

Shiyi Zhu

Pictorial Modernism(s) in an Interdisciplinary and Cross-Cultural Context

Abstract: This paper delves into the reception and adaptation of Modernism in early 20th-century China, emphasizing the role of Chinese literary magazines and art publications in disseminating Western avant-garde art. Publications such as *Eastern Miscellany* and *Yishu Xunkan* played pivotal roles in introducing movements like Post-Impressionism, Cubism, and Futurism. The paper highlights how Chinese literary figures and art critics not only translated Western art terms but also engaged deeply with the philosophical and aesthetic principles underlying these movements. By examining key exhibitions and intellectual discourses, the paper illustrates how the vibrant exchanges within Chinese cultural circles facilitated a nuanced understanding and creative integration of Modernist principles, thereby reshaping China's artistic landscape.

Keywords: Modernism in China; Chinese Literary Magazines; Avant-garde Art; Cross-cultural Adaptation; Post-Impressionism; Cubism; Cultural Modernization; Art and Literature Integration.

SHIYI ZHU

University of Amsterdam, The Netherlands
s.zhu2@uva.nl

DOI: 10.24193/cechinox.2024.47.12

Pictorial Modernism(s) in an Interdisciplinary and Cross- Cultural Context

Defining Modernism proves challenging. The perspective almost all criticisms cannot overlook is the plethora of early 20th-century art's styles. In his 2010 monograph *Modernism: A Very Short Introduction*, Christopher Butler endeavors to characterize Modernist art as a “stylistic variation”, a convergence of “choice of styles” occurring in the early 20th century. This era is distinguished by numerous experiments in abstraction, the rejection of one-point perspective (as seen in Cubist techniques), and a rebellion against the traditional use of local colors (as exemplified by Gauguin, van Gogh, and Cezanne)¹. A concentration on form did not prevent scholars from comprehending modernist art from various perspectives. Butler identifies modernism as a state of “plurality and confusion,” characterized by “contradictory definitions and interpretative strategies”². Meecham and Sheldon, in their 2013 paper titled “What, When, And Where Was Modernism?” highlighted the geographical

challenge in defining this term: “modernism was a Western phenomenon and, as we will see, traditionally located in two centres: Paris from the mid-nineteenth to the mid-twentieth century and then, contentiously, New York from the 1950s onwards”. The tentative use of the past tense and the adverb “traditionally” here, however, demonstrate the author’s awareness of “many of challenges ... from groups and geographical regions that were marginal to modernism’s initial impulses”³. The reflection here implies a desire to examine Modernism beyond its original origins, traditional framework, and geographical boundaries.

Over the past two decades, scholarly works have increasingly sought to transcend the conventional boundaries of Modernism, endeavoring to perceive it not as an isolated entity but as interconnected “ties” that span diverse conventions, regions, and media. The dialogue surrounding Modernism has shifted towards acknowledging its interdependence, where different manifestations engage in a dynamic exchange, shaping each other in the process. A notable example is Oxford’s 2010 *Handbook on Global Modernisms*, which features essays spanning a spectrum from Moroccan poetics to Indian movies, and from 20th-century Chinese short stories to Cuba’s avant-garde art. Jaillant and Martin’s “Introduction: Global Modernism” attempts to see the 20th century literary landscape as “ties [shaping] the nature of modernism as a truly international movement”⁴. Similar interests can be seen from the cultural studies and art history scholars. Looking at the 20th century British intellectual group Bloomsbury and its urban living space as a space of mobility

and transnationalism, Blair argues for the Bloomsbury group as a more than local phenomenon, a worldly phenomenon that is “a site of cultural contact and contestation”⁵. In his thought-provoking 2022 article titled “Post-Impressionism: Universal, British, Global”, Rose delves into the notion of a global Post-Impressionism, raising intriguing questions, particularly when discussing Clement Greenberg’s observations on Japanese art and the Fauve way of painting. Rose ponders, “And could, as Greenberg’s discovery of this mode wherever he traveled might suggest, this dominant twentieth-century style also be a truly ‘global’ one?”⁶ This prompts a broader reflection on the interconnectedness of artistic expressions across cultures, paving the way for a more nuanced understanding of the global dynamics of artistic evolution during this period.

This article explores the introduction, translation, and cross-disciplinary interpretations of modernist art in early 20th-century China, with a focus on the influence of Western avant-garde movements on Chinese cultural perspectives. The experimental approaches of modernist art – marked by bold color palettes and subjective expression – played a pivotal role in shaping China’s engagement with and adaptation of Western artistic principles. These innovations not only transformed the visual arts but also intersected with broader cultural currents in China, influencing various domains beyond traditional art history. Movements such as Post-Impressionism, Expressionism, Cubism, and Fauvism were more than mere formal innovations; for many Chinese artists, they signified a break from tradition that resonated across different aesthetic and

cultural landscapes, potentially aiding in the acceptance of new, global cultural influences within a modernizing China.

By investigating the relationship between these artistic transformations and other cultural phenomena, including literary developments, this article examines how these modernist movements were introduced to East Asia and how they evolved in this new cultural context. Placing Western avant-garde art within a broader cultural framework, the study highlights its cross-cultural manifestations in China and its interaction with local movements such as Impressionism, Expressionism, and Cubism. Specifically, it delves into the various channels through which modernist art was disseminated in China, including publications and exhibitions, and explores the role of literary journals in shaping and discussing Western avant-garde ideas through intellectual discourse.

Global Modernist Art and the Centre-Peripheral Problem

One method to perceive modernist art as a transnational or even global phenomenon involves examining the circulation of works by avant-garde artists and art critics across the world. The widespread influence of modernist art becomes apparent through its dissemination and the critical responses it elicited on a global scale, originating from its inception in their place of origin. In the introduction to *The Routledge Companion to Expressionism in a Transnational Context* (2019), Isabel Wünsche outlines a “transnational, intercultural approach to modernist art” by highlighting “transnational formation, dissemination, and transformation of expressionism

outside of the German speaking world”⁷. This approach characterizes global expressionist trends as a result of the success and diffusion of avant-garde movements across Europe and beyond. It signals a local departure from Impressionism towards Post-Impressionism, Fauvism, and Cubism as an “anti-Impressionist movement”, developing from the artists’ shared tendencies toward distortions of color, form, and space⁸. While it is unavoidable to consider the historical trajectory of avant-garde works and ideas, certain critics perceive the notion of global circulation of Modernist art as a potential risk, fearing it might confine global avant-garde innovations within a centre-peripheral dichotomy. Looking at interwar Paris as a colonial space, Rentzou criticizes “a universality that is dominated by the ‘French spirit’, a perspective one would expect from a hegemonic center, but not from a nominally cosmopolitan avant-garde”⁹. Looking beyond Europe, Partha Miller states that:

The wide acceptance of the Western modernist canon as self-evidently universal (even in non-Western regions, I must add) does not give sufficient weight to the role of convention in artistic production” and that “the discipline of art history has yet to change in any substantive manner the implicit evaluation of non-Western modernism as derivative and devoid of originality.”¹⁰

Miller thus calls for a reexamination of “unmarked cases”, East European Modernism, Indian Modernism, and so on, in terms of how the incorporation of Western avant-garde forms and movements, be

they Post-Impressionism, Expressionism, or Cubism, integrate into a local cultural creativity, “as each colonized nation deployed the language of modernism to fight its own particular cultural corner”¹¹. In his article “Post-Impressionism: Universal, British, Global” (2022), Sam Rose endeavors to conceptualize the “global” nature of Post-Impressionism as a “general style” transcending national and cultural constructions of art history, which “would not be the abstraction more commonly associated with the critic, or the cubism so clearly recognizable in so much of twentieth-century painting”¹². Rose suggests that this “style” encompasses a way of creating representational art found wherever and whenever traditional painting techniques were abandoned. Rose thus calls for a more expansive understanding of Post-Impressionism, one that is not confined by a linear historical progression from a theorized sense of realism to abstraction based on 19th-century French painting. Rose’s interpretation encourages us to transcend the confines of the chronological and geographical framework associated with Post-Impressionism.

Applying the framework of Modernist art to Chinese artists is not just a matter of classification; it is crucial for understanding the broader dynamics of cultural exchange, innovation, and the global art narrative in the 20th century. By placing Chinese avant-garde artists within the context of modernist art, we can explore how these artists were not merely responding to or imitating Western movements but were actively participating in a global dialogue of artistic experimentation and cultural expression. The adoption of abstract and expressive forms in Chinese paintings

was not just an echo of Western avant-garde styles but a meaningful exploration of new ways to communicate social and political ideas in a rapidly changing society. By framing these artists as part of the modernist movement, we recognize their contributions to a global artistic discourse that challenges the traditional boundaries of art history, which often centers on European developments. Juneja, criticizing the dichotomy between the “original” and “copies” or “derivations”, holds a similar opinion, saying that “imitation can be a creative form of relating to migrant objects, forms, and practices, of dealing with difference, of acknowledging authority, or of dialogical practice”¹³. Instead of looking at how modernism as a European phenomenon “spreads” to the rest of the world, Juneja encourages critics to see avant-garde art productions as “emerging from a multipolar and yet entangled modernism that was generated in Europe and beyond”¹⁴. This paper attempts to apply a similar approach, by grounding China’s reception of Western techniques in its own art traditions, cultural reflections about modernization, and visions on artistic, literary, and cultural creativity. It is undeniable that numerous modernist writers in China, particularly during their early career stages, predominantly emulated masters from France or Germany. However, the exploration of the avant-garde journey in China goes beyond mere imitation and reproduction; it evolves into a synthesis that becomes an integral part of China’s modernization process.

This paper encompasses a range of art forms, including Post-Impressionism and its subsequent stylistic movements such as Expressionism, Fauvism, and Cubism. The preference for employing a more inclusive

term, rather than specific ones mentioned earlier, primarily stems from the intricate web of influences in early 20th century China. While some Chinese modernists exhibit a distinct focus during a particular phase of their artistic career (such as Fang Qianmin, who predominantly emulates Cézanne after his studies at the *École Nationale Supérieure Des Beaux-Arts de Lyon* in 1926)¹⁵, a majority of them underwent a diverse array of influences from various art movements across Europe. Shigemi observed a parallel occurrence in his examination of Japanese 20th-century artists adopting Cézanne's techniques, noting, "Moreover, there is no clear distinction between Cézanne's direct influences and those filtered through Fauvism or Cubism"¹⁶. This "filtering" effect is a recurring theme among Chinese modernist artists as well. As a consequence, the artworks of most 20th century Chinese modernists, both in their contemporary context and today, resist easy classification into specific schools or genres. While some artists exhibited a particular tendency to emulate Post-Impressionists like van Gogh, their works were equally shaped by the expressive intensity of Expressionism and the structural experimentation of Cubism. This confluence of influences reflects a complex and dynamic engagement with global modernist movements, resulting in artworks that are uniquely hybrid, defying simple categorization and embodying the diverse artistic currents of the time. Another contributing factor is the lack of inclination in Chinese exhibitions to differentiate between works originating from distinct avant-garde movements. An illustrative example is the First National Art Exhibition in 1929, where the

curated collection was categorized simply as "Western Art" 西画¹⁷. Even as recently as 1982, during the inaugural display of original Impressionist pieces in Beijing, the exhibition featured works ranging from Manet (an Impressionist) to Cézanne and Van Gogh (both Post-Impressionists) to Picasso (a Cubist)¹⁸. Consequently, the assimilation of avant-garde aesthetics in China remains intricately intertwined, making it challenging to isolate the reception of one movement from others. To unravel this complexity, my research will explore these dynamics not only through the analysis of visual art but also by examining literary journals published in early 20th-century China. These journals played a crucial role in disseminating and interpreting avant-garde ideas, offering insights into how different movements were perceived, understood, and adapted in the Chinese context. By investigating both the artistic and literary responses to Western modernism, I aim to provide a more comprehensive understanding of the cross-cultural interactions that shaped the reception of avant-garde art in China.

Avant-Garde Art Movements in Artistic and Literary Publications

European modernist artists' original paintings remained absent from physical exhibitions in China until the 1970s, a consequence of the disruptions caused by the wars and The Cultural Revolution¹⁹. Despite this temporal gap, the influence of modernist art found its way to a wide audience through the circulation of reprinted books and the contributions of Chinese artists such as Wang Yachen, Shao Dazhen, and Lin Fengmian who

had studied in Europe (mainly France and Germany) or in Japan. This heightened interest in modernist art among the Chinese public was not solely driven by the visual attributes of the artists' works but also by the discourse of literary figures. Chinese modernist literary critics in the 20th century engaged in the translation of art history terms, embarking on an exploration of the radical artistic forms of these movements. In doing so, they sought to grasp the philosophical, aesthetic, and formal intricacies that lay beneath the surface of these artistic endeavors. Their efforts extended beyond the realm of art history, enriching both the discourse of art historians and the landscape of literary studies. The intertwining of literature and art within the context of Chinese modernism is a testament to the profound relationship between these two creative domains. In the turbulent landscape of 20th-century China, the convergence of Western artistic and literary influences gave rise to a transformative period marked by creativity, self-discovery, and intellectual exploration. As China opened its doors to the world, the infusion of Western culture sparked a dynamic era of cultural exchange and innovation. Central to this transformative period was the New Culture Movement, which emerged in the early 20th century. This movement championed the Slogan of Science and Democracy and sought to shed traditional Chinese values in favor of embracing Western thought. The movement heralded a flourishing of translation efforts, particularly in the realm of literature. Works by renowned Western authors such as Shakespeare, Victor Hugo, and Mark Twain were eagerly translated into Chinese during this period. For instance, Tian Han's translation of

Shakespeare's "Hamlet" in 1921, Yu Hu's translation of Victor Hugo's *Notre Dame de Paris* in 1923, and Zhou Shoujuan's translation of Mark Twain's "The Californian's Tale" in 1917 introduced Chinese readers to these Western literary classics. Simultaneously, Chinese artists' adaptations of Western art styles, notably Impressionism, Post-Impressionism and Cubism, began to gain traction in China through art exhibitions and publications. *Eastern Miscellany* 东方杂志, a significant periodical founded in 1904, played a pivotal role in introducing modernist art schools such as Post-Impressionism, Cubism, and Futurism to Chinese audiences. In July 1917, the magazine featured Lu Qinzong's article "A Brief Introduction to the New Painting School" 新画派略说, shedding light on these hitherto unfamiliar artistic movements²⁰. The year 1918 saw the publication of an influential article entitled "Modernist Painting" 近代的绘画 by Chinese artist and art critic Wang Yachen in the journal *Art*. This article served as a seminal introduction to prominent Impressionist and Post-Impressionist artists. Subsequently, in November 1932, the influential art journal *Yishu Xunkan* (also cited as "L'Art", its official foreign name) was launched²¹, featuring numerous introductory articles on modernist art trends. These included Ni Yide's "The Spiritual Theory of Modern Painting" (现代绘画的精神论 in 1935, Vol. 1 No. 1), Liu Haisu's "The Passion of Van Gogh" (梵高的热情 in 1936 Vol. 1 No. 1), and the translations of Usaburo Toyama's *Theory of Plastic Art* 造型美术论. Moreover, art magazines like *Shanghai Manhua* (or "Shanghai Sketch", 上海漫画) and *Shidai Huabao* (时代画报) featured Cubist artworks such as Zhang Guangyu's "Cubist

Shanghai Life” (立体的上海生活 *Shanghai Sketch* No. 1)²². In addition to art journals and articles, the introduction of Western art into China was significantly facilitated through art exhibitions and educational institutions. The year 1911 marked a pivotal moment when Shanghai witnessed the establishment of its first art school dedicated to imparting Western artistic techniques and knowledge. As the 1930s dawned, Shanghai emerged as a thriving cosmopolitan metropolis, becoming a focal point for cultural exchange and artistic innovation. Its cosmopolitan ambiance, material modernity, and relative stability compared to the war-torn Beijing drew numerous Chinese artists who had pursued studies in France, the UK, or Japan. A seminal development during this period was the establishment of the Storm Society in 1931, a fine art society founded by Chinese avant-garde artists. In 1932, the society held its inaugural exhibition at the China Learning and Art Society in Shanghai. In their bold manifesto, the members of the Storm Society noted that the early 20th-century Europe had borne witness to a remarkable artistic evolution, characterized by the “cry of Fauvism” and “deformation of Cubism”, which celebrated the fragmentation and reassembly of reality into abstract and multidimensional forms, and that “the Chinese art scene in the 20th century should also see a new climate”²³. By drawing parallels between these transformative European art movements and the aspirations of the Chinese art world, the Storm Society’s manifesto conveyed their unwavering commitment to exploring and embracing the potential of modernist art. It signified their determination to transcend artistic conventions, break free from

established norms, and forge a distinctive artistic identity that would reflect the evolving cultural landscape of 20th-century China. The chosen pieces from The Storm Society’s inaugural art exhibition vividly conveyed a shared aspiration to redefine traditional art aesthetics. The cover page of the journal prominently displayed the artists’ collective effort to reimagine traditional Chinese women’s bodies, as seen in Chang’s “Portraits”, and natural landscapes, or in Wong’s “Landscape”, through the lens of modern Impressionist and Cubist techniques. Even though the artworks were presented in black and white within the magazine, readers could still discern the artists’ emphasis on depth and texture in Tuan’s “Landscape”, as well as the incorporation of geometric shapes and a two-dimensional portrayal of the human form in “Portraits”.

Another pivotal exhibition was the First National Art Exhibition (FNAE) in 1929, which showcased over 2,000 artworks encompassing a wide spectrum, from Chinese calligraphy and ancient paintings to sculpture and modernist artworks. Notably, all the modernist paintings featured in this exhibition were creations of Chinese artists rather than copies or original works by Western painters. These modernist pieces encompassed styles such as Cubism, Symbolism, and Post-Impressionism, reflecting the influence of Western art movements on Chinese painters. For instance, Lin Fengmian, who studied in Paris from 1919 to 1925 at the École des Beaux-Arts, offered an abstract portrayal of human forms in his painting exhibited at the 1929 FNAE titled “Gongxian” (“The Sacrifice”) (see fig. 1)²⁴. Rather than adhering strictly to realistic perspectives, Lin

opted for a more subjective interpretation of spaces and distance in his depictions of the fruits in the plates and the robes on the ground. This emphasis of the two-dimensional nature of canvas echoes Gauguin's use of flattened shapes. These artistic endeavors and engagements underscored the profound influence of Western art movements on Chinese artists and the instrumental role of educational institutions and exhibitions in facilitating this cultural exchange.

Modernist art in particular captivated the attention not only of visual artists but also poets and writers, forging a deep interconnection between literary and artistic creativity. Renowned Chinese writer and cultural critic Lu Xun played a pivotal role in this exchange by translating *The Trends of Contemporary Arts* 近代美术史潮论 from Japanese to Chinese in 1928, which introduced Post-Impressionist artists such as Cézanne and Gauguin in the final paper²⁵. Notably, a considerable number of writers in this era simultaneously demonstrated prowess in the realm of art history. Feng Zikai, a prominent Chinese short story writer, curated *The History of Western Art* 西方美术史 and *Twelve Lectures on Western Art Styles* 西洋画派十二讲, drawing from art monographs published in Japan. In the sixth paper, entitled “Subjectivist Art—Post-Impressionism”, and the seventh paper entitled “Four Great Painters of the New Era—Four Great Masters of Post-Impressionism” of *Twelve Lectures*, Feng introduced the artistic contributions of Cézanne, Van Gogh, Gauguin, and Henri Rousseau. This interconnectedness between artists, writers, and critics fostered a vibrant cultural milieu that transcended artistic boundaries and fueled



Fig. 1. Lin Fengmian. *Gongxian* 贡献, Oil Painting, *Meizhan Tekan* (Contemporary), 1929 (printed in black and white)

the development of modernist thought in China. This interplay between literature and art becomes particularly evident when examining the composition of the selection committee for the First National Art Exhibition in China. Alongside four prominent artists, such as Li Yishi, Lin Fengmian, Lin Wenzheng, and Xu Beihong, emerged the figure of Xu Zhimo, a renowned modernist poet, literary translator, critic, and professor. Xu Zhimo's multifaceted role extended beyond merely selecting artworks; he also delivered the opening remarks for the exhibition and headed the list of editors for the exhibition's official periodical *Meizhan Tekan* 美展特刊 in 1929. Within the pages of *Meizhan Tekan*, specifically in its fifth volume (released in 1929, a few days after

FNAE), Xu Zhimo responded to realist painter Xu Beihong's reservations regarding modernist paintings. Xu Zhimo's response emphasized the crucial boundary between authenticity and imitation in art, a boundary that transcends mere empirical observation or intuition. He underlined that authenticity, in this context, pertains to the artistic intent and ambition expressed by the creator in their works, rather than the authenticity ascribed to artworks by connoisseurs²⁶. By drawing parallels to the debates in literature, Xu Zhimo illustrated how discussions within these two realms interweave. He cites examples from the literary world, such as Ruskin's condemnation of Weisdler as a "willful liar" and Tolstoy's denial of Shakespeare as a first-class writer, to highlight how these discussions marked significant moments in the art world's evolution²⁷. In another article, "More on 'I am also confused'" "我也惑"续 published in the same volume of *Meizhan Tekan*, Xu Zhimo delved further into the essence of artistic works. Here, he underscored that the common standard of criticism in both literature and art does not revolve around distinguishing truth from falsehood or the real from the imaginary: "But relying solely on any advanced skills and knowledge, a writer cannot produce a work of pure art, that you and I can admit". Instead, the most significant factor in evaluating art is the attainment of a pure art form that transcends dependence on external factors such as technique and knowledge²⁸. Xu Zhimo's discussions on authenticity, realism, and imagination demonstrate how literary and artistic concepts are intertwined. In particular, his comprehension of the criteria for a more expansive notion of "art" (encompassing

literature and fine art) has been shaped through his deliberations on modernist paintings that transcend imitative reality. Described as the insufficiency of "advanced skills and knowledge" in making good art, he underscores the significance of artistic representations that extend beyond the mere depiction of immediate reality.

The influence of Western art on 20th-century China extended beyond art journals like *Meizhan Tekan*, encompassing literary publications that played a pivotal role in introducing modernist Western culture to a Chinese audience. A noteworthy example of this interplay between literature and art was evident in the journal *Wenxue* 文学²⁹. In its Volume 2, No.1 issue, an article titled "Art and Literature" authored by Feng Zikai was published. Within the 52 issues that *Wenxue* released, the journal included over thirty prints of artworks by Western artists. The journal's content is meticulously organized to strike a balance between various forms of modern art. This includes modern paintings, photographs, drawings, and Chinese traditional paintings, all of which are prominently featured in the first section of the journal before the texts labeled "Literary Pictorial" 文学画报 in the table of contents. A significant development occurs in 1935 (Vol. 5, No. 3), where the journal introduces a separate section dedicated to providing detailed introductions about artists whose works have not been printed on the journal's pages. For example, in this volume, Fernand Leger is introduced with an emphasis on his styles in abstraction, his focus on subjective sensitivities, and he is described as "an admirer of mechanics" with "new sensibilities"³⁰. The journal also incorporates foreign artists' works, which are either paintings or

printed woodblock prints. These contributions include artworks like Gauguin's "Te Aua" (1893) in Volume 1, Number 2 (1933), and Volume 1, Number 4 (1933), featuring Lyonel Feininger's "Dorfkirche" (1923), Erich Heckel's "Zwei Menschen" (1909), Karl Schmidt-Rottruff's "Christus bei Maria und Martha" (1919), and Emil Nolde's "Junger Mann" (1917).

The journal prioritizes evoking a sensory experience for readers, emphasizing the colors, shapes, and techniques of the paintings over providing an exhaustive education on modernist art history. Notably, in presenting German Expressionists like Feininger, Heckel, Schmidt-Rottruff, and Nolde as a collective entity in Vol. 1 No. 4 (1933), and following Gauguin in No. 2 in the same volume, the editor opts not to include the years of the paintings or specify the art "schools" these artists align with. The selection of artists is not random, but it does not strictly adhere to a chronological or historical timeline. Notably, the names of the artists, which appear in the column page, are separated from their works, which are displayed without accompanying artist names. This approach is evident in Vol. 2, No. 2 (February 1, 1934), where the names of four German woodcut artists are listed on the column page, but their woodcut prints appear four pages later, each occupying an entire page without any identifying information. These prints, characterized by their strong sense of abstraction and bold use of color blocks and shapes, are placed prominently before the "Literature Forum" section³¹, further emphasizing the journal's intent to engage readers through a direct, emotional experience with the art, rather than through detailed historical or biographical context.

Wenxue stands as just one example among many illustrating the parallel utilization of both literary and artistic concepts during this period, such as *The Short Story Magazine* (小说月报, or 'Xiaoshuo Yuebao'). In the initial issue in Vol. 12 (1921) following its revolutionary transformation, the journal featured Degas's "Danseuse Sur la Scene" (1889) along with two other paintings after the Appendix, marking the inception of its exploration into Western artistic styles. While the primary focus of *The Short Story Magazine* was the translation of Western novels, it also demonstrated a keen interest in Western art by featuring several paintings from Western artists. This interest is clearly demonstrated through its new-style cover page. In contrast to the black and white text of Volume 11, the first issue of Volume 12 featured a painting by the modernist artist Xu Dunggu, who had studied art in Tokyo University of the Arts from 1914 to 1920.

As written in its "Special Notices", published in Vol. 11, No. 12 (the last number of Volume 11, issued in December 25, 1920), the overarching goal of this endeavor was twofold: first, to introduce "the latest thoughts and works in art and literature", and second, to "view the future trends of Western art and literature"³². Following the "Special Notice", the journal became as richly visual as it is textual, through its new section "Illustration". In this section, the prominent inclusion of Western artworks, meticulously reproduced within the pages of a literary journal, provides insight into the intellectual environment that enveloped these artistic creations.³³ All the artworks by Western artists were accompanied not only by the artist's name and the title of the artworks

but sometimes also included the artists' nationalities. The meticulous presentation of these artworks at the beginning of articles, readily visible to readers, underscores the journal's commitment to facilitating an immediate and immersive encounter with Western art, making it apparent that the allure of modernist visual culture played a central role in shaping the intellectual landscape of 20th-century China.

Starting from the first issue of Volume 13 (1923), *The Short Story Magazine* intensified its focus on modernist painters, mainly Post-Impressionists and Dadaists. The first volume of this phase featured Gauguin's later paintings, "Aux Iles Marquises" (translated as "在马格司岛上") and "Two Tahitian Women" (translated as "台支岛之女"), each taking one page of the journal. The No. 6 of the same volume features Shen Yanbing's article titled "New Movement of French Art" which introduced "大大主义" (Dadaism). The article initially delved into Dadaism within modernist painting but eventually shifted its focus towards Dadaist poetry ("大大派的诗"), referencing poems by Louis Aragon and Chapka Bonniere. This transition from art to literature underscores how Shen Yanbing, as a literary critic, assimilated modernist literary forms by drawing inspiration from the modernist visual arts. After Gauguin, the volume includes the Dutch Post-Impressionist Van Gogh's "Fishing Boats on the Beach" (translated as "海景") and the German expressionist Erich Heckel's "Crystal Day" (translated as "玻璃样的白昼"). This evolving attention demonstrated the journal's increasing fascination with Post-Impressionism and Expressionism, surpassing its original emphasis on Impressionist art.

Beyond showcasing the artworks themselves, *The Short Story Magazine* dedicated substantial space to textual introductions of the artists. For example, in Volume 12, Number 7 (1921), the journal adeptly blended its literary content with introductions to the world of modern art. In this issue, the spotlight fell on the French Cubist artist Auguste Herbin, whose work "Composition" was featured prominently. Beneath the striking painting, the journal provided readers with a comprehensive overview of Herbin's life, including his birth and death dates, his association with the French Salon, and his notable exhibition record. Furthermore, the journal offered a succinct interpretation of Herbin's painting: "From this artwork, one can discern his ambition to infuse Cubism with a newfound fluidity, liberating it from the confines of rigid formalism" (see fig. 2)³⁴. The same issue went a step further by featuring an entire page dedicated to the painting of C. R. Nevinson, alongside artworks by Italian Futurist Gino Severini within the "Illustration" section. This fusion of "art" and "literature" epitomized the symbiotic relationship that Chinese intellectuals of the 20th century perceived between artistic and literary expressions. Notably, Nevinson's art showcase immediately followed the final segment on "Western Literary Trends" ("海外文坛消息"). The conclusion of this literary section, marked as entry number 86, delved into the latest work by the German dramatist Georg Kaiser, entitled "Europa", and concluded with the observation that "Kaiser is also an expressionist writer." This seamless integration of modern literary forms, as exemplified by "Europa", was intimately linked with the exploration of artistic

forms, embodied by the works of Nevinson, Severini, and Herbin. This artistic-literary synergy highlights the journal's dedication to fostering a comprehensive understanding of the dynamic intersection between literature and the visual arts during this period of cultural flux. This emphasis on expressionism across media shows the cross-cultural reception of modernism as intermedial, positing what López-Varela Azcárate called “a hierarchical dependency between the understanding of visual images, textuality and narrativity”. She states that “Although texts are vehicles of contextualized information and cultural positions are often presented in a historiographical way, culture is not just about textuality; it is also about multimodality” (7). The interplay between the introduction of Western literary and artistic trends in *The Short Story Magazine* showed exactly this cross-cultural communication as multimodal.

The contextualization of forms becomes particularly compelling when considering their potential for revolutionary impact within the broader context of art history, their relationship with other artistic forms, and notably, their connections or contrasts with “previous” forms. This historical perspective and interest in artistic progression are vividly displayed in the journal's acute awareness of specific timeframes and significant events. For instance, the journal demonstrates a keen sensitivity to the timing of Gino Severini's exhibitions in both Berlin and New York³⁵. It also delves into the evolution from Post-Impressionism's “rebellion against Impressionism (that is, realism)”, as exemplified in its discussion of the British painter Bernard Meninsky³⁶. Furthermore, the journal highlights the importance of Georges



Fig. 2. Auguste Herbin's *Composition* and the editor's comments printed in two colors. *Wenxue*, Vol. 12, No. 7, Appendix

Braque's exhibition of his artworks in 1919 (Vol. 12, No. 9). Despite its primary focus on literary content, the journal endeavors to provide readers with essential historical reference points. These references enable readers to contextualize the early 20th century as a period marked by profound artistic and literary transformations.

The relationship between the avant-garde and the traditional, between the old and the new, between the domestic and the foreign marked the interpretations of the Chinese artists at that time. As Western art was introduced and began to gain attention, there emerged a distinct trend to present the “new art”, meaning those avant-garde artworks by Chinese modernist painters,

with the old-style arts³⁷. Lawrence notices that in contrast to the Second National Art Exhibition in 1937, FNAE shows a “festive atmosphere” with a high degree of tolerance, presenting diverse forms of art in an inclusive environment. While the Western-style arts are not showcased in the same exhibition hall as the “old-style connoisseurship culture,” which includes calligraphy and paintings, the absence of restrictions on the visiting routes allows various art forms to be presented to visitors at their own discretion. Unlike the Second National Art Exhibition, in which the visitors were required to follow a “regulated route” from the second floor (the modernist painting and calligraphy) and finally to the third floor (historical paintings and calligraphy), FNAE refrained from directing visitors through a predetermined sense of “progression” from the foreign to the Chinese or from the modernist to the classical (Lawrence 35-39). Thus, despite the perceived differences between the avant-garde and the old-style arts of China, the art exhibitions highlight an emphasis on cultural diversity (at least in the first two decades in the early 20th century), which facilitates the potential for intermingling the old and the new techniques.

The discourse surrounding the intersections between Western modernist movements and Chinese traditional styles can be traced back to the early introduction of Post-Impressionism in China. Amidst the dynamic negotiation of East-West aesthetics, many artists and critics recognized a profound formal and historical connection between the two. One prominent figure in this dialogue was the painter and art critic Feng Zikai, who fervently advocated the parallels between Chinese traditional and Post-Impressionist forms. In his

article titled “The Victory of Chinese Art in Modern Art”, he drew a comparison between the aesthetics of Cézanne and Wang Wei, a renowned Chinese poet and painter from the sixth century. Feng’s exploration of Cézanne’s work led him to assert that Cézanne’s depiction of “an apple for itself, an independent existence of an apple, a pure apple” are “completely terms for appreciating [traditional] Chinese paintings”, in which “the so-called ‘imagination of wonderful things’ means to move one’s imagination into all things and resonate with all things” (Ying 6). Currently, there is no evidence to suggest that Cézanne directly encountered Chinese paintings in either their original or printed forms. However, Feng’s impression may find its roots in the potential parallel between Cézanne’s creative forms and oriental ink paintings. Hanaka draws parallels between Cézanne’s watercolor landscape paintings and the techniques employed in Japanese ink paintings, highlighting shared characteristics such as blurred contours, the absence of clear lines, and an emphasis on the strength and depth of colors – effects achieved through brushwork (209). Given the shared origins of Japanese and Chinese ink paintings, which were often mistakenly identified, it is plausible that Feng perceived echoes of Chinese ink painting in Cézanne’s *Still Life*. Feng’s comparison of Cézanne’s approach to art with traditional Chinese art philosophy, while not devoid of exaggerations, simplifications, or even distortions³⁸, served as the cornerstone of his argument regarding “the characteristics of Chinese paintings in Impressionist and Post-Impressionist paintings”, which he introduced at the beginning of his article. Feng highlights the resonance

between Cézanne's work and Chinese painting theory, emphasizing the interplay between Eastern and Western artistic aesthetics and the potential for examining Chinese artistic traditions through a modern Western lens. This intercultural dialogue exemplifies the broader trend of artists and intellectuals in early 20th-century China seeking common ground between their own rich artistic traditions and the transformative movements of Western modernism.

BIBLIOGRAPHY

- López-Varela Azcárate, Asunción, "Intertextuality and Intermediality as Cross-cultural Communication Tools: A Critical Inquiry", in *Cultura*, vol. 8, no. 2, 2011, p. 7-22.
- Butler, Christopher, *Modernism: a Very Short Introduction*, Oxford, OUP, 2010.
- Wong, C.Y., Selected Artworks from The Storm Society's First Art Exhibition. "Special Edition: The Storm Society's First Art Exhibition" 决澜社的第一届画展专版, in *The Young Companion* 良友, no. 82, 1932, p. 30.
- Chang, Lei, "Avant-garde Introduction and Realistic Turn: A Preliminary Exploration of Modern Oil Painter Fang Ganmin and His Artistic Style." 先锋引介与现实转向 - 近现代油画家方干民及其艺术风格初探, in *Love Fine Arts* 爱尚美术, no. 06, 2018, p. 152-157.
- Chen, Shu Ren, "New Painting Methods·Changes in Painting (Part 2)" (新画法·绘画之变迁 (下)), in *Truth Illustrated* (真相画报), No. 5, 1912, p. 13-14.
- Chen, Shuo-win, "The Imagination of Novelty, the Lure of Foreignness: Translation and Introduction of Foreign Literature and Art in Yishu xunkan", in Xie Kunhua 解昆樨 (ed.), *Flow and Focus: East Asian Imagery and Imaging Theory* 流动与对焦: 东亚图像与影像论, Taichung, National Chung Hsing University 国立中興大學, 2019, p. 125-164.
- Lawrence, Elizabeth, "The Exhibitionary Complex in Nanjing Decade China: The National Fine Art Exhibitions of 1929 and 1937" in *Studies on Asia*, vol. 6, no. 1, 2021, p. 24-43.
- Rentzou, Effie, *Concepts of the World: The French Avant-Garde and the Idea of the International, 1910-1940*, Evanston, Northwestern University Press, 2022.
- Feng, Zikai, "The Scientism of Art - The Creation of Impressionism" (艺术的科学主义化 - 印象主义的创生), in *General* (一般), vol. 4, no. 4, 1928, p. 615-616.
- , *Twelve Lectures on Western Painting School* 西洋画派十二讲, Taipei, Oriental Publishing House 东方出版社, 2007.
- , *Collected Works of Feng Zikai Art Volume 1*. 丰子恺文集艺术卷一, Zhejiang, Zhejiang Literature and Art Publishing House 浙江文艺出版社, 1990.
- Huang, Jianwu, "The Storm Society: A Regrettable Modern Painting Enlightenment Movement" "决澜社" - 一场遗憾的现代绘画启蒙运动, in *Public Relations World*, no. 10, 2018, p. 81-83.
- Hu, Rong, "Post-Impressionism in Chinese Writings on Western Art History from 1912 to 1949: The Works of Lv Cheng, Feng Zikai, Lu Xun, and Ni Yide", in *Journal of Taipei Fine Arts Museum*, vol. 30, 2015, p. 103-128.
- Hu, Dongfang, "Analysis of Doubts about 'Post-Impressionism'" "后期印象派" 析疑, in *L'Art* 美术, no. 7, 1983.
- Tanaka, Hidemichi, "Cézanne and 'Japonisme'", in *Artibus et Historiae*, 2001, p. 201-220.
- Wünsche, Isabel, "Expressionist Networks, Cultural Debates, and Artistic Practices: A Conceptual Introduction", in Isabel Wünsche (ed.), *The Routledge Companion to Expressionism in a Transnational Context*, New York and London, Taylor & Francis, 2019, p. 1-30.
- Inaga, Shigemi, "On Feng Zikai's 'The Victory of Chinese Art in Modern Art' and the Media Role of Japanese Works in Accepting Western Ideas" 论丰子恺《中国美术在现代艺术上胜利》与日记作品在接受西方思想时的媒介作用, Translated by Wang Zhenping 王振平, in *Interrelationships between*

- Eastern Poetics and Culture: Mr. Kawamoto Haoshi's Memoirs of Ancient Times: Collected Essays* [東亜詩学与文化互読] 川本皓嗣先生古稀記念論文集, Edited by Wang Xiaoping 王晓平, Shanghai, Zhonghua Book Company 中华书局, 2009, p. 342-354.
- Crespi, John A., *Manhua Modernity: Chinese Culture And The Pictorial Turn*, Oakland, University of California Press, 2020.
- Jiang, Danshu, *New Normal School Textbook Art History* 师范学校新教科书美术史, Shanghai, Commercial Press 商务印书馆, 1917.
- Chang, Lei, "Avant-garde Introduction and Realistic Turn: A Preliminary Exploration of Modern Oil Painter Fang Ganmin and His Artistic Style" 先锋引介与现实转向 - 近现代油画家方干民及其艺术风格初探, in *Love Fine Arts* 爱尚美术, no. 06, 2018, p. 152-157.
- Lin, Fengmian, *Gongxian* 贡献, Oil Painting, in *Meizhan Tekan (Contemporary)* 美展特刊 (今部), 1929.
- Lin, Wenzheng, *What is Art* 何谓艺术, Shanghai, Guanghua Bookstore 光华书局, 1931.
- Jaillant, Lise, Alison E. Martin, "Introduction: Global Modernism", in *Modernist Cultures*, vol. 13, no. 1, 2018, p. 1-13.
- Juneja, Monica, "Global Art history and the 'Burden of Representation'", in Hans Belting et al. (ed.), *Global Studies: Mapping Contemporary Art and Culture*, Ostfildern, Hatje Cantz Verlag, 2011, p. 274-297.
- Ma, Yun, Jingmin Hu, *Chinese Literature and Western Modern Art in the 20th Century* 20世纪中国文学与西方现代艺术论稿, Beijing, China Social Sciences Press 中国社会科学出版社, 2015.
- Merleau-Ponty, Maurice, *Sense and Non-Sense*, Evanston, Northwestern University Press, 1964.
- Ni, Yide, "The Manifesto of the Storm Society" 决澜社宣言, in *Yishu Xunkan* 艺术旬刊, vol. 1, no. 5, 1932, p. 79.
- Bevan, Paul, *A Modern Miscellany: Shanghai Cartoon Artists, Shao Xunmei's Circle and the Travels of Jack Chen, 1926-1938*, Leiden, Brill, 2015.
- Mitter, Partha, "Decentering Modernism: Art History And Avant-Garde Art From The Periphery", in *The Art Bulletin*, vol. 90, no. 4, 2008, p. 531-548.
- Meecham, Pam, Julie Sheldon, *Modern Art: A Critical Introduction*, London, Routledge, 2013.
- Mitter, Partha, "Decentering modernism: Art history and avant-garde art from the periphery", in *The Art Bulletin*, vol. 90, no. 4, 2008, p. 531-548.
- Shiff, Richard, *Cezanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art*, Chicago, The University of Chicago Press, 1984.
- Fry, Roger, *A Roger Fry Reader*, Edited by Christopher Reed, Chicago, University of Chicago Press, 1996.
- , "The Post-Impressionists", in *1832-1883, Art, French, Post-impressionism*, Edited by Edouard Manet, London, Ballantyne, 1910.
- , *Vision and Design*, London, Chatto and Windus, 1925.
- Rose, Sam, "Post-Impressionism: Universal, British, Global" in *Art History*, vol. 45, no. 3, 2022, p. 546-569.
- Shang, Yong, *Art Enlightenment and Interest Conflict - Research on the First National Art Exhibition (18th year of the Republic of China 1929)* 艺术启蒙与趣味冲突: 第一次全国美术展览会 (民国十八 1929 年) 研究, Nanjing, Nanjing Arts Institute 南京艺术学院, 2006.
- Shao, Dazhen, "Impressionist Painting and Chinese Aesthetic Taste" 印象派绘画和中国人的审美趣味, in *Qunyan* 群言, vol. 1, 2005, p. 28-31.
- Shen, Yanbing, "Notice of Novel Monthly" 小说月报启事, in *Fiction Monthly*, vol. 11, no. 12, 1920.
- Blair, Sara, "Local modernity, global modernism: Bloomsbury and the places of the literary", in *Elb*, vol. 71, no. 3, 2004, p. 813-838.
- Wang, Li, "The Introduction and Spread of Western Modern Art in China" 西方现代艺术在中国的引进与传播, in *Beauty and Times (Part 2)* 美与时代(下), vol. 09, 2012, p. 88-89.
- Wang, Yachen, *Art Collection of Wang Yachen* 汪亚尘艺术文集, Edited by Wang Zhan 王展 and Rong Junli 荣君立, Shanghai, Shanghai Calligraphy and Painting Publishing House 上海书画出版社, 1990.

- Wang, Yiyan, "Modernism And Its Discontent In Shanghai: The Dubious Agency of The Semi-Colonized in 1929", in Bryna Goodman and David Goodman (ed.), *Twentieth-Century Colonialism And China: Localities, The Everyday And The World*, London, Routledge, 2012, pp. 167-180.
- Xu, Zhihao, *1911-1949 Chinese Art Journal Review 1911-1949* 中国美术期刊过眼录, Shanghai, Shanghai Painting and Calligraphy Publishing House 上海书画出版社, 1992.
- Yan, Liu, *Impressionism and 20th Century Chinese Art* 印象派与20世纪中国艺术, Beijing, Central Academy of Fine Arts 中央美术学院, 2004.
- Ying, Xing, "The Triumph of Chinese Art in Modern Art" 中国美术在现代艺术上的胜利, in *Oriental Magazine* 东方杂志, vol. 27, no. 1, 1930, p. 6.

NOTES

1. Christopher Butler, *Modernism: a Very Short Introduction*, Oxford, OUP, 2010, p. 18-21.
2. *Ibidem*, p. 18.
3. Pam Meecham and Julie Sheldon, *Modern Art: A Critical Introduction*, London, Routledge, 2013, p. 15.
4. Lise Jaillant and Alison E. Martin, "Introduction: Global Modernism", in *Modernist Cultures*, vol. 13, no. 1, 2018, p. 1.
5. Sara Blair, "Local modernity, global modernism: Bloomsbury and the places of the literary", in *Elb*, vol. 71, no. 3, 2004, p. 814.
6. Sam Rose, "Post-Impressionism: Universal, British, Global" in *Art History*, vol. 45, no. 3, 2022, p. 547.
7. Isabel Wünsche, "Expressionist Networks, Cultural Debates, and Artistic Practices: A Conceptual Introduction", in Isabel Wünsche (ed.), *The Routledge Companion to Expressionism in a Transnational Context*, New York and London, Taylor & Francis, 2019, p. 1.
8. *Ibidem*, p. 2.
9. Effie Rentzou, *Concepts of the World: The French Avant-Garde and the Idea of the International, 1910-1940*, Evanston, Northwestern University Press, 2022, p. 26.
10. Partha Mitter, "Decentering Modernism: Art History And Avant-Garde Art From The Periphery", in *The Art Bulletin*, vol. 90, no. 4, 2008, p. 534.
11. *Ibidem*, p. 533.
12. Sam Rose, "Post-Impressionism: Universal, British, Global" in *Art History*, vol. 45, no. 3, 2022, p. 548.
13. Monica Juneja, "Global Art history and the 'Burden of Representation'", in Hans Belting et al. (ed.), *Global Studies: Mapping Contemporary Art and Culture*, Ostfildern, Hatje Cantz Verlag, 2011, p. 282.
14. *Ibidem*, p. 282.
15. Fang mentioned his experience in copying Cézanne in his lecture: "They despised the newly added content and allowed the painter to communicate directly with the canvas and inject his own feelings into it. The purpose was not to simply express the object, but to focus on the soul. In order to have a deeper understanding of modernism, I copied Cézanne's "Mont Sainte-Victoire" and Matisse's "Odalisque in Red Trousers". Through copying, I realized the difference between modernism and classicalism, their different concepts and contradictory aesthetics." Fang, however, grew wary of the "art for art's sake" idealism and shifted towards realism after 1935, focusing primarily on war-related paintings. See: Chang Lei 常雷, "Avant-garde Introduction and Realistic Turn: A Preliminary Exploration of Modern Oil Painter Fang Ganmin and His Artistic Style" 先锋引介与现实转向 - 近现代油画家方干民及其艺术风格初探, in *Love Fine Arts* 爱尚美术, no. 06, 2018, p. 153-156.
16. Inaga Shigemi, 稻贺繁美, "On Feng Zikai's 'The Victory of Chinese Art in Modern Art' and the Media Role of Japanese Works in Accepting Western Ideas" 論豐子愷《中国美術在现代芸術上勝利》与日訳作品在接受西方思想時的媒介作用, Translated by Wang Zhenping, 王振平, in Wang

- Chuping, 王晓平 (ed.), *Interrelationships between Eastern Poetics and Culture: Mr. Kawamoto Haoshi's Memoirs of Ancient Times: Collected Essays* 『東亜詩学与文化互読』川本皓嗣先生古稀記念論文集, Shanghai, Zhonghua Book Company 中华书局, 2009, 134.
17. Shang Yong, 商勇, *Art Enlightenment and Interest Conflict—Research on the First National Art Exhibition (18th year of the Republic of China 1929)* 艺术启蒙与趣味冲突: 第一次全国美术展览会 (民国十八1929年) 研究, Nanjing, Nanjing Arts Institute 南京艺术学院, 2006, p. 1.
 18. There are exceptions to this generalization. For instance, the 1982 exhibition in the National Culture Palace in Beijing titled “Germany Expressionism Print Exhibition” prominently featured “Expressionism” in its title. Nevertheless, the exhibition was relatively small in scale during that period.
 19. The wars and cultural upheavals created an environment in China that was hostile to foreign art, particularly Western modernism, which was seen as incompatible with the political and cultural goals of the Communist regime. It wasn't until the 1970s, after the end of the Cultural Revolution and the beginning of China's opening-up policies under Deng Xiaoping, that the environment became more conducive to the exchange of art and culture, allowing European modernist art to finally be exhibited in China. From March to May 1978, “Exhibition of French Rural Landscape Paintings of the 19th Century” (法国19世纪农村风景画作品展览) was exhibited in Beijing and Shanghai. This exhibition covers works from Impressionism, Pointillism, Post-Impressionism and Fauvism. See: Yan Liu, 颜榴, *Impressionism and 20th Century Chinese Art* 印象派与20世纪中国艺术, Beijing, Central Academy of Fine Arts 中央美术学院, 2004, p. 46.
 20. Wang Li, 王莉, “The Introduction and Spread of Western Modern Art in China” 西方现代艺术在中国的引进与传播, in *Beauty and Times (Part 2) 美与时代(下)*, vol. 09, 2012, p. 88.
 21. *Yishu Xunkan* was initially a monthly publication, but from the 4th issue it was merged with “Shanghai Comics” and changed to a semi-monthly publication. Volume 2 and Issue 7 were renamed “Shidai Huabao” as a semi-monthly illustrated magazine, and in 1936 it was changed to a monthly magazine. It ceased publication in 1937 and published about 120 issues.
 22. Paul Bevan, *A Modern Miscellany: Shanghai Cartoon Artists, Shao Xunmei's Circle and the Travels of Jack Chen, 1926–1938*, Leiden, Brill, 2015, p. 37–39.
 23. Originally published on October 11, 1932 in the 5th issue of the 1st volume of *Yishu Xunkan*. Cited from Huang Jianwu, 黄剑武, “The Storm Society: A Regrettable Modern Painting Enlightenment Movement” “决澜社”——一场遗憾的现代绘画启蒙运动”, in *Public Relations World*, no. 10, 2018, p. 83.
 24. Lin's artistic journey further led him to Germany in 1923, where he became enthralled with German Expressionism, resulting in iconic early works like “Bolin Kafei” (Berlin Cafe) and “Yucun Baofenyu Zhihou” (“The Fishing Town After the Storm”).
 25. The original monograph, titled “民族的色彩を主とする近代美術史潮論” (“Modern Art History Trends Centered On Ethnic Colors”) was authored by 板垣鷹穂 (Takaho Itagaki) (1927). Itagaki was very interested in what he called the “local colors” of European paintings: “The flow of art creation is vividly colored by various local colors. The weft of the thoughts of the times and the warp of national character weave a gorgeous brocade of art historical trends.” (cited from Dongfang Hu, 胡东放, “Analysis of Doubts about ‘Post-Impressionism’ 后期印象派” 析疑, in *L'Art 美术*, no. 7, 1983, p. 123). The translation was initially published in the journal *New North* (北新) from Vol. 2, No. 5 to Vol. 2, No. 22 in 1927 (Ma Yun, 马云 and Jingmin Hu, 胡景敏, *Chinese Literature and Western Modern Art in the 20th Century* 20世纪中国文学与西方现代艺术论稿. Beijing, China Social Sciences Press 中国社会科学出版社, 2015, p. 20).
 26. Cited from Shang Yong 商勇, *Art Enlightenment and Interest Conflict—Research on the First National Art Exhibition (18th year of the Republic of China 1929)*. 艺术启蒙与趣味冲突 – 第一次全国美术展览会 (民国十八1929年) 研究, Nanjing, Nanjing Arts Institute 南京艺术学院, 2006, p. 170–174.
 27. *Ibidem*, p. 171.
 28. *Ibidem*, p. 175.
 29. The literary journal *Wenxue* was founded in July 1933 and ceased publication in November 1937, totaling 9 volumes and 52 issues. It was initiated by Zheng Zhenduo and Mao Dun and had

- editors-in-chief including Zheng Zhenduo, Fu Donghua, and Wang Tongzhao. Prominent writers such as Hu Yuzhi, Hong Shen, Chen Wangdao, and Lu Xun served as the main editorial board members, with Mao Dun being its principal figure.
30. *Wenxue*, Vol. 5, No. 3, in Li Yang, 李扬 (ed.), *Compilation of Famous Literary Journals of the Republic of China: Volume Eleven* 民国文学名刊汇编: 第十一册, Tianjin, Nankai University Press, p. 463.
 31. *Wenxue*, Vol. 2, No. 2, in Li Yang 李扬 (ed.), *Compilation of Famous Literary Journals of the Republic of China: Volume Three* 民国文学名刊汇编: 第三册, Tianjin, Nankai University Press, p. 226-234.
 32. Translation by me: “此间所收，皆最新之文艺思想及文艺作品，从此可以窥见西洋文艺将来之趋势。”
 33. The high-quality reprinting is evident in its reproduction of van Gogh’s “Fishing Boats on the Beach” through the use of process engraving. This method ensures a high level of color authenticity, closely resembling the original work. see: Vol. 13, No. 7, The Contents entry: “海景三色版精印Gogh作”
 34. *The Short Story Magazine*, Vol. 12, No. 7, 1921, color page (not numbered).
 35. *Ibidem*, color page (not numbered).
 36. *The Short Story Magazine*, Vol. 12, No. 6, 1921, color page (not numbered).
 37. Not all the artworks were provided by Chinese artists at FNAE. In FNAE catalogue there listed four paintings by Japanese artists: Ishikawa Tonji’s “Bathing Girl”, Mitsutani Kunishiro’s “Human Body”, Umemoto Ryuzaburo’s “Human Body”, and Manjiro Terauchi’s “Human Body”. Among them Tonji’s and Ryuzaburo’s works showed an influence from Expressionism, while Kunishiro’s artwork shows an integration of Post-Impressionism’s flat representation of objects into traditional Japanese painting style. See the Appendix in Yong Shang’s dissertation.
 38. The closest quotation that aligns with Feng’s reference from Cézanne can be found in Cézanne’s reply to Emilie Bernard, where he stated, “the artist must conform to this perfect work of art. Everything comes to us from nature; we exist through it” (see Maurice Merleau-Ponty, *Sense and Non-Sense*, Evanston, Northwestern University Press, 1964, p. 12). However, it has been observed by some critics that Feng may have intentionally or unintentionally appropriated this sentence, as a sentence in Feng’s reference to Cézanne it doesn’t appear to be attributed to Cézanne but rather to a medieval theologian named Meister Eckhart (see Inaga Shigemi, 稻贺繁美, “On Feng Zikai’s ‘The Victory of Chinese Art in Modern Art’ and the Media Role of Japanese Works in Accepting Western Ideas” 論豐子愷《中国美術在現代芸術上勝利》与日記作品在接受西方思想時的媒介作用, p. 350). Feng’s use of this sentence might have been for the purpose of supporting his arguments concerning the value of subjective impressions and self-expression.