

# **Journal of National Museum of History**

## **Call for papers**

**June 2024, Issue No. 32**

### **After the Brush and Ink: A Retrospective and Prospect of the Development of Calligraphy and Ink Painting**

The “Brush and Ink Debate - International Symposium on Modern Chinese Painting,” held in Hong Kong in 2000, featured scholars including Taiwan’s Shi Shouchien discussed and debated “brush and ink” and “modern Chinese painting”. The 54th issue of Shanghai’s “Duo Yun” magazine in 2001 collected various articles on this subject. In particular, Wu Guanzhong’s “Brush and Ink Equal Zero” and Zhang Ding’s “Holding the Bottom Line of Chinese Painting” sparked further related debates.

In the Chinese literati painting system, “brush and ink” began to serve as a standard for art criticism from the Yuan Dynasty, gaining prominence in the Ming and Qing dynasties, especially under the influence of Dong Qichang’s “Southern and Northern Schools” theory. The traditional aesthetics of literati painting, embodied in notions such as “the painting reflects the painter” or “the calligraphy reflects the calligrapher,” are extensions of the “brush and ink aesthetics.” The abolition of the imperial examination system by the Qing government in 1905 led to the decline of the traditional literati path to officialdom. This development raises questions about the continued existence of literati painting in a society without a literati class. If the literati class and its art form have diminished, does “brush and ink” still hold as a standard in the complex and varied landscape of contemporary art? If “brush and ink” is no longer the only criterion, what additional standards could be included in the contemporary evaluation of calligraphy and painting?

In addition, the “Orthodox Chinese Painting Debate” of the 1950s has received more attention in Taiwanese art history studies over the past two decades. Beginning with the first “Taiwan Provincial Art Exhibition” in 1946, which later evolved into the “National Art Exhibition,” the category previously labeled as “Chinese Painting” was renamed to “Ink Painting.” Looking back at the “Orthodox Chinese Painting Debate,” did the controversy between “Chinese Painting” and “Ink Painting” end after the separation of Asian gouache from the “Second Division of Chinese Painting”? An important part of this debate revolved around Taiwanese painters, who received Japanese artistic education emphasized “sketching,” as opposed to mainland Chinese painters who moved to Taiwan with the Nationalist government and heavily focused on “copying.”

With enough historical perspective to reflect on these debates, it is hoped that the latest research in Taiwanese art history and Chinese calligraphy and painting history can offer diverse contemporary viewpoints.

Guest Editor: Wu Chao-jen

**Deadline for submissions: February 15, 2024**

**December 2024, Issue No. 33**

## **Movement and Cross-Border: The Interaction of Early Modern Art in Taiwan with East Asia**

In the first half of the 20th century, Taiwan, under Japanese colonial rule, moved towards modernization. With this shift, modern art institution and concepts were introduced, developing in a selective and differentiated manner. Many Japanese and even Korean artists visited Taiwan for sketching, exhibitions, and art sales. Japanese artists who moved and settled in Taiwan led the direction of Taiwanese art through the education system and government-sponsored exhibitions, especially excelling in Western and Oriental (Tōyō-ga) painting styles.

However, the distinction between painting genres was not clear-cut. Some artists demonstrated a cross-media concept and practice. Some Taiwanese artisans, who were trained in the traditions of painting and calligraphy of the Qing Dynasty, began to study the new art from with an open mind. They either transformed themselves into modern painters or embraced the two artistic domains and identities. Younger generations went to Japan to study modern art, presenting their artistic creation on the stage of Japanese Fine Arts Exhibitions, or returned to Taiwan to influence and pass on new art to the next generation. On the other hand, many artists traveled to East Asia for sketching; some settled in China, voluntarily or by force, in search of livelihoods and creative outlets. While Taiwanese art was deeply influenced by Japanese modern art trends, it was closely related to the development of modern Chinese art. In addition, Chinese painters and calligraphers came to Taiwan for exchange and sales, influencing local and regional communities.

In conclusion, what influence did these artists, both traditional and modern from different nations, have on their work as they moved and interacted across borders in East Asia? What cultural significance did they have in their time? The 33rd issue of the “Journal of National Museum of History” aims to explore more discussion topics from the perspective of movement and cross-border interactions, presenting the exchange and interaction of early modern art in Taiwan with East Asian art, as well as the multifaceted development and diverse cultural identities of Taiwanese art.

Guest Editor: Huang Chi-Hui

**Deadline for submissions: July 31, 2024**