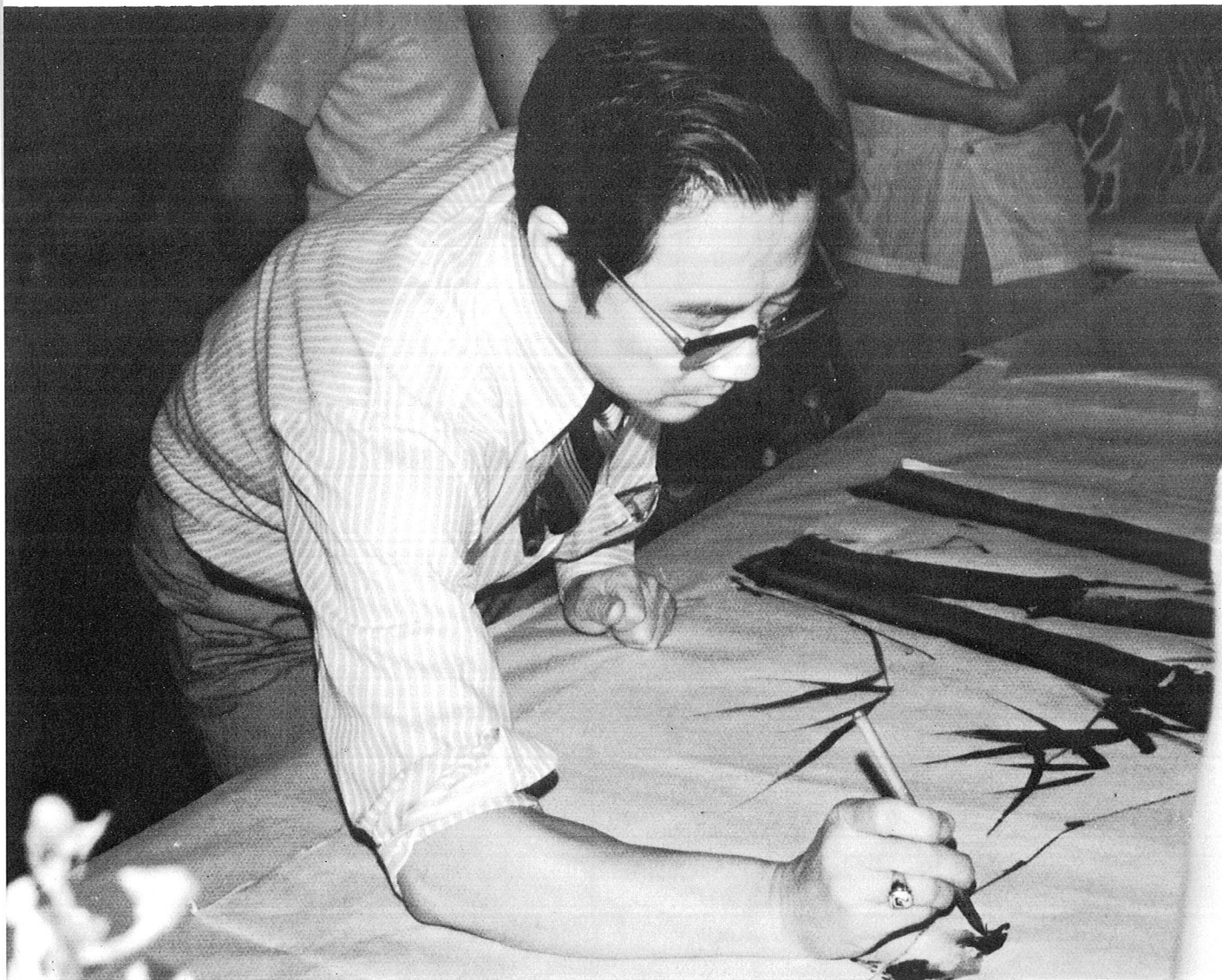




KAN WING-LIN

IT SHOULD COME as no surprise that one enamored of the polychrome narrative landscapes of *Shen Shou*, of the black and white almost pointillist impressionistic landscapes of *Kung Shien*, and the witty expressionistic birds and insects, fish and crustacea of *Chu Ta* and *Ch'i Pai-shih* would be attracted to the colorful terrains, the dramatic nuances of the black and white views and the wistful charm of the fauna and flora which are so much the hallmark of the painter Kan. When one salutes Kan, one salutes so much that is great in the continuing aesthetic of Chinese painting.

ARTHUR M. SACKLER, M.D.



Cover: 1

KAN WING-LIN

Chinese Paintings

PHILBROOK ART CENTER

Tulsa, Oklahoma

March 21 through April 15, 1976

*This exhibition was made possible through a grant from
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Details from cover illustration

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CHINESE PAINTING of the last hundred years presents a vivid illustration of the tensions between old and new, native styles and foreign. The wealth and significance of past influences on contemporary Chinese artists is great indeed. But one also realizes that the consciousness and entire social and cultural environment of China's contemporary painters has undergone a profound change in the course of this century.

China's centuries-old system of education which had produced the *literati* — financially independent, non-professional painters — has ended. The majority of painters have become professionals, earning their living as professors at art schools, industrial designers and so on. They are living in a land of modern cities and rapidly growing industries which meaningfully separates them from the *literati* painters of the past. This in turn has changed the relationship between the work of art and its creator and the relationships between the artist and his public.

Technique and style of painting in traditional China was determined to a large extent by three factors: the writing of Chinese characters, the brushwork tradition, and the use of black ink. China no longer uses the brush for writing. It is even possible that she will abandon the whole system of character writing. The use of black ink has given way in large measure to the use of color derived from the influence of Western painting. Such changes from brush to pen and ink to color have considerably changed the training and experience of the contemporary painter.

IN THE NINETEENTH CENTURY, court painters, once highly honored in China's past, had sunk to a low status, and even the revered *literati* were victims of the growing paralysis of the nineteenth century *Ch'ing* Dynasty (1644-1912) culture. But after the middle of the nineteenth century there was a gradual change. There was an infusion of vigor into Chinese painting, partly due to popular art and partly to a new restless spirit then abroad in China's prosperous coastal cities. A reassertion of tradition, which showed itself in a new energy and boldness in painting, was perhaps an unconscious answer of the *literati* to the challenge of Western art. The use of heavy, emphatic ink and strong color then came as a refreshing contrast to the timid good manners of the earlier nineteenth century.

It might be thought that Westernization in the first part of the twentieth century would have dealt Chinese traditional art a crippling blow, as it had done Japanese art in the nineteenth century. This did not happen, however, and probably for two major reasons: one, because of the overpowering strength of China's native tradition itself and the cultural self-confidence of the educated class in China; two, because "fine art" was in the custody of amateurs and kept separate from their professional lives. This meant that although their work and milieu might change, they still expressed themselves in the language of China's traditional painters when they took up the brush. Their belief in the validity of their tradition enabled them, therefore, to take what they wanted from Western art without surrendering to it. The traditional style, referred to now as *Kuo Hua* or "national painting," brush drawings in black ink and natural pigments on handmade paper or silk, is a technique which draws on the enormously rich heritage of Chinese painting.



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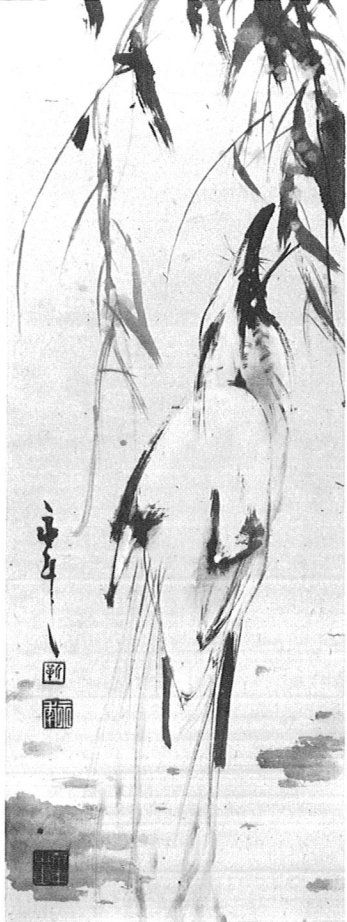
TWO IMPORTANT EVENTS for Chinese painters which had a profound effect on the direction of their work and thinking, occurred in the twentieth century. The Peking Academy of Fine Arts was founded in 1919 and the former Imperial Palace Collection was opened to the public in 1920. The first event meant that for the first time Chinese artists and students could study European painting in a systematic and scholarly way. The second event gave them the opportunity to make a comprehensive survey of their own inheritance of Chinese painting masterpieces. Some responded vehemently against the innovations from abroad, perceiving them as a threat to their national traditions. Others wanted to overthrow the entire native tradition and begin again with the techniques and conventions of the West.

The majority of Chinese artists, however, have been searching for a fruitful synthesis of the different trends. It is an on-going struggle which first led them to reexamine their classical inheritance. Still studying the work of the great classical masters, they also paid close attention to the nonconformist Chinese painters, who, since the seventeenth century, developed their own highly individual styles. The seventeenth century individualists, despising the slick technique and trite themes of the conformists, used deliberately jagged, broken brush styles and made use of the usual subjects — such as fishes, birds or landscapes — in a highly personal, emotional and powerful way. This unorthodox tradition became centered in a nineteenth century group of artists known as the Shanghai school: painters who “discovered” the seventeenth century individualists like *Shih T'ao* (1641—ca. 1707) and *Pa-ta shan-jen* (1626—ca. 1705).

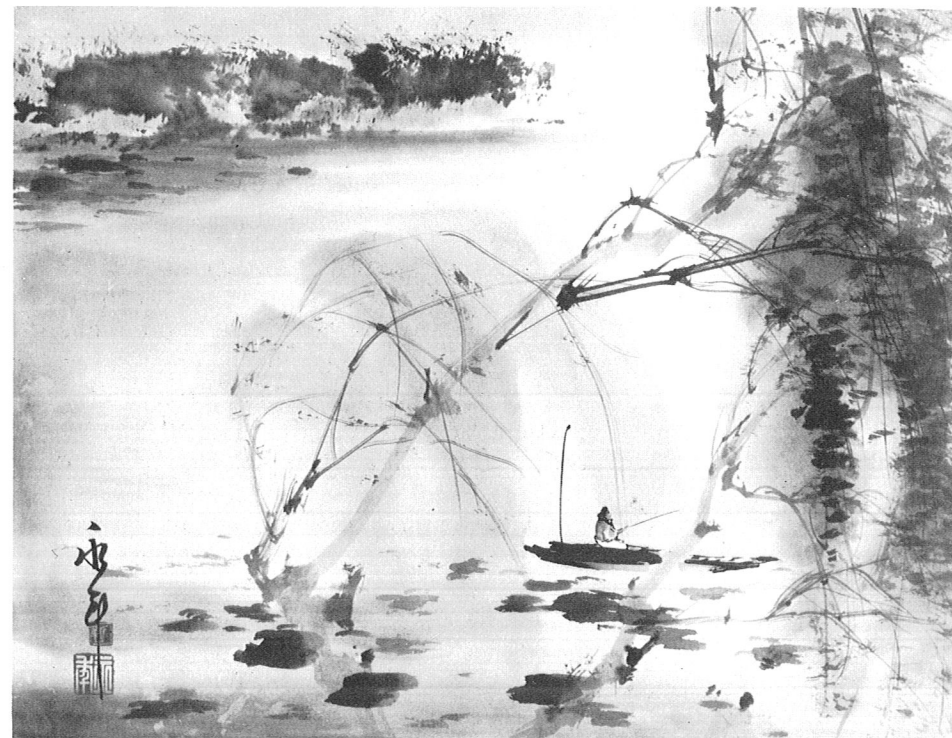
The Shanghai school artists, living in Shanghai and experiencing the impact of European civilization, assumed a new attitude towards the use of color, using bright pigments to underline the expressive rhythm of the ink compositions. Their affinity with the earlier painters is demonstrated in their means of artistic expression: sketchiness of drawing, impetuous rhythm of composition, emphatic brush stroke.

A second school important in the development of modern Chinese painting was the *Ling-nan P'ai* or Cantonese school. This school, launched in 1916, was under the influence of the Japanese *Nihonga* movement dedicated to the revival of Japanese traditions by introducing Western techniques such as shading and chiaroscuro, and contemporary subject matter. The Cantonese school was too Japanese in feeling, too decorative and too deliberately synthetic to command a wide following among Chinese painters, but it demonstrated that the traditional medium could be adapted to modern themes. Since 1949, it has been developed in mainland China as one solution to the problem of expressing realistic, revolutionary content in the traditional medium.

THE WORK OF KAN WING-LIN, whose paintings are seen in the present exhibition, underscores the twentieth century Chinese painter's search for synthesis between old and new, native styles and foreign. He is an artist in the age-old tradition of Chinese painting, depicting themes from nature long cherished by Chinese painters: flower and bird paintings, bamboos and landscapes. He was born in 1914 in Punyu, in Kuangsi Province. In 1941, he graduated from the School of Horticulture, National Kuangsi University in Kweilin,



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where he was appointed lecturer in horticulture after graduation. From 1941 to 1949, he lectured both in Kuangsi University and Hai Nan University. In 1949, Professor Kan went to Hong Kong and operated a farm in the New Territories. Later he served as horticulture consultant for the Education Department of Hong Kong.

Kan's lifelong interest in art began in early childhood with the study of calligraphy and deepened as he explored the several schools of Chinese art. In a departure from the traditional, he went on to master the techniques of Western oil and watercolor paintings. He first learned watercolor painting from his own brother and sister *Kan May-tin* and *Kan Sze-may*. Later he became a follower of *Chao Shoa An*, a leading painter of the *Ling-nan* school. His compositions combine the color wash effects of Western painting with the themes and spontaneity of Chinese ink painting. His professional background as a horticulturist helped to nourish an intimacy with the contours and rhythms of natural forms and the scenery of his native province.

Examples of traditional Chinese themes abound in his paintings. Ink bamboo, a favorite subject in Chinese painting, was given special importance and classified as a distinct subject of painting in the *Hsüan-ho hua-p'u*, a compilation of paintings published in the *Sung* Dynasty (A.D. 960-1280). The theme is well represented among Professor Kan's works with bamboo in tones of ink or some with colored stalks and touches of color in the birds or insects included among them. There are birds among towering bamboo stalks (*no. 1*), or perching singly on leafy branches extending from a composition of a few large stalks (*nos. 2, 4 and 5*), a pair of chirping birds perched on a wispy branch extending from a cluster of bamboo leaves (*no. 8*), or insects and butterfly on jagged branches of leafy bamboo rapidly and sparsely rendered (*nos. 6, 7 and 9*). There are bamboos in winter snow (*no. 4*), and stalks in tones of green, an indication of the springtime of the year (*no. 3*).

The lotus, another favorite motif of Chinese painting which also became an independent category or subject of painting during the *Sung* Dynasty, appears here (*no. 13*) in bold washes of wet ink with color highlighting the petals and the stems. Among others there are cockscombs (*no. 26*), magnolia (*no. 28*), peach blossoms (*nos. 16 and 18*), chrysanthemum (*no. 11*), laurel (*no. 19*). The floral array underscores the professional horticulturist's range of interest, while his professional observations both as a horticulturist and as a painter enhance the rendering of his subjects. Many of these traditional themes, however, are infused with a bold use of color indicating the more modern approach to painting as it was handed down from the Shanghai school of the nineteenth century and the decorative manner of the *Ling-nan* school.

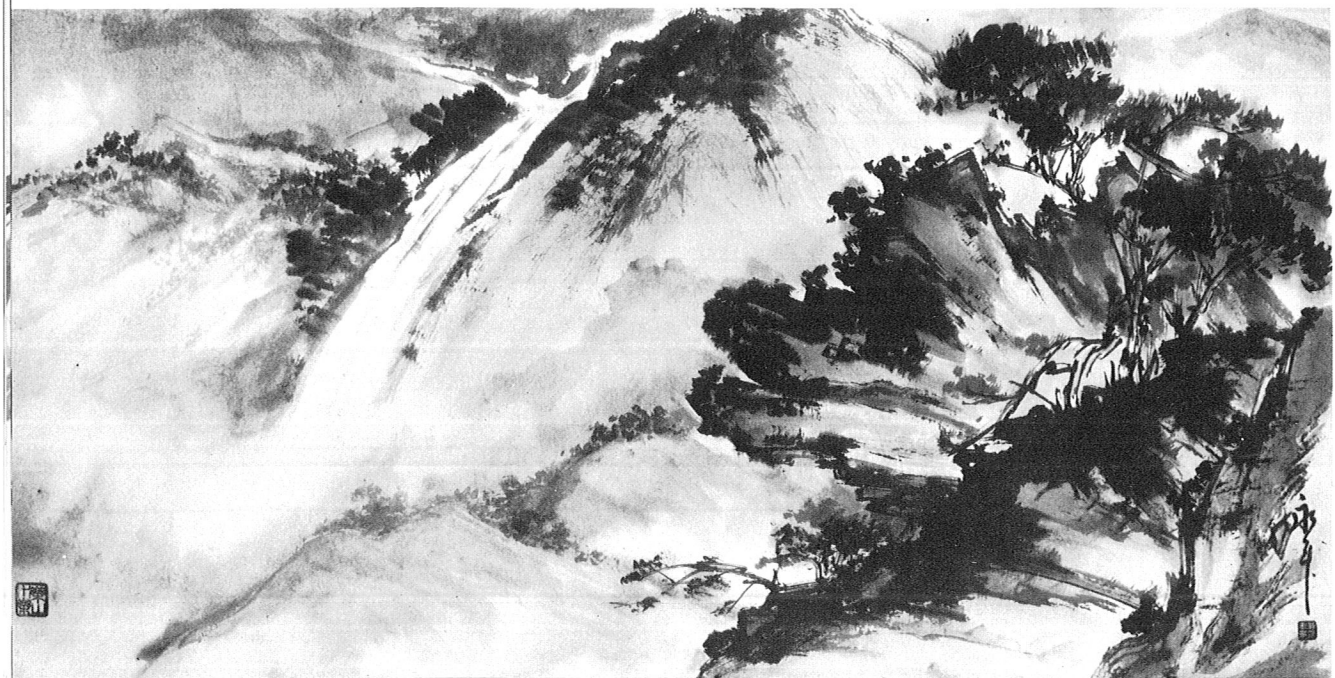
Then, of course, there are the landscapes, the *shan-shui*, or "mountain and water" paintings, the thundering favorites of Chinese painting in almost all periods. But it is in the landscapes that Professor Kan has strayed farthest from tradition, particularly in his use of color (*nos. 34, 36, 43, 44*). Yet it is in these very landscapes that he demonstrates his greatest synthesis of old and new, native styles and foreign. They are, in fact, rendered in a wash technique more common in the tradition of Western watercolor painting than the brush stroke handling we are accustomed to associate with traditional Chinese landscapes. For instance, in number twenty-nine, mountain masses are constructed in terms



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of light and dark using broad wet vertical strokes to define shaded mountains. The water below partly reflects the shadows of the towering mountain. Jagged, thinner strokes sketch the fishermen in fishing boats and their reflections. Unpainted areas of the paper cut across the painting forming sky or broad expanse of water and counterpoint the masses of ink standing for mountains and banks. This technical vocabulary, severely restricted to tones of ink and use of the blank paper, betrays the Chinese expressive means which form the underpinning of his painting. But Professor Kan has added to this vocabulary the Western idiom of reflected images and a greater sense of three-dimensionality in the cloud formations.

Perhaps one (no. 30) offers the more typical landscape we associate with traditional Chinese painting. It depicts a fisherman in a boat beneath an overhanging tree projecting from the foreground shore, not indicated but imagined, with the suggestion of cliffs and a distant shore in the upper left corner of the painting. Although the theme is traditional, on closer examination we are aware of the more Western handling of the wash technique, with blended strokes of ink or color instead of the individually rendered calligraphic brush strokes of traditional painting. Another landscape (no. 31) combines both Eastern and Western idioms. It is also primarily in tones of ink, but here there is the addition of white pigment to form the dense cloud formations which are usually suggested in classical Chinese landscapes by the use of the void or blank areas of paper. The compositional arrangement of forms—depicting a triangular area of foreground hill, with houses nestling on the slope, jaggedly and swiftly rendered tree forms in dark ink defining its perimeter, and distant tall mountain peaks looming in the upper or background area of the painting—is classically Chinese in its use of *Kao yüan* or high distance. In a way, one is reminded of the great individualist painter of the seventeenth century, *Kung Hsien* (1617/18-1689), whose landscapes show a strange mixture, at times tantalizingly plausible passages in realistic terms, at times amazing the observer with excursions through a world of fantasy and imagination.

Another landscape (no. 34) which shows Professor Kan's effort towards synthesis, uses broad washes of arbitrary color, in a palette somewhat reminiscent of the great fifteenth century painter *Shen Chou* (1427-1530). This rendering is of a windswept ravine with thundering waterfall. The light orange wash of the mountain is starkly offset by the jagged, rapid, inky brush strokes surrounding it. Here, the artist shows his concern for realistic effects, the primacy of direct interpretation of nature, emphatic force and imbuing the landscape with the essential ordering principle of nature (*Li*), so typically Chinese, but which does not necessarily lead to objective fidelity to nature. The combination of "scenery of reality" and "scenery of illusion," two complementary critical principles postulated in the writings of the seventeenth century painter *Kung Hsien* mentioned above, are seen operating here. The landscape impresses the viewer as being plausible in realistic terms while suggesting a world of unreality, imagination and fantasy.

In each of his paintings, Professor Kan has added his signature and one or more of his seals as seen and explained on the following page. The viewer is urged to note the way in which the signature changes to suit the brush strokes, energy and tension of each individual painting.



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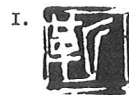


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Wing-lin

ARTIST'S SIGNATURE AND SEALS

Wing-lin in Cantonese pronunciation but *Yung-nien* in Mandarin or *Kuo yu*, i.e., the "national language" or pronunciation. Signature of the artist as it appears on the paintings in this exhibition.



1.

1. *Kan* in Cantonese pronunciation but *Chin* in Mandarin is the surname of the artist. The seal is carved in intaglio technique, i.e., with the character form cut into the surface which is raised around it so that it appears in a negative impression.



2a.



2b.

2. *Kan* (or *Chin*). The surname of the artist. Different style script than number one above. Seal 2a is carved in relief, i.e., the character and enclosing square are raised above the ground of the seal so that the character appears in a positive impression. Seal 2b is also carved in relief but in circular form.



3.

3. *Wing-lin* in Cantonese pronunciation but *Yung-nien* in Mandarin. This is the pen name of the artist, the meaning of which is "long life" or "immortal." The seal is in intaglio form.



4.

4. *Wing-lin* (*Yung-nien*). The same meaning as in number three but in a different script style. Intaglio form.



5a.



5b.

5. *Wing-lin* (*Yung-nien*). Same meaning as numbers three and four above but in different script styles. Intaglio form.



6.

6. *Yung-nien chih hua* (Cantonese: *Wing-lin ji wa*). The meaning is "painting of Wing-lin." The idea of the seal is to indicate the painting is by the artist who signed it. Intaglio form.



7.

7. *Yung-nien hua shih* (Cantonese: *Wing-lin wa sat*). The meaning is "Wing-lin's painting studio," i.e., the place where he paints and teaches. Intaglio form.



8.

8. *Ju-i* (Cantonese: *Yuh yi*). Means "all as one wishes" or "whatever one wishes." It is a seal which the artist sometimes uses to express the idea that one should have whatever good fortune one wishes for oneself, a wish for good things or delight. The seal is carved in relief.



9.

9. *Niao yu hua hsiang* (Cantonese: *Nieuh yu fa hueng*). Birds conversing amid the fragrant flowers. A seal, in relief form, normally used on bird and flower paintings to poetically describe birds amicably conversing with each other amidst the fragrance of flowers.



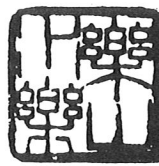
10.

10. *Mei y en mien* (Cantonese: *Mei yi yinn lin*). Beautiful thoughts or ideas delay passing of years or beauty makes time stand still and therefore the scene becomes immortal. Seal in intaglio form.



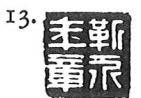
11.

11. *Lu p'u chang she* (Cantonese: *Loh pou jong sye*). Reeds on the river bank ornament the hut. The seal in intaglio form describes the artist's idea of the pure and simple life devoted to quiet days in pursuit of artistic and poetic endeavors.



12.

12. *Lo shan lo shui* (Cantonese: *Lokh san lokh sui*). To enjoy mountains and water. Relief seal which usually appears on large scenic landscapes and indicates the artist's intoxication with the scene.



13.

13. *Chin Yung-nien hua* (Cantonese: *Kan Wing-lin wa*). The painting of Kan Wing-lin.

CATALOGUE OF THE EXHIBIT

1. BAMBOO AND BIRDS

Ink and slight color on paper
H. 37⁵/₁₆" (95.5 cm.) W. 72³/₄" (184.9 cm.)
Signature: middle left.*
Seals: small square intaglio seal (1) and large square intaglio seal (5b) beneath signature; large square intaglio seal (6) in lower left.

2. BAMBOO AND PARAKEET

Ink and slight color on paper
H. 24³/₁₆" (61.5 cm.) W. 37¹/₂" (95.3 cm.)
Signature: just below center left.
Seals: circular relief seal (2b) beneath signature, large square intaglio seal (6) in lower right corner.

3. BIRD ON A BAMBOO BRANCH

Ink and color on paper
H. 23⁵/₁₆" (59.2 cm.) W. 47" (119.4 cm.)
Signature: on left.
Seals: small square intaglio seal (1) beneath signature; large square intaglio seal (10) in lower right.

4. BIRD ON SNOW-COVERED BAMBOO

Ink and color on paper
Hanging scroll
H. 37⁵/₁₆" (94.8 cm.) W. 24¹/₄" (61.6 cm.)
Signature: lower right.
Seals: small circular relief seal (2b) under signature; large square intaglio seal (6) in bottom left corner.

5. SPRING SCENE OF BIRD ON BAMBOO BRANCH

Ink and color on paper
Hanging scroll
H. 37⁵/₁₆" (95.6 cm.) W. 18¹/₄" (46.3 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.

6. CRICKET ON BAMBOO LEAF

Ink and slight color on paper
H. 23³/₁₆" (58.9 cm.) W. 11¹/₄" (29.8 cm.)
Signature: lower right.
Seals: small circular relief seal (2b) beneath signature; oval relief seal (8) in upper left.

7. GRASSHOPPER ON A BAMBOO SHOOT

Ink and slight color on paper
H. 23¹/₂" (59.7 cm.) W. 14³/₈" (37.2 cm.)
Signature: lower left.
Seals: small square relief seal (1) beneath signature; large square relief seal (6) lower right.

8. TWO BIRDS ON A BAMBOO BRANCH

Ink and slight color on paper
H. 11¹/₂" (29.2 cm.) W. 23³/₈" (59.4 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right.

9. BUTTERFLY AND BAMBOO

Ink and color on paper
H. 11³/₄" (29.8 cm.) W. 14³/₈" (37.2 cm.)
Signature: lower right.
Seal: circular relief seal (2b) beneath signature.

10. BIRD LOOKING BACK

Ink and slight color on paper
H. 11⁷/₈" (30.2 cm.) W. 14¹/₁₆" (37.3 cm.)
Signature: lower right corner.
Seal: square intaglio seal (1) beneath signature.

11. BIRD, BAMBOO AND CHRYSANTHEMUM

Ink and color on paper
H. 11¹/₂" (29.2 cm.) W. 23³/₈" (59.4 cm.)
Signature: lower right.
Seals: small square intaglio seal (1) beneath signature; oval relief seal (8) in upper right; large square intaglio seal with four characters (7) in lower left.

12. SNOW-COVERED GREEN BAMBOO AND SWALLOW

Ink and color on paper
H. 36³/₁₆" (92.0 cm.) W. 11⁷/₈" (29.5 cm.)
Signature: lower right.
Seals: large square intaglio seal (5b) below signature; small square intaglio seal (1) beneath it.

13. LOTUS AND DRAGONFLY

Ink and slight color on unsized hsian paper
Hanging scroll
H. 37³/₈" (95.6 cm.) W. 18¹/₄" (46.3 cm.)
Signature: center left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.

14. BIRD AND SUNFLOWERS

Ink and color washes on paper
H. 33" (83.9 cm.) W. 23" (58.4 cm.)
Signature: center right.
Seals: circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left.

*For description of artist's signature and seals, please see preceding page.

15. BIRD IN FLIGHT AMONG LEAVES

Ink and color on paper
Hanging scroll
H. 37³/₄" (96.0 cm.) W. 18¹/₄" (46.3 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) beneath circular seal.

16. BIRD AMONG FLOWERING BLOSSOMS

Ink and color on paper
Hanging scroll
H. 37¹/₂" (95.3 cm.) W. 24¹/₄" (61.6 cm.)
Signature: lower right.
Seals: small circular relief seal (2b) in lower right beneath signature; large square intaglio seal (6) in bottom right corner.

17. BERRIES AND GRASSHOPPER

Ink and color on paper
Hanging scroll
H. 37³/₈" (95.6 cm.) W. 18¹/₈" (46.0 cm.)
Signature: just below middle left.
Seal: small circular relief seal (2b) beneath signature.

18. PEACH BLOSSOMS WITH INSECT

Ink and color on paper
Hanging scroll
H. 33¹/₁₆" (84.0 cm.) W. 18¹/₂" (47.0 cm.)
Signature: just below middle right.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.

19. INSECT AND SWEET LAUREL

Ink and color on paper
H. 11⁹/₁₆" (29.4 cm.) W. 32³/₄" (83.2 cm.)
Signature: upper left.
Seals: small square intaglio seal (13) below signature; oval relief seal (8) in upper right.

20. BIRD ON FLOWERING BRANCH

Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₄" (96.0 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large rectangular relief seal (9) in upper left; large square intaglio seal (6) in lower right corner.

21. BIRD, SUNFLOWERS AND BAMBOO

Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₄" (96.0 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left corner; large rectangular relief seal (9) in upper right corner.

22. A BIRD ON A FLOWERING BRANCH

Ink and color on paper
H. 16⁵/₈" (41.0 cm.) W. 23¹/₂" (59.7 cm.)
Signature: lower right.
Seals: small square intaglio seal (1) beneath signature; large square intaglio seal (6) lower left corner. Small oval relief seal (8) upper right corner.

23. CRANE

Ink and color on paper
H. 32⁷/₈" (53.0 cm.) W. 11¹/₂" (29.2 cm.)
Signature: just below middle left.
Seals: square relief seal (2) beneath signature with a large square intaglio seal (5b) below it; large square intaglio seal (6) in lower left corner.

24. SILKWORM

Ink and color on paper
H. 11¹³/₁₆" (30.0 cm.) W. 14³/₈" (37.2 cm.)
Signature: lower left.
Seal: small square intaglio seal (1) beneath signature.

25. CHINESE CABBAGE

Ink and color on paper
H. 11¹/₂" (29.2 cm.) W. 23¹/₄" (59.0 cm.)
Signature: on left.
Seal: small circular intaglio seal (2b) beneath signature.

26. Two paintings mounted together as a hanging scroll

Ink and color on paper
Upper: BAMBOO BRANCH WITH INSECT
H. 11³/₄" (29.8 cm.) W. 14¹/₂" (36.9 cm.)
Signature: none.
Seal: square intaglio seal (3) in lower right.
Lower: COCKSCOMB WITH DRAGONFLY
H. 11³/₄" (29.8 cm.) W. 14¹/₂" (36.9 cm.)
Signature: none.
Seals: small square intaglio seal (1) above large square intaglio seal (5b) in lower left corner.

27. Two paintings mounted together as a hanging scroll

Ink and color on paper
Upper: BLOSSOMING ORCHIDS
H. 11⁷/₁₆" (29.1 cm.) W. 14⁷/₁₆" (36.7 cm.)
Signature: lower right.
Seal: square relief seal (2) in lower right beneath signature.
Lower: PEACH BLOSSOMS AND BUDS
H. 11⁷/₁₆" (29.1 cm.) W. 14⁷/₁₆" (36.7 cm.)
Signature: none.
Seals: small square intaglio seal (5) in lower right; lower left, large square intaglio seal (10).

28. Two paintings mounted together as a hanging scroll
Ink and color on paper
Upper: MAGNOLIA BLOSSOM
H. 11⁵/₁₆" (28.7 cm.) W. 14¹/₄" (36.2 cm.)
Signature: lower right.
Seals: square intaglio seal (5) in lower right below signature; small intaglio seal (1) in lower left corner.
- Lower: BIRD CATCHING FISH
H. 11⁵/₁₆" (28.7 cm.) W. 14¹/₄" (36.2 cm.)
Signature: lower right.
Seals: square intaglio seal (5) in lower right beneath signature; large rectangular relief seal (9) in lower left corner.
29. LANDSCAPE
Ink and some white color in clouds on paper
H. 23¹/₄" (59.0 cm.) W. 33³/₁₆" (84.3 cm.)
Signature: middle right.
Seal: small circular seal (2b) beneath signature.
30. FISHERMAN
Ink and color on paper
H. 18¹/₂" (47.0 cm.) W. 24¹/₈" (61.3 cm.)
Signature: lower left.
Seals: small square intaglio seal (1) below signature with large square intaglio seal (5b) beneath it.
31. LANDSCAPE WITH MOUNTAINS AND HILLS
Ink and some white color in clouds on paper
Hanging scroll
H. 33" (83.9 cm.) W. 23" (58.4 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (5) below it.
32. LANDSCAPE
Ink and color on paper
H. 23³/₄" (60.3 cm.) W. 32³/₄" (83.2 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right.
33. LANDSCAPE
Ink and some white color in clouds on paper
Hanging scroll
H. 32⁷/₈" (83.5 cm.) W. 23" (58.4 cm.)
Signature: lower left.
Seals: small round relief seal (2b) below signature; large square intaglio seal (6) in bottom left corner.
34. LANDSCAPE WITH A WATERFALL AND MIST
Ink and color on paper
H. 23³/₁₆" (59.6 cm.) W. 46¹/₄" (117.5 cm.)
Signature: lower right.
Seals: small square intaglio seal (13) beneath signature; large square relief seal (12) in lower left corner.
35. MOUNTAIN RANGE WITH LONELY PINE AND WATERFALL
Ink and color on paper
H. 32³/₄" (52.7 cm.) W. 11⁹/₁₆" (29.4 cm.)
Signature: upper right.
Seals: small square intaglio seal (1) below signature; large square relief seal (12) lower left corner.
36. LANDSCAPE
Ink and color on paper
H. 23¹/₂" (59.7 cm.) W. 46³/₄" (118.8 cm.)
Signature: on left.
Seals: two square intaglio seals (5b, 1) beneath signature, the first large, the second small; large square intaglio seal (10) in lower left corner.
37. LANDSCAPE
Ink and color on paper
H. 11¹/₈" (29.5 cm.) W. 32¹¹/₁₆" (83.1 cm.)
Signature: center right.
Seals: small square intaglio seal (2b) below signature; large square relief seal (12) in lower left corner.
38. LANDSCAPE
Ink and color on paper
H. 14³/₄" (37.5 cm.) W. 23¹/₄" (59.0 cm.)
Signature: lower right.
Seal: small circular seal (2b) below signature.
39. FISHING BOAT
Ink and color on paper
H. 16¹/₂" (41.9 cm.) W. 23³/₈" (60.0 cm.)
Signature: center left.
Seal: small circular relief seal (2b) below signature.
40. SCHOLARS IN PAVILION
Ink and color on paper
H. 23¹³/₁₆" (60.5 cm.) W. 11¹/₂" (29.2 cm.)
Signature: lower right.
Seals: circular relief seal (2b) beneath signature; large square intaglio seal (7) in lower left corner.
41. TWO MEN ON OVERHANGING CLIFF
Ink and color on paper
H. 23³/₁₆" (58.9 cm.) W. 11¹/₂" (29.2 cm.)
Signature: lower left.
Seal: small square intaglio seal (1) below signature.
42. WINTER SCENE
Ink and color on paper
H. 23³/₈" (60.0 cm.) W. 11¹/₈" (29.5 cm.)
Signature: upper left.
Seal: small circular relief seal (2b) in upper left.
43. HONG KONG LANDSCAPE
Ink and color on paper
H. 23⁵/₁₆" (59.2 cm.) W. 47¹/₈" (119.2 cm.)
Signature: lower right.
Seals: square intaglio seal (1) beneath signature on right; large square intaglio seal (10) in lower left corner.
44. LANDSCAPE
Ink and color on paper
H. 23³/₄" (60.3 cm.) W. 47¹/₄" (120.0 cm.)
Signature: lower right.
Seals: square intaglio seal (1) beneath signature; large square intaglio seal (10) in lower left.
45. LANDSCAPE WITH BLUFF OVER WATER
Ink and color on paper
H. 11⁷/₁₆" (29.1 cm.) W. 23³/₁₆" (58.9 cm.)
Signature: middle left.
Seal: small square intaglio seal (1) below signature.
46. LANDSCAPE WITH RED-SAILED SANPAN
Ink and color on paper
H. 18" (45.7 cm.) W. 37³/₄" (96.0 cm.)
Signature: just below center right.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left corner.
47. LANDSCAPE WITH MOUNTAINS IN MIST
Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₈" (95.6 cm.)
Signature: middle left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.
48. LANDSCAPE WITH HERON
Ink and color on paper
H. 18" (45.7 cm.) W. 37" (94.0 cm.)
Signature: just below center left.
Seal: small circular relief seal (2b) beneath signature.
49. LANDSCAPE WITH FISHING VILLAGE
Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₄" (96.0 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square relief seal (12) in lower right corner.
50. LANDSCAPE WITH BAMBOO
Ink and color on paper
H. 18³/₈" (47.3 cm.) W. 37³/₄" (96.0 cm.)
Signature: middle left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.
51. LANDSCAPE WITH VILLAGE AND WATERFALL
Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₈" (95.6 cm.)
Signature: center right.
Seals: small circular relief seal (2b) beneath signature; large square relief seal (12) in lower right corner.
52. RIVER LANDSCAPE
Ink and color on paper
H. 24" (61.0 cm.) W. 38" (96.6 cm.)
Signature: just below center right.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left corner.
53. LANDSCAPE WITH RED MAPLE
Ink and color on paper
H. 18¹/₄" (46.3 cm.) W. 37³/₄" (96.0 cm.)
Signature: lower left.
Seal: small circular relief seal (2b) beneath signature.
54. LANDSCAPE WITH STEEP CLIFFS
Ink and color on paper
Hanging scroll
H. 37⁷/₁₆" (95.2 cm.) W. 18¹/₄" (46.3 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.
55. LANDSCAPE WITH GORGE
Ink and color on paper
Hanging scroll
H. 46⁷/₈" (119.1 cm.) W. 23³/₁₆" (59.9 cm.)
Signature: lower left.
Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right.

56. LANDSCAPE WITH CRASHING SURF

Ink and color on paper

Hanging scroll

H. 37⁹/₁₆" (95.5 cm.) W. 18" (45.7 cm.)

Signature: lower left.

Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left corner.

57. LANDSCAPE AT SUNSET

Ink and color on paper

Hanging scroll

H. 46⁷/₈" (99.1 cm.) W. 23¹/₂" (59.7 cm.)

Signature: lower right.

Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower left corner.

58. LANDSCAPE WITH REEDS

Ink and color on paper

Hanging scroll

H. 46⁷/₈" (99.1 cm.) W. 23¹/₂" (59.7 cm.)

Signature: center left.

Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.

59. LANDSCAPE WITH HARBOR

Ink and color on paper

Hanging scroll

H. 37³/₈" (95.0 cm.) W. 17⁷/₈" (45.4 cm.)

Signature: lower right.

Seals: small circular relief seal (2b) beneath signature; large square intaglio seal (6) in lower right corner.

PREVIOUS EXHIBITIONS:

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