Appendix One

Reception and recognition: sources for the study of Huang Binhong

There is a considerable body of literature and research material relating to the art and life of Huang Binhong. The primary material encompasses his own paintings, calligraphy, seals carved and used by the artist, writings on art, correspondence, photographs, and works of art that he collected. There is also a large corpus of secondary source material.¹

The first publications to appear soon after Huang’s death were mostly written or edited by friends, students, colleagues and collectors. Many were produced in Hong Kong, which became an important site for traditional culture after 1949 and where many of the artist’s friends and supporters resided. *The Paintings of Huang Binhong* (*Huang Binhong xiansheng huaji* 黃賓虹先生畫集), published in 1961, reproduced 120 works from private collections in Hong Kong and Macau to accompany a posthumous retrospective comprising 235 paintings held in Hong Kong from 10-12 May 1961. The Hong Kong exhibition had been preceded by a display in Macau organized by the Macau Art Research Association (*Aomen meishu yanjiu hui*), held on 25 March 1960, to mark the fifth anniversary of Huang Binhong’s death. Other publications include Chen Fan (陳凡), ed., *Quotations on Painting from Huang Binhong* (*Huang Binhong huayu lu* 黃賓虹畫語錄), the earliest publication of a selection of Huang’s writings on art; Chen Fan, ed., *The Essentials of Painting* (*Huafa yaozhi* 畫法要 X) by Huang Binhong, first published in 1935 and reprinted in 1961; and Wang Jiwen’s (汪己文) *hao, Gailu 改廬* Draft *Chronology of Huang Binhong* (*Huang Binhong xiansheng nianpu chu gao* 黃賓虹先生年

¹ See bibliography for details. What follows is not an exhaustive guide to the literature on Huang Binhong, but rather an overview of the main sources, grouped by chronology and geography in order to better understand the reception of Huang Binhong’s art over time. For a good review of the literature on Huang Binhong see Pikyee Kotewall, “Huang Binhong (1865-1955) and his Re-definition of the Chinese Painting Tradition in the Twentieth Century,” PhD thesis, University of Hong Kong, 1998, pp.4-16.
譜初稿), the earliest chronology of Huang Binhong’s life, written by a close friend from Shexian. Two other significant early works were published in Hong Kong in 1980, T.C. Lai’s *Huang Binhong 1864-1955*, one of the earliest English language overviews of Huang Binhong’s art; and *Exhibition of Works by Huang Binhong (Huang Binhong zuopin zhan)*, a catalogue for an exhibition initiated by Dr Tao Ho, a collector of Huang’s paintings, and held at the Hong Kong Arts Centre in 1980. The catalogue includes a detailed bibliography of primary and secondary source materials relating to the study of Huang Binhong and a selection of Huang Binhong’s remarks on painting translated into English by Pierre Ryckmans.

Early Taiwanese publications include Sun Qi (孫旗), ed., *Huang Binhong’s Ideas on Painting (Huang Binhong de huihua sixiang)* and Cai Chennan (蔡辰男), ed., *Three Outstanding Artists from the Early Republican Period (Minchu huatan sanjie: Huang Binhong, Xu Beihong, Chen Shizeng)* which appeared in 1979; and Yu Yi (余毅), ed., *The Paintings of Huang Pin-hung (Huang Binhong shanshui xiesheng ce)* which came out the following year.

Since the late 1980s a number of significant books and catalogues by scholars from Hong Kong and Taiwan have been published in English. These include the exhibition catalogues, *Innovation Within Tradition: the Painting of Huang Binhong* (1989) by the Taiwanese-American academic Jason Kuo, which features paintings from collections in America; and *Huang Binhong (1865-1955): Homage to Tradition* (1995) edited by Christina Chu, Chief Curator at the Hong Kong Museum of Art, which includes works from the museum’s collection and private collections in Hong Kong.

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3 T.C. Lai, *Huang Binhong 1864-1955* (Hong Kong: Swindon Book Company, 1980); *An Exhibition of Works by Huang Binhong (Huang Binhong zuopin zhan)*, exhibition catalogue, Pao Sui Loong Galleries, Hong Kong Arts Centre (Hong Kong: Hong Kong Arts Centre and the Department of Fine Arts of the University of Hong Kong, 1980).
language works are “Huang Binhong (1865-1955) and his re-definition of the Chinese painting tradition in the twentieth century,” a PhD dissertation by the Hong Kong scholar Pikyee Kotewall (1998), which is the most comprehensive overview of Huang Binhong’s life and art in English to date and focuses on his writings on art and art history and the practice of Chinese painting, and Jason Kuo’s book Transforming Traditions in Modern Chinese Painting: Huang Pin-hung’s Late Work (2004), which emphasises the importance of calligraphy to the development of Huang Binhong’s artistic style.6

Leading historians of Chinese art in the West have also considered paintings by Huang Binhong in European and American collections, for example Arno Neurmann, Chinesische Malerei der Gegenwart (1958); L. Hájek and E. Hoffmeister, Chinesische Malerei der Gegenwart (1959) and Josef Hejzlar’s Chinese Watercolours (1978) both of which feature works in collections in the Czech Republic; Jan Virgin, ed., Lam Oi: An Album by Huang Pin-hung, which reproduces a 1951 album painted for Lam Oi (林藹), one of Huang Binhong’s students and published by the Museum of Far Eastern Antiquities in Stockholm (1972); Chu-Tsing Li’s Trends in Modern Chinese Painting: the C.A. Drenowatz Collection (1979), which discusses the collection that is now in the Rietberg Museum in Zurich; and Fu Shen’s “Huang Binhong’s Shanghai Period Landscapes and His Late Floral Works in the Arthur M. Sackler Gallery” (1987) and Wen Fong’s Between Two Cultures: Late Nineteenth and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in The Metropolitan Museum of Art (2001), which focus on paintings in American museum collections.7 Other renowned Western and Chinese scholars have made reference to the paintings of Huang in the context of broader writings on Chinese art, for example Michael Sullivan in Chinese Art in the

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6 Pikyee Kotewall, “Huang Binhong (1865-1955) and his Redefinition of the Chinese Painting Tradition in the Twentieth Century,” PhD thesis (Hong Kong: The University of Hong Kong Department of Fine Arts, 1998); Jason C. Kuo, Transforming Traditions in Modern Chinese Painting: Huang Binhong’s Late Work (New York: Peter Lang, 2004).

Twentieth Century (1959) and Art and Artists of the Twentieth Century (1996); James Cahill’s “Go Shōseki to Sai Hakuseki no Geijutsu” (1977); Roderick Whitfield in the exhibition catalogue Chinese Traditional Painting, 1886-1966: Five Modern Masters (1982); and Julia Andrews and Kuiyi Shen in A Century In Crisis: Modernity and Tradition in the Art of Twentieth-Century China (1998), which accompanied an exhibition of the same title; and the mainland Chinese scholar Lang Shaojun, whose contribution is featured in Three Thousand Years of Chinese Painting (1997), a co-publication between American and Chinese scholars, edited by Lang Shaojun, Yang Xin, Richard M. Barnhart, James Cahill and others.

On the mainland, the first dedicated publication of Huang Binhong’s paintings after 1949 was “Landscape Paintings of Huang Binhong” (Huang Binhong shanshui huaji 黃賓虹山水畫集), a loose-leaf folio of sixteen paintings published by the Shanghai People’s Fine Art Publishing House in 1955. The folio, which had been in production for some time, was eventually printed in March 1955, the month Huang Binhong died, and was reprinted in 1956 with a foreword by Lai Shaoqi. In 1957, Zhu Jinlou (朱金樓, b. 1913), Huang’s colleague at the Zhejiang Art Academy, published the first part of a long essay on Huang’s artistic practice in the magazine Art Research (Meishu yanjiu 美術研究). This was the first detailed analysis of Huang’s art post-1949 and stands as one of the most insightful writings on Huang Binhong’s painting. The second part was finally published in New Art (Xin Meishu 新美術) twenty-five years later in 1982, its appearance having been delayed by the traumatic chaos of the Cultural Revolution. Other early publications include An Album of Landscape Sketches by Huang Binhong (Huang Binhong shanshui xiesheng ce 黃賓虹山水寫生冊), published in 1962.

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which reproduced sixty-one paintings; *Quotations on Art From Huang Binhong* (*Huang Binhong hua yu lu* 黃賓虹 言語錄) a short book of excerpts from Huang Binhong’s writings on art edited by Wang Bomin (王伯敏), published in Shanghai in 1962; a folio of fourteen works entitled *The Paintings of Huang Binhong* (*Huang Binhong hua ji* 黃賓虹 畫集, 1963); and *Huang Binhong*, written by Wang Bomin and published in 1979, as part of a series of short monographs on Chinese artists spanning historic and modern periods. An important early reference work was *Seals Frequently Used by Huang Binhong* (*Huang Binhong changyong yin ji* 黃賓虹 常用印集), published in 1978.

From the late 1970s to the early 1980s a few slim albums of Huang Binhong’s lively brush and ink paintings and landscape sketches which came closest to according with the political imperative to draw or paint from life (*xiesheng*) were published in the People’s Republic of China. But it was thirty years after Huang Binhong’s death before a substantial number of his paintings would be published and made accessible to the public. *Paintings by Huang Binhong* (*Huang Binhong hua ji* 黃賓虹 畫集) was initiated by Huang’s friends and supporters including Chen Shutong, Fu Lei, Pan Tianshou and Ni Yide to mark the centenary of Huang Binhong’s birth in 1965. The publication was delayed by the Cultural Revolution and finally appeared twenty years later in 1985. The book reproduced 114 paintings by Huang and a chronology edited by Wang Jiwen and Wang Bomin that is dated 1964. In a poignant gesture, the original introduction by fellow brush and ink painter Pan Tianshou who had died in 1971 as a result of the Cultural Revolution was retained.

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13 *Huang Binhong hua ji* (Shanghai and Hangzhou: Shanghai renmin meishu chubanshe and Zhejiang renmin meishu chubanshe, 1985).
The first significant exhibition of works by Huang Binhong from the collection of the Zhejiang Provincial Museum was held at the Shanghai Museum in 1959 entitled “Huang Binhong Calligraphy and Painting Exhibition” (Huang Binhong shuhua zhan 黃賓虹書畫展). Twenty-two years later, in 1980, the museum mounted a major exhibition of works by Huang Binhong from their collection (Huang Binhong hua zhan 黃賓虹畫展).

Since the late 1980s, a large number of books and articles on Huang Binhong’s art and life have been published in mainland China. The government’s “open door” has meant a more conducive environment for the appreciation of traditional-style brush and ink painting and modern, Western-inspired art. In 1985 A Biography and Chronology of Huang Binhong (Huang Binhong zhuanji nianpu hebian 黃賓虹傳記年譜合編) compiled by Qiu Zhuchang (裘柱常), the husband of Gu Fei, one of Huang’s students, was published. Longer and more detailed than previous chronologies, it was followed five years later by Chronology of the Artist Huang Binhong (Huajia Huang Binhong nianpu 畫家黃賓虹年譜), edited by Zhao Zhijun (趙志鈞), the former husband of Huang Binhong’s youngest daughter, Huang Yingjia. Zhao’s chronology drew on family papers housed in the Zhejiang Provincial Museum and became the most authoritative publication on Huang’s life.

In 1985, the debate about the future of Chinese brush and ink painting reached a new level of intensity after Li Xiaoshan (李小山, b. 1957), a young art critic in Nanjing, proclaimed that Chinese brush and ink painting had reached a dead-end. Li postulated that by the time of artists such as Ren Bonian (任伯年, 1840-1895), Wu Changshuo (吳昌碩, 1844-1927) and Huang Binhong, traditional Chinese painting had already entered the final stage of its development. The discussion prompted a re-examination of Huang Binhong’s art by

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14 Qiu Zhuchang, Huang Binhong zhuanji nianpu he bian (Beijing, Renmin meishu chubanshe, 1985).
15 Zhao Zhijun, Huajia Huang Binhong nianpu (Beijing: Renmin meishu chubanshe, 1990).
16 Zhao Zhijun published a number of other books relating to Huang Binhong, notably Zhao Zhijun, ed., Huang Binhong’s Collected Writings on Art (Huang Binhong meishu wenji) (Beijing: Renmin meishu chubanshe, 1990), Huang Binhong on Art (Huang Binhong lunhua lu) (Hangzhou: Zhejiang meishuxueyuan, 1993), A Collection of Huang Binhong’s Writings on Epigraphy and Seals (Huang Binhong jinshi zhuanyong cong bian) (Beijing: Renmin meishu chubanshe, 1999).
17 Li Xiaoshan, “Dangdai Zhongguo hua zhi wo jian,” in Shui Tianzhong, Lang Shaojun, ed., Ershi shiji Zhongguo meishu wenxuan, xia juan (Shanghai: Shanghai shuhua chubanshe, 1999), pp.418-324. The article was originally published in Jiangsu huakan 7 (1985). Jason C. Kuo gives a good account of this debate in Transforming Traditions in Modern Chinese Painting, pp.179-81. See also Geremie Barmé and
supporters including avant-garde artists, who saw his paintings as a model for an experimental approach to brush and ink practice, and conservative artists, who respected his art as the embodiment of “national essence”.  

The establishment of the Huang Binhong Research Association (Huang Binhong yanjiu hui 黃賓虹研究會) in Beijing in 1986 was a reaction to this debate. Huang Binhong’s supporters wanted to promote the legacy of Huang Binhong and the ongoing practice of brush and ink painting and its research. The research association has since published three volumes of essays, *A Sea of Ink and Emerald Mountains* (Mo hai qing shan 墨海青山, 1988); *A Sea of Ink, Mist and Clouds* (Mo hao yan yun 墨海煙云, 1989), and *A Sea of Ink and Billowing Waves* (Mo hai po tao 墨海潑濤, 1998). The Hangzhou Huang Binhong Research Association (Hangzhou Huang Binhong xueshu yanjiu hui 杭州黃賓虹學術研究會) was established in 1988 and in 1998 published a volume of essays to mark its tenth anniversary. Another important publication in the context of the debate over the future of Chinese brush and ink painting is *Four Great Artists: Wu Changshuo, Qi Baishi, Huang Binhong, Pan Tianshou* (Si da huajia yanjiu 四大家研究), a volume of essays that followed a conference organised by the Pan Tianshou Foundation in Hangzhou in 1992.

Publications of primary research materials since the late 1980s include *The Letters of Binhong* (Binhong shujian 傅雷書簡), *The Letters of Huang Binhong* (Huang Binhong shuxin ji 黃賓虹書信集), *The Ink Letters of Huang Binhong* (Huang Binhong shuxin moji 黃賓虹書信墨跡), and *Fu Lei’s Letters* (Fu Lei shuxin ji 傅雷書信集). Important volumes of

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18 Gu Wenda, conversation with the author, New York, 4 April 2003.
20 Qing xi Honglu: *Hangzhou Huang Binhong xueshu yanjiu hui chengli shizhounian jinian wenji* (Hangzhou: Hangzhou Huang Binhong xueshu yanjiu hui,1998).
21 *Wu Changshuo, Qi Baishi, Huang Binhong, Pan Tianshou, Si da jia yanjiu* (Hangzhou: Zhejiang meishu xueyuan chubanshe, 1992).
22 Wang Jiwen, ed., *Binhong shujian* (Shanghai: Shanghai renmin meishu chubanshe, 1988); *Huang Binhong shuxin ji* (Shanghai: Shanghai guji chubanshe, 1999); *Huang Binhong shuxin moji* (Beijing: Rongbao zhai chubanshe, 1999); *Fu Lei shuxin ji* (Shanghai: Shanghai guji chubanshe, 1992); *Huang Binhong shuxin moji* (Beijing: Rongbao zhai chubanshe, 1999). This volume includes letters from Huang
paintings by Huang Binhong were also published in 1992 and 1993 including *Masterpieces of painting by Huang Binhong (Huang Binhong jingpin ji 黃賓虹精品集)* drawn from the collection of the National Art Museum of China in Beijing and three volumes of paintings drawn primarily from the collection of the Zhejiang Provincial Museum edited by Wang Zhongxiu, a senior publisher at the Shanghai Calligraphy and Fine Art Publishing House. Since then Wang Zhongxiu has been the most active and rigorous scholar to research the life and work of Huang Binhong. Wang edited *The Collected Writings of Huang Binhong (Huang Binhong wenji 黃賓虹文集)* published in six volumes in 1999. The *Collected Writings* include Huang Binhong’s writings on art, epigraphy and miscellaneous subjects, poems, colophons, letters and his records of the assessment of paintings then in the collection of the Palace Museum in Beijing. The writings are largely based on the archive of Huang Binhong’s personal papers in the Zhejiang Provincial Museum, supplemented by papers held in private collections and Huang Binhong’s published writings. *Collected Writings* is the most comprehensive compilation of Huang Binhong’s writings to date and is an invaluable reference work for the study of Huang’s life and art. Drawing on research undertaken for that project, Wang wrote a series of essays titled “An Examination of Ten Subjects Relating to Huang Binhong” (*Huang Binhong shi shi kao 黃賓虹十事考*) published between 2000 and 2002.

Unlike most other writings on Huang Binhong, these essays are based on archival research. In recent years Wang Zhongxiu has edited a *Chronology of Huang Binhong (Huang Binhong nianpu 黃賓虹年譜)*, a rich and highly detailed biographical account of Huang Binhong in the context of his times. Wang has scoured primary source materials in public libraries and drawn on letters and personal papers in private collections to produce a fascinating and near-
exhaustive compilation of facts and events supplemented with selected paintings, documents and photographs relating to Huang Binhong’s life and art, interspersed with the author’s interpretive comments.

A number of academics have made a substantial contribution to our understanding of Huang Binhong’s art and life. Of particular note is Hong Zaixin (洪再新), formerly Senior Lecturer at China National Art Academy, Hangzhou and now Assistant Professor of Art at the University of Puget Sound in Washington State, United States, who has published carefully researched articles on a variety of subjects relating to Huang Binhong including paintings from Huang Binhong’s late period, Huang’s contact with foreign scholars and with the Lingnan artists Gao Jianfu, Qifeng and Chen Shuren. His most recent articles have concentrated on Huang Binhong’s involvement with E.A. Strehlneck, Zhang Hong and the art market, and his indirect connection with Michael Sullivan. Other scholars from mainland China who have written important essays on Huang Binhong include Wang Bomin, Luo Jianqun and Cha Yongling in Hangzhou, Lang Shaojun and Huang Miaozhi in Beijing, Lu Fusheng in Shanghai and Shi Gufeng and Bao Yilai in Hefei.

Many books recently published in China provide an overview of Huang’s life and art. They include Wang Yongjing 王永敬 and Li Jianfeng 李健锋, Ancient and Modern: On Huang Binhong 古典與現代: 黃賓虹); two books

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28 See bibliography for details of their writings.
by Wang Luxiang王鲁湘, *Wild Swans Flying Over Ice: An Exploration of Huang Binhong’s Aesthetic* (Bingshang hong fei: Huang Binhong huaxue tanwei 冰上鴻黃賓虹畫學探微), and *Huang Binhong*; another book titled *Huang Binhong* by Luo Jianqun 駱堅群, Curator of the Huang Binhong Collection at the Zhejiang Provincial Museum; *A Master of Art: the Biography of Huang Binhong* (Hua zhi da zhe: Huang Binhong zhuan 畫之大者), by Wu Jing 吳晶, a historian working in the Zhejiang Academy of Social Sciences; *Huang Binhong* by Yang Yinglin (楊櫻林); *Huang Binhong: the Embodiment of Tradition and Innovation* (Chuantong yu gexin de jida chengzhe Huang Binhong 傳統與革新 的集大成者) by Cha Yongling 查永玲 a Registrar at the Zhejiang Provincial Museum; and a publication which focuses on Huang Binhong’s calligraphy, also titled *Huang Binhong* by Zhang Tongyu 張桐瑀. 29 These books reflect a more broadly based academic and art market interest in Huang Binhong’s work, although in each case they are general rather than critical studies and the authors make only scant reference to primary sources. They also form part of the revival of the book industry in China as publishers compete in an open market-oriented economy for increased consumer wealth. The majority form part of larger commissioned series on artists or cultural figures that reflect the growing demand by members of the public to know more about historical and twentieth century artists.

In August 2004, an international symposium on the art and life of Huang Binhong was organised by the China Art Research Institute (Zhongguo yishuyanjiu yuan 中國藝術研究院) in Beijing to mark the fiftieth anniversary of Huang’s directorship of that organisation. 30 The three-day symposium attracted scholars from China, Hong Kong, Taiwan, Japan and the United States and was accompanied by an exhibition from the collection of the Zhejiang

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Provincial Museum. Proceedings from the conference are being edited for publication. In September 2004 the Zhejiang Provincial Museum organised a large-scale retrospective exhibition of Huang Binhong’s art at the Zhejiang Exhibition Hall in Hangzhou as part of the West Lake Arts Festival including some 450 works. The exhibition entitled “Master Painter: A Major Exhibition of Huang Binhong’s Art” (Hua zhi da zhe: Huang Binhong yishu dazhan 畫之大者: 黃賓虹藝術大展) is the largest Huang Binhong exhibition ever held. It was accompanied by a substantial publication with many colour plates and an essay by Luo Jianqun.31 The exhibition and catalogue are further indicators of the revival of interest in Huang Binhong’s art. To mark the fiftieth anniversary of Huang Binhong’s death and the one hundredth anniversary of his birth, in March 2005 a conference and exhibition were held in the city of Huangshan in Anhui. The Zhejiang Provincial Museum has also designated 2005 “The Year of Huang Binhong” (Huang Binhong nian) and will mount a series of six exhibitions drawing on their extensive collection and plans to hold an exhibition and seminar relating to the artist’s work in Taiwan.32

32 The exhibitions, curated by Luo Jianqun, have specific themes and have been scheduled as follows: January-February: Travel sketches and drawings from nature; March-April: Small landscape paintings; May-June: Calligraphy; July-August: Copies of historic paintings; September-October: Innovative works at the age of 90; November-December: Huang Binhong’s collection of historic works of art.