

Artistic Tropes

Some Cases of Mutual Chinese–American Influence

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*Knowledge studies others,
while wisdom is self-known.*

—*Laotzu*

That both Chinese and American artists benefit from each other's cultural and artistic production is a fact obvious to all. Their exchange of ideas about visual communication goes beyond direct imitation and has become a valuable stimulus for artistic creation. But the scholarly study of the interactive influence between Chinese and American artists is just beginning, at least in current Chinese academic circles. Some American artists were certainly inspired by Chinese culture and art, yet little in-depth research has been done on this specific influence. When historical data has been compiled, further reflection or analysis has not generally followed.

At the same time, art historians have given even less attention to the ways in which American art has influenced Chinese art—including contemporary Chinese art. We are accustomed to believe that only the art with the longer history could have an essential impact on the younger art, and not vice versa. The inclination to observe a one-way influence has been particularly powerful.

It is well known that there have been relatively straightforward imitations in the history of art. For instance, Botticelli's *Calumny* (1494–95) was perhaps the loyal echo to the original of the same title by the ancient Greek painter Apelles. Respectful imitation of the work of old masters has played a subtle but profound role in the history of Chinese painting, particularly in the elite tradition of literati art (mainly expressive painting starting from the Song dynasty). In the eyes of painters of the Ming dynasty, for example, creative or free copying was completely

different from any literary imitation as they strived to seek the style of a specific master in the past. Similarities in compositional construction and, more importantly, spiritual encounters were in the minds of smart followers. Thus Zhao Zuo and Dong Qichang could have the same master, Li Cheng, to imitate, yet the results could be substantially different.¹ Tracing artistic influence across cultures can present us with a rich and still more complex perspective. As Michael Taussig argued in his classic cross-cultural analysis *Mimesis and Alterity: A Particular History of the Senses*, imitation of other cultures can be an incredibly potent form of creativity, collective knowledge, and identity formation. The “sympathetic magic” of mimesis—of imitating something from beyond one’s own borders—not only enriches the imitator, but also allows the source of inspiration to see a new version of itself, to see itself through the eyes of another.²

In recent years, scholars have moved away from unidirectional notions of cultural influence. Yet even studies of cross-cultural interchange, such as explorations of the immigrant experience and the experience of Asian American artists, can leave the dynamics of mutual influence underdeveloped. Scholars have noted, for instance, how American Asian artists, including Isamu Noguchi or Dong Kingman, were either marginalized by the dominant society or felt an imposed stereotype of in-between-ness. But it is important to dig still deeper into the nature of their creative achievements as well as those of Euro-American artists such as Mark Tobey who came into contact with Asian art. The influence involved is not only partial and technical, but can be omnipresent and conceptual in ways that have not yet been fully explored. Norman Bryson, in his book *Tradition and Desire* (1984), used the term “tropes” to describe artistic manipulations or “turnings” of tradition that result in something new that falls between imitation and complete transformation—not so direct as the former but also not so dramatic as the latter. This idea may be helpful in considering the complex nature of artistic exchange here. As Bryson noted, tropes may also mask imitation as artists adopt different strategies for confronting the difficulties of visual innovation.³

Recent exhibitions, such as *The Third Mind: American Artists Contemplate Asia*, organized by the Guggenheim Museum, have demonstrated the far-reaching influence of Asian aesthetic ideas on American art. Similarly, it is important to notice that within certain periods of time the influence of American art on contemporary Chinese art does not seem to have been purely an individual connection between an American artist and a Chinese counterpart, but rather a more profound and lasting process. This essay will look briefly at the influence of Chinese art on American abstractionists Mark Tobey, Isamu Noguchi, and Philip Guston, and then it will turn to the way an American realist, Andrew Wyeth, influenced a number of Chinese painters in the 1980s and 1990s. “Wyethiana” prompted these artists to create a large number of figurative works that have

become an important part of the history of contemporary Chinese art, and a unique record of transnational visual culture for an entire era.

Teng Baiye and Mark Tobey

First of all, let us deal with an example of the influence of Chinese art upon American art by looking at the relationship of Teng Baiye (1900–1980) and Mark Tobey (1890–1976). Tobey's exposure to a wide range of West and East Asian influences is well-documented in the art-historical literature, although the most significant was undoubtedly Chinese art. Teng (also known as T'eng Kwei, Teng Kuei, or Kwei Dun) not only taught Tobey Chinese painting and calligraphy, but also influenced the latter in terms of artistic concept. Unfortunately, in the history of modern Chinese art, Teng is almost forgotten; one cannot find his name and works in any available survey or art history textbooks. Despite his prolific output, few scholars today understand his real contribution to both Chinese and American art history.

A close study shows that Tobey would not have been able to encounter a more ideal artistic partner. Teng (Figure 1) was well versed in English, which was somewhat rare among Chinese artists and students, as he had studied and obtained an MFA degree at the University of Washington and had conducted a special project at Yenching Institute, Harvard University, with the recommendation of John Leighton Stuart, president of Yenching University, Peiping. From 1927 to 1928, he was invited to teach at the University of Washington after acquiring his master's degree; very possibly he was the first Chinese artist to teach in an American or European higher educational institution.⁴ Teng had studied western art, but greatly preferred traditional Chinese art and created a large number of excellent water-and-ink works and finger-paintings, some of which were exhibited by the Renaissance Society at the University of Chicago in 1930. He also lectured and published in English, giving straight-to-the-point opinions on both Chinese and Western art.⁵

Teng was among only a few modern Chinese artists who were highly acclaimed in the West. By 1930, he had had solo painting shows in the Henry Art Gallery at Washington University (1928), in New York, and at the East West Fine Art Gallery, San Francisco. But his most important show was the one-person exhibition in November 1930 at the Renaissance Society at the University of Chicago. Since its founding in 1915, the society has been an important museum devoted to contemporary art. Directed by the artist Eva Watson-Schütze, it held an influential exhibition in 1934, in which Georges Braque, Jean (Hans) Arp, Constantin Brancusi, Joan Miró, and Pablo Picasso participated. One-person shows there featured the work of such celebrated figures as Henri Matisse (1930), Alexander Calder (1934), and Fernand Léger (1936).⁶ Berthold Laufer, curator of Asiatic ethnology and anthropology at the Field Museum of Natural History in Chicago, introduced Teng to the Renaissance Society, and he may have prompted the exhibition,



1. *Portrait of Teng K'uei with dedication to Mark Tobey, 1926. University of Washington Libraries, Seattle, Special Collections, UW 23723z.*

which was co-sponsored by the American Friends of China. A Chinese context was provided: along with the exhibition of the artist's paintings, examples of antique Chinese art were displayed. Chinese consul-general Koliang Yih was a guest of honor at the opening of the "Exhibition of the Paintings of Teng Kwei," and Laufer offered remarks.⁷ Teng's artistic talent was extremely far-reaching; he also was a sculptor, and in 1931 he designed the Chinese Nationality Room in the Cathedral of Learning at the University of Pittsburgh.⁸

The relationship between Teng Baiye and Mark Tobey was not in the category of ordinary friends. In 1923 the two men met in Seattle, where Tobey had recently settled. Tobey became fascinated by Chinese painting and calligraphy, which helped the budding artist

forge his distinct style. In 1934, after visits to Naples, Italy, and Hong Kong, Tobey made his way by boat to see Teng in Shanghai, and his old friend probably offered him a home stay in the French Concession there, where Tobey continued his studies of Chinese art under the instruction of his long-term tutor. He also visited Japan that year. By 1938, when Teng wrote to Tobey for the last time, China was suffering from the Japanese invasion. He had stopped painting and was devoting himself to the anti-Japanese war by participating in the refugee industrial movement in the camps of Guilin. One can feel rather touched by the unusual friendship conveyed between the lines of his only surviving letter to Tobey.⁹

Only in 1935 did Tobey start his so-called white writing, the innovative network of white lines against a dark background that cover the surface of his work. That happened after his discovery of traditional ink brushwork in China and in Japan, where he found himself freed from form by "the calligraphic impulse I had received in China."¹⁰ How might Chinese art have influenced him to discover his own visual tropes and distinguish himself stylistically as an outstanding artist?

In his lectures and papers, Teng emphasized the expressive quality of line in Chinese art, and Tobey went further by getting rid of any mass with certain configurations of lines, reinforcing such expressiveness. Tobey wrote,

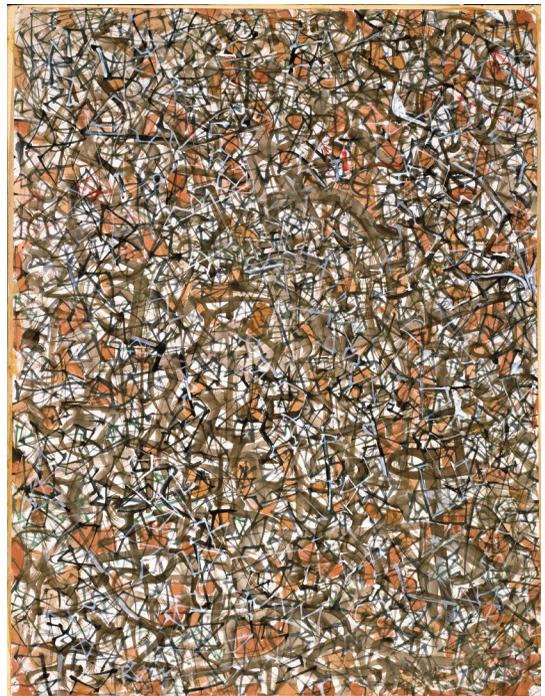
All is in motion now. . . . [T]he tree in front of my studio in Seattle is all rhythm, lifting, springing upward! I have just had my first lesson in Chinese brush from my friend and artist Teng Kwei. The tree is no more a solid in the earth, breaking into lesser solids in the earth, breaking into lesser solids bathed in chiaroscuro. There is pressure and release. Each movement, like tracks in the snow, is recorded and often loved for itself. The Great Dragon is breathing sky, thunder and shadow; wisdom and spirit vitalized.¹¹

According to this perception of nature, form is dematerialized and composed of *qi*, the ever-changing currents of cosmic energy. The French newspaper *Le Monde*, in reporting years later on the death of Mark Tobey, commented that it was owing to Teng Baiye's instruction that the American painter acquired an insightful perspective on Far Eastern art and reached a completely new pattern in his own work.¹² It can be said that his "white writing" style guided this very natural artist's mind, or more exactly, universalist thinking, up to a freer level.

Tobey kept experimenting with lines and tried to pursue any possibly subtle variations in them. The spontaneity and vitality conveyed in his early white writing compositions was still evident in his much later works like *Advance of History* (Figure 2). Arguably, the wild impulses of line in the earlier *Broadway Norm* (1935) developed into the more delicate and intricate configuration of lines with dazzling widths, densities, directions, and colors.

Much has been made of Tobey's use of all-over composition. This was one aspect that was not very common in traditional Chinese painting, however—particularly literati painting—as much more blank space is emphasized to give viewers room for imagination. Further, Tobey did not provide a kind of distinct figure-and-ground relationship within his compositions; thus there was no visual focus or pivot, only the freedom of permitting viewers to have a wandering vision that could not easily pause and repeat.¹³

Tobey's works in this mode, then, are indebted to but distinct



2. Mark Tobey, *Advance of History*, 1964. Gouache and watercolor on paper, 25 5/8 × 19 11/16 in. The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice © 2011 Estate of Mark Tobey/Artists Rights Society (ARS), New York.

from the use of lines in the Chinese art that inspired them—both the Chinese art of the literati and the paintings of his mentor, Teng, himself deeply traditional. It is interesting to ask what influence Teng may have received from Tobey, a promising artist 10 years his senior. There is no doubt that Teng was good at absorbing Western art, and his later achievement in sculpture convincingly proved that. Is it because he learned so much about Western art that he then more firmly endorsed traditional Chinese art? Due to the lack of firsthand data, it is difficult to tackle this truly intriguing question.

Noguchi and Guston

Not only does the case of Mark Tobey and Teng Baiye deserve more extensive and penetrating research, but other cases should also be more carefully examined. For example, the American sculptor and designer Isamu Noguchi (1904–1988) seemed to have benefited from Chinese art as well as from Japanese art. No one knows why and how Noguchi visited Beijing in 1930. The artist himself was reluctant to dwell on his trip to China, and the whole issue became somehow mysterious. It is a little difficult to understand why he was so well received in Beijing, and what led to his being able to indulge in such a luxurious lifestyle. He employed a private cook who could speak French and cook French cuisine, a houseboy, and even a rickshaw boy. Unbelievably, despite being half Japanese, he became acquainted with General Zhang Xueliang and his men, who hated Japan. As for the arts, Noguchi quite willingly recalled 28 years later, in 1958, his eight-month stay in Beijing and two unforgettable things that happened to him.

The first striking experience for him concerned the magnificent monumental Temple of Heaven (Altar of Heaven), part of an imperial complex in Beijing. According to the scholar Dore Ashton, he deemed it to be a manifestation of the ancient Chinese worldview, which considered the earth to be an immense square in a universe moving in a circular orbit. As Ashton noted, the great marble square contains circular terraces leading to a final open terrace, which forms the Altar of Heaven proper: “These would be the first of many stone terraces in Noguchi’s wandering life whose symbolism engraved itself in his visual memory and emerged, eventually, in his own terrace inventions,” she commented. “The square and the circle—figures that had taken on aesthetic values specific to the modern movement in the Paris Noguchi had just left—were now perceived in their most ancient splendor.”¹⁴

The second important event was his learning experience with the Chinese painting master Qi Baishi, then 70 years old. It was said that Noguchi concentrated on flower-and-bird painting at a neophyte’s level. But he did more: he sensitively and successfully grasped the temporal sensibility of these works, by which I mean, for example, the qual-

ity and rhythm of lines made with ink and water and the way they offer a strong sense of time; this aided his pursuit of abstract art in both sculpture and design.¹⁵

It should be said that China's influence on Noguchi did not take the form of mimesis in his later works, but instead was synthesized and modified into something new that demonstrated the artist's superb capacity for absorbing and transforming foreign art.

The emulation of Chinese painting and aesthetics by Philip Guston (1913–1980) presents a similar case. As an Abstract Expressionist, Guston offered a pertinent and brilliant analysis of Chinese Song Dynasty painting, which makes one speculate that the artist must have had a long history of viewing the best Chinese paintings, or that there were some cognoscenti guiding him in secret in the appreciation of Song dynasty painting. He commented, for example:

I think in my studies and broodings about the art of the past my greatest ideal is Chinese painting, especially Sung painting dating from about the 10th or 11th century. Sung period training involves doing something thousands and thousands of times—bamboo shoots and birds—until someone else does it, not you, and the rhythm moves through you. I think that is what the Zen Buddhists called satori and I have had it happen to me. It is a double activity, when you know and don't know.”¹⁶

It remains an intriguing question as to how Guston could have developed so refined and incisive a sensibility for Chinese painting. But, more significantly, no matter how he approached Chinese art, Guston aspired to express boundless and playful elaborations in his work based on his own understanding of the specific influence, rather than to take direct nourishment from Chinese culture such as Song painting and the poetry of Li Bai.¹⁷ In so doing, his abstract expressionist works became more bewitching.

Indeed, the influence of Chinese artists' on their American counterparts is an intriguing arena of study.

Wyeth in China

Now let us turn to the influence of American art upon Chinese artists. Perhaps there is no more convincing case than the art of Andrew Wyeth.

On 31 January 2009, the sixth day of the Chinese Spring Festival, the most important and cheerful holiday of the year, the only art weekly in China, *meishu bao*, broke with convention and reported the sad news that Andrew Wyeth had passed away two weeks before. “His works,” the reporter noted, “can be said to have influenced our seventies to eighties of the last century and even today's China.” Chinese oil painter Yang Feiyun put it this way: “I guess, many Chinese painters would feel much sadder than those in the West about the death of Wyeth.”¹⁸



3. Andrew Wyeth, *Christina's World*, 1948. Tempera on gessoed panel, 32 1/4 x 47 3/4 in. Museum of Modern Art, New York, Purchase © Andrew Wyeth. Photo © Museum of Modern Art/Licensed by SCALA/Art Resource, New York.

Indeed, the art of Andrew Wyeth (1917–2009) resonated with Chinese artists after the Cultural Revolution and blew a kind of Wyethiana across China. During the 1980s and 1990s in China, Wyeth was considered one of the most famous foreign painters, akin to Courbet, Delacroix, and van Gogh.

During this period, his work was often denigrated by American critics, who had come over recent decades to prefer abstract, pop, minimal, conceptual, and identity art.

The reasons why Wyeth became such an influential figure for a group of Chinese oil painters in the 1980s are not complicated to list. Obviously, the top reason was that after the end of the Cultural Revolution in 1976, a more and more powerful artistic trend emerged—sentimental realism—which led to the production of an important part of the so-called Trauma Art. The brave transition from the Cultural Revolution art to the realistic spirit with humanistic concerns resulted in some very touching artwork. Since the depressing, 10-year-long Cultural Revolution had recently concluded, however, the critical inclination in art had to be mild, indirect, and suggestive. As soon as some Chinese artists saw Andrew Wyeth's work—certainly only photographic reproductions were available back then—they were overwhelmed. It resonated powerfully with their experiences and feelings. No doubt, the solemn but at the same time sentimental mood, the lonely figures and isolated scenes depicted in Wyeth's works seemed the perfect models for Chinese artists to follow. In particular, *Christina's World* (Figure 3) proved to be a fascinating example. The individual loneliness, sentiment, and hope emphasized in this painting looked strikingly real and moving to the eyes of Chinese painters, who had been confined so long to the false passion of the Cultural Revolution. To be closer to Andrew Wyeth's world amounted to a rebellion against the Red-Bright-Shining style that had prevailed then.

Perhaps the most brilliant response was *Spring Wind Has Been Awakened* (Figure 4) created by He Duoling (b. 1948), then a young student at Sichuan Academy of Fine Arts in Chongqing. The artist took three months to finish this work, not only bringing out his mature style for the first time but also contributing a landmark work to the history of Chinese oil painting after the Cultural Revolution. The painting looks like the typical Wyethian world: early spring, a young girl, shabbily clothed, sitting on the river bank with withered grass planted



4. He Duoling, *Spring Wind Has Been Awakened*, 1982. Oil on canvas, 37 ²/₅ × 50 ⁴/₅ in. National Art Museum of China, Beijing.

all over. She gazes into the far distance perplexedly but affectionately, and the spring breeze blows her black hair. There is also Wyethian pathos and promise: the severe winter is over and new life is coming, like the spring breeze blowing over wilderness and the plain now turning green. He Duoling talked about Wyeth's influence on a few occasions, saying that he loved this sentimental American realist for the latter's cool meditation and lonely but enchanting horizon. In a November 2001 interview with a journalist in Shanghai, he said:

Spring Wind Has Been Awakened was my MA graduation work. My supervisor . . . was not in favor of it, so I painted it in secret. Because within the painting there were no plot and narration. . . . I sneaked off to leave for Chengdu and painted secretly. I imitated the way that Wyeth painted, as blades of grass were painted one by one. This seemed a departure from the traditional realist techniques. They said my work was a marked failure. Later, I submitted it to an exhibition in Beijing and it was rejected as they said the mood embodied in the painting was rather subdued, and the girl's facial expression looked rather melancholy.¹⁹

Despite its initial rejection, however, the painting was soon published on the front cover of *Fine Art, meisbu*, the leading art journal in China, and a year later was accepted into France's Spring Salon. He Duoling said he felt that “[his] paintings



5. He Duoling, *Youth*, 1984. Oil on canvas, 59 $\frac{1}{16}$ × 73 $\frac{1}{4}$ in. National Art Museum of China, Beijing.

were awakened after the painting, *Spring Wind Has Been Awakened*,” and he painted more lyrical and highly acclaimed works such as *Youth* (Figure 5), *Snow Goose*, and *A House with a Loft*.²⁰

He Duoling visited the United States in 1985. After viewing He Duoling’s exhibition in Boston, a visitor recommended to him a book of poetry by

Robinson Jeffers that was illustrated with desolate and lonely scenes shot by Edward Weston and Ansel Adams.²¹ This book offered another angle for He Duoling to experience some of the sentiments he found in Wyeth’s paintings. He sighed: “[T]he best oil painters are still those foreigners and I think that so far there is no single master in China, not at all.”²² In 1997 in his preface to the *Album of He Duolin, Contemporary Chinese Art Collection* (volume 4), he also wrote quite suggestively: “[M]y canvas is almost always having (or keeping) no more than one figure”—a Wyethian parallel. But when he finally visited Andrew Wyeth’s *Christina’s World* at the Museum of Modern Art in New York in 1985, examining Wyeth’s distinctive tempera strokes, He Duolin was able to see more clearly some of the differences between this American master and himself.²³

Other talented Chinese painters such as Ai Xuan and Wang Yidong were also deeply interested in the poetic melancholy of Andrew Wyeth, and their painting depicted ordinary people of merit and dignity, contributing masterpieces to the evolving history of contemporary Chinese art.

Ai Xuan (b. 1947), famous for portraying Tibetan people, learned of Andrew Wyeth from another painter, Chen Yifei, in 1981, and in 1988 had an opportunity to meet Wyeth. It seemed that the American artist had been impressed with a display of Ai’s paintings he saw at Hefner Galleries in New York. Wyeth’s son, James, also a painter, contacted Ai, then a one-year visiting scholar at Oklahoma City University, and invited him to visit his father at the Brandywine River Museum (Figure 6). At their meeting, Andrew Wyeth discussed Ai’s works with his Chinese admirer and other visitors. Ai was presented with two Wyeth exhibition catalogues, which Andrew and James Wyeth signed. Andrew Wyeth wrote: “To Ai Xuan: Warmest greeting from his American friend” on one and, more impressively, on the other: “To Ai Xuan: With highest regard to

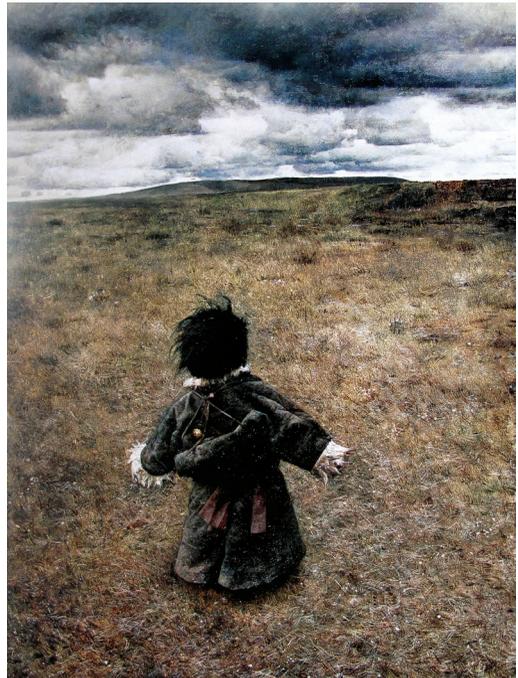
your paintings.”²⁴ As Ai recalled later after returning home in Beijing, Andrew Wyeth also encouraged him by telling him: “Now there are so many artists in America [who] rely on photographs when painting, but you are different from them, as you control photographs with your emotions.”²⁵ Ai, even today, regards Wyeth as the greatest artist in the history of American art. He believes that Wyeth and his painter friends in China share many similar characteristics in terms of conveying human feelings, and that he was able to find much of what he wanted to say in Andrew Wyeth’s paintings. In the early 1980s, Ai, still very young, was inspired to paint works like the influential *Shepherd*, *The Morning Mist over Marshes*. Later, he combined Wyethian melancholy with his Tibetan subject matter and deliberately expressed a kind of poetic touch in *Seasonal Wind in Zoige*, *Fence*, *Maybe the Sky still So Blue*, and *Cold Rain* (Figure 7).

In 2008 the painter Wang Yidong (b. 1955) also visited New York and made his way to Pennsylvania to pay tribute to Andrew Wyeth’s hometown and to view his works in museums. In Wang Yidong’s oil paintings, Wyethian sentiment and scene are almost omnipresent.

The significance of the art of Andrew Wyeth lies not only in its realistic painting techniques but also in his aesthetic attitude. He offered Chinese painters artistic strategies for new forms of individual expression and contemplation. He helped



6. Andrew Wyeth, left, meeting Ai Xuan, right, at Brandywine River Museum on 17 February 1988. Photo courtesy Ai Xuan.



7. Ai Xuan, *Cold Rain*, 1983. Oil on canvas, 33 ⁷/₁₆ × 23 ⁵/₈ in. Private collection.

them to newly consider the essentiality of paying attention to one's mental universe and the aesthetic power of conveying the pursuit of one's soul—rather than secular reality. One can certainly say that Wyeth offered a generation of Chinese artists an inspiring way of looking at the world and life—something that transcended direct stylistic imitation. Those painters, inspired by Wyeth, presented a new vision to Chinese audiences, whose experience had been confined to Cultural Revolution art.

In our era, the exchange of artistic languages and the rise of transnational artistic achievements have become a more positive phenomenon, which reminds us that references to other cultures and art extend beyond direct imitation to larger concerns and should be considered on a global level. The great Indian sage Rabindranath Tagore said: "We must prepare the field for the cooperation of all the cultures of the world where all will give and take from others. This is the keynote of the coming age."²⁶ What foresight indeed!

Notes

For the epigraph, see Witter Bynner, *The Way of Life: According to Lao-tzu, An American Version* (New York: Capricorn Books, 1962), 46.

1. See James Cahill, *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570–1644* (New York: Weatherhill Inc., 1982), chapter 4.
2. Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993), esp. xii–xiv, 19.
3. See Dore Ashton, *Noguchi: East and West* (Berkeley: University of California Press, 1992), 16; and Gordon H. Chang, "Emerging from the Shadow: The Visual Arts and Asian American History," *Journal of Transnational American Studies* 1, no. 1 (2009): ix–xv. Norman Bryson, *Tradition and Desire: From David to Delacroix* (Cambridge: Cambridge University Press, 1984), xvii–xviii, 39, 41.
4. See Zheng Yimei, *Yi tan bai ying [A Hundred Images of the Art Arena]* (Zhengzhou: Zhongzhou Calligraphy and Painting Publishing House, 1982), and David Clarke, "Teng Baiye and Mark Tobey: Interactions between Chinese and American Art in Shanghai and Seattle," *Pacific Northwest Quarterly* 93 (Fall 2002): 171.
5. On the 1930 exhibition, see www.renaissancesociety.org/site/Exhibitions/Works.267.html. The artist's works displayed included *Russian General, Landscape, Three Ducks, Lotos, Dragon Head, The Ball, Chinese Scholar, Crane, Figure Striding, Vine, and Willows*. Teng Kwei, "Art in Modern China," *The Open Court* (Chicago: December, 1933), reprinted in Bao Mingxin and Wang Ruihua, *The Lost Pearl in Painting Arena: Teng Baiye Studies* [huatan yizhu: tengbaiye yanjiu] (Shanghai: Donghua University Press, 2008), 73–104.
6. See Clarke, "Teng Baiye and Mark Tobey," 171.
7. "Renaissance Society Sponsors Unique Chinese Exhibition," *Hyde Park Herald*, 31 October 1930, 4. Teng Baiye also participated in the Group Exhibition of Paintings, Sculpture and Drawings by American and Foreign Artists, 1929, at the Brooklyn Museum; his lithograph *Rocky Landscape* was accepted at the Second International Exhibition of Lithography and Wood Carving at the Art Institute of Chicago, from 4 December 1930 to 25 January 1931; and he was one of only two Chinese artists attending the exhibition. His *Rain on the Yangtse*, another lithograph, is in the collection of the Cleveland Museum of Art.
8. Teng Baiye majored in sculpture, though one can no longer view any of his original three-dimensional works, as none have survived to the present day. Senior historian Zheng Yimei recalled that in 1935 there was a nationwide art competition for the best portrait sculpture of Sun Yat-sen. Teng Baiye was listed first among many rivals, including Li Jinfa, Jiang Xiaojian, Wang Linyi, Lang Lu

Sun, Liu Kaiqu, and Liang Zuting—the major Chinese sculptors of the time. See Chen Houcheng, *Smile at the Lip of Death: Biography of Li Jinfa* (Shanghai Literature and Arts Publishing House, 1996), 150–51.

9. Teng Kwei's letter addressed to Mark Tobey from Hankou, China, dated July 10, 1938, is in Wesley Wehr's private collection. Its Chinese translation is available at *Lion Art* [xiongshi meishu], no. 11, 1991, Taipei.

10. See William C. Seitz, *Mark Tobey* (New York: Museum of Modern Art, 1962), 50–51.

11. Mark Tobey, "Reminiscence and Reverie," *Magazine of Art* 44 (October 1951): 230.

12. See *Le Monde*, 27 April 1976.

13. See, for example, David Clarke, "The All-Over Image: Meaning in Abstract Art," *Journal of American Studies* 27 (1993): 355–75, esp. 365–71. doi:10.1017/S0021875800032072.

14. Ashton, *Noguchi: East and West*, 29.

15. *Ibid.*, 28–30, 37, 60, 98, and 234.

16. See Dore Ashton, *A Critical Study of Philip Guston* (Berkeley: University of California Press, 1976), 185–86.

17. *Ibid.*, 124.

18. "Andrew Wyeth Passed Away," *Art Weekly* [meishu bao], 31 January 2009, 4. For Yang Feiyun's quote, see http://art.china.cn/zixun/2009-01/23/content_2703017.htm.

19. See Hui Lan, "Realism in Chinese Oil Painting—Interview with Jin Shangyi, He Duoling, Ai Xuan, and Xu Mangyao," *Art Observation*, no. 2, 2002.

20. See *meishu*, no. 12, 1981. Hui Lan, "Realism in Chinese Oil Painting."

21. Presumably, it is Robinson Jeffers's *Not Man Apart: Photographs of the Big Sur Coast*, Sierra Club, 1965.

22. See Zhou Wenhan, He Duoling, "I Belong to the Misreading Generation," *Beijing News* [xin jing bao], 3 January 2006.

23. *Album of He Duolin, Contemporary Chinese Art Collection*, vol. 4 (Mountain Art Museum, Gaoxiong, 1997), 7, 16.

24. The catalogues Andrew Wyeth presented, *An American Vision: Three Generations of Wyeth Art*, (Boston: Little Brown, 1987) and *The Art of Andrew Wyeth* (Greenwich, CT: New York Graphic Art Society, 1973), are still carefully kept by Ai Xuan.

25. Ai Xuan, *What Wyeth Said to Me*, http://art.china.cn/mjda/2009-03/09/content_2777141.htm; and "Meeting Andrew Wyeth," *Fine Arts in China* [zhongguo meishu bao], no. 3, 1989: 1.

26. Quoted in Paul Judson Braisted, *Cultural Cooperation: Keynote of the Coming Age* (New Haven, CT: The Edward W. Hazen Foundation, 1945), 5.