

Ink/Stone Ephemera

Ink/Stone

Spring 2022

ink/stone - English brochure

Fairfield University Art Museum

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ink/stone



January 21 – March 5, 2022

ART

FAIRFIELD
UNIVERSITY
MUSEUM

WALSH GALLERY

Director's Foreword

The Fairfield University Art Museum is pleased to present **ink/stone** in the museum's Walsh Gallery this winter. We are especially delighted to have the opportunity to collaborate again with our colleague in the Art History & Visual Culture program, exhibition curator Ive Covaci, PhD. This is the third exhibition that Dr. Covaci has curated for the museum, and we are so grateful that she has once again brought her expertise to a new subject area, and expanded her knowledge base in order to educate all of us.

I would like to thank two great friends of the museum, Jane and Leo Swergold, who have generously collaborated with us from the beginning of the exhibition planning process. Their collection has provided the backbone of this exhibition, and they have shared with us their extensive knowledge of Chinese art. I am also very grateful to Steven and Kimberly Rockefeller, whose gift to the museum of a major painting (Cat. 19) by Huang Yue is included in the exhibition, and who also lent us two inkstones (Cats. 24, 26) that were integral to Dr. Covaci's telling of the story of *ink/stone*. For their assistance with Chinese translations we would like to thank Carol Wang and Jiwei Xiao, Associate Professor, Modern Languages & Literatures.

This exhibition would not have been possible without the generous loans of important works provided by: Asia Society, New York; the Sackler Collection of the Avery Architectural & Fine Arts Library, Columbia University; Mount Holyoke College Art Museum; Williams College Museum of Art; and Yale University Art Gallery.

This exhibition is part of a collaboration with Jo Yarrington, Professor of Studio Art, on whose behalf the museum is hosting *SEEING IS BELIEVING: CROSSINGS AND TRANSPOSITIONS, PART II* in the same gallery. Five Chinese artists (He Jiancheng, Luo Biwu, Zhang Zhengmin, Xiao Yaoning, and Zuo Zengyao) are represented by almost 50 artworks including ink on paper, collage, mixed media, painting, ceramics and prints. Together, the works in these two exhibitions explore the ways in which contemporary Chinese artists draw upon and challenge tradition in their work.

We hope you will be able to join us in the Walsh Gallery for these timely exhibitions, which reflect the museum's commitment to examining contemporary art from a global perspective. Our programs this winter will all be back in person, but we will continue to present them virtually whenever possible. Virtual programs will be available with live close captioning; they will also be recorded, so if you cannot join us for an event on thequicklive.com portal, you can look for the programs on our YouTube channel a few days later, and experience them at your leisure.

Thanks as always go to the exceptional museum team for their hard work in bringing this exhibition and its associated programming to life: Michelle DiMarzo, Curator of Education and Academic Engagement; Rosalinda Rodriguez, Museum Assistant; and Megan Paqua, Museum Registrar. We are grateful for the additional support provided across the University by Edmund Ross, Susan Cipollaro, Dan Vasconez, and Tess Brown Long, as well as by our colleagues in the Quick Center for the Arts and the Media Center.

Carey Mack Weber
Frank and Clara Meditz Executive Director



1.

ink/stone: points of contact

introduction

This exhibition presents works by artists from the 20th and 21st centuries who engage with ink and stone as materials, subjects, and concepts. Employing a range of techniques and media, they make diverse points of contact with Chinese artistic traditions. Some embrace the emphasis on ink brushstrokes on paper or silk to render mountainous landscapes or rock forms; others incorporate media and styles usually associated with Western painting: oil on canvas, or gouache and watercolor. Yet others use photography, industrial processes of fabrication, or create conceptual and performance art. The contemporary works are shown together with older stone objects such as steles, a scholar's rock, and inkstones, which provide historical touchpoints for the artists' reinterpretations of these forms and media.

The artists include some who were born in China and now make their homes in the United States, and others who have remained in China; they include a Chinese American painter who identifies with the classical tradition of landscape painting, and artists who, after an extended period in the States, have returned to live and work in Asia. Thinking about these artists in a transnational context helps break down simplistic dichotomies of east and west. Still, the terms "traditional" and "contemporary" are too often placed on opposite sides of a spectrum. As the art historian Jerome Silbergeld writes, "To me they are all contemporary. What one sees in them, and likes or dislikes about them, depends in good part on what one is looking for."ⁱ

stone foundations

Some viewers might be looking for manifestations of long-standing Chinese cultural ideas about rocks, mountains, landscapes, ink painting and calligraphy, seeking out artists who inhabit and deploy these traditions. Others might be looking for artists who subvert older styles and subject matter, play with tradition, or reject it altogether. Whatever you seek, this short essay introduces a few foundational ideas that the works in the exhibition build upon, bounce off from, or tear down. Keep in mind that these concepts have multiple meanings in Chinese history, were frequently confined to certain social milieus, and evolved over time. Tradition, after all, is not set in stone.

rocks and mountains

"The purest essence of the energy of the heaven-earth world coalesces into rock." – Kong Chuan, 12th centuryⁱⁱ

Stone often evokes ideas of solidity and permanence. But in Chinese philosophical and poetic writings since the Han dynasty (202 BCE – 220 CE), rocks are manifestations of vital energies, microcosmic models of

nature and the universe. They are the building blocks of mountains, forming a part of the larger systems they represent. As contemporary painter **Liu Dan** (Cat. 4) put it, rocks are the “stem cells of nature.”ⁱⁱⁱ Parallels between the human body and the natural world also appear in older sources, the *qi* or vital energy of rocks and mountains like the *qi* of the human body.^{iv}

Clouds and vapors, states of matter contrasting with stone, gather at mountains considered abodes of immortal beings. These sacred places in China's geography loom large in poetic and artistic representations, including Huangshan in Anhui province, famous for its “sea of clouds,” and whose Lion Peak the painter **Jui Guliang** (Cat. 25) depicts. Caves and grottoes in mountains could be portals to other worlds, while limestone cliffsides house colossal rock-cut cave shrines. **Qiu Deshu**

(Cat. 17) evokes such spaces in his monumental **Fissuring-Genesis-Great-Power**, while small **Buddhist steles** (Cats. 10 and 11, and right) recreate them in miniature.

scholar's rocks

“In collecting, it is the choice of rocks that comes first. If the rock does not seem like a painting by the powers of nature, then you shouldn't choose it.” – Liang Jiutu, early 19th century^v

Special categories of rocks include ornamental garden rocks and their smaller counterparts, scholar's rocks (Cat. 1 and p. 3).

Harvested from nature, and frequently embellished, rare specimens were collected and displayed in gardens and in the classical Chinese scholar's studio, where they served as objects of aesthetic attention and as vehicles for imaginary travels through lofty mountains. Treatises written about these rocks, outlining criteria by which to evaluate them, likened them to landscape painting; most appreciated were rocks with “leanness” (verticality), perforations, and texture.

Prized rocks often became the subjects of painted portraits, their twisted forms symbolizing human characteristics such as strength or



11.

resiliency and expressing the ideals of their collectors.

Liu Dan (Cat. 4) invokes this genre, using highly individual brushwork to paint scholar's rocks on which he also transcribes famous texts about stones.

Appreciated for their evocation of antiquity and nature, ornamental rocks make appearances in contemporary urban life in China, too.

Noticing these outside high-rise building projects that were quickly replacing older neighborhoods in Beijing led **Zhan Wang** (Cat. 3, right, and back cover) to begin his *Artificial Rock* series in 1995.

He meticulously re-creates ornamental rocks in stainless steel, a material that could better

"reflect and harmonize with a modern architectural environment."^{vi}



3.

stone carving and ink rubbing

Whereas scholar's rocks ideally eschewed evidence of human intervention, stone could be carved into myriad forms. **Jade** (Cat. 2 and below), the most prized stone since the Neolithic era, was deposited in ancient tombs, associated with protection and immortality, and continues to be an important medium for artistic expression today. **Zhan Wang** trained as a jade carver in his youth, the labor-intensive process of hardstone carving perhaps informing his later work in industrial materials.^{vii}



2.

唐 空甫 春望

Where pearls have been shed like tears
And lonely birds have sung their grief: ...
After the war-fires of three months,
One message from home is worth a ton of gold.
I stroke my white hair, it has grown too thin
To hold the hairpins any more.
Writer: *Dynner*, The Jade Mountains, F. S. G., New York, USA

瘦 明 空 捶 皮 上 頭 旬 鬻 絲 得 重 髮 剝 禿 音
示 發 令 玃 士 戈 躡 昃 趁 取 山 古 夾 寺 雀
蝥 叢 頭 詩 艾 孛 萍 學 得 臘 秀 馱 誓 音 志 龍
犁 播 拳 唉 謨 送 塞 谷 犁 夫 唳 富 泰 若 我 謂
受 弁 私 立 門 氏 盃 慢 在 祭 弁 廡 素 衣 飾 華
廈 同 福 高 志 唳 獅 囚 割 麥 窪 德 謚 夜 旬 蝥
市 古 龍 呈 心 蜀 毒 鬣 舫 蝥 平 山 匿 糞 趨 鹽

With scarce hair, *guni* Ah Kong cuts his hair and beats the skin on his bald head.
Upon his *hair*, the warriors battle all the way to the mountain top of *Gundai Temple*.
They learned *Hua* *hai* style poetry among the Chinese magwort, and engraved their iron pledge upon the wax.
Mistakenly, they sent the farmers to the valley; oh, to see the dragon plough and sow the dark land.
And oh, if you build a secret fancy house you will be punished by Buddha.
The Buddhist corridor, all decorated with red gowns, is thus festive under the warm veil of a prosperous highland, China.
Oh, eaged from in the muddy wheat field, a mirage in the evening of *Dean*.
Ancient dragon with its disorged heart, and the poisonous king crab sail to *Hai pin*.
The hidden hill and desert bowl with anger. *Forest of Stone Fields*, *Retranslation and Rewriting of Tang Poems* No. 13, 1993, 2001 in *Xian, China*. *碑林·唐詩後著之十三* 是根據 *Writer: Dynner* 的唐詩英譯本英語之讀音選擇同聲漢字而著始於癸酉年定稿於辛巳年谷文達著並製碑於西安

Steles represent another ancient form of worked stone. Emperors carved written proclamations directly onto mountainsides and later onto rectangular slabs, which became bearers of historical and literary authority, while Buddhist patrons commissioned **votive steles** (Cats. 10 and right, 11) inscribed with wishes for their own and loved ones' salvation.

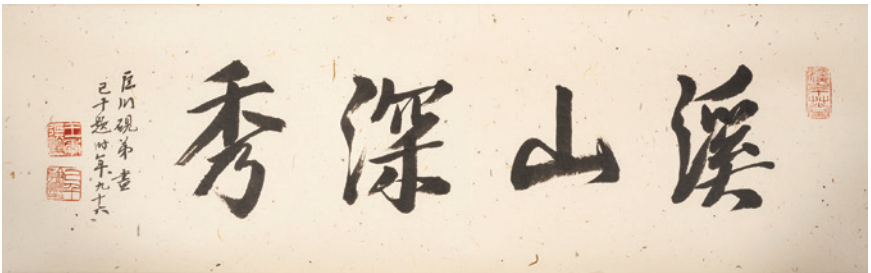


10.

Gu Wenda (Cat. 15 and facing page) appropriates the textual stele in his large-scale conceptual artwork *Forest of Stone Steles: Retranslation and Rewriting of Tang Poetry*. Addressing issues of language and cultural understanding, the work consists of fifty huge stone slabs carved with Tang dynasty (618-907) poems, English translations, and "non-sense" retranslations, plus ink rubbings taken from these contemporary steles.

Rubbings (Cats. 12, 13, 14) represent a clear point of contact between ink and stone, as rice paper is placed onto a stele and rubbed with ink to transfer the carved design. Historically, rubbings have recorded, preserved, and disseminated text and images on stone, but contemporary artists are also interested in their visual qualities.

Lee Chun-yi (Cat. 16) states that ink rubbings from Han dynasty steles are a major inspiration for him, using their gridded columns of inscription as an organizing principle in his work. Lee uses seals carved in softwoods to repeatedly stamp ink onto the paper, depicting mountains, trees, and rocks without the use of a traditional brush.



23a.

Seals marks are the red stamps seen on many paintings in this exhibition, produced when a seal (most often made of stone and inscribed with the artist or calligrapher's name) is dipped in red seal paste, a special kind of ink, and stamped onto the paper. Seals and stamping are important in **Qiu Deshu's** (Cat. 17) work; trained as a stone seal carver, he says "To me, the seal represents the self in Chinese culture. I wanted to break that confinement....I began to actually rip the entire seal in an effort to liberate myself. By ripping the seals I was also trying to question the tradition and convention."^{viii}

ink and inkstones

Ink stands as a fluid counterpoint to the solidity of rock, and a key point of contact is the **inkstone**, (Cats. 24, 26) used for grinding a solid ink stick (made from pine soot with binders) on an abrasive surface and mixing it with water to a desired consistency. As the most prized objects in the classical scholar's studio, inkstones are admired as works of art, their designs copied, transmitted, and catalogued.

Ink is fundamental to calligraphy, valued as a fine art above painting. Inscriptions in various styles have been brushed on many of the works in this exhibition. These can serve as additional points of contact between individuals, as when **C.C. Wang** inscribes a large title on a painting by his long-time student **Arnold Chang** (Cat. 23a, p. 8, and Cat. 23b, below), rendering tangible their relationship on the long landscape scroll that follows.

landscape painting

Water and rocks form the very foundation of Chinese landscapes, called *shan-shui* "mountain and water" pictures. Sharing the same basic materials as calligraphy, landscape was the preeminent genre of Chinese painting since the Song dynasty (960-1279).



23b.

Arnold Chang's (Cat. 23 and above) handscroll may well be the most traditional landscape in the exhibition, adopting an expressive mode practiced by literati (*wenren*, educated "men of letters") who valued paintings with calligraphic brushstrokes for their ability to reveal the inner spirit of the painter, rather than aiming for verisimilitude. **Huang**

Yan (Cat. 21 and below) displays a literati-style landscape on his own body (painted by his wife, the artist Zhang Tiemei), and then takes a series of twelve photographs, none with a complete view, inviting comparisons with looking at a handscroll in sections.



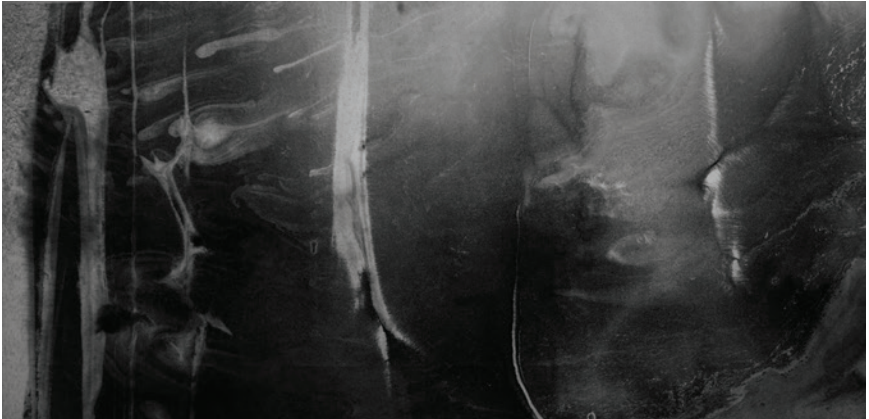
21.

An Ho's (Cat. 8 and p. 18) intimate-scaled album leaf presents a view of rustic fishermen in the manner of Southern Song academic painters. **Qi Kun's** fan (Cat. 9), in both image and inscription, expresses the ideal of dwelling amid mountains to escape the noise and hustle of the world. **Hsia I-fu** (Cat. 7) and **Jui Guliang** (Cat. 25) both profess to realize this ideal through hiking in mountains for inspiration, even as their paintings depart from classical styles and media.

Finally, **Bingyi's** abstract ink drawing *Tree of the Invisible* (Cat. 20 and p. 11) engages with both micro- and macrocosmic levels of reality, like the rocks discussed earlier. She writes, "painting tells us that the material world is finite, and that the world unseen by us is eternal."^{ix} Known for her large-scale environmental artworks created during extended stays in mountains, in which ink and paper cooperate with natural processes of weather, terrain, water and sunlight, she seems unconcerned with debates over tradition and contemporaneity. She

has said, "In my case it's not about reinterpreting Chinese traditional ink painting. If you *are* truly 'shan shui' you don't need to think about it. If you *are* the being, you don't need to think about the being. You just are." x

Ive Covaci, PhD
Exhibition Curator



20.

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- i Jerome Silbergeld, *Outside In: Chinese x American x Contemporary Art* (Princeton, N.J.: Princeton University Art Museum, 2009), 108.
- ii Quoted in John Hay, *Kernels of Energy, Bones of Earth: The Rock in Chinese Art* (New York: China House Gallery, 1985), 38.
- iii Susan Moore, "Interview: Chinese Artist Liu Dan," *Financial Times*, October 30, 2015, <https://www.ft.com/content/07e4f894-771e-11e5-a95a-27d368e1ddf7>
- iv Hay, *Kernels of Energy, Bones of Earth*, 42.
- v Quoted in Hay, *Kernels of Energy, Bones of Earth*, 38.
- vi Maxwell Hearn, *Ink Art: Past as Present in Contemporary China* (New York: Metropolitan Museum of Art, 2013), 174.
- vii Britta Erickson, "Adrift with the Conceptual Sculptor Zhan Wang," *Art Journal* 60 no. 2 (2001): 78, <https://doi.org/10.2307/778065>
- viii Jane DeBevoise, "Conversation with Qiu Deshu," September 16-17, 2011, <https://www.aaa-a.org/programs/conversation-with-qiu-deshu/>
- ix Bingyi, "Painting is a Flood and a Wild Beast," *Ink Studio*, accessed Nov. 15, 2021, <https://www.inkstudio.com.cn/press/17-painting-is-a-flood-and-a-wild-beast/>
- x Quoted in Luise Guest, *Half the Sky: Conversations with Women Artists in China* (Dawes Point, New South Wales: Piper Press, 2016), 91.

Further Reading

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Mu, Xin, Richard M. Barnhart, Jonathan Hay, Wu Hung, and Alexandra Munroe. *The Art of Mu Xin: Landscape Paintings and Prison Notes*. New Haven, CT: Yale University Art Gallery, 2001.

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Wong, Dorothy C. *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form*. Honolulu, HI: University of Hawaii Press, 2004.

Wu Hung, Orianna Cacchione, Christine Mehring, and Trevor Smith. *The Allure of Matter: Material Art from China*. Chicago, IL: Smart Museum of Art, 2019.



19.

Artist Biographies

An Ho 安和 (b. 1927)

An Ho was born in Beijing. She studied for seventeen years with the artist and Qing imperial prince Pu Ru (1896-1963), initially in Nanjing and then in Taiwan. She began by reading the Chinese classics, practicing calligraphy, and copying the most important paintings of the Tang (618-906) and Song (960-1279) dynasties. Her own works have been exhibited in China, Taiwan, Germany, Italy, France, and the United States, including at St. John's University and the Art Institute of New York. In 1994 she became the first woman artist to be given a one-person show at Taiwan's National Historical Museum. An Ho moved with her family from Taiwan to Atlanta, Georgia in 1977, and now lives in upstate New York.

Bingyi 冰逸 (b. 1975)

Bingyi (Bingyi Huang) was born in Beijing. She received her B.A. from Mount Holyoke College, studying biomedical and electronic engineering, before attending Yale University and earning her doctorate in Chinese art history in 2005. Bingyi is an architectural designer, writer, curator, cultural critic, and social activist, combining her interests in ecology, science, philosophy, history, and aesthetics into a multi-faceted artistic practice that encompasses land and environmental art, site-specific architectural installation, musical and literary composition, ink painting and performance art. She has done large-scale performance installations at Toronto City Hall, Shenzhen Bao'an International Airport, and the Smart Museum at the University of Chicago. Bingyi lives and works in Beijing.

Chang, Arnold (Zhang Hong 張洪) (b. 1954)

Arnold Chang was born in New York. He is a curator, researcher, scholar, and teacher of Chinese painting and connoisseurship. Chang studied art history with James Cahill and holds a master's degree from the University of California, Berkeley, and a bachelor's degree from the University of Colorado. In New York, Chang studied painting and connoisseurship with C.C. Wang for twenty-five years. He is a consultant to Sotheby's, where he previously served as Vice President and Director of Chinese Paintings and has taught Chinese art at numerous institutions in the United States. Chang's paintings are in the permanent collections of many museums, including the Metropolitan Museum of Art, the British Museum, Asian Art Museum San Francisco, Los Angeles County Museum of Art, The Art Institute of Chicago, The Minneapolis Institute of Arts, The Brooklyn Museum, Phoenix Art Museum, Norton Museum of Art, Crocker Art Museum, Yale University Art Gallery, Princeton University Art Museum, and Harvard Art Museums. Arnold Chang lives and works in New Jersey.

Gu Wenda 谷文達 (b. 1955)

Gu Wenda was born in Shanghai. He studied at the Hangzhou China Academy of Arts. He has a background in classical ink landscape painting and calligraphy and is known for appropriating and combining these traditions in his conceptual art. In 1987 Gu moved to the United States and began to employ materials related to the human body. His art considers themes of regionalism, national identity, universality, and the gaps between language and culture, such as in his well known project *United Nations* (begun 1993), composed of human hair collected from countries around the world and woven into banners with text in invented languages. His works are in the collections of the Metropolitan Museum of Art in New York, the National Museum of Art in Beijing, and the Asian Art Museum in San Francisco, among others. Gu Wenda lives and works in Brooklyn, NY.

Hsia I-fu 夏一夫 (1925-2016)

Hsia I-fu was born in Shandong Province, China. He entered the prestigious Hangzhou Art Academy in 1947 but was forced to withdraw due to political turbulence, and eventually escaped to Taiwan. Hsia worked in advertising, textile, and interior design until the late 1970s when he devoted himself solely to painting, with a focus on landscapes. Hsia has held numerous solo exhibitions in Taiwan, and in 2002-2003, he was given a retrospective show by the Taiwan National History Museum. Several U.S. museums hold works by Hsia in their permanent collections, including the Nelson-Atkins Museum, the Norton Museum of Art, the Princeton Art Museum, the Newark Museum of Art and the Harvard Art Museums.

Huang Yan 黃岩 (b. 1966)

Huang Yan was born in Jilin, China. He studied Chinese painting from 1978 to 1980, and graduated from the Changchun Teachers Academy in 1987, where he also became involved with Western-style painting and conceptual art, before returning to find inspiration in ancient Chinese painting styles in the 1990s. Huang is a multimedia artist who works in sculpture, painting, body art and photography. He teaches at Changchun University. His photographs are in the collection of the Metropolitan Museum of Art, Museum of Modern Art, New York, Asia Society Museum, and numerous other institutions. Huang Yan lives and works in Changchun, China.

Huang Yue 黃月 (b. 1960)

Huang Yue was born in Beijing. He graduated from the Beijing Film Academy in 1982 with a degree in fine arts. Since 2000, he has pioneered the development of the bird and flower genre of painting in the medium of oil on canvas. He has won awards such as the London Olympic Art Exhibition Gold Award in 2012, and the

20th International Art Exhibition Gold Award of Tokyo Metropolitan Museum of Art in 2014. His works are in numerous private and public collections in China, Europe, and the United States.

Jui Guliang 瞿谷量 (b. 1936)

Jui Guliang (also known as Qu Guliang) was born in Shanghai. He studied Western-style painting under Chen Qiucuo and later taught at the Shanghai Institute of Fine Art. Jui Guliang moved to the United States in 1982, where he painted scenes of the New York area in watercolor and gouache, before returning to making landscapes in a syncretic style, blending Chinese ink landscape painting with influences from Western-style watercolors. He held his first solo show in New York in 1983 and founded the Research Institute of Chinese Art in America in 1987. In 2003 he moved back to his native Shanghai.

Lee Chun-yi 李君毅 (b. 1965)

Lee Chun-yi was born in Kaohsiung, Taiwan. He moved to Hong Kong at the age of five, where he later studied under the master painter Liu Kuo-sung at the Chinese University of Hong Kong. He earned a doctorate in Chinese art history from Arizona State University and returned to Taiwan to embark on an artistic career. His works have been collected by the Ashmolean Museum of Oxford University, the Harvard Art Museums, the Asian Art Museum of San Francisco, the Phoenix Art Museum, USA; the Jiangsu Art Museum, the Qingdao Art Museum, China; the National Arts Education Institute, Taipei; the Hong Kong Museum of Art, and other public and private collections. Lee Chun-yi lives and works in Taipei.

Liu Dan 劉丹 (b. 1953)

Liu Dan was born in Nanjing. A renowned contemporary ink painter, he studied Confucian classics, poetry, and calligraphy with his grandfather from a young age, and trained in traditional ink painting and calligraphy under Ya Ming (1924-2000). He continued to study in a postgraduate program at Jiangsu Academy of Chinese Painting. In 1981 he moved to the United States where he stayed for 25 years, first living in Hawaii and then New York City, before returning to Beijing in 2005. Liu Dan's work is in the collections of the Harvard University Art Museums; Princeton University Art Museum; the Brooklyn Museum; Musée Guimet; San Diego Museum of Art; and the Andrew Mellon Foundation, New York, NY. Liu Dan lives and works in Beijing.

Mu Xin 木心 (1927–2011)

Mu Xin was born in Wuzhen. In 1946, he was admitted into Shanghai Fine Art School, and in 1949, he became the president of Hangzhou Painting Studies Society. He was imprisoned three times during the Cultural Revolution and wrote 66 pages of manuscripts behind bars

called *The Prison Notes*. In 1982 he moved to New York. Perhaps better known as a writer, he has published more than 30 poetry and essay collections. In 2001, his solo art exhibition of landscape paintings was held at the Yale University Art Gallery, also traveling to the Smart Museum of Art, University of Chicago, Honolulu Academy of Arts and the Asia Society Museum in New York. Mu Xin moved back to his hometown of Wuzhen in 2006, where a museum is dedicated to the artist.

Qi Kun 祁崑 (1894-1944)

Qi Kun (Jing Xi 井西) was active in Beijing in the first part of the 20th century. He worked among a circle of painters commonly known as the "Beijing conservatives." He was a member of the traditionalist societies, the Chinese Painting Research Society and the Lake Society, and is known for his meticulously painted landscapes in the tradition of the Ming dynasty (1368-1644).

Qiu Deshu 仇德树 (b. 1948)

Qiu Deshu was born in Shanghai. As a child, he studied traditional ink painting and seal carving. Qiu founded the influential Caocao group in 1979, an artist's collective in Shanghai. In 1982, he formed the basis of his "fissuring" philosophy and technique. He has been artist in residence at Tufts University and has lectured at Harvard University and University of Arizona. He mounted a major solo exhibition at the Shanghai Art Museum in 2008, and his works are held in the collections of the National Art Museum of China, Shanghai Art Museum, Asian Art Museum of San Francisco, Museum of Fine Arts, Boston, Yale University Art Gallery, and Taichung Provincial Art Museum. Qiu Deshu lives and works in Shanghai.

Wang Jiqian 王己千 (C.C. Wang) (1907–2003)

Wang Jiqian (C.C. Wang) was born in Jiangsu Province, China. After studying literati art and connoisseurship with Gu Linshi and Wu Hufan in Shanghai, he decided to devote himself to art. He immigrated to the United States in 1949, studied painting at the Art Students' League in New York, where he lived until his death in 2003. A landscape painter, calligrapher, connoisseur, and major collector of Chinese art, he taught numerous students, among them Arnold Chang. He served as advisor on Chinese paintings to the Metropolitan Museum of Art and, in 1998, he gave 25 renowned Chinese paintings from his collection to that institution.

Zhan Wang 展望 (b. 1962)

Zhan Wang was born in Beijing. He studied at Beijing Industrial Arts College and in the sculpture department of the Central Academy of Fine Arts, where he now teaches. A prominent figure in the international contemporary art world, Zhan Wang works in sculpture,

photography, and multimedia installations. His works are collected and exhibited by international public and private institutions, including the Asian Art Museum, San Francisco; Museum of Fine Arts, Boston; Metropolitan Museum of Art and the British Museum. He was featured in the Shanghai Biennale of 2000 and the exhibition, *The Allure of Matter*, at the Smart Museum, University of Chicago in 2020. Zhan Wang lives and works in Beijing.



8.

Checklist

- 1. Scholar's Rock,**
ca. 18th century
Stone, wood base
18 ½ x 10 ½ x 9 ¼ inches
(47 x 26.67 x 23.49 cm)
Lent by Jane and Leopold Swergold
- 2. Unknown Chinese Artist**
Dragon Plaque, ca. 3rd
century BCE
Jade
3 ⅛ x 9 ½ x ⅛ inches
(8.1 x 24.13 x 0.32 cm)
On loan from Art Properties,
Avery Architectural & Fine
Arts Library, Columbia
University, Sackler
Collections (S3686)
- 3. Zhan Wang 展望**
(Chinese, b. 1962)
Artificial Rock No. 77,
fabricated 2012
Stainless steel with
mahogany wood base
41 ⅝ x 22 ⅜ x 11 inches
(105 x 58 x 28 cm)
Lent by Williams College
Museum of Art, Gift of Susan
Adler in honor of the Williams
College Faculty of Art,
in memory of Herbert S.
Adler P'99 (M.2012.8)
- 4. Liu Dan 劉丹**
(Chinese, b. 1953)
Scholar's Rock, 2005
Ink on paper
14 x 16 inches
(35.56 x 40.64 cm)
Lent by Jane and Leopold
Swergold
- 5. Mu Xin 木心**
(Chinese, 1927–2011)
*Slumbering Stones at a Quiet
Pond* 池靜石眠, 1977–79
Ink and gouache on paper
7 ¾ x 12 ¾ inches
(18.73 x 32.38 cm)
Lent by Yale University
Art Gallery, Gift of the
Rosenkranz Charitable
Foundation at the request of
Alexandra Munroe and
Robert Rosenkranz,
2010.84.26
- 6. Mu Xin 木心**
(Chinese, 1927–2011)
*Stone Cave in Desiccated
Cliff* 枯崖石窟, 1977–79
Ink and gouache on paper
8 x 13 ⅞ inches
(20.32 x 35.24 cm)
Lent by Yale University
Art Gallery, Gift of the
Rosenkranz Charitable
Foundation at the request of
Alexandra Munroe and
Robert Rosenkranz, B.A.
1962, 2010.84.15
- 7. Hsia I-fu 夏一夫**
(Chinese, 1925–2016)
[Untitled Landscape], 1994
Album leaf, ink on paper
13 ½ x 10 ⅝ inches
(34.29 x 26.99 cm)
Lent by Jane and Leopold
Swergold
- 8. An Ho 安和**
(Chinese, b. 1927)
Coming Ashore,
ca. late 20th century
Album leaf, ink and color
on silk

14 ½ x 13 ½ inches
(36.83 x 34.29 cm)
Lent by Jane and Leopold Swergold

**9. Qi Kun 祁崑 (Jing Xi 井西)
(Chinese, 1894-1944)**

[Fan Landscape painting],
1940

Ink on paper
7 x 20 inches
(17.78 x 50.8 cm)
Lent by Jane and Leopold Swergold

**10. Unknown Chinese Artist
(Northern Qi Dynasty)**

[Buddhist Stele], 567 CE
Limestone

15 ½ x 16 ½ inches x
3 ½ inches
(39.37 x 41.91 x 8.89 cm)
Lent by Jane and Leopold Swergold

**11. Unknown Chinese Artist
(Tang Dynasty)**

[Buddhist Stele], 678 CE
Limestone

11 ¾ x 6 ½ x 4 ¼ inches
(29.85 x 16.51 x 10.80 cm)
Lent by Jane and Leopold Swergold

**12. Modern rubbing from Votive
Stele Dedicated by Monk
Zhilang, 548 CE (reverse)**

Ink on paper
33 ½ x 21 ½ inches
Fairfield University Campus
Art Collection, Gift of Jane
and Leopold Swergold, 2017

**13. Modern rubbing from
Funerary Stele, early 6th
century CE (reverse)**

Ink on paper
22 x 18 ¾ inches
(55.88 x 47.63 cm)
Fairfield University Campus
Art Collection, Gift of Jane
and Leopold Swergold, 2017

**14. Modern rubbing from
Funerary Stele, early
6th century CE (front)**

Ink on paper
22 x 18 ¾ inches
(55.88 x 47.63 cm)
Fairfield University
Campus Art Collection,
Gift of Jane and Leopold
Swergold, 2017

**15. Gu Wenda 谷文達
(Chinese, b. 1955)**

Forest Of Stone Steles #13,
1998

Ink rubbing on rice paper
69 ¾ x 38 inches
(177.16 x 96.52 cm)
Lent by Asia Society, New
York: Asia Society Museum
Collection, 1998.2
Photography by Synthescape
© Gu Wenda, courtesy of
Asia Society

**16. Lee Chun-yi 李君毅
(Taiwanese, b. 1965)**

*Magnificent Views Atop
Dangerous Peaks 無限風光在
險峰*, 2008

Hanging scroll, ink on paper
33 ½ x 15 ½ inches
(85.09 x 39.37 cm)
Lent by Jane and Leopold
Swergold

- 17. Qiu Deshu 仇德树
(Chinese, b. 1948)**
Fissuring-Genesis-Great Power, No. 2, 1996
Ink, red seals, and layered paper on canvas
95 ¼ x 59 ⅙ inches
(241.94 x 150.02 cm)
Lent by Williams College Museum of Art, Gift of Red Rock Studio, Hong Kong, a Williams Alumnus (M2007.20.12)
- 18. Qiu Deshu 仇德树
(Chinese, b. 1948)**
Fissuring-Genesis-Landscape, No. 5, 1996
Ink and acrylic on paper on canvas
51 ⅜ x 18 ⅞ inches
(130.01 x 46.04 cm)
Lent by Williams College Museum of Art, Gift of Red Rock Studio Hong Kong, a Williams Alumnus (M2007.20.13)
- 19. Huang Yue 黄月
(Chinese, b. 1960)**
Song of Pond 塘曲, 2011
Oil on canvas
51 ⅜ x 59 ⅙ inches
(129.99 x 150.01 cm)
Collection of the Fairfield University Art Museum
Gift of Mr. and Mrs. Steven Rockefeller Jr., 2020
(2020.09.01)
- 20. Bingyi 冰逸
(Chinese, b. 1975)**
The Tree of the Invisible, 2018
Ink on paper
31 x 57 ¾ inches
(78.7 x 146.7 cm)
Lent by Mount Holyoke College Art Museum, South Hadley, Massachusetts, Gift of Adam Sokol 2018.19
Photograph Laura Shea
- 21. Huang Yan 黄岩
(Chinese, b. 1966)**
Chinese Shan-Shui Tattoo, 1999
Photograph, C-print
47 ¼ x 59 ⅞ inches
(120.02 x 150.18 cm)
Lent by Asia Society, New York: Gift of Ethan Cohen in honor of Professor Jerome A. Cohen and Joan Lebold Cohen, 2016.1.10
Photography by Synthescape © Huang Yan, courtesy of Asia Society
- 22. Wang Jiqian 王己千
(C.C. Wang)
(Chinese, 1907–2003)**
[Calligraphy in cursive script], before 2002
Hanging scroll, ink on paper
53 x 26 ¼ inches
(134.62 x 66.68 cm)
Lent by Jane and Leopold Swergold
- 23. Arnold Chang
(Zhang Hong 張洪)
(American, b. 1954)**
Searching for Solitude in the Mountains, 2002
Handscroll, ink on paper
12 ¾ x 84 inches
(32.39 x 213.36 cm)
Lent by Jane and Leopold Swergold
- 24. Unknown Chinese Artist**
[Inkstone in the form of a jar], n.d.
Stone
Lent by the Steven Rockefeller Collection

25. Jui Guliang 瞿谷量
(Chinese, b. 1936)
Clearing after Snow on
Lion Ridge 獅嶺晴雪,
ca. late 20th century
Hanging scroll, ink and
color on paper
52 x 26 inches
(132.08 x 66.04 cm)
Lent by Jane and Leopold
Swergold

26. Unknown Chinese Artist
[Inkstone], 1925
Stone
Lent by the Steven
Rockefeller Collection



23c. (detail)



10. (detail)

Programs

Events listed below with a location are live, in-person programs. When possible, those events will also be streamed on thequicklive.com and the recordings posted to our YouTube channel.

Register at: [fuam.eventbrite.com](https://www.eventbrite.com)

Thursday, January 20, 5 p.m.

Opening Night Event: Introduction of *ink/stone* by Ive Covaci, PhD, and filmed conversation between Prof. Jo Yarrington and SEEING IS BELIEVING artists

Kelley Theatre, Quick Center for the Arts + streaming

Thursday, January 20, 6–8 p.m.

Opening Reception: *ink/stone* and *SEEING IS BELIEVING: CROSSINGS AND TRANSPOSITIONS, PART II* exhibitions
Walsh Gallery and Quick Center lobby

Saturday, January 29

Family Day: Chinese Art

Wednesday, February 2, 11 a.m.–1:30 p.m.

Demonstration and workshop: *Cyantotype (Jo Yarrington)* and *four-color etching (Mary Teichman)*

Presented in conjunction with the exhibition *Crossings and Transpositions Extended: Reflections from China*, Loyola Hall Studio Art Galleries, Studio Art Program (January 20 – February 10, 2022)
Loyola LL printmaking studio
(limited to 15 registered participants)

Wednesday, February 2, 2–4:30 p.m.

Demonstration and workshop: *Japanese woodblock print (mokuhanga) with cloisonné reference (Margot Rocklen)* and *silkscreen monoprint (Carmela Venti)*

Presented in conjunction with the exhibition *Crossings and Transpositions Extended: Reflections from China*, Loyola Hall Studio Art Galleries, Studio Art Program (January 20 – February 10, 2022)
Loyola LL printmaking studio
(limited to 15 registered participants)

Tuesday, February 8, 5 p.m.

Lecture: *Rocks and Mountains in Recent Chinese Art*
Yao Wu (Jane Chace Carroll Curator of Asian Art, Smith College Museum of Art) in Conversation with Ive Covaci, PhD
Co-sponsored by the Art History & Visual Culture Program,
Department of Visual and Performing Arts
Walsh Gallery
(limited to 35 registered attendees)

Wednesday, February 9, 7 p.m.

Workshop: *Chinese Calligraphy with artist He Jiancheng*
Streaming

Thursday, February 10, 11 a.m.

Art in Focus: Luo Biwu, *Parts*, 2015, silkscreen print
Michelle DiMarzo, Curator of Education and Academic Engagement
Streaming

Wednesday, February 16, 11 a.m.

Workshop: *Chinese Brush Painting with Yuemei Zhang*
Loyola LL printmaking studio
(limited to 30 registered participants; materials provided)

Thursday, February 17, 11 a.m.

Art in Focus: Luo Biwu, *Parts*, 2015, silkscreen print
Michelle DiMarzo, Curator of Education and Academic Engagement
Walsh Gallery

Tuesday, February 22, 5 p.m.

Lecture: *Reconsidering the Landscape in Chinese Contemporary Art Practices*
Michelle Yun Mapplethorpe, Director, Asia Society Museum
Part of the Edwin L. Weisl, Jr. Lectureships in Art History, funded by the Robert Lehman Foundation
Kelley Theatre, Quick Center for the Arts + streaming

Exhibition website:

fairfield.edu/museum/ink-stone

Cover image: Cat. 21

Back cover image: Cat. 3

