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Museum of Modern Art, New York. Abstract: Late-Nineteenth- and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth

Collection in the Metropolitan Museum of Art includes the pioneering work of a group of Chinese painters. The group, most of whom had grown up in an environment of intense social and cultural ferment, regarded the West as their ideal of civilization, and they sought to escape from the stultifying conservatism of the Qing Dynasty in order to achieve artistic unity. After a number of years studying art in the West, these artists were able to express their true feelings about the world around them in paintings that are in the tradition of Western modernism. The combined show, which is both retrospective and eclectic, ranges from major works to quite minor ones, and covers an incredibly broad time span: the Tang Dynasty (sixth to tenth centuries); the Middle Period (eighth to twelfth centuries); the Yuan Dynasty (1279-1368); and the Late Qing Dynasty (the last years of the Ming Dynasty, 1644-1662). The artists in the show include Chen Chun, Guo Xiaodong, Huang Yong Ping, Huang Zhongjian, Lu Xun, and Wu Guanzhong. They studied in the United States, Japan, Italy, and France. Guo Xiaodong, Chen Chun and Huang Yong Ping, among the artists included in *Between Two Cultures - Late-Nineteenth- and Twentieth-Century Chinese Paintings* from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art, are represented in *The Met's 2015 Retrospective of Chinese Painting*, now on view through January 17, 2018. The exhibition's main theme is the dialogue between China and the West, which is also its title. Throughout his prolific career, Chen Chun, a painter of the late Qing and early Republican periods, looked toward the West with reverence. "As I gazed at the West, I wondered, 'What is the true way for the people of China?'" Chen Chun wrote in his diary in 1902, when he had just arrived in France. He took advantage of his travels throughout Europe to learn Western techniques, and through his travels, he developed an artistic language that had an impact on Chinese art over the next decades. Born in 1852, Chen Chun studied painting at the imperial academy in Beijing and later at the Art Institute of Chicago, where he worked with a number of Chinese artists who had studied in Japan, including Kuroda Seiki, the most renowned artist of the Taiping Rebellion. After traveling around Europe for over two decades, Chen Chun settled in the United States in 1880, where he worked as a painter in New York and Boston. He returned to Beijing in 1905 and taught at the imperial academy. When Chen Chun came to New York, he understood the meaning of his adopted country. f988f36e3a

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