



THE ART OF GUOHUA

AN EXPRESSION OF TRADITIONAL CHINESE

BRUSH PAINTING & CALLIGRAPHY



GUANGHUA ART 2017



2
Huangxin WANG
JOY IN SPRING GARDEN

while gaze into their playful eyes
and hear the gentle chirps
joy is imbued on the misty paper

ink and pigments on rice paper
framed, signed and sealed by the artist
Sight H: 16 in., 40cm; 20 in., 50cm

Cover Image
Huangxin WANG
JOY IN CURRENT
ink and pigments on rice paper
signed and sealed by the artist
Sight H: 26 in., 66cm; 26 in., 66cm



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THE ART OF GUOHUA



3

Huangxin WANG
BAMBOO IN WIND

ink on rice paper
signed and sealed by the artist
Sight H: 17 in., 43cm; 26 in., 66cm

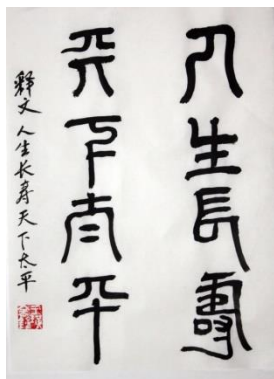
introduction

Chinese Painting, or *GuoHua* 国画, is a unique art form with a long history. The current earliest existing artworks can be traced back to 200 AD, created on the same media and by same tools that are still in use today. Chinese Painting has huge influence on the art development in East Asia. In the 15th century, Chinese Painting branched off a style that was the *avant garde* at the time (the scholastic abstraction style). Today, Chinese Painting shows its vitality through the transformation of art ideals and new media.

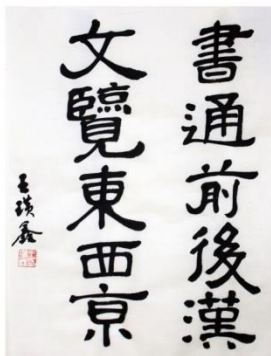
Traditionally, Chinese Painting uses ink, colors and brushes on rice paper. Though superficially it seems similar to watercolor, the major differences are 1) line-art (笔): the emphasis of black ink to create the "lines" as the basic element of this art form; 2) ink-art(墨): using the rice paper to create ink and color effects doesn't exist in watercolor paper; 3) the poetic milieu(意境): the art topics are closely associated with Chinese poetic and pastoral idealism. The total results of the three are an art form that presents a striking visual impact very different from typical Western art.



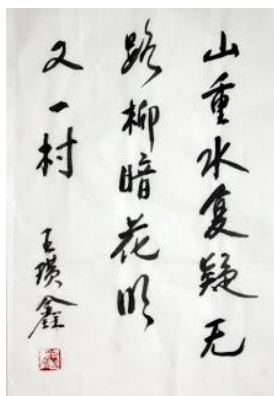
CALLIGRAPHY



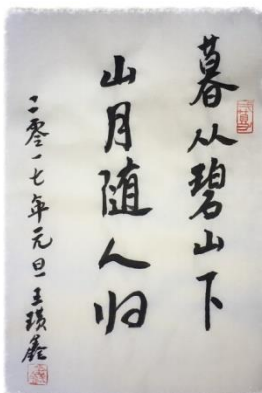
4
CALLIGRAPHY ZHUAN STYLE



5
CALLIGRAPHY LI STYLE



6
CALLIGRAPHY XING STYLE



7
CALLIGRAPHY KAI STYLE

4, 5, 6, 7
Huangxin WANG
ink on rice paper
signed and sealed by the artist
Sight H: 8.5 in., 22cm; 12.5 in., 32cm

Historically, the Chinese language took a non-phonetic path and continued evolving as the ideographic characters. Though current calligraphy artifacts can be traced to 4000 ago on bronze, calligraphy became an independent form of art on paper or silk surface in the Qin Dynasty (秦 221 BC – 207 BC), after the “First Emperor” unified the writing system. *Zhuan* (篆) and *Li* (隸) (See Figure 4 and 5 on the illustrations, respectively) became two official forms that laid the foundation for *Kai* (楷) (Figure 7), the modern printed form of characters that are in use today. Another form, *Xing* (行) (Figure 6), or scripting form, developed along the line and actually flourished into a pure art form as early as in *Jin* Dynasty (晉 266-420 AD).

Calligraphy as a standalone art form captures two key elements in Chinese art: Brush-Ink as a pure line-art, and the poetic milieu embedded in the writing. The viewer may appreciate the variations in brushstrokes with simple pure ink, expressing the hidden strength and vividness. For people with some understanding of the Chinese language, calligraphy offers a window into the literary mind of ancient Chinese philosophers and poets, with each characters and sentence embracing a deep interpretation of history and ideal.

For a student learning Chinese Painting, calligraphy is also a basic training course, playing a role as important as sketch in Western painting.



HUA-NIAO (FLOWERS & BIRDS)



8

Huangxin WANG
WISTERIA & FISH

ink and pigments on rice paper
framed, signed and sealed by the artist
Sight H: 16 in. 40cm; 20 in. 50cm

Deriving from the line-art with variation of brush styles from Chinese calligraphy, the Chinese Painting that can be related to modern days flourished ever since Han Dynasty (汉 202 BC-220 AD). However, most of earliest artworks remaining today are from the much later Song Dynasty (宋 960-1279 AD). During this period, the artists and scholars enjoyed a very high social prestige; the Ink/Brush art reached a pinnacle in the form of an extreme delicate realism, particularly in the painting of nature. Such topics are categorically called "Hua-Niao" 花鸟, or literally "Flowers-and-Birds", but the subjects expand far beyond, basically includes any plants and animals.

While the subject of *Hua-Niao* can be much wider than just flowers and birds, the key concept of this genre is in its expression of liveliness rather than the accuracy of the description, a concept of *Shen* (神), or spirits, and *Xing* (形), or shapes of things coexisting, with *Shen* taking a higher place. The "Bird" is actually a virtual representation of such ideal: an object that is full of life, thus it is not necessary to have to have the subject of birds in the painting. Furthermore, "Birds" represent fine details of objects in the painting, using accurate control of brushstrokes, while "flowers" usually are the bearers of the rich expressions and artistic effects using ink and pigments on rice paper, a duality that is essential in Chinese Painting theory.



9
KOI



10
FREEDOM





11
IRIS IN VASE



12
AZALEA IN VASE



13
SUMMER CUT FLOWER IN VASE



14
ORCHID



15
ORCHID



16
HARBINGER OF SPRING



17
RED BUDS

9
Huangxin WANG
ink and pigments on rice paper
signed and sealed by the artist
Sight H: 8.5 in., 22cm; 12.5 in., 32cm

10-17
Huangxin WANG
ink and pigments on rice paper
framed, signed and sealed by the artist
Sight H: 16 in., 40cm; 20 in., 50cm



SHAN-SHUI (MOUNTAINS & WATER)



18
Huangxin WANG
MEDITATION IN THE MOUNTAINS
ink and pigments on rice paper
signed and sealed by the artist
Sight H: 17 in., 43cm; 26 in., 66cm

Shan-Shui 山水, which literally means Mountains and Water, is the popular topic for Chinese painting since the *Tang* Dynasty (618-907 AD). Though the genre is similar to landscape painting in Western art, *Shan-Shui* captures the imagination of traditional Chinese scholars with the idealism of harmony with Nature, and their conflicting desires that on one hand, yawning for a reclusive pastoral life, while on the other hand, lending service to the society and the country. Therefore, *Shan-Shui* landscape is usually not just a capture of natural scenery, but instead, always entails an ideal of poetic and country life style. Thus in this traditional genre, the viewing angle is usually much wider (for example, putting the entire mountain ranges in a single painting). The scenery usually contains elements of simple country living (for example, primitive pathway, peasantry houses in the surrounding of mountains and water, such as waterway, lakes or waterfalls). Such idealism is a sharp contrast to the busy and contentious urban life that the artists, or the scholars, when they led a political career in civil services.

To capture a much wider view than typical, the Chinese *Shan-Shui* painting employs a unique perspective method, the so-called "Random Perspective", in contrast to the "Focus Point Perspective" in Western art. In this paradigm, the viewer is led by the artist into a "walk-through": such as walking on a pathway, climbing a mountain range, or turning the eyes to follow multiple continuous scenes.

The realistic style *Shan-Shui* painting reached a peak in *Yuan* Dynasty (元 1271-1368 AD), with many grandeur works both in scale and in complexity. In subsequent dynasties, the styles evolved into many diverting ways, with the mainstream going abstract into the so-called "Scholastic Style" (文人画). The abstract style brought the Chinese art's essence in Ink/Brush form with idyllic poetic idealism to a new height in late *Ming* Dynasty (明 1368-1644) and early *Qing* Dynasty (清 1644-1912).

Shan-Shui paintings illustrated here demonstrate a few stylistic elements, including the pure Ink and Brush form (expressed in black-and-white only to highlight the purity of the form); Random Perspective in the composition; and idyllic milieu.





19
MOUNTAIN RANGE IN CLOUD



20
SPRING MOUNTAIN



21
AT HOME WITH NATURE



22
MOUNTAINS & WATER



23
FISHING IN MOUNTAINS & WATER

19-22

Huangxin WANG

ink and pigments on rice paper
framed, signed and sealed by the artist
Sight H: 16 in., 40cm; 20 in., 50cm

23

Huangxin WANG

ink and pigments on rice paper
signed and sealed by the artist
Sight H: 14 in., 36cm; 18 in., 46cm



GUANGHUA STORY

Artist & Educator Huangxin ("Derek") Wang 王璜鑫 comes from a renowned artist family. His father, Master Wang, Lanruo (王兰若 1911-2015), is a world famous artist versatile in *GuoHua* on a wide variety of subjects. He continued his active artistic creation until the last days of his 105 year long life. Mr. Huangxin ("Derek") Wang inherits the traditional training of *GuoHua* from the family, while branches off his own styles with various modern topics. Since 2010, Derek has been teaching Chinese Painting classes in GuangHua Sunday Chinese School. The art program he develops consists of one entry level class for kids, and the other a general art studio. The program has been very popular since its launch.



24
Huangxin WANG
COLORS IN EARLY AUTUMN



25
Huangxin WANG
CHINESE QUINCE IN VASE



26
Huangxin WANG
GARDEN SCENE

24-26
ink and pigments on rice paper
framed, signed and sealed by
the artist
Sight H: 16 in., 40cm; 20 in.,
50cm

Kids class: Chinese painting uses simple lines with many variations as the basic element. Color pigments are used but not as complex as in the Western style painting. On the other hand, rice paper with ink and color can have unique artistic effect, though it is not easy to control the brush to interact with rice paper. Nevertheless, we find the abstract form of the Chinese painting is uniquely suitable for Children to express observation and capture the essential elements in objects.

27-30
ink and pigments on rice paper
signed and sealed by the artist
Sight H: 8.5 in., 22cm; 12.5 in., 32cm



27
Ke MENG, 12 years old
HUMMINGBIRD



28
Yuanyuan QIU, 15 years old
PEAS



29
Angela SHEN, 9 years old
BUTTERFLY



30
Amanda YANG, 9 years old
AZALEA



Chinese Painting Studio: Mr. Huangxin ("Derek") Wang also leads a regular painting class and studio in Guanghua Chinese School. The methodology of teaching is by live demonstration of the painting process, while explaining theory and technique in the process. The result is a very pleasantly surprise of a collection of study that demonstrate various styles and subjects using the traditional techniques.



31
Huangxin WANG
CLEMATIS



32
Haiguang CHENG
LOOFAH



33
Huangxin WANG
BLACK EYED SUSAN



34
Yanmin CHEN
WOODPECKER



35
Henry SHEN
NARCISSUS



36
Lijun TIAN
PEONY



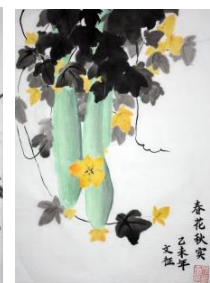
37
Kaiké WAN
GEESSE



38
Qing XIE
MUMS



39
Jennifer YUAN
PEONY



40
Zheng WEN
LOOFAH

31-40
ink and pigments on rice paper
framed, signed and sealed by the artist
Sight H: 16 in., 40cm; 20 in., 50cm



Texts: Huangxin Wang

Edit: Lisa Dicarlo

Design: Jennifer Yuan

Contact

Guanghua Art sales inquiry:

eMail guanghuaart@gmail.com

