



**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the April 2017 newsletter

Deirdre Radclyffe

I report with great sadness the death of our friend and fellow painter Deirdre Radclyffe.

I can't remember how long I have known Deidre but, to me, she always seems to have been part of our Saturdays. For those of us who knew her, she could be a breath of fresh air. She was honest to the point of frankness and quite frankly funny. Brought up in India, she told us stories of her days at boarding school where you had to wash under a big sheet, or the time she took 10 years off her age and succeeded in getting a job working in a bank.

On one of her many travels she visited the Antarctic and went ashore to see the penguins. The whole place was rank and covered in hundreds of years of penguin poo. Deidre slipped and fell face down, she gleefully told us how covered in slime, she was hosed down by the crew.

She will be greatly missed. We have planted 2 trees in her memory in our usual wood.

Margaret Wall

What Have We Been Doing?

There was no meeting in January.

In February we started to look at Lingnan landscape. I had originally intended to look at subjects but after further research, I decided it would be better to look at specific artists and we started with the artist Au Honien. We looked at his line work, how he had applied his washes and his use of colour. And then we had a go using P2 paper. If you are interested in Lingnan, you might like to check this out: <http://www.lingnanart.com>

In March we held the AGM and the agreed the following:

- From next year there will be no membership cards
- We will get a lockable cupboard for the books and paint tubes to try to reduce losses
- Class reps will collect payments for paint tubes
- We will implement internet banking
- We will add a revised membership form to the website
- Payments to tutors will increase to £300 plus expenses.

Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield and are held on the first Sunday of every month.

Apr 2nd—Lingnan Landscape Fu Baoshi



May 7th—Lingnan Landscape Cheong Soopieng



June 4th—Lingnan Landscape Chen Shuren

July 2nd Lingnan Birds



Sunday workshops cost £2 and start at 13:00 with a demonstration of the subject and guidance during the afternoon.

Lingnan School of Art

The founders of the Lingnan school of art were Chen Shuren, Gao Jianfu and Gao Qifeng. They were known as "Two Gao's and One Chen" and the "Three Masters of Lingnan."

Chen Shuren



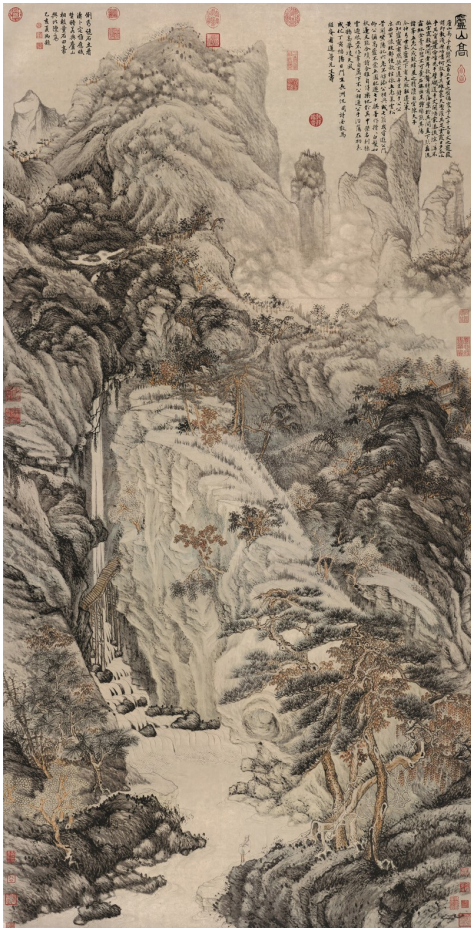
Gao Jianfu



Gao Qifeng



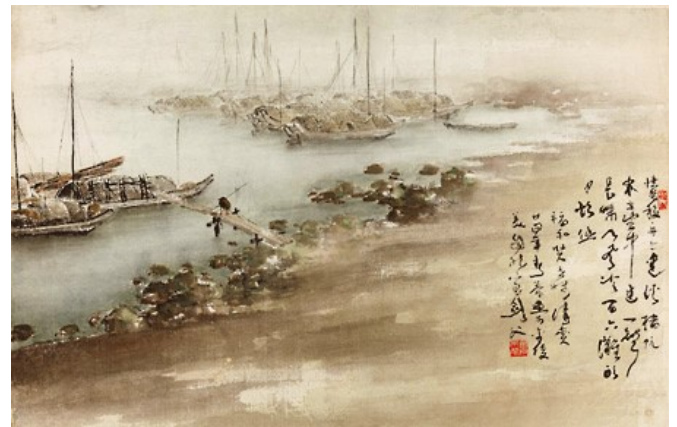
Their early landscape paintings by these artists, such as Chen Shuren's Mount Lu took inspiration from the ancient masters



but their later works were often inspired by actual scenery, emphasizing a strong colour and line. This was unusual practice in Chinese art at the time of painting. Their work reveals an effort to reach beyond convention by using new forms, new arrangements of colours and new compositional techniques. The arrangements are succinct and the colours bright, demonstrating an especially pure and refreshing approach.



From Chen Shuren's sketch book of the 3 gorges



Gao Jianfu Fishing Port in the Rain



Gao Qifeng Pagoda and Willow trees after the rain

Gao Jianfu (1879-1951) is regarded as the original founder of the Lingnan school. He was a native of Panyu in Guangdong (part of modern Guangzhou). In his early years, he painted with master Ju Lian.

His revolutionary ideas about painting sparked heated discussion between the proponents of new and old in Chinese art during the 1920s, prompting him to go back to his experiences with traditional painting. He went to Japan for further studies. He spent his life practicing and teaching how to "balance Chinese and foreign ideas, blending ancient and modern for what he called "the new Chinese painting".

After his studies in Japan, Gao also practiced Japanese painting in an attempt to fuse Eastern and Western methods. This work, in the National Palace Museum in Taipei, shows what Gao adopted and discarded from the "three distances" of traditional Chinese landscape painting, and also how he used ink to create a hybrid effect of light and shadow that became common practice in Lingnan art.



Chen Shuren (1884-1948) also studied under master Ju Lian and also travelled to Japan studying at the Kyoto City School of the Arts and Tokyo Rikkyo University.

Advocating "the new Chinese painting," his style took on a pure and remote air. He spent the years 1908 to 1912 in Kyoto, once studying under Hobun Kikuchi's (1862-1918) brilliant disciple Kawakita Kaho (1875-1940). During his stay in Japan, Chen also quite admired the painting method of Yamamoto Shunkyo (1871-1933). Those with knowledge of both artists can easily see how strongly Chen's landscapes were influenced by Yamamoto Shunkyo.



This painting depicts two pine trees before a bank with clusters of reeds. Buildings dot the landscape on the other side of the water with mountains in the distance. The recession into space reflects the influence of Western painting, with the use of washes creating the effects of light and shadow. The pine branches, however, still retain the brushwork of traditional Chinese techniques, representing a combination of Chinese and Western methods that underpin Lingnan art. This work was created in the spring of 1931, when Chen was in Tianjin.

Also a native of Panyu in Guangdong province, Gao Qifeng (1889-1933), original name Weng, was the younger brother of Gao Jianfu, with whom he learnt painting in his early years with master Ju Lian. In 1907 he went to Japan, in 1907, to study under Tanaka Raisho (1868-1940). He obviously suffered from younger brother syndrome as there is little information about him on the internet.





Guan Shanyue

Paintings by the second-generation Lingnan artists show developments on the original ideas of these 3 pioneer artists, such as Li Xiongcai, Chao Shaoang and Guan Shanyue make use of heavy ink tones for the landscape scenery to create the atmosphere, unusual colour to create the seasons

and the brushwork to create movement and direction. All of them show how Lingnan painters adhered to and strived for variety while innovating and following methods of the ancients and their founders.



Chao Shaoang



Li Xiongcai

Exhibitions

British Museum



Hokusai beyond the Great Wave

25 May – 13 August 2017

Closed 3 – 6 July 2017

Hokusai was one of the reasons I took up Chinese brush painting! He never printed anything in his life. He was responsible for painting the images that were then converted into wood block prints by master carvers. So, remember if you see it, everything was originally a painting created using the same sort of materials that we use.

The exhibition allows you to experience the beautiful and sublime work of one of Japan's greatest artists. Katsushika Hokusai (1760–1849) is widely regarded as one of Japan's most famous and influential artists. He produced works of astonishing quality right up until his death at the age of 90. Throughout the exhibition, outstanding examples of Hokusai's work illustrates the artist's creative breadth and depth. A selection of superb landscapes is introduced with the iconic Great Wave – itself part of a print series of views of Mt Fuji. Intimate domestic scenes capture fleeting moments in private lives. Exquisite depictions of flora and fauna display an innate skill in representing the natural world. Through all of these works, explore Hokusai's personal beliefs and gain a fascinating insight into the artist's spiritual and artistic quest in his later years. The exhibition includes prints, paintings and illustrated books, many of which are on loan from Japan, Europe and the USA. This is a once-in-a-lifetime opportunity to see these extraordinary works together.



Ashmolean Museum



Collecting the Past: Scholars' Taste in Chinese Art

21 Mar 2017 to 22 Oct 2017

Gallery 11 | Admission Free

This display features a range of Chinese paintings created by scholar-artists since the 18th century.

These art works represent the tradition of collecting the past, aesthetic taste and the values of the Chinese literati who governed China for more than ten centuries. Explore the objects with which the scholars surrounded themselves in their studies, such as brush pots, ink stones, water droppers and scholar's rocks.

Image: Fu Baoshi (1904–1965), The scholar artist in his studio after Meicun Wu, Sullivan Bequest, © Fu Baoshi estate

Hokusai

Zhong Kui

—demon hunter

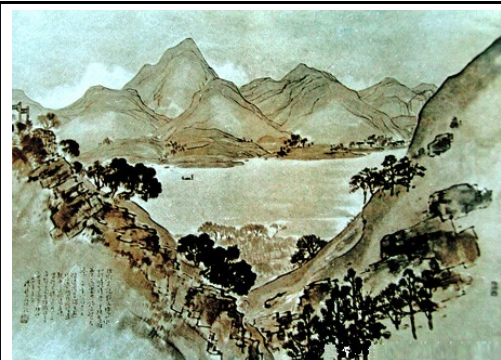


Maries Chinese Paint Colours

See below for details of the **CURRENT** Maries paint colours and their numbers. Those in yellow are changed numbers. If they change them again—I will let you know.

Number	Name	derivative	nature	Colour
104	Titanium White	mineral	opaque	White
218	Rattan Yellow / Gamboge	vegetable	semi transparent	Yellow
242	Yellow Mid/Duckling Yellow	vegetable	semi transparent	Yellow
302	Scarlet / Bright Red	vegetable	semi transparent	Red
306	Rose Red	vegetable	semi transparent	Red
316	Orange Yellow Pale	vegetable	semi transparent	Orange
390	Carmine	vegetable	semi transparent	Red
393	Peony Red	vegetable	semi transparent	Red
398	Cannabar	mineral	opaque	Red
399	Vermillion	mineral	opaque	Orange
400	Rouge Tint	mineral	opaque	Red
439	Mauve Pale	vegetable	semi transparent	Mauve
443	Ultramarine	vegetable	semi transparent	Blue
448	Peacock Blue	vegetable	semi transparent	Blue
451	Phthalocyanine Blue	vegetable	semi transparent	Blue
453	Cobalt Blue	vegetable	semi transparent	Blue
455	Cerulean Blue	vegetable	semi transparent	Blue
491	Azurite / mineral blue 1	mineral	opaque	Blue
492	Azurite / mineral blue 2	mineral	opaque	Blue
493	Azurite / mineral blue 3	mineral	opaque	Blue
495	Indigo	mineral	opaque	Blue
511	Emerald Green / Jadeite	vegetable	semi transparent	Green
591	Malachite / mineral green 1	mineral	opaque	Green
592	Malachite / mineral green 2	mineral	opaque	Green
593	Malachite / mineral green 3	mineral	opaque	Green
680	Burnt Sienna	mineral	opaque	Brown
684	Ochird (formerly burnt sienna)	mineral	opaque	Brown
689	Umber deep	mineral	opaque	Brown
699	Dark Brown / Burnt Tea	mineral	opaque	Brown
793	Black	vegetable	semi transparent	Black

Marie's is the oldest Chinese painting colour brand established in 1919 in Shanghai. These colours are now packed in the new lead-free tube, which is good for your health but prone to splitting and bubbling! You will be delighted to know that this product and its new packaging has now satisfied the standard of European EN71-3 and ISO9002.



Works by Chen Shuren
And Gao Qifeng

