



India–China artistic engagements in the 20th century

Yu Yan

What is the first thing that comes to mind when we think of Indian elements in Chinese art? Without doubt, Buddhist mural painting, with its shading and highlighting techniques and its serial form of narrative painting, is the most glorious tradition that Indian art has brought to China since the initial contact was made between the two countries in the first millennium.

Unfortunately, these artistic interactions seem to have gradually disappeared in subsequent centuries. However, though it was long overshadowed by existing narratives, India in fact played a crucial role in the modern Chinese art reform of the 20th century. During this period, exchanges between Indian and Chinese artists entered their heyday, starting when the distinguished Indian poet Rabindranath Tagore visited China in 1924.

In this edition of 'China Connections', three scholars and a journalist share their latest research and newly discovered sources on 20th century India–China artistic interactions, attempting to re-examine how India interacted with China and in what ways it inspired Chinese artists during the modern Chinese art reform.

Yu Yan, Center for Global Asia, New York University Shanghai; regional editor of this issue's 'China Connections'.

Fig.1 (above): Zhang Daqian, *Indian Dancer*, 2019 Sotheby's Hong Kong.



Center for Global Asia at NYU Shanghai

The Center for Global Asia at NYU Shanghai serves as the hub within the NYU Global Network University system to promote the study of Asian interactions and comparisons, both historical and contemporary. The overall objective of the Center is to provide global societies with information about the contexts of the reemerging connections between the various parts of Asia through research and teaching. Collaborating with institutions across the world, the Center seeks to play a bridging role between existing Asian studies knowledge silos. It will take the lead in drawing connections and comparisons between the existing fields of Asian studies, and stimulating new ways of understanding Asia in a globalized world.

Asia Research Center at Fudan University

Founded in March 2002, the Asia Research Center at Fudan University (ARC-FDU) is one of the achievements of the cooperation of Fudan and the Korean Foundation for Advanced Studies (KFAS). Since in formation, the center has made extensive efforts to promote Asian studies, including hosting conferences and supporting research projects. ARC-FDU keeps close connections with Asia Research Centers in mainland China and a multitude of institutes abroad.

A forgotten place

Yu Yan

Chinese art underwent a period of thorough reform at the turn of the 20th century. It was a time when the self-confidence of Chinese culture was being shaken to its core by the influences of the West and the ensuing impact of Western civilization. Chinese art – with its age-old tradition of subject matters, techniques, aesthetics and materials – was inevitably confronted with the problem of how to respond to the needs of a changing society. The major challenge, as noted by Michael Sullivan, was “how to modernize, which has meant to a great extent how to Westernize, while remaining her essential Chinese self”.¹

Scholarship on 20th century Chinese art has hitherto concentrated much on the attitude of Chinese artists towards the West, the modernity, and China's own tradition. In the eyes of many art historians, the notion of the West in the discourse of 20th century Chinese art could be traced back to two sources – Europe and Japan – for these were the primary locations where most Chinese artists chose to study abroad at that time. Deemed as the trigger of the modern Chinese art reform, European and Japanese influences have thus long been occupying center stage of modern Chinese art studies.

However, at the same time that Chen Duxiu (1879-1942) initially advocated using the realism found in Western art to reform Chinese painting, European art was heading in the opposite direction, away from realism. So how to properly measure the impact of Western art on Chinese modern art reform? What changes did Chinese art go through in the pursuit of art reform? The pre-eminent 20th century Chinese artist Gao Jianfu (1879-1951) once suggested that the ‘new Chinese painting’ should embrace elements from all cultures. Yet in reality, owing to the dominant position of the Western-oriented modernity theory, the ‘new Chinese painting’ could hardly demonstrate the intended panoramic view of China's international artistic exchanges



Fig. 2 (right): Xu Beihong, *The Foolish Old Man Moving the Mountain*, Xu Beihong Memorial Museum, Beijing.

of the 20th century. Overshadowed by the European and Japanese narratives, intra-Asia artistic exchanges have not received the attention they deserve. In the wave of 20th century anti-imperialism and pan-Asianism, interactions among Asian countries have been crucially important to China in finding its own way to modernize. Among these intra-Asia interactions, the engagements between China and India are worth exploring in more detail, particularly during a time when the two oriental civilizations were both confronted with pressures from the West and the problem of modernization.

Why India matters to the modern Chinese art reform?

Since at least the first millennium, Indian art, along with the introduction of Buddhism, had already taken root in Chinese art. The splendid Dunhuang mural paintings make an emblematic case that reflects how Indian figural elements of anatomy and linear perspective influenced Chinese figure painting at an early stage. In the 20th century, when traditionalism began to be held as a modern stance, the epochal artist Zhang Daqian (1899-1983) – who had a desire to seek for the primitive vibrancy of Chinese art – chose to re-examine the much more time-honored tradition of figure painting in the Sui and Tang dynasties, rather than sticking to the dominant landscape painting tradition that had flourished since the Song dynasty. From 1941 to 1943, Zhang sojourned in Dunhuang, dedicating himself to copying Buddhist mural paintings in the Mogao Grottoes. To further study the origin of Buddhist art he travelled to India in 1950 and encountered the precious opportunity to study mural paintings in the Ajanta Caves for three months. Zhang's 'Journey to the West', combined with his diligent practice of copying Buddhist mural paintings, to a great extent revitalized the study of China's very early artistic engagement with India after a thousand years of stagnancy, and in turn shed new light on modern Chinese art reform. During his time in India, Zhang also created a series of portraits of Indian ladies using Buddhist figure painting techniques. (fig. 1)

From the perspective of many modern Chinese art reformers, Indian art did not merely represent a mono-identity exotic element, but a convergence of multicultural traditions. Merging with the art of Egypt, Greece, Persia and China, Indian art maps out a significant bloodline of succession and evolution of various art traditions and techniques thereof. Leading 20th century Chinese artists, such as Gao Jianfu, Zhang Daqian, and Xu Beihong (1895-1953), all had the experience of studying art and holding exhibitions in India. Xu Beihong, one of the most famous 'westernizers' in China, once encouraged his student to go to India in the quest for the real essence of art. Gao Jianfu held similar viewpoints. In his vision of

the new Chinese painting, he believed that Chinese art should not only take in elements of Western art, but it should also embrace and absorb nourishments from all other cultures.

Having shared a similar experience of withstanding cultural pressure from the West in the 20th century, India inspired China not only in how to retain the confidence of Chinese culture while broadening its vision to a wider range of cultural traditions, but also in how to regard the motivation of making art. Holding compassion and caring for human beings and all living things in the highest regard, the remarkable modern Indian artist Nandalal Bose (1882-1966) considered painting to be a pure meditation on human nature. He noted that "the way of art is nothing but the way of loving things ... It is out of long contact that liking for a place or a thing slowly develops."² In terms of making art, Bose placed much emphasis on the 'very beginning mind' and solicitude rather than aesthetic tastes and techniques. One of his Chinese students, Chang Xiufeng

(1915-2010), under the inspiration of Bose, painted a series of Bengali everyday life driven by a passion for ordinary things.

The notable modern Chinese painting *The Foolish Old Man Moving the Mountain* was also created out of this truehearted humanity. Its major figures – the movers of the mountains – are essentially based on Indian models. (fig. 2) Xu Beihong once explained that while making this painting in India, he was deeply touched by the local workers, not only for their magnificent physiques, but also for their uprightness in character and sincere demeanor. In the ensuing period, the attentiveness for ordinary people and everyday life situations, especially for peasants and workers, was combined tightly with revolutionary thoughts, and gradually became an undercurrent of the following wave of left-wing art.

Here, we would like to pay special thanks to Professor Josh Yiu and The Chinese University of Hong Kong Art Museum, for offering us the opportunity to be the first to publish a rare set

of 20th century Chinese woodblock prints that were exhibited in India during WWII. These are the precious witnesses of the ties between Chinese leftist art and an Indian audience and greatly enrich the existing knowledge about 20th century India–China artistic interactions. Lastly, we also wish to express our gratitude to Sotheby's Hong Kong, Xu Beihong Memorial Museum, Sri Aurobindo Ashram Trust, Chang Zheng and Wang Yizhu for sharing their valuable visual materials. (figs. 3, 4 and 5)

Yu Yan, Postdoc Research Fellow at the Center for Global Asia, New York University Shanghai

Notes

- 1 Mayching Kao (ed.) 1988. *Twentieth-century Chinese Painting*. Oxford University Press, p.2.
- 2 Bose, N. 1952. 'Art-Perspective', *East and West* 3(3):172-173.



Fig. 3 (above): Li Fu, *Workers in Repair of an Airfield*, Gift of Professors Patricia and Thomas Ebrej, Collection of Art Museum of The Chinese University of Hong Kong.



Fig. 4 (left): Lu Tian, *A Group of Young Art Students*, Gift of Professors Patricia and Thomas Ebrej, Collection of Art Museum of The Chinese University of Hong Kong.



Fig. 5 (right): Xie Ziwen, *Fighting Spirit (Man with horse)*, Gift of Professors Patricia and Thomas Ebrej, Collection of Art Museum of The Chinese University of Hong Kong.

In search of a forgotten dialogue. Sino–Indian artistic discourse in the early 20th century

Amitava Bhattacharya

In the early 20th century, Asia witnessed the growth of several regional art movements in which we find tendencies to integrate Western representational art with multiple traditional and indigenous sources, in an organic synthesis. This was in response to pervasive Western art pedagogy via rampant colonization in many Asian settings since the late 16th century. In this trajectory, Japan was the first Asian nation to achieve spectacular artistic success during the Meiji period (1894–1916). Japan had effectively internalized the stylistic elements from Western paintings, such as the Kano and Rinpa schools in the 16th century with a predilection for surface treatment and realistic observation; and the remarkable emergence of the new art school Nihon Bijutsuin, which was founded by distinguished art critic Okakura Kakuzo (1862–1913), painters Taikan Yokohama, Shimamura Kanjan, Hisida Sunso, Hasimato Gaho and other notable painters.

In India, the Calcutta-based Bengal School of Art (from 1896 onwards), led by the celebrated artist and aesthete Abanindranath Tagore, painter Gaganendranath Tagore (both nephews of poet Rabindranath Tagore) and Nandalal Bose, was supported by E. B. Havell, a British artist and principal of Government College of Art Calcutta, Sister Nivedita, A. K. Coomaraswamy and Rabindranath. The Bengal School of Art established a high-level aesthetic sensibility incorporating various elements from Eastern traditions, including the Persian and Indian miniaturist schools, the East Asian calligraphic tradition, and later on from new Nihonga, painting as well.

In the meantime, the emergence of the Lingnan School in China led by Gao Jianfu, Gao Qifeng and other artists who had initially trained in Japan, marked the beginning of the modern Chinese art reform. They adopted artistic components from Japan with a desire to formulate a new version of Chinese painting. Gao's quest was to discover how the Bengal School of Art had found an eclectic

way to understand the entire Eastern art tradition with a notion of Okakura Kakuzo's pan-Asian doctrine.

My research pursuit is to revisit the mutual perceptions of Sino–Indian artists and scholars of the early 20th century, particularly after Tagore's significant visit to China in 1924. This event fostered a mutual understanding between Indian and Chinese artists and scholars. Their shared experiences hold major significance in the existing backdrop of Asian art, thus they should be re-examined in the context of earlier periods of Asian art. Artistic interactions between Japan, India and China in the early 20th century were conducted in pursuit of internalizing the artistic sources in the Mogao Grotto of Dunhuang and the caves in Ajanta.

In this scenario, Gao Jianfu's sojourn in India, during his visit to South Asian countries from 1930 to 1931, was as striking as it was assertive and introspective. He travelled from Ceylon to the Himalayas and made a remarkable study of the Ajanta caves and other ancient Indian historic sites. He also went to meet Tagore in Darjeeling. Gao Jianfu once had a long discussion with Abanindranath and Gaganendranath Tagore on the relations between the Chinese 'six methods' and the Indian 'six methods' in painting. It was a crucial conversation that touched upon the core discourse of Indian and Chinese artistic ties. As Ralf Crozier aptly said in his *Art and Revolution in Modern China*, Gao Jianfu was "open to influence from the ancient East". He tried to contextualize the relation between two methods, as he says in his lectures that

were published in his posthumous book *My views on Modern National Painting* (1955). What struck Gao Jianfu were the similarities of the methods. In India, the 'six limbs' had been formulated during the 6th century, in the *Vishnu Dharmottara Purana*. In China, Xie He's 'six principles' were used to understand and render the object presence of nature. Additionally, Gao Jianfu's intention was to review the Bengal School of Art's success in exploring wash painting techniques and in using Okakura Kakuzo's influence to promote the pan-Asian doctrine in India.

A number of Chinese artists visited the international university founded by Tagore in Shantiniketan. For example, the celebrated painter Xu Beihong visited (1939–1940) at the invitation of Tagore, primarily as an artist-in-residence during WWII and the Chinese Civil War. Due to the series of very impressive paintings created during his stay, Xu Beihong's visit to India has been publicized the most. However, the less known and silent sojourn by Gao Jianfu from the Lingnan School, who developed a new perspective in Asian modern art, actually holds much more significance. These artistic exchanges between Japan, China and India were not a coincidence, rather a set of historical circumstances that created the scope of mutual exposures of the artists from the three countries. And their dialogues should be revisited.

Amitava Bhattacharya is a fellow in the Department of History, University of Calcutta, India.

Land of peace. Chang Xiufeng's decades-old paintings trace India–China links

Sowmiya Ashok



Fig.6 (above): Chang Xiufeng, *Indian Dance*, collected by Chang Zheng and Wang Yizhu.
Fig.7 (left): Chang Xiufeng, *Friends*, collected by Chang Zheng and Wang Yizhu.
Fig.8 (right): Chang Xiufeng, *Copy of Ancient Indian Painting*, collected by Chang Zheng and Wang Yizhu.

On a cold day in November 2019, I visited Peking University to look at an exhibition of paintings by Chang Xiufeng (1915–2010). As the first Chinese artist to travel abroad for long-stay study, Chang moved to India in 1947 to attend the art school in Shantiniketan in West Bengal, where he studied under the famous Indian artist Nandalal Bose. Chang remained in India for 14 years, until he was deported in 1961 after being imprisoned in Darjeeling under the suspicion of being a communist agent.

His life in India was an example of the vibrant artistic exchanges that took place between India and China throughout the 1930s–40s. While at Peking University, I met Chang's daughter-in-law Wang Yizhu, the curator of the exhibition, who had meticulously put together a collection of his paintings that beautifully captured Bengali everyday life. (figs. 6 and 7) In an article I wrote in *The Indian Express*, I quoted Wang Yizhu: "It was very difficult to go to India at the time. There were many Chinese people who had emigrated and were living in India at the time. Chang Xiufeng pretended he wanted to work as a teacher

in a Chinese Middle School in Kolkata, so that his visa would get approved." Guided by the famous painter, Xu Beihong, Chang went to India as a 32-year-old to attend the art school in Shantiniketan. "At the time, the university had Chinese students and teachers, but most were studying literature and Buddhism. No one studied art," said Wang.

With 2020 marking the 70th anniversary of diplomatic ties between the two countries, a glimpse into Chang's life in India through his paintings, was an eye-opener for how life once was for artists from across the border. The exhibition, titled 'Land of Peace', traces

cultural and artistic exchanges between the two countries, highlighting Chang's paintings and his uncle and scholar Chang Renxia's writings from his visit to India. At the exhibition, I also interacted with Tansen Sen, a professor of history at New York University Shanghai, who has spent years researching Chang's life. He told me that it was important to focus on people who have been forgotten in the telling of the India-China story. To him, Chang Xiufeng was a great example of such a person. Unlike other artists, Chang was more involved in replicating the Indian school of art, learning from Indian paintings and incorporating it into his own work. (Fig. 8)

Barely two months later, in early January, I met Professor Sen and Wang Yizhu once more, but this time across the border in India in the Aurobindo Ashram in Puducherry. I joined them on a hot Saturday afternoon for a few hours to parse hundreds of paintings left behind by philosopher and Indologist Hu Hsu (1909–2000, also known as Xu Fancheng), who lived at the ashram for nearly three decades. He spent a lot of his time translating several of India's classical Sanskrit texts into Mandarin. During his time in India, he had translated the Bhagavad Gita, the Upanishads and several of Sri Aurobindo's works.

Xu Fancheng: a Chinese scholar, artist and sage in 20th century India

Devdip Ganguli

A small coastal town in southern India and a former French colony, Pondicherry is best known for its association with Sri Aurobindo, née Aurobindo Ghosh (1872-1950), India's foremost modern philosopher and revolutionary-turned-mystic, and his French spiritual collaborator, Mirra Alfassa (1878-1973), popularly known as 'The Mother'. Since the 1940s, an increasing number of persons from India and abroad were drawn to Pondicherry by the teachings of Sri Aurobindo and the radiant presence of The Mother. Some of these visitors stayed on in the Sri Aurobindo Ashram, the community that grew around the spiritual masters. As a result, this small town transformed into a melting pot of people, and its quiet, sleepy exterior belied the rich spiritual and cultural life of its international residents. Among them was a most intriguing personality, a Chinese scholar and artist whose life and legacy are a fascinating study.

Xu Fancheng, more commonly known as Hu Hsu in India, was born on 26 October 1909, in Changsha, Hunan Province, into a well-to-do family. Coincidentally, the young Mao Zedong was his geography teacher in school. However, it was Lu Xun, the noted Chinese writer and literary reformist, who played the role of his early mentor. Xu enrolled at the Second National Sun Yat-sen University (today Wuhan University) in 1926, to study History, then shifted to Fudan University in Shanghai the following year to study Western Literature, before moving on to study Fine Arts and Philosophy at the University of Heidelberg in 1929.

When his father died unexpectedly, Xu returned to China in 1932. At the prompting of Lu Xun, he began the first of his major translations into Chinese – Nietzsche's *Also sprach Zarathustra* [Thus Spoke Zarathustra]. He would go on to translate a number of the German philosopher's works. Xu settled down in Shanghai, where Lu Xun also



Fig.9: Xu Fancheng's Exhibition in 1967, The Sri Aurobindo Ashram, Pondicherry.

lived until his death in 1936, and taught at Tongji University. In 1939, as the Japanese invasion raged on, Xu moved to the National Academy of Art in Hunan, then to Kunming. In 1941 he moved to Chongqing, working at the Central Library and teaching at the National Central University. Finally, in 1945, Xu received a government grant and headed to Shantiniketan in eastern India. At Cheena Bhavan, the Chinese study center co-founded by Rabindranath Tagore and Tan Yun-shan in 1937, Xu joined a group of Chinese scholars, artists and pioneers in the re-establishment of the ancient cultural links between India and China. After five years at Shantiniketan, and a short interlude at Varanasi where he worked on his Chinese translation of Kalidasa's Sanskrit play *Meghaduta* [The Cloud Messenger], Xu arrived in Pondicherry in 1951. He was accompanied by a gifted Chinese female artist from Shantiniketan, You Yun-shan (lay name of Master Xiaoyun, later an influential Buddhist nun in Taiwan and the founder of Huafan University). While You left after a few months, Xu remained in Pondicherry for 27 years.

Xu never met Sri Aurobindo, who had already passed away a year earlier, but The Mother became a central spiritual figure in Xu's life, to whom he dedicated all his future books. The Mother treated him warmly and encouraged his tremendous potential. A master of many languages – in addition to German, Sanskrit and English, Xu also knew Greek, Latin and French – he was now keen to translate Sri Aurobindo's books into Chinese. The Mother arranged a large French colonial bungalow on the beach road for Xu; it was surrounded by a garden and overlooked the Bay of Bengal. Here, at *Villa Ophelia*, Xu lived a life of intense solitude and concentration. He worked intensively on his translations, sometimes for 14 hours a day. In order to support him, The Mother purchased and shipped a Chinese printing press, and appointed a salaried assistant for him from Hong Kong.

Xu published translations of numerous works of Sri Aurobindo such as *The Life Divine*, *The Synthesis of Yoga*, and *The Human Cycle*, and the translations from Sanskrit of 50 *Upanishads* (texts of religious teaching and ideas) and the *Bhagavad Gita* (Hindu scripture) as well. He also published commentaries on Confucianism, Daoism and Buddhism, and the origins of Chinese characters. Xu combined in his person a rare mastery of both Indian and Chinese philosophy. Those who knew Xu in Pondicherry spoke warmly of him in interviews with the author. Many highlighted his indrawn, refined, yet humorous personality. Although he was not a social person, his small circle of friends fondly remembered the time they spent together playing Go, learning calligraphy and painting, and cycling through the countryside on Sunday afternoons. Even though he accepted very few students formally, the little children of the Ashram

school often came over to the 'Chinese house'. He was happy to allow them to play and run around in the garden even as he continued his work quietly, occasionally also surprising them with lemonade or a short calligraphy demonstration, much to their delight!

In his spare time, Xu was also an avid painter. His paintings are mainly brushwork depicting Chinese landscapes, flowers, and bamboos in color or ink. He also practiced Chinese calligraphy in mostly traditional styles. We know that he had exhibited his artworks at least twice in Pondicherry. The first was shortly after his arrival; the second major exhibition was held in 1967, which was given considerable prominence by The Mother. In the exhibition poster, there was a message written by The Mother in her own hand, which was displayed on the Ashram Notice Board. The message reads, "Here are the paintings of a scholar, who is at once an artist and a yogi, exhibited with my blessings". Xu offered about 300 of his paintings to the Ashram, which are still preserved, and are a testimony to both his artistic and scholarly achievements. (Fig 9)

Xu lived like a sage – simple, focused on his work, and with bare necessities. He had very little money of his own, and all his material needs were taken care of by The Mother. In a letter to a friend, Xu reportedly wrote, "If you want to experience Taoism, come to live in the Ashram, you will have the realisation of Lao-Tse's philosophy." The Mother passed away in 1973. A few years later, with China slowly opening up after the death of Mao Zedong, Xu felt he had a duty to take his books to the mainland, as his books could not be sold in China in the 1960s and 1970s. In 1978, Xu left for China and eventually settled in Beijing, a decision influenced by two friends from his time at Heidelberg who now taught at the Chinese Academy of Social Sciences. They encouraged him to join them; Xu agreed on the condition that he would not have to teach, so that he would be allowed to continue his work quietly. Thus, Xu finally returned to his homeland after 33 years in India.

In Beijing, Xu continued writing and painting, sharing his vast erudition with interested students. He soon came to be known as one of the foremost Chinese scholars on the subject of Indian philosophy. On 6 March 2000, Xu passed away. His younger colleague at Chinese Academy of Social Sciences, Prof. Sun Bo, recognized the importance of Xu's work, and became a moving force in publishing his books in China. Today his books attract a growing number of readers; his paintings too have recently drawn attention from many quarters. The full import of Xu's legacy will become clearer in the years to come. His life and work are a modern symbol of the ancient spiritual and cultural bridges that have historically spanned India and China.

Devdip Ganguli is a faculty member at the Sri Aurobindo International Centre of Education, Pondicherry, India.



While Professor Sen's quest was to highlight little-known artistic interactions that took place between the two countries, as a reporter, I was intrigued by these journeys across the border prior to the 1962 Sino-Indian War, which has in many ways come to define the two countries' relationship with each other. I received a wide range of comments to the stories I filed, largely from readers telling me that they really had no idea that such exchanges had even taken place. In fact, the consistent feedback I received for most of my

reports was that these were interesting stories about Chinese people, who were largely unknown in India. My reporting on Chang and Hu was instrumental in opening my eyes to a whole new world of stories that could define the way the two countries view each other. Especially in the 70th year of diplomatic ties, this seems worth pondering over.

Sowmiya Ashok, former assistant editor at The Indian Express, now an independent journalist based in Chennai, India.