5 PAINTING ON LOCATION: LIN HAIZHONG AND CONTEMPORARY CHINESE INK PAINTING

Morgan Perkins

Consider the environment—natural and manufactured, personal and cultural—in this view of the Hangzhou studio of ink painter Lin Haizhong (Figure 5.1). In the foreground lies an array of objects associated with contemporary Chinese ink painting. Materials with quite ancient origins such as ink, brushes, and rice paper are interspersed with the latest technologies in the form of digital cameras and high-quality reproductions of paintings in books. On the walls, a series of scrolls form one immense landscape painting. Through the open doors, a balcony furnished for social gatherings around a table laden with a tea set looks out over gardens that line the shore of West Lake, in the center of Hangzhou. It is an intimate space at the heart of a busy city, for students, friends, and colleagues to gather (Plate 9).

Lin Haizhong and his acquaintances have aspired to create social spaces for artistic creation and personal growth, particularly through gatherings inspired by the culture of the literati (*wenren,* literally "cultured or literate person"), an elite group that flourished in China primarily between the eleventh and seventeenth centuries. Their intellectual and aesthetic philosophies were most often expressed through the interconnected arts of painting, poetry, and calligraphy, ideally pursued as scholar-amateurs.

> In ancient times, people gathered together, some playing music, some painting and some composing poems … I personally still prefer this kind of lifestyle; I have some friends who prefer it too. We think this is how life should be. The civilization of today, with its skyscrapers—all of us think that is meaningless. (Lin Haizhong, May 26, 2008)[1]

Plate 9 *Yaji* performance in Hangzhou, China, 2006. From left: Wang Shu, Lin Haizhong, Du Rusong and Zhi Guang. Photograph: Chen Mingkun.

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Figure 5.1 Lin Haizhong's Qingbo Bridge studio in Hangzhou, 2006. Photograph by Lin Haizhong.

Such gatherings have the potential to encourage mutual artistic inspiration, and they offer companionship for those who share similar interests. But how does ink painting in a contemporary context relate to personal and social experiences on a daily level?

What follows is an ethnographic account of contemporary ink painting that has developed through conversations with one painter over the course of several years.[2] When I first met Lin Haizhong in Hangzhou in 1991, he was a graduate student in the Chinese Painting Department (*guohuaxi*) at the Zhejiang Academy of Fine Arts (now the China Academy of Art (CAA)), where he is now a professor. He specializes in a style of Chinese ink painting known as *shanshuihua* (literally "mountain water painting"), which is often translated as "landscape painting," although the idyllic scenes typically reflect the painter's inspiration rather than accurately depicting specific places. While Lin's dissatisfaction with urban development in contemporary China fuels his interest in traditional culture as both a refuge and a solution, he is also resigned to the fact that modern industrial society is a force in his life. Indeed, he adapts new technology to his needs, most notably to document and communicate his artistic and cultural endeavors.

The classical style of Lin's art paired with the contemporary social settings in which it is produced brings our subject into the center of discourse in the anthropology of contemporary art (Morphy and Perkins 2006; Perkins 2010; Schneider and Wright 2006). Two central and interconnected questions form the basis for this analysis. First, is this art and social practice the most recent incarnation of a long, cohesive tradition

or an entirely new form derived from a conscious effort to revive or even invent a tradition (see Hobsbawm and Ranger 1984)? Second, how are these forms and social conventions learned, and what place do they have in contemporary Chinese culture?

LITERATI CONNECTIONS

Certainly, the gatherings described by Lin must be interpreted in part as efforts to emulate some social conventions in literati painting (*wenrenhua*). His painting style is classical, and indeed Lin refers to his work as contemporary literati painting. For an exhibition of his artwork that I curated with an anthropological emphasis on cultural context, he suggested we recreate a "contemporary literati studio" (*dangdai wenren shuzhai* or *gongzuoshi*) to help the audience appreciate the nuances of his painting process (Figure 5.2).[3]

QUESTIONS OF CONTINUITY, RELEVANCE, AND AUTHENTICITY

Consider a provocative question asked by an audience member when some of the ideas in this chapter were presented at the symposium from which this volume emerged.[4] I paraphrase it as: "Do you think a Song Dynasty painter would recognize the efforts of Lin Haizhong and his colleagues as authentic literati art?" I have often been asked variations of this question when I display or discuss Lin's art. While an account of contemporary ink painting benefits from an understanding of its place in and engagement with the art historical record, as a current phenomenon it warrants attention regardless of perceptions of continuity.[5] Here I am more concerned with how ink painting is currently manifested socially rather than whether such emulation is accurate. At issue is not the art-critical or art-historical reception of contemporary ink painting, but rather the social fact that the desire to paint and live in this manner exists and why that is so.

Much attention has been paid to the perceived continuity of such painting between dynastic and contemporary China, and the discourse has often focused on the importance of the interconnected elements of medium, style, subject, and social practice. Susan Bush has focused on the writings of the literati themselves to reveal the range in diversity and cohesiveness surrounding the conception of literati painting. She begins her assessment with the writings of Su Shi (1037–1101), who first used the term *shiren hua* (scholar's painting), and concludes with Dong Qichang's (1555–1636) discussions of *wenren zhi hua* (literati painting) (1971: 1–29), even though elements of artistic practice that have been considered characteristically literati precede and extend beyond this timeframe.

To describe the range of approaches that have referenced literati themes and styles over the last 200 years, Robert Thorp and Richard Vinograd suggest that "the term

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Figure 5.2 Painting demonstration during the exhibition Chinese Painting on Location: The Art of Lin Haizhong, SUNY Potsdam, 2012. Photograph by Morgan Perkins.

'post-literati' is useful to reflect the dramatically changed social and cultural circumstances in which artists operated, in comparison to the literati of late Ming and earlier times" (2001: 379). Within this broader category, we might also consider the term *guohua* (national painting), under which most ink painting has been practiced in twentieth-century China, albeit in specific academic and political frameworks (Andrews 1990). More recently, the work of a number of artists has been collectively referred to as *New Literati Painting* (*xin wenrenhua*). As Francesca Dal Lago (1998)

has pointed out, however, this term is only marginally appropriate when applied to artists whose paintings share a common media yet vary widely in their depictions of modern life and adherence to traditional styles.

The idealized separation between the elite literati amateurs and their professional academy peers, on which most of the traditional literature is based, has been partially demystified by James Cahill (1994) and others. The application of anthropological theories of social exchange in China in the study of Wen Zhengming (1470–1559) by Craig Clunas (2004), for example, reveals the nuanced exchange system within which the Chinese literati were active. If only on the most superficial level, a basic disconnect between contemporary ink painting and the historical literati must be acknowledged on the basis of its practice and appreciation by a broader, more diverse range of social classes, amid different political, economic, and social relationships. Although ink painting thrives on an amateur (nonspecialist) level—not to be confused with, but perhaps warranting comparison with, the literati ideal of the amateur—professionalism is widespread among current painters. Painters remain deeply embedded within Chinese social networks of obligation and exchange—*guanxi* (personal relationship) and *renqing* (human obligation)—that make it difficult to assess where professionalism applies.[6]

Nevertheless, contemporary ink painters are frequently compared to the masters of the past, and learning their techniques and styles remains a central component of current educational methods. In the course of this research, I have heard many opinions regarding the last "real" masters of ink painting. Indeed, Lin once remarked: "Look at the paintings of Pan Tianshou (1897–1971), they are full of a bold and generous feeling. I don't see this in any others after him" (June 17, 2008). The disruption of ink painting in China under Mao Zedong, particularly during the Cultural Revolution (1966–1976), broke an essential artistic lineage. This may have hindered the ability of the post-Mao generation to reach the standards of its predecessors, and suppressed the expression of some of the cultural memory associated with the social practices of ink painting. Yet this left painters with a remarkably clean slate to develop their own visions of the medium. This may ironically be the best position from which to examine what Lin Haizhong is doing.

To fully appreciate the process through which he connects his art and life to that of his literati predecessors, I argue we must first detach ourselves from any discourse regarding the authenticity of contemporary ink painting and its position in a perceived literati continuum.[7] Only then can we begin to recognize the many points of comparison and why these matter to Lin and other members of the art world in which he circulates. In the next section, I briefly consider some of the core characteristics of literati painting and why Lin is drawn to them.

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CHARACTER AND ELEGANT GATHERINGS

The idea of painting and calligraphy as windows into the character of the artist lies at the core of the earliest conceptions of literati art.[8] Lin describes his relationship with painting and tradition as both reciprocal and personally revealing.

> I am a *shanshui* painter; this is how I am known. I came to know traditional art many years ago through study, and now my own lifestyle has become more and more traditional. Now, when I paint, it's not about the concept of art. It's something about the man, the painter, like me. I am a man with a lot of problems. For example, I've been busy lately and am very fickle right now; you can tell that from my painting. If I feel very comfortable, you can tell that too . . . It's not only about adjusting your artwork; it's about adjusting yourself through cultivation and study. (June 17, 2008)

He has learned about traditional techniques and philosophical approaches to painting through his studies and makes frequent reference to them in conversation. This intimate confession makes it clear that he has made these approaches personal as a reflection of his character and as a means to improve it.

Lin's concern with the spiritual aspects of his life and art has evolved in recent years through his growing interest in Buddhism—although he does not consider himself Buddhist—that has developed in part through his friendships and artistic associations with Buddhist monks in Hangzhou. There was a historical relationship between literati painters and religious communities that again connects Lin's relationships to those of the past, but his motives and approach must be considered in a contemporary context.

> Traditional concepts [in Confucianism, Buddhism, and Daoism in China] focus on the improvement of one's self . . . Confucianism focuses on the concept of righteous men and petty men (*junzi xiaoren*). We all want to become righteous men, because a righteous man has good character and morals, and his paintings will show them to you. For example, this is why the paintings of Wu Daozi (active ca. 710–760), Lu Tanwei (active ca. 450–490), Gu Kaizhi (ca. 345–406) and the calligraphy of Wang Xizhi (303–361) became people's models. (June 17, 2008)

Lin's references to common values and timeless qualities in spiritual and artistic practice highlight one of the central themes that, for me, begins to dismantle concerns about authenticity and continuity in his work. That is, the emphasis on those qualities of life, of character, and of nature that do not change. These are ideal values in literati painting that Lin wants to make relevant for the present, and his friendships with those who share his ideals are the basis for their contemporary gatherings.

Communication between artists across space and time is also made possible in part through the agency of the artwork (Gell 1998), which is often clearly documented through inscriptions and seals marked on ink paintings and scroll mounts by artists, viewers, and collectors.

> The scroll-complex passed from hand to hand, painter to dedicatee, owner to guest, viewer to viewer, acquiring traces of its passage in the form of inscriptions and seals. The painting was thus visibly altered by the act of viewing, becoming a vehicle for cultural bonding, and it claimed communion that could extend across centuries. This was commonly referred to as *shen-hui,* or "spirit-communion," which on a refined level implies a kind of meeting of congenial minds; a more prosaic and somewhat anthropological perspective would note that it also involved handling the same tangible object in a kind of ritual coparticipation across time. (Vinograd 1991: 184)

The variety of inscriptions and the occasions for viewing paintings in the past, which allow artists in the present to respond with a semblance of the same ritual knowledge, reinforce Lin's connections to his predecessors by creating a model for contemporary social gatherings—even if this is a case of what Helen Siu (1989) has called "recycled rituals." By using the traditional term *yaji* (elegant gathering) to describe a range of interactions with his friends and colleagues, he is consciously drawing connections to this fundamental social foundation for literati art.

> *Yaji* is a gathering about discussing truth through painting and calligraphy . . . This is the background of our lifestyle. We spend time with people who share the same concept. They may not only be painters, some of them are writers, some are musicians, some are businessmen, some are architects, and some are dramatists. (June 17, 2008)

These friendships and associations connect and reinforce the participants' interests in those traditional elements of Chinese culture that relate to their varied fields and the connections between them.

> I have a friend who plays a traditional Chinese flute. When we can find time to spend with a few friends, we may paint or compose music . . . Sometimes he plays his flute while I do my painting, and we don't know what's happening with each other's work. Sometimes it's just good company. (June 17, 2008)

Although these social gatherings are often spontaneous, more formal occasions have been filmed during which Lin paints while his friend Du Rusong plays the traditional *dizi* flute, and Zhi Guang, the assistant head monk from Lingyin Temple in Hangzhou, marks the meditative qualities of their practice through notes on

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traditional *pengling* bells (Plate 9). On the occasion illustrated here, Wang Shu, the recipient of the 2012 Pritzker Architecture Prize, joined the gathering with his architecture students to examine potential intersections between traditional painting and contemporary architectural forms. Lin is interested in expanding such gatherings to communicate his ideas cross-culturally. He asked me to announce the opening of his exhibition in New York as an "elegant gathering," during which Du provided music while Lin performed a tea ceremony. Lin brings elements of the historical literati world into current intellectual and artistic discourse, creating new configurations with significant differences yet enticing similarities that make current manifestations both anthropologically and artistically rich.

CONTEMPORARY ART AND EDUCATION

> Your current state of mind can be seen through your painting and calligraphy. This is not a concept of art at all. If we follow the art concept now, painting is meaningless. This is what I have discovered in the past few years. Our teacher's teacher may know this, our teacher's generation does not know it, and it is very rare for teachers who are teaching now to know anything of this. However, this is most important. It's the ultimate philosophy of life. (June 17, 2008)

By addressing the role of education Lin raises a crucial component in the interpretation of contemporary Chinese art practice. Any anthropological effort to understand art in its sociocultural context requires an appreciation of art education as a foundation from which artists can begin to learn about that context. Whether it occurs in an institution or another setting, art education involves the transmission of knowledge about the social components of artistic practice as well as their techniques and styles. Yet art education is also a process that occurs over the course of a lifetime. As a student of Chinese art history, for example, Lin's ongoing studies inform both his painting techniques and the manner in which he uses his painting to educate a range of viewers about his ideas—both in China and abroad.

The modern Chinese art academies were developed on a European model during the twentieth century to create an institutional system that could revitalize Chinese art, in part through a synthesis of Western and traditional Chinese forms and techniques.[9] Although supportive of ink painting and various efforts to make it more modern, the institutional setting further disrupted the remnants of the social system in which ink painting was taught and practiced. Paired with hostility toward traditional ink painting under Mao, these changes fundamentally altered the educational lineage and continuity of ink painting practice. Yet within the limitations imposed by the institutional format, the Chinese Painting Department at the CAA

has succeeded in retaining (or reviving) many fundamental aspects of traditional ink painting education. "*Shanshui* painting already has a quite complete educational system. Anyone who comes to major in this at the academy basically comes to study the traditional painting style. This has not really changed during these past years. What has changed are the students" (May 26, 2008).

While many students learn from the examples produced by their teachers, practicing the styles of the masterpieces of Chinese painting is still a fundamental exercise, now made easier through access to high-quality digital reproductions. In comparison to traditional practice, however, the length of study has been radically shortened, even when one considers that most students have had many years of training prior to their admission to the academy. Students are expected to produce original works by the time they graduate. Such an early effort would have been rare in the past, but the current emphasis on creativity is, in part, the result of a foreign academic ideology influencing indigenous practice.

> Now students can easily see some works that were difficult to see years ago and their comprehension is better too . . . Some people will start to create their own style after they know a little bit about antique ideas (*guyi*). This will be meaningless. You can only be successful if you come back and stay firm in the study of antique ideas until you really know them. While you study, you can make friends and become more and more principled. (June 17, 2008)

The approach to education Lin advocates includes a process of acculturation that occurs both within the curriculum and through experiences students have outside their formal education. "I not only teach my students painting, I teach them everything—including how to drink tea, how to live. Only then is it meaningful" (May 26, 2008). Here art education acts as a form of socialization by orienting artists toward the conventions and social practices associated with the many subcultures of the Chinese art world. The complex Chinese system of social exchanges involves every aspect of an artist's life, not just those involving their artistic activities. While Chinese artists oriented toward the international contemporary art world are integrated into Chinese social networks as individuals, until relatively recently their artwork has not been widely exhibited in China and its local audience still remains restricted despite its vast international appeal. In contrast, Lin has very different exhibition networks and markets, relationships often documented in the inscriptions on paintings created or exchanged on social occasions.

> According to the traditional concept, it is not me who is pursuing art. I am not an artist. An artist is someone who keeps producing a lot of new concepts. People like this are the so-called modern artists, just like those in our art academy . . . Traditional concepts focus on accomplishment of one's self. (June 17, 2008)

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In the conclusion I take up the provocative statement that Lin is "not an artist." The connection he makes here between education and the diverse directions contemporary art has taken in China are reflected and even driven by the art world microcosm of the CAA. The academy provides a social foundation for disparate yet intersecting art communities, as each generation of students emerges into the maelstrom that is the contemporary Chinese art world. In contrast to what he perceives as the drive for innovation among "the so-called modern artists"—the CAA having played a prominent role in the Chinese avant-garde art movement—the emphasis Lin places on the education of young ink painters seeks to reestablish traditional connections between painting and personal cultivation.

PHYSICAL AND CULTURAL ENVIRONMENTS

Many viewers may not necessarily understand how a traditional style of painting is relevant to contemporary life. One of the most controversial assessments of ink painting in the post-Mao period began with the first of a series of articles by Li Xiaoshan (1985), in which he suggested that the tradition had essentially reached a dead end. Li ridiculed the work of contemporary ink painters because he considered the styles and subjects of the past irrelevant to social life in contemporary China. Aware of this criticism, Lin recently asked Li to revisit his opinion. In an essay for a publication about Lin, Li expressed praise for Lin's efforts amidst continued skepticism about much ink painting practice in China (2010: 13).

During one of my conversations with Lin, a Chinese woman who was also visiting his studio asked why his paintings generally depict traditional architecture and people wearing classical forms of clothing. When she suggested that including aspects of modern life—as many other ink painters do—might promote audience understanding, he offered this heated response:

> What does this mean, to not paint modern things? This is an attitude for life. I have chosen something natural and internal. Not something fashionable that will soon be replaced … Since we are already in the city, then why would we need to paint the city again? I have no interest in this. The life I want to have is the life in the mountains … Our ancestors thought like this too, they also had life in the city as well as life in the mountains, exactly as modern people do; on this point we have no difference. (May 26, 2008)

Of course there are still monks and temples in China, and although threatened on an unprecedented level, there remain fundamental elements of nature. Even if we accept that Lin's choice of classical motifs is subjective or strategic, I believe we are still

missing the point. His paintings' basic relevance to modern life is due simply to the social fact that Lin wants to paint in this way, and his friends interact socially based upon principles associated with this art form.

Then again, Lin's paintings can advocate for contemporary cultural change directly. Concern over the consequences of rapid commercial development and its impact on the environment has become a common theme for many contemporary Chinese artists. As a *shanshui* painter, it is perhaps natural that Lin uses his art to question the path of development China has taken. The circumstances surrounding the painting *Qiantang Daguan*[10] (*Grandview of Qiantang*)—displayed on the walls in Figure 5.1 and Plate 9—further illuminate the creative and collaborative nature of *yaji* occasions while illustrating his concerns about the physical and cultural environment. In the calligraphic inscription for the painting, Lin describes the circumstances of its creation.

> Du Rusong is a flutist. One day he visited me and shared this traditional poem he composed:
>
> > Life in Qiantang, leisurely and carefree, content to be near nature;
> > looking at the mountains, listening to the sound of a spring or ocean waves.
> > With nothing else to do, I play my flute all day long;
> > Till the moon appears, parting the clouds, making me chuckle.
>
> I said to him, "This is an elegant poem! Just to add to the fun of your music, I want to make a painting describing the leisurely and carefree life in Qiantang." (*The Preface of the Grandview of Qiantang,* 2007)

While the inscription, poetic inspiration, and much of the brushwork are typical of the literati tradition Lin emulates, the painting's scale (ten scrolls combined to comprise a 250 x 120 cm image) is entirely modern. When Du plays music to accompany Lin as he paints, the collaborative nature of the artistic experience has roots in literati practice, yet it also serves a contemporary social agenda.

> The painting *Qiantang Daguan* includes Hangzhou, the Qiantang River and the area around it, but it is not a place in reality now. There are no specific places in Hangzhou that appear in the painting, but you can feel them because it combines the style of many Hangzhou sites, especially those related to Buddhism. (May 26, 2008)

Thus far Lin's social agenda has been encoded within references to literati practices and his interests in their relevance to contemporary art in China. Yet, as some of his comments have indicated, Lin's contemporary motives go far beyond these goals.

> One reason for creating *Qiantang Daguan* is that Hangzhou has now changed so much, and I believe that we can see the world from a different evolutionary

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> perspective. I want to lead Hangzhou society toward the world in my painting . . . The evolutionary direction of a society can be chosen, and my painting is also a choice; it expresses a kind of beauty . . . Now we still have places like those in my paintings, but in the future we will have none, and people will not come to China, and this place will become a pile of trash, architectural trash! (May 26, 2008)

Those concerned with preservation and new developments are collaborating to find modern solutions based upon reference to traditional forms, including paintings that depict the social uses of particular spaces. Even though Lin is critical of the rate of development in Hangzhou, the city's historical importance and its role as a major tourist destination have guaranteed efforts to preserve important sites and develop others in a manner that replicates or incorporates traditional forms and techniques—as in the buildings designed by Wang Shu on CAA's satellite campus.

> This idea has gradually started to affect society, but may not be perfected immediately. Since it has already been started, it needs to be completed by generations and generations. We now have a direction to walk towards, and we have already started this walk. Like my painting, it is a direction, a modern (*xiandai*) direction. (May 26, 2008)

This ambitious agenda is not merely an artistic vision. Although Lin is critical of efforts to create environments in traditional styles to cater to tourism, through his collaborations with architects and developers, he aspires to use *Qiantang Daguan* and his other paintings as guides for renovations and new developments in Hangzhou. Lin may emulate his literati predecessors in his propensity to retreat into the landscapes of the imagination when disillusioned by the historical moment, yet his sense of social responsibility is also manifested through his teaching and his efforts to influence the direction of China's urban development.

CONCLUSION

If, as Lin Haizhong claims, he is "not an artist," what then is he? He provides the easy answer himself: "I am a *shanshui* painter." Yet his statement is both provocative and illuminating, for it sheds a critical light on the cross-cultural use of terms such as *art.* In Chinese, *meishu* generally refers to fine arts, while *yishu* is a broader category incorporating crafts, dance, music, and other arts. His rejection of the term *artist* (*yishujia*) highlights the importance of recognizing that these terms are negotiations of European terminology.[11] Even though indigenous terms provide the most accurate interpretations of culturally specific practices, I also use the term *contemporary art*

quite intentionally when referring to the work of Lin Haizhong. The term *art* in various translations has become part of the international parlance Lin and I both use. As with many traditional art forms throughout the world that continue to be practiced and developed, Lin's artistic and lifestyle choices engage with many aspects of contemporary society. The matter of choice is crucial. Lin could have followed a different artistic direction—indeed he could have chosen an entirely different career—yet he chose to paint and to emulate styles and practices associated with literati aspects of the ink painting tradition.

Particularly in the past three decades or so, Chinese artists have been experimenting with traditional art forms through installation, performance, and other styles of contemporary international art, just as their predecessors experimented with Western art genres such as realism in painting.[12] Lin's work has more in common with contemporary international art than he may recognize himself. Many of the collaborative events that have emerged from Lin's *yaji* occasions could be considered forms of performance or installation art. Certainly, Lin is well aware of performance art as practiced by many artists at the CAA, yet I believe his intention is to present spaces for the sincere creation of contemporary traditional art rather than to critique those traditions.[13]

Lin is not retreating into the past and rejecting innovation; he is instead offering an alternative vision of contemporary art. While opposing the emphasis on innovation associated with the avant-garde in current art, he actually seems to be embracing a basic goal of historical Euro-American avant-garde art—the effort to embed art within daily life (Bürger 1984). The intimate role of art in Lin's daily life is guided by his engagement with historical literati theories to address current personal and social concerns. Through his own studies and by teaching future generations, Lin Haizhong is translating past practices and forms across many intellectual discourses manifest in contemporary China. Beyond the level of emulation, he has formulated a set of principles that explain why his paintings feature classical figures and architectural forms. While his goals are personal, the use of Hangzhou as a specific location to express his strong opinions about the environment and the contemporary art world resonates beyond China's borders as a response to artistic and cultural globalization.

NOTES

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1. The quotes from Lin Haizhong are based on our conversations and they have been translated into English with the assistance of Zheng Cong.
2. See the biography of Li Huasheng (Silbergeld and Gong 1993) for a relevant study of contemporary ink painting based on the experiences of one artist.
3. Chinese Painting on Location: The Art of Lin Haizhong, College Art Museum, State University of New York at Potsdam, March 1–31, 2012.
4. In the Image of Asia: Moving across and between Locations. Australian National University, April 13–15, 2010.
5. See Phillips (2005) for an assessment of the disciplinary relationship between art history and anthropology.
6. *Guanxi* involves the cultivation of relationships for mutual interest and benefit. The closely related term *renqing* refers to human feeling and the individual's social obligation to consider such issues in relationships. For one anthropological study of these exchange systems, see Yan (1996).
7. See Alfred Gell's (1992) conception of "methodological philistinism" for a relevant anthropological approach to cross-cultural art practices.
8. For anthropological examinations of the connection between personal character and calligraphy in China and Japan respectively, see Yen (2005) and Nakamura (2007).
9. Julia Andrews (1994) outlines much of the historical and political framework of Chinese art education in the twentieth century.
10. *Qiantang* has historically referred to the region around the Qiantang River adjacent to Hangzhou.
11. See Liu (1995) for the historical context of such translations. For a relevant cross-cultural study of indigenous translation and use of the word *art,* see Perkins (2005).
12. Many works by Gu Wenda, Qiu Zhijie, Xu Bing, or Zhang Hongtu, for example, illustrate the varied interpretations of classical forms and practices over the last thirty years. On the complexities of the international display of experimental *shanshui* paintings by Zhang Hongtu, see Perkins (in press).
13. For a relevant discussion of techniques to adapt contemporary gallery spaces to the specific needs of Chinese ink painting, see Tsong-zung Johnson Chang (2005).

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Edited by
Fuyubi Nakamura, Morgan Perkins
and Olivier Krischer

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