田納西大學舉辦

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# 中國畫展



# CHINESE ART EXHIBITION

The University of Tennessee
McClung Museum
1027 Circle Park
Knoxville, Tennessee

July 29 - August 22, 1965

時間：七月二十九日至八月二十二日止

地點：美國田州諾城麥克倫博物館

## THE PAINTINGS

| No. | Description | Price | Artist |
|---|---|---|---|
| 1. | Landscape | U.S. $120. | Prof. James Y.J. Liu |
| 2. | Peonies and Birds | 220. | Prof. C. C. Wang |
| 3. | Landscape | 150. | Prof. James Y.J. Liu |
| 4. | Cat Looking at Snail | 195. | Prof. Y. P. Cheng |
| 5. | Landscape | 150. | Prof. C. C. Wang |
| 6. | Plum Blossom | 250. | Prof. James Y. J. Liu |
| 7. | Peonies and Bird | 150. | Prof. C. C. Wang |
| 8. | Grapes | 120. | Prof. James Y.J. Liu |
| 9. | Horse Jumping Over Cliff | 250. | Prof. Y. P. Cheng |
| 10. | Landscape | 200. | Prof. James Y.J. Liu |
| 11. | Chrysanthemum | 350. | Prof. C. C. Wang |
| 12. | Gourd (A) | 250. | Prof. James Y.J. Liu |
| 13. | Bamboo and Birds | 350. | Prof. C. C. Wang |
| 14. | Eagle | 250. | Prof. Y. P. Cheng |
| 15. | Plum Blossom and Birds | 220. | Prof. James Y.J. Liu |
| 16. | Peonies and Bird | 150. | Prof. C. C. Wang |
| 17. | Pumpkins With Cat Looking at Bee | 195. | Prof. Y. P. Cheng |
| 18. | Landscape (Carmel) | 250. | Prof. James Y.J. Liu |
| 19. | Insect With Flowers | 150. | Prof. C. C. Wang |
| 20. | Cat Chasing Sparrows | 195. | Prof. Y. P. Cheng |
| 21. | Landscape | 150. | Prof. C. C. Wang |
| 22. | Bird On the Rock | 120. | Prof. James Y.J. Liu |

| No. | Description | Price | Artist |
|---|---|---|---|
| 23. | Two Kittens Playing | $195. | Prof. Y. P. Cheng |
| 24. | Horse | 350. | Prof. Y. P. Cheng |
| 25. | Plum Blossom | 300. | Prof. C. C. Wang |
| 26. | Plum Blossom | 120. | Prof. James Y.J. Liu |
| 27. | Tiger | 300. | Prof. C. C. Wang |
| 28. | Plum Blossom | 220. | Prof. James Y.J. Liu |
| 29. | Tiger (A) | 300. | Prof. C. C. Wang |
| 30. | Gourd (B) | 200. | Prof. James Y.J. Liu |
| 31. | Wisteria and Swallows | 300. | Prof. C. C. Wang |
| 32. | Grapes | 100. | Prof. James Y.J. Liu |
| 33. | Tiger (B) | 300. | Prof. C. C. Wang |
| 34. | Mother and Daughter Chickens | 150. | Prof. Y. P. Cheng |
| 35. | Peonies and Pheasants | 300. | Prof. C. C. Wang |
| 36. | Landscape | 175. | Prof. James Y.J. Liu |
| 37. | Plum Blossom | 120. | Prof. James Y.J. Liu |
| 38. | Landscape | 175. | Prof. James Y.J. Liu |
| 39. | Cats | 150. | Prof. Y.P. Cheng |
| 40. | Peonies and Birds | 300. | Prof. C. C. Wang |
| 41. | Goose Under the Lotus | 300. | Prof. C. C. Wang |
| 42. | Plum Blossom and Bird | 280. | Prof. C. C. Wang |
| 43. | Pigeon on the Rock | 300. | Prof. C. C. Wang |
| 44. | Gourd (C) | 150. | Prof. James Y.J. Liu |

# It Is All In The Mind And In The Hand

By Kai-Yu Hsu
Prof. Kai-Yu Hsu is a member of
The San Francisco State College Faculty

What's in there?

The Canvas is blank, save that one section of old vine on which drape two or three leaves, half-folded and half unfolding. An unconventional flower arrangement without a void.

It is a slice of Nature, first observed by the artist James Liu some time in his life, then internalized in his mind during the 30-odd years of creative practice, and finally externalized in an artistic expression that lies before your eyes. It is a slice of James Liu's world, a world peopled by plants, particularly the plum blossom (witness his best-selling album) and occasionally a cluster of mountain peaks half-hidden in the cloud, or a stretch of water, cool and serene.

This is the world shared by James Liu and his two fellow artist, all showing at McClung Museum at the moment. The horse, about to leap off the canvas, and the cat, too comfortable to be disturbed by the falling petals, belong to Yet-Por Cheng who sees quietude in motion, just as the other two artists see motion in the quietude of still life. The fresh, brilliant dash of color executed by Chang-Chieh Wang in his peonies seems to strike a different note - yes, different, but not dissonant, in the harmony of Nature they together recreate.

These artists recreate a world in imitation of Nature, which is as powerful an inspiration to the artists of the Chinese tradition as imitation of God was, and is, to the western creative mind. They give expression, without and beyond words, to the Chinese concept of the universe as a unity of which man is but a minute part, no smaller but definitely no bigger than that bee humming above the blossom. Hence you see so little of man in Chinese painting in general, and in particular, among these artists' works.

And how effortless Mr. Cheng's horse seems to be in the process of its creation. As you watch him dip his brush - a very ordinary looking implement - first in water, then in ink, and apply it to the piece of fragile rice paper, you see how easily a complex pattern of shadings takes shapes in that single stroke. From the shadings emerge the texture and the muscular movement of a handsome beast, the untamable mane, the unrestrainable power of the galloping hoofs. . .all in a matter of a few seconds. The horse is black monochrome, but suggests the full scale of a symphony, not a monotone.

Years of practice, of rigid discipline, have gone into those several simple strokes. Messrs. Cheng, Liu, and Wang educated their hands for painting as they did for brushing Chinese calligraphy. Every stroke counts and every stroke is an integral expression complete in itself. It may be either descriptive or non-descriptive (mostly the latter), but it packs its own unique aesthetic appeal. There is rhythm, composition, and balance in each of them. That's why that bare section of stem under a peony bloom looks like a fragment of Nature, yet tells you more than does its facsimile in real life.

There is no secret. Theirs is just years of hard discipline plus years of reflective observation of the world around them. Certainly there is no secret in their implements. Leaning on a table (they cannot use an easel) they will tell you in their unpretentious and unassuming way that their brush is just an ordinary brush. Almost any brush made with rabbit hair for Chinese writing will do, except that once upon a time certain eccentric Chinese artists were said to have insisted upon using wild horse hair for over-size canvas, and "mouse whisker" for painting bamboo. They will tell you, as they change a brush to write a colophon on their own painting to further express themselves in a poem or to record the date and occasion, that one could still insist on using four different kinds of black ink, ranging from pine soot to lacquer soot, and the juice from the yarrow stick for yellow coloring, but it is not necessary. "A good archer," they will say, "does not blame his bow or arrow when he misses the target."

The secret is all in the mind and in the hand. Now they are affixing a red seal as the final touch to their painting. The seal may or may not bear their names; it's the aesthetic effect of those red designs that matters, not their identifying function. In days of old the Chinese artist refused to sign his name; the style of his work should be self-identifying enough.

And, in these few minutes of casual chat, the three artists have agin created slices of their world. A fish stirs in invisible water; a cluster of grapes accentuates impregnate summer verdure; and a late plum blossom, about to part its mother branch, heralds in an early spring.

# CHINESE ART EXHIBITION
# BY
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# PROFESSOR JAMES Y. J. LIU
# PROFESSOR CHANG CHIEH WANG
# SPONSORED BY
# DEPARTMENT OF ART AND
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