan, Wang came to know many of them as well. In a tribute article written shortly after the death of Zhang Daqian, Wang noted,

I knew Zhang Daqian when I was in my twenties in Shanghai. He moved to Shanghai from Sichuan and lived not too far away from my home. Later, when I was studying painting with Wu Hufan, who was a connoisseur and owned many great paintings, Daqian often came to look. This was how I came to know him.17

In the early twentieth century, the artists who lived in the same metropolis possibly all knew each other and saw each other’s works on different occasions. But interestingly, they did not actually communicate often to the artists who held different interests. For instance, Wang mentioned,

At that time there were many art schools in Shanghai and each had their own circles. I did not have many opportunities to meet others. Moreover, Daqian was interested in Shitao and Bada Shanren, while I was learning Song and Yuan paintings. We had different preferences. Therefore, we were not acquainted with each other before 1949.18

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18 Wang, “Yi Zhang Daqian xiansheng.”
This phenomenon clearly suggested that each art school kept a certain independence and distance from each other. The decision of joining a certain group or following a particular artist reflected one’s personal preference and taste. The fact that Wang appreciated Wu Hufan’s delicate brushwork and was determined to study with him showed Wang’s early affinity for the classical and orthodox style. This personal preference stayed with Wang for his entire life. More importantly, the idea of valuing and evaluating brushwork became the crucial criteria for Wang when judging and authenticating Chinese paintings.

During the years of studying with Wu Hufan, Wang built a solid knowledge of classical Chinese painting and practiced a conservative style. With great effort, eventually Wang improved his skill in handling the brush. Wu neither taught Wang how to paint verbally nor did he correct Wang’s painting. Most of the time Wang closely watched his teacher paint. Then he went back to practice on his own. Wu Hufan favored Wang as his student. Once he created two scrolls for Wang to study the Yuan masters from (1933, Figure 1. 3 and Figure 1. 4).19 When Wang presented his work to Wu Hufan, Wu Hufan sometimes gave him a brief comment, such as “good” or “very good.”20 The main method that Wang learned through, however, was observing and replicating either his teachers’ work or that of another master.

In addition, Wang benefited from Wu Hufan’s great private collection and his social network in Shanghai and Suzhou. At that time, China had not yet established any public museums or art institutions. The only channel for an artist to see an ancient masterpiece was through personal connections. Due to his student-teacher relationship,


Wang was able to borrow Ming and Qing period paintings from Wu Hufan to study at home, such as paintings by Shen Zhou, Wen Zhengming, and the Four Wangs. In addition to Wu Hufan, Wang also got the chance to know another contemporary collector, Pang Yuanji 龐元濟 (1864-1949). It was said that Pang Yuanji owned one of the best private collections in China at the time. After becoming acquainted with Pang Yuanji through Wu Hufan, Wang would often go to Pang’s home to see his paintings.

Wu Hufan was a magnet for members of the art community in Shanghai. People such as Zhang Heng 張衎 (1915-1963) and Ye Gongchuo 葉恭綽 (1881-1968) were all his friends and visited him frequently. They often brought their newly acquired paintings to share and exchange opinions on quality and authentication issues. Among them, Sun Boyuan 孫伯淵 (1898-1984) was the manager of Jibao zhai 集寶齋 (The Hall of Gathered Treasures), which was the largest antique shop in China and was located opposite Wu Hufan’s house. Hence, it was convenient for him to visit Wu Hufan and ask him to look at paintings. Wang, living in the core of Wu Hufan’s art circle, not only

21 For Pang Yuanji’s collection, see Pang Yuanji, Xuzhai minghua lu 虛齋名畫錄 (1909; repr., Shanghai: Shanghai guji chubanshe, 2002).


23 Zhang Heng, also known as Zhang Congyu 張蕙玉, was born to a wealthy industrial family and had a strong interest in collecting rare books and artworks in Nanxun, Zhejiang. When he lived in Shanghai, he spent a significant amount of money on purchasing high-quality ancient Chinese paintings. The collection was published in Yunhu zhai cang Tang Song yilai minghua ji 韞輝齋藏唐宋以來名畫集. As a well-known connoisseur, Zhang Heng worked for the Palace Museum in Beijing and Shanghai Museum after 1949. He published a book about authenticating Chinese painting, Zenyang jianding shuhua 怎樣鑑定書畫. Ye Gongchuo was an artist, collector, and social activist. He was involved in organizing Chinese painting exhibitions and art groups, such as Zhongguo huahui 中國畫會. One of the famous bronze cauldrons, Maogong ding, was once in Ye Gongchuo’s collection and is now in the National Palace Museum in Taipei. For more information about Ye Gongchuo’s collection, see Asian Art Museum of San Francisco, *The Elegant Gathering: The Yeh Family Collection* (San Francisco: Asian Art Museum, 2006).

learned how to paint from his teacher, but also absorbed a broad knowledge of the history of art and authentication.

Wang’s broad viewing experience, in fact, was not only associated with his friendship with his teacher and other collectors, but it was also generated by the particular time period he lived in Chinese history. Before the Qing dynasty was overthrown by the Republic of China in 1911, the majority of the highest quality artwork was kept in the imperial collection and was locked in the emperor’s palace. However, this situation changed dramatically after the collapse of the Qing dynasty, which resulted in the redistribution of a portion of the imperial collection to rest of the world.

After the last emperor, Puyi 溥儀 (1906-1967), was forced to abdicate the throne, he was allowed to live in the palace until 1924, when he and his family were finally expelled. Before they left the palace, Puyi secretly selected some of the best artworks from the imperial collection and sent them out of the palace with the help of his brother Pujie 溥杰 (1907-1994). Later he brought them to Changchun and stored them in the Small White House (known as xiaobai lou 小白樓) during the 1930s and 1940s when he was the emperor of the puppet government Manchukuo (滿洲國, 1932-45). After the Manchukuo government was dismantled in August of 1945, Puyi fled in panic, taking with him some selected artworks but leaving most of them behind in the Small White House. One day, a Manchukuo soldier found them and the news spread quickly. More and more soldiers came in what would become a chaotic pillage. Soon after, the looted artworks began to emerge in the antique markets of Beijing, Tianjin, and Shanghai, collectively known as the “goods from the Northeast” (dongbei huo 東北貨). Moreover,
because of the loose security and general apathy in the palace, many treasures were stolen and sold privately before Puyi’s departure. All these first-rank painting and calligraphy works attracted collectors’ eyes immediately. People like Wu Hufan, Pang Yuanji, and Zhang Daqian were all eager to get a hand on this group of works to the extent of their financial ability.25 Wang was also one of these hunters and was able to see some treasured works both on the market and in collectors’ homes.

During this period of political turbulence, the central government took over the bulk of the imperial collection and turned the royal palace into the National Palace Museum in 1925. However, as the Japanese developed and enhanced military strength in northern China, the safety of the collection was uncertain. It was thus that the most important artworks of the imperial collection at the Palace Museum in Beijing were transferred to the south. Around the same time, the government was also planning an international exhibition of Chinese art at the Royal Academy of Arts in London as a means of simultaneously maintaining the security of the treasured artworks and garnering more aid from the Western powers by introducing Chinese culture to them.26 With this purpose in mind, an exhibition committee was appointed to select work from the imperial...

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25 For a detailed discussion on the paintings that were dispersed from the imperial collection during the early twentieth century, see Yang Renkai 杨仁恺, Guobao chenfu lu: Gugong sanyi shuhua jianwen kaolue 國寶沉浮錄: 故宮散佚書畫見聞考略 (Shanghai: Shanghai renmin meishu chubanshe, 1991), and “The Story Behind the Last Emperor’s Dispersal of the Imperial Painting and Calligraphy Collection,” in The Last Emperor’s Collection: Master Pieces of Painting and Calligraphy from the Liaoning Province Museum, by Willow Hai Chang et al (New York: China Institute, 2008), 1-11.

collection in the early 1930s. With the recommendation of Wu Hufan, Wang was involved in the painting selection process and served on the executive committee. The committee spent three years reviewing about seven thousand paintings and selected one hundred and seventy-five pieces for the London exhibition.27 During that time, Wang had the opportunity to unroll paintings one by one and to examine them closely with other experts to his great pleasure.

With this rare opportunity, Wang also made the acquaintance of the German scholar Victoria Contag (1906-1973, Chinese name Kong Da 孔達), who also served on the exhibition committee. Contag was a German sinologist who studied art history and Chinese literature in Germany and stayed in China from 1934 to 1946. During her years living in Shanghai, she assembled a Chinese painting collection possibly under the counsel of Wang and others. Wang later bought a portion of her collection in the 1960s.28 Contag was also a friend of Wu Hufan and often went to visit him to ask him questions and to seek his opinions on Chinese art. Wu Hufan was delighted by Contag’s enthusiasm for Chinese art and culture.29

While working on the London exhibition, experts had disagreements about five thousand pieces of the works from the imperial collection.30 From this disagreement,
Contag raised the question of how to authenticate Chinese painting using a scientific approach. Wu Hufan recommended that she and Wang launch a comprehensive Chinese painting seal project. They traveled around China and visited many collectors. They took photos of seals from what were considered genuine works and later published a book in 1940 titled *Seals of Chinese Painters and Collectors of the Ming and Ch’ing Periods.*\(^{31}\) The book compiles most of the Ming and Qing artists’ and collectors’ seals. It also has an appendix of some Song and Yuan seals. As a result of publishing this book, Wang was provided yet another opportunity to study private collections all around China. The book itself became a helpful reference for later Chinese art scholars and is still widely used today.

Beyond painting and viewing paintings, Wang’s art activities also included participating in exhibitions and art groups (*shetuan*社團). In 1930, Wang joined a Chinese painting group called *Mingshe* (鳴社) with other artists in Suzhou.\(^{32}\) After he arrived in Shanghai, he participated in art exhibitions with his teacher and classmates. For instance, the “Painting and Calligraphy Works from *Meijing shuwu*” (*Meijing shuwu tongmeng shuhua zhanlanhui*梅景書屋同門書畫展覽會), opened from March 5 to March 10 of 1943, and again from July 13 to July 18 of 1944. In addition to Wang’s work, it included works by Wu Hufan and his classmates, Lu Yifei 陸抑非 (1908-1997),

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32 Xu Zhihao 許志浩, *Zhongguo meishu shetuan manlu*中國美術社團漫錄 (Shanghai: Shanghai shuhua chubanshe, 1994), 112.
and Zhu Meicun 朱梅邨 (1911-1993). In August of 1943, Wang, Xu Bangda 徐邦達 (1911-2012), and others opened Zhongguo huayuan 中國畫苑 as a public gallery space used for displaying and selling paintings. In the spring of 1944, Wang, Xu Bangda, and YingYeping 應野平 (1910-1990) started the art group “Lüyi huashe 綠漪畫社.” The members had a gathering each month, viewing and discussing each other’s works.

By the time of Wang’s artistic activities in China, Shanghai witnessed an economic and cultural blossoming—especially in art, literature, and film—despite an unstable sociopolitical environment that was further exacerbated by the Japanese occupation from 1937 to 1945. Artists not only argued about what direction Chinese painting and other arts should take in newspapers and magazines, but they also disseminated their ideas and art statements by organizing art groups and exhibitions. Being part of this dynamic art world, Wang considered his time studying with Wu Hufan in Shanghai as a turning point. He said he had not been able to understand painting comprehensively until then. Certainly, the experiences and opportunities described helped Wang lay a solid foundation for formidable achievements in painting and connoisseurship.

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33 Meijing shuwu 梅景書屋 is Wu Hufan’s studio name. For the exhibition information, see Shanghai tong 上海通, “Fulu er meishu huodong jinian 附錄二美術活動紀年,” Shanghai shishang difangzhi bangongshi 上海市地方志辦公室, http://www.shtong.gov.cn/node2/node2245/node73148/node73157/index.html (accessed November 1, 2012).

34 Ibid.

35 The group was no longer active after March 1946. See Xu Zhihao, Zhongguo meishu shetuan manlu, 229-30.

36 Katz and Wang, “An Interview with C. C. Wang.”
While engaging with the Chinese art world, Wang was also exposed to Western art since he lived in a region that was not only at the crux of Chinese-Western geopolitical relations but also one that embraced cultural diversity. During his time as a law student, Wang taught art for two years at the Shanghai School of Fine Arts (Shanghai meishu zhuanke xuexiao 上海美術專科學校). The principal of the art school, Liu Haisu, was passionate about introducing Western art to Chinese art students and reforming art education. The school offered Western art classes and even had students draw nude models, which did not comport with Chinese cultural sensibilities at the time. As a faculty member, Wang must have seen art work executed in the Western style. In fact, Wang studied sketching for a year with a French watercolor painter before he made his trip to the United States in 1947.37

Intrigued by the art of Henri Matisse and Pablo Picasso that he had heard about from Liu Haisu and read about in books, Wang decided to broaden his artistic horizons by traveling to Japan and America for a year. After leaving his family in Suzhou, Wang first arrived in Japan, seeing some early Chan (Zen in Japanese) artists’ works that had survived in Japan, such as those of Liang Kai 梁楷 (ca.1140-1210). Wang then went to New York, Chicago, and other American cities, spending a significant amount of time viewing the collections in the museums. While Wang was in New York City in 1948, the Metropolitan Museum of Art happened to have just purchased one hundred and seventy

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paintings dated from the Song to Qing dynasty from the A.W. Bahr Collection.\textsuperscript{38}

Recommended by the New York Oriental art dealer Alice Boney, Wang served as consultant to the Metropolitan Museum’s curator Alan Priest. Wang helped examine the newly acquired collection and identified most of the works as forgeries. While this unsuccessful acquisition increased the museum’s hesitation in further acquiring Chinese paintings for the next two decades, it did start a relationship between the museum and Wang, establishing him as an expert in authentication.\textsuperscript{39}

Wang’s experience studying abroad enriched his knowledge in both Chinese and Western art, and it also led him to eventually move his family to the United States in 1949 via Hong Kong. After Wang returned to China from his trip, he hurriedly exchanged family properties and packed everything. However, his mother was unwilling to leave. Wang’s son, Wang Shoukun, therefore, was left to care for her. This family departure resulted in a decade-long separation. Wang Shoukun was unable to reunite with his parents and siblings until 1980.\textsuperscript{40}

\textbf{Part Two: Life in the United States (1949-2003)}

Relinquishing his life in China, Wang had to start a new one from scratch in New York. In the beginning, Wang made his living by designing wallpaper for an interior


\textsuperscript{39} Silbergeld, \textit{Mind Landscapes}, 22.

\textsuperscript{40} For more information, see Silbergeld, \textit{Mind Landscapes}, 21-23, and Katz and Wang, “An Interview with C. C. Wang,” n.p.
design company, trying his hand at the real estate business, selling his artwork, and teaching Chinese painting and calligraphy at his studio, The Bamboo Studio (Zhuli guan, 竹里館).  

Wang continued practicing landscape paintings in the traditional, conservative style until the mid-1960s. However, this kind of work was not welcomed by the American audience at the time due to a lack of knowledge and appreciation for Chinese art. Instead Americans favored bird-flower paintings likely due to their more decorative nature. Qi Baishi’s 齊白石 (1864-1957) bird-flower work, for example, was popular at the time. Realizing what his new market preferred, Wang created flower and still-life paintings for a while, such as *Lotus Flowers* (1964) now at the Princeton University Art Museum and *Chrysanthemum* (1964, Figure 1.5). In Wang’s final estimation though, this type of painting was considered “the simplest kind of painting” and he eventually abandoned practicing it.  

Despite the low market-demand for traditional paintings, Wang managed to participate in a few exhibitions. Not long after his arrival, the Warren E. Cox Gallery opened Wang’s first solo exhibition in 1950, though without much success. In 1953, two of Wang’s landscape paintings were included in an East Asian art exhibition in

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41 Wang had a collecting seal with this studio name *Zhuli guan.*


Cologne.\textsuperscript{46} A few years later, another one of Wang’s solo exhibitions was held at the Mi Chou Gallery in March of 1959 (Figure 1. 6).\textsuperscript{47} James Cahill wrote an introduction for Wang’s show, praising Wang’s “superb technique” in executing painting in a traditional style.\textsuperscript{48} In a letter he wrote to Cahill after the exhibition, Wang told Cahill excitedly that he had sold half of his paintings, which must have encouraged him to continue painting (Figure 1. 7).\textsuperscript{49} Meanwhile, Wang also lent his collection to the Mi Chou Gallery for exhibiting ancient Chinese paintings. For instance, after showing his own work, the gallery opened the “4 Monks of 17\textsuperscript{th} Century” in April, including paintings from Wang’s collection (Figure 1. 8).\textsuperscript{50}

Despite the burdens of starting a new life in a new country and the likely discouragement from a lack of appreciation of his work, Wang maintained his interest in learning modern Western art. He attended the class at the Art Students League around


\textsuperscript{48} Cho, “Reminiscences,” 209.

\textsuperscript{49} Wang, letter to James Cahill, March 16, 1959. The letters between James Cahill and C. C. Wang as well as other documents were stored at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives in Washington, D.C. For library catalogue, see Evelyn Khoo, “James Cahill: A Finding Aid to James Cahill’s Papers, 1945-1996, at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives,” Smithsonian Institution, http://www.asia.si.edu/archives/finding_aids/cahill.htm (accessed November 5, 2012). I would like to thank David Hogge and the staff at the library of the Freer Gallery of Art and the Arthur M. Sackler Gallery, who helped me gain access to the archive of Cahill’s writing.

\textsuperscript{50} See “The Asian/Pacific/American Institute at NYU East Coast Asian American Art Project papers,” New York University Asian/Pacific/American Institute.
1950 and studied with artists such as George Grosz (1893-1959), Stephen Greene (1917-1999), and Harry Sternberg (1904-2001).\(^{51}\) Even after Wang developed his own style later, he still went to classes until 1974 and visited the school sporadically for the rest of his life.\(^ {52}\) Although the school, at this time, still taught in an academic fashion, many young New York artists were already starting to experiment with and develop abstract art, including Wang’s fellow student Robert Rauschenberg (1925-2008).\(^ {53}\) But similar to Westerners not being able to understand Chinese landscape painting, Wang was likewise not able to fully appreciate abstract art thus far. As a result, the class did not yet inspire him to either switch to Western art or to integrate abstract characteristics to his traditional landscape style in the 1950s.

While the first decade of life in New York was neither a particularly productive nor creative period for Wang in terms of painting, he never stopped looking for and studying high quality ancient works, an effort he maintained even in his later, more productive painting years. Wang’s first decade in New York coincided with the period of time directly following World War II, a shuffling period after the chaos of the war for both Chinese and Western collectors and institutions looking to redistribute Chinese works.

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\(^{51}\) George Grosz was a German artist who immigrated to America in 1933. He is known for his caustic caricatures, and he was also a prominent member of the Dada movement. He taught at the Art Students League from 1932 to 1955. Stephen Greene is known for his abstract painting. He taught at the Art Students League from 1959 to 1965. Harry Sternberg was an American painter, printmaker, and educator who taught at the Art Students League from 1933 to 1966.

\(^{52}\) Silbergeld, *Mind Landscapes*, 36.

painting collections. Characteristically, Wang took advantage of this rare opportunity and became one of the key figures who shaped a new era of collecting Chinese paintings.

While Wang was still in Shanghai, he already knew many important collectors and had already viewed their paintings. He had also been buying paintings to study since the 1930s. Around the time the Communist Party wrested power from the Republic of China in 1949, many collectors were forced to sell their antique collections hastily, exchanging them for cash due to the political chaos and the dramatic inflation after the war. As a result, a great number of fine paintings emerged on the market, especially in Hong Kong. Wang, after having had to leave his collection behind in the mainland, grasped this rare opportunity to regain and expand his collection soon after he settled down in New York. He was able to acquire paintings from Zhang Daqian, Zhang Heng, Tan Jing (1911-1991), and others either directly or indirectly.54

After Wang received his American citizenship in 1956, Wang accepted a teaching job at the Chinese University of Hong Kong (New Asia College at the time) in 1957. He leveraged his position as a painting instructor and later as the Art Department Chair (1962) to acquire many of the paintings that went on the market after World War II in Hong Kong. From 1957 to 1964, life in Hong Kong kept him close to the art dealers and collectors. As a British colony, Hong Kong was a transfer center for refugees from the war, so it was a natural art-trading port where wealthy people from the mainland desperately trying to emigrate could exchange their properties, including paintings, for

54 Tan Jing was born into a wealthy family in Guangdong. He worked as a financier in Shanghai and was interested in collecting art. He once commissioned specialists to make fake paintings after genuine works from his collection. See Yang Renkai, Guobao chenfu lu, 194-197. For more information about Wang’s purchase at that time, see Yang, “Wang Jiqian canghua he shijiu zhi er’shi shiji Zhongguo dacangjia de guanxi 王季遷藏畫和十九至二十世紀中國大藏家的關係,” in Wang Jiqian duhua biji, 316-18.
cash. A large number of the paintings on the market were originally from the imperial collection, which fortified confidence in the paintings’ authenticity and quality. Those trying to exchange their properties for cash included collectors, such as Zhang Daqian, who purchased paintings from the imperial collection in the early twentieth century. Wang tried his best to raise money in order to purchase great works.  \(^{55}\)

Meanwhile, Wang resumed his travels to study and acquire paintings in Asia after he gained American citizenship. He was fortunate enough to view the paintings from the imperial collection yet again (he first studied them on the committee for the International Chinese Art Exhibition in 1935), this time at the National Palace Museum in Taipei. His first trip to Taipei took place in 1959 with James Cahill and the second trip took place in 1963, which included a photographic project conducted by Cahill and Laurence Sickman (1907-1988) from the Nelson-Atkins Museum of Art in Kansas City (Figure 1.9). \(^{56}\) While there viewing the collection, Wang made notes and comments on the catalogues that were published by the Palace Museum. Kathleen Yang, Wang’s family friend, translated these insights into English and published them in a book in 2010. \(^{57}\)

As Wang was busily seeking fine paintings in Hong Kong, Japan, Taiwan, and the United States, he also continued to establish friendships and connections with collectors, museum curators, and Chinese art historians in America after he settled down in New York City, all of whom would make purchases from his collection, allowing for Chinese


art to find its way into American art institutions. For instance, Wang became acquainted with James Cahill when Cahill worked at the Freer Gallery of Art in Washington, D.C. around the mid-1950s. The two wrote letters to each other, exchanging opinions on and photos of their respective collections regularly (Figure 1.10). Cahill also acquired paintings from Wang’s collection on behalf of his museum.\(^{58}\) In the same period of time, Wang met Japanese art historian Shimada Shūjirō 島田修二郎 (1907-1994) and the Princeton University Chinese art historian, Wen C. Fong 方聞. Fong served as the Specialist Consultant and Consultative Chairman for the Department of Asian Art at the Metropolitan Museum of Art from 1971 to 2000 and played a significant role in acquiring paintings for the museum from Wang’s collection.\(^{59}\)

Pieces from Wang’s collection began to appear in exhibitions at various institutions. In 1969 the Art Museum of Princeton University held the exhibition “In Pursuit of Antiquity,” which included paintings that were purchased from Wang.\(^{60}\) In 1973 the Metropolitan Museum of Art made a major acquisition of twenty-five Song and Yuan dynasties paintings from Wang. In the interview with Wen C. and Constance Fong, they recalled the acquisition:

By 1971 Hoving was the director at the Metropolitan Museum. That’s when Douglas Dillon said it’s time to call in Wen Fong. The first thing Douglas Dillon said to Wen Fong, “I want to support the Asian art department. Can you get some good paintings?” Wen Fong said, “Yes.” “Go wherever you can to get it.” Wen

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58 See the letters between James Cahill and C. C. Wang at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Cahill joined the Freer Gallery of Art in 1956 and served as Curator of Chinese Art. After Cahill moved to Berkeley in 1965, teaching art history at University of California, Berkeley, he continued working with Wang, as an advisor and source.


60 See catalogue: Roderick Whitfield, In Pursuit of Antiquity: Chinese Paintings of the Ming and Ch’ing Dynasties, from the Collection of Mr. and Mrs. Earl Morse (Princeton: Art Museum, Princeton University, 1969).
Fong said, “I don’t have to go very far. There is a great collection in New York City that came out after the Second World War.” It was the C. C. Wang collection. That’s the Song and Yuan paintings.\(^1\)

The group of paintings was exhibited and published by the museum in the same year.\(^2\) In 1980, several works that were formerly in Wang’s collection were shown in the “Eight Dynasties of Chinese Painting,” which was organized by the Nelson Gallery-Atkins Museum in Kansas City and the Cleveland Museum of Art.\(^3\) Thus, his reputation as a connoisseur and collector grew in the public quickly.

After these exhibitions and purchases, the perception of the Chinese art scene in America began to change slowly for two major reasons. First, the tumultuous period in the first half of the twentieth-century allowed for Chinese art to circulate in the international market with little regulation, allowing Western museums and collectors to build their Chinese art collections. Second, in part due to the possibility of access to Chinese art, a generation of Chinese art historians was cultivated under Western academic training. Most of them were active in universities and art institutions promoting Chinese art, such as Cahill and Fong. Cahill first worked at the Freer Gallery of Art and then taught art history at University of California, Berkeley from 1965 to 1994. While teaching art history at Princeton University, Fong worked as curator at the Metropolitan Museum of Art. Both of them trained many scholars who are now active in the field, such as Julia F. Andrews, Arnold Chang, Shen Fu, and Maxwell K. Hearn. Gradually,

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\(^1\) Wen C. Fong and Constance Fong, interviewed by the author, July 30, 2013.


appreciation for Chinese painting increased in the American audience, which resulted in a promising market for Chinese art starting in the 1980s. Known for his knowledge in connoisseurship, Wang worked as a consultant in the Chinese Painting Department at Sotheby’s starting in 1980.

After a détente between the United States and the People’s Republic of China in the 1980s, Wang was able to return to Beijing and see some of the paintings at the Palace Museum in Beijing with his fellow classmate under Wu Hufan, Xu Bangda, who was working for the Palace Museum. Wang’s extraordinary viewing experience is incomparable and possibly unsurpassable given the unique opportunities available to his unique position in history. He comprehended connoisseurship by practicing painting intensively and closely viewing the best material firsthand. This studied approach coupled with his excellent visual memory allowed Wang to purchase paintings with more confidence and perceptiveness than most other collectors, leading him to become one of the most recognized Chinese painting collectors in history.

Beyond viewing and collecting paintings, Wang dedicated more time to creating his own paintings after his life improved in the United States. Starting from the mid-1960s, a radical change appeared in Wang’s work. After seeing modern Western art with new eyes in the Art Students League, Wang was inspired by the natural feeling that he discovered when he made sketches on watercolor paper and used casein to draw.64 Eventually he started to explore new techniques to create accidental effects: first Wang would crumple paper and dip it in ink; then he used the crumpled paper to make spontaneous textures on the painting sheet; reacting to the pattern on the painting sheet,

he added brushwork to compose the landscape. This approach helped him break from the traditional landscape composition in his previous work and brought him to a new stage of creating his own style.

While still developing his new style, Wang’s work was shown in the group exhibition, “The New Chinese Landscape: Six Contemporary Chinese Artists,” curated by Chu-ting Li and Thomas Lawton in 1966. The exhibition included Chinese landscape paintings that showed characteristics distinct from the orthodox style. Wang was one of the emerging artists who continued the landscape tradition but with a new visual expression. Later in 1968, with the support of Cahill, Wang had a successful solo exhibition at M. H. de Young Museum in San Francisco (Figure 1.11). The exhibition received two warm reviews by Alfred Frankenstein and Alexander Fried that were published in the *San Francisco Chronicle* (October 24, 1968) and the *San Francisco Examiner* (October 30, 1968) respectively (Figure 1.12 and Figure 1.13). From then on, Wang’s artworks were exhibited broadly and internationally.

In his later years, Wang not only kept practicing painting, but he also started to write Chinese calligraphy and create still-life painting. His practice and study on these non-landscape subjects led him to develop calligraphic images and abstract works near the end of his life.

Throughout his life, Wang always considered himself an artist first; however, in the public’s eye, his fame as a collector and connoisseur gradually exceeded his role as an artist, especially after the controversy over *Riverbank* (Xi’an tu, Figure 1.14) in 1999. *Riverbank* was a large hanging scroll that was formerly in Wang’s collection and

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was attributed to the 10th century artist Dong Yuan 董源 (ca. 934-962). It was sold to Oscar L. Tang along with another eleven pieces of ancient Chinese paintings in 1997. Two years after the museum opened the C. C. Wang Gallery and Frances Young Tang Gallery in 1999, the Asian art curator Maxwell K. Hearn organized the exhibition “The Artist as Collector: Masterpieces of Chinese Painting from the C. C. Wang Family Collection.” The goal of the exhibition was to feature the promised gift by the Oscar Tang family of twelve major works acquired from the C. C. Wang Family collection in 1997, along with some fifty additional paintings and calligraphies acquired from Wang by the Museum over the last twenty-six years.

Riverbank was revealed to the public in the exhibition. As one of only a few surviving paintings from such an early period, it appealed to scholars’ interests worldwide, inciting disagreements at the same time. The contentious opinions on whether it was an authentic early work or a counterfeit made by Zhang Daqian led the Metropolitan curators to organize a symposium in conjunction with the exhibition titled “Issues of Authenticity in Chinese Painting.” The scholars present examined and investigated the painting from various perspectives, using different approaches. The case has remained an ongoing debate since then. In the recent exhibition celebrating its 60th anniversary, “Masterpieces of Early Chinese Painting and Calligraphy in American

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66 Oscar L. Tang (1938-) was a member of the board at the Metropolitan Museum of Art. He has been supporting the museum generously through many years. The Frances Young Tang Gallery at the museum is named after his wife.


Collections,” the Shanghai Museum borrowed *Riverbank* from the Metropolitan Museum of Art, hoping to gain more insight into the authentication issue. In large part due to the publicity the controversy over *Riverbank* generated, C. C. Wang became strongly associated with his role as a collector, even when the exhibition’s title—“The Artist as Collector”—suggested that he was an artist first.

Wang was also generous about sharing and using his collection for study and research purposes, having benefited so greatly from the collections of others in his studies. His apartment became a rich open-source museum to many. Wen C. Fong from Princeton University and Richard Barnhart from Yale University often brought their students to see Wang’s paintings and to listen to his discussions. Meanwhile, Wang had many students from different backgrounds—Chinese, American, and Chinese American—all of whom studied painting with him in the United States. His students were sometimes allowed to directly copy original works, which was considered the ideal way to communicate with the masters. For instance, Wang lent one student, Arnold Chang, “Landscape in the Manner of Old Masters” (1621-24) by Dong Qichang 董其昌 (1555-1636) to study and copy when Chang was still in his twenties (1621-24, Figure 1.15 and 1980-81, Figure 1.16).

As an artist, collector, and connoisseur, Wang devoted his entire life to practicing, viewing, and collecting artworks until his death in 2003. Looking back on Wang’s whole life, he spent about forty-one years (1907-1948) in China and fifty-four years (1949-2003)

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70 Arnold Chang showed this author the painting that he made after Dong Qichang’s original work, and told the story of how the original was lent during a visit to Chang.
in the United States. He grew up in a family with a distinguished scholastic pedigree and was educated in a traditional literati environment, though he would become exposed to Western culture through living in the cosmopolitan city of Shanghai. It was later, though living in New York City and becoming immersed in Western art and culture, that he was able to bring fresh ideas to his art. Even with the influences of a new land on his art, he never abandoned his deep Chinese roots. Thus, one might say that his study with Wu Hufan was just as much a landmark event in his artistic life as his immigration to the United States, where he lived long enough to appreciate and take inspiration from Western art.
CHAPTER 2

PROFICIENCY IN THE TRADITION

Considering C. C. Wang’s descent from a lineage of scholars and the type of resources accessible to someone of his social standing, it is understandable why Wang was able to start his art career as a follower of the orthodox school, focused on old masters and traditional techniques. Not only did Wang focus on the orthodox school, but he also sought an orthodox approach in building his knowledge of classical Chinese painting; he took advantage of the ancient painting models and experts around him in 1930s and 1940s Shanghai and integrated them into a regimen of copying, viewing, and collecting, just as the old masters had done.

This chapter first focuses on Wang’s early paintings, demonstrating his thorough and broad study of classical Chinese painting from the Song to the Qing dynasty by doing a close study of his surviving works of this early period. Select pieces from these works, most of which are study pieces modeling the styles of ancient masters, will be examined in detail, revealing a careful student’s progress in mastering traditional Chinese painting skills. The chapter will then pivot to how Wang was able to study the old masters’ works so closely: his expansive viewing of classical Chinese paintings. Leveraging his social connections in the orthodox art community of Shanghai, Wang was able to gain privileged access to not just the private collections of Shanghai but also the imperial collection of the Palace Museum, which allowed him to deepen his understanding of the Chinese painting tradition and his own place within it. This deepened knowledge, built upon the interactions of copying and viewing, action and reflection, honed Wang’s sense of connoisseurship, which led to the start of his collection of Chinese paintings. Taken
together as a whole, the two sections of this chapter show how a combination of unique opportunity and painstaking effort helped shape Wang’s literati taste and aesthetic values.

**Part One: Copying**

Wang’s documented early paintings are few, though there are possibly more scattered around the world. By sorting through his known surviving paintings, one can piece together how Wang progressed in painting through a conventional learning method. He started by imitating and copying various styles of classical artists from the Song to the Qing period while viewing as many ancient paintings as possible. The goals of such activities were to master the painting techniques and to comprehend the historical painting knowledge from the past. Eventually the skills and understandings acquired from this traditional method would lead Wang to develop his personal artistic style later in his art career.

The oldest of Wang’s known surviving works is the album *Ink-play by Shuang-wu* (1932).¹ The entire album is a study of previous masters’ works. For instance, one of the album leaves, “Landscape after Mi Fu,” (1932, Figure 2. 1) is a copy of a part of a painting by Mi Fu from Wang’s memory. Though the painting that Wang viewed can no longer be identified due to the nonexistence of verifiable works by Mi Fu today, it can be compared with the work of Mi Youren 米友仁 (1074-1151), who also used the characteristic Mi-dots of his father, the Song artist Mi Fu. Compared to Mi Youren’s *Cloudy Mountains* (colophon dated to 1200, Figure 2. 2), the far background of Wang’s

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¹ Wang adopted the literary name *Shuang-wu* 霜烏 around 1932. The name means “crow in the frost.” In traditional Chinese image, the crow is a symbol of filial piety and a wintry crow symbolizes orphanage. Therefore, the name reflected the loneliness Wang likely felt after being left with no family but his mother. Silbergeld, *Mind Landscapes*, 14.
leaf clearly shows his effort in imitating Mi Fu’s blurry wet ink dots in order to create misty mountains with different shades.\textsuperscript{2} Aside from the brushwork, the compositions also share great similarities. The empty space in the front creates an open area of water. The groups of small slopes with trees on the top build the middle scene. The mist and clouds expand horizontally between the lower slopes and the mountains that rise high in the distance.

On the top left Wang humbly inscribed, “Mi Hai-yueh [Mi Fu] worshipped clouds and mist… I have not captured one ten-thousandth of the original.”\textsuperscript{3} Indeed, the parallel wet ink dots that line up horizontally depicting the mountain and trees look mechanical and stiff. The short dots that are used to create the plants on the land near the water are placed on the slopes rigidly. The unvarying ink tone of the slopes suggests that the artist was not yet able to handle the brush and control the ink and water well enough to create the varied shades. Another leaf from the same album, “Landscape after Lu Kuang,” illustrates a problem similar to that in the painting after Mi Fu (1932, Figure 2.3). The parallel dots and lines on the rocks lack variation. Nevertheless, the album is evidence of Wang’s early study of masters’ works, showing his efforts at grasping the different expressions and styles.\textsuperscript{4}

\textsuperscript{2} \textit{Cloudy Mountains} was formerly in the C. C. Wang Family Collection.

\textsuperscript{3} Wang’s inscription on the painting reads: “Mi Hai-yueh [Mi Fu] worshipped clouds and mist. This is a copy from memory of part of a painting now in the collection of Mr. Wang of T’ai-ts’ang [Wang Shih-min or Wang Chien]. But I haven’t captured on ten-thousandth of the original.” Translated by Silbergeld. See Silbergeld, \textit{Mind Landscapes}, 14.

\textsuperscript{4} In addition to the two leaves, the album contains other works after Yun Shouping, Hua Yen, Wang Chen, and Huang Ding. See Silbergeld, \textit{Mind Landscapes}, 61.
Another example of Wang’s studies is *Landscape after Ni Zan* created in 1935 (Figure 2.4), which copied Ni Zan’s *Xiaoshan zhushu tu* 小山竹樹圖 (*Bamboos, Trees, and Hills*, 1371, Figure 2.5). In this study Wang created a similar composition to the original one with the same subjects. Through imitating Ni Zan’s seemingly loose but firm, dry brushwork to form the shape and texture of the rocks, Wang was learning the essential expression of Ni Zan’s simplicity and minimalism. However, Wang altered the loose spatial relationship between the trees and the bamboos in the middle. Ni Zan’s two trees and two bunches of bamboo are lined up on the same ground level horizontally, but Wang’s bunches of bamboo are placed between two trees, which creates a tightness between the aforementioned vegetation and the rocks behind it. Additionally, Wang depicted a group of lush bamboo near the rocks in contrast to Ni Zan’s modest and sparse bamboos. As a result, the original looseness in Ni Zan’s landscape is reworked into a more compact composition. Besides the compositional differences, Wang used a paper that is much larger than Ni Zan’s original work—the paper is more than twice the height of the original—which possibly led Wang to purposely make ratio changes, such as elevating the ground level at the bottom to center the main subject, so that he could fit a similar composition onto a larger piece of paper.

The resemblances between the two paintings speak to Wang’s efforts in trying to comprehend the essence of Ni Zan’s style: minimalist composition and brushwork. However, the dense and thick bamboos in the center hold the trees and rocks so tightly

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that the openness of the space in the original work is absent in Wang’s copy. The breathable space, in fact, is an essential element that distinguished Ni Zan’s work from that of others. Wang’s alteration indicates his personal adaptation of the original, a slackening of strict interpretation that could be indicative of a growing confidence to experiment in his studies.

On the painting of *Landscape after Ni Zan*, Wang inscribed, “Painting in the manner of [Ni Zan’s] *Xiaoshan zhushu tu*. The original painting is in the collection of the Palace Museum [in Beijing].” Judging by the great similarities between the original work and Wang’s study piece, it must have only been possible for Wang to create such a close copy by actually examining the details of Ni Zan’s painting carefully. In addition, as mentioned in the last chapter, Wang was fortunate to view paintings from the imperial collection when he served as a member of the Selection Committee for the International Exhibition of Chinese Art in London in 1935. Wang’s copy of Ni Zan’s painting was also created in 1935. Therefore, it is more than plausible that Wang made his study after he had seen Ni Zan’s painting from the imperial collection. The genesis of this work is a prime example of how a unique viewing opportunity became a unique painting opportunity for Wang.

Wang’s handscroll of *Landscapes after the Old Masters* includes two copies of Dong Qichang’s landscapes and a third one of the famous Song landscape *Pure and Remote Views of Streams and Mountains* by Xia Gui 夏圭 (ca. 1180-1230). Among them, Wang’s studies on Dong Qichang’s original works particularly exemplify the traditional learning method—copying. On the two study pieces after Dong Qichang, Wang copied the original inscriptions along with the images, which, in the absence of a visual record of
Dong Qichang’s paintings, suggests that Wang’s copies must be attempts at faithful reproductions. In addition, according to Dong Qichang’s inscriptions, his works were also painted in the manner of old masters before him. One of them was created in the manner of Guan Tong (ca. 906-960) in 1629 (undated, Figure 2.6). The inscription on the other one states that Dong Qichang’s friend brought him a painting by Li Tang (1050-1130) during his travels, but he was not able to finish copying Li Tang’s painting in the limited time. Later he saw a painting by Zhao Gan (active in the 10th century) at another friend’s place, which utilized a similar brushwork style to Li Tang. It was thus that he finished his own painting, using the examples of both Li Tang and Zhao Gan in 1623. Thus, the works that Wang was studying via copying were themselves Dong Qichang’s study pieces of Guan Tong, Li Tang, and Zhao Gan—a characteristic example of how orthodox painters, whose ranks Wang was preparing to join, perpetuate an unbroken line known as the tradition.

As we know today, Dong Qichang formed an eccentric, defining style and developed the influential theory that delineated the Northern and Southern schools. These achievements came from his engagement with copying and viewing numerous ancient masterpieces. His extensive visual knowledge provided him a foundation to develop his own distinctive artistic style as well as to invent his own art theory. Following a similar path, the young Wang painted studies after Dong Qichang’s interpretation of Li Tang, Zhao Gan, and Guan Tong, absorbing the traditional knowledge that had been passed

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6 Dong Qichang’s inscription reads in Chinese, “仿關仝筆意. 玄宰已巳八月七日.”

7 Dong Qichang’s inscription reads in Chinese, “此滸關民部張平仲所攜李晞古卷也. 舟中匆遽臨之未竟, 蓋粉本耳. 又于周敏仲見李所自, 乃趙幹卷也. 始知宋人無一筆無來歷, 因略掇成之. 癸亥.”

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down for generations. Though just a study work, Wang’s copy can be considered as one in a chronology of documents of how traditional Chinese painting is reproduced and learned.

In “Landscape after Dong Qichang (Li Tang and Zhao Gan),” following Dong Qichang’s inscription, Wang continued writing, “...[this painting] is copied in front of Dong Siweng’s [Dong Qichang’s] work at Meijing studio.” (1934, Figure 2. 7) This suggests that Wang painted his work with Dong Qichang’s original work in front of him at his teacher’s studio, which indicates that Dong Qichang’s work should have been in the hand of Wu Hufan at that time. The opportunity to study directly from an original that Wu Hufan provided once again demonstrates how Wang’s unique connections led to the unique prospect of forming a deep understanding of traditional Chinese painting.

In the third section, “Landscape after Xia Gui (1937, Figure 2. 8),” Wang created a copy after Xia Gui’s *Pure and Remote Views of Streams and Mountains* (Figure 2. 9), the latter of which is in the collection of the National Palace Museum in Taipei. The Southern Song court artist Xia Gui is known for his axe-cut texture strokes and angular composition. Wang’s painting faithfully copied part of the original work. In the copy work Wang used Xia Gui’s axe-cut stroke combined with wet wash, creating the illusion of hard and rough surfaces on the rocks. Wang closely painted every detail from the original work, including the trees, clouds, streams, and houses. Here Wang demonstrated

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8 Wang’s inscription in Chinese, “甲戌九月，籬菊正盛，對樵思翁真跡于梅景書屋，莫釐王遷並識。” Meijing studio is Wang’s teacher Wu Hufan’s teacher.

9 The painting has been published widely. For a reproduction, see Guoli gugong bowuyuan bianji weiyuanhui 国立故宫博物院編輯委員會 ed., *Mingbao shangzhen: Guoli gugong bowuyuan mingpin xuanji* 名寶上珍: 国立故宫博物院名品選集 (Taipei: Guoli gugong bowuyuan, 1995).
his enhanced ability to manage the subtle brushwork and to transfer the original composition properly into his handscroll, which overall can be considered a proficient study of Xia Gui.

It is not clear under what circumstance Wang was able to make a copy of Xia Gui’s *Pure and Remote Views of Stream and Mountains*. However, since Xia Gui’s work was in the imperial collection, Wang should have had seen it when he had served on the committee for the Chinese art exhibition in London around 1935. In *Wang Jiqian duhua biji*, Yang pointed out that photography became popular in China during the early twentieth century and many important ancient Chinese paintings were published. As the reproductions became available, artists and collectors began to use them for study.\(^\text{10}\) Considering the great similarity between Wang’s and Xia Gui’s original work, it is possible that in additional to his visual memory, Wang created the copy after a photographic reproduction.

In the 1940s, Wang was still learning through copying masters’ works to sharpen his skills. His *Landscape after Wang Meng* (1940s, Figure 2. 10) is a study piece after the great Yuan master, Wang Meng 王蒙 (1301-1385). In the painting Wang recorded his original sources in the inscription, “I combined here the brush-manner of two paintings by Wang Shu-ming [Wang Meng] *Quiet Life in a Wooded Glen* and *Thatched Hut in the

Western Suburbs.”11 It is clear that Wang tried to apply Wang Meng’s ox-tail texture to depict the texture of the rocks, such as the one at the bottom-left. Not only did he copy the brushwork, but Wang also knitted the two original compositions together to form his own work, using the upper portion of the Thatched Hut in the Western Suburbs and the lower portion of the Quiet Life in a Wooded Glen (1361) for the respective areas of his synthesized reproduction. Despite the variations in the house and figures beneath the trees, Wang was attentive to the details and represented Wang Meng’s work faithfully.

Wang’s painting Landscape after Wang Meng was made possible through the lending of the two Wang Meng paintings—Thatched Hut and Quiet Life in a Wooded Glen—by his friend Zhang Congyu, who owned these two paintings at the time.12 The painting must have been circulated among Zhang Congyu’s Chinese painting friends in Shanghai. On the mounting above the painting, Wang’s teacher, Wu Hufan, inscribed the title script, which indicates that the painting was shown to Wu Hufan in 1938.13 Wang probably had seen this painting either at Zhang Congyu’s or his teacher’s residence. Relying on his friendship with Zhang Congyu, he was then able to borrow the two paintings by Wang Meng (at some point, Wang bought Quiet Life in a Wooded Glen,


12 Silbergeld, Mind Landscapes, 64.

13 Wu Hufan, “Chouyi ri ji,” 245.
which the Art Institute of Chicago purchased from Wang in 1947).  

C. C. Wang’s *Landscape after Wang Meng*, together with *Landscape after Ni Zan* and *Landscapes after the Old Masters* discussed above are not only examples of how Wang learned brushwork and composition from the great masters, but also evidence that without Wang’s intimate relationship with his teachers and art friends in Shanghai and Suzhou, Wang would likely not have been able to view and study these genuine masterpieces. More importantly, these connections and social resources would create a great impact on his later art career, especially in collecting Chinese paintings.

When discussing Wang’s early artistic endeavors, Silbergeld provides an example of Wang’s study in the style of the Four Wangs: *Landscape after Wang Shimin* (mid-1930). There is another surviving work by Wang (undated, Figure 2.11) that can illustrate Wang’s practice in the manner of the Four Wangs. In this work, Wang drew and featured the defining characteristics of the Four Wang’s paintings—standardized contours, smaller rocks paralleling these contours, and flat plateaus. Though the painting does not showcase the artist’s originality or creativity, it does, as do most of Wang’s study works, demonstrate that Wang learned the composition and the brushwork of the Four Wangs as these earlier masters had themselves learned it—by studying even earlier

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16 In the inscription, Wang signed “Wang Jiqian xie yu shuang lin shu wu 王季遷寫於雙林書屋.” According to Tian Hong, “Shuanglin shuwu” was Wang’s studio name when he lived in Shanghai. So the painting, although undated, should have been created in Wang’s early years. Tian Hong, “Wang Jiqian shengping jiqi Zhongguo gudai shuhua de shoucang,” *Zhongguo shuhua*, no. 1 (2014): 9.
artists in the tradition, such as Dong Qichang and Huang Gongwang 黃公望 (1269-1354),
until they were ready to compose their own paintings.

The folding fan, Landscape after Shen Zhou (undated, Figure 2. 12), is not a
direct copy of Shen Zhou’s work; instead, it is the artist’s creation with the integration of
the brushwork he learned from copying and viewing Shen Zhou’s work. In the style of
Shen Zhou, Wang applied bold dots along the edge of the rocks to indicate the spatial
relationships between individual rocks. Both the outline of the tree trunks and leaves are
solid and round, especially the blue-green leaves above the rocks. The various colors
applied to the landscape also create an elegant effect often seen in Chinese literati
paintings. The group of rocks in the foreground has various ink tones and layers that
accentuate their volume. Just from the brushwork described, the painting shows that
Wang had become more mature in mastering painting techniques. In addition, Wang
depicted a gentleman drinking wine alone while watching the full moon on the fan
(Figure 2. 13). Compared to the Landscape after Wang Meng, the figure on the fan has
more facial details, including a beard and mustache. He even seems as solitary as the
emotion expressed in Wang’s poem:

有月來青天  The moon emerges from the clear sky
落我酒杯裡  Dripping into my wine cup
酒盡忽不見  As my wine wanes, the moon vanishes suddenly
天上常如此  The same often happens in the heavens

Another example, Landscape in the Manner of Xia Gui (1946, Figure 2. 14),
illustrates Wang’s skills in composing and expressing himself. Unlike previous

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17 The seal on the fan uses the artist’s style name, Xuanqing 選青. Since the seal only appears on Wang’s
early paintings, this undated painting should be created from Wang’s early period.
landsapes that show readily discernible examples of Mi Fu’s wet ink dots or Xia Gui’s axe-cut technique, the small folding fan is not a direct copy of Xia Gui’s work. Xia Gui’s signature brushstroke in the roughness of the rocks is not immediately apparent. In addition, the balanced diagonal composition typical of Xia Gui’s paintings is replaced by a centered landscape composition, which possibly was the artist’s strategic adjustment to the curve of the fan shape. In the work, Wang demonstrates an ability to control wet wash, creating layers and shades. For instance, the group of trees in the center and the texture on the rocks show an extensive scale of ink tones. Moreover, while Wang stated that the landscape was “imitating the manner of Xia Yuyu [Xia Gui]” in the inscription, he actually kept a distance from Xia Gui’s original style, demonstrating greater expressiveness. Because the copy of Xia Gui’s *Pure and Remote Views of Streams and Mountains* suggests that Wang was already more than capable of making a painting faithfully featuring Xia Gui’s style, Wang’s different style appears to be a choice, not a limitation of skill. Instead of relying solely on what he had learned from Xia Gui, Wang chose to interpret the old master through his own understanding. The freedom of interpretation that he established not only shows that he had become successful at mastering traditional painting skills, but it also indicates that Wang was ready to move on to the next stage as a more mature artist: developing his own artistic language by reorganizing the grammars and vocabularies of classical painting as he interpreted them.

By examining Wang’s early paintings, it is clear that Wang improved consistently in terms of painting skills. His early paintings also suggest that his aesthetic values were more literati in nature. The examples that Wang could access and study are cornerstones in the literati tradition. He learned from literati artists such as Mi Fu, Ni Zan, Wang Meng,
and Shen Zhou. These masters collectively represent the tradition of Chinese literati painting. In contrast to professional artists, they pursued a way to express themselves through painting spiritual landscapes. With such a lofty goal in mind, the artists developed brushwork and compositions from the tradition that preceded them, eventually depicting their mind landscapes in their own distinctive brush styles and compositions. In addition to these old masters, Wang’s teachers Gu Linshi and Wu Hufan also represent followers of the literati tradition, directly paving the way for Wang. Cultivated by their works, collections, and artistic milieu, Wang inherited the artistic language of the literati tradition. The knowledge that he absorbed from them, thus, helped form his sophisticated aesthetic values in Chinese painting.

**Part Two: Connoisseurship**

As a part of the literati tradition, connoisseurship is considered a critical pursuit that can help enrich an artist’s knowledge of Chinese painting. Through the process of authentication, the artist is able to understand individual artistic styles in a much deeper manner. At the same time, studying connoisseurship can cultivate an artist’s aesthetic taste, helping the artist discern between works of high quality and low quality. Ultimately, such an artist’s collection of other’s works can be seen as a touchstone for the degree of refinement in the artist’s taste. Many prior artists from the literati tradition practiced connoisseurship in addition to painting and collecting, such as Dong Qichang and Wang’s teachers, Wu Hufan and Gu Linshi. Being a student of the literati lineage, Wang too practiced connoisseurship, which expanded his knowledge of classical Chinese painting.
Wang’s broad viewing experience, as discussed in the last chapter and above, undoubtedly provided him abundant first-hand information of ancient Chinese painting, benefiting him both from the perspective of an artist and a connoisseur. In addition, Wang’s diligent painting practice in this early period rewarded him in terms of the development of his knowledge of connoisseurship and vice versa. Because Wang was a painter himself, he could examine old paintings with an artist’s eye, finding details and clues that would be overlooked by people who paid more attention to historical documents. Particularly, his copying of historical models deepened his understanding of each individual artist’s unique style as well as how the style could be traced to others from the perspective of the historical lineage of art.

Besides the information about connoisseurship he learned from viewing and painting, Wang was able to sharpen his appraising eye through the guidance of his teachers Gu Linshi and Wu Hufan. When Wang studied with Gu Linshi, Wang was able to look at Ming and Qing paintings from Gu’s collection, but it was rare for him to see great works.\(^{18}\) Though Gu Linshi likely served as the teacher who first sparked Wang’s interest in connoisseurship, it was Wu Hufan who most likely opened the door of connoisseurship to him.

Wu Hufan was willing to show students paintings from his own collection. Wang recalled that Wu Hufan would bring three or four paintings out and let students observe them closely for one afternoon every week.\(^{19}\) Meanwhile, because Wu Hufan was already a well-known connoisseur, visitors often came to solicit his opinions on their recently


\(^{19}\) Ibid, 3.
acquired paintings. Wu Hufan’s old friends, such as Zhou Xiangyun 周湘雲 (1878-1943) and Pang Yuanji, frequently brought paintings for Wu Hufan to comment on. Wu Hufan’s observations and judgments were typically compelling and convincing.  

Not only did these paintings become an additional source for Wang to study, but the discussions between Wu Hufan and others also provided Wang a valuable opportunity to learn how to look at paintings. Sometimes, Wu Hufan would also hang paintings on his wall at home and point important things out to Wang.  

Gradually, Wang learned connoisseurship from observing, listening, and discussing with Wu Hufan and his art circle over the years. This method of studying connoisseurship provided Wang not just the opportunity to directly observe subjects but also to engage in discourse on them with experts.

In addition to Wu Hufan’s careful guidance, Wang’s connoisseurship was further guided by Dong Qichang’s and Wang Yuanqi’s aesthetic values. Wang agreed, for example, with Dong Qichang’s perspective on brushwork as described in *Huayan 畫眼*:

“Bimo [brushwork] must be sublime and superb in order to express the spirit of landscape.”  

This statement described the critical criterion of orthodox painting: the ability to express one’s mind through one’s brush. Wang was also influenced by Wang Yuanqi’s *Yuchuang manbi 雨窗漫筆*, in which Wang Yuanqi stated a similar theory on

\[ \text{\textsuperscript{20 C. C. Wang, “Wu Hufan xiansheng yu wo,”}46.} \]

\[ \text{\textsuperscript{21 Ibid.} } \]

\[ \text{\textsuperscript{22 Yang, *Wang Jiqian duhua biji* (English version), 6.} } \]
brushwork. These influences are reflected in Wang’s emphasis on brushwork when viewing art, followed by composition, provenance, and literature. At the same time, Wang pointed out, connoisseurship involved difficult skillsets that were acquired through viewing experiences involving all aspects of knowledge related to Chinese painting, such as seals and materials. In fact, there are many different approaches to authenticating Chinese painting. In other words, to become a connoisseur, one needs to learn all aspects of Chinese painting. Thus, practicing connoisseurship to some extent encouraged Wang to acquire more knowledge about Chinese painting.

While building his knowledge in connoisseurship in his early years, Wang started to collect, as many other literati artists had done before him. One of Wang’s earliest purchases is a hanging scroll painted by Wang Hui when he was only fourteen years old. Unfortunately, this painting, which cost him five-hundred silver dollars, turned out to be a fake. The unsuccessful acquisition did not keep Wang from collecting. Instead, the misjudgment encouraged him to study more about the complicated subject. At the beginning, Wang mostly aimed for minor Ming and Qing paintings, but as his interest and knowledge increased rapidly, his collection list extended to earlier works and even included important masterpieces such as Shitao’s album Landscape Album for Elder Yu (undated, see fig. 4.22), Gong Xian’s A Thousand Peaks and Myriad Ravines (ca. 1670), and works by even earlier artists like Ni Zan’s Pine Pavilion, Mountain Scenery (1372).26

23 Ibid., 6.
25 Yang, Wang Jiqian duhua biji, 2.
26 Silbergeld, Mind Landscapes, 22.
Wang’s enthusiasm for painting prompted him to acquire paintings at almost any cost. During his years in Shanghai, Wang once even sold a house in order to procure Wang Meng’s *Dwelling in the Qingbian Mountains* (1366). However, the painting had already been sold to someone else after he cashed in his house.\(^{27}\) Through these acquisitions, the act of purchasing and the metacognitive processes behind it helped Wang develop an effective theory of connoisseurship beyond that developed from simply broad viewing.

Following the path of the literati tradition, Wang learned and improved his connoisseurship skills through viewing as many ancient paintings as he could, being an apprentice of great connoisseurs, and collecting paintings himself. Eventually, Wang was able to authenticate ancient Chinese painting and accumulate a collection of his own. The paintings in his collection provided the artist rich study models across almost the entire history of Chinese painting. In addition, Wang’s understandings obtained from connoisseurship inspired him to develop his own style in the years to come.

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\(^{27}\) Yang, *Wang Jiqian duhua biji*, 2.
Along an artist’s career path, the breakthrough often stands as the milestone where the artist forms his or her own distinguishing style. It also often coincides with the zenith of an artist’s creative output and is thus the period by which the artist’s legacy is frequently judged. From an art historical perspective, the actual artworks created during the breakthrough period serve as records of the artist’s transformational process, documenting the evolution of innovative ideas. Though it is usually the culminating works created after the breakthrough period that tend to gain recognition from the broader public, for the art historian trying to document the developmental path of an artistic style or to learn the semantic backdrop of a unique visual language, it is in fact the progression of the artist’s still-maturing works that may be most valued. If an artist’s contribution is to endure the examination of time, then it will be these artworks, created around an inflection point, that will shed light on how the breakthrough came to be. More specifically to C. C. Wang, who did not leave an abundance of his own written records, these paintings, especially, hold the most promise of illuminating how the artist’s deliberations, manifested in ink wash, led to a resolution of the timeless dilemma of the traditional Chinese painter: establishing one’s own unique style while remaining faithful to the canons of the tradition.

The analysis in the second chapter suggests that Wang practiced the orthodox tradition before he moved to the United States. He inherited and worked within the principles of classic Chinese painting, including its learning methods and aesthetic values. However, as a painter always striving for self-improvement, Wang had to transform
himself from a mere student of the tradition to a creator within the tradition. Wang’s transformation started around the 1960s, with his new personal style developing throughout the late 1960s until the early 1970s.\(^1\) This third chapter will examine Wang’s breakthrough in two parts. The first part will explore the various internal and external reasons that stimulated Wang to start his breakthrough. Following the exploration of his motivations, the second part will analyze the process that Wang went through. It will demonstrate how he refreshed the tradition by integrating new ideas and modern techniques into his landscape painting; but at the same time, it will also show how the artist kept a close connection with the tradition while reshaping the landscape.

**Part One: Motivations and Explorations**

The reasons behind Wang’s breakthrough are complex because they not only involved the factors of art per se, but also the flux of society, culture, and Wang’s own life situation. Every detail in his life created some degree of impact on his art career. Using presently available sources, this section will examine critical moments in Wang’s life that most likely had the greatest influence on the development of his artistic style.

Wang’s trip to Japan in 1947 was one of the first formative events in his artistic development, because it expanded Wang’s knowledge beyond the Dong Qichang lineage. Though the trip was only intended as an interlude between leaving China and his first visit to the United States, Wang was, for the first time, able to view paintings outside the collections of the mainland. The viewing experience stimulated his interest in exploring

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\(^1\) To the best of the author’s knowledge, there are only two paintings created in the 1950s that have survived. See Appendix II. This sample is too small to demonstrate Wang’s change during this period. Thus, the author considers Wang’s transformation as starting in the 1960s.
additional artistic techniques and styles. During the trip, he paid visits to private collections such as that of the Sumitomo family.² The Sumitomo collection included a number of fine examples created by eccentric artists from the Ming and Qing period, including Bada Shanren 八大山人 (1626-1705), Shitao 石濤 (1642-1707), and Gong Xian 龔賢 (ca. 1618-1689).³ Artists from this group often painted in a variety of eccentric styles, especially in comparison to the tradition of Dong Qichang and the Four Wangs. The eccentrics in the Japanese collections that Wang visited had Ming loyalties. Due to their problematic political status and unconventional styles, few of their works were ever selected into the imperial collection. Most of them were not as well-recognized as orthodox artists who dominated the painting scene during the late Ming and Qing period. In the early twentieth century, the elite Shanghai art circle led by Wu Hufan also neglected these eccentric artists. Therefore, even though Wang had viewed a large number of works from both private and imperial collections in the mainland, he never had the opportunity to closely examine paintings created by these individualists until his trip to Japan.⁴ The highly individualized style and dramatic expression of these artists presented a clear contrast with the orthodox tradition. According to Silbergeld, Wang was deeply impressed by some of these eccentrics at that time, which planted a seed in his

² Jerome Silbergeld, interviewed by the author, September 15, 2013, see the interview transcript in Appendix I.


⁴ In his interview, Silbergeld mentioned that even though we consider painters and connoisseurs, such as Dong Qichang, Wu Hufan, and Wang, as having access to a large number of paintings, their viewing scale must have still been limited during a time when there was no access to public art institutions. For more details, see the transcript of the interview with Silbergeld.
mind that would blossom and manifest itself in his visual expression during the breakthrough period.⁵

Perhaps more influential than his viewing of work by the eccentric painters in Japan, Wang’s contact with modern Western art in New York City provided the direct impetus behind his later stylistic innovation. Soon after Wang settled down in his new environment, he registered for art classes at the Art Students League in 1950 and attended classes there until 1974. Taught by Western art teachers, Wang learned Western media, anatomical drawing, composition, and linear perspective.⁶ At the same time, living in New York City provided him opportunities to study both classical and modern Western art in the museums and galleries. By the 1950s, New York City had become the center of the Abstract Expressionist movement. Abstract Expressionism itself had become well-established and increasingly prominent in the American art scene. Wang was able to observe works made by Abstract Expressionists such as Jackson Pollock (1912-1956), Willem de Kooning (1904-1997), and Robert Motherwell (1915-1991) closely.⁷ Although Wang did not fully appreciate these avant-garde works at that time, the diverse ideas that were available to him in this artistic setting must have offered him inspiration for his own creations. In addition, his exposure to the practice of Western art in his time with the Art Students League expanded his skills and perceptions of art. These features would be reflected in the color, brushwork, texture, and composition of his works from

⁵ Silbergeld, see the interview transcript.

⁶ Silbergeld listed many teachers that Wang had studied with. See Mind Landscapes, 26.

⁷ Silbergeld, Mind Landscapes, 26-27.
the 1960s onward. Thus, living in the city and studying in the Art Students League prepared Wang for his impending transformation.

To demonstrate just how serendipitous Wang’s arrival to New York at this moment in time was to his breakthrough period, it is illustrative to consider the counterfactual. Had Wang not moved to the United States after the war, he would not have been forced to confront Abstract Expressionism. Cahill points this out, stating that “Wang developed something much more interesting by coming to New York” by being forced to “find a Chinese equivalent for Abstract Expressionism” in his own way, a “response” to his new environment.⁸ Nor would Wang have been exposed to a different metacognitive understanding of art, a point also made by Chang, who states that living in America, where “art is created and appreciated quite differently,” had a profound impact on Wang’s thinking.⁹ For instance, his two less-than-successful solo exhibitions in New York—one at the Western E. Cox Gallery in 1950 and the other one in Mi Chou Gallery in 1959—prompted Wang to reconsider his art in the Western context. In the city, the Western audiences’ eyes were accustomed to watercolors and oil paintings. Traditional Chinese landscape painting, with its ink on paper, looked unfamiliar. Hence the non-Chinese viewer at the time would be unlikely to know how to appreciate traditional work, and would thus have little interest in buying it. For Wang, who had spent most of his life in Chinese literati circles, in the comfort of people who were fluent in the discourse of traditional Chinese painting, the disorientation of suddenly becoming an outsider in a Western art world must have made the call to rethink what art entailed all the more.

⁸ James Cahill, interviewed by the author, May 6, 2013, see the interview transcript in Appendix I.
⁹ Arnold Chang, interviewed by the author, June 6, 2013, see the interview transcript in Appendix I.
pressing—economically, aesthetically, and philosophically. The difficulty he had understanding and appreciating what he saw in the Art Students League must have brought issues of cross-cultural artistic understanding, previously un-contemplated, to the forefront of his artistic considerations. Wang’s mission, therefore, was no longer limited to continuing the development of the Chinese literati tradition that he inherited in China, but to also create a bridge between modernism and tradition in an increasingly global art scene.

The decision to move to New York, in fact, not only provided Wang more possibilities for his art career, but it also secured Wang’s freedom to experiment and express himself in his artwork. After defeating the Japanese and the Nationalists, the Communist Party established the People’s Republic of China, a newborn country that suffered early from unstable politics and poor economic conditions. From 1950 to the early 1980s, the political climate was unpredictable, especially during the Anti-Rightist Campaign (1957-1959) and the Cultural Revolution (1966-1976). Artists living on the mainland suffered from political campaigns and could be persecuted if they were considered to be poorly serving the new country and people. Wang’s own teacher, Wu Hufan, was labeled a rightist and an enemy of the people during the Anti-Rightist Campaign, despite his efforts to mold himself to the contours of the new country. After the Cultural Revolution broke out in 1966, the Red Guards looted Wu Hufan’s house. Without being able to withstand the fanatic accusations, Wu Hufan died soon thereafter in 1968.10

10 Spee, Wu Hufan: A Twenty Century Art Connoisseur in Shanghai, 59-64.
Coming from an elite family, Wang likely would have faced a similar fate if he had decided to remain in Shanghai. His collection would most likely have been appropriated by the government or destroyed by the Red Guards during the Cultural Revolution. More importantly, he would not have had the freedom to paint as he wished. During the radical period in the mainland, it was demanded of art to celebrate and serve the country and the people. Many traditional Chinese painters had to adopt new subjects and motifs; otherwise, their works would be easy targets for criticism, with the additional threat of being sent to labor camp. In order to satisfy such criteria, many traditional landscapists had to utilize their skills to create propaganda paintings, such as Wu Hufan’s *Celebrating the Success of Our Atomic Bomb Explosion* (1965).\(^{11}\) In contrast to the situation on the mainland, Wang’s arrival in New York City not only provided him with exposure to Western art and its challenges to his own art (Abstract Expressionism and other contemporary art movements were not introduced to China until the late 1980s due to hostile relations between China and the West), but it also afforded him the freedom of expression and experimentation to pursue changes inspired by his new surroundings that would eventually lead to his breakthrough period. Not inconsequentially, Wang’s move also allowed him to travel freely and purchase paintings to form his collection as early as the 1950s. If he had stayed in China, most of his collection would likely have been requisitioned at best, and destroyed during the political movements at worst. Therefore, considering the historical circumstance, Wang’s personal decision to move to New York

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created the possibility for him to make the breakthrough. Without Wang’s personal decision, the following sequential events—including Wang’s art career and the relocation of his painting collection to American museums—would not have happened and the contributions he made to the Chinese painting field would also not have been recorded in Chinese art history.

While Wang’s breakthrough in the 1960s, triggered by the external factors detailed above, may have been inspired by Western contemporary art movements, the path of his art development still followed the traditional principles of an artist’s growth. Chang summarized Wang’s artistic development from the point of view of a traditional Chinese painting artist:

In a way what [Wang] is doing is something new…but on another level he is just following the traditional way of becoming a master: you learn and copy and gradually progress. You understand everything that came before and only after you have done that, then you find your own breakthrough. Of course it just so happened that for C. C. this came at a time when some external issues are also involved, so-called modernity, East and West and all these things we can talk about. But on a certain level it is not fundamentally different from what other artists in other periods had to do, whether it is Shitao in the seventeenth century or Zhao Mengfu in the fourteenth century. They all are learning from tradition and then expressing themselves because times changed and their mentalities changed. It is natural that they will come up with a style that is different than what came before.12

At this point, Wang already possessed sufficient knowledge of traditional Chinese painting in his middle age. With the addition of an understanding of Western art and the broadening of his own life experiences, he was ready for his breakthrough, ready to form his own style.

12 Chang, see the interview transcript.
Part Two: Breakthrough

As the evidence suggests above, various reasons drove Wang to establish a personal style. While pursuing a place in a fast changing art world, Wang needed to navigate the difficult-to-reconcile influences of tradition and modernity. During his breakthrough period, he embraced new ideas that he learned from Western art. However, he did not simply mimic or repeat what he had observed in the West. He kept the core principles of traditional Chinese painting and gradually found a unique way to express himself by reshaping the artistic elements in his painting—including color, brushwork, and composition. The second part of this chapter will examine the transition with an analysis of his works in detail so that Wang’s contribution to Chinese painting, his innovative visual language, can be understood.

1. Color

Wang’s study of Western art did not lead him on a completely Westernized road, but it did broaden the visual lexicon he drew from in the experimentation that led to his personal renewal of the Chinese painting tradition. One of the more obvious influences is his use of colors to enhance landscapes. The two works *Fruit and Basket* (1961, Figure 3.1) and *The Sound of the Waves* (1961, Figure 3.2) are among the earliest paintings in which Wang used colors heavily. Both works show abstract depictions of subjects by using bold brushstrokes and washes. In *Fruit and Basket*, the colors of pink, green, and yellow contrast with the black ink splash. The ink and color in *The Sound of the Waves* generate a similar effect as watercolor, creating a fluidity in the washes that evokes waves. Similarly, Wang applied the same color and depiction strategy to the seemingly abstract landscape piece in Phoenix Art Museum (1961, Figure 3.3). The bright orange
color stirs a sense of delight in the lofty mountains. The painting’s treatment can be considered a courageous and idiosyncratic choice for a painting with a landscape motif, since the same subject in literati tradition is normally presented in monochrome. In addition, the conspicuous orange has been applied to a large scale on the painting sheet. The wild application of color seemingly contradicts a principle of literati painting that limits an artist’s use of color. Nevertheless, the effect in its entirety pleases the lay viewer’s eyes without demanding a detailed study of the artist’s brushwork, which runs contrary to the brushwork-centered appreciation of traditional literati painting. Another early example that shows Wang’s experimentation with color is *Landscape No. 620708* (1962, Figure 3.4). In contrast to the black and grey tone of the mountains, the plants along the ridge of the hills adorn the lively autumn scene in vibrant reds and yellows. Hidden among the trees are small houses embedded in the mountains with a light touch of blue for the rooftops. The usage of the opaque red and yellow colors creates a seasonal ambience analogous to that of traditional blue-green landscape paintings associated with spring, but Wang’s choice of the colors has rarely been seen in previous landscape examples.

The idea of actively using more colors is an inspiration from Wang’s study of Western art. Silbergeld cites Wang expressing, with regards to the use of gouache or casein pigments with water-based Chinese pigments, that it “was primarily influenced by European and American artists, by Gauguin and van Gogh, Modigliani and Klee, and by contemporary artists as well, including fellow painters in the Art Students League whose
names he never knew." Unlike color’s application in traditional Chinese literati painting, it is an essential and basic ingredient in Western painting. It assists in creating volume, space, and form with the other artistic elements. Color is also an effective tool for expressing certain emotions or creating specific atmospheres. So mastering proper usage of color is one of the basic skills for the Western art learner. As a student at the Art Students League, Wang certainly studied and practiced how to use color. Still Life (1956, Figure 3. 5) painted with casein on a wood panel is an example of Wang’s study of color. Here the brushwork is blended into the colors and no longer as deliberate as the brushwork seen in his Chinese painting; instead, the colors play a more significant role than the brushstroke in terms of depicting the objects. In addition, Wang’s Still Life represents a modern style that calls to mind artists like Paul Cézanne and Henri Matisse. Unlike the classic Western still-life paintings that realistically depict objects and space, Wang’s paintings did not draw every detail in the scene. He distorted the spatial relationship in the painting by filling colors in a flat manner behind the objects. As a result, the line between the horizontal surface that holds the objects and the vertical surroundings is blurred. This effect is reminiscent of Matisse’s masterpiece, Harmony in Red (1908), in which the artist applied red as a solid background so that all the figures and objects were placed in an unrealistic space. So far, Still Life is the only surviving example of Wang’s usage of the Western style during this period, but it does indicate that he must have learned the fundamental principles and concepts of Western art adequately

13 Silbergeld, Mind Landscapes, 56.

14 Silbergeld observed that the work received influences from George Braque, Paul Cézanne, Henri Matisse, and Franz Kline, including the subject and style. See Mind Landscapes, 68.
through his classes at the art school. His study of color and space made him aware of color’s potential in a visual language and further encouraged him to apply it to his ink landscape painting.

Most of the paintings painted after *Landscape No. 620708* include the usage of colors in various degrees, but Wang was still reserved in his use of color, evidence of his ongoing struggle to channel the influences of Western art through the Chinese painting tradition. Chang observed that Wang actually maintained a strict control of it at all times, combining just one or two main colors in each work.\(^{15}\) In general “he still followed the aesthetic principles of traditional Chinese painting.”\(^{16}\) Trained in these traditional aesthetic principles of Chinese art from his Shanghai upbringing, Wang must have been aware of the renowned Six Laws of Chinese painting introduced by the sixth century art critic, Xie He 謝赫 (active ca. 500-535?).\(^{17}\) In Xie He’s theory, the application of the color is listed as the fourth law, behind the most important one “Spirit Resonance,” the second one “Bone Method,” and the third one “Correspondence to the Object.” In the essay “Lunhua liufa 論畫六法” (Discussing the Six Elements of Painting) from *Lidai minghua ji 歷代名畫記*, Zhang Yanyuan 張彦遠 (815-907) further developed Xie

\(^{15}\) Chang, see the interview transcript.

\(^{16}\) Ibid.

\(^{17}\) Xie He introduced the Six Laws (or Six Elements) in the preface of his book *Guhua pinlu 古畫品錄* (The Record of the Classification of Old Painters). The Six Laws are, “First, Spirit Resonance which means vitality; second, Bone Method which is [a way of] using brush; third, Correspondence to the Object which means the depicting of forms; fourth, Suitability to Type which has to do with the laying on of colors; fifth, Division and Planning, that is placing and arrangement; and sixth, Transmission by Copying, that is to say the copying of models.” The translation of the Six Laws varies. For a discussion regarding the translation issue, see Bush and Shih, *Early Chinese Texts on Painting* (Hong Kong: Hong Kong University Press), 10-15. The translation adopted here is William Acker’s version. See Bush and Shih, 40.
He’s theory and argued that spiritual vitality should be the essential quality of painting.\footnote{For an English translation of Zhang Yanyuan’s essay, see Bush and Shih, *Early Texts on Chinese Painting*, 53-55.} Zhang said that if an artist is able to present the spirit resonance, then the rest of the elements would follow and appear naturally. If the artist only describes the formal likeness and colors, but does not pay attention to the brush bone and spirit resonance, then it cannot be called a painting. Wang’s restrained use of colors reflects Wang’s awareness of Xie He’s principles and Zhang Yanyuan’s theory. Indeed, color proved to be a useful and vital instrument for description and expression. Wang realized that he could employ it to highlight the spiritual landscape as he needed. Beyond color, however, he spent more effort on refining and experimenting with brushwork—the second principle of Xie He—to enhance the vitality of his work. After all, Wang placed the practice of essential Chinese artistic philosophy in his traditional landscape paintings ahead of integrating innovative artistic elements or techniques simply for novelty’s sake.

2. **Brushwork and the Development of New Techniques**

Wang was originally trained to use the brush to create delicate lines by following the orthodox principles inculcated from his early years in Shanghai, but after being exposed to the individualists’ works during his first trip to Japan in 1947, Wang painted more liberally and expressively. Partly in response to the frustration that came from the unsuccessful sales of his traditional landscape painting in New York, Wang attempted to paint with broader stylistic varieties and subject matters in order to appeal to a Western audience, such as *Lotus* (1958, Figure 3. 6) in Xu Wei’s style and *Apples* (1960, Figure
The creation of these paintings, while perhaps economically motivated, enabled Wang to recognize the value of techniques and styles outside the orthodox tradition, utilizing them to further his artistic expression in his landscape paintings. For instance, the monochrome *Landscape* (1961, Figure 3. 8) illustrates a similar ink wash technique derived from *Lotus*. The painting employed wet ink and washes in a large scale, especially in the upper and lower sections. The artist added lines with dark ink between the splashy dots, creating branches and trunks so that the watery round dots would look like trees. This effect is similar to the one used to create the lotus leaves in *Lotus*. The mixture of the wash and brushstrokes create a misty monochrome landscape. Besides the mountains and houses that are clearly structured with lines, the rest of the space in the painting relies on the application of wet ink, showing a looser texture and atmosphere, especially when compared to landscape paintings that rely primarily on delicate lines.

Further evidence of Wang’s experimentation with trans-orthodox brushwork can be seen in *Apples*, which shows usage of different brushwork styles. For example, the lines used to depict the vase and bowl are thick and substantial, evoking weight and strength. Although the vase and bowl were completed with just a few strokes, each of those strokes meaningfully builds the solid structures of each object. Wang also used a similar method to paint the apples scattered around the vase and bowl. The places where the brush is pressed down to the paper are fully contained with ink. Suggestive of the artist’s confidence, every stroke not only creates the volume of the apples, but also the weight. Meanwhile, through the adjustment of the amount of water in the brush, Wang

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was able to articulate the light and shading of the apples within the gray scale. Inspired by the idea, Wang started to mingle this kind of heavy and strong brush line into his landscape subject painting.

Along with these changes made during his practice, Wang was able to think more freely. His perspective was no longer limited to the Chinese orthodox lineage. Essentially all these studies helped prepare him for his following revolutionary change—applying ink with crumpled paper and employing accidental effect—leading the way to a fundamental self-reformation.

Before Wang’s official debut of applying impressed texture in his landscape painting through the use of crumpled paper, he actually already attempted to create accidental effect with other materials. In her thesis, Yeung recorded that *The Sound of the Waves* is “the earliest documented example made with obvious non-brush techniques,” in which “blotted ink pattern” is shown.20 Wang’s other experiments include “blotting drops of ink from wax paper or glass onto his painting—an experiment by printing methods, utilizing images seeped through from the back of the painting, applying strokes with inked sponge.”21 Wang might have begun exploring these unconventional methods under the influence of his Western classmates and teachers. For instance, the classes he took at the Art Student League included Nicolaïdes’ “natural way to draw” taught by Robert

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21 Ibid, 24.
Ward Johnson. Nicolaïdes’ drawing method asks student to explore the edge of the subject with “contour drawing,” encourages free and rapid “gesture drawing,” and prescribes a daily exercise of “memory drawing.” Exercising with Nicolaïdes’s method must have enriched Wang’s painting experience and enhanced his understanding of Western art. He certainly saw some Abstract Expressionism, especially works by painters such as Robert Rauschenberg, William de Kooning, and Jackson Pollock at various venues. The experience of being exposed to this new frontier of Western art offered him an opportunity to experiment with techniques and integrate them into his Chinese landscape painting, though with a selective standard.

In Wang’s first experimental work, *The Sound of the Waves*, the seemingly chaotic brushwork and unorganized composition evoke similar effects as those in the works of Abstract Expressionism. The depiction of the objects in the paintings is vague, but the dynamic brushwork and the floating colors give it purpose. The seemingly random and unsystematic arrangement of dots, lines, and wash give rise to a sense of motion.

The result of this experimental process happens to meet Wang’s ideal conception of brushwork—natural, selfless, accidental, and without mark. Wang explained that the ideal brush should be untraceable, that any exposure of skill would paradoxically be

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22 Kimon Nicolaïdes believed that, “There is only one right way to learn to draw and that is a perfectly natural way. It has nothing to do with artifice or technique. It has nothing to do with aesthetics or conception. It has only to do with the act of correct observation, and by that I mean a physical contact with all sorts of objects through all the senses.” Nicolaïdes had written his drawing teaching method and the manuscript was published after his death. See Kimon Nicolaïdes, *The Natural Way to Draw* (Boston: Houghton Mifflin Company, 1941).


24 Ibid, 47.
unskillful heavy-handedness. He used Ni Zan’s *Pine Pavilion, Mountain Colors* from his own collection to explain this concept: “[The painting is] full of accidental effects. Brushstroke is placed on brushstroke, so they melt together. The accident is that the brushwork does not reveal the marks of the brush…The accident is no accident.”25 Wang admitted that he was not yet able to achieve Ni Zan’s untraceable brushwork at that time. This compelled him to experiment with new painting methods, which led to the idea of using crumpled ink paper dipped in ink to help him create accidental brushwork, a technique he eventually preferred. He recalled:

I think that this inspiration may have come from my learning to sketch, to do Western style sketching. I did some sketches on watercolor paper, a very rough paper which gives a natural feeling…Then I began to use this roughness. Accidental effects, which give this natural feeling, depend partly on the paper. This gave me the idea that if I could get some of that natural feeling by using wrinkled paper, I might come up with the same result.26

Silbergeld describes the method Wang developed in detail:

Frequently, before beginning to paint, the artist would fold or crease the painting paper so that the areas within the folds would remain protected from the application of impressed textures and washes, leaving long white streaks in reserve on the painting surface…However, this effect was often made still more complicated by going over the folded areas with broad, powerful brushwork…On still other occasions, by not placing any protective felt beneath the painting paper, the artist would capture the texture of his wooden painting table.27

An unfinished work (1987, Figure 3. 9) from his later period provides an example of this process. It shows the painting sheet before Wang implemented his own brushwork onto it. The negative space between the dots and streaks illustrates how the artist had folded or

\[\text{References:}\]

25 Ibid.


27 Ibid, 77.
creased the paper. After observing the pattern on the painting sheet, Wang would then combine them with his own brushwork and add colors accordingly. If one compares this unfinished work with other completed paintings, it becomes easier to picture and understand Wang’s creation process. More importantly, the large differences that appear from the beginning to the final product demonstrate Wang’s creative thinking when he turned the abstract, impressed texture into a more substantive landscape painting.

On various occasions, Wang expressed that he could only partially understand or appreciate works by modern Western artists like the Abstract Expressionists.\(^\text{28}\) Meanwhile, due to the general impression the public held of Wang, namely that he was strongly tied to traditional Chinese culture, the viewing audience and even scholars might remark that modern Western art had little influence on Wang’s own work. For example, Maxwell Hearn believes that Wang was too absorbed in buying and studying traditional Chinese art to have paid much attention to the modern Western art movement.\(^\text{29}\) In addition, reviews of Wang’s paintings often preferred to focus on the artist’s connection to traditional Chinese painting at the expense of a sincere examination of his possible inspiration from Western art.\(^\text{30}\)

In fact, however, he was quite familiar with their works, though he kept his thoughts on the modern art movements private. His long-time student Chang observed that his teacher liked to go to museums, looking at artists like Picasso and Matisse and

\(^{28}\) Ibid, 26-27.

\(^{29}\) Maxwell Hearn, interviewed by the author, August 8, 2013, see the interview transcript in Appendix I.

trying to understand them. He surely “knew more than he claimed.”31 When discussing accidental effect, Chang believed that there was something in his teacher’s work that was “inspired by, or at least the same idea as a lot of abstract expressionists…[the] idea of the controlled accident.”32 As someone who perceived himself as a Chinese traditionalist, the inconsistencies between Wang’s actions and words might be reconciled by a purposeful and tactical retreat from the insinuation of Western influence so that he could formulate a stronger identity as a traditional Chinese painter, even with his experimentation. No matter what the rationale, Wang knew what components of Western art would be useful for him to make the jump from a purely orthodox artist to a modern (albeit within an evolving tradition as he likely saw it) Chinese painter. The essential criterion for any method or style he selected from Western art was that it had to fit his traditional aesthetic value. Yes, using crumpled paper to create accidental effect is evocative of Abstract Expressionism, but Wang’s ultimate selection of it as a medium was its ability to create a natural-looking brushwork.

According to Silbergeld, the earliest published examples of Wang’s “new style” painting with accidental effect are *Sailing Boats and Misty Mountains* (1964, Figure 3.10) and *Flowing Water in Spring River* (1964, Figure 3.11). Both paintings are characterized by a considerable and mature degree of combining impressed texture with the artist’s own brushwork. 33 Chu-tsing Li made detailed records of Wang’s methodology for *Sailing Boats and Misty Mountains*, writing that the artist dabbed wet ink onto a piece of

31 Chang, see the interview transcript.
32 Ibid.
wax paper and then pressed it to the paper to achieve the irregular dotting effect on the left mountains with the light color; the horizontal texture that can be seen on the mountains extending to the right is a result of applying ink to a piece of horizontal-patterned paper first. After creating the effects on the paper, the artist took the next and more challenging step of constructing a landscape by adding brushwork. Relying on his familiarity with traditional landscape, Wang drew the images in his mind with great facility and smoothly pieced the random effects together with his brush. It was thus that he designed a landscape without the awkwardness such an undertaking might be predisposed to. Ancient artists from the Song and Yuan periods would apply axe-cut, ox hair texture, and other classical brushwork to give texture to their paintings. Wang’s innovative dotting effect became a new method to depict and enrich texture. In Sailing Boats and Misty Mountains, the elegant ink dots of various sizes blend in seamlessly with the misty, cloudy mountains. The usage of something water-based like ink to create round-shaped dots naturally conjures the image of water drops, further enhancing the moisture of the atmosphere the artist is representing. The dotting effect can also be found in many of Wang’s later paintings, though possibly created through different techniques, such as the landscape works from the Murray Smith Collection (1969, Figure 3.12 and the Phoenix Art Museum (1970, Figure 3.13).

Paintings like the hanging scroll Landscape (1967, Figure 3.14) from the Chu-tsing Li collection illustrate another technique that the artist used—folding painting paper


35 Most of Wang’s paintings do not have records detailing the technique. The author infers the methods discussed here and henceforth through close observation and comparison.
first and then using it to apply impressed texture. In *Landscape*, the rising peak, which takes up the most space in the painting, shows both horizontal and vertical patterns. The area inside the peak contains long vertical stripes that could be a result of folding the painting paper first and then applying the impressed textures. Spaces on the painting paper that were not exposed to ink due to folding would create empty or only light ink marks on the scroll; spaces that were exposed to ink would create the long black streaks, giving rise to the overall striped pattern. The artist could have repeated the process to create the horizontal pattern near the top of the peak and the lower part as well. The critical areas, though, are the points where Wang turns the pattern into a landscape. The long streaks served the artist well to form the soaring peak. The horizontal pattern on the top became a plateau, extending from the cliff. The lower pattern seems to extrude out from the ascending mountains. Both patterns help the artist break out from a potentially rigid vertical pattern. In addition, the roofs of the small houses and hills that are spread from the bottom-left to the top-left of the painting all emphasize a horizontal rhythm, balancing the force from the sharply rising mountains on the right. Between the two precipitous cliffs, Wang built some small houses, with a narrow ladder-like path below them the only way to the village. Taken as a whole, the setting becomes an echo of the compositions of ancient landscape paintings, in which a temple or pavilion is hidden in the mountains with a secluded path winding towards it. More importantly, the painting shows how Wang integrated the wrinkled paper texture with his own brushwork into a magnificent landscape, demonstrating his creativity and dexterity.

Besides horizontal and vertical patterns, various other visible effects in Wang’s painting indicate usage of randomness coupled with purposeful brushwork. For example,
the streaks in *Landscape No. 104* (1969, Figure 3. 15) run through the surface of the mountain in every direction. While the haphazard streaks might seem abstract in the form and structure of the rocks and mountain, they are simultaneously solid and substantial, creating a dynamic movement. To help clarify the forms, Wang painted rocks in the light area with short lines and probably retouched the lower rocks on the left section, accommodating the dynamic streaks.

The impressed texture helped Wang add a variety of effects that could not have been achieved through brushwork alone. While pursuing these accidental effects, the entire process was concurrently under the artist’s control and scrutiny. Usually before starting, Wang would use layouts in his mind to apply impressed textures to the painting paper accordingly. While the nature of the process did engender unexpected effects, Wang was still following a specific method and principle. Sequentially, Wang would manipulate the pattern with his own brushwork, adjusting the accidents to form the painting. Therefore, to some extent, the accidental effect in Wang’s painting was neither completely random, nor completely controlled.

The process of dealing with unforeseen results would also serve to inspire the artist with novel ideas. Evidence of this can be seen in *Landscape No. 122* (also titled *No. 112*, 1969, Figure 3. 16), where Wang transformed white streaks into waterfalls. In another example, *Landscape No. 240: The Spring Immortals* (1973, Figure 3. 17), the artist reworked the central slender stripe into a waterfall. Also in this painting are bubble-like circles that are converted into isolated worlds nestled deeply in the mountains, as if immortals could live in these secluded paradises. In other cases, Wang adapted the

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36 Chang, see the interview transcript.
impressed texture into living things. For instance, the vertical streaks in the painting in *Plum Moon* (1968, Figure 3.18) become branches of a plum tree. The bright moonlight comes through the branches, shining on a beautiful night. A similar effect also appears in *Landscape No. 236* (1973, Figure 3.19), in which streaks are turned into leafless branches in a winter snow scene. As can be seen in each of these instances, the wrinkled paper technique not only enriched the texture and brushwork, it also stimulated the artist’s creativity and extended his imagination in the painting process.

3. **Composition**

During the course of his artistic transformation, Wang developed certain types of compositions that reappear frequently. The first type of composition depicts a range of mountains that stretches across the background and the foreground. A ribbon of misty valley or river divides the mountains in the middle ground, presenting an open space that contrasts with the concrete mountains. In most cases, Wang would also leave some space for the sky on the top with ink wash. A typical example of this composition includes *Sailing Boats and Misty Mountains* (see Figure 3.10). In fact, Wang was already experimenting with this type of composition as early as 1961, as can be seen in the orange landscape in Phoenix Art Museum (see Figure 3.3), with its placement of valley with houses and clouds between the upper mountains and lower terrace. But when compared to *Sailing Boats and Misty Mountains*, the later composition represents a more classic style with richer textures and more detailed depictions of the subject.

In other cases, Wang would deviate the direction of the ribbon from horizontal to diagonal or vertical. As a result, the layout of the mountains changes from background and foreground to left and right, carving out a depth that leads the audience’s visual
perception into a far distance. This compositional scheme seems to first appear in a landscape painting with blue and yellow ochre (1966, Figure 3. 20). The large portion of ink used to depict the black mountain and the blurred rocks on the right corner shows an effect similar to *Fruit and Basket* (see Figure 3. 11) and *The Sound of the Waves* (see Figure 3. 2). This similarity indicates that Wang was in the process of transplanting experimental techniques and elements to his Chinese landscape. As a whole, the painting seems primitive. It neither includes the rich textures nor elaborated brushworks that can be seen in Wang’s classic paintings or his more mature works painted later on. For instance, *Deep Ravine* (1967, Figure 3. 21), painted a year later, illustrates an improved diagonal composition. The river runs into the image from the top right and flows through the mountains. At the end it runs towards the left with villages embedded along the river. Compared to the earlier 1966 *Landscape* in Phoenix Art Museum (see Figure 3. 20), the size of the houses has been reduced appropriately so that the contrast of minute architecture can better project the grandeur of the surrounding mountains. But in some areas, such as the left and right slope of the main body of the mountain, the likely impressed texture seems discordant with the coarse and flat effect contrasting with the smoother thin layer in salmon pink. This suggests that Wang was still in the learning process of working with semi-accidental effect.

The desire to create depth, distance, and grandeur seemed to be Wang’s major compositional concern. Many paintings that derived from the ribbon composition present a majestic quality. Throughout the late 1960s and early 1970s, Wang was more able to manage the impressed textures, smoothly integrating them into the composition. Paintings like *Landscape No. 104* (see Figure 3. 15), *Landscape* (1971, Figure 3. 22)
from the collection of Murray Smith, and *Landscape No. 241* (1973, Figure 3. 23) are fine examples of how compelling mountains create awe in nature.

In fact, the origin of the composition with monumentality can be traced back to the Northern Song paintings that feature a similar visual impact. The representative masterpiece from the Northern Song, *Travelers Among Streams and Mountains* (early 11th century, Figure 3. 24) by Fan Kuan 范寬 (ca. 960-1030), illustrates a nature scene through a compositional arrangement that includes mountains arising in the central background taking a dominating role and misty clouds in the middle ground separating the mountains from the foreground. The contradiction between the light tone of the clouds and the dark ink on the mountains creates a characteristic depth. Many details, including trees, trails, and figures appear in the foreground ridge. As a result, the striking contrast between the imposing mountains and the nearer views creates a monumental quality. Wang employed a similar strategy in his composition. For instance, in *Landscape* (see Figure 3. 13) at Phoenix Art Museum, the artist combines impressed textures with brushwork to create a composition similar to Fan Kuan’s work, the different techniques notwithstanding. The compelling mountains in Wang’s work also dominate the scene. The soft contrast of dark and light ink in layers creates a subtle depth. The small scattered black ink dots and slender waterfalls look like a misty veil covering the mountains. Near the bottom of Wang’s painting, the front view is composed of pine trees and village houses. In the middle, a group of houses extends to the mountains with a zigzag movement along the trees. They disappear into the misty clouds floating in from the lower left of the painting. This movement is helpful for creating a distance between the front view and the enormous mountains in the background, which serves a similar
function as the misty clouds in the middle ground in Fan Kuan’s example. The striking contrast between the rising mountains and the proportionally small details in the front view creates a similar sense of monumentality. In contrast to Fan Kuan’s firmer monumental effect though, Wang’s painting illustrates how mightiness can be portrayed with softer, much tender qualities. Similarly, in *Landscape No. 241* (see Figure 3. 23), even though the original vertical movement stretches out horizontally, the painting still creates a monumental quality with a similar composition. The misty clouds cut through the mountains in the lower section, almost the entire upper section is occupied by the layers of mountains, and along the mountains are miniscule trees and houses. As Wang himself commented, “Certainly the way the trees and houses nestle along the edge of the rocks and on the center cliff helps to add a quality of monumentality.”

Some art historians have also pointed out the historical connection in other examples of Wang’s work. Chu-tsing Li commented on Wang’s *Sailing Boats and Misty Mountains* by saying “The range of high mountains stretched across the middle painting captures the spirit of Northern Sung monumental landscape.” Along with *Landscape No. 40* (1968) and *Landscape No. 503* (1984), Silbergeld linked the composition of *Sailing Boats and Misty Mountains* to the late seventeenth century paintings by masters such as Gong Xian and Shitao. Along with *Landscape No. 40* (1968) and *Landscape No. 503* (1984), Silbergeld linked the composition of *Sailing Boats and Misty Mountains* to the late seventeenth

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38 Chu-tsing Li, *Trends in Modern Chinese Paintings*, 180.

39 Silbergeld, *Mind Landscapes*, 71. For images of *Landscape No. 40* and *Landscape No. 503*, see Silbergeld, *Mind landscapes*, 77, fig. 38 and 113, fig. 68.
century paintings by masters such as Gong Xian and Shitao.\textsuperscript{40} Accordingly, while Wang tried to modernize his painting with unconventional techniques, he constantly made references to classic painting.

Wang’s second type of composition consists of a lake or a valley that is surrounded by high mountains. The entire composition is seen from a bird’s-eye view, overlooking a large, open mountain landscape. Early examples of such compositions include \textit{Landscape} (1965, Figure 3.25) and \textit{Mountain Landscape} (1966, Figure 3.26). The elevated perspective allows the artist to depict a panoramic mountain view. Meanwhile, this bird’s-eye view visually increases the distance between the viewer and the topography in the painting, creating a peaceful, yet remote feeling. The isolated villages lie deep in the base of the mountains, harkening back to the classical Chinese utopian dwelling—the Peach Blossom Land—from the “\textit{Taohuayuan ji} 桃花源記” (Record of the Peach Flower Font) by the Six dynasties poet Tao Qian 陶潛 (365-427).\textsuperscript{41} The resultant effect of the composition intimates an imagined life hidden behind the grand mountains, luring in an audience that is likely to be fascinated with such a life in the spirit landscape.

Besides the composition with the grand view, Wang also developed an S-curve or dragon vein composition, one that would repeatedly appear in his work in various forms throughout his lifetime. Before the appearance of the dragon vein composition, Wang was already starting to develop similar compositional ideas in other works, such as

\textsuperscript{40} Ibid.

\textsuperscript{41} “\textit{Taohuayuan ji}” is an essay written by Tao Qian in 421. The essay describes a story about a chance discovery of an ethereal utopia where people live in harmony with nature, unaware of the outside world.
Flowing Water in Spring River (1964, see Figure 3. 11). Without the presence of
grandness and magnificence, however, Flowing Water in Spring River describes merely a
flat plain with a spring view moving into the distance. Chu-tsing Li compares this
painting with its zigzag progression to Water Village (1302, Figure 3. 27) by the Yuan
master Zhao Mengfu 趙孟頫 (1254-1322). Both artists utilized a similar progression to
create the so-called pingyuan (平遠), or level distance. This concept comes from the
Northern Song painter Guo Xi, who described three types of distances in the essay
“Concerning Mountains:”

Looking up to the mountain’s peak from its foot is called the high distance
(gaoyuan 高遠). From in front of the mountain looking past it to beyond is called
deep distance (shenyuan 深遠). Looking from a nearby mountain at those more
distant is called the level distance (pingyuan). High distance appears clear and
bright; deep distance becomes steadily more obscure; level distance combines
both qualities. The appearance of high distance is of lofty grandness. The idea of
deep distance is of repeated layering. The idea of level distance is of spreading
forth to merge into mistiness and indistinctness.42

The movement in Wang’s paintings with the similar zigzagging course not only suggests
the level distance, but it also depicts the deep distance by portraying increasingly obscure
mountains in the background past the mountains in the foreground. A clear demonstration
of such a composition can be seen in Landscape (1966, Figure 3. 28). The main structure
of the painting is a group of mountains starting from the right corner in the foreground
and then going through the far distance with an S-shape. Behind the main mountains,
there is another group of small mountains in the distance structured in a similar form.
Together the two groups of mountains create a depth in the painting with a dynamic

42 From Guo Xi’s treaties on landscape painting Linquan gaozhi 林泉高致 (The Lofty Message of Forests
movement. Meanwhile, the artist drew the landscape from a high perspective so that he could present a broad view in addition to the depth. Moreover, at the top of the painting, the distant mountains effectively express Guo Xi’s idea of “spreading forth to merge into mistiness and indistinctness.” As a result, the landscape is able to achieve the “three distances”—high distance, deep distance, and level distance.

Beyond the theoretical connection, the dragon vein composition is also directly inspired from Guo Xi’s actual painting. In the discussion of Landscape No. 139 (1971, Figure 3. 29), Wang explained that when he “tried to do something with twisted, curving lines…[He] began to think of [Guo Xi’s] curving movement of the rocks, like rounded animal backs or even clouds moving in an S-curve up into the picture space.” Wang’s reference could be to the masterpiece Early Spring (1072, Figure 3. 30) by Guo Xi. In Guo Xi’s painting, the rocks building up in the foreground connect to the one standing in the middle, forming an S-curve structure and creating a deep distance towards the mountains further in the back. The misty clouds arise from the mountains, suggestively passing through and eventually disappearing into the distance. The clouds again increase the depth between the middle scene and the high mountains arising in the back. The shape of the rocks and hills in general is round, but the formation of them is twisted into each other. Similar to Early Spring, the round shape rocks in Wang’s Landscape No. 139 twist into each other and curve up, constructing a three dimensional space on the paper’s surface. Following the ridge of the mountains, the dome-shaped trees help to clarify the dynamic movement of the hills. Consequently, it creates a similar effect as Guo Xi’s painting. Nonetheless, Wang’s bold depiction of the mist with the black and ochre as well

as the impressed textures applied on the rocks develop a modern treatment of a traditional subject.

In other works with a similar S-curve composition, Wang would adjust his strategy in each piece so that every painting presented a different visual effect even while they are all based on the same compositional idea. For example, in the work of *Strange Peaks above the Clouds* (1969, Figure 3. 31), Wang increased the size of the mountains in a horizontal format so that the number of mountains was reduced as well as the space between each of them. He then filled in the rest of the area with misty clouds floating around the mountains by using light wet washes, as if the peaks pierce into the sky. Compared to *Flowing Water in Spring River* (see Figure 3. 11), which depicts an open terrace with more layers of receding mountains, the elevated eye level and enlarged mountain size in *Strange Peaks above the Clouds* create an effect of lofty grandiosity, as opposed to a vast open plain. Moreover, the absence of people or any other creatures in the painting allowed the artist to create a spiritual natural environment in an utterly tranquil world. A similar effect is achieved in *Landscape No. 93* (1969, Figure 3. 32), though in this painting Wang added small trees and houses with an elegant blue tone, which is reminiscent in spirit to the lively and peaceful views Wang depicted in his aforementioned second type of compositions of enclosed valleys from a bird’s-eye view.

In fact, Wang’s development of and even preference for the S-curve or dragon vein composition again demonstrates Wang’s deep connection with traditional Chinese painting and its philosophical concepts. Chang provides an insightful explanation about the historical connection between Wang and early artists. In an interview, he described how although many stylistic changes have been involved throughout the development of
landscape painting, all the great masters were aware of the S-curve or dragon vein because it is a basic compositional principle that allows artists to depict more dynamic landscapes on a flat, two-dimensional surface. He also states that Wang considered the S-curve to be one of the fundamental elements that has endured consistently in Chinese landscape painting since early times. Thus, Chang claims, Wang’s usage of the S-curve composition demonstrates his connection with traditional Chinese ink painting.\(^{44}\) In addition to the stylistic consistency, Silbergeld points out that the dragon vein is associated with the Chinese philosophical concept of \(\text{\textit{qi}}\), a centuries-old cultural construct that lent itself to the traditional Chinese painting discourse as well.\(^{45}\) In Wang’s S-curve paintings, the continuity built by the range of mountains creates a circulation of \(\text{\textit{qi}}\), of life breath and spiritual energy. It is through this circulation that nature and human beings achieve an ideal harmony, stylistically and philosophically.

During his breakthrough period, Wang was able to complete the transition from a traditional Chinese painting artist who strictly followed the examples of the past to a modern ink painting artist who put his own stamp on how tradition expresses itself in a new age. In his modern style landscapes, Wang kept in touch with some of the artistic elements and characteristics from traditional landscapes, including subject, media, and format. Indeed, the analysis of his paintings during this period suggests that the artist still maintained a profound connection with his original artistic roots even while he absorbed new techniques and ideas to enrich his expression. Wang’s transformation from the

\(^{44}\) Chang, see the interview transcript.

\(^{45}\) Silbergeld, 74.
orthodox style to landscape painting with modern characteristics is a landmark bridge built between the traditional and modern art worlds, a bridge established through the structure of the artist’s open mind and creativity. After all, not all twentieth century artists who were exposed to traditional Chinese painting and Western art were able to successfully develop a meaningful individual style that could also extend and revive the tradition.
CHAPTER 4
LATE CAREER

As a result of his breakthrough, Wang was able to establish a distinctive style that includes the impressed texture, fine brushwork, compelling composition, and rich colors that were discussed in the previous chapter. Among those who have studied Wang’s art, there is general consensus that the artworks that best exemplify his distinctive style were made from around the mid-1970s to the late 1980s, a phase of maturity and synthesis.1 Within that prolific period, Wang created an abundance and variety of landscape examples. The artist’s next inflection point appeared in his old age.

In his eighties and even nineties, Wang retained his artistic vitality, continuing to be productive and creative in painting. Though landscape remained the artist’s favorite motif, Wang also practiced calligraphy and expanded the subject matter of his works during his late years. A few examples include his intensive series of still-life painting in 1994 and his characteristic scholar rock paintings in the last three years of his life.2 However, the most unexpected art that emerged during the artist’s old age is almost certainly his abstract work. While his reputation alone, not to mention the analysis from prior chapters of this dissertation, would seem to cement him as a staunch traditionalist, it would be remiss to pigeonhole Wang as strictly Chinese or strictly conservative given the existence of this abstract work. What ultimately makes Wang such a thought-provoking art figure is his art’s ability to demand new perspectives and new assessments; the

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2 See the paintings listed in Appendix II.
traditionalist lens, in particular, very quickly becomes insufficient in illuminating his abstract works that call to mind the avant-garde works of Mark Tobey (1890-1976) or Brice Marden (1935-).

Unfortunately, the scholarship on Wang’s late work—abstract or otherwise—is not commensurate with the intellectual consideration it demands. One can just about only find the thesis written by Mei Lan Yeung that addresses Wang’s late period work.3 Even the catalogues that have published Wang’s old age paintings rarely incorporate scholarly studies, generally only presenting the images of Wang’s work.4 Besides this lack of in-depth study, the task of cataloging the many unpublished examples from private collections has yet to be undertaken. Therefore, it is this chapter’s goal to provide a comprehensive study of Wang’s paintings created from the late 1980s to 2003. Among these studied works are many heretofore unpublished ones. Including new evidence and new materials, thus, should offer new perspectives in understanding Wang’s art.

This chapter will be presented in three parts. The first part will argue, primarily through analysis of paintings, that Wang’s abstract work was a logical development in his sequential exploration of Chinese calligraphy and still-life painting. Unlike his breakthrough period, during which Wang integrated non-traditional brush techniques into his orthodox landscape, Wang concentrated on studying the basic elements of art, such as line, color, form, and composition. Gradually, this reduction process from representation


to the basic artistic elements led to the birth of Wang’s abstract work. The second part of
the chapter will explore Wang’s renewed focus on landscape painting, and the third part
will discuss the rock paintings he developed in his very final years. The examples will
demonstrate Wang’s continued effort in exploring the traditional values of Chinese
literati painting with an emphasis on brushwork.

Part One: From Calligraphy and Still-Life to Abstract Work

Wang was devoted to the subject of landscapes for most of his art career. It was
only around the time of his breakthrough that Wang created flower and still-life paintings
in both Western and Chinese manners (see Chapter Three). Curiously, Wang picked up
the subject of non-landscapes again in his late years while also practicing calligraphy
diligently. By assessing Wang’s evolution from calligraphy and still-life to abstract work,
this section will demonstrate that Wang’s abstract work is ultimately a coherent outcome
of the artist’s investigation of the basic artistic elements on a two-dimensional surface.

Wang became seriously interested in practicing and expressing himself with
calligraphy around the early 1990s. The exhibitions and catalogues from the early 1990s
show Wang’s dynamic progress in experimenting with calligraphy in various styles. At
the primary stage, Wang’s writing resembles regular calligraphy work, such as

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6 Those exhibitions include “C. C. Wang: Landscapes and Calligraphic Image” and “C. C. Wang Exhibition
of Paintings and Calligraphic” in 1994. Also see the catalogues, C. C. Wang Recent Works, 1993, C. C.
Wang: Landscapes and Calligraphic Image, 1994, and C. C. Wang Exhibition of Paintings and
No. C9303066 (1993, Figure 4.1) and No. 9303068 (1993, Figure 4.2). Both pieces are written in running script and are legible. The arrangement of the characters on the paper follows the traditional format, which reads from the right to the left and from the top to the bottom.

Given his innovative temperament, Wang would not have been satisfied with creating conventional calligraphy work. He soon developed a style that some have labeled calligraphic image. In C93062220 (1993, Figure 4.3), Wang haphazardly arranged the characters in a square-shaped space, with the characters more difficult to read when compared to No. C9303066 or No. 9303068. Some of the legible phrases, including tongzi yun 童子雲 and shi caoyao qu 師採藥去 (together the phrases mean “the boy said that the master went out to pick medicinal herbs”), suggest a reference to the poem “Xunyinzhe buyu” 尋隱者不遇 by the late Tang poet Jia Dao 賈島 (779-843),

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7 Wang’s paintings usually have titles with numbers, such as Landscape No. 483, Landscape No. 970. The bigger the number, the later the work was created. From the mid-1980s, the works started to be titled using a different method. For example, Landscape No. 841001 means that the work was created in October 1st, 1984. The first two numbers refer to the year, the third and fourth number indicates the month, and the last two numbers show the date. Some works have titles beginning with the letter “C” (calligraphy or calligraphic), “Still-life,” or “Rock” to indicate the subject, such as No. C930366, Still Life 940705, and Rock No. 210115. However, the number system is not used consistently. This is the case with titles like No. C9306176, No. C94032225A, Rock No. 2105118-1. Therefore, the titles might inform analysis of the creation date, but they are not necessarily fully reliable. In general, the year and month in the titles are dependable; the year can be verified by the artist’s signed date on the work.

8 The categorization of C. C. Wang’s works with calligraphic elements is not consistent in the publications. This issue is presented in Yeung’s M.A. thesis, see “A New Traditionalist: C. C. Wang the Artist,” 68-69. In this dissertation, whether they are semi-legible or abstract, all works that contain calligraphic elements and were created before the still-life period (around 1994) are referred to as calligraphic images. Works created after the still-life period will be referred to as abstraction.
but the text is incomplete. Moreover, it is difficult for the reader to follow the letters due to an arrangement that runs all over the paper. The reading experience, then, resembles the process of solving a jigsaw puzzle, as the viewer tries to piece together the illegible with what is recognizable. In a seemingly paradoxical turn—though altogether the norm in the unique universe of Chinese calligraphy—this intuitive act of semantic inquiry by the viewer becomes also a careful aesthetic study of form and structure. This aesthetic attention was likely Wang’s intent, who was himself experimenting with the painting characteristics of calligraphy. In fact, one might see the strokes of each character, as he likely did, in C9306220 as crucial compositional elements that help the artist create a dynamic relational space. In addition, Wang deliberately applied brushwork lines along the edge as if they were the frame of the work, adding a painting element to the work. Taken as a whole, this example is representative of Wang’s focus on exploring the aesthetic value of calligraphy from the perspective of painting, more than the writing itself.

Another example on fan-shaped paper, No. C9306179 (1993, Figure 4.4), illustrates how Wang actually transformed Chinese characters to a state of calligraphic image. While the character (possibly characters) in No. C9306179 is indecipherable, it still presents the image of a Chinese character with its familiar combinations of strokes and angles, such as the dot (dian) at the top and other various locations or the horizontal line (heng) below the dot. Even what might not be interpreted as a standard stroke, such

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as the circle at the bottom, might be traced to the Chinese character kou 口 (mouth).

Likewise, as a whole, the image looks similar to the Chinese character ma 馬 (horse).

Despite its allusions to Chinese characters, No. C9306179 is more a calligraphic image composed of unique combinations of standard strokes than actual calligraphy that seeks to represent meaning. In another calligraphic image, No. C93082720A (1993, Figure 4. 5), written with a dry-erase pen, Wang departs even further from calligraphy, changing not just the medium but also expanding beyond the standard strokes (書寫規範 shuxie guifan). In this image he seems to write a phrase of illegible characters in vertical fashion. His usage of what is similar to cursive writing makes it even more difficult for viewers to decipher. By abandoning the traditional brush viewers are accustomed to, this work disabuses the viewer of the predisposition towards constructing meaning or looking for familiar strokes, and instead encourages the viewer to focus on the movement of the lines. If not for the title’s indication of “C” for calligraphic, the viewer might even categorize the work as abstract. ¹⁰ As a matter of fact, No. C93082720A and the other calligraphic works do demonstrate how the evolution of Wang’s calligraphy to calligraphic image laid a foundation for the artist to transition to the abstract work of his late period, works that will be discussed later on in this chapter.

As he experimented with calligraphy and calligraphic images, Wang also started a series of still-life paintings in 1994. Most of the paintings depict views of the street and buildings from the artist’s window as well as flowers and objects arranged on a table. The genre of still-life was not new to Wang since he had practiced them in modern Western

¹⁰ See footnote 7, Chapter Four.
manners in the 1950s and 1960s. The 1990s incarnation of Wang’s still-life paintings, as Howard Rogers suggests in relation to *Still-life* [with mushrooms] (1994, Figure 4. 6), point to the aesthetic influence of modern masters like Henri Matisse and Mark Rothko.¹¹ This notion shows just how enduring Wang’s early encounters with Western art remained in his final years.

Unlike the still-life paintings of the 1950s and 1960s, however, Wang’s new take concentrated less on studying an unfamiliar style and more on the form and relationship of basic painting elements, including line, color, shape, and composition. Notably, in almost all of Wang’s still-life works created from this period, Wang used black ink lines to depict the objects’ forms, starting with *Mark Rothko’s Carriage House* (1994, Figure 4. 7) and *Still-life* (1994, Figure 4. 8). In the works that shortly followed, the black ink lines become more expressive. What might exemplify this transition most aptly is a comparison of *Still-life* and *No. 940800A* (1994, Figure 4. 9), with both paintings having flowers as the central subject. In *Still-life*, Wang used black lines as outlines, refined and elegant containers of the objects’ forms. These demure lines, together with the choice of a container of scrolls in the background of the vase of flowers, evoke a sense of calm and study. Compared to *Still-life*, *No. 940800A* includes a more expressive execution of the black lines and dots delineating the flowers, indicating a dynamic motion during the painting process. The outlines of the petals, leaves, and stems were painted with wet ink brushstrokes that vary from thin to thick and light to heavy, creating a soft and supple effect. To contrast with these outlines, Wang used dry brushwork to depict the veins of the leaves, giving the plant’s support system an impression of rigidity and strength.

Though both are images of flowers, the two paintings clearly suggest two different styles. Beyond the difference in degree of expressiveness, there is also a transition from the attention to fine details of *Still-life* to the increasing abstraction of *No. 940800A* by leaving out the vase, table, and objects in the background. From these two paintings, one can observe how Wang started to fade the subject into background, mingling the lines with color planes and turning more representational still-life paintings into more non-descriptive abstract works.

Following the exploration of calligraphy, calligraphic images, and still-life paintings, Wang created his first fully abstract painting, *Colour Abstract No. 940210* (1994, Figure 4. 10).\(^{12}\) The black ink lines that were discussed in the previous still-life work are still the framework of the painting, but here in this abstract work they are no longer descriptive. At the same time, the colors from the palette of still-life—light blue, yellow, white, and orange—are employed as well. The dynamic lines and vivid colors weave into each other, creating a constantly moving energy circulating the image. Because of the clear stylistic similarities between this first abstract work and the ones that shortly followed with Wang’s still-life paintings, the term still-life abstractions will be used to discuss these group of paintings.

One indicator that Wang’s early abstractions were indeed influenced by still-life paintings is the chronological progression of the geometric patterns he used. Wang often used geometric patterns in the background of his still-life paintings in 1994. There is a high likelihood that Wang’s eventual strengthening of focus on shapes over description was inspired in part by the geometric patterns in his still-life paintings. For instance, in

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\(^{12}\) The *Colour Abstract No. 940220* is the earliest abstract painting to this author’s knowledge.
the still-life work No. 940107 (1994, Figure 4. 11), Wang formed the background with various quadrilaterals and triangles, which could be an artistic treatment for depicting wall and windows. The background mainly includes three groups of geometric patterns. The one on the upper left has a complex combination of shapes. In contrast to the irregular geometric patterns, the two grid panels next to the one on the upper-left seem more ordered. All three panels are filled with harmonious colors. Moreover, the contrasts between the dark and light colors help give the painting depth. Looking backwards, this design resembles Wang’s early Still Life painted with casein (see Figure 3. 5). Looking forwards and comparing the geometric designs of No. 940107 to Wang’s first fully abstract Colour Abstract No. 940210, it would be hard for one to miss the similarity of ideas—the emphasis of the shapes and interlacing colors into the black ink lines, only without the presence of flowers or other objects in Colour Abstract No. 940210. Thus, the development of Wang’s abstract painting, to some extent, is a result of eliminating the representative factor of his still-life work and instead concentrating on the balance of lines, shapes, and colors.

The transition from still-life to abstract painting can also be illustrated with a comparison of the two paintings, Abstract 940713 (1994, Figure 4. 12) and Abstract 940705 (1994, Figure 4. 13). Looking at Abstract 940713, the viewer might still recognize representative architectural elements, but at the same time see that the artist altered the space through deconstructing and reconstructing the buildings, a similar approach used in Cubist paintings. In Abstract 940705, it becomes almost impossible to recognize actual objects; but upon closer examination, it is possible to observe traces of architecture. For example, near the left edge, the yellow triangle with a grid might be
construed as a roof. Other scattered grid panels could also be parts of roofs or buildings. Compared to *Abstract 940713*, *Abstract 940705* suggests a further abstraction by geometricizing buildings. Granted, while the names of the paintings seem to suggest that *Abstract 940713* was painted about a week after *Abstract 940705*, it only goes to show that for Wang, a transition to full abstraction was a non-linear process, with less abstract paintings possibly following more abstract ones, but a process that trended towards abstraction nevertheless. It is not, then, a stretch to see how the process of deconstructing the flowers and buildings of his still-life paintings led Wang to paint abstract work characterized by black ink lines framing shapes filled-in with different colors.

While not analyzed in detail, Yeung also made a general observation comparing *Abstract No. 940705* and the still-life *No. 941100C (a)* that resonates with the specific observations made here, saying

Through his still-lifes, Wang turned his attention to the relationship between linear and planar forms, with the linear forms originating from his cultivation in calligraphy and brushwork. It was a process of reduction of his subconscious enterprise of myriad artistic experience into a product…

As a whole, Wang’s move from still-life painting to abstraction around 1994 shows that the artist developed an interest in “achieving a delicate harmony of line, color, shape, and composition” at an old age.

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13 Since the numbers in the titles are not consistent, it is possible that the more abstract one may have come after the less abstract one. See also footnote 7.


Wang’s still-life abstractions started to change near the end of 1994, taking on more calligraphic characteristics. It is likely that once Wang reached the stage of abstraction for his still-life work, he recognized that he had previously reached a similar level of semi-abstraction in his even earlier calligraphic images. With that realization, Wang pursued innovation through a synthesis of the distilled elements of still-life paintings and calligraphic images. When analyzing these later abstract works, it becomes evident that Wang used the natural lines from his calligraphic paintings as inspiration, increasingly reducing the lines from its original Chinese characters for an increasingly abstract effect. One such example is No. 941220 (1994, Figure 4. 14), which not only illustrates how Wang used elements of calligraphic images but also shows his synthesis of these elements with his prior still-life abstractions. With regards to the calligraphic influence, Wang subtly embeds Chinese characters in the image and links the rectangular-shaped characters by extending certain strokes. The elongated stroke lines then form circles surrounding the characters. As a result, the rectangular-shaped characters and the circular patterns create a balance within the geometrical composition as well as a continual dynamic movement on the surface. Analyzing the colors in No. 941220 reveals how Wang was also influenced by his experiments with still-life abstractions. In the image, he uses a spectrum of gray shades from luminous to dark, with the abstract style and the compositional approach similar to the works like Colour Abstraction No. 940210. Like the abstraction influenced by still-life, No. 941220 also employs black lines to frame the abstract composition with colors filling in the spaces. Noticeably, the artist also challenged himself by choosing to use only one major color—black. To fill in the space among the black lines with various greys harmoniously, the
artist made sensitive judgments. The result of this self-imposed challenge demonstrates Wang’s artistic talent in managing colors.

As Wang continued to develop his abstract work from the mid-1990s to the early 2000s, the distinguishability of actual Chinese characters becomes smaller and smaller as he started to generate a variety of abstract works in his continued study of basic painting elements by using different materials and lessening or increasing the influence of either calligraphic images or still-life abstractions. Examples like No. 950400A (1995, Figure 4.15), No. 960727 (1996, Figure 4.16), Abstract Calligraphy (1998, Figure 4.17), and Abstract (2001, Figure 4.18), show that Wang had developed a range of works in terms of form, medium, and style.¹⁶ For these abstract paintings, Wang worked on rectangular, square, and even round-shaped paper, such as No. 950400A. Additionally, the artist employed non-traditional Chinese brush to create these works. It appears Wang created No. 950400A and No. 960727 with marker pens of various colors and painted Abstract Calligraphy and Abstract with a flat bristle brush.¹⁷ Comparing No. 950400A and No. 960727 to Abstract Calligraphy and Abstract, distinctive styles also become apparent. The first two pieces have closer connections to still-life abstractions due to the application of colors. The latter two pieces suggest stronger ties to calligraphy. For example, no matter what the angle or direction, the brushwork in the two works are

¹⁶ The title Abstract Calligraphy is obtained from the collector Michael Gallis’ list. It does not necessarily mean that the work has a closer association with Chinese calligraphy than other abstract work in a similar style.

¹⁷ The catalogues that published Wang’s works in the 1990s and 2000s do not describe the medium accurately. Despite the differences mentioned, most of the works are recorded as “ink on paper” in the catalogues. However, based on the examples discussed, the author believes that they are not actually painted by traditional Chinese brush. Howard Rogers and Jerome Silbergeld both mentioned that Wang created some of his abstractions with marker pen and possibly other tools. See Silbergeld’s interview transcripts in Appendix I. Howard Rogers, interviewed by the author, September 16, 2013
symmetrically applied, which is a similar technique to writing seal script. Using less circular lines and framing within a rectangular space, the artist keeps the outline of the works similar to Chinese characters. Thus, works like *Abstract Calligraphy* contain more characteristics from Chinese calligraphy, while others contain more characteristics from still-life paintings in Wang’s abstract experiments.18

Wang’s assiduous effort in achieving a delicate harmony of the painting elements even at an old age reflects the artist’s unrelenting study of art. When Wang started to create his abstract paintings, abstraction was no longer a new art concept. Nevertheless, his deep engagement with Chinese calligraphy, still-life, and abstraction helped him create something new that tread the line between Chinese art and Western art. Significantly, unlike his contemporaries who remained in the mainland such as Xu Beihong and Lin Fengmian, Wang did not simply combine Western style with Chinese medium for sociopolitical effect; he was interested in what art fundamentally was, meticulously studying the elements that are used to compose images in both traditions, with the final result being of abstract form. Wang eventually stopped creating calligraphic and abstract work around 2000. Likely after such an extended period of scrutinizing line, shape, color, and composition, he realized that he had taken abstraction as far as he could. Therefore, he chose to turn back to his favored subjects again near the end of his art career—landscape and brushwork.

18 In her M.A. thesis, Yeung compared Wang’s abstract works to those of Western artists, including Mark Tobey, Frank Klinze, and Brice Marden. She argued that though Wang’s abstract work shows similar forms and presentations to those Western artists, the concepts are fundamentally different. See Yeung, “A New Traditionalist: C. C. Wang the Artist,” 77-88.
Part Two: Landscape

While it has already been suggested that Wang considered himself a traditionalist who viewed brushwork as the primary arbiter of good painting, Wang’s return to landscape painting in his final years sans the impressed texture of his breakthrough period cements how highly he regarded brushwork. Indeed, even his close study of fundamental painting elements during his work with calligraphic images and abstraction may have been a means of refining and reinforcing his brushwork. Once he determined that he was finished with abstraction, it makes sense that he would take the lessons he learned and apply them to the landscape paintings that were so central to his painting identity. Before Wang’s late landscape paintings are analyzed, however, it is important to understand how he understood brushwork. His well-known analogy between brushwork and the voice of a singer explains what good brushwork is:

Chinese brushwork is really individual, like Western color. Good brushwork is so beautiful. It can make you look at it many times. I don’t have to see all of Ni Tsan’s [Ni Zan’s] paintings, because they’re all the same (in terms of composition). But I still want to see them all. What makes me want to see them? It’s just like with voice—when I hear one song, if the voice is good I want to hear another song. It’s the same voice, but each time it’s a little bit different: that attracts me so much. Good brushwork is just like that. Other artists who do composition as simple as Ni Tsan’s aren’t worth looking at.19

While the comparison is impassioned, Wang’s own painting, Landscape and Calligraphy (1989, Figure 4. 19), might provide a more concrete explanation. In the inscription for the painting, the artist wrote,

I painted the changing of landscapes with the techniques of writing big seal style [script] and came out with a different outlook and feeling; painting is like writing calligraphy in that both require restraint and judgment first to ward off ostentation.

19 Silbergeld, Mind Landscapes, 42.
Although I can’t compare with the old masters, I still feel this work is within the discipline of traditional Chinese painting.20

When Wang writes about the techniques of writing big seal script, it is almost certainly a reference to zhongfeng，one of the most basic skills that a calligrapher of seal script needs to learn. During the writing process of seal script, the writer is required to hold the brush upright so that a symmetrical, even, and round line can be created. This manner of holding the brush upright, perpendicular to the writing surface, is called writing with zhongfeng 中鋒.21 In the colophon, Wang indicated that he used zhongfeng to create the work. However, Wang most likely did not literally mean holding the brush upright.

In fact, the term zhongfeng does not always mean the upright manner of holding a brush. Most often it is a qualitative criterion, particularly in Wang’s perspective of judging brushwork. After studying many years with Wang, Chang explained his teacher’s definition of zhongfeng: “in addition to being a description of how a brush is held, [zhongfeng] can also be a qualitative judgment both in painting and calligraphy, referring to solid, rounded, or three dimensional appearance of a brush line.”22 Chang further pointed out that Wang himself actually painted with the brush held obliquely. Thus, when Wang mentioned the seal script writing technique in the colophon, zhongfeng, he almost

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20 Translation adapted by Huan Wang from Mr. Michael Gallis’. Mr. Gallis studied connoisseurship with C. C. Wang. This author would like to express gratitude to Mr. Gallis, who generously supported this study by providing information about C. C. Wang. The original Chinese colophon that was quoted in the texts reads, “余戲以篆緇法寫山水，逶迤曲折，別具情趣。作畫如習字，不涉纖媚為第一要。篆此圖雖不能比肩前賢，自問尚不失矩。”

21 For a more detailed explanation on how to use zhongfeng to write seal script, see Arnold Chang, “Returning to Brushwork: A Personal Exploration.” The article is originally published in the journal Kaikodo VII (Spring 1998): 17-26. It is also posted online by Arnold Chang at http://www.mrchinesepainting.com/returning.htm (accessed August 20, 2014).

22 Ibid.
certainly meant to use the term as a qualitative criterion, rather than the manner of holding a brush upright. To demonstrate what “solid, rounded, or three dimensional appearance of a brush line” means to Wang, Chang made a comparison of the lines formed by rope and flat ribbon. The line created with zhongfeng should look like the rounded rope, but not the flat ribbon. Therefore, in Wang’s criteria for judging painting, the centered line with a three dimensional appearance, or painting with zhongfeng, is good brushwork. Such fine brushwork was not merely a crucial factor for Wang in his connoisseurship, but it was also Wang’s ultimate goal as a painter.

Looking back to the handscroll painting with the colophon, Landscape and Calligraphy, one can see that Wang did not employ crumpled paper to help him create texture, but rather relied on using lines to depict the landscape. In addition, the application of colors in this example does not seem to create visual depth, challenging Wang to rely on brushwork alone to create a sense of volume and space. As mentioned in the colophon, Wang tried to create solid and rounded brushwork. The resulting lines of this brushwork build volume and give texture to the mountains, allowing the artist to construct a three-dimensional space on the two-dimensional paper. In addition, Wang applied the brushwork with changes of ink shade and water quantity, from light to dark and wet to dry brushwork, to enhance the spatial relationship and natural texture of the rocks. If Wang had not used zhongfeng in the painting, the landscape would look flat. In addition to Landscape and Calligraphy, works like Landscape (1989, Figure 4. 20) and

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23 Ibid.

24 Chang pointed out in “Returning to Brushwork: A Personal Experience” that, “In actual practice the distinctions are not as obvious as they appear in this comparison [the rope and ribbon]. Many strokes are neither entirely ribbon-like nor rope-like; most are somewhere in between.”
Landscape after Shitao (1989, Figure 4. 21) were also painted in a similar style without using impressed texture. These paintings show Wang’s fondness in practicing and featuring brushwork in his later years.

As a traditionalist, Wang’s definition of good brushwork reflects how his aesthetic values align with traditional Chinese painting as well. For example, the painting, Landscape after Shitao, which was mentioned in the above discussion on brushwork, is the result of a study of the Qing master Shitao. In Wang’s family collection, there is an album created by Shitao, Landscape for Elder Yu (undated). In one of the leaves from the album (Figure 4. 22), Shitao’s brushwork exemplifies zhongfeng. The lines from the leaf look effortless yet descriptive and expressive. The beauty of each individual brushstroke lies in its balance of form and function. Almost every stroke is solid, rounded, and distinctive. Each of them—with the various expressions of ink colors and water, length and angles—build the form, volume, and depth of the landscape scene. Thus the leaf is an exemplar of good brushwork, or zhongfeng, and thus became a model for Wang’s Landscape after Shitao. In a manner similar to Shitao’s, Wang painted with dynamic brushwork to form the mountains, using a range of light to dark, thin to thick, and wet to dry lines. More importantly, no matter what direction or angle these lines move, Wang tried to keep the lines solid and three dimensional so that the brushwork can be appreciated both in isolation and as a component of a larger landscape.

In his final years, Wang rarely used impressed texture in his work and mostly focused on brushwork to elaborate a landscape. A selected leaf from a landscape album (1995, Figure 4. 23) in the collection of Zhao Baorong illustrates Wang’s ability to create
high quality landscapes at even an advanced age approaching ninety. By withholding the use of color, the naked brushwork in the leaf becomes exposed to the audience’s eyes, revealing a style and technique resembling that of the Yuan master Ni Zan. Ni Zan liked to use zhedai cun (folded-belt texture) in his landscapes. From the detail of Ni Zan’s painting, *Woods and Valleys of Mount Yu* (1372, Figure 4.24, for an image of the complete work see Figure 4.27), which was formerly in the C. C. Wang Family Collection, one can see how the artist used a turning motion with an obliquely-held brush in tandem with little ink and water to create the outline and texture of the rocks. The brush was moved from left to right, and then rolled downward sideways (the turning motion), forming stratified texture-strokes. In the selected leaf, Wang executed the lines in a similar fashion. With little wash used, the brushwork appears sturdy and shapes the earthy texture as well. Another hanging scroll landscape example created four years later (2000, Figure 4.25) also shows Wang’s versatility in controlling the brush. Unlike the leaf landscape, the hanging scroll includes more washes. Instead of using a brush with little ink, Wang applied more ink to create shorter, solid lines to enhance the texture. For the most part, the outlines of the mountain rocks do not turn at right angles, another difference demonstrating Wang’s range of control. The discussed landscapes are but a sample of paintings that demonstrate Wang’s return to studying and painting in the style of traditional Chinese painting masters such as Ni Zan and Shitao in his late age. This

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25 Mr. Zhao Baorong has a large collection of Wang’s works that were created in the artist’s late years. This author would like to express gratitude to Mr. Zhao who was generous enough to show his paintings and share his expertise. For the date of the landscape album, it was published as 2001 in the catalogue *C. C. Wang’s Painting and Calligraphy Works*, catalogue number 74. However, according to the recollection of Mr. Zhao, the first eight leaves were painted in 1995 and the rest were created shortly later.
return to the tradition affirms the importance traditional Chinese painting aesthetics held for Wang, even after a decade of exploring still-life and abstraction.

   So mindful was Wang of the tradition that he planned to paint, as he approached the end of his life, a set of four paintings in homage to the four Yuan Masters, the culmination of a lifetime studying the literati tradition.26 Showing his appreciation for his favorite artist Ni Zan, Wang first created Landscape in the Style of Ni Zan (2001, Figure 4. 26). The composition of the painting seems to be done in the style of Ni Zan’s Woods and Valleys of Mount Yu (Figure 4. 27), mentioned in the earlier discussion of brushwork. Like Ni Zan’s composition, Wang paints a group of trees on the rocks in the foreground, with mountains crossing the water in the middle of the image, rising high before disappearing into the background. Coincidently, both artists’ works were created two years before their deaths. Wang’s deliberate choice of modeling Woods and Valleys of Mount Yu, while he too was approaching the end of his life as Ni Zan had been, likely expresses his nostalgia and affection for the tradition.

   Although Wang never completed his project of creating four paintings after the four Yuan masters, he did paint more works based on Ni Zan’s typical composition, but with the addition of his earlier dragon vein composition (see Chapter Three) and some light application of color. In an example from Mr. and Mrs. Arnold Chang’s collection (2002, Figure 4. 28), Wang preserved Ni Zan’s original foreground concept—trees on the

26 Information from Mr. Michael Gallis, who owns Landscape in the Style of Ni Zan. A note on the painting by Mr. Gallis, “This was the first of a planned four-part set of paintings based on each of the four Yuan Masters. [C. C. Wang] especially liked Ni Tsan [Ni Zan] and he did this as the first of the four. Since I had studied with him so long I asked to buy this from him as a memory of his love for the Yuan masters that he so admired. I also asked him if I could have each one as he finished them and therefore would have the entire four part set. He agreed and each time I visited I would ask about the other paintings. He said he had tried to do the Huang Kung-wang [Huang Gongwang] next but had no success and had given up on the idea. Despite my encouragement, he never returned to the idea and this is the only one of the four he completed.”
rocks—but with the addition of a house underneath the trees. Also different from Ni Zan’s typical landscape composition, the mountains in this work are formed using a zigzag design, stretching from the middle ground to the background. This arrangement decreases the space in the middle ground, which is usually occupied by open water in Ni Zan’s work, but it creates a more dynamic composition than Ni Zan’s because it enhances the continuous motion of nature. Another landscape example (undated, Figure 4.29) from Zhao Baorong’s collection also shows how Wang combined Ni Zan’s composition with his own in a similar fashion.\textsuperscript{27} In contrast to Ni Zan’s monochrome work, Wang also applied light colors in both examples, creating a more vibrant tone for the landscape. In fact, Wang retained his interest in using colors to enrich landscape during his late years, a possible result of his work with still-life and abstraction.

The ninth leaf (circa 1995, Figure 4.30) from the same landscape album in Zhao Baorong’s collection shows that Wang employed non-traditional Chinese painting color—an opaque bright green with a hint of blue blending with the color. Moreover, the colors that were applied to the trees near the front and on the mountain in the middle are so thick that it sometimes even covers the black ink. While non-traditional, both the color and the effect are reminiscent of the mineral pigments in the blue-green paintings that have existed since the Tang dynasty. In contrast to the thickness of the color, another leaf from the same album (Figure 4.31) shows a more transparent effect by using the same pigment. Near the front, the color is blended within the black ink wash, indicating the verdant environment surrounding the valley. In the middle and rear ground, Wang either

\textsuperscript{27} The landscape painting in Zhao Baorong’s collection is undated, but since all Wang’s works in Zhao’s collection were created from the late 1980s to 2000s, this landscape should be a late period work.
laid a thin layer over the mountains to suggest green plants, or applied the color lightly to
delineate mountains in the distance. It is also worth mentioning that the brushstroke
applied to the mountains is in the manner of Mi Fu, which Wang once copied and learned
from as a young student. Compared to the earlier album leaf “Landscape after Mi Fu”
(Chapter Two, Figure 2.1), the Mi dots in this much later work no longer seem rigid, but
natural and free. In another leaf from the same album (Figure 4.32), this time depicting a
winter scene, Wang adjusted the green to a deeper one when describing the vegetation.
Compared to the previous two examples, the green color in this winter scene covers a
smaller, sparser space over the mountain, suggesting a barren landscape. The other
colors—black, grey, and white—also help evoke a cold winter color tone. Besides the
leaves that have been discussed above, the entire album, in fact, is a panoply of Wang’s
work, showing not just the result of his lifelong learning from the old masters but also his
ability to integrate his own developed styles. Overall, the album remains of literati taste
and reflects Wang’s aesthetic values inherited from the tradition.

Shortly after creating the album, Wang created another piece, a unique two-sided
painting that can also be considered a comprehensive summary of his art career. On one
side, it is a handscroll landscape, Magnificent Mountains and Rivers (Jiangshan lansheng
江巖攬勝, 1997, Figure 4.33). Wang once created Landscapes after the Old Masters
(Chapter Two, see Figure 2.6, 2.7, and 2.8) on a handscroll in his younger years,
imitating the brushwork and composition of Dong Qichang, Guo Xi, Guan Tong, and Xia
Gui, but he made few other long handscrolls the rest of his life. Using a similar
compositional strategy to the ancient works that Wang had seen and learned from,
Magnificent Mountains and Rivers utilizes the long but narrow space on the paper to
create a grand landscape with meandering mountains and rivers. However, it seems that Wang again employed blotted ink, a non-traditional brush technique that Wang experimented with in the 1950s (Chapter Three), to form the texture of the mountain rocks. Therefore, the handscroll becomes a work representative of Wang’s painting aesthetic that uses both traditional and non-traditional elements.

On the backside of the handscroll, there is an album that represents a variety of styles and subjects that all appeared in different stages of Wang’s art career. The first leaf of the album (circa 1997, Figure 4.34) is an abstract work, but its style differs from the abstract painting discussed earlier. This work did not use black ink lines to compose a framework as in the other abstractions, and it also introduced the color of pink. The subtle pink color that lies underneath the gray wash arouses the image of lotus flowers blooming in the summer, a traditional subject favored by Chinese painters. On the left and right sides, the artist splashed black ink onto the paper, a technique that brings out the natural texture of the paper. The execution also resembles the technique that Zhang Daqian used in his splash-ink paintings. While the leaf was painted with an abstract gesture, a well-versed viewer might still be able to see traditional allusions within. In the third leaf of the album (Figure 4.35), Wang drew inspiration from his calligraphic images. Some of the seemingly random patterns look like Chinese characters. For example, the middle pattern appears to be mu 目 (eye). The character above it might be fang 坊 (workshop). However, the rest of the elements painted above the blue-yellow-grey background remain semi-abstract. The entire painting presents a similar concept as

28 This author believes that the technique used in the handscroll involved in blotting drops of ink from paper or similar method. Wang experimented with this technique in the 1960. See Chapter Three.
Wang’s abstract work that leveraged the strokes of Chinese characters, such as No. 941220 (see Figure 4.14). In this case, however, the calligraphic elements do not serve as the framework for the composition. They are blended into the background to a larger degree. The fourth leaf (Figure 4.36) is unlike the previous two abstract works. It can actually be conceived of as a mountain scene. By applying ink wash carefully, Wang depicted a mountain range that rises along the blue river running in from the left. The texture, however, is neither the traditional style seen in ancient Chinese paintings, nor the impressed texture that Wang had used earlier. It is abstract yet descriptive, a dilemma resulting in an ink play. In the rest of the album, Wang created abstract works by playing with ink, but in the last leaf (Figure 4.37), Wang returned to his familiar motif and method—a landscape painted with traditional brush technique. In addition, Wang structured the mountain with the familiar zigzag movement. Including examples from traditional to calligraphic and abstract style, the entire album is a visual record of Wang’s lifelong effort in developing his own style by taking in both Chinese and Western art traditions. Together with the landscape on the other side, this piece can be seen as a rare example of the full gamut of ideas and techniques that Wang had developed over the decades.

**Part Three: Rock Painting**

Almost at the end of Wang’s life, Wang started to create rock paintings. The appearance of such a subject is likely the result of both a traditional appreciation of the scholar’s rocks in Chinese intellectual society and Wang’s own physical condition.
The scholar’s rock is not a completely new subject for the artist when considering the place where Wang had lived in China. Wang and his family came from the Dongting and Suzhou area (see Chapter One), which is famous for producing one of the most famous varieties scholar’s rocks: Taihu stones 太湖石 (Taihushi). Through the continuous process of being washed and eroded by surging water, the stones from Taihu Lake gradually form pores and holes in various sizes and appearances. Among intellectuals, it became popular to use the large Taihu stones to decorate gardens, with the small-sized stones displayed on a pedestal that matched the stone’s base, placed on a desk or bookshelf for viewing. Traditional Chinese scholars appreciated the subtleties of the stones’ color, shape, marking, surface, and sound, all of which were shaped and formed by natural force. The display and appreciation of Taihu stones and other scholar’s rocks in gardens and homes allowed households to embody natural landscapes at a smaller but accessible scale. Since Wang had spent his early life mostly in Suzhou and Shanghai, he must have been familiar with the tradition of appreciating scholar’s rocks, especially Taihu stones.

While Wang is well known for his ancient Chinese painting collection, it is not as widely known that he collected scholar’s rocks throughout his life. In 1995 Wang had a scholar’s rock exhibition in which he showed twenty-one pieces of stones that he had

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29 Chinese scholar’s rocks are also known as gongshi 供石. Besides the Taihu stones from Lake Tai, Jiangsu province, there are two other types of scholar’s rocks, such as Lingbi stone from Anhui province and Yingde stone from Guangdong province. For a more detailed introduction of Chinese scholar’s rocks, see Robert D. Mowry, “Chinese Scholars’ Rocks: An Overview,” in Worlds within Worlds: The Richard Rosenblum Collection of Chinese Scholars’ Rocks (Cambridge: Harvard University Art Museums, 1997), 19-36.
collected over forty years. In the introduction of the exhibition catalogue, Wang recalled that he “first became interested in scholar’s rock as a young man in his twenties in China” and that “the interest [had] never faltered.” Accordingly, his fascination with collecting scholar’s rocks started when he was still living in the Suzhou and Shanghai area. Besides the artist’s own literati taste, the local tradition of appreciating the scholar’s rocks in that area possibly also played an important role in cultivating Wang’s collecting interest.

Besides the Chinese cultural influence on Wang’s appreciation of scholar’s rocks, Wang’s activity was mostly confined to his home due to a health condition in his last years. With limited access to travel to actual natural landscapes, Wang began to draw things that were in his vicinity. For example, the series of still-life paintings that were created around 1994 was in part a result of the subject matter available in his confines. Similarly, the scholar’s rocks that were displayed in his home became another subject in his later years. A portrait of Wang sitting at his home from the catalogue C. C. Wang: Recent Works shows that Wang had his scholar’s rocks placed on the tables in his studio. For someone who placed such importance on the spiritual essence of the subjects in his landscapes, Wang must have felt an affinity for rocks that were microcosms of nature’s life force. Thus, when the artist was no long able to travel around


33 See C. C. Wang: Recent Works, front page.
the world and had less energy to create large-sized landscapes, these scholar’s rocks became the artist’s inspiration sources for his paintings.

Wang created many rock paintings on small square-sized paper featuring a single stone. One of such example is Rock 2105118-2 (2001, Figure 4. 38). The artist formed the texture of the rock by using short lines and dots with dry brush. The brushstroke technique used in Wang’s rock painting looks similar to the brush dabs that appear in Travelers among Mountains and Streams (10th century, see Figure 4. 39 and Figure 4. 40) by the Song artist Fan Kuan. The brushstroke recreates the texture on the surface of the Taihu stone. Though Wang only composed a single rock, the complexity of the rock’s structure allows for a composition with just as much depth as that of his larger landscape work. The foundation of the rock is a circular-shaped stone, in the bottom-left. The hole in the center of this foundation is a typical feature of the Taihu stone. The foundation rock extends to the right horizontally and forms a basin. The basin helps to create a depth that recesses to the background. At the same time, the rock builds up vertically, creating height on the left. The complexity of the rock structure that Wang depicts in this piece is actually an essential characteristic of the Taihu stone that allows the audience to study the rock from various angles with an array of different perspectives. By observing the scholar’s rocks from his collection over the years, Wang captured this essential feature and depicted it with traditional brushwork technique. In another example that was painted one year later (2002, Figure 4. 41), the general portrayal shows fewer textural details with a less complicated stone structure. Wang used ink washes to replace the numerous short lines in Rock 2105118-2. The contour of the rock was painted with bolder brushwork. As a whole, one might consider the rock painting as an example of xieyi style, which is
characterized by freehand brushwork and an emphasis on the essence of the rock, rather than every fine detail. Wang’s engagement with rock painting was the artist’s solution to meeting his creative impulse for landscape paintings with fewer physical demands.

The artworks that have been presented in this chapter demonstrate the artist’s unrelenting artistic pursuit even at an old age, with categories ranging from calligraphy, to calligraphic image, to abstract, to landscape. In addition to a variety of subjects, Wang also experimented with a variety of styles, techniques, and artistic concepts. There is, thus, no easy label or trend that can be used to categorize the stylistic changes in Wang’s works from this period. More precisely, the case of Wang corroborates with Silbergeld’s conclusion that “Old-age styles—to the degree that they represent artistic styles altered by the aging process—are as varied as the effects of old age itself.”34 In addition, if tracking the stylistic evolution throughout Wang’s art development phrase, including his early years and breakthrough, it seems that Wang often started from imitating and studying models from both Chinese and the Western tradition. However, once the artist felt that he had reached the point of being able to comprehend the tradition sufficiently, he then would progress to capturing the artistic essences in each category and further articulate them with his own art language.

34 Jerome Silbergeld, “Chinese Concepts of Old Age and Their Role in Chinese Painting, Painting Theory, and Criticism,” *Art Journal* 46, No. 2 (Summer, 1987): 103-114. Besides Silbergeld’s article, the issue includes other articles that discuss the phenomenon of old age style in the Western art, see Volume 46, no. 2 *Art Journal* (Summer, 1987): 91-133.
CHAPTER 5
UNDERSTANDING C. C. WANG’S ART IN THE CONTEXT OF CHINESE DIASPORA INK PAINTING

The analysis in the previous chapters suggests that Wang’s stylistic development was influenced by Western Abstract Expressionism as well as a commitment to the Chinese painting tradition, heightened perhaps by the pressures of living in a foreign environment, a situation that tends to provoke considerations of identity. Wang was not alone in dealing with the problem of modernizing Chinese painting; nor was he alone in confronting Western art in his solution; nor was he alone in experiencing the effects of diaspora. Indeed, Wang’s experience as a Chinese painter in the twentieth century was one shared by the larger group of Chinese diaspora ink painting artists. It is in this chapter that the lens of examination is widened, placing Wang’s paintings within the broader modern Chinese painting context and assessing his place in the pantheon of Chinese diaspora ink painting artists who were shaped by and in turn helped shape the aesthetic, social, and cultural values of the time. With this purpose in mind, the following section will compare Wang with other influential Chinese artists who, like him, lived outside of the mainland and were creatively active from the 1950s to the 1990s.

Prior studies of Wang’s art from this period consist primarily of catalogues and articles. Most of these catalogues contain introductory essays or general discussions of
Wang’s work.¹ This information, with its focus on the individual painter’s repertoire of paintings, is effective for tracking Wang’s works and activities in order to understand Wang as an independent artist. However, by focusing on just the artwork, absent historical circumstance, geography, time, or—more broadly—the stimuli that can inspire art to begin with, opportunities for discussion of what Wang’s art means in a broader art context are lost. Therefore, the following section will change the thrust of existing academic examination by comparing Wang’s art with other important twentieth century artists, including Zhang Daqian (Chang Da-chien), Liu Guosong (1932-), and Yu Chengyao (1898-1993), who lived outside the mainland for most of their life and also formed close artistic relationships with Wang.

The comparisons will examine each artist from the dimensions of his family upbringing, educational background, attitude toward the tradition of Chinese painting, and learning methods. Most importantly, the comparisons will explore each individual’s approach and strategy in addressing the fundamental question of how one is to modernize Chinese ink painting in a global modern art world. From these comparisons, a conclusion can be drawn on how these diaspora artists as a group have contributed to Chinese ink art, with a particular emphasis on Wang’s art and its role within this group. Painting examples, as in previous scholarship on Wang’s painting, will be the primary sources of evidence for analysis; but unlike prior scholarship, paintings of other artists will be

¹ One example is the catalogue of *Mountains of the Mind: The Landscapes of C. C. Wang* (1977), which has a biography essay and comments accompanying each painting written by Wang himself in addition to an essay by Lois Katz. Many of Wang’s paintings created in the 1980s were published in the later 1990s, including *C. C. Wang Exhibition of Paintings and Calligraphic*, 1994 and *C. C. Wang Landscapes and Calligraphic Images*, 1994. These catalogues only have introductions and often lack even detailed discussions on the works.
examined in parallel, not in isolation, to illustrate the place of Wang’s art in a broader movement of artists trying to address the same essential question.

Part One: Justification of Selected Artists for Comparison

1. Similar Life and Art Experience

Since the purpose of the comparison is to examine Wang’s work in the context of the twentieth century Chinese art scene, it is important to select artists who all lived during approximately the same period, while undergoing similar life and art experiences. The selected artists, C. C. Wang (1907-2003), Zhang Daqian (1899-1983), Liu Guosong (1932-), and Yu Chengyao (1898-1993), all were active in the art scene around the 1950s to 1990s. Because most of them were born around the turn of the twentieth century, they were all, even the younger Liu Guosong, subjected to the turmoil of wartime China. As a result of this turmoil, these artists all relocated outside the mainland after 1949. Wang moved to the United States; Zhang Daqian lived in various places from South America to California before settling in Taiwan in his last years; Liu Guosong and Yu Chengyao settled down in Taiwan. As discussed in detail with Wang, the life afforded these artists outside the mainland in the tumultuous decades after 1949 allowed them to enjoy a more stable and liberal artistic environment, as they avoided political pressure from Communist campaigns. Meanwhile, it also permitted them to travel freely around the world, critical in their formation of a more comprehensive understanding of Western art, which in turn played an important role in the development of their transition period art. Wang, along with these other artists of the twentieth century Chinese diaspora, were all involved in the movement of modernizing traditional Chinese painting. From another
perspective, without the diaspora life experience as a prerequisite, it would be difficult to imagine a mainland Chinese artist openly dealing with the same questions of modernizing Chinese painting. Therefore, their shared life experience can provide a common ground for the comparison of their art experience, on which their reactions, strategies, and solutions towards the issue of modernity will be documented.

2. **Artistic Relationship**

While the selected artists did not necessarily know each other well on a personal level or frequently convene, they were certainly aware of each other’s artworks and professional activities. Close observation of contemporaries can allow artists to follow the most current art trends. The details and styles noted during such observation often served as useful sources or even inspiration for an artist’s improvement. Thus, having an artistic relationship provides an essential foundation for the comparisons made.

Among those compared, Zhang Daqian was the closest friend with Wang. Their lifelong friendship allowed them to openly share opinions on and become intimately familiar with both ancient paintings from their collections and their own creations. According to a colophon that Wang wrote for the exhibition “Chang Dai-chien in California” in 1999, the two first met each other at Zhang Daqian’s exhibition in Shanghai.² It added that they became good friends when Zhang Daqian stayed with Wang in New York in 1956. In the same colophon, Wang praised Zhang Daqian highly and professed his appreciation of their friendship for over a half century, writing,

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² Mark Johnson, and Dong Ba, *Chang Da-chien in California* (San Francisco: San Francisco State University, 1999), 61. In the colophon, Wang did not provide the title, time, and location for the Shanghai exhibition.
I personally think that in terms of reviewing other people’s works, personal knowledge and taste, Dai-chien is the best since my teacher, Wu Hufan, in the contemporary world….He had truly been my teacher and best friend.³

Considering Wang’s respect for Zhang Daqian and their shared appreciation of traditional Chinese painting, it can be assumed that Wang observed Zhang Daqian’s work attentively, and possibly even agreed with Zhang Daqian’s idea of integrating abstract features and accidental effects from Western art to enrich the tradition of Chinese painting. In order to understand their artistic relationship, the two artists’ career paths will be examined together, with a focus on similarities or differences in their art development. Significantly, Zhang Daqian’s general acceptance as one of the preeminent Chinese painters of the twentieth century, makes his art the standard against which Wang’s can be compared, especially since Wang’s art has yet to receive broad critical examination.

While Wang was not as close with Liu Guosong as he was with Zhang on a personal level, they nevertheless knew each other’s work well. According to interviews with Wang’s associates, Wang and Liu Guosong were mindful of each other’s work. Chang, for instance, said that “all of these artists knew each other, C. C. Wang, and Liu Guosong…they were certainly aware of each other and like any artists of any tradition, they looked at each other’s work.”⁴ It has also been documented that they participated in the same exhibition organized by Chu-tsing Li, “The New Chinese Landscape” in 1966.⁵ Some of the two artists’ works even show similar characteristics, including semi-abstract

³ Ibid.

⁴ Chang, see the interview transcript.

⁵ Li, and Lawton, The New Chinese Landscape: Six Contemporary Chinese Artists.
scapes and the application of non-traditional brush techniques. Taking into consideration some of the artistic circumstances in Taiwan and United States in the 1960s, their learning experience and background, a comparison of these two artists will provide insight on the development of Chinese painting on different continents, while still under Western art’s influence.

Compared with the other selected artists, Yu Chengyao is perhaps the artist with the least physical interaction with Wang. He was a self-taught painter who developed a landscape style that included dense brushwork and the frequent use of bold color. His landscapes are reminiscent of the monumentality of the great Song landscapists. Wang liked Yu Chengyao’s painting and was a collector of his works. However, judging from the standard of literati painting, Yu Chengyao’s brushwork is not as refined as Wang’s or the others’. Wang’s favor of Yu Chengyao’s paintings appears to contradict the premium Wang held on high quality brushwork. Therefore, it will be interesting to compare the two artists and explore the reasons for Wang’s preference.

3. Limitations

In the study, the number of selected artists is small mainly due to the constraints on length and depth when writing a chapter. To understand Wang’s art in the context of modern Chinese diaspora art, an ideal comparison would include a larger number of twentieth century Chinese painters working with traditional material and living outside the mainland. The sample might include artists such as Lü Shoukun 呂壽昆 (1919-1975) in Hong Kong or Zeng Youhe (Tseng Yuho, 1924-) in Honolulu. Nevertheless, this study will be a constructive example of how to use a comparative method to study Wang’s art alongside that of his contemporaries. Hopefully, this study’s lack of breadth
will encourage further study on Chinese diaspora artists whose contributions to modernizing Chinese painting deserve more attention.

**Part Two: Comparison**

1. **Zhang Daqian**

   Zhang Daqian came from a lineage of scholar-officials in Panyu County, Guangdong province. His ancestral family relocated to Neijiang内江, Sichuan province in 1683 when his tenth-generation ancestor was posted as prefect of the town. In generations more proximal to him, Zhang’s roots can be traced more directly to a wealthy merchant family in Neijiang. His father Zhang Zhongfa 張忠發 (1860-1925) was a salt merchant but was forced to become a common labor after his business failed. Zhang Daqian’s mother, Zeng Youzhen 曾友貞 (1860-1936), was a fine animal and flower painter who used *gongbi* technique. In his youth, Zhang Daqian learned how to paint figures and horses from his mother. There was an abundance of artistic ability in the rest of his immediate family as well. Among Zhang Daqian’s brothers and sisters, his older brother, Zhang Shanzi 張善孖 (1882-1940), was known for painting tigers. His sister, Zhang Qiongzhì 張瓊枝 (ca. 1892-1911), was adept at bird and flower painting. She influenced Zhang Daqian by emphasizing the importance of closely observing the object itself. Zhang’s other brothers, Zhang Wenxiu 張文修 (1885-ca. 1970) and Zhang Junshou

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6 *Gongbi* is a meticulous technique in Chinese painting that depicts details very precisely and without expressive variations. It is often highly colored.
張君綬 (1902-1922) were also known either for their painting or calligraphy.⁷ Such an artistic family environment nurtured Zhang Daqian’s interest in painting and calligraphy starting at a very early age.

Despite being from a family who enjoyed and appreciated art, Zhang Daqian’s family wished him to enter the textile industry. Similar to Wang, Zhang Daqian first studied at home with a Confucian tutor. Then he attended a boarding school, the Qiujing School 求精中學, in Chongqing 重慶. When his brother, Zhang Shanzi, returned to visit from Japan in 1917, he took Zhang Daqian with him to Kyoto to study textile manufacturing. However, Zhang Daqian was determined to pursue a career as a professional artist even it meant to going against his family’s wishes. Soon after his return to China in 1919, Zhang Daqian went to Shanghai and studied calligraphy with Zeng Xi 曾熙 (1861-1930) and then Li Ruiqing 李瑞清 (1867-1920), both of whom were known for their archaic style calligraphy inspired by ancient epigraphic inscriptions in stone and bronze. Starting from there, Zhang Daqian formally launched his art career. Only several years after his professional training, Zhang Daqian held his debut solo exhibition in Shanghai in 1925.⁸

Comparing Zhang Daqian’s family and early education with Wang’s yields some uncanny similarities. Both artists came from wealthy families; both received education from private tutors and schools; both had families who hoped to groom them for practical careers; both steered their career paths away from what their family expected. It is


⁸ Ibid.
perhaps in the differences in their upbringings, however, that one might find the roots of where their art deviated. Zhang Daqian was surrounded by many gifted painters and calligraphers in his family, while Wang did not have the same wealth of artistic passion within his own family. Wang did have a stronger tie to the scholar-official tradition, which is especially apparent when the occupations of C. C. Wang’s and Zhang Daqian’s more recent forebears are compared. For instance, Wang’s father worked as a civil governor, while Zhang Daqian’s was a merchant. This difference in their social and cultural roots might have influenced their taste and ultimately their later development of individual art styles. For example, Zhang Daqian was a versatile artist who was able to depict most subjects in various genres, while Wang mostly focused on literati landscape painting. It also could have also made impacts on shaping their quite contrasting personalities—Zhang Daqian lived in a lavish and splendid life style, while Wang lived relatively humbly.

Zhang Daqian played a pivotal role in modernizing Chinese painting in the twentieth century, yet he considered himself a traditionalist. He esteemed painters such as Pu Xinyu 潘心畬 (1896-1963) and Wang’s teacher Wu Hufan, who were traditional and conservative. As Shen Fu said of Zhang Daqian, he “held the principle of fugu, or returning to the past, as the foundation of his personal creativity.”

Though creative and talented, Zhang Daqian was not exempt to the traditional Chinese painting pedagogy, namely careful studying and copying. Like Wang and the

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10 Shen Fu, Challenging the Past, 33.
traditional masters that came before them, Zhang Daqian spent time and effort to refine his skills and techniques by imitating ancient artworks. Zhang Daqian articulated the importance of copying:

If you want to learn painting, you must first become skilled at making detailed copies of ancient masterpieces; the time you spend making stroke-by-stroke copies will result in your familiarity with how to make all kinds of outline and texture strokes and allow you to understand all the rules and methods of painting.\(^{11}\)

Though the method of copying might sound outdated today, Zhang Daqian followed this tradition faithfully. He even went as far as making multiple iterations of copies in progressively larger sizes. Zhang Daqian once described his procedure to a student as “First, make a reduced size copy of a model, then make an enlargement of the original. Last, make a copy the same scale as the original, trying to reproduce it exactly.”\(^{12}\) Zhang Daqian did not just make multiple careful copies of a few masterpieces; he was arguably able to achieve his artistic zenith by imitating a broad range of models, from masterpieces by Dong Yuan of the Five Dynasties to those by Shitao and Zhu Da of the Qing period. He even visited the Mogao Caves in Dunhuang in the early 1940s, spending more than two years copying and studying ancient Buddhist murals. The large number of preserved mural paintings helped Zhang Daqian improve his understanding of early Chinese figure painting. Zhang Daqian once stated,

You should not study just one painter or limit yourself by choosing only models whose styles fit your own personal bent. Think analytically and take the essence from famous works, then you must transform them.\(^ {13}\)

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\(^{11}\) Ibid, 34.

\(^{12}\) Ibid.

\(^{13}\) Ibid.
In this comment, Zhang Daqian, on the one hand, urged artists to keep an open mind and study broadly. On the other hand, he emphasized that the ultimate purpose of studying famous works was to *transform*. Zhang Daqian himself constructed his own transformation by drawing from the *pomo* (splash ink) technique, with origins as early as the Tang Dynasty, and applying it to his splash-ink-and-color painting.

What helped Zhang Daqian study Chinese painting so broadly and deeply was the collection he assembled and the many paintings that passed through his hand in trading transactions, all of which served as invaluable study sources. In this way too, Zhang Daqian, like C. C. Wang, was following the traditional Chinese painter’s practice of collection and connoisseurship. Zhang Daqian said that for him, there were two purposes for collecting ancient artworks. One was for appreciation, and the other was for study, with the latter one being the more important. In his view, the money he spent on purchasing paintings was tuition. In order to study more paintings within a limited time, he had to sell what he had quickly and frequently to exchange for or buy new ones to study from. Certainly people criticize Zhang Daqian for making and selling forgeries, but it is important to keep in mind that even his forgeries demonstrated the means and ends of his traditional study: he was able to pass his forgeries off as authentic because he had so many opportunities to study authentic masterpieces, and he was afforded these opportunities by selling paintings (authentic pieces and forgeries alike) to access more paintings. Without a thorough understanding of masters like Dong Yuan and Shitao

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15 Ibid, 38.
through diligent imitation, it would be impossible for Zhang Daqian to create forgeries that could pass a collector’s discerning eye.

From his own words and actions, it can be seen that Zhang Daqian not only highly respected the ancient Chinese painting tradition, but he also acquired most of his knowledge of it by practicing a traditional learning path. Like Wang’s own learning pathway, both artists paid homage to more than a millennium of traditional Chinese art during their formative years. The shared experience of copying, collecting, and painting—taken as a whole—helped them form deep roots within the tradition. However, the body of model works that Zhang Daqian studied was more varied than Wang’s. Zhang did not just study landscape painting; he also studied works by the eccentric painters, flower and bird paintings, and figure paintings. Nevertheless, both artists carried on the tradition they inherited and more importantly, aimed to transform traditional Chinese painting for a modern era.

Zhang Daqian’s most distinctive and innovative style can be found in his splash-ink-and-color paintings. It emerged around the late 1950s and further developed through the 1960s, around the same period Wang started to transform his orthodox landscapes. Zhang Daqian’s splash-ink-and-color painting is characterized by a semi-abstract composition and lavish color, with a slight touch of the artist’s brushwork often providing a hint of the landscape motif. Drawing inspiration from the magnificent mountains in Switzerland, Zhang Daqian arguably reached the pinnacle of his splash-ink-and-color style during the late 1960s. Many examples from this period, such as *Snowy Mountains*

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16 Many landscape paintings inspired by Switzerland can be seen in Mark Johnson and Dong Ba, *Chang Dai-chien in California*, 58-70.
in Switzerland (1967, Figure 5. 1) and Swiss Peak: Calligraphy in Xing Shu (1968, Figure 5. 2), almost omit the representative elements from traditional Chinese painting. In another example, Snow Storm in Switzerland (1965, Figure 5. 3), the depiction of the natural subject is ambiguous, yet the movement suggested by the resplendent color and ink creates powerful impression of the energy stirred by the approaching storm. The aesthetic beauty found in these and other works from the period embody Zhang Daqian’s art philosophy of placing the expression of beauty above all else, and it was also these works that helped him achieve international acclaim.17

Fu summarized the internal and external factors that culminated in Zhang Daqian’s development of the splash-ink-and-color painting in his study.18 One factor that has been acknowledged by Zhang Daqiang himself as well as many other scholars was the artist’s partial loss of eyesight in 1957 and its further deterioration afterwards. Zhang’s declining vision made it impossible for him to create the fine lines and accurate details required in gongbi style. Another important factor included the financial exigency Zhang Daqian faced as an artist who needed to sell numerous paintings to support his storied lifestyle. After the Communists established the People’s Republic of China in 1949, Zhang Daqian began his sojourn and mostly lived in the West before he settled down in Taiwan in 1976. During his travels, he contended with an unenthused market for traditional Chinese painting in the West, making it necessary for

17 Zhang Daqian once said, “The main principle of painting is to express beauty” and “Paint only that which is truly beautiful and cast away the ugly.” Shen Fu, 32.

18 Shen Fu, 71-73.
him to adapt to the Western audience’s tastes and interests. Chang described their patronage situation:

Having left China before or just after 1949, these artists could no longer depend on an elite class of collectors and patrons to support them and had to make a living by appealing to new audiences, who often lacked the art-historical knowledge and cultural perspective expected of collectors in earlier times.\(^{19}\)

Wang encountered similar difficulties in selling his traditional landscapes after moving to the United States. Thus, one might say that it is from the perspective of reality that both artists had to adjust their styles accordingly. As professional artists whose livelihoods depended on selling art, this was a justifiable consideration. It would be a mistake, though, to assume that these particular artists, who were so inextricably committed to the Chinese painting tradition and their own places in it, would adapt anything that would infringe upon their sense of the traditional Chinese painting spirit.

Zhang Daqian, for example, clearly went beyond the financial motive in the way he drew allusions between the idioms of modern Western painting and traditional Chinese painting. During his travels in the West, he inevitably viewed many modern Western paintings, becoming genuinely attracted to the decorative shapes and colors of artists like Matisse and Picasso. Drawing from his experiences, Zhang Daqian “was able to immediately graft Western abstract expressionism onto a Chinese mode of painting by reviving the method of Tang dynasty eccentric painters who splattered ink.”\(^{20}\) The method that Zhang Daqian revived and reinvented derives from the late eighth century painter Wang Mo 王墨, who was known for creating landscape paintings by spattering

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\(^{19}\) Arnold Chang, “Old Masters of New Ink,” from Sotheby’s sale catalogue *Contemporary Literati: Early Ink Masters Hong Kong, October 5, 2013*, 16.

\(^{20}\) Shen Fu, *Challenging the Past*, 72.
ink, then stomping on it with his feet and hands, and finally sweeping it with the brush while he was inebriated. Yes, the development of Zhang Daqian’s transition style coincided with and probably even drew from the advent of Abstract Expressionism, but he still harkened back to the ancient *pomo* technique, an idea that is essentially Chinese and essentially part of the tradition. That Zhang was aware enough of the artistic zeitgeist in the West to draw from a Chinese painting technique that resonated with it speaks to not just his savviness, but also to his commitment to being a Chinese painting artist, not merely one who painted obediently to the dictates of the times. Similar to how Wang started to use crumpled paper to enrich his expression, Zhang Daqian came to develop splash-ink-and-color painting; while both innovations allude to modern Western art, especially Abstract Expressionism, the heart of each technique is still addressing the question of how one is to modernize traditional *Chinese* painting. Fu argued in a similar fashion that

[Zhang Daqian’s] aim was to expand the range of traditional Chinese painting, not to break with it. Unlike abstract expressionists, who were trying to overthrow their Western artistic heritage, Chang wanted his new method of semiautomatic painting to fit within Chinese tradition.  

Fu’s viewpoint is further supported by Chang:

Zhang Daqian’s splash-color landscapes, and C. C. Wang’s use of “texturalization” both display an obvious indebtedness to Western non-objective painting, but Zhang and Wang were able to situate these stylistic innovations within the context of traditional Chinese ink painting and thereby position themselves to be the rightful heirs to the great tradition.  

21 Wang Mo was recorded in Zhu Jingxuan 朱景玄, *Tangchao minghua lu* 唐朝名畫錄. For a translation of the artist’s biography, see Bush and Shih, *Early Chinese Texts on Painting*, 65-66.

22 Fu Shen, *Challenging the Past*, 71.

23 Arnold Chang, “Old Masters of New Ink,” from Sotheby’s auction catalogue *Contemporary Literati: Early Ink Masters Hong Kong*, 16.
A description of how Zhang Daqian executed splash-ink-and-color painting further illustrates how he maintained traditional elements to his art:

[Zhang Daqian] spilled and flicked ink and color onto the painting surface, only minimally affecting their natural course by regulating the volume of the liquid pigments and by rotating the surface to channel their flow. In the best paintings, it is almost impossible to decompose the elements,…[Zhang Daqian] brilliantly brought such images back from the threshold of total abstraction by adding a few simple details, such as tree branches or a roof top, with a traditional Chinese brush.24

The description of Zhang’s technique above also serves as an apt comparison to Wang’s crumpled paper technique. While both C. C. Wang and Zhang Daqian sought to use accidental effect, their media, and thus the visual effect of their paintings differed. A comparison of Zhang Daqian’s Cloudy Waterfalls and Summer Mountains (Xiashan yunpu 夏山雲瀑, 1970, Figure 5. 4) and Wang’s Landscape No. 162: Heavenly Pond and Stone Cliff (1972, Figure 5. 5) shows different natural atmospheres created by the two artists. Blended smoothly with the impressed texture and Wang’s own brushwork, the Landscape No. 162 presents an impressive panoramic view. The folding process yielded creases on the paper, leaving rigid lines and hard-edge patterns to enrich the texture of the mountains. In contrast to the misty air rising from the azure water, the stone cliff looks solid and firm. The landscape created by Zhang Daqian, however, features a fluidity and movement created by mixing layers of ink and colors. The clouds hovering above the mountain help to create a dramatic landscape, along with the blue and green splash ink, as if a summer thunderstorm approaching the valley is nestled in the center of the painting. In addition to the use of splash ink and color, Zhang Daqian enhanced the pictorial detail with his own brushwork, adding houses, trees, bridges, and cliff. The

24 Shen Fu, Challenging the Past, 71.
visual contrast between the two paintings illustrates that Wang and Zhang Daqian
developed innovative techniques respectively during their transition period. The two
paintings compared are characteristic of both artists integrating their own brushwork with
accidental effect, transforming would-be chaos into a meaningful, deliberately-crafted
image. Consequently, their shared search for an answer to the question of how to
modernize Chinese painting led them to the use of accidental effect coupled with
brushwork.

Another observation that can be made of Zhang Daqian’s ink-splash-and-color
paintings and Wang’s new style landscapes is the general absence of long inscriptions on
these type of works, with only a signed name and date in the corner. As seen in Chapter
Two, the landscapes that Wang painted in the traditional style during the 1930s and
1940s often included poems composed by the artist, such as Landscape in the Four
Wangs style (see Figure 2.11) and the fan painting Landscape after Shen Zhou (see
Figure 2.12). Inscribing poems on paintings, actually, was a common practice among
ancient literati painters. The words supplemented the image to express the artist’s mind.
Moreover, being able to compose sophisticated inscriptions was also an indication of the
separation between literati painters and professional artists, the words on the painting
validating their scholarly training and taste. Being a student of the literati-scholar
tradition, Wang practiced composing landscapes with poems in his early years. However,
starting from Wang’s breakthrough, he often omitted the inscription. For Zhang Daqian,
the artist showed similar changes when comparing his splash-ink-and-color painting to
the one he painted with traditional Chinese painting motifs and techniques.
Though there is no direct evidence that can confirm the reasons for the disappearance of inscriptions on Wang’s landscapes and Zhang Daqian’s splash-ink-and-color paintings, it is likely due to the artists’ considerations of both their new Western audience and an altered aesthetic that was more compatible with their altered style. As mentioned above, the development of Zhang Daqian’s ink-splash-and-color painting and Wang’s impressed texture technique, to some extent, is a reflection of the two artists’ adjustments to the economic realities of living in the West. Similarly, most Western audiences would have had difficulty understanding Chinese inscriptions because of the language barrier, not to mention the difficulty of appreciating the literary expression of those words at the level an audience of Chinese-scholars would have. Thus, the lack of a proper audience in their new environment may have led the artists to invest their efforts in areas where there might be better returns.

Besides the change of audience, inscriptions became hard to fit in the new style that the two artists developed aesthetically. Unlike traditional Chinese painting, which usually contains empty space for an artist to write, Wang and Zhang Daqian often used colors and washes that filled the entire image. Thus on the painting there was little space for the artist to write an inscription. For example, if Wang wrote an inscription on Landscape No. 162: Heavenly Pond and Stone Cliff, he would only be able to write the characters on the light color areas; otherwise, it would be hard for the viewer to read the words. Wang’s only choices left would either be to write on top of the light blue color, which describes the ponds, or on the light grey, which represents the mountains with its rich texture. Writing works on either color risked ruining the balance of the landscape as a whole. The generalization can be made that when colors were more heavily used and
played a greater role in describing the subject, the use of a long inscription became increasingly counterproductive. This theory can also be applied to the artists’ other works, such as *Snowy Mountains in Switzerland*. When the occasion for the artist to write a long inscription arose, such as in Zhang Daqian’s *Swiss Peak: Calligraphy in Xing Shu* (see Figure 5.2) and Wang’s *Landscape No. 880222* (Figure 5.6), both artists would attach additional paper separate from the painting to solve the problem. In other words, the inscribers were aware of the potential damage to the visual effect that the inscription could cause, and thus they wrote the words outside the image to circumvent the possible intrusion.

Being broadly exposed to Western and traditional Chinese art, both Zhang Daqian and C. C. Wang were capable of adjusting their techniques and styles after carefully deliberating and absorbing the artistic substance from both directions. Both of their efforts to revitalize the tradition within the tradition speak to their achievements in modernizing traditional Chinese painting in the twentieth century. However, compared to Zhang Daqian’s international reputation, Wang’s achievements in painting has yet to be fully recognized.

2. **Liu Guosong**

Liu Guosong descends from a family background seldom mentioned in scholarship.\(^{25}\) It is unlikely his roots resembled C. C. Wang’s scholar-official lineage or Zhang Daqian’s mercantile household. Born in Anhui province to a family originally from Shandong province, Liu Guosong, *like* C. C. Wang and Zhang Daqian, endured the

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\(^{25}\) Liu Guosong’s breakthrough happened during the late 1950s to 1960s. The artist created paintings with new ideas after 1969 and he kept evolving a new style. Since the later works are not directly related to the topic of this chapter, the comparison focuses on the breakthrough period.
hardship of the war years. His father was a military officer who perished during the Second Sino-Japanese War. At the age of seventeen, Liu Guosong fled to Taiwan with his high school in 1949, leaving behind his mother and sister on the mainland. In his second year of high school, he successfully passed the college entrance exam and attended National Taiwan Normal University in 1951, studying art under teachers like Huang Junbi 黃君璧 (1898-1991), Pu Xinyu, Liao Jichun 廖繼春 (1902-1976), and Zhu Dequn 朱德群 (1920-). During these college years, Liu Guosong lost interest in traditional Chinese painting and spent most of his time imitating Western artists like Cezanne, Matisse, Picasso, and Klee. Paintings like the *Basket of Flowers* (1954, Figure 5.7) and *Nude* (1955, Figure 5.8) illustrate the artist’s imitation of the Western masters.

When Wang began to transform his orthodox landscape painting in the late 1950s and early 1960s, Liu Guosong had just graduated from college and was starting his own journey in search of an individual style. In contrast to Wang’s deep concern about staying true to the essence of traditional Chinese painting even as he transformed it, Liu Guosong started from the standpoint of criticizing traditional Chinese painting and instead, looked towards the West for new ideas. With a number of classmates, who were all recent graduates of National Taiwan Normal University and dissatisfied with the stagnant art scene in Taiwan, Liu Guosong founded the Fifth Moon Group in 1956 and continued to play a leading role in the group. In keeping with Liu Guosong’s initial Western-leaning

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tendencies, the group was actually originally named “Salon de Mai,” likely in homage to the French artists who espoused artistic freedom during the German occupation of France.  

After a period of looking for inspiration from the West, however, Liu Guosong realized around 1959 that there were limits to merely imitating the West. He started to recognize that “imitating the New is no substitute for the Old” and that “copying the West is no substitute for copying the Chinese.” With circumspect reconsideration of their position, Liu Guosong and other members felt that as Chinese artists, inspiration could still be derived from the Chinese tradition. It was thus that Liu Guosong began to explore a new direction that aspired to move traditional Chinese art forward by opening its secluded cloisters to the global art scene. In a 1965 statement of the art philosophy of the Five Moon Group, Liu Guosong pointed out—with almost revolutionary fervor—that compared to the Western art tradition, the Eastern art tradition was in a precarious position, and thus it was the duty of the young Chinese painter to move the Eastern tradition forward and make it glorious. In order to achieve this goal, Liu Guosong suggested that their painting should move in the direction of the totally abstract, or, as he

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28 Chu-tsing Li, “The Fifth Moon Group of Taiwan,” Register of the Spencer Museum of Art 6, no. 3 (1986): 44.


31 Chutsing Li translated part of the statement Liu Guosong wrote in 1965. It expressed their basic theory of art. See Li, “The Fifth Moon Group of Taiwan,” 46.
put it, “the expression of pure painting.” These two statements taken together illustrate how even as Liu Guosong sought to draw a line between a distinctive Chinese art tradition and a Western one, he still urged for abstraction, an influence from the West. For him, the way to move the Chinese art tradition forward was to abandon its inward-looking, meditative tendencies, and to start looking outwards to global art movements, where new energy and ideas might give rise to a transformative Chinese style.

Going through Liu Guosong’s thoughts on art from his college years to the early 1960s, one can discern that unlike Wang who intensely contemplated traditional Chinese painting, Liu Guosong had a more international vision, while calling for a national style of painting. Based on his training in college that drew from an eclectic curriculum, Liu Guosong’s ties to the Chinese tradition was not as profound as Wang’s. Through college and the early years of the Fifth Moon Group, Western art had been an essential guide for Liu Guosong and other members. Even though they began to embrace Chinese painting later, Western art still played an influential role in their formation, particularly Abstract Expressionism. During the process of transforming painting from Western style to one that exhibited Eastern or Chinese characteristics, Liu Guosong was not particularly interested in taking on the mantle of inheritor of and contributor to an ancient Chinese tradition as Wang had been. Instead, he aimed to develop “a new kind of painting that [had] never been seen in the East or West, and which [would be] unique to China.”

In terms of their theoretical perspectives on brushwork, while both of them used Chinese brush, ink, and paper to paint, they differed on the brush’s role in Chinese

32 Ibid.

33 Liu Guosong, Liu Guosong de yuzhou, 104.
painting. As discussed in previous chapters, Wang emphasized and appreciated the beauty of brushwork and texture. Even after his transformation, his theoretical foundation still relied on a literati aesthetic value centered around brushwork. In contrast, Liu Guosong, who despite eventually coming to respect the tradition, nevertheless abandoned the traditional idea of brushwork for the sake of moving the Eastern tradition forward. For instance, one of bolder claims Liu Guosong made was that the Chinese ink painter should “revolutionize the center-brush technique and revolutionize the brush itself.” In other words, he was encouraging painters to look not just beyond the confines of traditional painting methods or styles but to look beyond the quintessential painting tool itself: the brush.\(^3^4\) He had new explanations for the brush and ink in the contemporary art context:

“Brush” is the mark left by a brush moving across the surface of a painting, and “ink” [is] the effect of inkwash on a painting. In modern language, “brush” is “dots and lines” while “ink” is colours and planes.\(^3^5\)

The definition of the brush in Liu Guosong’s opinion sounds closer to its Western conception. It has been deconstructed to the point where it loses the transcendental qualities of individual expression the traditionalist might attribute to it. The brush and its

\(^3^4\) The claim in Chinese is “Ge zhongfeng de ming, ge bi de ming 革中鋒的命, 革筆的命.” See Liu Guosong, “Tan huihu de jiqiao (xia) 談繪畫的技巧 (下),” Sing Tao Daily, November 19, 1976. Though the term “Zhongfeng” was translated literally as “the center-brush technique,” it is possible that Liu Guosong intended the term as a broader reference to the Chinese tradition as a whole. This conception of “Zhongfeng” brings up interesting parallels with C.C. Wang’s interpretation discussed earlier in Chapter Four. While both views of “Zhongfeng” tend towards a more figurative allusion to the spirit of traditional Chinese painting, the two artists differed on whether it was an idea worth pursuing.

\(^3^5\) Liu Guosong, “Concepts of Chinese Painting Today” from Liu Guosong de yuzhou, 182. The article was originally published in Chinese with the titled “Dangqian Zhongguohua de guannian wenti 當前中國畫的觀念問題,” See the article in Lin Pu 林樸 ed., Beijing guoji shuimo huazhan lunwen huibian 北京國際水墨畫展論文彙編 (Beijing: Beijing Zhongguohua yanjiuyuan, 1988), 65-68.
marks were merely utilitarian instruments to him, not the essence of the painting itself.

As Liu Guosong himself wrote about texture,

> Traditional texture strokes have long since degenerated into rigid, “dried earthworm forms” (such as landscape…) became dry wells long ago. There is not the slightest trace of life, which is why I have to send them to a funeral home (not a museum, mind you).³⁶

In Liu Guosong’s beau idéal, those traditionally appreciated elements in Chinese painting, such as brushwork and texture, would become relegated to obsolescence as a new national style emerged. In his paradigm’s execution, he developed a unique alternative in the early 1960s that is exemplified in a series of abstract ink paintings with allusions to Chinese landscape characteristics.³⁷ Li had a detailed record of how Liu Guosong experimented and developed his innovative techniques:

[He] first tried to apply bold strokes to the traditional paper. Soon he began to use a kind of cotton paper with heavy fibers and achieved an astonishing result in texture. Eventually he ordered a special kind of extremely coarse cotton paper from the mills. After painting on the surface, usually in dark ink, but sometimes with some color, he pulled out the heavy fibers and achieved a marvelous texture. By painting sometimes on the back of the paper and sometimes applying slight color on the surface of the dark areas, his surfaces appear to be most complex and exciting.³⁸

While this record shows that Liu Guosong’s non-brushwork technique is unlike Wang’s, interestingly, some of their paintings result in similar textural effects. For example, despite the differences in color and composition, the texture that helped Liu Guosong depict the fracture of the rocks in the *Mouldering Mosaic* (1968, Figure 5. 9 and Figure

³⁶ *Liu Guosong de yuzhou*, 104.

³⁷ Chu-tsing Li has detailed analysis on Liu Guosong’s breakthrough and synthesis from 1959-1965, including changes of style, material, and expression. See Li, *Liu Guosong: The Growth of A Modern Chinese Artist*, 25-38.

5. 10) looks similar to the impressed texture that gives shape to Wang’s mountains in *Landscape No. 305* (1974, Figure 5.11). The detail from *Mouldering Mosaic* shows the mark of paper fibers across the image. After applying color and ink, the texture of the paper helped the artist form lines and patterns, enriching the visual effect. Meanwhile, it intimates the image of moldering rocks as the title suggests. Similarly, the ink marks left by using crumpled paper in Wang’s *Landscape No. 305* also imitates the natural texture of the mountains, but with a more descriptive effect. In another comparison, between Liu Guosong’s *Wintry Mountains Covered with Snow* (1964, Figure 5.12) and Wang’s *Landscape No. 510* (1984, Figure 5.13), a texture that looks like white stripes is revealed in both. The white stripes mostly concentrate in the lower mountains of *Wintry Mountains Covered with Snow*, while they enrich the texture of the entirety of the mountains in Wang’s *Landscape No. 510*. The similarity that appears in the two artists’ works is likely a result of their common utilization of the paper’s intrinsic textural qualities to create an effect. In Liu Guosong’s case, pulling fibers from the thick cotton paper created the coarse edge along the stripes. The unevenness and roughness created by pulling out the fibers form rigid lines following the remaining fibers on the paper. The effect happens to look like Wang’s impressed texture when using crumpled paper. Accordingly, some of the two artists’ works present a similar textural effect, but the artistic concepts for developing and employing the technique and texture in their works are different. Wang’s intention was to integrate the non-brushwork to compose a meaningful landscape extending the traditional literati spirit. Liu Guosong’s objective
was to create an abstract image with Chinese characteristics. Thus, the composition and technique he developed do not connect with traditional Chinese painting directly.

The root of the similar textural effects of both artists lies in the random visual effect resulting from processing paper. When Liu Guosong pulled fibers off after applying ink on the paper surface, it would be difficult to get complete control over the movement of the paper. The potential accidents during the process could assist the artist in composing images and creating textural effects beyond a planned work, bringing surprise and excitement. In *Transcendence over the Unknown White* (1963, Figure 5.14) the dark ink area creates a series of ascending mountain ridges. Over the mountain ridges, it is not difficult to recognize the white strips left from pulling fiber out. The white pattern does not exactly follow the movement of the mountain. Yet the randomness and the fiber texture break the flat surface, generating a three-dimensional effect through the dark and light contrast. It is a similar strategy to Wang’s application of impressed texture. The artist would have a primary idea and as the image emerges, the artist starts to integrate the accidental effects with the rest of the elements on the paper to form a meaningful painting.

From the comparison made between Liu Guosong and C. C. Wang, it can be seen that the fundamental difference between the two artists lies in their posture towards traditional Chinese painting. Wang was a traditionalist, while Liu Guosong is a more avant-garde character in Chinese painting; Wang worked on revitalizing traditional Chinese painting within the tradition, while Liu Guosong tried to establish a new style embracing both Western and Chinese idioms.

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Despite these differences, one common ground of the two artists is their determination to create and innovate. They were both well aware that no matter whether it be Chinese or Western art, copying and imitation alone would inevitably lead to a dead end. In order to establish their own distinctive styles, they both sought an approach that would help them break the art pattern that most artists had already used. The result of this search was Wang’s and Liu Guosong’s respective non-brushwork techniques. Inspired by Abstract Expressionism, they both utilized accidental effect. Coincidentally, their execution generates similar textural effect in some of their works, despite the gulf between their artistic philosophies. In addition, as Chinese painters, they understood the importance of maintaining traditional Chinese aesthetics, which helped them identify their art as essentially Chinese in a globalizing art scene. It is also this understanding and its execution that situates them as notable figures in the context of contemporary Chinese painting.

3. Yu Chengyao

When it came to ancient Chinese painting, Wang had sharp eyes and a sophisticated taste. Similarly he set a high bar for modern Chinese painting. It is rare to find documented expressions of Wang’s admiration for his contemporaries, but Yu Chengyao was an exception. Wang not only praised Yu Chengyao’s talent in composing magnificent landscapes, but he likely also received inspiration from Yu Chengyao’s art.
Yu Chengyao was born to a farmer’s family in Yongchun 永春, Fujian province. Briefly studying economics at Wasada University for a year in 1920, he decided to join Japanese military school instead. After graduation in 1924, Yu Chengyao returned to China and taught at Whampoa Military Academy. He also fought during the Second Sino-Japanese War and attained the rank of general. In 1946 Yu Chengyao retired from the military and started a business between Xiamen and Taiwan. After the Kuomintang retreated to Taiwan from the mainland in 1949, Yu Chengyao, who happened to be in Taiwan for his business, was unable to return to his hometown until 1989. Yu Chengyao began painting in his mid-fifties while he lived in Taiwan in solitude. Unlike Wang or the other artists discussed, he neither studied with any professional artist privately nor received any training in art school. The inspiration for his landscape painting came from the land he traveled through during his military career. It was not until the 1960s, with the exhibition of his work by Chu-tsing Li and Thomas Lawton, that the public began to notice and appreciate his art.

Wang’s favor of Yu Chengyao’s art can be demonstrated through his purchases and words. Rarely purchasing his contemporaries’ work, Wang once owned two of Yu Chengyao’s most important works, a landscape painted on four hanging scrolls (1971, Figure 5. 15) and another one painted on eight hanging scrolls (1971). It was perhaps how the landscapes depicted on such an unusually large scale could evoke the Northern Song landscapes painted on screens that attracted Wang. Further evidence of Wang’s

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41 The images are published in Shi Shouqian ed., Qianyan jingxiu: Yu Chengyao jiushi huigu, 22-25.
appreciation of Yu Chenyao’s work can be seen in Wang’s inscriptions. Wang seldom inscribed other artists’ work, but he made an exception for Yu Chengyao’s art. On Magnificent Landscape (1984), which depicted the thousand-of-miles-long Yangtze River, Wang lauded Yu in the colophon, “There is Mr. Yu Chengyao’s masterpiece.” In addition, when Stanley-Baker and Wang visited the artist together, Wang praised Yu Chengyao’s art by saying,

Old Mr. Yu is an unusual painter. He has had no training, and yet his sense of structural design is first class. He has no brushwork to speak of, and yet his painting is magnificent. I have known many artists of the past and present who have had excellent training, and many who have far better brushwork, but I have never met anyone who can paint like Yu Chengyao. His art is truly amazing. I don’t know how he does it.

If one has an opportunity to look at Yu Chengyao’s work closely, it would not be hard for one to agree with Wang’s comments. Li wrote a description reflective of the characteristics of Yu Chengyao’s brushwork:

Upon close examination, these strokes do not seem to suggest very strong forms. But seen from a distance, they present a whole series of mountain formation, usually very craggy and precipitous, in sharp light and dark contrasts…

Accordingly, it would be reasonable to infer that Yu Chengyao’s painting does not bear the refined brushwork that is the hallmark of Wang’s paintings or those of the traditional literati masters. While the self-taught artist Yu Chengyao followed his artistic instinct in trying to describe the natural scenes he once traveled through, Wang painstakingly practiced copies of the ancient masters’ works. Naturally, a distinctive difference in the

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brushwork of a well-trained artist and a self-taught artist exists. One of the early examples by Yu Chengyao, *Deep Ravine, Rushing Torrent* (circa 1960s, Figure 5.16), on the one hand, illustrates the artist’s incredible ability to build up magnificent mountains; on the other hand, it also shows the artist’s application of unarticulated lines in different shades and shapes. This painting is characteristic of how the compelling mountains of Yu Chengyao’s landscapes are often composed of masses of small brushstrokes.

This type of brushwork would most likely not find success in Wang’s painting though, since Wang’s standard of brushwork lies deep in the literati tradition, as shown by his favoring of Ni Zan’s brushwork. It was the monumentality reminiscent of Northern Song landscapes that attracted Wang’s attention. In Wang’s opinion, an ideal painting should combine the brushwork of a Yuan master with the composition of a Northern Song landscape (as discussed in Chapter Three), an ideal he tried to pursue through constant practice. Therefore, soon after Wang saw Yu Chengyao’s work, its sense of monumentality resonated with Wang’s visual ideology directly.

Beyond resonance, a close comparison of C. C. Wang’s and Yu Chengyao’s paintings suggests an artistic influence between the two. First, looking at what exactly gives rise to the monumentality in Yu Chengyao’s paintings, one can see the deliberate application of numerous small lines that collectively accumulate into mountains. The lines form a dense and heavy visual effect that can be unexpected to the viewer who first examines it closely than observes it from a distance. Another prominent technique central to Yu Chengyao’s monumental style is the use of contrasts between light and dark. They not only enliven the probable dullness of plain monochrome lines, but they also help the artist effectively build a three-dimensioned space on a flat paper surface. In addition, Yu
Chengyao seldom left much space between the landscape elements in his painting. This spatial arrangement made his image brimming with verve, creating a fullness that enhanced the already compelling natural force. In his paintings with color, he preferred using bright colors—mainly varieties of green, blue, and yellow—to evoke the sensations of summer and spring. Similar to his line-accumulation technique, the colors often filled in the image fully in multiple layers. The result brings out a thriving natural scene with a similar quality of monumentality as shown in his monochrome ink painting. Examples like the Magnificent Landscape and Abundant Spring are both representative of Yu Chengyao’s monumental, yet counterintuitively buoyant, work in color.45

Next, taking another look at C. C. Wang’s compositions discussed in the last chapter, one can see ranges of mountains stretching across the image with a ribbon of misty valley dividing the mountains, panoramic views, and the characteristic sense of depth resulting from a dragon vein structure. These forms helped Wang create a dynamic space with various depths that he prized in the grand compositions of the Northern Song. When Wang’s work started to mature in terms of style and technique after the mid-1970s—by which time C. C. had already started to take an interest in Yu Chengyao’s works—a new variation of this composition began to appear, one that suggests an artistic connection between Wang’s and Yu Chengyao’s art. For instance, a visual comparison of Wang’s Landscape No. 870111A (1987, Figure 5.17) and Yu Chengyao’s Deep Ravine, Rushing Torrent (probably 1960s) suggests that the formation of the mountains in Wang’s painting tends to become more compact in a manner similar to the style in Yu

Chengyao’s work. Strong contrasts between light and dark also appear. The contrasts enhance the depth and spatial movement, while the zigzag composition is not as clearly delineated as in Wang’s other paintings. In another painting of a remote snow scene in *Landscape* (1983, Figure 5. 18), while the application of texture and color create a blurring effect, the lofty mountains occupy the majority of the space of the painting with a rectangular contour, which is similar to the mountain shape in Yu Chengyao’s work. The elegant green-blue texture contrasts with the white snow as if a reflection of the dark blue sky on the earth. Small houses and trees are hidden behind the mountains, covered with heavy snow. Though the work’s size is small, the entire painting again evokes a compelling effect similar to Fan Kuan’s *Travelers among Mountains and Streams*.

There are many other examples from the 1980s featuring similar artistic characteristics. The *Landscape No. 820000A* (1982, Figure 5. 19) illustrates a compact mountain formation. Not only is there very little space left between the peaks and rocks, but the shape of the mountains is also vertically elongated. The vertical dimension of the rising mountain from the bottom creates a visual illusion indicating a grander size than what is actually on paper. Moreover, the thick heavy dots in black placed along the ridges form a sharp contrast with the lighter rocks. The darkness and thickness, particularly shown on the peak, creates weight on the mountains enhancing the solidity of the rocks. Besides these noted features, the construction actually integrates the zigzag movement deliberately. It starts from the lower mountains moving from left to upper right slightly.

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46 The dimension of the painting is not clear. This author viewed this work when visiting the collector of the painting, Mr. Murray Smith. The size probably is about 65 x 35 cm. According to the artist’s inscription, it was created on March 24, 1983. There is a similar snow scene painting, *Landscape No. 464*, that Wang signed on March 21, 1983. It was published in Silbergeld’s *Mind Landscapes*, page 107, figure 63. The dimension of *Landscape No. 464* is 66 x 34 cm. The two paintings possibly were created together due to their similar effects and thus could have a similar size.
Then the lower group of mountain makes a turn connecting to the dominating mountains on the left. Near the right top of the painting, a range of small mountains appears as an extension from the dominating mountains. As a whole, the three groups of mountains build up a movement from left to right at the bottom, and then back to the left, and ending on the upper right. Meanwhile, the waterfall running down from the mountain on the left and the meandering river on the right enhance the recession of the space. An additional range of lower mountains following after the river on the right, again, form a continuing zigzag movement, help the landscape define the depth. In this case, it is apparent that Wang was integrating his signature composition with new elements and approaches that show similarities to Yu Chengyao’s.

Besides the light contrast and the compact formation of mountains, the change of the paper orientation from horizontal to vertical plays an important role in enhancing the monumentality as well. One notable characteristic in Wang’s work, though not always present, is the shape and size of the mountains becoming larger and longer in vertical direction visually. For example, several paintings created in 1985, such as the Landscape No. 875 (1985, Figure 5. 20), Landscape No. 851001 (1985, Figure 5. 21), and Landscape No. 888 (1985, Figure 5. 22), show the artist piling mountains up with large pieces of rocks. The composition is distinctive from most of Wang’s paintings created during the breakthrough period, such as Landscape (1971, Figure 5. 23). Along with the compositional change, the artist began to paint more often on vertical rectangular paper in the mid-1970s to 1980s than prior. The adjustment of the paper’s orientation suggests

\[47\] With this author’s knowledge, less than a quarter of Wang’s paintings created through 1960s to mid-1970s are on vertical rectangular paper. More than one third of paintings created during mid-1970s to late 1980s are on vertical rectangular paper. See Appendix II.
that Wang tried to fit the elongated vertical mountains more efficiently into his composition. The vertical orientation may have provided Wang with enough space to develop mountains upwards. The narrow shape of the vertical rectangular paper in tandem with the upwards-moving mountain ranges helps enhance the monumentality of the whole piece in a way similar to Yu Chengyao’s. It is likely, thus, that the compositional inspiration from Yu Chengyao’s work not only stimulated Wang’s ideas for creating grander landscapes, but it may have also had an impact on the artist’s decisions on paper orientation.

The comparison of Wang’s art with that of Zhang Daqian, Liu Guosong, and Yu Chengyao presents the artistic interactions among some of the more prominent twentieth century Chinese painters who lived through diaspora. Since they had the freedom to travel internationally and to see art, they were able to form a modern vision of Chinese painting. Painters like C. C. Wang and Zhang Daqian, who were trained in classical painting through the traditional method, developed their individual styles with new painting techniques. Noticeably, their art practice was still based on traditional Chinese painting theory and aesthetics, but when they sought ways to revitalize traditional Chinese painting within a modern global context, they integrated concepts from Western art. In the case of Liu Guosong, after starting from the imitation of Western art and with a less strong background in classic Chinese painting, he eventually turned back to look for the Chinese essence that would still give him the identity of a Chinese painter. The development of a modern dialogue between traditional Chinese painting theory and modern Western art theory provided him a theoretical foundation for his experiments.
Notable for all three of these artists was the importance of the influence of the Western artistic zeitgeist, that of Abstract Expressionism. More of an outlier, the self-taught artist Yu Chengyao followed his own individualistic ideas and developed a distinctive style of his own. Without being restricted by the ancient tradition or guided by Western art, the independent artist Yu Chengyao enjoyed depicting his own mind landscapes expressively and freely. To him, as he lived alone in Taiwan for almost four decades, what was most important was the peace of mind brought by painting the landscapes inspired by his former journeys in a mainland he could not return to. The act of painting for Yu Chengyao allowed him to rejoice in the artist’s spirit—an essential idea of Chinese painting that has been recognized by Chinese painters since its formalization by Zong Bing (375-443). While it is unlikely Yu Chengyao sought to justify his artistic exaltation by identifying with a recluse of the tradition, Zong Bing, it is likely that he came to discover its appeal in an analogous environment of seclusion in a twentieth century torn asunder by war and diaspora. The revival of the ancient tradition in Yu Chengyao’s magnificent landscapes is less the result of a careful study of the intricacies of the tradition than an independent discovery of the same spirit in a modern era with new techniques; it illustrates another possibility of modernizing Chinese painting. All these artists’ works illustrate the broad spectrum of artistic diversity in the Chinese painting that developed outside the mainland during the second half of the twentieth century: the traditionalists innovating within the tradition, the avant-garde looking back to the tradition for identity, and the recluse operating with few boundaries rediscovering a spiritual quality akin to that of the tradition. These Chinese painters, along with many
other artists who are not included in the discussion, collectively pushed Chinese painting into a modern age.
CONCLUSION

Wang has usually been perceived as the consummate collector and connoisseur of ancient Chinese painting. This dissertation, however, argues that while this reputation is not undeserved, it has eclipsed Wang’s own artwork and identity as a modern Chinese painter, vacuums of scholarship that this dissertation tries to fill. The analysis of Wang’s paintings reveals the artist’s stylistic development: a young student copying the works of previous masters maturing to an independent artist forming his own personal style. Indeed, his career arc—starting with imitating and mastering skills and techniques from the past, to exploring and developing his own artistic language, to establishing an individual style, all the while relentlessly trying to improve—traces the steps of a serious artist, not one of a dilettante whose main concern was with collecting and connoisseurship. Besides devoting tremendous time and energy in creating paintings, Wang actively participated in exhibitions worldwide. His artworks have been published widely since the late 1970s. Taken as a whole, Wang’s efforts to develop an individual artistic style in Chinese painting were no less intense than his pursuits in collecting ancient Chinese painting. Indeed, the argument has even been made here that his collecting was done, at least in part, to give himself works to study from as a painter. It is, then, long overdue for the art community to more widely recognize and appreciate Wang’s role as a modern Chinese ink painter of the twentieth century.

As a modern Chinese ink painter who experienced both a China undergoing the throes of revolution and a United States experiencing a revolution of art form, Wang was able to integrate Western art ideas into the ancient Chinese painting tradition. His profound knowledge of classical Chinese painting, which was obtained from his
extensive traditional training and viewing experience, laid a solid foundation that helped form and shape Wang’s literati aesthetics and principles, reflected in his emphasis on natural and refined brushwork, dynamic and monumental composition, and the expression of an artist’s “high spirit” throughout his art career. Additionally, the direct exposure to Western art that comes with living in the United States for over half a century helped Wang comprehend Western art much more deeply than Chinese artists who either studied abroad briefly or learned Western art through second-hand material in the early twentieth century, such as Lin Fengmian, Xu Beihong, and their followers. Thus, when Wang embarked on modernizing traditional Chinese painting in the late 1960s, it became a logical development for him to synthesize the Chinese tradition with Western sources. During the course of bridging the tradition with the modern, Wang did not mechanically transplant Western art to his ink painting. Instead, he selectively adopted certain techniques and ideas from Western art that were compatible with how he understood the tradition and reformulated them, transforming his orthodox landscapes into modern Chinese ink paintings. Though he was inspired by modern art, Wang’s synthesis was nevertheless couched in the Chinese painting philosophy, keeping his art within the literati heritage. Wang’s case thus suggests that to modernize traditional Chinese painting by drawing sources from the West at a meaningful level, one needs to first have a deep understanding and broad vision of both Chinese and Western art traditions.

Another stereotype of Wang is that he was a strictly conservative art figure—not in small part due to his own self-pronounced ties to classical Chinese painting—often made with a comparison to his contemporary, Zhang Daqian, in mind. However, considering the largely traditional Chinese environment that the artist grew up in, Wang
was actually more of a risk-taker than given credit for, especially among other artists of his generation, Pu Xinyu, Huang Junbi, and Xie Zhiliu. Despite his intensive study of the tradition, Wang did not end up as an uncompromising follower of the orthodox tradition as many of his peers did. After settling down in New York City, Wang soon signed up for classes at the Art Students League and viewed Western art at museums and galleries, immersing himself in this international art center. Wang also traveled frequently to see Chinese paintings in Hong Kong, Taiwan, and Japan, expanding his perspective. Besides the inspiration that he received from classical Chinese painting and Western art, he also learned from his peer artists, such as Zhang Daqian and Yu Chengyao. Wang’s natural inclination to be a lifelong student of the art that surrounded him, regardless of its affiliation, is further evidence of his broadmindedness. While the uncommon accumulated opportunities that Wang had during his lifetime did allow him to form an international art perspective, without a liberal mindset, Wang may not have been able—or even have wanted to—find effective approaches to modernize traditional Chinese painting.

The analysis of Wang’s work reveals many Western characteristics, such as the crumpled-paper ink technique, accidental effect, and a format that eliminated inscriptions, seals, and a need to unroll a work. Thus, it is hard to completely deny, as many do, the Western influence on the development of Wang’s style. Similar to his contemporary Zhang Daqian, who developed splash-ink painting, Wang’s efforts to modernize traditional Chinese painting to some extent were pushed by a pragmatic life reality—living in the West. Facing a majority Western audience, Wang had to adjust to make his artwork more appealing to the Western market. At the same time, Wang did not
compromise on traditional characteristics he held paramount—including the subject of lofty landscapes, refined brushwork, and grandiose compositions—placing him in the role of a modern traditionalist who is still firmly identifiable as a Chinese painter.

When comparing Wang with established prominent twentieth century ink painting artists like Zhang Daqian, Liu Guosong, and Yu Chengyao, one common characteristic is revealed in their works that separates them from their contemporaries: being able to retain an essential Chinese identity in their art while pushing for modernization. In fact, given the movement against what was seen as a corrupted traditional Chinese society in the early twentieth century and the selective pressures of censorship in Communist China a few decades later, the preservation of an embattled traditional Chinese identity can be seen as all the more imperative for this cohort of artists. Between overthrowing the Qing dynasty and the onset of the Second Sino-Japanese War, the Chinese revolutionaries criticized the old social order, and with it, the ancient art tradition of orthodox painting. At this pivotal moment, ambitious Chinese eager to reform and modernize China politically, economically, and culturally emerged. When they looked for solutions, many turned to the West, whose modern industry had overshadowed the Chinese economy. Thus, the process of modernization often turned equally into Westernization. This misguided conflation was not only reflected in modern Chinese social and economic reforms, but also in Chinese art.

Even Liu Guosong’s early art career was an example of this conflation. Though he first gave up traditional Chinese art for Western art as a young artist out of changing interests, he came to see Western methods as a way to modernize Chinese painting, an idea his Fifth Moon Group espoused early on as well. However, as he matured as a
modern painter, Liu Guosong soon realized that the simplistic approach of imitating Western art would neither help him become a successful modern artist, nor provide a long-term solution to modernizing Chinese painting. Therefore, with a renewed outlook as a Chinese painter, he chose to create a modern Chinese style by drawing inspiration from both Chinese and Western traditions. In his work, the abstract effect and the unconventional methods of using conventional brush, ink, and paper indicate influence from the West; but at the same time, his poetic landscape-like images are evocative of traditional Chinese landscape paintings. In Zhang Daqian’s case, his semi-abstract paintings with splash-ink offer a similar visual experience to Liu Guosong’s more mature paintings. The combination of Western and Chinese aesthetics in their works appealed to the sensibilities of both Chinese and Western audiences, helping them win international renown. Similarly, when Yu Chengyao’s works were introduced to the West, the untrained brushwork and artistic expression were compared to those of Grandma Moses’s paintings; however, the artist’s work is still essentially traditional and Chinese in terms of the subject and composition. These artists’ examples of how they approached the question of modernizing Chinese painting reveal an underlying shared consciousness of their Chinese identity. They each came to the understanding that to modernize Chinese ink painting in the twentieth century, the preservation of Chinese characteristics in ink painting was not merely a visual idiom that constituted their individual art styles; it was also a way to demonstrate their cultural origins, distinguishing themselves as a part of a Chinese cultural tradition. Sans such an expression of cultural identity in their art, one might simply label their works as derivatives of Western art, diminishing the value of their works in a transitional period when Chinese art had not been fully established in the
international art scene. It is for all these reasons that Wang too—whose breakthrough art, especially, navigated the synthesis of modernity and tradition while retaining its Chinese essence—should be included in any discussion of influential modern Chinese ink painters.

Just as a reexamination of Wang in the context of his Chinese-diaspora art contemporaries reveals broader truths on what it means to be a Chinese painter in a Western society, a reexamination of the larger group of first generation of Chinese diaspora ink painters in the context of a lineage stretching both into the past and future can also reveal broader truths on what it means for a cultural tradition to retain its essential characteristics in a world of ever-growing flux. It is telling to consider how unlikely the forebears of Chinese ink painting—the Dong Qichangs and the Ni Zans—were to even consider the need to affirm a Chinese identity through their art, seeing as how implausible it was for a concept of an “other” (Western or otherwise) identity to be salient, whether through plain ignorance or disinterested isolationism. While the ancient painters also had to confront the issue of modernizing the tradition from within, they did not have to simultaneously confront the possibility of an existential threat to the tradition from a modernizing society without, as the artists of the Chinese diaspora did. Now and extending into the future, it will be interesting to consider how a new generation of artists, the inheritors of the diaspora in a globalized world, make meaning out of ink painting themselves. Will ink painting still be a source of cultural identity when its aesthetic can become just as accessible to a Western painter as it is to one of Chinese descent; or will its cultural significance become still more prominent as artists of hyphenated identities and nationalities seek out their traditional roots? What does this all mean for the evolving Chinese painting tradition, which, directly after the twentieth century diaspora, had
perpetuated outside of the Chinese homeland, while within the homeland, a new and different sense of nationalism attempted to repudiate the tradition? Because these difficult questions arise from a transitional period in the Chinese painting tradition demarcated by Wang and his contemporaries, it becomes even more significant to study how this group of painters navigated modernity and tradition in their art.

Another phenomenon observed from the artworks created from the transitional period, though not fully discussed in this dissertation, is the trend of abstraction. When Wang used the crumpled paper technique and applied the texture to his landscape painting, the texture itself was abstract. By reorganizing the abstract patterns, Wang was able to break from the formulaic composition that he had acquired from the Dong Qichang lineage. In his late years, he spent almost a decade studying the internal connections of line, color, shape, and composition, resulting in abstract-style work. In the comparison section, the analysis shows that both Zhang Daqian’s splash-ink painting and Liu Guosong’s work include abstract characteristics. Besides these artists, many painters in Hong Kong and Taiwan, such as Lü Shoukun, Wucius Wong, Hong Xian, and Feng Zhongrui, also experimented with abstraction. The notion of the abstract characteristic could even extend to painters who worked with other mediums, such as Zeng Youhe, Zhao Wuji (Zao Wou-ki), and Zhuang Zhe. As Chu-tsing Li noted, there was a general inclination among artists to experiment with Western ideas in Chinese painting, particularly Abstract Expressionism. ¹ Li provided an explanation for the phenomenon: ancient Chinese painting contained intrinsic abstract elements, such as calligraphy, to

begin with, making it easier for Chinese artists, who hoped to be part of the modern
global art scene, to integrate abstract art of different forms. While the reasons for this
phenomenon are not yet fully studied, it is noteworthy that the majority of the artists who
developed abstract styles lived outside the mainland, which begs the question of what one
is to make of this de facto schism in Chinese art between diaspora artists and mainland
artists.

Due to the social and political situation of the twentieth century, diaspora artists
like Wang have usually been neglected in the Chinese mainland when discussing ink
painting, which has led to a corresponding scholarship gap on modern Chinese ink
painting between the mainland and the rest of the world. While this dissertation can only
attempt to bridge this gap, it is the author’s hope that a contribution has been made to the
study of modern Chinese ink painting’s history and that this is just a beginning that a
community of scholars will continue to contribute to as the legacy of the Chinese
diaspora continues. In a sort of poetic symmetry, this was the same spirit of generational
solidarity that Wang aspired to in his lifetime of trying to play even a small role in
enriching a tradition—by building a bridge for it to a modern age—that had enriched his
own life so much. As he put it himself,

…I love Chinese landscape painting with a passion, having wholly immersed
myself in its study for decades, in hopes of being able to significantly contribute
to the revival of Chinese paintings. Regretfully, even after exhaustive efforts, I
could make little progress. Hence, I’ve come to understand the difficulties of
forging into unknown territories. Success was not attainable in a day’s work. Life
is short, and what I aspired to complete was not feasible for a single person…I
seized upon the inspiration to write a few sentences to record my feelings for

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2 Chu-tsing Li, “Zhongguo de chouxiang huajia 中國的抽象畫家,” in Xiandai shuimohua yanjiu 現代水墨
畫研究, ed. Lu Fusheng 盧輔聖 (Shanghai: Shanghai shuhua chubanshe, 1999), 40-47.
posterity. I hope that future generations will carry forth the achievements of the old and take them to new heights in the future.\textsuperscript{3}

\textsuperscript{3} Wang inscribed this colophon on \textit{Landscape 890619} in 1989. The painting with the colophon both in Chinese and English was published on C. C. Wang, \textit{The Exhibition of C. C. Wang}, 60-61, 101-102, and 113-114. The quote here adopted the English translation from \textit{The Exhibition of C. C. Wang}. A translation for the full colophon: “Since the Song and Yuan dynasties, aside from a few noted artists, there were preciously few Chinese landscape artists who were able to develop their own individualistic styles. Out of those I truly admire, the Yuan masters rank the highest. These masters cleansed the paintings of the overwrought traces of trivial intricacies, replacing them with a naturally inspired elegance and refinement. After the Yuan masters, both the grandfather and the grandson of the Wang family from Taicang, as well as the Ming imperial family’s Xuege Zhu Da and Shitao Zhu Ruoji rose above their peers and carved their own distinctive path. Their brushworks were unique and innovative, unconstrained by traditional methods and conventions. These four artists were the forefathers of early Qing landscaping artists and were essential to the early Qing artists’ flowering success. Unfortunately, since the Qianlong and Jiaqing periods, there had been little appreciation of meaningful art. Instead, emphasis was placed on superficial skills, thus, regrettfully causing the stagnation of Chinese art for three centuries. I love Chinese landscape painting… [in the quotation]. On the morning of a day in January, in the year of 1989 (gengwu), I seized upon … [in the quotation]. This is Wang Jiqian, from Zhenze.
FIGURES


Figure 1. 5: C. C. Wang, *Chrysanthemum*, 1964. Hanging scroll, ink on paper; dimensions unknown. Collection of Mr. and Mrs. Wen C. Fong. Photo courtesy of Mr. and Mrs. Wen C. Fong.
Figure 1. 6: An invitation card of C. C. Wang’s exhibition at the Mi Chou Gallery, with an introduction by James Cahill, 1959. From “James Cahill Papers, 1945-1996,” at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.
Figure 1. 7: A letter C. C. Wang wrote to James Cahill, March 16, 1959. From “James Cahill Papers, 1945-1996,” at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.
Figure 1. 8: An information card for the exhibition “4 Monks of 17th Century” at the Mi Chou Gallery. From “James Cahill Papers, 1945-1996,” at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.

Figure 1. 9: A photograph of C. C. Wang (left) and James Cahill (right), at the National Palace Museum’s storage room, Taizhong, 1959. Photo courtesy of James Cahill.
Mr. C.C. Wang
190 East 71st Street Apt. 1-C
New York, New York 10021

Dear Mr. Wang:

Enclosed is a letter that came for you. What shall I do with them in the future? Please don’t forget to send me the letter you promised to when we last talked on the telephone, concerning our friend in Hong Kong.

I picked up last week my paintings that were in your exhibition. I also picked up the scroll I chose from the ones that were for sale, and we must settle for this. What would you think of $500 as a specially reduced price but still a fair one?

The other day I was going through the second volume of the T’ienzin Museum catalogue and found a handscroll by Pan Hsin of the late Ch’ing, representing Su Tung-p’ao being escorted by servants back to the Han-lin Academy. He says it is after a painting by Tu Chin, and this must in fact be the scroll I bought in Tokyo, which Cheng Chi thought was by Wu Wei. Now I am persuaded that it is really by Tu Chin, having compared it with his published works. This is, you remember, the scroll with Liang Ch’ing-piao seals. I must publish an article on this sometime, now that I have identified the painter, to my own satisfaction at least.

Warmest wishes to you and Mrs. Wang.

Sincerely yours,

James Cahill

December 18, 1968

Figure 1. 10: A letter James Cahill wrote to C. C. Wang, December 18, 1968. From “James Cahill Papers, 1945-1996,” at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.
Figure 1.11: The invitation card of C.C. Wang’s exhibition to James Cahill from the de Young Museum, San Francisco, 1968. From “James Cahill Papers, 1945-1996,” at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.
Figure 1. 12 (left): A newspaper clip of Alfred Frankenstein’s review on C. C. Wang’s exhibition at de Young Museum, published on San Francisco Chronicle, October 24, 1968. From James Cahill Papers, 1945-1996, at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.

Figure 1. 13 (right): A newspaper clip of Alexander Fried’s review on C. C. Wang’s exhibition at de Young Museum, published on San Francisco Examiner, October 30, 1968. From James Cahill Papers, 1945-1996, at the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives. Photo by this author.
Figure 1. 14: Attributed to Dong Yuan, *Riverbank*. Hanging scroll, ink and color on silk; 220.3 x 109.2 cm. Metropolitan Museum of Art. Former collection of C. C. Wang Family, Promised gift of Oscar L. Tang Family, in memory of Douglas Dillon. Source: Dong Yuan [Public domain], via Wikimedia Commons.

Figure 1. 16 (right): Arnold Chang, *Landscape after Dong Qichang*, 1980-81. Album leaf, ink and color on paper; 24 3/4 x 16 3/4 in. Photo courtesy of Arnold Chang.
Figure 2. 1: C. C. Wang, “Landscape after Mi Fu,” from the album *Ink-play by Shuang-wu*, 1932. Album leaf, ink on paper; 15.5 x 23 cm. Collection of Mr. Chen-hua Lee. Source: Silbergeld, *Mind Landscapes*, 15, fig. 2.

Figure 2. 3: C. C. Wang, “Landscape after Lu Kuang,” from the album *Ink-play by Shuang-wu*, 1932. Album leaf, ink on paper; 15.5 x 23 cm. Collection of Mr. Chen-hua Lee. Source: Silbergeld, *Mind Landscapes*, 63, fig. 25.

Figure 2. 4 (left): C. C. Wang, *Landscape after Ni Zan*, 1935. Hanging scroll, ink on paper; 93.5 x 33.5 cm. Source: Wang, *C. C. Wang’s paintings and Calligraphy Works*, catalogue no. 1.

Figure 2. 5 (right): Ni Zan, *Xiaoshan zhushu tu*, 1371. Hanging scroll, ink on paper; 41.8 x 26.2 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.
Figure 2. 6: C. C. Wang, “Landscape after Dong Qichang (Guan Tong),” a section of *Landscapes after the Old Masters*, undated. Handscroll, ink on paper; height: 10 ⅜ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.
Figure 2. 7: C. C. Wang, “Landscape after Dong Qichang (Li Tang and Zhao Gan),” dated 1934, a section of Landscapes after the Old Masters. Handscroll in three sections; ink on paper; height: 10 ⅜ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.
Figure 2. 8: C. C. Wang, “Landscape after Xia Gui,” dated 1937, a section of *Landscapes after the Old Masters*. Handscroll, ink on paper, height: 10 3/8 in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 2. 9: Xia Gui, *Pure and Remote View of Streams and Mountains*, detail. Handscroll, ink on paper; 46.5 x 889.1 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.
Figure 2. 10 (left): C. C. Wang, *Landscape after Wang Meng*, 1940s. Hanging scroll; ink and color on paper, 106.7 x 50.2 cm. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 2. 11 (right): C. C. Wang, *Landscape*, undated (pre-1949). Hanging scroll, ink and color on paper; 34 ¼ x 13 in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.
Figure 2. 12: C. C. Wang, *Landscape after Shen Zhou*, undated. Folding fan, ink and color on paper; 7 1/8 x 19 in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 2. 13: C. C. Wang, *Landscape after Shen Zhou*, detail. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.
Figure 2. 14: C. C. Wang, *Landscape in the Manner of Xia Gui*, November/December 1946. Folding fan, ink on paper; 24 x 50.5 cm. Source: Silbergeld, *Mind Landscapes*, 66, fig. 29.


Figure 3.5: C. C. Wang, *Still Life*, 1956. Casein on wood panel; 66 x 101.6 cm. Source: Silbergeld, *Mind Landscapes*, 68, fig. 31.
Figure 3. 6 (left): C. C. Wang, *Lotus*, May 1958. Hanging scroll, ink on paper. 62.2 x 49.5 cm. Collection of Mr. and Mrs. Frank Cho. Source: Silbergeld, *Mind Landscapes*, 61, fig. 24.

Figure 3. 7 (right): C. C. Wang, *Apples*, autumn 1960. Hanging scroll, ink and color on paper; 36 7/8 x 17 7/8 in. Collection of Ching Yuan Chai. Source: The ARTstor Digital Library.

Figure 3. 8: C. C. Wang, *Landscape*, 1961. Framed, ink on paper; dimensions unknown. Collection of Ching Yuan Chai. Photo courtesy of James Cahill.
Figure 3. 10: C. C. Wang, *Sailing Boats and Misty Mountains*, July 1964. Hanging scroll, ink and color on paper; 40 x 60 cm. Rietberg Museum, Zürich. Charles A. Drenowitz Collection. Source: Silbergeld, *Mind Landscapes*, 72, fig. 34.

Figure 3. 11: C. C. Wang, *Flowing Water in Spring River*, August 1964. Hanging scroll, ink and color on paper; 39 x 58 cm. Rietberg Museum, Zürich. Charles A. Drenowitz Collection. Source: Silbergeld, *Mind Landscapes*, 73, fig. 35.
Figure 3.12: C. C. Wang, *Landscape*, winter 1969. Framed hanging scroll, ink and color on paper; dimensions unknown. Collection of Murray Smith. Photo courtesy of Murray Smith.

Figure 3. 15: C. C. Wang, *Landscape No. 104*, August 1969. Hanging scroll, ink and color on paper; 47.3 x 62.9 cm. Private collection. Source: Silbergeld, *Mind Landscapes*, 82, fig. 43.

Figure 3. 16: C. C. Wang, *Landscape No. 122* (also titled *No. 112*), March 1969. Hanging scroll, ink and color on paper; 62.2 x 91.5 cm. C. C. Wang Family Collection. Source: Silbergeld, *Mind Landscapes*, 79, fig. 40.
Figure 3. 17: C. C. Wang, *Landscape No. 240: The Spring of the Immortals*, spring 1973. Hanging scroll, ink and color on paper; 62.5 x 89.9 cm. Herbert F. Johnson Museum of Art, Cornell University. Gift of Kenneth and Yien-koo King. Source: Silbergeld, *Mind Landscapes*, 83, fig. 44.


Figure 3. 21: C. C. Wang, *Deep Ravine*, winter 1967. Ink and color on paper; 61 x 87.5 cm. Collection of Mr. and Mr. Harold Weinstein. Source: Weatherby ed., *Mountains of the Mind*, plate 8.

Figure 3. 22: C. C. Wang, *Landscape*, May 1971. Framed hanging scroll, ink and color on paper; dimensions unknown. Collection of Murray Smith. Photo Courtesy of Murray Smith.
Figure 3. 23: C. C. Wang, Landscape No. 241, November 1973. Hanging scroll, ink and color on paper; 58 x 90.4 cm. Private collection. Source: Silbergeld, Mind Landscapes, 88, fig. 48.

Figure 3. 24: Fan Kuan, Travelers amid Mountains and Streams, early 11th century. Hanging scroll, ink on silk; 155.3 x 74.4 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.
Figure 3. 25: C. C. Wang, *Landscape*, 1965. Hanging scroll, ink and color on paper; dimensions unknown. Collection unknown. Source: Silbergeld, *Mind Landscapes*, 74, fig. 36.

Figure 3. 27: Zhao Mengfu, *Water Village*, 1302. Handscroll, ink on paper; 24.9 x 120.5 cm. The Palace Museum, Beijing. Source: Zhao Mengfu [Public domain], via Wikimedia Commons.

Figure 3. 28: C. C. Wang, *Landscape*, March 1966. Hanging scroll, ink and color on paper; dimensions unknown. Collection unknown. Source: Silbergeld, *Mind Landscapes*, 75, fig. 37.
Figure 3. 29: C. C. Wang, *Landscape No. 139*, February 1971. Hanging scroll, ink and color on paper, H. 90.2 x W. 60.3 cm. C. C. Wang Family Collection. Source: Wang, *Mountains of the Mind*, catalogue no. 19.
Figure 3. 30: Guo Xi, *Early Spring*, 1072. Hanging scroll, ink and color on silk; 158.3 x 108.1 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.

Figure 3.32: C. C. Wang, *Landscape No. 93*, August 1969. Hanging scroll, ink and color on paper; 47.5 x 62 cm. C. C. Wang Family Collection. Source: Wang, *Mountains of the Mind*, catalogue no. 11.


Figure 4. 4: C. C. Wang, No. C9306179, 1993. Ink on paper; 36.5 x 36.5 cm. Collection unknown. Source: Wang, C. C. Wang Landscapes and Calligraphic Images, catalogue no. 35.

Figure 4. 6: C. C. Wang, *Still-life [with mushrooms]*, spring 1994. Hanging scroll, ink and color on paper; 72.5 x 53.9 cm. Collection unknown. Source: *Kaikodo Journal*, XXIX (Spring 2013), 71.
Figure 4. 7: C. C. Wang, *Mark Rothko’s Carriage House*, 1994. Hanging scroll, ink and color on paper, 14 ¼ x 18 ½ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 4. 8: C. C. Wang, *Still-life*, 1994. Hanging scroll, ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong
Figure 4. 9: C. C. Wang, No. 940800A, 1994. Ink and color on paper; 60.2 x 47.3 cm. Collection unknown. Source: Wang, Living Masters: Recent Paintings by C. C. Wang, 10.

Figure 4. 10: C. C. Wang, Colour Abstraction No. 940210, Ink and color on paper; 69 x 70 cm. Collection unknown. Source: Wang, C. C. Wang Landscapes and Calligraphic Images, catalogue no. 63.
Figure 4. 11: C. C. Wang, No. 940107, Ink and color on paper; 68.8 x 68 cm. Collection unknown. Source: Wang, Living Masters: Recent Paintings by C. C. Wang, 9.


Figure 4.16: C. C. Wang, No. 960727, July 1996. Hanging scroll, ink and color on paper; 141 x 70 cm. Collection unknown. Source: Wang, *The Lyrical Brush of C. C. Wang*, catalogue no. 11.

Figure 4.18: C. C. Wang, *Abstract*, 2001. Hanging scroll (album leaf mounted); 31.8 x 29 cm. Collection of Michael Gallis. Photo courtesy of Michael Gallis.
Figure 4. 19: Landscape and Calligraphy, March 1989. Handscroll, ink and color on paper; painting 11 ¾ x 53 ½ in. Collection of Michael Gallis. Photo courtesy of Michael Gallis.
Figure 4. 20: C. C. Wang, *Landscape*, 1989. Hanging scroll, ink and color on paper; 17 ½ x 23 ¾ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 4. 21: C. C. Wang, *Landscape after Shitao*, 1989. Hanging scroll, ink and color on paper; 51 x 74 cm. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.
Figure 4. 22: Shitao, *Landscape Album for Elder Yu*, leaf 3, undated. Album, ink and color on paper; 24 x 28 cm. C. C. Wang Family Collection. Source: The ARTstor Digital Library.

Figure 4. 23: C. C. Wang, *Landscape album*, circa 1995, leaf 16. Album, ink and color on paper; 30.4 x 46.2 cm. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 25: C. C. Wang, *Landscape*, April 2000. Framed, dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 28 (left): C. C. Wang, *Landscape*, 2002. Hanging scroll, ink and color on paper; 29 ¾ x 18 ½ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang.

Figure 4. 29 (right): C. C. Wang, *Landscape*, undated. Framed, ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.
Figure 4. 30: C. C. Wang, *Landscape*, leaf 9, circa 1995. Album, ink and color on paper; 30.4 x 46.2 cm. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 31: C. C. Wang, *Landscape*, leaf 11, circa 1995. Album, ink and color on paper; 30.4 x 46.2 cm. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.
Figure 4.32: C. C. Wang, *Landscape*, leaf 14, circa 1995. Album, ink and color on paper; 30.4 x 46.2 cm. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.
Figure 4. 33: C. C. Wang, *Magnificent Mountains and Rivers* (Jiangshan lansheng), details, 1997. Handscroll, ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.
Figure 4. 34: C. C. Wang, *Landscape and Abstract*, circa 1997, leaf 1. Album (painted on the backside of a landscape handscroll), ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 35: C. C. Wang, *Landscape and Abstract*, circa 1997, leaf 3. Album (painted on the backside of a landscape handscroll), ink and color on paper, dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.
Figure 4. 36: C. C. Wang, *Landscape and Abstract*, circa 1997, leaf 4. Album (painted on the backside of a landscape handscroll), ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 37: C. C. Wang, *Landscape and Abstract*, circa 1997, leaf 9. Album (painted on the backside of a landscape handscroll), ink and color on paper; dimensions unknown. Collection of Zhao Baorong. Photo courtesy of Zhao Baorong.

Figure 4. 39 (left): Fan Kuan, *Travels among Mountains and Streams*, 10th century. Hanging scroll, ink and light colors on silk; 206 x 103.3 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.

Figure 4. 40 (right): Fan Kuan, *Travels among Mountains and Streams*, detail, 10th century. Hanging scroll, ink and light colors on silk; 206 x 103.3 cm. National Palace Museum, Taipei. Source: The ARTstor Digital Library.
Figure 5. 1: Zhang Daqian, *Snowy Mountains in Switzerland*, 1967. Ink and color on gold paper (distemper), 67 x 92.1 cm. Private collection. Source: Johnson, *Chang Dai-chien in California*, catalogue no. 10.

Figure 5. 2: Zhang Daqian, *Swiss Peak: Calligraphy in Xing Shu*, 1968. Ink on paper, painting: 66.36 x 187.96 cm, calligraphy: 67.31 x 190.5 cm. Private collection. Source: Johnson, *Chang Dai-chien in California*, catalogue no. 9.
Figure 5. 3: Zhang Daqian, *Snow Storm in Switzerland*, 1965. Ink and color on paper (distemper); 44.45 x 59.69 cm. Private collection. Source: Johnson, *Chang Dai-chien in California*, catalogue no. 11.

Figure 5. 5: C. C. Wang, *Landscape No. 162: Heavenly Pond and Stone Cliff*, April 1972. Hanging scroll, ink and color on paper; 87 x 58.4 cm. Phoenix Art Museum. Gift of Jeanette Shambaugh Elliott. Photo courtesy of Phoenix Art Museum.

Figure 5. 7: Liu Guosong, *Basket of Flowers*, 1954. Watercolor; 21 x 15 in. Artist’s collection. Source: Li, *The Growth of A Modern Chinese Artist*, fig. 10.

Figure 5. 8: Liu Guosong, *Nude*, 1955. Oil painting; 24 ½ x 19 ¼ in. Artist’s collection. Source: Li, *The Growth of A Modern Chinese Artist*, fig. 11.

Figure 5. 9: Liu Guosong, *Mouldering Mosaic*, 1968. Framed, ink and color on paper; 67.3 x. 100 cm. Artist’s collection. Source: Liu, *Liu Guosong de yuzhou*, 94-95.
Figure 5. 10 (left): Liu Guosong, *Mouldering Mosaic* (detail), 1968.

Figure 5. 11 (right): C. C. Wang, *Landscape No. 305*, July 1974. Hanging scroll, ink and light color on paper; 90.1 x 61 cm. C. C. Wang Family Collection.

Figure 5. 12 (left): Liu Guosong, *Wintery Mountains Covered with Snow*, 1964. Hanging scroll, ink on fibrous paper; 85.4 x 55.8 cm. Harvard Art Museums, The Chu-tsing Li Collection, Gift of B U.K. Li in honor of Chu-tsing Li and in memory of Yao-wen Kwang Li and Teri Ho L.

Figure 5. 13 (right): C. C. Wang, *Landscape No. 510*, August 1984. Hanging scroll, ink and color on paper; 49.5 x 63.5 cm. C. C. Wang Family Collection. Silbergeld, *Mind Landscapes*, 114, fig. 69.
Figure 5. 14: Liu Guosong, *Transcendence over the Unknown White*, 1963. Framed, ink and color on paper; 94 x 58 cm. Artist’s collection. Source: Liu, *Liu Guosong de yuzhou*, 81.

Figure 5. 15: Yu Chengyao, *Landscape*, around 1971. Set of four hanging scrolls, ink on paper; 299 x 362 cm. Private collection. Source: Shi Shouqian ed., *Qianyan jingxiu*. 
Figure 5. 16 (left): Yu Chengyao, *Deep Ravine, Rushing Torrent*, probably 1960s. Hanging scroll, ink on paper; 135.8 x 68.4 cm. Harvard Art Museums, The Chu-tsing Li Collection, Gift of B U.K. Li in honor of Chu-tsing Li and in memory of Yao-wen Kwang Li and Teri Ho Li, 2013.161.

Figure 5. 17 (right): C. C. Wang, *Landscape No. 870111A*, 1987. Hanging scroll, ink and color on paper; 48 ½ x 24 ¼ in. Collection of Mr. and Mrs. Arnold Chang. Photo courtesy of Mr. and Mrs. Arnold Chang. 
Figure 5. 18: C. C. Wang, *Landscape*, March 1983. Framed, ink and color on paper; dimensions unknown. Collection of Murray Smith. Photo courtesy of Murray Smith.


Figure 5. 22 (right): C. C. Wang, *Landscape No. 888*, December 1985. Hanging scroll, ink on paper; 97.2 x 63.5 cm. C. C. Wang Family Collection. Source: Silbergeld, *Mind Landscapes*, 55, fig. 20.

Figure 5. 23: C. C. Wang, *Landscape*, May 1971. Framed hanging scroll, ink and color on paper; dimensions unknown. Collection of Murray Smith. Photo courtesy of Murray Smith.
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APPENDIX I

INTERVIEW TRANSCRIPTS
Interview Transcript: James Cahill
Date: May 6, 2013
Location: Berkeley, CA

James Cahill (1926-2014) received his M.A. and Ph.D degrees in Art History from the University of Michigan, Ann Arbor, working principally with Max Loehr. He studied with Shujiro Shimada at Kyoto University from 1954 to 1955 on a Fulbright Scholarship. In 1956 he worked with Osvaled Sirén in Stockholm. On his return to the United States in 1956, he served as Curator of Chinese Art at the Freer Gallery of Art. From 1965 until his retirement in 1994 he was Professor of the History of Art at the University of California, Berkeley. Through their mutual passion for Chinese painting, Cahill and C. C. Wang cultivated a friendship early on in their professional careers.

HUA: You have supported C. C. Wang’s art since an early time and there are some of C. C. Wang’s paintings in your collection. What is it about his work that is important?

CAHILL: That is hard to answer because he painted so many different things and different ways throughout his career. I think that if you consider the succession of Chinese painters down over the ages, who is the important one at any given time. I think C. C. Wang is probably the major Chinese painter of his age along with Zhang Daqian and some people in China like Li Keran, but C. C. Wang carries on the orthodox tradition, being a pupil of Wu Hufan. That’s important and he does understand the tradition. C. C. always told me that Zhang Daqian is too prolific and too casual. He paints too many different ways. In the future nobody is going to pay any attention to Zhang Daqian’s painting. That is also my opinion. C. C. Wang thought he was going to be remembered as a great painter in the twentieth century. However, Zhang Daqian is now fetching millions and poor C. C. is not getting the attention he deserves. I would hope in the future it would change. I think that C. C. Wang represents the great tradition, especially the so-called orthodox tradition, as well as the changes it went through in the twentieth century. You cannot do Chinese painting in the twentieth century without paying a lot of attention to C. C. Wang.

HUA: Why do you think C. C. Wang’s painting is not as successful as Zhang Daqian’s painting in today’s art market?

CAHILL: C. C. Wang’s paintings do not appeal in the same way. Zhang Daqian, first of all, was a great charismatic personality. If you entered a room, everybody noticed Zhang Daqian and forgot about C. C. Wang. I have a picture of an exhibition of C. C. Wang’s paintings in San Francisco. It was taken at the exhibition and C. C. was there. At this exhibition everyone was clustering around C. C. Wang and paying attention to him. Zhang Daqian was in California at that time. Zhang Daqian entered the room and immediately all the attention shifted to Zhang Daqian and poor C. C. was there left alone. That is nothing to do with art. It was a matter of charisma. Zhang had this marvelous way of just dominating every scene he was ever in. Zhang Daqian has the more flamboyant personality. Everybody knows him as the most prominent Chinese artist of the century, of
course, not necessarily the best. He is just extraordinarily prolific and versatile. He can paint any style, anything you wanted to, but C. C. was not like that. C. C. would concentrate more, work hard, and develop new styles. He stayed in a certain stylistic range for a certain time then developed something else. You can write an art historical development of C. C. from his early years when he was painting orthodox style landscapes up until his later years. It would have certain coherence. You could not do that with Zhang Daqian.

HUA: Do you have more information about the exhibition at the M. H. de Young Museum? Is there a catalogue or pamphlet, or are there photos?

CAHILL: No, not specially. I was the main organizer of it. I persuaded the Society of Asian Art to take on the C. C. Wang exhibition and they did. Some of the paintings were sold. They were all for sale. Some of them are still around San Francisco. His paintings are surprisingly inexpensive, especially when he would do numbers of small ones. There was a time he was doing narrow paintings when he was in Hong Kong. You could buy them for a couple of hundred dollars. So I owned numbers of them over the years. There are two upstairs, did you see them (Figure A. 1 and Figure 3. 8)?

![Figure A. 1: C. C. Wang, Landscape, 1967. Framed, ink and color on paper; dimensions unknown. Collection of James Cahill. Photo courtesy of this author.](image)

HUA: Yes.

CAHILL: There is a horizontal one. That is C. C.’s best I think.

HUA: Why did you organize that exhibition?

CAHILL: Because he was in San Francisco and I like him. People say I know him better. It may make a good sense of the time, but there are other exhibitions much more important, Jerome Silbergeld organized one, for instance. By the way let me tell you something interesting about that. I wrote an essay for Jerome’s catalogue. Kao Mayching translated that into Chinese. C. C. was able to read my essay on his paintings in Chinese for the first time. Before that he was never able to quite understand my feeling and understanding about his painting. He looked at me with a kind of wonderment and said, “You really understand my paintings.” Over the decades he never quite believed that before. Suddenly you can see he was happy. In the essay I talked about how he went through the period when he was doing things involved in chance. He crumpled the paper and patted it with ink, or let the ink run. I was trying to argue this is kind of equivalent to
brushwork because it has the quality of being non...not like a calculated movement of the hand but something that had certain freedom to it. That’s what the brush people really want to do and achieve in their paintings. I made an argument of it and he liked it very much, saying “you really understand my paintings,” which he never knew before this moment.

HUA: C. C. Wang studied Chinese painting with Wu Hufan and viewed a substantial number of ancient Chinese paintings in his lifetime. But he transformed his traditional style painting into a new stage around the late 1960s. How do you think of C. C. Wang’s approach in terms of connecting tradition and modernism?

CAHILL: In a way those things were not all dictated, but some of them are affected by how the artist moved around. Artists living in Shanghai could go on painting, like Wu Hufan, in the main tradition. Even Zhang Daqian did that for a while. But then they came to New York and suddenly were confronted by Abstract Expressionism and everything. As an artist, you have to do something to respond to that. It is a new world and a new environment. C. C. Wang’s movement into these various new ways of painting was his response to Abstract Expressionism. As you know, he went to the Art Students League and studied oil painting for a while. He never got through that but he did learn enough about what was happening in painting at that time. In the 1950s Abstract Expressionism in New York was the center of painting and was exciting. I love the painters like de Kooning. C.C. responded to this movement in his own way but he was not imitating it. If you would like to say he was trying to find a Chinese equivalent for Abstract Expressionism, that will be alright. I would not argue with that. It is a loose statement but there are some truths in it.

HUA: So you think that the fact of his moving to New York City played a significant role in his art career.

CAHILL: Yes, absolutely. If he had stayed in China, he would not have been called up by others. The famous Shanghai collector, Zhang Congyu, had a great collection of paintings. Yunhui zhai is his studio. C. T. Loo bought all of his collection. He eventually became the people’s connoisseur under the communists. There was that tradition of continuing the great orthodox tradition among collectors and painters in China. C. C. had to break from that tradition in order to really develop. If he had gone on painting like Wu Hufan, in the orthodox tradition, it would be nothing. Xu Bangda went on painting and his painting is not very interesting because it is still orthodox standard Chinese landscapes. C. C. Wang developed something much more interesting by coming to New York.

HUA: In C. C. Wang’s late years, he created abstract calligraphy and paintings. Do these artworks suggest a stronger influence from Western abstract work than classical Chinese painting?
CAHILL: Of course yes. That was happening outside of China all over. There was a time that every young Chinese painter would see Abstract Expressionism and look back and say, “Wow, that’s like Chinese tradition. All I have to do is to take a big brush and go huhuhuhuhu and they would admire me as an abstracter.” I cannot remember their names but young guys would try to do this and take it seriously. They are still around. They think they can sort of pick up the brush and ink, and do whatever and say that it is combination of Wu Daozi and Pollock. No, it is not. It is fake.

C. C. Wang was better than that. C. C. Wang, Chen Qikuan, and others were creating a kind of Chinese equivalent for what was happening in Western art. They were not imitating it. They realized they had to do something like it, to be taken seriously, and to make a next step as painters. They created styles depending heavily on chance formations. Chen Qikuan used to scatter the ink and color and then make a picture out of it. C. C. did that sometimes too. He would impress the paper with things, scatter ink with crumbled paper, and then make landscape out of it.

In the case of Zhang Daqian, when he was living down in Carmel, he used to splash ink and color, then make a kind of landscape by adding a small amount of fine drawing, buildings and boats and so on. That was another kind of response to Abstract Expressionism. In the case of Zhang Daqian, it was also because of his eyes going bad. I knew that. He could not do fine drawing much anymore. He was trying to reduce it so he could get away with it. Therefore, he developed a new style. He asked me to write a new essay for him when he was down in Carmel. His son came up and asked me. I had written essays for Zhang Daqian’s exhibitions in New York. He liked that very much and reprinted a lot. But I turned it down. I am sorry in a way I did it but I had my reason for doing it. Because I could not write an essay without revealing the fact that this move into a new style in some way was because Zhang lost his eyesight. It was to save lots of his trouble of fine painting. I could not say that and I could not write an essay without saying that. So I had to turn it down. I felt kind of sorry. C. C. Wang, Zhang Daqian, and young Taiwan painters were finding ways to move out of the tradition at the same time, which were their responses to Abstract Expressionism.

HUA: Yes, artists such as Liu Guosong and Zeng Youhe, also experimented with new techniques and developed new styles around the same time as C. C. Wang. How shall we understand their artworks, including C. C. Wang, in terms of reforming Chinese painting in a historical context?

CAHILL: Anywhere when you have a group of people working together, they will have something that is in common and something that is different. At one time in New York there were C. C. Wang and Chen Qikuan and maybe others. Zhang Daqian moved around more. Chinese painters made up their own groups overseas. People in Taiwan were another group. Chu-tsing Li wrote about them. A group of painters somehow interact with each other and produce what we called a movement and eventually we could say that, “that was painted in Taiwan in the 1950s,” because they created a kind of regional style in a period and New York was different from Taiwan.
HUA: So the artists’ interactions created impacts on each other.

CAHILL: Sure. They knew each other’s paintings. Meanwhile, the mainland was totally cut off from this, but eventually one of the young guys went to the mainland, showing them all the new things using detergent and pigment. The mainland artists all quickly took it up and everybody was doing it. It is interesting to watch because Chinese painting was so split and was so affected by the bad situation of China. All of these are reflected in what we can write about Chinese painting. I am going to do a lecture eventually in my series on contemporary Chinese painting and talk about all these things, but you have to see it in those terms. If you are talking about European painting in the seventeenth century, you are obviously talking about the Flemish artists in the north and the Italian artists in the south. How the artists went down to Italy and learned Caravaggio and came back north and so on. You have to tie all these regional and time factors in, and then you have your art history.

HUA: When one considers the challenge from traditional Chinese art itself and Western art, what can we learn from C. C. Wang’s artworks?

CAHILL: This is not a question that really makes sense to me. C. C. Wang never quite really understood how to respect the tradition of European painting because it is so heavily representational. His people in China are against representational art with the whole literati tradition. There is this whole thing about saying, “Don’t look at the picture. Look at the brushwork.” European painting is mainly about the picture obviously. People wanted pictures of their portraits and religious pictures or whatever maybe to hang on their walls. That tradition was so foreign to C. C. Wang and others. They could not learn very much from it. People go different directions. I cannot really answer that question except to say over and over, you have to consider the region and time period. I have two essays in my website. I have a thing called CLP (Cahill Lectures and Papers). One of those is called “The Insides and the Outsides of Recent Chinese Painting,” it is a lecture that I gave at Mills College. It is about exactly what was going on in mainland versus what was going on outside China in Chinese painting. If you read that, you will have a lot of to say on that subject. The other one is about C. C. Wang.

HUA: For contemporary Chinese painting artists who have the opportunity to see and study artworks worldwide from ancient to current, what is important for them to learn from traditional Chinese painting? As you know many young artists are no longer interested in traditional Chinese painting.

CAHILL: No, they are not. For a while I was hopeful about some young Chinese artists who could probably continue this tradition. There was a marvelous artist, Zhou Sicong. She taught at the Central Academy of Fine Arts in Beijing. She was one of the teachers of my wife Hsingyuan Tsao. I got to know her. She came to this country and stayed in this

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house several months. She was ill already, but she was a wonderful painter. She did figure painting as well as some landscapes. She also did some big powerful political paintings. One of her pupils, Nie Ou, was doing some very interesting paintings, like peasants and political paintings created during the Cultural Revolution. I thought if this continued after the Cultural Revolution was over, there may be a great new age of Chinese figure painting that would appear. It would maybe carry on what Ren Bonian left; of course, it was a bad prediction. It did not happen. For a time there were these young painters, called new literati or something. They were very prominent. I wrote a piece on them for an exhibition. They all disappeared or wandered away. I don’t see anything. Hopefully traditional Chinese painting is going on in China now.

HUA: So you believe that the tradition is still important.

CAHILL: If it is not important to artists, it is important to art historians. However, it is not continuing now.

HUA: You and C. C. Wang use very different approaches to examine the authenticity of ancient Chinese paintings. Would you please compare the two approaches?

CAHILL: I learned a lot from C. C. Wang about how to handle the artist. I was at the Freer Gallery and I went to view the paintings at the Freer Gallery with him. For instance, we have a handscroll we bought. It was attributed to Xu Ben, a late Yuan or early Ming artist. But it was actually by a seventeenth century artist Lu Yuan. C. C. Wang glanced it and said, “Oh yeah, it is by Lu Yuan.” I had never heard of the artist. So I checked and found Lu Yuan’s painting. Yes, C. C. Wang was right. He was good at that. He could tell hands and from there he could tell style. But he did not have the kind of conception of period style that we have. Period styles are all the German concepts, going back to Panofsky and Gombrich. That is a Western tradition. He did not observe that or use it. So in that sense we differed. I had the conception of period styles and he did not. His was much more traditional connoisseurship, which made me stronger for the early periods and him stronger for the late periods. He could do things that I can never touch for the later periods, but same to the other way too. For instance, the superb handscroll, Summer Mountains, bought by Wen Fong at the Metropolitan Museum of Art, was traditionally attributed to Yan Wengui. C. C. Wang showed that painting to me in Hong Kong. It is not that my connoisseurship was better than his but it was because he wanted to know what the American curator’s response would be. I can tell him that. I said, “Yes, buy that painting.” He actually showed me paintings that Zhang Daqian was selling when he was in San Francisco. He had a bunch of paintings by Zhang Daqian and showed them to me, sort of asking what is going to really impress curators in U.S. So this is the kind of connoisseurship that we supplemented each other. We were good friends up until the Riverbank, and then all went bad.

HUA: Would you like to talk more about C. C. Wang as you knew him?
CAHILL: What else can I say about him? When we were doing the photography project in Taiwan, he loved being there as I did. We would take the train up to Taipei every weekend and go around the dealers. He would advise me on buying things. He was after big stuff. At the time I was also buying lots of good minor things, like Ren Bonian. I bought a lot of stuff under C. C. Wang’s direction. On one occasion, I bought a painting that was hanging on a dealer or a mounter’s window. It is a genuine painting by some good seventeenth century painter, except somehow, all the colors are washed out. Somebody had washed the painting and removed the color. So I said, “Look, C. C., you want a painting by this artist,” it was Cai Jia, an eighteenth century artist, “if I buy this, will you color it for me?” He said, “Yeah.” So I bought the painting. He had it for a while and recolored it, not heavily, but a little bit. I tried to get him to write an inscription on it so future generations, will realize it was recolored by C. C. Wang. We had lots of fun together.

HUA: C. C. Wang lived in the Bay Area from time to time. You invited him to give lectures at Berkeley.

CAHILL: He was a visiting scholar. That means he would come over and give presentations for my students. He would also give public lectures. He liked the Bay Area so much. He actually bought a condominium in San Francisco. For a time he really meant to settle down and live there, but then New York called him back, his family and everything. He enjoyed being here. Big dinner in Chinatown. Chinatown liked him. Asian art people liked him.

HUA: Did he have many exhibitions in San Francisco?

CAHILL: No, just one. For these people it was a big thing to organize an exhibition. I don’t know if he even had a dealer in San Francisco. Not like the Mi Chou gallery.

HUA: When you two were in Hong Kong, you visited dealers and bought paintings together. Can you tell me more about it?

CAHILL: If you look at my CLP, you will find one called “Buying Paintings in Hong Kong.” That will tell you a lot about that. C. C. never, in my knowledge, settled in Hong Kong. I have a good friend named Cheng Chi, who is Chinese but lives lots of time in Tokyo. He also had a place in Hong Kong. I used to visit him and go around with him. James Watt, who went to the MET, was then in Hong Kong. He would arrange for me to see collections. C. C. did not spend so much time there, or if he did, not with me, but we did go around sometimes, to see collectors. Mostly I did not really spend much time with him in Hong Kong.

HUA: How about the time at the Palace Museum in Taiwan?

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CAHILL: At that time the Palace Museum was in Taizhong. The collection was stored at a warehouse outside of Taizhong. We had to bicycle. I would bike and he would take a taxi. We saw these herd boys and buffalos, looking like something in a landscape painting. We determined we were going to get a picture of a little boy, sitting on the buffalo and playing the flute. We actually carried the flute around on a taxi. We stopped once and got the little boy, offered him all kinds of… we got the taxi driver to interpret for us. They speak Taiwan dialect. We probably offered more money than his family made in a year. He actually refused and thought we were going to steal or something. We never got the picture. Things like that. We had lots of fun. We went up to Taipei and we went to a certain place, near the railway station, forgot the name, sit and eat jiaozi [dumplings] and guotie [pan-fried dumplings], eat lots and lots of that, go to a certain place and drink, go to a certain place so forth. We just liked each other.

HUA: Did you go to Japan together?

CAHILL: Did we? I spent time with Zhang Daqian in Japan. I first met him in Japan. He spoke fluent Japanese. Zhang Daqian had been in Kyoto studying textile design when he was young so he spoke fluently in Japanese. This place, Roppongi, in Tokyo knew Zhang Daqian. It has his paintings on the wall. When Zhang Daqian went to the restaurant, he would never look at the menu. He would just take a piece of paper and write out what he wanted and send it off to the cook. The cook would get it. That was Zhang. He was a very different kind of person, flamboyant. C. C. Wang was much quieter. I spent time in Japan with him, but not as much as with Zhang Daqian.

HUA: Do you think C. C. Wang’s personality is represented in his painting?

CAHILL: Yes, he was much quieter, much more serious in a way. But Zhang Daqian, when you say unserious, it also means unserious in a major subtle expensive way because some of his paintings are quite wonderful. Obviously he was able to get rid of the things like *Riverbank*, all these things he sold to the museums all around the world. He was brilliant. But C. C. was not that way. When I first met Zhang Daqian, it was at a ryokan in Kyoto. He was sitting there and he had a brush in his hand, talking about painting. When I said, “what do you think of this painting?” He could do a little sketch and detail from it. I was impressed. Zhang Daqian advised me on buying paintings. One case was that I was going to buy a handscroll by Wu Wei. It was at a Confucian temple, the Yūshima Seidō. I could not understand one place that was torn and repaired. Zhang Daqian went there with me. He said it was genuine. He showed me why and where the repair had been done what had happened to the scroll. So I bought that and it became my treasure for a long time. I had that kind of relationship with Zhang Daqian. Sometimes C. C. Wang would advise me too in Taiwan, but not much in Japan.

HUA: Can you talk more about C. C. Wang as a dealer?
CAHILL: Again let me refer you to my website. The Shanghai Museum recently had two exhibitions. One was the early paintings from Japanese collections,3 and the other early paintings from U.S. collections.4 I wrote a long essay for each one and it is in the catalogue. In the essay months ago for the exhibition of Chinese paintings from the U.S. collections, I talked a lot about dealers and collectors and who these paintings came from. If you read that essay, you will find a lot of things. It’s on my website and in the Shanghai Museum volume.

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Arnold Chang, Chinese name Zhang Hong 張洪, is a Chinese American artist, scholar, and connoisseur. He studied art history with James Cahill at the University of California, Berkeley. After receiving his M.A., Chang studied Chinese painting and connoisseurship with C. C. Wang for twenty-five years. Chang worked for the Chinese Painting department at Sotheby’s for more than a decade, and afterwards served as a painting specialist at Kaikodo. Chang’s painting has been exhibited internationally and collected by many major museums, including the Metropolitan Museum of Art; Asian Art Museum, San Francisco; the British Museum; and Phoenix Art Museum.

HUA: C. C. Wang studied Chinese painting with Wu Hufan and viewed a substantial amount of ancient Chinese paintings in his lifetime. But he transformed his traditional style painting into a new stage around late 1960s with experimenting new techniques. What is your thought about C. C. Wang’s breakthrough in terms of the connection between the tradition and modernism?

CHANG: I think there are two different ways to look at it. Let’s look at it first from the point of view of traditional Chinese painting and traditional Chinese painting history. Actually every generation of artists faces the same basic problem, which is to learn from the tradition, traditional techniques and theory and aesthetics—everything, and then gradually to find your own voice and express yourself. Throughout that process you extend tradition and you also find a style that is representative of your own particular time and circumstances. So in a way what he is doing something new; yes, you are absolutely right, in the 60s he did have a breakthrough in terms of technique and maybe adopting new ideas from the West, but on another level he is just following the traditional way of becoming a master: you learn and copy and gradually progress. You understand everything that came before and only after you have done that, then you find your own breakthrough. Of course it just so happened that for C. C. this came at a time when some external issues are also involved, so-called modernity, East and West, and all these things we can talk about. But on a certain level what I am saying is it is not fundamentally different from what other artists in other periods had to do, whether it is Shitao in the seventeenth century or Zhao Mengfu in the fourteenth century. They all are learning from tradition and then expressing themselves because times changed and their mentalities changed. It is natural that they will come up with a style that is different than what came before. So I prefer to think of him just continuing to evolve the tradition in new directions, but basically following the principles he learned from studying with Wu Hufan and looking at all those ancient paintings. Of course you can also approach it from the other side, which to say he did actually succeed in developing a style that is comprehensible to non-traditional audiences, I think that is also important. From his point of view, he felt he was working completely within the basic principles of Chinese painting history.
HUA: So when he developed those new techniques, he was still working within the tradition.

CHANG: Yes, the way he developed these new techniques really came from a deep understanding of the tradition itself. The problem with any traditional art form is that it can come to a standstill if you don’t continue to develop it, but the Chinese painting tradition is very resilient and flexible and it can be expanded. I think for a lot of “not so good” Chinese artists, the problem is that they learn certain techniques and develop a certain mindset and it is very difficult for them to continue to evolve into something more creative. I think that’s part of the greatness of the great of masters of any period, those who can transcend the tradition but are also able to expand it, sometimes through technical means, sometimes through some kind of new philosophy or understanding. It is very important that C. C. did find a new technique for allowing him to be more creative. Certainly, by doing that he was influenced by Western art and by living in the West as well. So to answer your initial question, I think it was very important for him to develop these techniques.

HUA: Would you please describe the experimental techniques that C. C. Wang applied to his painting to create the textures?

CHANG: To be honest, although I studied with C. C. Wang nearly twenty-five years, I cannot recall ever seeing him actually using the crumpled paper technique. Personally I have never witnessed him using that technique at all. Although I know how he did it, he described it and I can see the result, but I never actually saw him taking paper, crumpling it, dipping it in the ink, and then impressing it onto the paper. Every time I saw him painting, he was using the brush. That new technique was something he did by himself. I am not going to say it was a secret, but it probably was something he did when there was nobody else around. I don’t know how many sheets he found usable or how many he had to throw away. There is an example in Silbergeld’s book that shows an unfinished work—only with the impressed ink pattern—so that gives you a good idea of what he did and how he did it. The point is, he would start with all these seemingly random patterns of ink on paper, but even at that stage I am sure he was already composing in his mind. He did not just put ink spots all over the place. He created some kind of pattern and from that pattern he would use his brush to mold the image out of that chaotic noise, finding the clarity within the noise. I think it is a very interesting technique, but I never saw him doing it, and I never tried to do it because I think it was his thing.

Basically, the only way to learn the tradition is to do it in a traditional way, which is to copy and to work in a certain way like the ancient masters did in order to grasp what they were doing. There is a potential problem inherent in the process because you learn a certain manner of working and it is very difficult to break out of that. In other words, in addition to learning the brushwork, you learn how to compose. Even looking at hundreds of years’ worth of paintings, basically there are certain fundamental methods of composing: you build up the landscape by painting a tree and rock, starting with the foreground, then continuing to the middle ground, and background. The better you get it,
in fact, the more difficult it is for you to find a new way. You can get stuck in just doing old-fashioned things. So I think that C. C.’s generation of artists, including Zhang Daqian, partly because they were exposed to the West, they were trying to find a way to invigorate the tradition. One of the problems is that you have to break out of your old habits in order to find a new way to express yourself. This new technique was a way to help him to think about composing a picture in a different way, not just the old-fashioned way. By starting with impressed patterns on the paper, this gave him a challenge. He had to figure out how to work those patterns into a composition that was meaningful and readable, but he also relied on his knowledge of ancient paintings which he had seen. All that information came into play and was helpful for him to compose a work that looked modern, but was clearly within his art historical lineage, because he had so many visual images in his head that he could relate to unconsciously when he was trying to find the pattern. I think it worked for him. When he was at his best he created really wonderful and fresh works. Underneath the modern veneer, you can see the depth of his understanding, which came from his collecting and from copying old masterworks.

HUA: Those random patterns are actually not completely free.

CHANG: Right. That’s for sure. It is random, but it is not really random. There were certain elements that were random, but it was controlled. There was something, to some extent, inspired by, or at least the same idea as a lot of abstract expressionists, this idea of the controlled accident. The artist has to be controlled but also relies partially on what happens by accident. It’s a combination. It’s not completely controlled, trying to manipulate every mark, but rather, it involves working with nature, to create something that is supposed to be natural but under control. It is not complete chaos. That was something certainly influenced by Jackson Pollock and other abstract expressionists who were working at the same time as C. C. Wang. He was already in America. I am sure that when he started impressing those ink patterns on the paper, he already had basic idea of the composition. But of course he had to constantly adjust his vision based on what happened to the image. I think that was the fun part and that was the challenge. That’s why some of these works are more successful than others. But it’s different from the old-fashioned way, just building up trees with rocks and water. It is a little more challenging and interesting. Trying to just find the order within the chaotic pattern is challenging. I think that makes it so alive when they are good.

HUA: This accidental technique helped C. C. Wang break through from the conservative, or the orthodox landscape formation, but when one compares Wang’s paintings after the 1960s, many present a similar landscape composition, which includes zigzag mountains piling up from bottom to the top and some small buildings embedding in the valley. Someone describes this kind of composition as dragon vein referring to the Song master works. What is your comment on this composition that often appears in C. C. Wang’s work?

CHANG: I think that’s a very good question. In fact this idea of the “S-curve” or dragon vein is one of the things that really does demonstrate C. C.’s connection with the great
tradition of Chinese ink painting and that’s one of the elements that Professor Cahill also pointed out when he taught Chinese painting. Independently C. C., in his own words, demonstrated that this is one of the elements that remained consistent in Chinese landscape painting since early times. Once you see that, actually it is very interesting. There are lots of stylistic changes that landscape goes through from the Five Dynasties through the Northern Song, Southern Song, Yuan, Ming, and Qing. But all of the great masters are very much aware of this S-curve and dragon vein. It is one of the basic compositional principles that allows the artist to create a sense of space and recession on a two dimensional surface. So the fact that C. C. holds on to that, even as he transforms outward appearances—in other aspects his works do not look like a typical Chinese painting—indicates that, this is one of the elements he considered basic and fundamental to Chinese landscape painting, developed at least from the Five Dynasties period. Prior to the tenth century, in Tang paintings preserved in Dunhuang, for example, the S-curve or dragon vein idea is not so well developed. But that’s one of the things allows Chinese artists from the Five Dynasties period onward to depict much more dynamic landscapes.

HUA: Many of C. C.’s paintings also can trace back to Fan Kuan’s monumental composition.

CHANG: Specifically one of the things that C. C. was trying to do…this has to do with how his own knowledge increased…Let’s step back. In the early period he studied with Gu Linshi and Wu Hufan, very good orthodox landscape painters who were working in the Four Wangs tradition. These artists were very familiar with Ming and Qing painting, but C. C., in addition to painting, was very much involved with connoisseurship. While still in his twenties he served as an advisor to the 1936 London Exhibition at Burlington House. This exhibition featured works from the Imperial Palace collection and C. C. helped to choose which paintings should be included. He had the opportunity to see a large number of Song and Yuan paintings, which were not accessible to most people in those days. One of the criticisms of late Qing painting is that the emphasis on brushwork became so extreme, artists really concentrated only on the details and the quality of line, so often they do not have a great sense of composition. They all became very similar and boring compositionally, even though their brushwork was refined and elegant. I think C. C. realized this, and because he had the opportunity to see the great Northern Song and Yuan paintings, he realized it would be smart, to combine elements from Song and Yuan paintings together. This was not a new idea. It’s something people have been talking about for hundreds of years, but I think his idea was to utilize the great monumentality of the Northern Song painting and combine it with the subtlety of Yuan brushwork. Because number one, he saw more Northern Song paintings than a lot of people before him, including most recent twentieth century artists, and even Qing dynasty artists. And also because he was very familiar with Western art and he realized that you have to concentrate more on composition in order to make an impact, and create paintings that would impress people beyond simply those who like looking at subtle brushwork. So I think he was trying consciously to reinvigorate ink painting by embracing the Northern Song tradition as well as the later brushwork tradition.
HUA: How about the colors?

CHANG: Color was something new. Clearly we can say it was influenced by his experience of looking at Western art. He still was very controlled in his use of color. Each painting would have one or two main colors that he combined. Maybe his colors are a little bit brighter or stronger than what we see in earlier periods, but he still followed the aesthetic principles of traditional Chinese painting. It is not overdone. He is quite sensitive in using colors.

HUA: In the '80s C. C. Wang eventually turned back to the brushwork and relied less and less on the accidental texture to create painting. what’s the reason for this change?

CHANG: I think it was just a natural development. He used these new techniques to find a way to break out of the monotony of doing compositions in the same old-fashioned way over and over again. It is a very difficult thing to break out of once you get into that. It’s a kind of paradox that all Chinese artists face: one needs to learn how to build up a composition in the conventional way in order to absorb the good characteristics of the historical artists, but at some point you have to break out of it in order to become more creative and create things that look different. I think in the period of late '60s to late '70s he was mostly doing the technique of crumpling paper, what Joan Stanley-Baker calls the “texturalization” technique. Maybe after a decade or so of doing that, he learned what he could from it because then he found a way to create compositions in a little bit different way from the old-fashioned way. That is really what he needed to learn to do. After that, he would use that technique sometimes but did not completely rely on it. It probably was not until the '80s that he felt completely free to do all kinds of things. He learned enough from that kind of new technique, so even when he was using the brush he did not necessarily create compositions that were monotonous or boring. He was much more daring. For me, that is his most exciting period because he still had the great brushwork, but he had a new fresh approach to composition.

HUA: So he learned from using these accidental textures, which helped him break out from the traditional compositions. Eventually he became much freer to use his brushwork to create new composition in the '90s.

CHANG: Yes, and he also realized he could use color to help create the composition. In general, although some Chinese painters used color well, many did not. Generally speaking, in the past, most landscape painters did the ink drawing first and then add the color afterwards. So even when color is beautifully applied, it is a secondary use of color. I think C. C. was able to use color in a much more proactive way, working along with the line to create dynamic compositions. That’s the other thing. I think using these new techniques, especially using the crumpled paper, just opened his mind. He employed other new techniques as well. Sometimes he used white pigment, which was rarely used before that. He felt comfortable and free to break the rules but I think it also made him reexamine his whole theoretical approach to brushwork where he came to emphasize different elements that were important to brushwork. Because people would ask him...
“You talk about brushwork again and again in these paintings you started without brushwork. You didn’t use a brush to create these lines. How do you justify that?” I think he had to think about it. He ultimately concluded that brushwork was not simply a question of taking a brush and making lines. It was a question of recognizing the naturalness of ink marks on paper that somehow directly relates to naturalism in nature. So he justified it in that way. I also think it allowed him to re-evaluate his whole idea about what brushwork is. The most important thing is that it should be natural. He expanded his way of thinking about what this meant. In his best works he used this textural technique and combined it beautifully with his own brush lines. What he was trying to do was to start with these semi-random patterns, and then work with the brush, adding wash and line to build up a composition. He was really challenging himself to use his brush in a way that looks almost as if he was not trained. He wanted to be as natural as random ink blots impressed by crumpled paper. I think in fact it probably helped him take his own brushwork to the next level.

HUA: C. C. Wang authenticated Chinese painting through examining artist’s unique brushwork, but he was trying to make the brushwork in his painting look as if it is natural. If so, as well as if other artists pursue the same direction, then how do we authenticate their works in the future?

CHANG: This is a very good question. As I said, the idea is to look random. But in fact even when he puts those blots down, there is an order and a certain logic to the placement. There is a pattern that he creates. Still, it is an individual effort. The individual artist has to decide how to turn the random noise into a composition. It is still going to be subjective. It is still going to be different for each artist, depending on his mood and his own sensibility. I think that if a group of artists paint the same way, using the same techniques, the results may display a superficial similarity. But if you see enough of them, you will be able to distinguish one from another. It is just the same as somebody not familiar with Chinese painting looking at traditional paintings. You know, a lot of Chinese landscape paintings initially all look very similar until you really start to recognize the artist’s touch. I think it is not fundamentally different because whether he uses the brush as his main tool or some other technique, there is still a way that the artist handles the materials that is going to make him different from somebody else. Even though C. C. always talked about the brushwork, if you spent enough time with him, you would realize he never really only talked about the brushwork. It was not only the line. That is the tradition that he inherited. Wu Hufan and other connoisseurs would talk primarily about the quality of the line. But in fact brushwork includes more than just the line itself. It is a whole aesthetic system. It starts from the line but includes more than just lines; for example, in calligraphy it is not just about the rhythm of lines, it is about the negative space between the lines, the composition of the individual characters and their placement on the page, the quality of the ink on the paper, the way it absorbs. All of these things are not so simple. It is multiple layers. It is not contradictory. It is just that he was using more old-fashioned language to talk about brushwork. When you looked at a painting with C. C., as I did for so many years, he was also taking into account the
composition, color, and everything, and although the quality of the line is one of the most important clues to identify the artist’s hand, it is not the only thing.

HUA: Can you give an example of you two looking at painting together?

CHANG: It is hard to explain. He would focus on the line but you know he would point out the compositional weaknesses too. “A good artist would not put this tree over here.”—that kind of thing. Even though he thought he was mainly talking about brushwork, you could tell he was taking everything into account. You will ask me about the difference between Cahill and C. C. Wang, which I will talk about again. I think it is fair to say that traditional Chinese connoisseurs concentrate mainly on the brushwork because they believe that an artist’s character and personality are present in each brush stroke. There might be some glaring compositional problem which Cahill could identify immediately, but if the brushwork is very close to the original artist, the traditional connoisseur might get suckered into accepting the authenticity of the work. They are just going to see the line quality and not notice the problems with the entire image. I think that is true. That is a negative or weak point of traditional Chinese connoisseurship. We will talk about that later.

HUA: Chinese painting artists, such as Liu Guosong and Zeng Youhe, also experimented with new techniques and developed new styles around the same time as C. C. Wang. How shall we understand this phenomenon in terms of reforming Chinese painting in a historical context?

CHANG: I think that is very true. I wish that we had better documentation for that period. I guess that is what you are doing now. But all of these artists knew each other, C. C. Wang, Zeng Youhe, and Liu Guosong, even Chen Qikuan. They were doing different things. They were all very much aware of each other. Zhang Daqian was kind of in his own world. They were certainly aware of each other and like any artists of any tradition, they looked at each other’s work, they borrowed from each other. One might claim that someone else stole his idea. I don’t think it is important who was the first one to use this texture technique. We assume it was C. C. Wang, but maybe it was somebody else. We don’t know. Liu Guosong did similar kinds of painting, in which he would tear paper, remove paper fibers from a certain area, and use a variety of techniques other than painting with a brush. I mean they were all trying different techniques, I think it is because they were all coming to similar conclusions about the direction of Chinese painting and wanting to become more international and more modern. I think that was partially theoretical and partially it was just a question of survival.

It is important to remember that mainland China was closed off at this time. I think the Chinese in China are gradually going to rediscover this period more and more because, when you think of what was going on at that time in China, it was socialism and socialist realism. Outside of mainland China was much more free and exciting, there much more cross-cultural exchange, just by the nature of what was happening. So you had artists in Hong Kong, Taiwan, San Francisco, New York. They traveled around and they all knew
each other. This is a phenomenon that reflected this period of time. It is logical when you think about it. It really is an extension of the whole twentieth century problem of what to do with traditional painting, how to modernize it, how to make it more relevant to a modern society. All of these artists were consciously involved in it. Because of the political situation, they were much more able and much more free to experiment and because of the economic situation they had to really try to find something new because they were living in a society where it was difficult to support yourself doing traditional painting, especially for those living in the West. Taiwan was more traditional, you still could be Huang Junbi, a more traditional painter, and succeed, but Taiwan was very much involved with Japan. So they were much more international already and Taiwanese artists were struggling with these ideas, how to modernize—consciously trying to do so—but they also had to make a living, hold exhibitions and so on. Definitely there was something in the air in that period so these artists had mutual influences. I think when we consider this period, one of the factors that should be considered is to what extent were these artists had been trained in classical traditional painting and how did that classical training influence the direction they went and the quality of the work they produced. Many artists wanted to continue to use traditional materials but tried to develop a non-traditional, modern mindset.

I think artists such as Liu Guosong in Taiwan, Lu Shoukun in Hong Kong, and many others, were all trained in traditional ink painting but did not have the depth of understanding that Zhang Daqian and C. C. Wang had. I think that it is interesting to explore the difference between the level of interaction or continuity with tradition for someone like C. C. Wang and Zhang Daqian, as opposed to other artists who just wanted to do something new using traditional materials.

HUA: They belong to a younger generation.

CHANG: Yes. That is true too. I think somebody like Zeng Youhe is interesting because she had very traditional training but was much more avant-garde. She went much further, not rejecting, but not doing ink painting. She did collage, almost installation kind of stuff. She is more avant-garde than C. C. Wang or Zhang Daqian. I think whether that is good or bad does not matter. They went in different directions. But for those artists who really want to maintain the tradition, you have to look to those artists who had a deeper understanding of the Chinese painting tradition. Certainly Zhang Daqian, everybody knows about, but I think C. C. Wang is underrated in terms of being an artist probably because of other aspects of his career overshadowed his work as an artist.

HUA: How did they inspire each other?

CHANG: They all know each other. They certainly showed each other work. C. C. was a little bit older so they approached him respectfully. I think he was interested in what they were doing. Probably, I don’t know. I speculate that probably they saw what he was doing and thought they could take a step further, be even more modern and less traditional. C. C. would not put himself in the forefront, but he acknowledged the
contributions of other artists. He was very generous about talking about other artists, especially contemporary artists. He would criticize some of the twentieth century painters, but he was very supportive of all kinds of contemporary artists, like Yu Chengyao, nobody had heard of. C. C. was the first person to collect Yu Chengyao. He Huaihuo, Liu Guosong, Hong Kong and Taiwan artists, he knew many of them and he said all nice things about them because he understood what they were doing. He was not conservative. He understood traditional art and his taste was very sophisticated, but he was not conservative at all. He loved to look at all kinds of art, Western art too. He liked to look at Picasso and Matisse. He tried to understand what they were doing. To a great extent, I think he did.

HUA: In C. C. Wang’s late years, he created many abstract calligraphies and paintings. Do these artworks suggest a stronger influence from the Western abstract work than classical Chinese painting? Or do you think it is a way that C. C. Wang used to improve his brushwork?

CHANG: I think it’s always difficult to analyze why the artist does what he does, but I mean that is part of our job, trying to sort it out. I am not exactly sure how he would explain it. He must have written about these late calligraphic images somewhere. I think they are quite interesting. Some of them are really lovely. In this context, to step forward, if you look at contemporary artists like Xu Bing and Gu Wenda, whose work involves a lot of pseudo-characters, kind of fake characters, or writing that does not even have to be read in conjunction with other ideas. They take them conceptually a lot of further but it is quite amazing that C. C. Wang, totally independently, was playing with that idea a little bit before Xu Bing, before Gu Wenda, before any of these guys were exploring these issues. They are contemporary artists. They have a lot better explanations and sophisticated jargon because it is conceptual. I think C. C. was not that kind of conceptual artist, was not that articulate, but at the core he was exploring some similar ideas without necessarily trying to explain it to people. I think he was definitely playing with the relationship between painting, Chinese calligraphy, and modern abstract art, although of course, everybody has made that connection. I think he had been living in the West for so long, so he really got it because he did look at a lot of abstract paintings, and of course, he knew Chinese calligraphy. He recognized at some level that great calligraphy did communicate, even to a Westerner who could not read the characters. In fact, most contemporary Chinese cannot read kuangcao [cursive script] either, but calligraphy still makes an impression. The reason is that, because of abstract expressionism, conceptual art of all kinds, and non-objective painting, international audiences do have a way now to just recognize and react to the calligraphy, even if they do not know the text or the content of the piece.

I imagine Xu Bing and Gu Wenda, begin their process with a very deep idea or problem, and then try to think of a way to present a very specific idea or pose a problem. C. C. Wang did not work like that. I think he just felt like these calligraphic images were a way to express himself directly without having to worry about the content or the text. With all of his paintings, the main goal is to make something that is beautiful. He was relying on
what he learned from his practice of calligraphy to create lines and dots and marks on the paper, and put them together, even though they did not read as real characters, they still incorporated the aesthetic sense of balance, and negative and positive space that he had found in traditional calligraphy. In a way it was modernizing Chinese calligraphy, as you mentioned, as a means to further explore the idea of brushwork. In a funny way, it is almost the opposite of what he did in landscape painting because for landscape painting he used techniques that did not rely on brush to create new images, and to redefine his understanding of the brushwork aesthetic. Here he is using only brush to create images that actually do not have any texture in them. So theoretically there is some validity to it. Whether or not they succeed artistically is subjective. Initially I was not so keen on these. As time has gone on, I have come to like them more and more. That is not surprising. Often the great artist is going to be ahead of his audience. I guess my point is that I don’t think he was the kind of the artist who really pondered these issues and tried to figure out how to become more modern and Western. It is just something that naturally occurred. He just took whatever tools were available to him and tried to express things in a new way. I think some of the still life paintings and those few paintings he did with houses, like cityscapes, are really lovely. They are really, really good. I wish he had done more still-lifes. I don’t know why he started. He just started doing them. Some of them are so good. I compared them to some of the more famous artists like Lin Fengmian and other twentieth century artists known for their still-lifes. I think C. C. is more creative and stronger—lots of personality. But he did not do many.

HUA: How about the rock paintings he did in his late years?

CHANG: He did all kinds of things. He just got into a mood where he liked those rocks. In a way the rocks and still-lifes are similar in the sense that they depict a specific subject matter. When he did some of those still life scenes, depicting his studio with flowers and books, those were drawn from life. He was actually sketching from a real scene, and the rocks, also. Most of the scenes I think are based on actual rocks. To create a finished large scale landscape painting is very difficult because the way he worked was unlike a lot of artists today. He did not work from sketches. He did not work from photographs. He just created the compositions as he went. This is a difficult thing to do. I think sometimes to just draw what you see offered a different kind of mood for him. It was not as much of a strain as inventing a whole landscape. So he could still be creative and inventive but he didn’t have to worry too much about the subject matter. I think that’s probably why he liked to paint them. I think some of the big rocks he made were based on small rocks in his collection. He just drew them and made them bigger in some cases. In other cases he invented ink rocks. It was less of a challenge than creating huge complete monumental landscapes. In his late years, it was a way he could still play with his brush and still have fun with ink and line. But he did not have to work so hard to create a composition. The rock paintings are very popular. People like them, especially the small ones, because you really can see, even at his late age, that he still had wonderful control and the brushwork was still there. It is very interesting to watch the whole progression.
HUA: Would you like to compare C. C. Wang and Zhang Daqian?

CHANG: Zhang Daqian was a great artist. C. C. used to talk about painting in terms of shendu and guangdu, shendu meaning depth and guangdu meaning breadth and range. The thing about Zhang Daqian was he had incredible range and breadth, but was also very deep as well. Zhang Daqian could work in any kind of style. He could do gongbi. He could do xieyi. He could do very fine line. He could do very broad brush. He could do expressive things. He could do fine, mechanical things. He could do figures. He could do landscape. He could do flowers. He could do birds, even fish and animals. He could do anything and he was so facile. I mean technically he was just so brilliant, plus he had an incredibly deep knowledge of tradition, just like C. C. did. In the early days, he could do forgeries and his knowledge of ancient painting was tremendous, so he could do forgeries of everything from Song paintings to Shitao, Bada. He could master so many styles. That takes real talent to be able, first of all, to look at wide range of different kinds of paintings and grasp the essence of these artists and individual styles and then to be able to reproduce it in a way that was convincing. I am not just talking about doing forgeries but just how that ability, to look at a body of work and decide: this is what Bada is about, this is what Shitao is about, and then to have the technique to be able to closely imitate all these styles. I think it is amazing. After his death he became such a major artist in terms of market. Zhang Daqian also was a very flamboyant character. He was almost like a performance artist where he was always in character. I met him once and he was exactly what you would expect, a man with a long beard in a traditional Chinese costume. People who knew him well, everybody said he was a really, really nice person to be around. He had a lot of characteristics that made him famous and good, plus he was so prolific because he was so good at doing these things. You invited him to dinner and he gave a painting to you, and it is a nice painting.

So, comparing the two, I would say as for the knowledge of Chinese painting, they were both among the greatest connoisseurs and collectors of the end of the twentieth century. C. C. had a very different personality. I think certainly his range is much more limited. C. C. did not do figure painting. He did not do gongbi. He basically found that his style evolved over time. Later on he did more experimental things, but certainly he was not the kind of talent that Zhang Daqian was. Obviously he knew Zhang Daqian quite well. Maybe their relationship was complicated, but they respected each other. As a painter, I think Zhang Daqian’s contribution will be much greater than C. C. Wang. Also, the number of C. C.’s painting is much smaller. He did not produce that much. He was not a flamboyant character. People know him more often for his collecting and other things than as an artist. If you have to compare, Zhang Daqian is the more popular and more skilled and more famous artist. But I think C. C. Wang is an underrated as a painter.

HUA: C. C. Wang started from learning and practicing classical Chinese painting in China and he had a substantial experience of viewing ancient Chinese paintings. Therefore, the tradition is the foundation of C. C. Wang’s art. For contemporary Chinese painting artists who have the opportunity to see and study artworks worldwide from
ancient to current, what is important for them to learn from traditional Chinese painting? What will be your suggestion?

CHANG: In terms of ink painting, the twentieth century was kind of one big argument, between those people who wanted to maintain tradition and those people who wanted to do something new and become more international and more modern. We have been talking about the artists who were somewhere in between, those who wanted to take from the tradition and develop it further. My attitude is that they are still going to be considered as the traditionalists as opposed to those who came from Western traditions, like post-Warhol contemporary artists. You can be a very successful contemporary artist now who is Chinese without knowing anything about traditional Chinese painting. You can even be a painter not knowing anything about Chinese painting. Whether or not you call yourself a Chinese painter, that’s up to you, I suppose. How later people categorize these contemporary artists is something we will have to see, but I think what I am getting at is that in the twenty-first century we do not have to make these distinctions so much at all. You do not have to know anything about traditional Chinese painting to be considered a contemporary Chinese painter but if you want to connect with tradition you can…it is really a choice. You can decide for yourself as an artist how much you want to be influenced by the tradition, how much tradition you want to retain, or you can just completely ignore it. I think it is perfectly valid to completely ignore the tradition and find your own way to express yourself. It is perhaps more contemporary. It is fine. However, if you do respect the tradition and you do like it, then you should learn as much as you can about it and find out what it is about it that you would like to retain, and find a way to do it that you feel comfortable with. I don’t think this big ideological debate is necessary anymore. Just do whatever you want. But if you want to make it good and you work with traditional materials, I think it is definitely useful to see what came before. Once you explore this tradition at a deep level you will find it is really great.

I grew up in America. Once I got into Chinese painting I just got deeper and deeper into it and I still think it is great. The more I learn about it, the more I think it is wonderful. There are things about ink painting…there are certain aspects you do not find in any other kind of art, or I have not found. For me that’s what is worth retaining, worth holding onto, and developing. My perception of what it is about ink painting that I find so appealing and so special, that is my own personal subjective view that might differ from other artists working in Taiwan or China. That’s fine. So I don’t think we need to argue about it anymore. But if you want to understand what I am doing you probably have to spend a little bit of time and study the tradition that my work came out of, but you do not have to. I don’t care. Honestly that’s my attitude. It’s not necessary to even try to worry about whether my view of traditional painting is the “right” one. When artists work in China, Taiwan, and Hong Kong, maybe they see different aspects of tradition that I am not focusing on. Maybe it is not about the brushwork so much. Maybe they are looking at something else, like Qin Feng looking at ancient Chinese bronzes, using his own artistic sense to get something out of that. That is also traditional from a different point of view. As time goes on I have become more open to all kinds of possibilities. I think C. C. Wang was the same way. I did not meet him until he was seventy-two years old. So by the time
I met him he also came to a similar conclusion that he was not competing with anybody. He was not arguing with people about what you should do. I am now in a similar position although I don’t possess as deep a knowledge as he did, but I share many of his ideas. I spend my whole life learning about Chinese painting because I think it is really fascinating and there is a lot to learn from it. I am also trying to figure out how to take what I know, what I have learned and what I have seen, and try to express it in a new way. That is my personal challenge. I am not saying that other artists should do that. In fact, it is crazy because the payoff comes too late. To be a successful contemporary artist now, in this day and age, if you have not made a mark by the time you are twenty or thirty, it is going to be tough. I totally appreciate this. If my goal was to be a contemporary artist when I was young, I would probably do film or some other kind of new media. You wouldn’t even have to talk about this with me. All I have to say is if you want to know something about traditional ink painting, then I might have something to add to the conversation, even in my own work, to whatever level I can achieve. That’s all. That’s enough. I realize now, so-called 文人画 [suowei wenren hua], so-called literati painting, has always been elitist. It is not for everyone. It should not be. I don’t think the goal necessarily is to make it more accessible. In fact, for me personally, I do not want make it more accessible. I want to make it accessible only to those people who are willing to put in the effort and to have a connection with it. Hopefully there will be a few people who can understand what I am doing. It is really directly related to what C. C. Wang did.

HUA: Wang lived half century in China and half century in the U.S. What’s the impact on his art in terms of his experience of living abroad? When we discuss Wang’s work, how do we consider his identity as a 海外民 [haiwai yimin] [one of Wang’s seals]?

CHANG: He is a very important transitional figure. It is very significant that he left when he did. He spent so much of his life living in the West, in New York particularly. Clearly, that had an impact. If you think about Xu Bangda, who was his classmate and also Wu Hufan’s student, who stayed in China, he had a very different life. He also made important contributions in terms to the scholarship, but in terms of his own painting he never really progressed. His style never really developed. I think that’s a fair assessment. Whether that is because he did not have talent or whatever, we don’t know. But it is interesting that clearly C. C. Wang would not develop the style he developed if he had not lived in the West and been exposed to Western art and a Western life-style.

Obviously he liked to go to the museums. He looked at Western art. He knew quite a bit, much more than he claimed. But it is not only about that. It is also just living in America, like you do now, your mentality changes. It’s subtle. You cannot really say how you are being affected. You are always Chinese and he was always Chinese, very clearly and very proudly. But he was certainly very different than another Chinese person his age who had stayed in Suzhou his entire life. His approach to art was informed not just by looking at other art, but by living in a society where art is created and appreciated quite differently. Museums! The Metropolitan Museum. You go to the Metropolitan Museum and you can see everything. There is nothing like it in China, even now. You cannot go to China and see Roman and Greek and Japanese and Egyptian art, all these incredible
things. There is no place like the Met. It is clear that even if he claimed not to be influenced, he couldn’t help but be influenced in some way. I think Zhang Daqian took a stronger stand, stating that he was pure Chinese. None of other stuff really influenced him. He consciously wanted to present that picture. C. C. was not like that. He did not dress in Chinese robes all the time. Sometimes he wore Chinese clothing, but other times he wore Western shirt with a tie, but not really a tie, a kind of Arizona bolo tie. He was a much more modern man. He studied law. He was much more of a real synthesis between East and West. So when he did things, like the late still life paintings, they look kind of Western. Sure, they are influenced by Western art, but he was not trying to imitate Western art. I think he went beyond trying to imitate anything or anybody; he was just doing it. That’s the direction the conversation should move in the twenty-first century. It is not like Lin Fengmian: take a little bit from Modigliani and combine it with brushwork, or Xu Beihong: take a Chinese brush and draw from life. Lin and Xu were attempting, in a more superficial way, to combine West and East. Those artists did not have an opportunity to really become cross-cultural “internally,” in their consciousness. But C. C. did. By the time he died at ninety-six he was so American, yet so Chinese. I think if you want to you can see that in his work. But if you want to say his work was just a natural development of traditional Chinese painting, that is also valid. All Chinese artists now, one way or another, are influenced by Western culture. But his development was gradual and evolved slowly, different from the younger artists who grew up in China and whose exposure to Western art begins with Warhol. It’s like they are doing their version of Western contemporary art.

The previous generation of artists is a much more complicated group. But in the end all of these artists deserve to be studied for their contributions. I think there will certainly be more study, especially in China, as things open up more and more. This period was very fruitful because of what was happening in China at the time. Artists in the U.S., Hong Kong, and Taiwan kept the tradition alive to a great extent. But also, beyond just keeping the tradition alive, some of the artists were trying to move the tradition forward in different ways. I think that’s very valuable and it is a small enough group that you can actually make sense of it. My feeling is that a lot of contemporary artists from China started with a much more modern conceptual standpoint—contemporary installation, that kind of the thing. They have their contributions to make as well. Some of them already have. But that’s different. Clearly, to me, there are a lot of people who are more interested in traditional culture. It just takes a while to figure it out.

HUA: You started working for Sotheby’s in 1978 and C. C. Wang served as a consultant in the Chinese Painting Department at Sotheby’s around the same time. How long did C. C. Wang work for Sotheby’s? What did he help with at Sotheby’s?

CHANG: I started in 1979 and he was already working there. The way he served as consultant was not very formal. Before I got there, there was not much to do. They did not have a department of Chinese painting but they needed a specialist who could vet a Chinese painting if someone brought one into the office. When I got there he became more actively evolved. I left in 1992 or 93, and he stayed at Sotheby’s a little bit beyond
that, but decided not to do it anymore because the person who replaced me never really took his advice. He was a consultant for quite a long time, but there were periods when he was more active and periods when he was less active. He received a monthly salary and when we needed him, he came in. He did not have to be there for a certain number of days or a certain number of hours. He liked it because it gave him an opportunity to see paintings first, before other people had a chance to see them.

HUA: As a student of C. C. Wang, how do you think of C. C. Wang as a teacher?

CHANG: My relationship with him is very interesting. He was a great teacher in the sense that he was a living example of what he was trying to convey. He was not a great teacher in the sense that he did not have a clear lesson plan. It was not like he would go ABC and you follow along and learn the methodology. He was a good teacher for somebody like me who was a good student, which means that we just talked about art all the time. From the day I met him we had one ongoing conversation. We pretty much never talked about other things. Every time he saw me he was very happy. We would start talking about *bimo* [brushwork] and different aspects of Chinese painting. We looked at painting together—we had so many opportunities—and that was pretty much what we did for so many years and years. It was really great. That is the best of C. C. Wang. Other people might have negative things to say about him at other levels but being his student is the best of the best. Just talking about art is the thing I like to do and the thing he liked to do. He was so generous with his knowledge. That was tremendous, which was fun. I remember one year, there was a period within a couple of weeks, when we went to both a Dong Qichang exhibition at the Metropolitan and a Matisse exhibition at MOMA. We went together and it was really interesting to just talk about art. What I liked most about his teaching is that he had a way of simplifying very complex questions. His favorite analogy was to compare *bimo* to the voice in opera. That oversimplifies everything but it captures the essence. At least that’s how he looked at it. You really have to understand it in order to follow what he was saying. Sometimes you had to spend a lot of time with him in order to catch all the nuances. Sometimes he oversimplified. If you try to apply his ideas to the real world, it does not always work so well. But you have to realize that he had these basic underlying principles of brushwork that he believed in but, for specific paintings and artists, he did look at composition, and took into account all of the other stuff, such as the quality of ink and paper and all these things. He just did not talk about that so much. Learning with him was great. It just took a lifetime!

HUA: As a student of both C. C. Wang and James Cahill, would you like to comment on C. C. Wang and James Cahill’s connoisseurship approaches? What have you learned from each of them?

CHANG: I think the great thing about James Cahill is that he is an experienced and passionate teacher and professor. He teaches students in a relatively short time. The difference between C. C. and Cahill is that Cahill will teach you a methodology. He will try to show how to approach a painting, how to break it down in terms of style. When you see a painting, what are you looking at, what are you looking for, what questions do you
ask, how do you determine the answers? Basically, when you work with him you learn that kind of method, which you can do in a relatively short time. You can then apply that approach to any other painting and artist. It is very useful. He is not trying to tell you the specific answer to a question. He is trying to teach you what questions to ask and how to solve them and find the answers by yourself. That is very helpful, especially for somebody who is going to do art history.

C. C.’s approach is a lot less clear-cut, not methodological at all. It is just big themes, over and over: “brushwork,” but how do you apply it to individual cases? He had a kind of method that is not easy to apply. You could see he did not have a clear way to explain how to do it. You learned different things from each experience. Every time you looked at a painting he would bring up more information about it. You have to put these bits of information together over a long time.

In terms of connoisseurship they are both great and I certainly learned from both. Ideally what I try to do is to combine the two approaches, which is easier said than done. But I would say that from my point of view, if C. C. made a mistake it was because he was paying attention only on trying to identify the brushwork of an artist. Some artists, some forgers, were capable of learning their brush habits. C. C. would say that, theoretically, every hand is so distinct that you should be able to recognize the authenticity of a painting just by a few strokes. But there were artists who were really able to capture those few strokes close enough to the original to fool anyone. It is so difficult to do but if you are able to do it. Somebody like C. C. may ignore other things in the painting that do not make sense, just because he believes nobody can get so close in brushwork to Ni Zan, then that painting must be by Ni Zan. Cahill’s approach is more based on composition and more logical. C. C. does look at composition and Cahill does look at brushwork. It is more a question of emphasis. If possible, one should combine both approaches to the extent that you can. The brushwork approach I feel ultimately is much more subjective. It’s better if you are right. It’s not as good as if you are wrong. You can really feel confident but still be wrong. So nobody is perfect and neither of them knows everything, but both of them know a lot. If I knew half of what either of them knew, I would be in pretty good shape. People talk about Riverbank. The controversy about a painting purported to be by Dong Yuan. They completely disagree about the dating of that painting. That is true. We have to look at it and think about it and figure out, what you personally think and why. But I can say that I have been looking at paintings with both of them for years and, for the most part, really they would agree on very high percentage of paintings in terms of authenticity. Probably they would agree ninety percent of the time.

Quality is another issue. I think somebody like Cahill, who is coming from a Western mindset and tradition, would find artists who are interesting like Wu Bin. He discovered or rediscovered or popularized a lot of artists who were not that well understood or well thought of in traditional Chinese writings. He made that kind of contribution because there was so much emphasis in late Chinese criticism on brushwork that a lot of other elements that make Chinese painting good were ignored. That’s a gradual revolution in thinking. I think the Western connoisseurs and art historians have made a very important
contribution to the field of Chinese painting. I think in China they have begun to recognize some of these things more and more. Because China was closed off, these art historians in the West also had an opportunity to reevaluate the traditional way of looking at painting and understanding Chinese painting and they were able to make great contributions while China was not doing very much for a couple of decades. It will be interesting now to see how it all turns out. Now in China the translations are available. People can read Cahill. I think people have a pretty high regard for his ideas, and his methodology is learnable. He talks about a lot of other things. If you only talk about brushwork, there is not much to say. The only way to teach and to learn it is for the master and student to work together over a long period of time. I don’t know in the future how much of the brushwork tradition will be passed on. The art historical approach, Cahill’s approach, is much easier to give you a start on how to determine what is important.
Interview Transcript: Maxwell K. Hearn
Date: August 8, 2013
Location: The Metropolitan Museum of Art, New York, NY

Maxwell K. Hearn is the Douglas Dillon Curator in charge of the Department of Asian Art at the Metropolitan Museum of Art. He studied art history with Wen C. Fong and received his Ph.D from Princeton University.

HUA: C. C. Wang studied Chinese painting with Wu Hufan and viewed a substantial amount of ancient Chinese paintings in his lifetime. But he transformed his traditional style painting into a new stage around late 1960s. How do you think of C. C. Wang’s approach in terms of connecting tradition and modernism?

HEARN: I actually studied painting with C. C. Wang for a while. The way he would start with the first lesson is he had his Chinese scholar rock and asked me to draw the rock. He would show me how to use the brush. For more advanced students, he would hang up paintings, either the Nigensha reproduction or something from his own collection. As you know he was very much influenced by and very greatly admired Ni Zan, and also Bada Shanren, so he had landscapes in his collection from both these artists. I think his painting style was inspired by the brushwork and compositions of these traditional masters, but obviously he found new more colorful ways of expressing himself by using not only the traditional brushwork, but adding color, and then making these wrinkled surfaces. I think throughout his whole life, he was very much a traditional artist in his looking into the past. Fan Kuan, Guo Xi, these are all part of his world. I think that’s really something that many contemporary artists don’t have, that same foundation and tradition. But of course his early work was influenced by the Four Wangs. Wu Hufan came out of that tradition too. But Wu Hufan also had varied brush styles. He is very versatile. He could imitate a number of different artist styles and did. I think C. C. Wang could too, but I think he really focused on…I would not call it quite formula, but this image of exclusion, little houses imbedded in the landscape. Where did they come from? I suspect they did come from either the seventeenth century painters like Shitao and Bada, or even went back to Ni Zan, especially with the angular, folded brushstrokes. I think he was very much influenced by Ni Zan.

HUA: How about from the perspective of modern art? He was trying to reform his art, not being restricted in traditional Chinese painting, such as the composition. My understanding is that’s why he tried different techniques.

HEARN: I think he and Zhang Daqian were very similar. Both of them were deeply grounded in traditional painting. Even though they were experimenting with more accidental effects, using splash ink and color, ultimately what they knew is brushwork. So I think that training underlay their approach of painting.

I think it is very different from contemporary artists who are using ink in a more experimental way. They don’t have the same training in the past. There is a whole course
of perspective. People like Arnold Chang, who studied with C. C. Wang, you should definitely interview him. I think he very much continued working in a tradition influenced by the Four Wangs. Li Huayi, same thing, looks like Northern Song painting. So I think C. C. Wang was more adventurous actually. In an interesting way he was freed by his technical command, which was so great that he could experiment. That might be important. But then you look at people who have some training in the past, like Gu Wenda and Yang Jiechang. They either have adopted Western style, imagery, or they have departed from the traditional scale and subject matter, but being more provocative, more interested in the abstract qualities of their composition. So I think C. C. Wang wouldn’t really be qualified being a contemporary artist like that. I think he was still an ultimately traditional artist.

HUA: Chinese painting artists, such as Liu Guosong and Zeng Youhe, also experimented with new techniques and developed new styles around the same time as C. C. Wang. How shall we understand their artworks, including C. C. Wang, in terms of reforming Chinese painting in a historical context?

HEARN: I don’t think we know yet what the impact of these painters is. I think that C. C. Wang and Zeng Youhe are ultimately traditional painters, but, especially with Zeng Youhe, I think she was more influenced by abstract Western art and she was very consciously trying to merge with it. I think C.C. Wang would say that his art was completely influenced by traditional painting, and his technique goes back to the Tang dynasty, blue-green landscape. I think maybe that’s where there is a divide. I think Zeng Youhe was more interested in trying to appeal to an audience that understood Western abstraction. I think C.C. Wang continued to the end of his life to really…most of his things would be most appreciated by people who appreciated traditional Chinese art, so there was a different audience. Liu Guosong, I think, is even more interested in finding abstract and contemporary modes of expression. So I don’t see him using his traditional training in his contemporary work or in his current work. Do you? It’s different.

HUA: C. C. Wang came to New York in his early years and went to the Art Students League to study Western art for some time, and he also lived in New York City, giving him the opportunity to see all kinds of work, and 1960s and 1970s New York City was a really exciting time for artists, and abstract expressionism was happening here, so do you think that could have an impact on C. C. Wang’s art?

HEARN: I think very little. I think he was so…he was completely absorbed in buying traditional Chinese art and studying it. That was his passion, so I don’t get the impression that he went around and looked at galleries of modern art. I really think he was…I wouldn’t say he wasn’t interested, but I don’t think he devoted much time to it, so I think he lived in kind of an insulated bubble. He was very happy. He loved what he did, and for him the whole world was Chinese art.

HUA: Why do you think he started to create more calligraphy work in his late years, those abstractions?
HEARN: I don’t know enough to answer that intelligently, but I know that he practiced calligraphy every day. He had phone books that he would just go through, and so maybe in a way it was a more immediate way of creating works of art. The painting process was more complicated, more detailed. Perhaps as he grew older, calligraphy, the lines were bigger, in a way he could still do something creative without the same technical demands, so it may that just as a product of old age that he turned to calligraphy more and more as a form of expression, and then this tying together into these schemes or webs and then adding color. I think it was experimenting in a way, but very much in his own taste. Maybe trying to be modern but not trying very hard. I don’t think…it didn’t reflect any study of Brice Marden, or Cy Twombly, or anyone. I still think he was very insulated, so it sort of grew out of his own interest in calligraphy. It was kind of a wonderful creative direction. I agree with you. It wasn’t always the most successful, but again I think it was really playful, experimental, without a lot of knowledge. I don’t think he was looking at Western art in a very serious way.

HUA: I think as an artist, that’s something very interesting to do, especially considering his background.

HEARN: Yes, I give him a lot of credit for it, and I think he appreciated art, but I’m not sure he used that appreciation. I don’t see a lot of influence from Western art in his paintings or calligraphy.

HUA: For contemporary Chinese painting artists, who have the opportunity to see and study artworks worldwide from ancient to current, what is important for them to learn from traditional Chinese painting?

HEARN: Is it the Chinese artist or any artist?

HUA: I mean Chinese artist who works with ink painting.

HEARN: Read that question again. I want to think about this question.

HUA: OK. For contemporary Chinese painting artists who have the opportunity to see and study artworks worldwide from ancient to current, what is important for them to learn from traditional Chinese painting?

HEARN: I think the biggest difference between contemporary Chinese artists and C. C. Wang is C. C. Wang never questioned for a minute who he was. He was a Chinese artist and that needed no explaining. Nowadays people like Zhang Huan, he had somebody write on his face when he was in New York, not in China. Why? All of a sudden he realized that in America he is not an artist, he is a Chinese artist. It labeled him just because of the color of his skin, the way he looks. So what does that mean? He wants to be an artist, but why was he always grouped together as Chinese artist? So the whole question is what does it mean to be an artist, what does it mean to be a Chinese artist.
Contemporary artists want to be part of a global international scene, but I think at the same time, they recognize that they have this extraordinary resource they can draw on. They still have been trained, many of them, with traditional calligraphy, traditional painting, so I think there is an increasing comfort level saying, OK, I am Chinese, how can I use my Chineseness, how can I use my cultural background to say something new, because every artist trying to do something has to come from some place, right? So fine, you can go study Cézanne, you can study Rothko, Barnett Newman, or Jackson Pollock, but if you just imitate them, it’s a big difference. For example, Wang Dongling. Wang Dongling is a calligrapher. He has classical training. He is doing these big abstractions now. Do you know his work?

HUA: No, I don’t.

HEARN: OK. Wang Dongling was born in 1945 and this is Wang Dongling [showing this author Wang Dongling’s work]. You look at this thing, and if you are a Westerner, it makes you think of Franz Kline, right?

HUA: Yes.

HEARN: But Franz Kline, ta budong bifa [he does not understand brushwork].

HUA: Right.

HEARN: So Franz Kline might have looked at Chinese characters, or Brice Marden, but they don’t know the first thing about brush control. So what they do has to do with a composition of form on a flat surface, figure ground relationships, but to certain extent, gestural art. Even that idea—gestural art—comes from East Asia, from shufa [calligraphy]. So here is a man who understands calligraphy, he also does that, right? So when he is doing these things, what’s in his mind? It’s got to be different from what Franz Kline was thinking about. Even if Franz Kline is imitating Chinese characters, or Brice Marden, he doesn’t understand how you hold a brush. He doesn’t understand what it means to turn, to press down and up. He uses a different kind of brush in fact. So by very definition, Wang Dongling cannot be Franz Kline. So what is he? He is an international artist but he is also a Chinese artist because he is using a brush, he is using his knowledge and his techniques in a way that Franz Kline cannot. So that is the interesting fact with all these contemporary artists that I am looking at now.

This is Li Huasheng. This is all grids. So these are big long things. He is doing lines one after another. It takes him a year to do something like this. This is hard to read but this is all individual lines. Then you have Yang Jiechang, this is 100 Layers of Ink. He just keeps putting ink onto the paper until it shrivels up. So all these artists, Zhang Yu, the
composition is like, this but there is a seal, a red seal here. It’s kind of cosmic vision, but there is a red seal, the artist’s mark, and he is choosing ink.  

I think these contemporary artists, some of them, like Zhang Xiaogang, Yue Mingjun, I mean they just look like Andy Warhol to me. Maybe they have Chinese faces, right? But Andy Warhol painted Mao also. So those artists are using a different aspect of their Chinese identity. No question that they are commenting on politics and the society. These artists are exploring traditional media in a new way. This is very different from what C. C. Wang was doing. But it is also about doing something both modern but Chinese. I think every artist…all art comes from somewhere else. You look at C. C. Wang’s work, it is pretty clear to me. It’s coming from Chinese art. Maybe he was looking at Zhang Daqian, from someone using splash, and he says that’s a pretty good idea, crinkled paper. Everything has been done before. And these artists are similarly working in vocabulary forms that could be Western, but the way they are using their knowledge and their techniques is Chinese. So it is not wrong to call them Chinese artists, not just artists from China. So I think that’s where C. C. Wang’s generation and this generation are different. I think Zeng Youhe was very conscious of being in a Western environment, how can she blend East and West. I think Chinese art has gone through that stage too, but maybe now there is…yes, these people are appealing to the Western market. After all contemporary art in China is really made by Westerners who are buying it. But more and more they are talking about Zen or Chan. They are talking about Daoism. Wang Dongling loves to quote, “dao ke dao, fei chang dao [the Way that can be told of is not an unvarying way].”  

C. C. Wang was so deeply imbued with his connection to tradition. One of the paintings we own is Fang Congyi. It was a Yuan dynasty Taoist painting called Cloudy Mountains. The last inscription is by Wu Hufan. Wu Hufan writes that his disciple C. C. Wang bought this painting in Beijing, brought it to Shanghai and showed it to Wu Hufan who then inscribed it, and then he talks about how Fang Fanghu’s paintings can sometimes be a little coarse but at their best, they are far better than Zhao Yuan. He understands Zhao Mengfu and Wang Meng. He is talking about this in a completely traditional context and that’s C. C. Wang’s world, I think. In as early as 1948, C. C. was in his thirties, thirty-one, already spending big money to buy fourteenth century paintings. That was his life. So I think he was never conflicted about who he was. His biggest problem

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5 When this author interviewed Dr. Hearn, he was preparing the exhibition, “Ink Art: Past as Present in Contemporary China,” at the Metropolitan Museum of Art. The artists that Dr. Hearn mentioned during the interview, including Yang Jichang, Li Huangsheng, and Wang Dongling, were shown in the exhibition of “Ink Art” from December 11, 2013 to April 6, 2014. See the catalogue, Maxwell K. Hearn, Ink Art: Past as Present in Contemporary China (New York: Metropolitan Museum of Art, 2013).

6 “Dao ke dao, fei chang dao” is a quote from the Daoist classic text Dao De Jing written by Laozi.

was why aren’t Northern Song paintings selling for more money than Van Gogh, right? How can Van Gogh be so expensive, and Guo Xi, Fan Kuan not be the same or more? That’s how he looked at the art market. It’s not logical. So I think he was very straightforward that way. He bought paintings. He made paintings. He sold paintings. But it was all part of this *wenren* [literati] tradition, very much a product of that. Not like these artists who have an identity crisis to solve. Who am I? China has gone through such change. C. C. Wang moved in Western society pretty comfortably. But he was really so traditionally Chinese. It’s a nice topic.

HUA: Sometimes I will question myself: who am I. I came here in a very different time from C. C. Wang. The time I grew up China has become more open.

HEARN: I’ll tell you a story. When we built the Chinese court [at the museum], which is getting a new skylight now, so you can’t see it unfortunately, that was 1979. We had the Cultural Attaché from the Chinese Embassy in Washington D.C. coming up, who is Beijing *ren* [a native of Beijing], and the Head of Suzhou Garden Administration, who is Suzhou *ren* [a native of Suzhou]. We went to a Cantonese restaurant in Chinatown. It was the best Chinese restaurant in New York at that time. Neither one of them wanted to eat it because it is *Guangdong cai* [Cantonese food]. Think about it. How different the world is now because everybody grew up eating Sichuan, Guangdong and so on. Just already in China, it’s more cosmopolitan, more international. But back then, no. So the world has changed a lot. Who are we Chinese is a big question, just amongst Chinese. Then you say how about in the larger world. How do you use your background creatively, and what do you give back to China? What do you offer to the new world? It’s full of opportunity. You can make a difference in either place. So you have lot more.

I think C. C. Wang did an enormous amount for China and Chinese art by bringing works of art here and helping people to appreciate them because he valued them, selling them to museums. He really brought the most elevated *wenren* taste into American museums. Before that, people were buying art through Japanese dealers, or they were buying Song painting because they didn’t understand Yuan [painting] or Wu School or later. So it was a real transformation of the way that people understood art. Of course there was a whole diaspora from people leaving in 1949. So scholars who came, like Wen Fong, I mean there is a whole generation, including Wai-kam Ho. these people transformed the way we in America study Chinese art or understand Chinese culture. So you have an interesting role to play. You can either bring your learning from Western methodology back to China, or you can bring your understanding of China to Westerners. You can do both. I hope you do both.

HUA: Many important ancient Chinese paintings at the Metropolitan Museum of Art came from the C. C. Wang Family Collection. As a curator at the Metropolitan Museum of Art and a Western Chinese art historian, how do you think of C. C. Wang’s role in terms of introducing Chinese art to the Western world?
HEARN: Very important. I think Zhang Daqian’s collection was largely sold in New York in the 50s, and one man, John Crawford, bought a good many of his paintings and calligraphies from Zhang Daqian. C. C. Wang didn’t really collect calligraphy, but paintings for sure. He also especially valued Song and Yuan. I think it was especially bringing literati taste to America that these two artists who really collected to learn, and then they became dealers, but really as a way of just supporting themselves. C. C. Wang always considered himself a painter not a dealer. So he was both. But in the traditional Chinese sense you buy paintings, and then you sell them in order to buy something else. He continued to the end of his life to collect.

The things he sold into American collections, found a way to museums, and really elevated the quality and the breadth of what was in American collections. If you look at the Boston museum collection, it is really still dominated by early figure painting and religious paintings. Figure painting is very much easier for Westerners to appreciate. Describing the human form is something everybody can relate to, but they have almost no Yuan painting, maybe one or two examples. At that stage they weren’t on the market. They weren’t being offered in Japan either. There were very few Yuan paintings in Japan. So Boston was very much influenced by Japanese taste and by figure painting. Freer, he was obsessed with collecting Song. So again it was the more representational style. This whole thing about Dong Qichang, or Ni Zan, or Huang Gongwang, all of these people who, starting with Zhao Mengfu, really moved away from the realistic description of nature to a more expressive form of art. That really is something that C. C. Wang understood, championed. He talked about it in terms of opera. You’ve heard that before?

HUA: Yes.

HEARN: So everybody recognizes Caruso’s voice. Each master has a brushstroke you can recognize. That was for him, the passion, and his achievement, to be able to recognize good brushwork. So he wasn’t infallible. Nobody is. He really collected very successfully and the people he really admired, like Ni Zan, he owned several Ni Zan. Now we have three Ni Zan in the MET collection. Two of them come through Zhang Daqian and then to Crawford, and one comes from C. C. Wang. These two men really transformed the way in which Chinese painting is studied, and appreciated, and exhibited in America. It is a great, great privilege to have those resources now.

HUA: Even people from China come to the MET to see those paintings.

HEARN: Recently we lent twenty-nine paintings to Shanghai. Of course, *Xi’an tu* [Riverbank] was one of those. But that’s an interesting story because C. C. Wang fervently believed that the painting was Dong Yuan, and we also considered if not Dong Yuan, it has to be of that period. It’s an early masterpiece for sure. The idea that somebody could think it is Zhang Daqian’s forgery shows you we still have a ways to go in terms of understanding Chinese art. I think people were very frightened by Zhang Daqian because he was such a facile painter and could do these imitations, but
really he could never have done that painting, I don’t think. So I think that must have been very distressing for C. C. Wang to have somebody question this painting.

I think that China has its traditional way of approaching these paintings, *bifa* [technique of using brush] and *bimo* [brushwork], and also the recorded transmission of different textural studies. It’s one way of looking at it. Looking at these things from a Western perspective, doing stylistic analysis, creating a spectrum from early to late. It’s a different methodology. I think it’s a much healthier situation that you can have both traditions, learning about, appreciating, studying Chinese painting. I don’t think only one way is valid. You cannot dismiss the wisdom of Chinese tradition, looking at seals and *bimo* is very important. But when artists and most connoisseurs in China are artists, when they look at *bimo* or *bifa*, they may appreciate something that is really good, but in fact, it doesn’t have to be genuine. So I’ve seen paintings that I think are Zhang Daqian forgeries that they think may be a genuine Kuncan or…so the brushwork is dazzling. It’s a Kuncan. If you only look at *haohuai*, *haohuai he zhenjia lianghui shiqing* [good or bad and genuine or fake is two different matters], or *butong de hao* [different kinds of good]. *Zhege ao, nage ye hao* [this one is good, that one is good too], but *ni xihuan nage* [which one do you prefer]? If you like the more modern expressive work, that’s why Wang Hui was so successful. Qianlong admired Wang Hui’s copy of Fan Kuan, better than Fan Kuan. So that’s always a danger. I think C. C. Wang was…I wish he had written more. In a way it’s hard to write about it. You have a gut instinct. You either see it or you don’t. So maybe it’s not possible to write down how do you appreciate Chinese painting, but he did. So I miss him. Did you ever meet him? You probably never had a chance to meet him.

HUA: No, I never had a chance.

HEARN: Have you met his children, his daughter or son?

HUA: No.

HEARN: They are involved in a nasty legal disputation, as you know. That’s too bad, and what’s really too bad is the collection has just disappeared. And you know even if it comes up on the market, most of them will be bought by Chinese buyers now.

HUA: Today, yes.

HEARN: We cannot afford to compete anymore. That to me is sadness, even though I am proud of China’s ability to come in, and pay top dollar for its own art. The more things that are back in China, they are not… actually it is easier to see it here, right? Shanghai, Beijing, or any Chinese museum, you are a graduate student, you ask to see a Song painting, good luck. Here you have a reason to see a Song painting, we show it to you. So in a way it is more accessible here. He knew that actually. He said, “I’d much rather to see Dong Yuan at the Met than in Palace Museum.” In the Palace Museum it will be in the storeroom. You will never see it. So that’s the sad part. If he could have left his
collection here, it would have been far more important in an ironic way than if it’s back to China, because it would get published, it would be exhibited, it would be studied. It would engender a whole new generation of students maybe and it is not like it’s inaccessible to Chinese. Everyone is traveling from all over the world now. It’s not hard to come to see things. So that historical moment has passed. It was a great opportunity when, in fact, Chinese art was undervalued. He was absolutely right. Why should Fan Kuan be less than Van Gogh? It shouldn’t, should be far more. Now *chabuduo* [almost the same], right? It’s getting there.

HUA: Yes.

HEARN: It is an interesting topic, but I hope you will use this opportunity to delve deeper in the art that he loved, which is the earlier art, because studying just the modern and contemporary is just the very top surface of what is such a deep tradition, and if you are going to teach or go into museum work, it is really important to have the command of the whole culture.
Interview Transcript: Robert D. Mowry
Date: July 11, 2013
Location: Arthur M. Sackler Museum, Cambridge, MA

Robert D. Mowry is the Alan J. Dworsky Curator of Chinese Art Emeritus at Harvard University Art Museums, Arthur M. Sackler Museum. He studied art history with Chu-tsing Li and Laurence Sickman at University of Kansas.

HUA: C. C. Wang studied Chinese painting with Wu Hufan and viewed a substantial amount of ancient Chinese paintings in his lifetime. But he transformed his traditional style painting into a new stage around the late 1960s. How do you think of C. C. Wang’s approach in terms of connecting tradition and modernism?

MOWRY: It is a very good question and a very difficult question. C. C. Wang often said that if you reduce Chinese painting into its essence, it was not composition, it was not landscape, but it was brushwork. In that sense in many of his modern paintings, the brushwork really is the substantial element. So it was a direct connection of classic painting and continuing that into the modern world. For some types of paintings, he completely discarded the brush and used crumpled paper. He was a talented artist.

I think many artists realized that the old Chinese painting tradition was more or less moribund, but the same thing was happening in the West. They had taken the naturalist picture to its logical end. There was not much to explore. They began to move away from strict naturalism, particularly after the Impressionism. The last thing they explored really was the reflection of light, light reflecting on the water, light reflecting on silk. After that they had pretty much explored all aspects of naturalist representation. They began the experimentation with, something like Cezanne, something of a more cubist structure and to paint, not specific, but loose subjects. Then Picasso arrived on the scene. All kinds of new things began to happen.

I think maybe not coincidentally, similar kinds of thing happened in China in the late nineteenth century, of the understanding that there was a reference to the past. The orthodox tradition reached its natural end. Many Western artists began to look into Asia, looking at Chinese calligraphy or often Japanese prints. Artists were very influenced by Japanese prints and eastern traditions. In the same way Chinese and Japanese began to look to Western tradition, to see what was happening there. Not to turn away from Chinese tradition or Western tradition, but to inject something new, to revitalize what seemed to be a dying tradition.

However, you did not have such a break in the West. There were World War I and World War II, and the art progress maybe slow down because the world was in depression, but I think there was a real interruption in China that developed in the first part of the twentieth century, with the fall of the Qing dynasty, the establishment of the Republic, the warlord war and the great depression, and then you have the beginning of the civil war between nationalism and communism. Then the Japanese invaded, then you have World War II,
and then you have the establishment of the People’s Republic of China and Taiwan. I think the historical circumstances really slowed things down. In a way it did not slow things down in the West, but in China, particularly when the Cultural Revolution came about, everything just stopped in terms of new styles. I think in the mid-twentieth century period, many breakthroughs and artists’ experiments were impossible to happen in China because of the new government. So it had to happen in Taiwan, like Liu Guosong and the Fifth Moon Group, or in the United States like C. C. Wang or Zhang Daqian, or you have Zhao Wuji [Zao Wou-ki] living in France for most of his life. They experimented with all kinds of new things. Many of these experiments happened outside mainland China because they would have been possible within government policy at that time on the mainland. So I think in that sense, C. C. Wang, like those other artists, developed his modern works directly out of the traditional paintings that he knew well and collected, but still it was a reaction against them, not trying to cast the tradition aside per se, but revitalize the tradition and create something completely new.

Of course, his crumpled paper paintings are a small number. He did his best paintings with brush and ink. Those I think have much closer relationship with ancient masters. He tried something quite revolutionary in terms of technique. Because of the new techniques, which were revolutionary in terms of subject matter, his work resonated with what was going on in the West, artists like Jackson Pollock. I think those crumpled paper paintings did not have much of force to them. They are an interesting experiment but probably not a successful experiment. I think for that reason he probably gave them up. They are interesting but no dynamics. No real sense of control of the movement. I am guessing that probably for that reason C. C. Wang went back to pictorial art made by brush and ink, and such. Those paintings are more conservative, in some of them you can really see the relationship with classic paintings.

I think it is always hard to look at modern and contemporary artist’s work, seeing the relationship with the antiquity. When you look at the Yuan dynasty paintings, it is easier to see a relationship with Dong Yuan, Juran, or the relationship with Li Cheng, Guo Xi, but once you made the break from that long line of linear development into the late nineteenth and twentieth century, it is always difficult to see what exactly the relationship is between modern and contemporary painting and classic painting, even if the artist states the relationship.

It is interesting that when you ask Liu Dan who one of his greatest models was, he will come back and tell you, “Well, Georgia O’Keeffe.” You will think, “Oh, I will never guess that.” Not just his poppy painting, but even for his landscape paintings. “What is the relationship with Georgia O’Keeffe’s flower painting to one of your landscape paintings?” He will say, “The close observation.” Nothing to do with the painting itself but the close observation. “I did not see how the landscape painting comes out,” he will say, “but it does not mean I have to start by closely observing landscape. Of course, I observed some landscape really closely, and then I got it transformed in my mind. But it starts with landscape close observation and transformation.” Sometimes with C. C. Wang and any other artists, you can make very close parallels. This new painting with this old
painting, seeing the connection. In other cases you probably will never know if there is a relationship, what the exact relationship might be, because the relationship might be so disconnected. I mean the way the artist saw and the way the new painting turned out. Only the artist will know, like Liu Dan and Georgia O’Keeffe. I would never thought of that, but this is what he said.

So I can imagine many artists, including C. C. Wang, thinking in the same way. Yes, I observed all these. Maybe it is just the quality of the brushwork or just the way the artist held the brush. It has nothing to do with the painting, or the way the finished the painting looks. I would say that in most of C. C. Wang’s paintings probably there is a connection with the past, but I am not sure if it is necessarily always identifiable to us. Maybe it was clearly identified to the artist. Probably there is a relationship, or it is a relationship that becomes internalized. The artist does not necessarily have his fingers on it because it was a long time ago. So in some cases the relationship will be obvious because there is visual similarity. In other cases we cannot sense the relationship on our own, but there is a connection.

HUA: I feel the same way. Modern and contemporary artists often claim that their work has a relationship to a certain artist or is inspired by someone, but in many cases it is hard for the audience to see that connection. So I don’t know if it is true whether there is a connection or not.

MOWRY: Yes, you cannot always believe a living artist’s statement. Sometimes they make things up for all kind of reasons. I understand what they say. This is one of the things that I do not really like about working with contemporary artist. The advantage of working with contemporary artists is you can speak to the artists. Meanwhile, the disadvantage of working with contemporary artist is you can speak to the artist. You may find out something. You may find out what they want to tell you in a certain situation. It is a different set of rules from dealing with traditional art.

I make the analogy that dealing with contemporary art is like dealing with current events. Contemporary art is to establish traditional art. Current events are to establish the history. History is based on all the facts that come from current events. The things you read in the newspaper every day—most of them will be forgotten. Most of the individual important things of today will be forgotten. In the same way, there are millions of contemporary artists, European and Chinese. Most of them will be forgotten. I make the analogy with the New York Times’ Best Seller list, but what is on the list today and what is for the next week, in ten years most of them will be forgotten. In twenty years you will be embarrassed to say they were once on the list. The greatest literary works never made the best seller’s list. Some do, but most of them do not. Dealing with contemporary things is very difficult because what sells on market, what seems to be popular, what is indeed popular right now, but it does not mean necessarily that the art itself is important. So dealing with contemporary art really involves a great deal of sorting of the trends, but it also involves more than traditional art, including training in criticism. How to critique? Not just work of art, but how to critique trends and how to see the future if you will.
These are not the skills of the trained art historian, who emphasizes history and criticism. Most art historians, in my opinion, are not well equipped in dealing with contemporary art. They can talk about an artist who is active right now, but I think most art historians today are not well equipped to deal with contemporary art, except for those especially trained in contemporary art or other necessary disciplines.

It is very special field and it is not just art history, for example, contemporary literature and history, they are all the same. You are dealing with millions of different things. Most of them ultimately will not be considered very important. You are trying to figure out what is important for today because even if it is not important for the long term maybe they are important for today. So you are trying to figure out what is important for today, how all the stuff fits together, why it is important, but also which are the truly important things.

HUA: Chinese painting artists, such as Liu Guosong and Zeng Youhe, also experimented with new techniques and developed new styles around the same time as C. C. Wang. How shall we understand their artworks, including C. C. Wang, in terms of reforming Chinese painting in a historical context?

MOWRY: As we touched on earlier I think this is one of the places they were really trying to revitalize the tradition that they saw as dying. As you know Liu Guosong studied Western art. I think two things really happened and changed completely about what he was doing. He had a fellowship to come to the United States around 1966 and spent two years in the States. He was exposed for the first time to original works of art by abstract expressionists, by Jackson Pollock, which really moved him. The other thing that I think really profoundly influenced him…remember he was born in 1932 in Anhui and ended up in Taiwan in 1949. The Palace Museum’s collection was not accessible during those years. I think it first became accessible around the 1960s in the small gallery in Taizhong. In 1961 the Palace Museum together with National Gallery of Art in Washington D.C. organized the biggest exhibition on Chinese art and toured it in five museums. I did not see the exhibition because I was in high school and not studying Chinese art. The exhibition was shown in Taiwan before it came here and showed after it as well so that they can show everything that went out came back. I think when the exhibition went back to Taiwan, probably Liu Guosong saw the exhibition. For the first time he saw the great Northern Song landscapes, such as Guo Xi and Fan Kuan. I think he was profoundly moved.

I think he wanted to try to merge or synthesize Jackson Pollock with Fan Kuan and Guo Xi. I think that was what he hoped to do. Of course it started involving a lot of time, but instead of going to something completely non-representational, like Jackson Pollock, he was not doing very abstract landscape. His work sort of has the feeling of Jackson Pollock, but still has the misty mountain people see from Guo Xi and possibly Xia Gui. How he got the idea to pull out fibers I do not know, probably by accident. I think his first great painting is around 1966 or 1967. The first famous one maybe a little bit earlier, probably about 1965, 66, or 67, and then it became his signature style.
So I think these artists saw European and American art developing new materials, no longer using oil paint, although they were still painting on canvas, they were using acrylic, and all kinds of new materials. They wanted work in Chinese style with a similar strategy. Maybe we can find new material. It could be ink and traditional colors, but not always using brush, and then pulling fibers and things like that.

I think there was a real desire to experiment not only with the content of painting, but also with the material of painting, still using traditional materials, brush and ink, paper, but using them in a such different way that it seemed like new material as well as new style. Just to revitalize the view, not necessarily in hanging scroll, handscroll, or album in format, not necessarily to be framed either, so you get those strange horizontal wall scrolls, a little bit different. People frame them, but I am not sure if they were intended to be framed. So the same materials, some in the same format, but not exactly the same, using the old materials in a different way, the styles in a different way. I think there is a real desire to come up with something still traditional, but at the same time, very new, with Western influence from Western painting, like Jackson Pollock. I think C. C. Wang was in that movement. I mean intellectually.

Finally the Cultural Revolution was over. Artists could paint more freely. Artists like Liu Dan, who was born in China, grew up there. I feel there was a desire to paint in a much more traditional way…not to revive the orthodox school, but to have a standard hanging scroll, to use brush and ink, to use it in a new way. We have a great painting that I think is a great landscape painting here by Liu Dan. I think it is a great masterpiece. It is called *Ink Landscape*. It is a giant painting. The painting itself is almost from the floor to the ceiling without the mounting. It is a landscape but not the traditional Chinese landscape. It is like a landscape from hell. I really love this painting and I am not saying anything bad about it. It is like lava and ice. There are no trees, no buildings, and no people. There is a shifting voice. Something seems to be solid but the same thing also seems to be voided. It is inner-connected. You recognize that it is a kind of Chinese landscape painting. But what could be the influence for this? You look at brush work and think maybe Gong Xian, but of course it does not look like Gong Xian. I think there is a new breakthrough in terms of material and format, much more traditional, in terms of landscape and style. In its own way it is as revolutionary as Liu Guosong. I think it is a major masterpiece. In some ways it is more conservative in terms of material, but in terms of style it is absolutely revolutionary. So this is another approach to revitalize ancient tradition, a different approach but equally effective in a different way. I think artists in Taiwan in the 1960-70s were trying to revolutionize things more with materials.

HUA: This reminds me of another question. Sometimes I found it is difficult to categorize Chinese painting between landscape and abstract. Artists often title their painting as “landscape” but probably very abstract, nothing descriptive. When I look at Liu Guosong’s painting, even though it is very different from traditional Chinese painting in many ways, but I feel his works still look very Chinese, but as a Western audience,

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will you feel his art has taken a revolutionary step from traditional Chinese painting, or still eligible as Chinese painting?

MOWRY: I have been studying Chinese art for more than half of my life so I look probably at it very much like Chinese look at it. I have been studying Chinese painting for almost fifty years. To me Chinese painting looks quite natural. To me, yes, Liu Guosong looks very Chinese, but not like traditional Chinese painting. To someone who has not studied Chinese painting, I do not know what they look like. Even though Liu Guosong sometimes discards the brush, unlike other artists like Lee Chun-yi who consistently uses stamping, there is very strong brushwork in his painting. In that sense, because of the strong brushwork, not necessarily because of the composition, they look very Chinese to me, but keep in mind he has been active as an important painter for fifty years. He has his own evolitional style. His early works from the late 1960s, mountains with white spaces, some green and black, I think those look very Chinese. The moonscape from the first half of 1970s and a lot of others now probably look less Chinese in terms of composition, but still when you look them carefully, the brushwork looks fine. The Western artist would not have that kind of brushwork incorporated in the painting. In that sense, the brushwork, to me, has more meaning.

But of course, Liu Guosong has other kinds of paintings. I do not know what they are called in Chinese or English. That kind of painting looks like marbled paper. I do not know whether it was from a coincidence or whether it was inspired by something, but you know when you look at some old European books and first open the cover, you have the marbled paper. Liu Guosong has some paintings like that, which suggest a landscape. He called it landscape. I do not see a landscape in there. You kind of see colors but not really. Those are quite radically different. In those he does not use brushwork at all. The marble paper they created…originally they take the pigments which are ground powders. They formulate the pattern on the surface of the water in a basin. They have to apply it very gently so they do not sink, but just sit on the surface of the water. Somehow the paper floats on the top of the designs, and then lifts up and the pigments go on the paper. Part of it is to apply pigments in certain way, being able to stir just little bit to create designs. Like when you go to some fancy coffee shop, you get a cappuccino or latte, and you have the foam on the top and you have a little design, like a leaf. The Europeans created the design sort of like that, on the surface of the water, but with pigments there. Some of Liu Guosong’s painting was done the same way with different kind of pigments, but the pigments are floated on the water. He puts a big sheet of paper in, picks it off, and the colors may suggest sunrise or sunset. But obviously doing that kind of thing cannot be truly pictorial. Although he will give the title…one he did is called something like “Silk Road at Dusk.” It is a lovely grey tone with violet hues.

Liu Guosong does some really highly experimental things. I do not think he did too many of those. Probably they are not so successful in his mind. In addition as a contemporary artist you cannot sell it if no one buys them, unlike Van Gogh. He probably moved on to something else. So in that sense, I forgot what the question exactly was, but I think they are very experimental and Liu Guosong in some way is more experimental than the rest.
Although Zeng Youhe could also be very experimental, some of her landscapes are quite traditional and orthodox-school looking. Some are less traditional. But then she has some paintings which seem quite abstract, once again introducing new materials. Some of those use mica, seemingly like metallic and silvery pigment. Those I would not necessarily recognize as Chinese, even in these days. I know her work so I recognize them, but if I did not know her work, I would not necessarily recognize certain types of her paintings as being those of a Chinese artist. In the same way that Liu Guosong’s marbled paper type of landscapes. If I did not know he did that, there is really nothing Chinese.

HUA: Is it the brushwork that you will consider as the most distinguished character to recognize Chinese painting?

MOWRY: When the subject matter becomes abstract, so that it is not recognizable as Chinese landscape, or any Chinese subject in general, then a great deal of being able to recognize it as Chinese probably is due to the brushwork. That is why some of Zeng Youhe’s paintings that have mica and kind of silvery pigment are hard to recognize. They may not have brushwork. Zhuang Zhe, who is from Taiwan, works a lot with completely acrylic on canvas. It is very difficult to recognize his work as Chinese painting, although he is Chinese and many works are done in Taiwan. This is because they are so much in Western style that…sometimes it is not so easy to know if they are Chinese. There is not something distinctively Chinese.

Liu Guosong still has a lot of brushwork, even though it is not used typically in a descriptive fashion. One can still recognize the brush, the string of the brushwork. The classical training in Chinese painting and the classical training in Chinese calligraphy allow that brushwork to have force, which is never seen in Western painting, by accident maybe, but not on a regular basis. But if the brushwork is not there and it is very Western style, just judging from abstract composition, then I think it is hard to recognize it as Chinese, or even Eastern Asia.

HUA: In C. C. Wang’s late years, he created abstract calligraphy and paintings. Do these artworks suggest a stronger influence from Western abstract work than classical Chinese painting? Or do you think it was a way that C. C. Wang used to improve his brushwork?

MOWRY: I do not really know. I never studied calligraphy a great deal. I think it is very interesting experiment. I do not know what future historians will say. My own feeling is that they are probably not very successful. Xu Bing does this kind of thing. When you look at Chinese calligraphy, the Chinese thought that calligraphy and painting had the same origins and materials. Some of the original characters are pictographic, so in traditional times the relationship between calligraphy and painting was the painters taking brushwork and brushstroke from calligraphy, incorporating it into paintings, which is more easily seen in bamboo painting, but landscape and other paintings as well. Today some artists, whether it is C. C. Wang or Wang Fangyu, or Xu Bing…Xu Bing went to another way, taking whole characters into the painting. Xu Bing first had lands-script or
the grass foreground, using the character for roof tile, building, or forest becomes “lin.” I think these are interesting experiments. I do not think they are great work of art. Whether they will lead to anything or not, I do not know. But my own feeling is that these experiments with calligraphy were trying to transform to something else, trying to revolutionize it. They do not work very well. That is my feeling.

Part of it is because of the painting. If you want to make a landscape completely abstract, it is almost unrecognizable, like some of Liu Guosong’s work. It is there just to please the eye. As long as it pleases the eye and the artist respects his accomplishment, then probably it is successful whether it sells or not. But with calligraphy, Western alphabet, or Islamic script, on the one hand, they are art, they are beautiful, but on the other hand, it means communication. If you experiment with it too much, in that sense, calligraphy is a writing system. Its primary function is a written expression. If it does not do that, then it has not lived up to its first requirement. You can say it is art, it is not calligraphy. Is it calligraphy if it cannot communicate? I think these are my reservations back in my mind when I say they are not that successful. They are interesting. They are experiments. Xu Bing, Wang Fangyu, and C. C. Wang, I do not much like them.

But then I have to come back to reality, I do not work with calligraphy. I trained with Dr. Chu-tsing Li, went to the National Palace Museum and researched painting as did Claudia, but I spent most of my career working with three dimensional objects, ceramics and things like that. So I never studied calligraphy. I like fine calligraphy, but it is nothing I give thought to. It doesn’t give me any authority to speak of traditional calligraphy, let alone contemporary variations. I give you opinion, but I do not think it is very important.

HUA: In your mind, if it is calligraphy, it has to contain the function of communication.

MOWRY: Yes, it is, except caoshu (cursive script). You can go to the dictionary. This character written in caoshu generally looks in this way. Of course there is individual variation based on the particular artist, but you do not get anything quite extreme in writing English in caoshu. You can predict the English letter or the Chinese character. You can take xingshu (running script) and cursive English. They are very standard modes of writing. In another way, caoshu is another standard mode of writing that grants that most people cannot read it. In the past most people cannot read, but for those who want to practice this, there are certain conventions you learned from caoshu. If you practice those conventions, you could write it and read others’ caoshu. What I am saying is the variations that Wang Fangyu and C. C. Wang do, they are not particular conventions. In my estimation they are aesthetic experiments, not different modes of writing characters. They do this but no one follows them, so how it could be an established mode? That is the way I would differentiate what they do. If it is still readable, fine. But why it is interesting? I do not have an answer to that. But if it is not readable... because it is one person doing this, not an established mode, that is the way I will differentiate from caoshu. Not because it is difficult to read, but because it is highly one person’s creation, not necessarily followed by others. Again because I do not study calligraphy, others may
have a better understanding, more insights, and more favorable impressions towards it, but myself I do not work with it.

The reason I never work with calligraphy is that I did not do much work in Chinese painting after graduate school and Taiwan. The reason I did not is because I have been museum curator. The collections I worked with, including the Harvard collection and the Rockefeller Collection at Asian Society, are not strong in Chinese painting. They are strong in all kinds of other things. Why would I work with poor Chinese paintings when there are so many wonderful parts of collection to work with? So it is not that I did not want to work with Chinese painting. As you know Chinese painting is such a complex subject. If you want to work in it, you really need to focus on that and not on everything else. Once I realized that our collection is not strong in Chinese painting and it is never going to be strong in Chinese painting, I did some work, but mainly I worked with other things. That is the reason I did not work with Chinese painting and calligraphy, not because I did not want to. As an academic, you can do what you want to, but as a museum curator, I think you need to work with some of the strength in your collection. In Claudia’s case, Phoenix Art Museum did not have a strong collection, but she worked with Mr. and Mrs. Papp and others to build a collection. With the Museum of Fine Arts here (Boston), there is no reason to build a collection or to compete here or there. You will never win and our students can go there. So the situation in term of building a collection is quite different from Phoenix.

HUA: For contemporary Chinese painting artists who have the opportunity to see and study artworks worldwide from ancient to current, what is important for them to learn from traditional Chinese painting?

MOWRY: I think the most important thing for them, if they want to work in Chinese tradition, even if they are ultimately radical like Liu Guosong and C. C. Wang, it is the brushwork. If the landscape, flowers, or whatever they paint become so abstract and unrecognizable, it will be hard to link those to old Chinese tradition. I think what they can really learn is the brushwork. They do not have to use the same brushstroke, but they need to become extremely skilled, extremely adept at the handling of the brush, not just marking on the paper like marking something with pencil or charcoal. But they need to really know how to handle the brush in a traditional way and to learn all the techniques to manipulate the brush. In the same way again to make an analogy to the West, the same way that Picasso first did was very classical oil painting and perfect drawing of great Roman and Greek sculptures. He actually did some sculpture where he copied Greek and Roman sculptures so he mastered the ancient techniques, and then he did his cubist paintings and did others that looked classical. A painting may have a classical head or some classical elements, but it was not rendered in a classical way, and yet to be a great craftsman, whether it looks like it or not, you have to have the skills to do this. Skill does not make a great painting, but if you want to work any traditional or even semi-traditional mode, you have to have the skill first and then if you want to use Chinese zhuo [awkward], where you have the skill but make it look awkward, you can do that. But if it is only awkward, rather than skillful looking awkward, these are very different things.
I think mastering the brush and skills through practicing and looking at the old masters [is essential], and then doing whatever you want with it. Anytime you want to go back to it, you have it. You do not have to master the brushwork of every period per se, but to have full mastery in different periods that the old artists used the brush in different ways. So one needs to look at the paintings in different periods and to master the brushwork, getting the full range, whether it needs dry brush or uses ink washes, how to control them, how to control them on heavily sized paper, control them on unsized paper. Part of it is knowing what your composition is to look like, but knowing what it should look like and making it look like that might be something different. Knowing how other artists did it gives you insights into how to achieve what you want to achieve.

HUA: You have collected contemporary Chinese ink paintings for Harvard Art Museums. What role in this movement did C. C. Wang play?

MOWRY: I think his influence was mainly through the work that he collected in the Metropolitan Museum of Art. He sold things to other places too, but probably the best known collection went to the Metropolitan Museum. Just having those paintings in the Metropolitan makes a great deal of difference. But I think one has to consider the other collections like Boston, Kansas City, Cleveland, and Freer. They are greater than the Metropolitan, or greater than C. C. Wang’s collection.

In the case of C. C. Wang you have this individual who assembled this collection, but you also had other collections, to some extent, built mainly by one individual, like the collection in Kansas City that was built by Laurence Sickman. People like to say, “C. C. Wang is the only one can do this.” It is nonsense. How about my teacher Laurence Sickman who built a greater collection than C. C. Wang’s? Several people did this, not a lot, but several people, like Sickman in Kansas City and earlier generation of collectors. Curators and connoisseurs at the Museum of Fine Arts in Boston assembled a collection. They worked hard and they understood the material, but they drew different viewpoints to mind in collecting. So in that context it is hard for me to single out C. C. Wang and say that he is the best. Sickman is better, but at the same time, C. C. Wang was one of the small handful of people who were able to do this in China or in the West at that time. If it were easy, there would be a lot of collections. I keep referring to Kansas City simply because I know it better than I know Boston or Cleveland or the Metropolitan, and I know who built the collection.

I think C. C. Wang’s collection and Kansas City’s collection are far more important than Weng Wan-go’s collection, for example, even though Weng Wan-go’s collection is much larger and mainly inherited, and the collection is so famous today. Weng Wan-go is a friend of mine, so I know his collection well. I have been through the collection. There are not many great paintings. There are a few but basically it is a collection of Ming and Qing paintings. There is a famous Southern Song piece, but that is the only one. So when you put it in that context, C. C. Wang, yes, it is very rare for one individual to do that, but there are several other individuals who did that as well. They are all to be
greatly respected for their knowledge and their connoisseurship ability. At the same time it was easier then than now. Most of these things were collected in China or Japan at a time… one of the few times it could happen. In the first half of the twentieth century because of the collapse of the Qing dynasty, economic and political and all the chaos there, because of the fall of Asia, then because of problems that surrounded the establishment of the Republic, the warlordism, the famines, the struggle between the communism and nationalism, it ended up that the Chinese would not be the buyers, but ended up being sellers. So those important paintings, like Li Cheng and Xu Daoning, came on the market. Sickman acquired many of those paintings directly from China. Some of the experts at the Museum of Fine Arts went to Japan. It was one of the few times outside China it could happen. It could not happen now. It did not happen earlier. Probably it did not happen earlier for many reasons, but one of the reasons is that except in Japan there was no understanding of Chinese painting outside of China.

C. C. Wang did a good job even in China. I think he is a very important collector, but not the only collector, not the only one with his connoisseurship ability. He had much greater access to reading the texts on the paintings in terms of inscriptions and colophons. In that way he had certain understanding that Laurence Sickman did not have, although Laurence Sickman read Chinese, still he did not have the same level of understanding of the material or all the associated texts, books, and painters, but at the same time, if you just come down to the connoisseur’s eye, Laurence Sickman and a few other curators, they were probably the equal of C. C. Wang. If you look at Li Cheng’s work at Kansas City, or Xu Daoning’s, they are far more important paintings than the Song paintings in C. C. Wang’s collection.

At the same time, C. C. Wang’s understanding of Yuan painting probably was better than the understanding of Western contemporary connoisseurs. I think Sickman, for example, probably had very good understanding of, and others too, Ming and Qing painting. I think that the Yuan paintings are so different from the Song paintings. There is such a radical change if you look at Zhao Mengfu, Qian Xuan, or the four Yuan masters. They probably had a great deal of difficulty to understand Yuan dynasty painting. It may also be because Yuan paintings were not coming up on the market at that time like Song painting. I do not know. In Kansas City, Cleveland, Freer, and Boston, you do not really find many important pieces created by the four masters of the Yuan, or Zhao Mengfu and Qian Xuan. You may find a few. In that sense the Song painting collections are often stronger than the Yuan collections. This is the one of places that the Metropolitan is stronger, with Ni Zan, Zhao Mengfu, and Qian Xuan. In that sense I think American collections in general are richer in the Yuan painting, thanks to C. C. Wang, than otherwise they would be. So I will single out his Yuan dynasty pieces and say this is his real contribution. In that sense the Metropolitan is stronger than most of other American museums for Yuan painting. For Song paintings, and Ming and Qing paintings the other museums are stronger than the Metropolitan. In that sense this is an area in Chinese painting collection in which C. C. Wang made a contribution greater than Sickman.
HUA: This is an interesting point of view to think about the collecting history in American museums.

MOWRY: If you step back to look at all the collections’ strengths and weaknesses, and who built them, it is easy to say Sickman did this, Sherman Lee did that, and someone else did that, but to try to put all these together, how did everything happen, how much was due the availability and sources...Sherman Lee was not really buying in China. Sherman Lee was buying in Japan after World War II. Sickman was buying in China before World War II. Boston was buying earlier in the twentieth century, these kinds of things. How much was being in China for Sickman, how much was being in Japan, or things from China went to Japan, or things from old Japanese collections came out, how much was due to individual understanding, how much was due to they both understood the same thing, this one had money, this did not, those kinds of things.

Sickman always told me the famous story of the Xu Daoning, which was belonged to an imperial prince. One night Sickman was at home sleeping soundly. The prince was losing badly at a gambling game and needed money. The prince knew Sickman, simply knocked on Sickman’s door and said, “I have this painting. I desperately need money.” Sickman happened to have the money. Sickman got the painting and the prince got the money. It was based on friendship, but at least the knowledge. The prince gambled and needed money. Sickman was interested and might have the money. If he had not been in China at the right moment, this would not have happened, but also he had the right connection in China. So in that sense it is luck. How much is the knowledge, how much is the circumstance, and how much is the luck, all of these things. One needs to look into all these points of view to tell the story, not just museum by museum, but trying to put it all together to talk about the big picture of the formation of these collections in America in the twentieth century.

This only happened in America, not in Europe. European museums only have a couple of collections. I don’t think the Westerners could understand Chinese painting until Abstract Expressionism. They had to completely get away from the content, but just look at the form. The Westerners appreciate the abstraction. It does not look like primarily drawing, which was the way they interpreted it before. After Abstract Expressionism, I mean the abstraction that began from Picasso in Europe, but really took off here. So in some way Americans are a little bit ahead of Europeans. But another big factor is money again. After World War I and World War II, even Europeans understood, they do not have the money to do it. Their traditional interest is in porcelain in general, and to some extent, bronze. Even today there are not many Europeans interested in Chinese painting.
Interview Transcript: Jerome Silbergeld
Date: September 15, 2013
Location: Princeton University Art Museum, Princeton, NJ

Jerome Silbergeld is the P.Y. and Kinmay W. Tang Professor of Chinese Art History at Princeton University and director of Princeton’s Tang Center for East Asian Art. He studied with Michael Sullivan at Stanford University.

HUA: C. C. Wang studied Chinese painting with Wu Hufan and viewed a substantial number of ancient Chinese paintings in his lifetime. But he transformed his traditional style painting into a new stage around late 1960s. What do you think of C. C. Wang’s approach in terms of connecting tradition and modernism?

SILBERGELD: I think that what actually triggered C. C.’s transformation is something that happened well before 1960 or at least it set it in place. He talked about that. I talk about that briefly in the book [Mind Landscapes: The Paintings of C. C. Wang] and I think that was his experience of other kinds of works of art that he had not previously experienced until he traveled to the United States for the first time. As a result of his travels, he came through Japan and started looking at Japanese collections. Given the fact that he was a student of Wu Hufan and very much a part of the Dong Qichang lineage in a very conservative and a very limited way, I don’t think that he was widely informed before that about a lot of the seventeenth to early eighteenth century painters who we now think everybody knows all about all of these painters, not just one group or the other. But I don’t think he had ever been impressed by Shitao previously; I don’t think he had been previously impressed by Hongren and artists of that kind who he took seriously for the first time, when he travelled through Japan on the way to the United States. I think it was 1948.

HUA: The first time he came to the United States.

SILBERGELD: I need to check the date. The first time he came to the States, he came through Japan and he saw the Japanese collections. I think he saw the Sumitomo collection, which wouldn’t have been in museums at that time, but these were private collections still, fairly early after the war. He said he was deeply impressed by some of these artists who we now have labeled, thanks to Jim Cahill, the individualist or the eccentrics or whatever. He really had not been exposed to them. I think one thing that this tells us is in the absence of books and museums, like the ones that we take for granted today, the range of knowledge even as late as the end of the war was still a matter of personal access, and much narrower than we perhaps imagine even. Maybe someone like Dong Qichang himself, whereas he saw a large number of paintings in his lifetime, maybe he didn’t really see a wide variety of paintings in his lifetime. We know that Wang Yuanqi collaborated on occasion with Shitao, whether he ever saw a Shitao other than that occasion, or whether Wang Yuanqi ever would have run into somebody who had any idea who’s this artist, who is after all a member of the Ming royal family, would have had no idea what this man was all about as an artist. He had no reputation to speak
of. I think it can come all the way down to the mid-twentieth century in China, and to a significant degree, that restriction still holds.

So one of the anecdotes that C. C. told me was how different artists lived virtually in different communities in Shanghai. Even though they were within walking distance of each other, they had no interest in each other, he said. He sort of knew who Zhang Daqian was. He sort of knew where he lived. But he had no interest in the man or his art. He had no real awareness of what it was about. He’d never taken it seriously, and that was at a point in time where Zhang Daqian was beyond producing Shitao forgeries. Maybe he kept doing it. I have no idea, but he was much more interested in producing forgeries of much earlier work than that by then, and seriously studying. He had been to Dunhuang in 1943–34. Even so I think that after the war, they all returned from wherever they had been, many of them of course in Sichuan. They all returned to Shanghai and they returned to, I think, the same kind of situation, and held pretty much the same kind of attitudes that they had before. I probably need to qualify that by saying that in Sichuan those who went to Sichuan, to Chongqing and Chengdu, ran into people in a way that they hadn’t cared to run into each other in Shanghai and elsewhere. And maybe that’s more important than I’m saying, but I do get the impression from C. C. that he at least returned to pretty much the same conservative group and attitude after the war that he had experienced prior to that wartime clustering of people in the West. From his perspective it was that travel through Japan, more than anything else, that opened him up to an interest in painters from Anhui, especially, who were outside the old Shanghai area circles. So I think that it was with that attitude, ultimately, that he came to America.

The second time and the permanent time, I think, he couldn’t make a go of it as an artist in the 50s. There is no interest in the kind of work that he was doing. I think that with a broader attitude, he just kept broadening it, so he took in Art Students League. He became interested in people who weren’t at that point the giants, as thoroughly canonical as they are today. People like Paul Braque and so forth. They were still in a way a bit nouveau, and they were certainly well-known people, but it wasn’t like everybody would fall down and worship Picasso as the great twentieth century master. It was maybe a little too soon for that and his interest in that I think was a matter of realizing that there were doors there that he had never gone through, and the first major door I think that he went through was the result of his Japan experiences.

HUA: In the 1930s C. C. Wang and Wu Hufan went to see the paintings in the collection of the Palace Museum in Beijing when it opened to the public, selecting works for the London Exhibition. At that time, what kind of paintings did he see? Was it mainly orthodox school work?

SILBERGELD: That was what the Manchus had collected, mostly, or inherited. I don’t think it included any Shitao that I am aware of. I know that there is… I believe I should say that there is only one Gong Xian in the Palace collection, or at least that was the case back when I did my dissertation. They may have gathered more, but then there was only one small album leaf, and I think he went through the entire collection. My understanding
is that he had done that three times in his career, and I assume you have a copy of the book that he did on his own collection, or the book that was done for him by Kathy [Kathleen Yang], and that’s kind of a triple notebook. So that’s all he saw and I think even that experience was not broadening in the same way, if that’s what you mean. That is a reflection of Manchu collecting taste and many of the artists, who we now think of as the unorthodox painters, were distinguished by not just their style, but their politics, which raises the question of what is the link between the two. In my dissertation I assumed that there was a very significant link between the two. At that time people were very unhappy with that notion. I remember the first symposium that I ever participated in was in Hong Kong in 1974 or early ’75 and it was on Ming yimin [leftover subjects]. The only people in a two-day symposium to suggest anything about politics were Chu-tsing Li, in a couple of cases, and myself very broadly. Nobody liked it. They really disliked it. Then we had a symposium for the exhibition that Peter Sturman organized in Santa Barbara and then came to Asia Society this last year. Everybody was drawing that kind of linkage all over the place, and very openly and without criticism. I gave the last talk of the symposium, and I gave a kind of a retrospective, comparing attitudes then and now, showing the kinds of differences how we’ve changed as a field as a result, but the point being that the Manchus didn’t collect these people. I don’t know if they didn’t collect them because they didn’t like the looks of their painting, or if they had a deeper sense that these were not happy campers with the Manchu invasion. I would be rather surprised if they didn’t have some sense of who is who politically. That made a great difference in terms of who they chose to add to their inherited collection, and who they chose to exclude, because of course by the time of Qianlong, they were doing that wholesale with books, and the Siku Quanshu project, which was as much an exclusion project as anything else.

HUA: Chinese painting artists, such as Liu Guosong and Zeng Youhe, also experimented with new techniques and developed new styles around the same time as C. C. Wang. How shall we understand their artworks, including C. C. Wang, in terms of reforming Chinese painting in a historical context?

SILBERGELD: I’ll just say two. I can say one little thing about each of these. I know that Liu Guosong and C. C. ended up doing some similar things in terms of playing with the techniques to make their works a little more like New York abstraction or something. Liu Guosong was just a part of what he was doing. He did a lot of different things, but when it came to that moment of similarity between their two paintings, C. C. was determined to present the notion that he was not in any way derivative from Liu Guosong. If anything it was the other way around. He also didn’t want to be seen as derivative in any way from Zhang Daqian, though clearly Zhang Daqian was doing some of those kinds of things earlier. He wanted to be seen as pioneering and setting his own course.

The other thing I would say with regard to Betty Ecke [Zeng Youhe]. I got to know her pretty well after the C. C. Wang exhibition and book came out. I had enormous respect for her accomplishments and I still do. I think she stands alone in some regards, certainly with regard to gender breakthroughs in the field, but she has a significant number of firsts.
to her career in terms of what she did her dissertation on and her work with calligraphy. I think she was the first significant female curator and then her own work, which I think is really quite wonderful. So I started to saying to her, “You know you’ve got to get somebody to do something like this for you,” because she really deserved it. There was no question in my mind about it. Finally she turned to me and said, “Well, you’ve got do this for me.” At that point I was being an administrator for a faculty of 60 at the School of Art in Seattle and I had no free time whatsoever. I was doing other research projects, but I didn’t have a moment of time to add anything to it. I wish I could have. I would have loved to be the person to do that, but instead I handed that off to one of my graduate students, who wrote her dissertation on Betty.9

HUA: What was the relationship between Zhang Daqian and C. C. Wang?

SILBERGELD: I think they had a good relationship. I only saw them together once when I was a baby in the field. It was my first year in the field and it was the first time I met either one of them. But we would talk about Zhang Daqian and I think C. C. didn’t want to look up to Zhang Daqian. He thought his taste was better and purer and so forth, but he enjoyed him as a person. They got along very well together. Of course, Zhang Daqian had a much bigger reputation than C. C. did as an artist. I am not aware of any time when they were in personal conflict. If anything, C. C. would have gained a little bit of shed light from being in Zhang Daqian’s presence because people knew much better who Zhang Daqian was than who C. C. was.

HUA: Did they exchange paintings?

SILBERGELD: Yes, definitely. But I can’t tell you any particulars about that. I don’t remember. I can’t recall any particulars, but I know they did.

HUA: In C. C. Wang’s late years, he created abstract calligraphy and paintings. Do these artworks suggest a stronger influence from Western abstract work than classical Chinese painting? Or do you think it was a way that C. C. Wang used to improve his brushwork?

SILBERGELD: I don’t think it was a way that he used to improve his brushwork, because often he didn’t use a brush.

HUA: I heard that he used something like a marker pen.

SILBERGELD: Magic marker?

HUA: Yes, probably.

SILBERGELD: I think what he actually used was one of those sponge pens, which is different from a magic marker per se. I’m pretty sure of that. Howard would know the

answer to that. This was all from a period after my work with him was done. Sometimes in lecture, I’ll put together what he does with somewhat traditional painting, with his bit of modern flavor, and then what he did in the late '90s. In the early twentieth-first century he went just pure abstract, and then with what I think was a sponge brush, like you use for house painting, or for painting trim, if you’re painting doorways or something that. Of course, he’d worked on wallpaper, designing wall paper and lamp shades in the '50s, so he was familiar with that level of house painting. The calligraphy that he did, at that point, became totally abstract. If you don’t read Chinese, it looks like Chinese, but it’s not. Let me show you [looking for pictures on the computer].

HUA: What are your thoughts on the composition that C. C. used again and again in his painting?

SILBERGELD: I think that he loves Guo Xi’s structure. I think that’s his single favorite structure, as opposed to something more stable, where you have kind of a one, two, three small, maybe entirely low, big, and then something lower, that moves you back like that. I think his personal favorite is something that’s got rhythm, right up the middle, and everything sort of hangs from the side. We can talk and search at the same time.

SILBERGELD: This is it. This painting, which he did for Yien-koo, and which Yien-koo really loves [Landscape 890619]. I think of all of his paintings, this is the one she holds most dear. There is one that I have that she also wants, but this was done for her and I think it’s her link today to her dad.

HUA: C. C. Wang wrote an inscription dedicated to her on this one.

SILBERGELD: Yes, and then he does this [an abstract work by C. C. Wan]. What I try to show is that what’s going on here [Landscape 890619] and what’s going on there [the abstract work], they’re not all that different. You just leave something out. You leave out some of the details, but the way of the color scheme, the kinds of rhythms, this is like an abstraction of that. If you really look at the two, you can see how he goes back and brings out some of these rhythmic patterns. If you just reduce this, if you left only the lines, it would look something like the abstract work. Then, he decides to fill the colors in a different way. This of course is not done with the Chinese brush anymore. This is done with that sponge brush, and then this is a kind of abstraction of that. I really think that they are all very tightly linked. This [Landscape 890619] was done in the late 90s for Yien-koo. I don’t have a date on it. You can see the link between those two too. It’s just you leave things out, you emphasize certain motifs within it, and you get something quite different just through elimination. I think that’s how he thought.

HUA: I need to look at those paintings more closely.

SILBERGELD: Yes, make something of that Yien-koo painting. I don’t know if it’s ever published.

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10 The painting actually was created in 1989.
HUA: It is published.

SILBERGELD: I love the rocks that he did in his last few years. They’re so soft. When he talked about Dong Yuan, he would say, “Oh, it’s so soft,” and he would soften his voice in saying that. He increasingly came to love the softness. I think that he loved the softness of Guo Xi. We say, “Oh, Guo Xi is so dynamic,” but he’s also soft. Everything within the form is so gently rounded and so forth.

HUA: Was that because of his age?

SILBERGELD: I don’t know. We have a thing that we called “old age style.” Way back in about 1987 or something like that, we had a CAA [College Art Association] panel on old age style. The panel had a number of major senior figures. Julius Held and David Rosand were on it. I was on it with the Chinese question. We ended up publishing it as a special issue of art journal. I can give you a date for that. Summer ‘87.11

HUA: ’87, summer?

SILBERGELD: I looked at that question which was brought my way. It’s not anything I’d ever thought about, but then you say well, lao [old], shou [longevity], and all the concepts that go with in Chinese culture are really so central to the values. It was surprising to me that we’d never really stopped to think about it. So I looked at it in terms of Chinese painting theory, and Chinese painting practice, and Chinese painting style. I did a statistical study of about 500 pre-modern artists for whom you could find lifespans, birth and death dates, and who lived longest. Did they really live longer? Dong Qichang said Qiu Ying is going to die young because he just used himself up and so forth. The statistics were really validating that the artist who lived to eighty was the best known. Were they better known because they were better, or better because they lived longer and so forth, kind of a chicken and egg thing, but I tried to look at it from all those different points of view and it became very interesting. Nobody ever paid much attention, just a few times. It still shows up in people’s bibliographies, but we didn’t tend to read our journal. That was about pop art and stuff so people never noticed it. Yet it seems to me very central to our concerns.

Going back to Zong Bing, who was painting because he’s old and he can’t walk anymore. So painting is a substitute form of experience. I ended up just in a publication that came out a year ago, retranslating and annotating Zong Bing’s writing. I was very reluctant to do that in some ways, but then I showed it to a couple of people who are specialists in the field. They said they really liked it, so I guess I’m safe, not too embarrassed by having done it. But it seemed to me that Zong Bing was talking about substitution and the rationale for it, whether it had to do with health and longevity, and then it tells us for the first time around what substitution really means from that kind of magical Chinese point from view.

11 Art Journal 46, no. 2 (Summer 1987): 91-133.
HUA: I have a feeling that in C. C. Wang’s late age he started to practice calligraphy, abstract work, and then the rocks, I think there is something related to his age, but I cannot talk to him.

SILBERGELD: I do too and that was the health issue that I was talking about, the hospital question. When he had heart surgery, some kind of bypass or something—I’m not sure exactly what it was—I thought that those paintings came right after during his recovery period. As it turns out, it came a couple of months earlier than he thought, and it came when he was suffering from very poor circulation. He didn’t really quite know what was wrong, but he said he was often really in a kind of another state of mind, and then his paintings became just really soft. All of the details disappeared. I love that work of that period. The color becomes so important and scale actually starts to seem enormous, tremendous sense of monumentality actually, just because he wasn’t painting in little details anymore. You can image any scale. That was the first of his really serious health problem. Not just health, but the sense that I’m not going to be around forever, the awareness of his age. So both he and Yien-koo, I know, after Xu Xiaohu complained about getting the date wrong and how could you get the date wrong. They said, “Well, it really doesn’t matter because it really was a health and perspective issue.” They stuck by it.

HUA: Maybe I could look into that question more.

SILBERGELD: Yes, that would be interesting.

HUA: I am still not sure how to write about his later work. I think most of people will agree that his works made in 60s and 70s look appealing because he made the transformation, but his calligraphy work, I’m not sure how to talk about it.

SILBERGELD: Well, I have some pieces of calligraphy that C. C. wrote, because you know he didn’t do much calligraphy. He didn’t do long inscriptions. He just did little signatures that you can’t tell much from. But I have works by him that he did around the time of the exhibition in the late 1980s, when he was still fairly vigorous. But I think it was sometime in ’85 or ’86 that he had this health issue, then those really fine works came out, so this [calligraphy] was after that, and his energy was restored, and it was fairly conservative, Dong Qichang kind of calligraphy. But then later on, he started breaking away from real calligraphy, whether he knew what Gu Wenda, Xu Bing, and others were doing, whether that had any influence on him in terms of saying yes, it’s permissible. You can just do abstraction that looks like calligraphy. I don’t know. I never asked him that. I did do a short essay at his request for an exhibition in ’02 or something like that, very late, which was an exhibition that included some of that calligraphy and the rocks.

HUA: Is that at Indianapolis?
SILBERGELD: It was in New York. It was in 2001, Plum Blossoms Gallery in New York. I think that it was the first time that he had a rocks exhibition of those small album leaves. He was doing that because he didn’t have the energy then to do big paintings anymore. So that was really in a way of classic old age stuff. The artist didn’t have the energy and he was drawing on his wisdom rather than strength. That’s the way you might put. This was for Plum Blossoms Gallery.

HUA: In 2010 you curated the exhibition, “Outside In: Chinese American Contemporary Art,” at the Princeton University Art Museum. The exhibition explored an interesting question about Chinese art created by American artists and made in America. Although C. C. Wang was born and grew up in China, he lived in New York City for half century. It was after he moved to New York that he eventually started to change his style. Do you think that his stylistic development involved a subtle change of his identity and living environment?

SILBERGELD: Yes, definitely, because he had an exhibition. What’s his name? Frank Chou. They got an exhibition together, got up an exhibition in New York in the 50s.

HUA: At Mi Chou gallery?

SILBERGELD: Yes, Mi Chou, and they couldn’t sell hardly anything. They were selling paintings for a couple hundred dollars. If you were smart back then, you would’ve had to be living a long time, but you could have made a thousand-fold out of your investment. I think that I may have some dollar figures in my book about how much his painting sold for, but I think he only sold a couple of paintings. Basically he couldn’t make a go of it being a traditional Chinese artist and he was of course getting into using his legal training. He was getting into non-artistic economic enterprises. But if he was going to survive as an artist, he had to transform and he was not silly. He was a very savvy business person, so he must have been very clear in his mind that he had to make a big transition. So once again I think that he knew that there were doors, and that Japan door was there, and he had to go farther than just becoming Shitaoish, but he did become a great fan of Shitao and Hongren, which he never would have been otherwise, so I think that it changed him enormously, but I didn’t talk about that in any depth with him. It just seemed obvious, but to get it in his own words would be nice and a little late now.

HUA: Right, and he didn’t really leave many writings with his own words.

SILBERGELD: His painting still has never really taken off. I’ve talked about that with people like Arnold and Gong Jisui. They say: all of this stuff after his death has affected his paintings. It gets in the way. You’ve got to sell yourself as a persona, and he did not want to be thought of as a professional. He didn’t want to be thought of as a dealer. He wanted to be an amateur and that got in his way. He wasn’t an amateur. He was a dealer and a professional painter, but he didn’t sell hardly any paintings nor did he try. He was more likely to give them away. He had most of his paintings, his good ones in his
collection when he passed away. To become a hot item with a high price, you have to establish a reputation, not just be a good artist, but you have to establish a brand and a name, and he was not into that. So I think his paintings are still considerably underappreciated and economically undervalued, but maybe that’s OK, maybe that’s just fine, and all of this other stuff is so overvalued that it seems a little ridiculous.

HUA: Would you please explain more about the number title that C. C. Wang used for his painting and calligraphy work? What does the letter after the number mean? How do you read the number title given to his calligraphy work?

SILBERGELD: The number title? The letter? I don’t know what the letter means, but you know, they kept changing the system once or twice.

HUA: Yes, so I am confused about the date sometimes.

SILBERGELD: The only person who understands that is Yien-koo. Arnold might. I remember when they changed it to include the date, which was much more rational, because before it was just a series, but every once in a while he would change the series number. It’s not like every number is there. So if you get a number like 821, well at some point, he just decided I am tired of doing the 700s. I feel like I’m in a different chapter now, so let’s start numbering them 801 and 802. It’s just a little goofy. There are some whole number spans that are missing.

HUA: I found that there is gap in his later years. I don’t know if it is the dating system.

SILBERGELD: It is the dating system. I don’t think there are anything in the 700s, or the 600s. I think he jumped from 5 to 8. When did he do that? He might have done that in the 80s, but he was doing 5s in the 80s too, so it doesn’t make much sense. It could be tracked. You could chart it but you’d have to do the research to do that. That would be a bit worth doing, but I wouldn’t put a lot of energy into it, certainly not at the expense of everything else.

HUA: I compiled a list of all the paintings that I could find.

SILBERGELD: How many do you have?

HUA: More than 500 pieces. There should be more. It’s more than I thought before.

SILBERGELD: That’s good. That’s a lot. We have three here [Princeton]. We may have four here, three of mine, one that he did for me. I would never publish it. It’s not publishable in a sense. Actually, it is a nice painting, but because it was a very personal thing. It doesn’t seem right to publish it, and there must be a lot of paintings out there.

HUA: Right. Many of his paintings are in private collections so it is hard to know where those paintings are.
SILBERGELD: I think he knew most of the people who have them. I don’t think they went on the market in any way. I like that.

Is there anything else on there that stands out to you that we might deal with?

HUA: Maybe more about the exhibition you did for him in '87.

SILBERGELD: Well you know, well maybe not. I had a whole gallery, a whole university gallery to work on then. It was really nice. I had a lot of space, so I was able to organize it. Maybe I mentioned this to you before, maybe not, but each room was something different, thematically. Did we talk about that?

HUA: No.

SILBERGELD: So I had to work with the structure that was there. I actually have a photograph of my little stickies that I used back then to say this’ll go here, that went there. We had two rooms and then one common room, and then two rooms and one common room. The first room I did, I forget which was left and right, I think this room and this room combined works from his collection with works of his own, and this room took his orthodox masters as it were. We had the Wang Yuanqi, the Wangchuan tu from the Metropolitan, and some of his early paintings from '30s, and then other works that were done under the influence of that, sort of Dong Qichangish thing, and then in this room we had some Bada paintings, and we had Shitao paintings from that wonderful album, and we had paintings that resonated with that typology. Then in the next room we did a chronology that went like that, all the way around the room so you could go from young until old in the 1980s. Then in this room we did color and that room we did texture studies, and in the last room I left some of my favorite ones that just said now you know C. C. Wang, here’s just some of his best stuff, enjoy it, and don’t think so much. So it was a very nice kind of layout. You can only do that if you had access to a lot of his paintings, but I would say 80-85% were in his collection at that time. There was some like McDermott that we brought from England. There were a few that came from private collections, Jim Cahill, which it turned out, when it showed up, I didn’t like it at all, and I changed my whole layout. I liked it compositionally. I liked it on the cover of Cahill’s little book, but when I saw it, oh, that’s ugly, and so I pushed it off into a corner and you got to do that kind of the thing with exhibitions at the last minute. You never know what’s going to work, something next to something else is going to look, not as good as it would alone, but that was a reflection of us starting on a book.

After we were doing the book, he said you know all the paintings that we’re talking about, they’re right here, why don’t we do a book, why don’t we do an exhibition? So the book

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came first. I had him come out to Seattle at least three times and we would stand before class or before an audience, and put up slides of works that I knew we disagreed about, so we would talk about why we thought it was authentic or not authentic and just have open discussion. We really enjoyed that and I think the audience enjoyed that. It was rather old-fashioned, stylistic stuff. I was surprised some of things he would defend because I was led to believe that he had a very cautious attitude. When he came to the Metropolitan in 1948, he told them that all of their paintings were fake. I think he said that there were 11 or 12 authentic paintings in the Bahr collection that they’d put together.

I think it was the last time that he came. In 1986 or so we were driving back to the airport, and he said, just out of the blue, I’d like you to write an article about me. I said I couldn’t. I wouldn’t know where to begin. I don’t know anything about you really when you get down to that level, and I don’t know anything about contemporary art, I’d never studied it, and I really, to that point, had paid very little attention to contemporary art, and I said no, thank you, I’m flattered that you asked, but it’s just really not possible and on the way driving back from the airport I thought what an opportunity, and I called him up that night, and I said, C. C., you know I’m not willing to do an article on you, but if you will agree to interview, to be interviewed, and promise that if I ask you a question, you’ll deal with it, if it’s appropriate that is, let’s do a book, because I wouldn’t know how to squeeze it into a little article. Let’s do a serious study, and I’m willing to experiment if you are, and so we agreed. He had been telling me before that, if you only knew how to paint, you wouldn’t be such a bad art historian, and if you want to come back and live with me for a year, I’ll give you free painting lessons and put you up. I had a job and at that point I had baby twins and a wife, and there was no way I could do that anymore. If he had told me that twenty years earlier, it would have been cool. So he said, well, why don’t you just come back and stay a week for a time, and we’ll work on this, and so that’s what we did. I was back there ten days later, and we were working. He was pulling out paintings left and right and I know he lost a few along the way. There was one I remember we wanted to include, and he stuck it under the sofa or something. We never found it again. It was like it disappeared from the planet. It was very strange. He never found it again.

HUA: In his house?

SILBERGELD: In his apartment. Made no sense. There was another one I took photos of, and I said C. C. this is beautiful. I love the fact that it’s not quite finished. Don’t finish it. He said OK, I won’t. I came back the very next day and he’d ruined it, so we took it out of the exhibition. I published the photo, which didn’t come out very good. I just did a quick shot, thinking we’d come back and do real photography of it, but he kept working on it that night, but that’s how it was generated.

HUA: So you invited him to come to Seattle first, then you started to know each other.

SILBERGELD: Over about three, four years’ time.
HUA: And then you started to work on the book project.

SILBERGELD: The first time I got to know him was in 80 when we traveled with this China group, that included…I have a photo of the whole group, minus two people I think who were in the group, for some reason aren’t in the photo, but it included Dick Barnhart, who became the chairman of the group because our original chairman was Marilyn Fu and the Chinese would not accept a female chairman. It was really obnoxious, and so Dick agreed to do it and a lot of younger people of my generation. C. C. Reilly, Maggie Bickford, Julia Murray, people like that. If you remind me, I can send you a photo and give you a list of the people. I figured we were hosted by the Ministry of Education and it was a great privilege. There had only been a few groups that had gone at that point in time. I think that Michael Sullivan had gone two or three times and Jim had gone once or twice, and it was a great privilege to go, but the real privilege to me was to go with C. C., and I figured everybody is going to gather around C. C. and just listen to every word he has to say, and as it turned out nobody did. The only people who did were me and my teacher, Esther Jacobson from University of Oregon, who’d been a student of Vanderstappen’s, at Chicago, and whom nobody else knew, and there was some catty stuff between some of the young women and her. They didn’t like her. I don’t know why. I think she’s the best teacher I ever had by far. She was super and brilliant. We were the only ones who clustered. We had him all to our self the whole time, and so we got very close as a result. I thought he was fun and funny, and very warm and charming personality, and by the end of the trip, we were sort of, despite the difference in age, I was a young buddy and I felt enormously privileged by that, so I invited him out probably the next year, to say can you come out, I got some money to fly you out and that started a series of his coming out…coming into the classroom and giving public lectures and so forth. Very informal because he’s not a formal person, and ended up with the book and the exhibition. It went to four places. It went to San Francisco, Chinese Cultural Foundation, when Shirley Sun was the organizer there. She was a PhD student of Michael Sullivan’s. We were classmates. She graduated earlier. She had done her dissertation on twentieth century education, Chinese art education in the twentieth century.

HUA: That’s an interesting topic.

SILBERGELD: Liu Haisu, and Michael had three students at that point who did twentieth century topics, and they were the first three, anywhere anytime, but he never taught a course on it, even though he knew far more than anyone else.

HUA: He is the specialist on that.

SILBERGELD: Well, that’s the thing. He wasn’t a specialist. He was really incredibly broad in things that he did, far broader than anybody today, and he did anything Chinese of any period and did Japanese, and he knew Western art. He was the first person to teach Chu-tsing Li in China in Chongqing in 1943–44, but he taught him Renaissance art, and Chu-tsing got his degree in Renaissance art and taught only Renaissance art for the first ten years in his career and then decided to switch over into Chinese later on, and moved
from Iowa to Kansas, but Michael knew all of this stuff. He knew all about export art, he knew Philippine art, he knew South East Asian art. I don’t know how well he knew Indian art, but he was incredibly broad, and so he never taught twentieth century. To him, that was just a love affair. It was more private actually. In his whole career, he never taught a course on it. I saw him just about six days ago. He’s 97 and still totally, totally in shape. He’s driving. He’s in amazing condition…and still funny as could be.

So at any rate, that’s how that happened and we lined up San Francisco and then University of Kansas, the Spencer Museum. Chu-tsing Li was happy to have that come. Then we couldn’t find a place in New York because the Chinese places wouldn’t take twentieth century and twentieth century places wouldn’t take Chinese, so we had a very hard time. Finally I lined up Sotheby’s in the summer time when they don’t do auctions, but my museum director said no. That’s a commercial outlet, and you can’t do it. I said what’s your point? He said you can’t do an exhibition that enhances the value of the art, and I said what exhibition doesn’t enhance the value of the art? He said it’s just a custom. And that was the end of that. Finally Asia Society, the director wanted it, but the Board of Trustees wouldn’t allow it. It was in their protocol that they could not do contemporary at that point, and he said well, let’s break it. Let’s rewrite it, and they said, no, no way. Not until Vishakha Desai came along, were they able to break it and rewrite it, and so that was out, and finally China Institute said OK, even though they’d never had a twentieth century show, and in fact, when they did Wu Hung’s book show shu about five years ago, they said that was the first twentieth century show they’d ever done. I would say, wait a minute, don’t you tell that to C. C. Wang, and they’d plain forgotten about it because they hadn’t done their own book.

13 “Shu: Reinventing Books in Contemporary Chinese Art,” curated by Wu Hung and exhibited at China Institute from September 28 to November 11, 2006 (Part I) and from December 13 to February 24, 2007 (Part II).
APPENDIX II

LIST OF C. C. WANG’S ARTWORKS
Notes:
1. Appendix II is divided into two sections. The first section lists the paintings without signed dates. The second section includes dated paintings and all of them are listed in chronological order.

2. All the information about the paintings was collected to the best of this author’s knowledge at the time. Some of the information will become outdated, especially as artworks are sold or exchanged.

3. The list includes images of works that have not been previously published. Some images are not discussed in the dissertation, but are included here for a comprehensive presentation. All photos are courtesy of the collectors, unless otherwise noted.

4. If a work has a title in bold font, that indicates the work is discussed in the dissertation.

Section One

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<tr>
<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<tr>
<td>1.</td>
<td><em>Landscape, Flowers</em>, not dated</td>
<td>![Image]</td>
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<td></td>
<td>Pair of fan paintings, mounted as a Hanging scroll, ink and color on paper</td>
<td>![Image]</td>
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<td></td>
<td>Each H. 7 1/8 x W. 19 ¾ in.</td>
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<td>Collection of Mr. and Mrs. Arnold Chang</td>
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<td>2.</td>
<td><em>Landscape After Shitao</em>, not dated</td>
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<td>Ink and color on paper</td>
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<td>H. 12 ¾ x W. 16 1/2 in.</td>
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<td>Collection of Mr. and Mrs. Arnold Chang</td>
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<td>3.</td>
<td><em>Landscape</em>, not dated</td>
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<td>H. 7 x W. 12 1/8 in.</td>
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| 4.  | *Landscape After Shen Zhou*, not dated (pre-1949)  
        Folding fan, ink and color on paper  
        H. 7 1/8 x W. 19 in.  
        Collection of Mr. and Mrs. Arnold Chang |
| 5.  | *Landscape*, not dated (pre-1949)  
        Hanging scroll, ink and color on paper  
        H. 34 ¼ x W. 13 in.  
        Collection of Mr. and Mrs. Arnold Chang |
| 6.  | *Cloudy Mountains*, not dated  
        Framed, ink and color on paper  
        H. 24 x W. 51 cm  
        Collection of Chun-yi Lee |
| 7.  | *Landscape after Mi style*, not dated  
        Framed, ink and color on paper  
        Dimensions unknown  
        Collection of Murray Smith |
| 8.  | *Landscape*, not dated  
        Framed, ink and color on paper  
        Dimensions unknown  
        Collection of Murray Smith |
| 9.  | *Orchid*, not dated  
        Framed, ink and color on paper  
        Dimensions unknown  
        Collection of Murray Smith |
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| 10. | *Landscape*, not dated | Framed, ink and color on paper  
Dimensions unknown  
Collection of Murray Smith                                         |
| 11. | *Fruit*, not dated    | Framed, ink on paper  
Dimensions unknown  
Collection of Murray Smith                                         |
| 12. | *Calligraphy*, not dated | Hanging scroll, ink on paper  
H. 35 x W. 18 ¾  
Phoenix Art Museum  
Gift of the family of Jeannette Shambaugh Elliott, 1996.97 |
| 13. | *Village at Dawn in Autumn* | Village, date unknown  
Ink and color on paper  
Dimensions unknown  
Hong Kong Museum of Art, FA1990.0748 |
| 14. | *Lotus*, date unknown | Handscroll, ink on paper  
H. 30.4 x W. 63 cm  
Yale University Art Gallery  
Gift of Shirley Sun, 1989.100.1                                    |
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<td>3.</td>
<td><em>Landscape</em>, the fifth month, 1934 Folding fan, ink and color on paper H. 7 x W. 19 in. Collection of Mr. and Mrs. Arnold Chang</td>
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<td>4.</td>
<td><em>Landscape After the Old Masters</em>, first section, 1937, third section 1934 Handscroll in three sections, ink on paper H. 10 3/8 in. Collection of Mr. and Mrs. Arnold Chang</td>
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| 6. | *Landscape after Wang Meng*, 1940s  
Hanging scroll, ink and color on paper  
H. 106.7 x W. 50.2 cm  
Collection of Mr. and Mrs. Arnold Chang | Published  
*Studies on 20th Century Shanshuihua* (Ershijii shanshuihua yanjiu wenji). Shanghai, 2006, p. 605, fig. 2;  
Metropolitan Museum of Art, 1999 |
| 7. | *Fisherman’s Boat on Evening Waves, After Wu Zhen*, early 1940s  
Album, ink on paper  
H. 43.7 x W. 33.6 cm  
Shuisongshi Shanfang Collection | Published  
| 8. | *Flowers and Rocks*, 1941  
Ink and color on paper  
Hong Kong Museum of Art,  
FA1999.0060 | Image: Hong Kong Museum of Art,  
| 9. | *Landscape*, 1942  
Hanging scroll, ink and color on paper  
H. 140 x W. 68 cm  
Collection unknown | Published  
| 10. | *Landscape*, summer 1943  
Hanging scroll, ink and light color on paper  
H. 76.2 x W. 29.5 cm  
Private Collection | Published  
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<td>11.</td>
<td><em>Bamboo and Rock</em>, 1944</td>
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<td></td>
<td>Fan paintings, mounted as a</td>
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<td>Hanging scroll, ink and color on</td>
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<td>paper</td>
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<td></td>
<td>H. 7 x W. 19 5/8 in.</td>
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<td>12.</td>
<td><em>Landscape in the Manner of Xia</em></td>
<td>Published</td>
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|     | *Gui*, November/December 1946   | Silbergeld, *Mind Landscapes:*
|     | Folding fan, ink on paper       | The Paintings of C. C. Wang.  |
|     | H. 24 x W. 50.5 cm              | Seattle, 1987, p. 66, fig. 29.|
|     | C. C. Wang Family Collection    |                             |
| 13. | *Still Life*, 1956              | Published                   |
|     | Casein on wood panel            | Silbergeld, *Mind Landscapes:*
|     | H. 66 x W. 101.6 cm             | The Paintings of C. C. Wang.  |
|     | Private Collection              | Seattle, 1987, p. 68, fig. 31;|
| 14. | *Lotus*, May 1958               | Published                   |
|     | Hanging scroll, ink on paper    | Silbergeld, *Mind Landscapes:*
|     | H. 62.2 x W. 49.5 cm            | The Paintings of C. C. Wang.  |
|     | Collection of Mr. and Mrs. Frank| Seattle, 1987, p. 61, fig. 24;|
|     |                                 | Exhibited                   |
|     |                                 | Mi Chou Gallery, 1959       |
| 15. | *Apples*, autumn 1960           | Published                   |
|     | Hanging scroll, ink and color on| Silbergeld, *Mind Landscapes:*
|     | Ching Yuan Chai Collection, CT.37| Seattle, 1987, p. 67, fig. 30.|
|     |                                 | Exhibited                   |
|     |                                 | de Young Museum, 1968      |
| 16. | *Fruit and Basket*, 1961        | Published                   |
|     | Ink and color on paper H. 27 x  | Weatherby ed., *Mountains of the Mind:*
|     | W. 57 cm                        | The Landscape Painting of Wang Ch'i-|

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<td>20.</td>
<td><em>Landscape No. 620708</em>, July 8, 1962&lt;br&gt;Ink and color on paper&lt;br&gt;H. 40.5 x W. 57.5 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;Wang, <em>C. C. Wang Exhibition of Paintings and Calligraphic [sic]</em>. Taipei, 1994, pp. 12-13. &lt;br&gt;Exhibited&lt;br&gt;Taipei Qingyun Arts Center, 1994</td>
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| 23. | Chrysanthemum, August 1964  
     | Hanging scroll, ink on paper  
     | Dimensions unknown  
     | Collection of Mr. and Mrs. Wen C. Fong | Published  
| 24. | Landscape, 1965  
    | Hanging scroll, ink and color on paper  
    | Dimensions unknown  
    | Collection unknown | Published  
| 25. | Vase and Brushes, 1966  
    | Hanging scroll, ink on paper  
    | H. 86.4 x W. 45.1 cm  
    | Collection of Mr. and Mrs. Frank Cho | Published  
| 26. | Landscape, March 1966  
    | Framed, ink and color on paper  
    | H. 19.5 x W. 24.5 in  
    | Phoenix Art Museum  
    | Gift of Jeannette Shambaugh Elliott, 1987.7 | |
| 27. | Landscape, 1966  
    | Hanging scroll, ink and color on paper  
    | Dimensions unknown  
    | Collection unknown | Published  
| 28. | Mountain Landscape, August 1966  
    | Mounted and matted, ink and color on paper  
    | H. 39 x W. 56 cm  
    | Rietberg Museum, Zürich, Charles A. Drenowatz Collection | Published  
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<td>31.</td>
<td><em>Landscape</em>, 1967 Framed, ink and color on paper Dimensions unknown Ching Yuan Chai Collection</td>
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| 34. | *Clouds in the Mountains of the Immortals*, 1968  
Hanging scroll, ink on paper  
H. 63 x W. 97.5 cm  
Collection unknown | Published  
| 35. | *Landscape No. 1: Clearing Skies After Snow on the Nine Peaks*, 1968  
Hanging scroll, ink on paper  
H. 56.5 x W. 120.5 cm  
Collection unknown | Published  
Hanging scroll, ink on paper  
H. 43.75 x W. 57 cm  
C. C. Wang Family Collection | Published  
Exhibited  
de Young Museum, 1968;  
Honolulu Academy of Arts, 1972;  
Brooklyn Museum, 1977; |
| 37. | *A Night’s Mooring on A Snowy River*, December 1968  
Framed, ink on paper  
H. 57 x W. 108 cm  
Collection of Murray Smith | Published  
| 38. | *Plum Moon*, winter 1968  
Ink and color on paper  
H. 41.3 x W. 31 cm  
Collection unknown | Published  
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Ink on paper  
H. 44.5 x W. 58.4 cm  
Collection unknown | Published  
| 40. | *Lotus* (No. 247), 1968  
Ink and light color on paper  
H. 60 x W. 96.6 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, 1976;  
Brooklyn Museum, 1977 |
| 41. | Landscape No. 284, 1963-69  
Hanging scroll, ink and color on paper  
H. 44.5 x W. 66.1 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977; |
| 42. | Landscape No. 690000, 1969  
Hanging scroll, ink and color on paper  
H. 25 x W. 85 cm  
Collection of David F. Findley | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 43. | Landscape, 1969  
Hanging scroll, ink and color on paper  
Dimensions unknown  
Collection of Zhao Baorong |  |
| 44. | *Misty River by Gathered Mountains*, 1969  
Ink and color on paper  
H. 95 x W. 59.5 cm  
Collection unknown | Published  
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| 45. | *Strange Peaks Above the Clouds,* early spring 1969  
Iink on paper  
H. 62.5 x W. 99 cm  
Collection unknown | Published  
| 46. | *Landscape No. 79: Village on A Plateau,* spring 1969  
Ink and color on paper  
H. 59.7 x W. 96.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Honolulu Academy of Art, 1972;  
Fogg Art Museum, 1973;  
Chinese Cultural Center, San Francisco, 1976 |
| 47. | *Burbling Spring in A Hushed Valley,* spring 1969  
Ink and color on paper  
H. 56.5 x W. 120.5 cm  
Collection unknown | Published  
| 48. | *Abstract Landscape,* spring 1969  
Ink and color on paper  
H. 8 ¼ x W. 23 ½ in.  
C. C. Wang Family Collection | Published  
<table>
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<tr>
<th>No.</th>
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</table>
| 52. | Landscape No. 76 or No. 690000C, May 1969  
Hanging scroll, ink and color on paper  
H. 61.4 x W. 91.9 cm  
C. C. Wang Family Collection | Published  
*C. C. Wang Painting and Calligraphy Works*. Shanghai, 2003, no. 3.  
Exhibited  
Honolulu Academy of Arts, 1972;  
Brooklyn Museum, 1977;  
Taipei Fine Arts Museum, 1984;  
Hong Kong Arts Centre, 1985;  
Birmingham Museum of Art, 1987 |
| 53. | Landscape No. 84: Red Cliff and Dark Ravines, May 1969  
Ink and color on paper  
H. 59.2 x W. 84.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Honolulu Academy of Art, 1972 |
| 54. | Shadows of Summer Woods, June 1969  
Ink and color on paper  
H. 59 x W. 84 cm  
Collection unknown | Published  
| 55. | Landscape No. 72, June 1969  
Ink and light color on paper  
H. 56.1 x W. 120 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Honolulu Academy of Arts, 1972;  
Fogg Art Museum, 1973;  
Brooklyn Museum, 1977 |
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</table>
| 61. | **Landscape No. 104**, August 1969 Hanging scroll, ink and color on paper  
H. 47.3 x W. 62.9 cm  
C. C. Wang Family Collection | Published  
Silbergeld, *Mind Landscapes: The Paintings of C. C. Wang*. Seattle, 1987, p. 82, fig. 43;  
Exhibited  
Honolulu Academy of Arts, 1972;  
Brooklyn Museum, 1977 |
| 62. | **Landscape No. 92**, December 1969 Hanging scroll, ink and color on paper  
H. 39.4 x W. 60 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Fogg Art Museum, 1973;  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977 |
| 63. | **Landscape**, winter 1969 Framed hanging scroll, ink and color on paper  
Dimensions unknown  
Collection of Murray Smith | Published  
| 64. | **Landscape No. 94**, winter 1969 Hanging scroll, ink and color on paper  
H. 39.4 x W. 60 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 65. | **Landscape**, 1969 Hanging scroll, ink on paper  
H. 23 x W. 33 in.  
C. C. Wang Family Collection | Published  
<table>
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<th>No.</th>
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</tbody>
</table>
| 72. | *Landscape No. 106*, April 1970  
Ink and color on paper  
H. 48.9 x W. 64.2 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 73. | *Landscape No. 245*, April 1970  
Hanging scroll, ink and color on paper  
H. 47.6 x W. 62.2 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Eastern Illinois University, 1976;  
Brooklyn Museum, 1977 |
| 74. | *Landscape No. 178*, October 1970  
Hanging scroll, ink and color on paper  
H. 30.3 x W. 56.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Fogg Art Museum, 1973;  
Brooklyn Museum, 1977 |
| 75. | *Landscape*, autumn 1970  
Hanging scroll, ink and color on paper  
H. 23 ¼ x W. 16 in.  
Phoenix Art Museum  
Bequest of Jeannette Shambaugh Elliott, 1996.248 |  |
| 76. | *Landscape*, January 16, 1971  
Framed, ink and color on paper  
H. 36 x W. 18 ½ in.  
Indianapolis Museum of Art  
Gift of Mr. A. Walter Socolow, 82.211 | Image: Indianapolis Museum of Art,  
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<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<tr>
<td>78.</td>
<td><strong>Landscape</strong>, May 1971 Framed hanging scroll, ink and color on paper Dimensions unknown Collection of Murray Smith</td>
<td>Published</td>
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<td>80.</td>
<td><strong>Landscape</strong>, February 1972 Hanging scroll, ink and color on paper H. 38 x W. 23 ¼ in. Phoenix Art Museum Bequest of Jeannette Shambaugh Elliott, 1996.76</td>
<td>Published</td>
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<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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<td>Ink and color on paper</td>
<td>Exhibited Fogg Art Museum, 1973; Eastern Illinois University, 1976; Brooklyn Museum, 1977</td>
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<tr>
<td></td>
<td>H. 60.3 x W. 75.9 cm</td>
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<td>C. C. Wang Family Collection</td>
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<td>Ink and color on paper</td>
<td>Exhibited Fogg Art Museum, 1973; Brooklyn Museum, 1977</td>
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<td></td>
<td>H. 60.3 x W. 75 cm</td>
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<td>C. C. Wang Family Collection</td>
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<td>Ink and color on paper</td>
<td>Exhibited Fogg Art Museum, 1973; Brooklyn Museum, 1977</td>
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<tr>
<td></td>
<td>H. 60.3 x W. 75.6 cm</td>
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<td>C. C. Wang Family Collection</td>
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<td></td>
<td>Ink and color on paper</td>
<td>Exhibited Fogg Art Museum, 1973; Brooklyn Museum, 1977</td>
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<tr>
<td></td>
<td>H. 62.2 x W. 86.4 cm</td>
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<td>C. C. Wang Family Collection</td>
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<tr>
<td></td>
<td>Ink and color on paper</td>
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<tr>
<td></td>
<td>H. 61 x W. 81.3 cm</td>
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<td>Mr. and Mrs. Frank Cho Collection</td>
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</table>
| 88. | Landscape No. 150, April 1972 | Published  
Exhibited  
Fogg Art Museum, 1973; Brooklyn Museum, 1977 |
|     | Ink and color on paper  
H. 61 x W. 81.3 cm  
Mr. and Mrs. Frank Cho Collection | | |
|     | **Landscape No. 162: Heavenly Pond and Stone Cliff**, April 1972 | Published  
Exhibited  
Phoenix Art Museum, 1985 |
| 89. | Hanging scroll, ink and color on paper  
H. 34.813 x W. 23 ¼ in.  
Phoenix Art Museum Gift of Jeannette Shambaugh Elliott, 1984.527 | | |
|     | **Landscape**, May 1972 | Image: Harvard Art Museums,  
[http://www.harvardartmuseums.org/art/315534](http://www.harvardartmuseums.org/art/315534) |
| 90. | Framed, ink on paper  
H. 54.6 x W. 70.3 cm  
Harvard Art Museums Bequest of Edmund Chi Chien Lin, 2010.456 | Published  
Exhibited  
Brooklyn Museum, 1977 |
|     | **Landscape No. 188**, June 1972 | | |
| 91. | Hanging scroll, ink and color on paper  
H. 61 x W. 76 cm  
Collection of Mr. and Mrs. Frank Cho | | |
|     | **Landscape No. 189**, 1972 | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 92. | Ink on paper  
H. 60.3 x W. 75 cm  
C. C. Wang Family Collection | | |
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<tr>
<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 93. | *Landscape No. 158*, July 1972  
Ink and color on paper  
H. 60.3 x W. 75.3 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977;  
Hugh Moss Gallery, 1982 |
| 94. | *Landscape No. 170*, 1972  
Ink and color on paper  
H. 56.1 x W. 71.5 cm  
Collection of Mr. J. Stark | Published  
Exhibited  
Fogg Art Museum, 1973;  
Brooklyn Museum, 1977 |
| 95. | *Landscape No. 173*, July 1972  
Ink and color on paper  
H. 60.2 x W. 75.5 cm  
C. C. Wang Family Collection | Published  
Susan Ribeiro, *Arts from the Scholar’s Studio*. Hong Kong, 1986, p. 75, no. 33;  
Exhibited  
Fogg Art Museum, 1973;  
Brooklyn Museum, 1977;  
The Oriental Ceramic Society of Hong Kong and the Fung Ping Shan Museum, University of Hong Kong, 1986 |
| 96. | *Landscape No. 193*, September 1972  
Ink and color on paper  
H. 60 x W. 75.3 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 97. | *Landscape No. 195*, June 1972 | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977 |
| 98. | *Landscape No. 199*, December 1972 | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 99. | *Landscape No. 200*, December 1972 | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 100. | *Landscape No. 203*, December 1970 or 1972 | Published  
Exhibited  
Fogg Art Museum, 1973;  
Brooklyn Museum, 1977 |
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<th>No.</th>
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</table>
| 106. | *Landscape No. 232*, February 1973  
Ink and color on paper  
H. 60 x W. 75.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 107. | *Landscape No. 236*, February 1973  
Ink and color on paper  
H. 55.9 x W. 73.1 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 108. | *Landscape No. 301*, 1973  
Ink and color on paper  
H. 55.2 x W. 70.2 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977;  
Hugh Moss Gallery, 1982 |
Hanging scroll, ink and color on paper  
H. 62.5 x W. 89.9 cm  
Herbert F. Johnson Museum of Art, Cornell University  
Gift of Kenneth and Yien-koo King, 86.125 | Published  
| 110. | *Landscape No. 68-73000*, summer 1973  
Hanging scroll, ink and colors on paper  
H. 45.6 x W. 20 cm  
Collection of Helouxun | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
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<tr>
<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 111. | *Landscape No. 250*, fall 1973  
Ink and color on paper  
H. 60 x W. 88.6 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 112. | *Landscape No. 274*, October 1973  
Ink and color on paper  
H. 96 x W. 59.7 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 113. | *Landscape No. 241*, November 1973  
Hanging scroll, ink and color on paper  
H. 58 x W. 90.4 cm  
Private Collection | Published  
Exhibited  
Chinese Culture Center of San Francisco, 1976;  
Brooklyn Museum, 1977 |
| 114. | *Landscape No. 244*, May 1974  
Ink and color on paper  
H. 48.1 x W. 71.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
Hanging scroll, ink and color on paper  
H. 48.8 x W. 61 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
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<tr>
<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 116 | *Landscape No. 308*, June 1974 | Published  
Exhibited  
Brooklyn Museum, 1977 |
|     | Ink and color on paper  
H. 89.5 x W. 60 cm  
C. C. Wang Family Collection | |
| 117 | *Landscape No. 304*, July 1974 | Published  
Exhibited  
Brooklyn Museum, 1977 |
|     | Ink and color on paper  
H. 89.5 x W. 60 cm  
C. C. Wang Family Collection | |
| 118 | *Landscape No. 305*, July 1974 | Published  
Arnold Chang, “The Landscape Painting of Wang Jiqian: A Modern Dialogue with the Ancients.” *Orientations* (January 1983), cover and fig. 7;  
Exhibited  
Brooklyn Museum, 1977;  
Oriental Gallery, New York, 1983;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987 |
|     | Hanging scroll, ink and light color on paper  
H. 90.1 x W. 61 cm  
C. C. Wang Family Collection | |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<tr>
<td>120.</td>
<td>Landscape No. 318, September 1974&lt;br&gt;Ink and color on paper&lt;br&gt;H. 63.2 x W. 90.8 cm&lt;br&gt;C. C. Wang Family Collection</td>
<td>Published&lt;br&gt;Katz and Wang, <em>Mountains of the Mind: The Landscapes of C.C. Wang</em>. Washington D.C., 1977, no. 55.&lt;br&gt;Exhibited&lt;br&gt;Brooklyn Museum, 1977</td>
</tr>
<tr>
<td>121.</td>
<td>Landscape No. 319, October 1974&lt;br&gt;Ink and color on paper&lt;br&gt;H. 64.5 x W. 90.8 cm&lt;br&gt;C. C. Wang Family Collection</td>
<td>Published&lt;br&gt;Katz and Wang, <em>Mountains of the Mind: The Landscapes of C.C. Wang</em>. Washington D.C., 1977, no. 56.&lt;br&gt;Exhibited&lt;br&gt;Brooklyn Museum, 1977</td>
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<td>No.</td>
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<td>PUBLICATION/EXHIBITION/IMAGE</td>
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</table>
| 123. | *Landscape No. 328*, May 1975  
Ink and color on paper  
H. 86.4 x W. 56.4 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 124. | *Landscape No. 323*, May 1975  
Ink and color on paper  
H. 60.3 x W. 90.1 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 125. | *Landscape No. 325*, June 1975  
Ink and color on paper  
H. 90.8 x W. 60.8 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 126. | *Landscape No. 326*, June 1975  
Ink and color on paper  
H. 60.5 x W. 90.1 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 127. | *Landscape No. 327*, June 1975  
Ink and color on paper  
H. 60 x W. 90.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 128. | *Landscape No. 333*, June 1975  
Ink and color on paper  
H. 91.5 x W. 64.2 cm  
Hong Kong Museum of Art, AC1982.0046 | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 129. | *Landscape No. 334*, July 1975  
Hanging scroll, ink and light color on paper  
H. 60 x W. 89.1 cm  
C. C. Wang Family Collection | Published  
Chang and Davis, *The Mountain Retreat: Landscape in Modern Chinese Painting*. Aspen, 1986, catalogue no. 37;  
Exhibited  
Brooklyn Museum, 1977;  
Taipei Fine Arts Museum, 1984;  
Hong Kong Arts Centre, 1985;  
Aspen Art Museum, 1985;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987 |
| 130. | *Landscape No. 336*, July 1975  
Ink and color on paper  
H. 90.8 x W. 59.9 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</thead>
</table>
| 131. | *Landscape*, January 1976  
Ink and color on paper  
H. 68.6 x W. 90.5 cm  
Collection unknown | Published  
Hugh Moss, *The Experience of Art: Twentieth Century Chinese Paintings From the Shuisongshi Shanfang Collection*. Hong Kong, 1983, p. 81;  
Exhibited  
Hugh Moss Gallery, 1982;  
Hong Kong Arts Centre, 1983 |
| 132. | *Landscape No. 337*, April 1976  
Ink and color on paper  
H. 89.5 x W. 61.6 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, SF, 1976;  
Brooklyn Museum, 1977 |
| 133. | *Landscape No. 340*, June 1976  
Ink and color on paper  
H. 89.5 x W. 60 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977 |
| 134. | *Landscape No. 342*, June 1976  
Ink and color on paper  
H. 68.6 x W. 91.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
| 135. | *Landscape No. 343*, June 1976  
Ink and color on paper  
H. 89.5 x W. 61.3 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Brooklyn Museum, 1977 |
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<tr>
<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 136. | *Landscape No. 341*, July 1976  
Ink and color on paper  
H. 90.8 x W. 69.9 cm  
C. C. Wang Family Collection  | Published  
Exhibited  
Chinese Cultural Center, San Francisco, 1976;  
Brooklyn Museum, 1977 |
| 137. | *Shou*, 1976  
Hanging scroll, ink on paper  
H. 67.94 x W. 43.81 cm  
Asian Art Museum, San Francisco  
Ink and color on paper  
H. 89.5 x W. 66 cm  | Published  
Exhibited  
Hugh Moss Gallery, 1982; |
| 139. | *Landscape No. 369*, July 1980  
Hanging scroll, ink and color on paper  
H. 33.7 x W. 60 cm  
Qing Xing Zhai Collection  | Published  
| 140. | *Landscape*, January 1981  
Framed, ink and color on paper  
H. 23 3/8 x W. 33 ¾ in.  
Collection of Mr. and Mrs. Arnold Chang  |  |
| 141. | *Landscape*, February 1981  
Framed, ink and color on paper  
H. 16 x W. 24 ¼ in.  
Collection of Mr. and Mrs. Arnold Chang  |  |
<table>
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<td>142.</td>
<td>Landscape No. 398, with figures by Cheng Shifa, February 1981 Hanging scroll, ink and light color on paper H. 59.7 x W. 84.5 cm Private Collection</td>
<td>Published Silbergeld, Mind Landscapes: The Paintings of C. C. Wang. Seattle, 1987, p. 95, fig. 53; Stanley-Baker, “A Significant Event for China,” p.57.</td>
</tr>
<tr>
<td>143.</td>
<td>Landscape No. 810600, June 1981 Hanging scroll, ink and color on paper H. 60.5 x W. 45 cm Private Collection</td>
<td>Published Wang, The Exhibition of C. C. Wang. Taipei, 1994, p. 34, no. 5. Exhibited Taipei Fine Art Museum, 1994</td>
</tr>
<tr>
<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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<tr>
<td>150.</td>
<td><em>Landscape No. 403</em>, 1982 Ink and color on paper H. 86.2 x W. 60.2 cm Collection unknown</td>
<td>Published Hugh Moss, <em>The Experience of Art: Twentieth Century Chinese Paintings From the Shuisongshi Shanfang Collection</em>. Hong Kong, 1983, p. 91. Exhibited Hugh Moss Gallery, 1982</td>
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<tr>
<td>No.</td>
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<td>PUBLICATION/EXHIBITION/IMAGE</td>
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<tr>
<td>155.</td>
<td><em>Landscape No. 429</em>, April 1982 Hanging scroll, ink and color on paper H. 101.6 x W. 73 cm Collection of Mr. and Mrs. Chuck Chang</td>
<td>Published Silbergeld, <em>Mind Landscapes: The Paintings of C. C. Wang</em>. Seattle, 1987, p. 103, fig. 59.</td>
</tr>
<tr>
<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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| 158. | *Landscape*, June 1982  
Hanging scroll, ink and color on paper  
H. 19 ¾ x W. 23 in.  
Phoenix Art Museum  
Bequest of Jeannette Shambaugh Elliott, 1996.182 | |
| 159. | *Landscape No. 442*, June 1982  
Ink and color on paper  
H. 34.8 x W. 68.9 cm  
Joyce and Arnold I. Roth Collection | Published  
| 160. | *Landscape No. P3*, June 1982  
Ink and color on paper  
H. 62 x W. 46 cm  
Mr. and Mrs. Sesin Jong Collection | Published  
| 161. | *Landscape No. 420*, July 1982  
Hanging scroll, ink and light color on paper  
H. 73 x W. 50.2 cm  
Private Collection | Published  
| 162. | *Landscape No. 514*, August 1982  
Hanging scroll, ink and color on paper  
H. 43.2 x W. 34.9 cm  
Collection of Mrs. Yien-koo Wang King | Published  
| 163. | *Landscape No. 419*, August 12, 1982  
Hanging scroll, ink and light color on paper  
H. 58.4 x W. 81.3 cm  
Private Collection | Published  
Exhibited  
Taipei Fine Arts Museum, 1984;  
Hong Kong Arts Centre, 1985;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 164. | *Landscape*, August 1982  
Hanging scroll, ink and color on paper  
H. 35.6 x W. 43.2 cm  
Collection of Michael Gallis |  |
| 165. | *Landscape No. 447*, Christmas, 1982  
Ink and color on paper  
H. 58.2 x W. 81.6 cm  
Tseng-his Chan Collection | Published  
Wang, *C. C. Wang: Landscape Paintings*.  
| 166. | *Landscape No. 445*, 1982  
Hanging scroll, ink and color on paper  
H. 101.5 x W. 73.5 cm  
Collection of Chun-yi Lee |  |
| 167. | *Landscape No. 830100*, January 1983  
Ink and color on paper  
H. 72.5 x W. 101.5 cm | Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, no. 7, p. 36.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 168. | *Landscape No. 448*, January 1983  
Hanging scroll, ink and color on paper  
H. 50.2 x W. 101.6 cm  
C. C. Wang Family Collection | Published  
Seattle, 1987, p. 105, fig. 61.  
Exhibited  
Taipei Fine Arts Museum, 1984;  
Hong Kong Arts Centre, 1985;  
Hong Kong Arts Centre, 1986 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 169. | Landscape No. 450, February 1983  
Hanging scroll, ink and color on paper  
H. 59.1 x W. 81.3 cm  
C. C. Wang Family Collection | Published  
Chinese University of Hong Kong, *Contemporary Chinese Painting*. Hong Kong, 1986, p. 20;  
Wang, *C. C. Wang Painting and Calligraphy Works*. Shanghai, 2003, no. 7;  
Exhibited  
National Museum of History, 1983;  
Taipei Fine Arts Museum, 1984;  
Hong Kong City Hall, 1986;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987;  
Taipei Fine Arts Museum, 1994 |
| 170. | Landscape No. 454, March 1983  
Hanging scroll, ink and color on paper  
H. 66.7 x W. 68.6 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Taipei Fine Arts Museum, 1984;  
Hong Kong Arts Centre, 1985;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987;  
Taipei Fine Arts Museum, 1994 |
| 171. | Landscape No. 464, March 1983  
Hanging scroll, ink and color on paper  
H. 66 x W. 34 cm  
Collection of Peter Neaman | Published  
<table>
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 172. | *Landscape*, March 1983  
Framed, ink and color on paper  
Dimensions unknown  
Collection of Murray Smith | |
| 173. | *Landscape No. 465*, 1983  
H. 61 x W. 39.5 cm  
Ink and color on paper  
C. C. Wang Family Collection | Published  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 174. | *Landscape No. 466*, Mar 1983  
Hanging scroll, ink and color on paper  
H. 68.6 x W. 33.3 cm  
Collection of Joan Stanley-Baker | Published  
Stanley-Baker, “Closed cycle,” p.26;  
Exhibited  
Hong Kong Arts Centre, 1986;  
Taipei Fine Arts Museum, 1994 |
| 175. | *Landscape No. 469*, April 1983  
Ink and color on paper  
H. 63.3 x W. 51.4 cm  
C. C. Wang Family Collection | Published  
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 176. | *Landscape No. 472*, April 1983  
Hanging scroll, ink and color on paper  
H. 100.3 x W. 49.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
| 177. | *Landscape No. 471*, April 1983  
Ink and color on paper  
H. 65.8 x W. 67.7 cm  
Shuisongshi Shanfang Collection | Published  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 178. | *Landscape No. 473*, April 1983  
Hanging scroll, ink and color on paper  
H. 59.7 x W. 39.7 cm  
C. C. Wang Family Collection | Published  
| 179. | *Landscape No. 474*, April 1983  
Hanging scroll, ink and color on paper  
H. 52.7 x W. 37.5 cm  
C. C. Wang Family Collection | Published  
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 180. | Landscape No. 475, May 1983 Hanging scroll, ink and color on paper H. 101.6 x W. 50.8 cm Collection of Mrs. Yien-koo Wang King | Published  
*Contemporary Chinese Painting*. Hong Kong, 1986, p. 21;  
*Silbergeld, Mind Landscapes: The Paintings of C. C. Wang*. Seattle, 1987, p. 92, fig. 52;  
Exhibited  
Hong Kong City Hall, 1986;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987;  
Taipei Fine Arts Museum, 1994 |
| 181. | Landscape No. 485, May 1983 Ink and color on paper H. 39.5 x W. 56.9 cm Shuisongshi Shanfang Collection | Published  
| 182. | Landscape No. 483, February 1984 Hanging scroll, ink and color on paper H. 64.5 x W. 34.9 cm Collection of Mr. and Mrs. Wayne G. Quasha | Published  
Exhibited  
Hong Kong Arts Centre, 1986 |
<table>
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<tr>
<td>189.</td>
<td><em>Landscape No. 503</em>, November 1984 Hanging scroll, ink and color on paper H. 63.5 x W. 86.4 cm Collection of Hong Kong Land Company</td>
<td>Published&lt;br&gt;Silbergeld, <em>Mind Landscapes: The Paintings of C. C. Wang</em>. Seattle, 1987, p. 113, fig. 68.&lt;br&gt;Exhibited&lt;br&gt;Hong Kong Art Centre, 1986</td>
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<td>No.</td>
<td>Painting Description</td>
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<td>190.</td>
<td>Landscape No. 841108, November 1984 Ink and color on paper H. 68 x W. 66 cm Collection unknown</td>
<td>Published Wang, C. C. Wang Landscapes and Calligraphic Images. Hong Kong, 1994, catalogue no. 46.</td>
</tr>
<tr>
<td>191.</td>
<td>Landscape No. 841212, December 1984 Ink and color on paper H. 38 x W. 67 cm Collection unknown</td>
<td>Published Wang, C. C. Wang Landscapes and Calligraphic Images. Hong Kong, 1994, catalogue no. 23.</td>
</tr>
<tr>
<td>192.</td>
<td>Landscape in Mi-style, with Accompanying Calligraphy, Christmas, 1984 Handscroll, ink and color on paper H. 14 ¾ x W. 81 in. Collection of Mr. and Mrs. Arnold Chang</td>
<td></td>
</tr>
<tr>
<td>194.</td>
<td>Landscape No. 856, March 1985 Hanging scroll, ink and color on paper H. 68.9 x W. 45.7 cm C. C. Wang Family Collection</td>
<td>Published Silbergeld, Mind Landscapes: The Paintings of C. C. Wang. Seattle, 1987, p. 115, fig. 70.</td>
</tr>
<tr>
<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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</table>
| 196. | *Fruit*, May 1985  
Framed, ink on paper  
Dimensions unknown  
Collection of Murray Smith |  
Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 45, no. 16;  
*C. C. Wang Painting and Calligraphy Works*. Shanghai, 2003, no. 11.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 197. | *Landscape No. 850510*, May 1985  
Hanging scroll, ink and color on paper  
H. 47 x W. 63 cm  
Private Collection |  
Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 45, no. 16;  
*C. C. Wang Painting and Calligraphy Works*. Shanghai, 2003, no. 11.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 198. | *Landscape No. 850627*, June 1985  
Ink on paper  
H. 96 x W. 62 cm  
Collection unknown |  
Published  
Exhibited  
10th Asian Games Arts Festiva, Seoul, 1986;  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987;  
Yale University Art Gallery, 1988;  
Springfield Art Association, 1989 |
| 199. | *Landscape No. 884*, August 1985  
Ink and color on paper  
H. 67.2 x W. 39.4 cm  
Dr. Kao Mayching Collection |  
Published  
Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 46;  
Exhibited  
Taipei Fine Arts Museum, 1994 |
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<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<td>201.</td>
<td><em>Landscape No. 851001</em>, October 1985</td>
<td>Published</td>
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<td></td>
<td>Dimensions unknown</td>
<td>Exhibited</td>
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<td></td>
<td>Collection unknown</td>
<td>Taipei Qingyun Arts Center, 1994</td>
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<td>202.</td>
<td><em>Landscape No. 881</em>: Clearing after Snow on the Nine Peaks, December</td>
<td>Published</td>
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<td></td>
<td>Hanging scroll, ink and color on paper</td>
<td>Exhibited</td>
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<tr>
<td></td>
<td>H. 63.5 x W. 96.5 cm</td>
<td>Shanghai Art Academy, 1986</td>
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<tr>
<td>203.</td>
<td><em>Landscape No. 888</em>, Dec 1985</td>
<td>Published</td>
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<td></td>
<td>C. C. Wang Family Collection</td>
<td>Exhibited</td>
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<td>Hong Kong Arts Centre, 1986; Birmingham Museum of Art, 1987;</td>
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<td></td>
<td></td>
<td>Taipei Fine Arts Museum, 1994</td>
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<td>204.</td>
<td><em>Landscape</em>, 1986</td>
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<td></td>
<td>Hanging scroll, ink and color on paper</td>
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<tr>
<td></td>
<td>H. 63.5 x W. 64.8 cm</td>
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<td></td>
<td>Collection of Chun-yi Lee</td>
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<td>205.</td>
<td><em>Landscape No. 860205</em>, February 1986</td>
<td>Published</td>
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<tr>
<td></td>
<td>Ink and color on paper</td>
<td>Luo Shengzhuang, <em>Wang Jiqian</em>. Hong Kong, 1993, XIV.</td>
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<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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</table>
| 206. | *Landscape No. 892*, February 1986  
Ink and color on paper  
Dimensions unknown  
Hong Kong Museum of Art, AC1987.0001 | Published  
Exhibited  
Hong Kong Museum of Art, 1995-96;  
Singapore Art Museum, 1996;  
British Museum, 1996;  
Museum für Ostasiatische Kung, 1996-97 |
| 207. | *Landscape No. 882*, March 1986  
Hanging scroll, ink and color on paper  
H. 63.5 x W. 96.5 cm  
Private Collection | Published  
Silbergeld, *Mind Landscapes: The Paintings of C. C. Wang*. Seattle, 1987, fig. 75, p. 120.  
Exhibited  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987 |
| 208. | *Landscape No. 860406*, April 1986  
Ink and color on paper  
H. 41 x W. 30.5 cm  
Collection unknown | Published  
| 209. | *Landscape No. 860408*, April 1986  
Ink on paper  
H. 70 x W. 37.5 cm  
Collection unknown | Published  
Exhibited  
Hong Kong Arts Centre, 1986 |
| 210. | *Landscape No. 895*, April 1986  
Hanging scroll, ink and color on paper  
H. 91.4 x W. 49.5 cm  
C. C. Wang Family Collection | Published  
Exhibited  
Hong Kong Arts Centre, 1986;  
Birmingham Museum of Art, 1987 |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 211. | *Landscape*, April 1986  
Framed, ink and color on paper  
Dimensions unknown  
Collection of Murray Smith |  |
| 212. | *Shelter*, April 1986  
Ink and color on paper  
H. 51 x W. 50 cm  
Collection unknown | Published  
| 213. | *Landscape No. 901*, June 1986  
ink and color on paper  
H. 67 x W. 41 cm  
Private Collection | Published  
| 214. | *Landscape*, June 1986  
Ink and color on paper  
H. 5 7/8 x W. 24 7/8 in.  
Collection of Mr. and Mrs. Arnold Chang | Published  
Luo Shengzhuang, *Wang Jiqian*. Hong Kong, 1993, VI;  
| 215. | *Landscape No. 910*, July 1986  
Hanging scroll, ink and color on paper  
H. 62 x W. 62 cm  
Collection of Jean and Sun-chang Lo. | Published  
Luo Shengzhuang, *Wang Jiqian*. Hong Kong, 1993, VI;  
| 216. | *Landscape No. 860724*, July 1986  
Ink and color on paper  
H. 124.5 x W. 66.5 cm  
The collection of David Davies | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
Ink and color on paper  
H. 64 x W. 64 cm  
Collection unknown | Published  
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<td>218.</td>
<td><em>Autumn Landscape No. 963</em>, August 1986</td>
<td>Published</td>
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<td></td>
<td>H. 61 x W. 67 cm</td>
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<td></td>
<td>Collection unknown</td>
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<td>219.</td>
<td><em>Landscape</em>, August 1986</td>
<td>Published</td>
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<td></td>
<td>Bequest of Jeannette Shambaugh Elliott, 1996.175</td>
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<td>220.</td>
<td><em>Landscape No. 860827</em>, August 1986</td>
<td>Published</td>
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<td></td>
<td>Ink and color on paper</td>
<td><em>Luo Shengzhuang, Wang Jiqian</em>. Hong Kong, 1993, IV.</td>
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<td></td>
<td>Collection unknown</td>
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<td>221.</td>
<td><em>Landscape No. 861001</em>, October 1986</td>
<td>Published</td>
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<tr>
<td></td>
<td>H. 63 x W. 64 cm</td>
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<td></td>
<td>Collection unknown</td>
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<td>222.</td>
<td><em>Misty Mountain Landscape No.960</em>, October 1986</td>
<td>Published</td>
</tr>
<tr>
<td></td>
<td>Ink and color on paper</td>
<td><em>Hall and Miller, Lo Shang Tang: Contemporary Chinese Painting III</em>. Hong Kong, 1990, catalogue no. 44.</td>
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<tr>
<td></td>
<td>H. 63 x W. 71 cm</td>
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<td></td>
<td>Collection unknown</td>
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<td>223.</td>
<td><em>Landscape No. 861220</em>, December 1986</td>
<td>Published</td>
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<td>Collection of David F. Findley</td>
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<td><em>Taipei Fine Art Museum, 1994</em></td>
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<td>224.</td>
<td><em>Landscape 870111A</em>, January 1987</td>
<td>Published</td>
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<td>Hanging scroll, ink and color on paper</td>
<td><em>Luo Shengzhuang, Wang Jiqian</em>. Hong Kong, 1993, VIII:</td>
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<td>Collection of Mr. and Mrs. Arnold Chang</td>
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<td>228.</td>
<td><strong>Landscape No. 870423.</strong>, April 1987</td>
<td>Published&lt;br&gt;Luo Shengzhuang, <em>Wang Jiqian</em>. Hong Kong, 1993, V.</td>
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| 233. | *Landscape No. 870512A* (Spring Landscape), May 1987  
Hang scroll, ink and color on paper  
H. 102 x W. 50 cm  
Private Collection | Published  
Wang, *The Exhibition of C. C. Wang*.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 234. | *Landscape No. 870514*, May 1987  
Ink and color on paper  
H. 64 x W. 67 cm  
Collection of Mary and George Bloch | Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 52, no. 23.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 235. | *Landscape*, July 1987  
Hanging scroll, ink and color on paper  
H. 37 ¾ x W. 15.4 in.  
Phoenix Art Museum  
Bequest of Jeannette Shambaugh Elliott, 1996.178 | |
| 236. | *Landscape No. 880105*, January 1988  
Ink and color on paper  
H. 63 x W. 47.5 cm  
Collection unknown | Published  
| 237. | *Landscape No. 880126*, January 1988  
Hanging scroll, ink and color on paper  
H. 94.9 x W. 64.5 cm  
Metropolitan Museum of Art  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 53, no. 24;  
Exhibited  
Taipei Fine Arts Museum, 1994 |
Ink and color on paper  
H. 79 x W. 46.5 cm  
Collection unknown | Published  
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| 245. | *Landscape No. 880510*, May 1988 Hanging scroll, ink and color on paper  
H. 101.5 x W. 51.8 cm  
Collection unknown | Published  
| 246. | *Landscape 880516F*, May 1988 Ink and color on paper  
Diameter: 13 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 247. | *Landscape 880520F*, May 1988 Ink and color on paper  
Diameter: 13 ½ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 248. | *Landscape 880611F*, June 1988 Ink and color on paper  
Diameter: 14 ¾ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 249. | *Landscape No. 880613*, June 1988 Ink and color on paper  
H. 66.5 x W. 66 cm  
Collection unknown | Published  
| 250. | *Landscape No. 880615*, June 1988 Ink and color on paper  
Diameter: 36.5 cm  
Collection unknown | Published  
| 251. | *Landscape 880617F*, June 1988 Ink and color on paper  
Diameter: 13 ½ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 252. | *Landscape No. 880725*, July 1987 Ink and color on paper  
H. 77.5 x W. 105.2 cm  
Collection of Mary and George Bloch | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
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<td>Diameter: 14 ¼ in.</td>
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<td>Exhibited E&amp;J Frankel Ltd., 1995</td>
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<td>Diameter: 14 ¼ in.</td>
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<td>Diameter: 11 in.</td>
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<td>Ink and color on paper</td>
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<td></td>
<td>Diameter: 36 cm</td>
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<td>Collection unknown</td>
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<tr>
<td>257</td>
<td>Landscape after Shitao, 1989</td>
<td>Published Studies on 20th Century Shanshuihua (Ershijishijishanshuihua yanjiu wenji). Shanghai,</td>
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<td>Ink and color on paper</td>
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<td></td>
<td>H. 12 ¼ x W. 16 ½ in.</td>
<td>2006, p. 615, fig. 14; Josh Yiu ed., Writing Modern Chinese Art. Seattle Art Museum, 2009,</td>
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<td>Collection of Mr. and Mrs. Arnold Chang</td>
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<td>p. 88, fig. 4, pp. 42-43.</td>
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<td>PUBLICATION/EXHIBITION/IMAGE</td>
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| 258. | *Landscape No. 890222*, February 1989  
Hanging scroll, ink and color on paper  
H. 103.5 x W. 54 cm  
Collection unknown | Published  
Luo Shengzhuang, *Wang Jiqian*. Hong Kong, 1993, XII;  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 259. | *Landscape 890226F*, February 1989  
Ink and color on paper  
Diameter: 14 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
Ink and color on paper  
Diameter: 14 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
Ink and color on paper  
Diameter: 14 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 262. | *Landscape No. 890311*, March 1989  
Framed, ink and color on paper  
H. 61 x W. 69 cm  
Private Collection | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
<table>
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<tbody>
<tr>
<td>264.</td>
<td>Landscape and Calligraphy, March 1989 Handscroll, ink and color on paper H. 11 ¾ x W. 53 ½ in (painting) Collection of Michael Gallis</td>
<td></td>
</tr>
<tr>
<td>266.</td>
<td>Landscape No. 890502HS, May 1989 Ink and color on paper H. 34.8 x W. 134.3 cm Collection unknown</td>
<td>Published Wang, C. C. Wang Exhibition of Paintings and Calligraphic. Taipei, 1994, pp. 18-19. Exhibited Taipei Qingyun Arts Center, 1994</td>
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<td>No.</td>
<td>PAINTING</td>
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<td>270.</td>
<td><em>Landscape</em>, September 1989</td>
<td>Published</td>
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<td></td>
<td>Dimensions unknown</td>
<td>Exhibited</td>
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<td>Collection of Zhao Baorong</td>
<td>E&amp;J Frankel Ltd., 1995</td>
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<td>271.</td>
<td><em>Landscape 891205F</em>, December 1989</td>
<td>Published</td>
</tr>
<tr>
<td></td>
<td>Diameter: 14 3/8 in.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Collection unknown</td>
<td></td>
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<tr>
<td>272.</td>
<td><em>Landscape No. 891209</em>, December 1989</td>
<td>Published</td>
</tr>
<tr>
<td></td>
<td>H. 52 x W. 52.5 cm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Collection unknown</td>
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<tr>
<td>273.</td>
<td><em>Landscape</em>, December 1989</td>
<td>Published</td>
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<tr>
<td></td>
<td>Ink and color on paper</td>
<td>Luo Shengzhuang, <em>Wang Jiqian</em>. Hong Kong, 1993, XIII.</td>
</tr>
<tr>
<td></td>
<td>H. 17 1/2 x W. 23 3/4 in.</td>
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<td></td>
<td>Collection of Mr. and Mrs. Arnold Chang</td>
<td></td>
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<tr>
<td>274.</td>
<td><em>Landscape 900101</em>, January 1990</td>
<td>Published</td>
</tr>
<tr>
<td></td>
<td>Ink and color on paper</td>
<td>Luo Shengzhuang, <em>Wang Jiqian</em>. Hong Kong, 1993, XIII.</td>
</tr>
<tr>
<td></td>
<td>Dimensions unknown</td>
<td></td>
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<tr>
<td></td>
<td>Collection unknown</td>
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<tr>
<td>275.</td>
<td><em>Landscape 900210</em>, February 1990</td>
<td>Published</td>
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<tr>
<td></td>
<td>Dimensions unknown</td>
<td></td>
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<td>No.</td>
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<td>PUBLICATION/EXHIBITION/IMAGE</td>
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</table>
| 276 | *Landscape No. 900210B*, February 1990  
Ink and color on paper  
H. 97 x W. 65 cm  
Collection unknown | Published  
Exhibited  
Shanghai Institute of Chinese Painting, 1990 |
| 277 | *Landscape No. 900218A*, February 1990  
Ink and color on paper  
H. 97 x W. 65 cm  
Collection unknown | Published  
Wang, *C. C. Wang Landscapes and Calligraphic Images*. Hong Kong, 1994, catalogue no. 44. |
| 278 | *Landscape No. 900301*, March 1990  
Ink and color on paper  
H. 67 x W. 45.5 cm  
Collection unknown | Published  
Exhibited  
Taipei Qingyun Arts Center, 1994 |
| 279 | *Landscape No. 900302*, March 1990  
Ink and color on paper  
H. 45 x W. 60 cm  
Collection unknown | Published  
| 280 | *Landscape No. 900309*, March 1990  
Ink on paper  
H. 60.5 x W. 45.5 cm  
Collection unknown | Published  
Exhibited  
Taipei Qingyun Arts Center, 1994 |
| 281 | *Landscape No. 900310*, March 1990  
Ink and color on paper  
H. 45.3 x W. 61 cm  
Collection unknown | Published  
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 282. | *Landscape*, March 1990  
Vertical wall scroll, ink on paper  
H. 60.4 x W. 45.9 cm  
Chu-tsing Li Collection | Published  
Exhibited  
| 283. | *Landscape No. 900817*, August 1990  
Ink and color on paper  
H. 65 x W. 38 cm  
Collection unknown | Published  
Exhibited  
Liaoning Provincial Museum, 1991 |
Ink and light color on paper  
H. 48 x W. 63.5 cm  
Collection unknown | Published  
Ink and color on paper  
H. 97 x W. 65 cm  
Private Collection | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 286. | *Landscape No. 910330*, March 1991  
Ink and color on paper  
H. 69 x W. 41.5 cm  
Collection unknown | Published  
Ink and color on paper  
H. 49.8 x W. 80.2 cm  
Yale University Art Gallery  
Fred Fangyu and Sum Wai Wang, 1991.147.1 | Image: Yale University Art Gallery,  
[http://artgallery.yale.edu/collections/object/landscape-142](http://artgallery.yale.edu/collections/object/landscape-142) |
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 288. | *Landscape No. 910509*, May 1991  
Ink and color on paper  
H. 76.5 x W. 47 cm  
Collection of Frank Cho | Published  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 289. | *Landscape No. 910520*, May 1991  
Ink and color on paper  
H. 48 x W. 142 cm  
Collection unknown | Published  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 290. | *Landscape No. 910604*, June 1991  
Ink and color on paper  
H. 72 x W. 76 cm  
Collection unknown | Published  
Exhibited  
Liaoning Provincial Museum, 1991 |
| 291. | *Landscape No. 910615*, June 1991  
Hanging scroll, ink and color on paper  
H. 73.5 x W. 47 cm  
Collection unknown | Published  
| 292. | *Landscape No. 910623*, June 1991  
Ink and color on paper  
H. 76 x W. 48 cm  
Collection unknown | Published  
Exhibited  
Taipei Fine Arts Museum, 1994 |
| 293. | *Landscape No. 910914*, September 1991  
Ink and color on paper  
H. 43.5 x W. 61.5 cm  
Collection unknown | Published  
Exhibited  
Taipei Qingyun Arts Center, 1994 |
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<td>294.</td>
<td><em>Landscape No. 911015B</em>, October 1991</td>
<td>Published</td>
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<tr>
<td></td>
<td>H. 64.5 x W. 66.5 cm</td>
<td>Wang, <em>The Exhibition of C. C. Wang</em>. Taipei, 1994, p. 66;</td>
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<td></td>
<td>Collection unknown</td>
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<td></td>
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<td>Taipei Fine Arts Museum, 1994</td>
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<tr>
<td>295.</td>
<td><em>Landscape No. 911023</em>, October 1991</td>
<td>Published</td>
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<tr>
<td></td>
<td>H. 66.5 x W. 66 cm</td>
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<td>Collection unknown</td>
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<td>296.</td>
<td><em>Landscape No. 911217</em>, December 1991</td>
<td>Published</td>
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<td>Private Collection</td>
<td>Exhibited</td>
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<td></td>
<td></td>
<td>Taipei Fine Art Museum, 1994</td>
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<tr>
<td>297.</td>
<td><em>Landscape No. 911218</em>, December 1991</td>
<td>Published</td>
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<td></td>
<td>H. 94.5 x W. 63 cm</td>
<td>Exibited</td>
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<td></td>
<td>Collection unknown</td>
<td>Taipei Qingyun Arts Center, 1994</td>
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<td>298.</td>
<td><em>Landscape</em>, 1991</td>
<td>Image: Brooklyn Museum,</td>
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<td></td>
<td>Ink and color on paper</td>
<td><a href="http://www.brooklynmuseum.org/opencollectionobjects/147374/Landscape">http://www.brooklynmuseum.org/opencollectionobjects/147374/Landscape</a></td>
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<tr>
<td></td>
<td>H. 38.1 x W. 84.8 cm</td>
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<td></td>
<td>Brooklyn Museum</td>
<td></td>
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<tr>
<td></td>
<td>Gift of Denis and Kathleen Yang, 1991.249</td>
<td></td>
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<tr>
<td>299.</td>
<td><em>Vitality, Couplet in Running Script</em>, 1991</td>
<td>Image: Yale University of Art Gallery,</td>
</tr>
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<td></td>
<td>Couplet, ink on paper</td>
<td><a href="http://artgallery.yale.edu/collections/object/s/vitality-couplet-running-script">http://artgallery.yale.edu/collections/object/s/vitality-couplet-running-script</a></td>
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<tr>
<td></td>
<td>H. 137 x W. 30 cm</td>
<td></td>
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<td></td>
<td>Yale University of Art Gallery</td>
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<tr>
<td></td>
<td>Gift of Fangyu and Sum Wai Wang, 1994. 110.30</td>
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<td>No.</td>
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<td>Publication/Exhibition/Image</td>
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<td>304.</td>
<td>Calligraphy No. C92091733, 1992 Ink on paper H. 64.5 x W. 44 cm Collection unknown</td>
<td>Published Wang, C. C. Wang Landscapes and Calligraphic Images. Hong Kong, 1994, catalogue no. 3.</td>
</tr>
<tr>
<td>306.</td>
<td>Landscape No. 930120, January 1993 Ink on paper H. 35 x W. 137 cm Collection unknown</td>
<td>Published Wang, C. C. Wang’s Painting and Calligraphy Works. Shanghai, 2003, no. 27.</td>
</tr>
<tr>
<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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| 307.| *Landscape No. 930204*, February 1993  
Ink and color on paper  
H. 62.5 x W. 67.5 cm  
Collection unknown | Published  
| 308.| *Landscape No. 930301*, March 1993  
Ink and color on paper  
H. 47 x W. 61.5 cm  
Collection unknown | Published  
Exhibited  
Taipei Qingyun Arts Center, 1994 |
| 309.| *Landscape No. 930317*, March 1993  
Ink on paper  
H. 56 x W. 77.5 cm  
Collection unknown | Published  
| 310.| *Landscape No. 930318*, March 1993  
Ink and color on paper  
H. 22 x W. 78 cm  
Collection unknown | Published  
| 311.| *Landscape No. 930520*, May 1993  
Ink and color on paper  
H. 67 x W. 68  
Collection unknown | Published  
| 312.| *Landscape No. 930800A*, August 1993  
Ink and color on paper  
H. 69 x W. 76.5 cm  
Private Collection | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 313.| *Landscape No. 930800B*, August 1993  
Ink and color on paper  
H. 70 x W. 78.8 cm  
Private Collection | Published  
Exhibited  
Taipei Fine Art Museum, 1994 |
<table>
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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</table>
| 314. | *Landscape No. 930800C*, August 1993  
Ink and color on paper  
H. 70 x W. 78.8 cm  
Private Collection | Published  
Wang, *The Exhibition of C. C. Wang*.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 315. | *Landscape No. 930800D*, August 1993  
Ink and color on paper  
H. 70 x W. 78.8 cm  
Private Collection | Published  
Wang, *The Exhibition of C. C. Wang*.  
Taipei, 1994, p. 72, no. 41.  
Exhibited  
Taipei Fine Art Museum, 1994 |
| 316. | *Landscape No. 930800E*, August 1993  
Ink and color on paper  
H. 68 x W. 73.7 cm  
Collection unknown | Published  
Wang, *C. C. Wang Exhibition of Paintings and Calligraphic*.  
Taipei, 1994, p. 17;  
Exhibited  
Taipei Qingyun Arts Center, 1994 |
| 317. | *Landscape No. 930107*, October 1993  
Ink and color on paper  
H. 31.5 x W. 78 cm  
Collection unknown | Published  
Wang, *C. C. Wang: Recent Works*.  
Hanging scroll, ink and color on paper  
Dimensions unknown  
Collection of Zhao Baorong |  |
| 319. | *Landscape No. 930000B*, 1993  
Ink and color on paper  
H. 71.5 x W. 76.5 cm  
Collection unknown | Published  
Wang, *C. C. Wang Landscapes and Calligraphic Images*.  
Hong Kong, 1994, catalogue no. 27. |
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<th>No.</th>
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<td>320.</td>
<td><em>Landscape</em>, 1993</td>
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<td>Dimensions unknown</td>
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<td>321.</td>
<td>No.9303056, 1993</td>
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<td>H. 68.5 x W. 76 cm</td>
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<td>322.</td>
<td>No. C9304160, 1993</td>
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<td></td>
<td>H. 53 x W. 48.5 cm</td>
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<td>323.</td>
<td>No.9306172, 1993</td>
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<td></td>
<td>H. 60.5 x W. 48.5 cm</td>
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<td>325.</td>
<td>No.93062222, 1993</td>
<td>Published</td>
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<tr>
<td></td>
<td>H. 68.5 x W. 65 cm</td>
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<td>Collection unknown</td>
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<td>326.</td>
<td>No. C93030511, 1993</td>
<td>Published</td>
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<td></td>
<td>H. 43 x W. 92 cm</td>
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<td>Collection unknown</td>
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<td>327.</td>
<td>No. C9303066, 1993</td>
<td>Published</td>
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<tr>
<td></td>
<td>H. 63.5 x W. 46cm</td>
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<td>331.</td>
<td><strong>No. C9304165</strong>, 1993 Ink on paper H. 69 x W. 29.5cm Collection unknown</td>
<td>Published Wang, C. C. Wang Landscapes and Calligraphic Images. Hong Kong, 1994, catalogue no. 38</td>
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<td>352.</td>
<td>Mark Rothko’s Carriage House, 1994 Hanging scroll, ink and color on paper H. 14 ¼ x W. 18 ½ in. Collection of Mr. and Mrs. Arnold Chang</td>
<td>Published Studies on 20th Century Shanshuihua. Shanghai, 2006, p. 616, fig. 15; Josh Yiu ed., Writing Modern Chinese Art, Seattle Art Museum, 2009, p. 89, fig. 5. Exhibited Kaikodo, 1997</td>
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<tr>
<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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Ink and color on paper  
H. 27 ¼ x W. 26 ¾ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 355. | **No. 940107**, 1994  
Ink and color on paper  
H. 68.8 x W. 68 cm  
Collection unknown | Published  
Exhibited  
Asian Art Museum, San Francisco, 1996 |
Ink and color on paper  
H. 14 ½ x W. 15 in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 357. | *Abstraction No. 940210*, February 1994  
Ink and color on paper  
H. 69 x W. 70 cm  
Collection unknown | Published  
| 358. | *Landscape No. 940215*, February 1994  
Ink and color on paper  
H. 70.5 x W. 78 cm  
Collection unknown | Published  
| 359. | *Landscape No. 940225*, February 1994  
Ink on paper  
H. 70 x W. 78 cm  
Collection unknown | Published  
| 360. | *Still Life (with mushrooms)*, spring 1994  
Hanging scroll, ink and color on paper  
H. 72. 5 x W. 53.9 cm  
Collection unknown | Published  
| 361. | *Abstraction No. 940107*, 1994  
Ink and color on paper  
H. 68.8 x W. 68 cm  
Collection unknown. | Published  
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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| 362 | *Colour Abstraction No. 940210*, 1994        | Published
|     | H. 69 x W. 70 cm.                            |                                                      |
|     | Collection unknown                           |                                                      |
| 363 | *Still Life 940401*, April 1994              | Published
|     | H. 20 ¾ x W. 30 ½ in.                        |                                                      |
|     | Collection unknown                           |                                                      |
|     | Published                                    | E&J Frankel Ltd., 1995                              |
| 364 | *Abstract 940410B*, April 1994               | Published
|     | H. 26 ¼ x W. 18 ¼ in.                        |                                                      |
|     | Collection unknown                           |                                                      |
|     | Published                                    | E&J Frankel Ltd., 1995                              |
| 365 | *Still Life with Pears*, April 1994          | Published
|     | Hanging scroll, ink and color on paper       | *Ten*, Kaikodo, 2001, p. 42, catalogue no. 2.      |
|     | H. 89.5 x W. 60.3 cm                         |                                                      |
|     | Collection unknown                           |                                                      |
|     | Published                                    | Kaikodo, 2001                                      |
| 366 | *Still Life*, April 1994                     |                                                      |
|     | Ink and color on paper                       |                                                      |
|     | Collection of Zhao Baorong                   |                                                      |
| 367 | *Abstract 940600*, 1994                      | Published
|     | H. 28 ¼ x W. 20 ½ in.                        |                                                      |
|     | Collection unknown                           |                                                      |
|     | Published                                    | E&J Frankel Ltd., 1995                              |
| 368 | *Abstract 940705*, July 1994                 | Published
<p>|     | H. 28 ¼ x W. 29 in.                          |                                                      |
|     | Collection unknown                           |                                                      |
|     | Published                                    | E&amp;J Frankel Ltd., 1995                              |</p>
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| 375. | **No. 940800A**, 1994  
Ink and color on paper  
H. 60.2 x W. 47.3 cm  
Collection unknown | Published  
| 376. | *Abstract 940900D*, autumn 1994  
Ink and color on paper  
H. 15 x W. 14 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 377. | *Still Life 941100C (a)*, November 1994  
Ink and color on paper  
H. 16 ¾ x W. 8 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 378. | *Still Life 941100C (b)*, November 1994  
Ink and color on paper  
H. 10 x W. 13 ½ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 379. | **No. 941220**, 1994  
Ink on paper  
H. 48 x W. 147.5 cm  
Collection unknown | Published  
Exhibited  
Asian Art Museum, San Francisco, 1996 |
Ink on paper  
H. 13 ½ x W. 46 ½ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 381. | **No. C94032223A**, 1994  
Ink on paper  
H. 68 x W. 60 cm  
Collection unknown | Published  
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<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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| 392. | *No. C9401278, 1994*  
Ink on paper  
H. 68 x W. 68 cm  
Collection unknown | Published  
| 393. | *No. C94012710, 1994*  
Ink on paper  
H. 57.5 x W. 67 cm  
Collection unknown | Published  
| 394. | *No. C94012716, 1994*  
Ink on paper  
H. 12 ½ x W. 17 ½ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
Ink on paper  
Diameter: 14 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 396. | *Rock in the Collection of Ms. Kemin, 1994*  
Ink on paper  
Dimensions unknown  
Collection unknown | Published  
| 397. | *No. 950100, 1995*  
Ink and color on paper  
H. 66.5 x W. 69.5 cm  
Collection unknown | Published  
Exhibited  
Asian Art Museum, San Francisco, 1996 |
| 398. | *Abstract 950100A, January 1995*  
Ink on paper  
H. 11 ¾ x W. 16 in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
| 399. | *Abstract 950208, February 1995*  
Ink and color on paper  
H. 11 ¾ x W. 51 ¼ in.  
Collection unknown | Published  
Exhibited  
E&J Frankel Ltd., 1995 |
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<td></td>
<td>H. 34.2 x W. 44 cm</td>
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<td>Exhibited Asian Art Museum, San Francisco, 1996</td>
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<td>Diameter: 37 cm</td>
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<td>Ink and color on paper</td>
<td>Exhibited Asian Art Museum, San Francisco, 1996</td>
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<td>H. 65.5 x W. 67 cm</td>
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<td>Collection unknown</td>
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<td>Ink on paper</td>
<td>Exhibited E&amp;J Frankel Ltd., 1995</td>
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<td>Diameter: 143/8 in.</td>
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<td>Ink and color on paper</td>
<td>Exhibited Plum Blossoms Gallery, New York, 2001</td>
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<tr>
<td></td>
<td>H. 66 x W. 66.5 cm</td>
<td></td>
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<td></td>
<td>Collection unknown</td>
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362
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<th>No.</th>
<th>PAINTING</th>
<th>PUBLICATION/EXHIBITION/IMAGE</th>
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<td>416</td>
<td>No. 950620A, 1995&lt;br&gt;Ink and color on paper&lt;br&gt;H. 47 x W. 63 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;Wang, <em>C. C. Wang’s Painting and Calligraphy Works.</em> Shanghai, 2003, no. 41.</td>
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<td>418</td>
<td>No. 950802, 1995&lt;br&gt;Ink and color on paper&lt;br&gt;Diameter: 37 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;Wang, <em>C. C. Wang’s Painting and Calligraphy Works.</em> Shanghai, 2003, no. 42.</td>
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<td>419</td>
<td>No. 950822, 1995&lt;br&gt;Ink on silver-flecked paper&lt;br&gt;H. 61.5 x W. 67 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;Wang, <em>The Lyrical Brush of C. C. Wang.</em> Hong Kong, Plum Blossoms, 2001, catalogue no. 30.&lt;br&gt;Exhibited&lt;br&gt;Plum Blossoms Gallery, New York, 2001</td>
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<td>420</td>
<td><em>Landscape Album</em> 1995-96&lt;br&gt;Album, 16 leaves, ink and color on paper&lt;br&gt;H. 30.4 x W. 46.2 cm&lt;br&gt;Collection of Zhao Baorong</td>
<td>Published&lt;br&gt;Wang, <em>C. C. Wang’s Painting and Calligraphy Works.</em> Shanghai, 2003, no. 74;&lt;br&gt;Mei Lan Yeung, “A Traditionalist: C. C. Wang the Artist,” M.A. thesies, fig. 39.</td>
</tr>
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<td>421</td>
<td>No. 951107, November 1995&lt;br&gt;Ink on paper&lt;br&gt;W. 95 x W. 46.5 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;Wang, <em>The Lyrical Brush of C. C. Wang.</em> Hong Kong, Plum Blossoms, 2001, catalogue no. 32.&lt;br&gt;Exhibited&lt;br&gt;Plum Blossoms Gallery, New York, 2001</td>
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</table>
| 422 | No.960727, 1996 Hanging scroll, ink and color on paper  
H. 58.5 x W. 45 cm  
Collection unknown | Published  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 423 | No. 960620, 1996 Ink and color on paper  
H. 71.5 x W. 74 cm  
Collection unknown | Published  
| 424 | No. 960710, 1996 Ink and color on paper  
H. 83.5 x W. 48.5 cm  
Collection unknown | Published  
| 425 | No.960727, 1996 Hanging scroll, ink and color on paper  
H. 141 x W. 70 cm  
Collection unknown | Published  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 426 | *Landscape*, January 1997 Handscroll, ink and color on paper  
(on the back side of album #427)  
Collection of Zhao Baorong | |
| 427 | *Landscape*, around the same time of the handscroll #426  
Album, 10 leaves, ink and color on paper  
Collection of Zhao Baorong | |
| 428 | No. 970702, 1997 Ink on paper  
Diameter: 94 cm  
Collection unknown | Published  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
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<th>No.</th>
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| 435. | **No. 980708, 1998**  
Hanging scroll, ink on gold-flecked paper  
H. 65 x W. 65 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 16.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 436. | **Abstract Calligraphy**, 1998  
Horizontal scroll, ink on paper  
H. 69 x W 131 cm  
Collection of Michael Gallis | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 16.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 437. | **No. 980810B, 1998**  
Hanging scroll, ink on gold-flecked paper  
H. 66.5 x W. 66 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 20.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 438. | **Landscape**, 1998  
Ink on paper  
Diameter: 28.5 cm  
Collection unknown | Published  
| 439. | **No. 981200A, 1998**  
Hanging scroll, ink on paper  
H. 135.5 x W. 67.5 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 29.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 440. | **No. 990000, 1999**  
Ink on paper  
H. 145 x W. 183 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 29.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 441. | **No. 990510, 1999**  
Ink and color on paper  
H. 109 x W. 70 cm  
Collection unknown | Published  
Wang, *C. C. Wang’s Painting and Calligraphy Works*.  
Shanghai, 2003, no. 59. |
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<td>443.</td>
<td><em>No. 991215, 1999</em>&lt;br&gt;Ink and color on paper&lt;br&gt;H. 97.6 x W. 44.5 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;<em>Wang, The Lyrical Brush of C. C. Wang</em>. Hong Kong, Plum Blossoms, 2001, catalogue no. 7.&lt;br&gt;Exhibited&lt;br&gt;Plum Blossoms Gallery, New York, 2001</td>
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<td>444.</td>
<td><em>No. 201217, 2000</em>&lt;br&gt;Ink and color on paper&lt;br&gt;H. 30.5 x W. 58.5 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;<em>Wang, The Lyrical Brush of C. C. Wang</em>. Hong Kong, Plum Blossoms, 2001, catalogue no. 9.&lt;br&gt;Exhibited&lt;br&gt;Plum Blossoms Gallery, New York, 2001</td>
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<td>446.</td>
<td><em>No. 200403, 2000</em>&lt;br&gt;Hanging scroll, ink on paper&lt;br&gt;H. 106 x W. 54.5 cm&lt;br&gt;Collection unknown</td>
<td>Published&lt;br&gt;<em>Wang, The Lyrical Brush of C. C. Wang</em>. Hong Kong, Plum Blossoms, 2001, catalogue no. 10.&lt;br&gt;Exhibited&lt;br&gt;Plum Blossoms Gallery, New York, 2001</td>
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<td>447.</td>
<td><em>Landscape, 2000</em>&lt;br&gt;Hanging scroll, ink and color on paper&lt;br&gt;Dimensions unknown&lt;br&gt;Collection of Zhao Baorong</td>
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<td>No.</td>
<td>PAINTING</td>
<td>PUBLICATION/EXHIBITION/IMAGE</td>
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| 448. | Landscape, 2000  
Hanging scroll, ink and color on paper  
Collection of Zhao Baorong | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 36.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 449. | No. 200405, 2000  
Hanging scroll, ink and color on paper  
H. 106 x W. 54.5 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 36.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 450. | No. 200410C, 2000  
Ink on paper  
H. 75 x W. 47 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 31.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
Ink on paper  
H. 76 x W. 48.5 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 35.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 452. | No. 200412, 2000  
Ink on paper  
H. 75.5 x W. 48 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 38.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 453. | Landscape No. 200400B, 2000  
Ink and color on paper  
H. 70.5 x W. 47.5 cm  
Collection unknown | Published  
| 454. | Landscape No. 200400E, 2000  
Ink and color on paper  
H. 88.5 x W. 45 cm  
Collection unknown | Published  
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| 455. | No. 200921, 2000  
Ink on paper  
H. 70 x W. 46 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 40.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 456. | Landscape No. 201200, 2000  
Ink and color on paper  
H. 70 x W. 47.5 cm  
Collection unknown | Published  
| 457. | Landscape No. 201215, winter 2000  
Ink and color on paper.  
H. 75 x W. 48 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 24;  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 458. | Landscape, 2001  
Ink and color on paper  
H. 60 x W. 110 cm  
Collection unknown | Published  
| 459. | Landscape No. 21050322, 2001  
Ink and color on paper  
H. 56 x W. 38 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 4.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
| 460. | Rock No. 210113, 2001  
Ink on paper  
H. 36 x W. 37 cm  
Collection unknown | Published  
Wang, *The Lyrical Brush of C. C. Wang*.  
Hong Kong, Plum Blossoms, 2001,  
catalogue no. 26.  
Exhibited  
Plum Blossoms Gallery, New York, 2001 |
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<td>462.</td>
<td>Landscape No. 210124, 2001 Ink on paper H. 34 x W. 34.5 cm Collection unknown</td>
<td>Published Wang, <em>C. C. Wang’s Painting and Calligraphy Works</em>. Shanghai, 2003, no. 75.</td>
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<td>475.</td>
<td><em>Landscape in the Style of Ni Zan, winter 2001</em> Hanging scroll, ink on paper Dimensions unknown Collection of Michael Gallis</td>
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<td>476.</td>
<td><em>Abstract, 2001</em> Hanging scroll (album leaf mounted), ink on paper H. 31.8 x W. 29 cm Collection of Michael Gallis</td>
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| 483. | *Landscape No. 22092027*, spring 2002          | Published
| 484. | *Landscape No. 22092034*, 2002                | Published
| 485. | *Landscape No. 22092036*, 2002                | Published
| 486. | *Rock No. 22090816A*, 2002                    | Published
| 487. | *Rock*, 2002                                   | Published
Collection of Michael Gallis                                     |
| 488. | *Landscape*, 2002                              | Published
Hanging scroll; ink and color on paper
H. 29 ¼ x W. 18 ½ in.
Collection of Mr. and Mrs. Arnold Chang                             |
| 489. | *Bamboo No. 23011018*, 2003                   | Published
| 490. | *Bamboo No. 23011020*, 2003                   | Published
| 491. | *Rock No. 2302066*, 2003                       | Published
Ink on paper
H. 36 x W. 37.5 cm
Collection unknown                                                   |
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<td>492</td>
<td><em>Rock No. 2302067</em>, 2003</td>
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<td>H. 34.8 x W. 36 cm</td>
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<td>493</td>
<td><em>Rock No. 2302068</em>, 2003</td>
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<td></td>
<td>H. 35 x W. 36.2 cm</td>
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<td>Collection unknown</td>
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APPENDIX III
C. C. WANG BIOGRAPHICAL TIMELINE
(WITH SELECTED EXHIBITIONS)
Note: the biographical timeline of C. C. Wang is compiled from and based on several biographical sources. The primary ones include Yeung’s master thesis, “A New Traditionalist: C. C. Wang the Artist,” and C. C. Wang’s *C. C. Wang’s Painting and Calligraphy Works*.

1907 Born on February 14 in Wuxian, Jiangsu province, China
Named Wang Jiquan 王季銓, courtesy name 選青

1915 Father Wang Shurong died

1917 Grandfather Wang Renbao died

1921 Began to study at a Western-style middle school

1924 Studied Chinese painting with Gu Linshi (1865-1930) in Suzhou

1927 Graduated from middle school and enrolled Suzhou University, Suzhou

1928 Married to Zheng Yuansu

1930 Organized and joined the Chinese painting art group *Mingshe* in Suzhou with Pan Boshan and other artists.

1932 Graduated from Suzhou University
Began to study law at Suzhou University Law School, Shanghai
Studied Chinese painting with Wu Hufan (1894-1968) in Shanghai
Changed his name to Wang Jiqian 王季遷

1935 Received LL.B degree from Suzhou University Law School
Served as a Selection Committee member for the International Exhibition of Chinese Art in London

Started a Chinese painting seal project with German scholar, Victoria Contag, photographed seals from the Imperial Collection and private collections for three years

1940 The seal project culminated in a publication *Maler-und Sammler-Stempel Ming- und Ch’ing-Zeit*, *Ming Qing huajia yinjian*, coauthored with Victoria Contag


Opened a public gallery space, *Zhongguo huayuan*, with Xu Bangda and others in Shanghai
1944  Group exhibition, “Meijing shuwu tongmeng shuhua zhanlan hui,” July 13-18, Shanghai

In the spring, involved in organizing a Chinese painting art group “Luyi huashe” with Xu Bangda and Ying Yeping in Shanghai

1947-48 Traveled in Japan and the United States, mainly stayed in New York City

1949  Moved to New York City with his family

1950  Studied Western art at Art Students League in New York City until 1974

Solo exhibition, Western E. Cox Gallery, New York, NY


1956  Received American citizenship

1957  Started to teach Chinese painting at the Chinese University of Hong Kong, Hong Kong

1959  Traveled to Taiwan and viewed Chinese paintings at the National Palace Museum in Taipei with James Cahill

Solo exhibition, March, Mi Chou Gallery, New York, NY

1962  Served as the Art Department Chair and continued teaching Chinese painting until 1964 at the Fine Arts Department of New Asia College (Chinese University of Hong Kong), Hong Kong

1963  Traveled to Taiwan and viewed Chinese paintings at the National Palace Museum in Taipei with James Cahill again

1965  Traveled with Zhang Daqian to Switzerland and other European countries


1968  Solo exhibition, October–November, the M. H. de Young Memorial Museum, San Francisco, CA
1969  Appointed “Lifetime Fellow” of the Metropolitan Museum of Art, New York, NY


1970  Changed name to Wang Jiqian 王己千


Group exhibition, “Chinese Painting at Mid-century,” May 4 – June 12, the Renaissance Society at The University of Chicago, Chicago, IL

1972  Group exhibition, with Wang Jiyuan and Zhang Daqian, Seton Hall University, South Orange, NJ

Honolulu Academy of Arts, Honolulu.

1973  The Metropolitan Museum of Art purchased twenty-five Song and Yuan Dynasty paintings from the C. C. Wang Collection

Solo exhibition, “Recent Painting by C. C. Wang,” March 10 – April 15, Fogg Art Museum, Harvard University, Cambridge, MA

1974  Elected “Benefactor” and “Permanent Member” of the Metropolitan Museum of Art, New York, NY

1976  Solo exhibition, March, Paul Sargent Gallery, Eastern Illinois University, Charleston, IL

Solo exhibition, October, the Chinese Cultural Center of San Francisco, San Francisco, CA

1980  Served as a consultant in the Chinese Painting Department at Sotheby’s, New York, NY

1981  Group exhibition, “Wu Hufan Meijing shuwu shisheng huazhan,” August, Shanghai zhanlanguan, Shanghai

1982  Group exhibition, “Some Recent Developments in Twentieth Century Chinese Painting: A Personal View,” Hugh Moss Gallery, Hong Kong


1985  Group exhibition, Hong Kong Art Centre, Hong Kong


Group exhibition, “Contemporary Chinese Painting,” May 9 – 14, Hong Kong City Hall, Hong Kong. Catalogue: *Contemporary Chinese Painting* (dangdai zhongguo huihua) Hong Kong: The Vhinese University Press, 1986


1989 Group exhibition, “Six Twentieth-Century Chinese Artists from the Collection of Murray Smith,” Los Angeles County Museum of Art, Los Angeles, CA


Group Exhibition, Liaoning Provincial Museum, Shenyang

1993 Published C. C. Wang: Recent Works, with a forward by Arnold Chang. New York: EastWest Studios, 1993


Group exhibition, “Art of Ink in America,” Gallery Korea, New York, NY


Dedicated “C. C. Wang Family Gallery” at the Metropolitan Museum of Arts in honor of C. C. Wang

Joint exhibition with Wucius Wong, “Calligraphy and Beyond,” Plum Blossoms Gallery, Hong Kong and Singapore. Catalogue: Calligraphy and Beyond. Hong Kong: Plum Blossoms Gallery, 1999


“The Second International Ink Painting Biennial of Shenzhen,” December 15-29, Guan Shanyue Art Museum, Shenzhen


Group exhibition, “China without Borders,” June 19-28, Sotheby’s New York, organized by Goedhuis Contemporary, NY

2002  “The Third International Ink Painting Biennial of Shenzhen,” December 18 – January 18, Guan Shanyue Art Museum, Shenzhen

July 3, 2003  Passed away in New York, NY

Published catalogue, C. C. Wang’s Painting and Calligraphy Works. Shanghai: Shanghai shuhua chubanshe
To: Claudia Brown
MH

From: Mark Roosa, Chair
Soc Beh IRB

Date: 03/15/2013

Committee Action: Exemption Granted

IRB Action Date: 03/15/2013
IRB Protocol #: 1302088845

Study Title: Bridge from Tradition to Modernity, Orient to Occident: C. C. Wang and His Life in Art

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects’ financial standing, employability, or reputation.

You should retain a copy of this letter for your records.