

Contents

Personal Introduction	IX
Note to the Reader	XII
PART I: MODERNISM	
Section Introduction: Chinese Modernities in art	I
1 Modern Art in China: an Art Historical Review (1997)	5
2 Art in Beijing (1981, 1990)	19
3 Modernity in Chinese Painting (1986)	29
4 Realism and Revolutionary Chinese Painting (1991)	45
5 Academicism in Chinese Oil Painting and a Nascent Avant-Garde in the 1980s (1991)	61
6 Official Reactions to Modern Art in China since the Beijing Massacre (1992)	77
PART II: TAIWAN AND HONG KONG	
Section Introduction: Modernity in Chinese Art in Taiwan and Hong Kong	89
7 Art in Hong Kong (1982), Art in Taipei (1989)	91
8 Taiwanese Painting under the Japanese Occupation (1987)	99
9 Taiwanese Painting and Europe: the Indirect and Direct Relations (1986)	113
10 Painting in Taiwan after 1945: a Political and Economic Background (1988, 2003)	127
11 Literati Theories and Modernism: Liu Guosong's <i>The Road of Chinese Modern Painting</i> (1995-96)	141
12 Aspects of Taipei Modernism in the 1980s (1992, 1993, 1995)	155
PART III: THE CONTEMPORARY IN CHINESE ART	
Section Introduction: What is the Contemporary in Chinese Art?	167
13 Postmodernism and Expressionist Tendencies in Recent Chinese Oil Painting	169
14 Chinese Modern Artists in Postwar France (1997, 2004)	187
15 Dilemmas of [dis-]Attachment in the Chinese Diaspora (1995/1998)	211
16 Chinese Art at the End of the Millennium (1999)	229
APPENDICES	
Appendix I: Biographical Materials on some Taiwanese and Hong Kong Artists	247
Appendix II: Research Materials: Modernity in Chinese Art, 1850s-1990s (1981-2004)	261
Late Qing and Republican China	
1 Nineteenth Century Contacts with Western Cultural Sources	262
2 Western Art Education in China	263
3 An Overview of Chinese Painters who Studied with Foreigners in China, together with Chinese Artists who Studied Abroad >1800-1945<	263
4 Art Groups and some Major Exhibitions	264
5 Late Qing and Early Republican Popular and Commercial Prints	265
6 Lu Xun and Left-wing Art in the 1920s and 1930s	265
7 Art in Communist Base Areas	267

8	Art in Chongqing, Chengdu and South-West China during the Anti-Japanese War	268
9	Main Sources, 1-8	268
10	Other Sources, 1-8	269
Art in the People's Republic of China since 1949		
	Main Sources and Special Terms	270
11	Reorganization of the Art World	270
12	The Anti Hu Feng Campaign	272
13	The 'Hundred Flowers' Campaign	272
14	The 'Anti-Rightist' Campaign	272
15	Debates on Impressionism	273
16	Artists trained in 'Soviet' Styles	274
16.1	Artists Studying in the USSR and Eastern Europe	274
16.2	Artists who Trained with Maximov in the Oil Painting Training Group in Beijing, 1955-1957	274
16.3	Artists Trained in other 'Soviet' or East European Manners in China	275
17	Artistic Relations with the USSR and Eastern Europe in the 1950s and 1960s	275
18	The Period of Relaxation from 1960-1964, Additional sources for Sections 17 and 18	277
19	The Cultural Revolution 1966-1976	278
20	Painting and the Growth of an Avant-Garde, 1977-1990, Additional sources for 11-19	281
21	Classification of Art Movements, 1985-1989	288
22	Exposure to Non-Chinese Modern Art, 1977-1989	289
23	Official Reactions to Modern Art after the Beijing Massacre, 1989-1991	291
24	Some Actors in the Official Art World, 1987-1990	293
Appendix III: Chinese and Japanese Names List		295
Appendix IV: Bibliography		301
Appendix V: List of Illustrations		335
Index.....		341