

CHANG DAI-CHIEN · GROSVENOR GALLERY



張大千倫敦畫展

Chang Dai-Chien

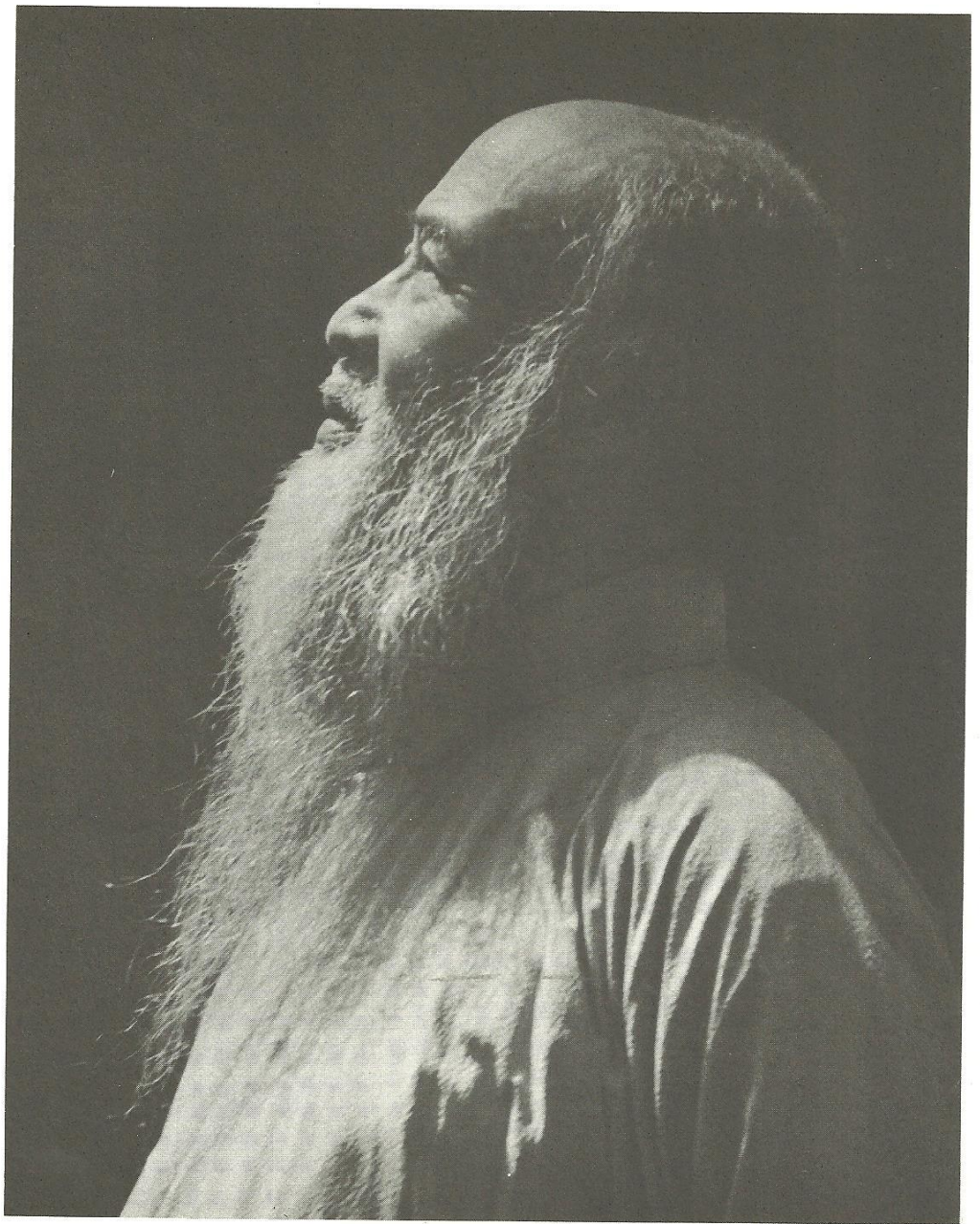
Paintings

10 August - 4 September 1965

Grosvenor Gallery

28/30 Davies Street London w1
telephone
Mayfair 0891
telegrams
Sevenartz London

Front cover: No. 6 Autumn Mountain



CHANG DAI-CHIEN has been called the leading traditional Chinese painter of our time. This is misleading, for, although he is rooted in the historic tradition of the Chinese brush, his use of it is by no means conformist. Indeed, his mastery of calligraphy and pictorial brushwork enables him to develop new and more powerful effects. There was a time when it might have been fair to call him eclectic, even though he handled each style in a personal way. But in the past four or five years, since he reached the age of sixty, he has broadened and loosened his brush strokes so as to show that the tradition is still capable of a break-through into new effects.

Chang Dai-Chien is not unknown in London, where his work was first seen in 1935 in the exhibition of contemporary Chinese painting in the New Burlington Gallery, but this is the first time he has had a gallery to himself. There have been three important exhibitions of his work in public galleries in Paris since the war and more recent exhibitions in New York in 1963 and in Cologne in 1964, when the new tendencies in his work became apparent.

He has been experimenting with ink painting on the scale of wall covering for twenty years past. Having

been bowled over by the grandeur and fecundity of the old Chinese mural paintings surviving in the Buddhist cave temples of Tun-huang and Maichishan, which he studied and copied in the 1940's, Mr. Chang found means of painting on this scale, while still working on paper laid flat on the table in the usual Chinese way. Starting with lotus pictures he has now turned to landscape. In these large compositions form is rendered by ink tone, in a great range of blacks, to which strong blues have now been added, but only as an extension of the range and without breaking the unity of the brushwork. All his life the artist has shown his admiration for the work of the great Individualist painters of the later seventeenth century, Pa ta Shan-jen and Shih T'ao, and has found in their work the inspiration to develop as he has. Even in the latest work the combination of dry and delicate line with saturated ink points back to these masters.

He has travelled very widely in three continents, always absorbing the spirit of great mountain landscapes, but always returning to the Szechwan which was his home. As in all Chinese landscape painting, the sublimity of nature lends strength to the painter's brush.

Basil Gray, MA, CBE
*Keeper, Department of Oriental Antiquities,
British Museum*



CHANG DAI-CHIEN

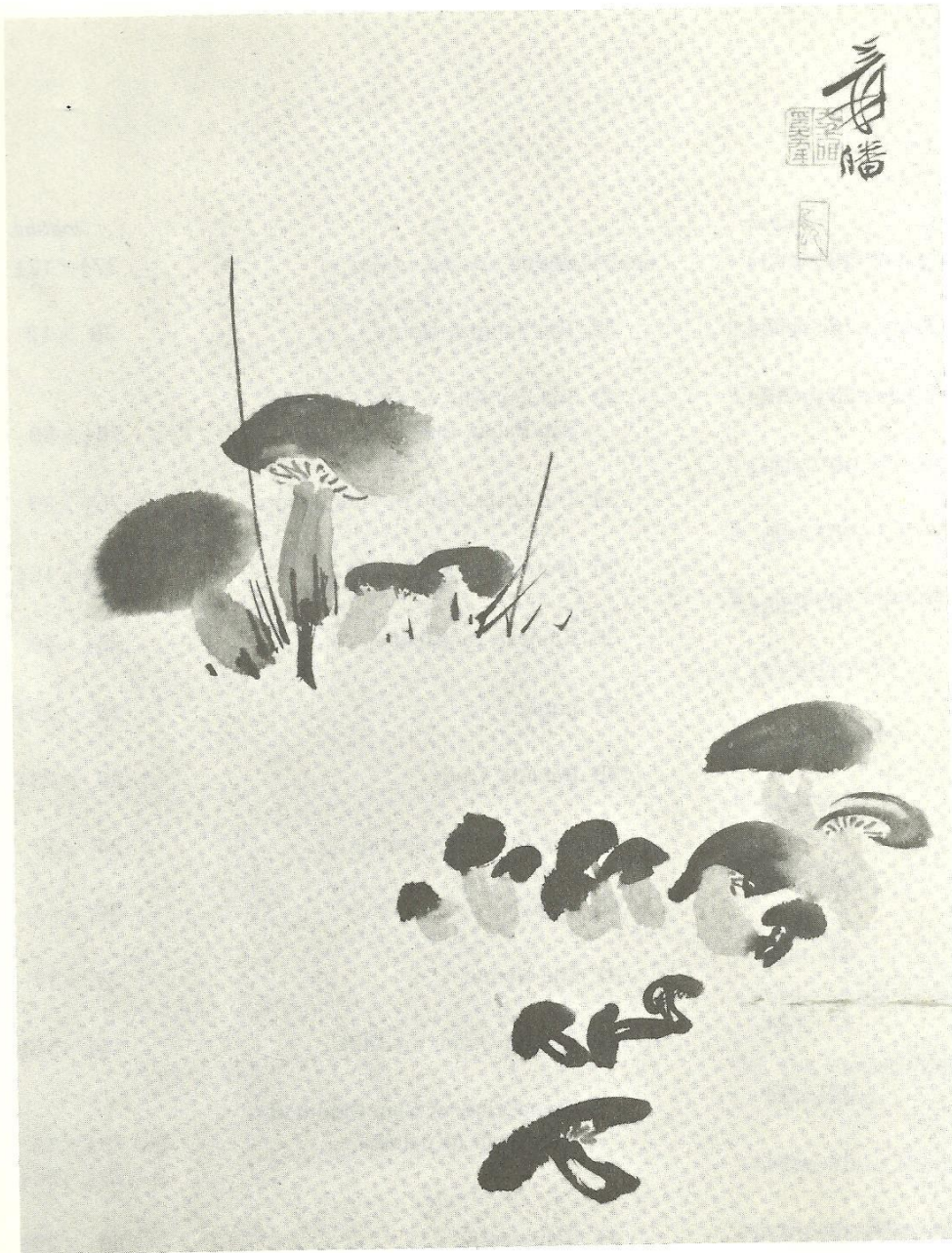
- 1899 Born May 19th at Neikiang, Szechwan.
- 1914 Attended Chui-ch'ing School in Chungking.
- 1916 Captured by bandits and kept as secretary to the Chief. Escaped after 100 days.
- 1917 Joined his brother Shan-tze at Kyoto, Japan, to study drawing and the art of dyeing materials.
- 1919 Returned to Shanghai. Studied with Tseng-hsi, a famous scholar. Became a novice in a Buddhist temple at Sungkiang and received the Buddhist name Dai-Chien. Three months later he returned to Szechwan to get married. Studied calligraphy with Li Jui-ch'ing at Shanghai.
- 1920 Death of Li Jui-ch'ing. Returned to Szechwan.
- 1922 Younger brother Chün-sou committed suicide. Went to Shanghai.
- 1923 Stayed with brother Shan-tze in Sungkiang.
- 1925 Death of his father.
- 1929 Member of Committee for first National Exhibition of Fine Arts.
- 1930 Death of teacher, Tseng-hsi.
- 1931 Journey to Yellow Mountains. Delegate to Exhibition of the Art of T'ang, Sung, Yuan and Ming dynasties, in Japan.
- 1932 Settled with brother and their families in Soochow.
- 1933 Lived in summer palace on shores of Lake Kunming, near Peiping. Participated in Paris exhibition of Chinese painting at the Jeu-de-Paume Museum. 'The Lotusess' purchased by the Museum.
- 1934 Exhibition in Peiping. Visited Huashan and Japan.
- 1935 First shown in London in exhibition of contemporary Chinese paintings at the New Burlington Gallery.
- 1936 Death of mother. Taught at Central University, Nanking. Exhibition in Shanghai.
- 1937 In Peiping at the start of Sino-Japanese War. Forbidden by Japanese to leave city.
- 1938 Escaped and returned to Szechwan.
- 1939 Lived with family in Ch'ing-cheng Mountains. Exhibition in Chungking.
- 1940 Death of brother Shan-tze. Visited caves of Tun-huang, Kansu. Copied two hundred frescoes. Exhibition in Chungking.
- 1943 Returned to Chengtu. Exhibition of new works.
- 1944 Exhibition of copies of Cave frescoes in Chengtu and Chungking. Two volumes of drawings with critical studies published.
- 1945 Giant Lotus painting, a major work on four panels, completed for exhibition in Chengtu.

- 1946 Visited Peiping. Exhibition in Shanghai. Group of works included in Contemporary Chinese Painting Exhibition at Cernuschi Museum, Paris. Participated in UNESCO Exhibition of Contemporary Painting at Museum of Modern Art, Paris. Chinese section later invited to London, Geneva, Prague.
- 1947 Exhibition in Shanghai. Twelve Tun-huang frescoes published in colour.
- 1948 Exhibition in Hongkong.
- 1949 Visited Taipei, Taiwan.
- 1950 Exhibitions in New Delhi and Hyderabad. Stayed over a year in India and spent three months in the Ajanta caves.
- 1952 Moved with family to Argentina. Exhibition in Buenos Aires.
- 1953 Visited the United States. Exhibition in Taipei. Dr. Kuo presents twelve major works to the Municipality of Paris.
- 1955 Exhibition in Tokyo.
- 1956 Major exhibition at the Museum of Modern Art, Paris. Visited Europe for first time. Exhibition of drawings of the Tun-huang frescoes in Tokyo.
- 1957 Returned to Sao Paulo via Japan and Hongkong.
- 1958 Awarded Gold Medal by the International Council of Fine Arts, New York.
- 1959 Represented by twelve major works in the Permanent Exhibition of Contemporary Chinese Art at Cernuschi Museum. Visited Japan and Taiwan. Visits to Paris, Stockholm, Hamburg, West Berlin, Cologne, Zurich, Geneva and Madrid.
- 1960 Exhibition of recent paintings in the Grande Salle d'Honneur at the Salon Nationale, Paris. Exhibitions at the Royal Museum of History and Art, Brussels; Parnasses Hall, Athens; El Circulo de Bellas Artes, Madrid.
- 1961 Exhibition at Municipal Museum, Geneva. Visited St. Moritz and Walensee. 'Giant Lotuses' exhibited at Cernuschi Museum. Museum of Modern Art, New York acquired a Lotus painting. Participated in Quadricentennial International Exhibition in Sao Paulo.
- 1962 Exhibition for the inauguration of New Museum, Hongkong.
- 1963 Exhibitions in Singapore, Kuala Lumpur, New York.
- 1964 Exhibition in Cologne.
- 1965 First London one-man exhibition at Grosvenor Gallery.

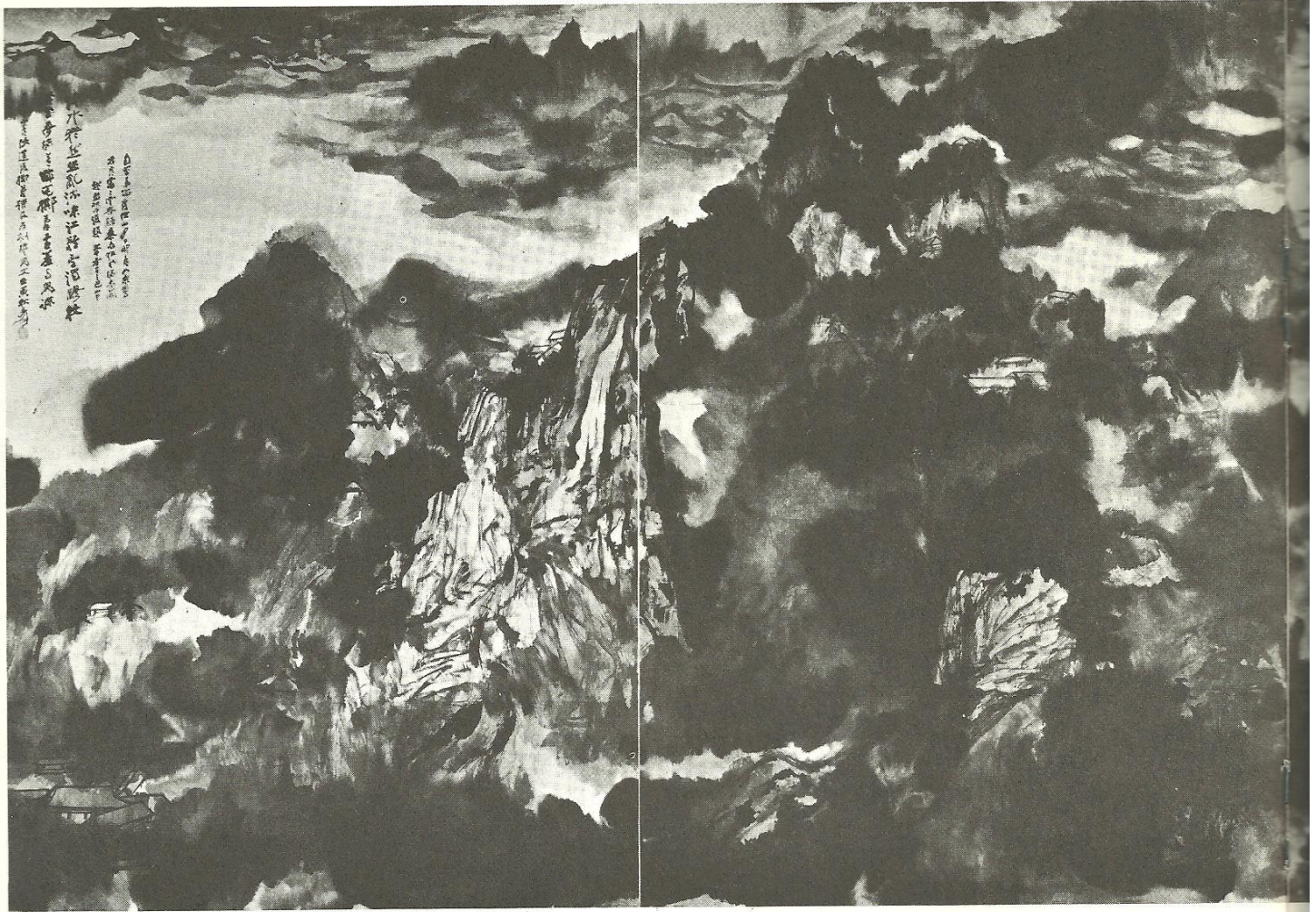
*Chinese ink and mineral colour
on board or paper*

	<i>inches</i>
1 The Cold Spring	$14\frac{1}{4} \times 16\frac{5}{8}$
2 Fishing in the Autumn River	$14\frac{1}{4} \times 16\frac{5}{8}$
3 Mountain and Boat	$14\frac{1}{4} \times 16\frac{5}{8}$
4 Chatting Idly on the Bridge	$14\frac{1}{4} \times 16\frac{5}{8}$
5 Chingchen Shan, Szechwan	$14\frac{1}{4} \times 16\frac{5}{8}$
6 Autumn Mountain	$18 \times 23\frac{3}{4}$
7 Mushrooms	21×16
8 Mushrooms	21×16
9 Autumn	$23\frac{3}{4} \times 18$
10 Peony	$23\frac{3}{4} \times 18$
11 Peony	$23\frac{3}{4} \times 18$
12 The Music of Nature	$28\frac{5}{8} \times 56$
13 The Dragon Waterfall of Yen Tang, Chekiang	24×18
14 The Green Peaks	$23\frac{3}{4} \times 18$
15 Nature's Grandeur	$23\frac{3}{4} \times 18$

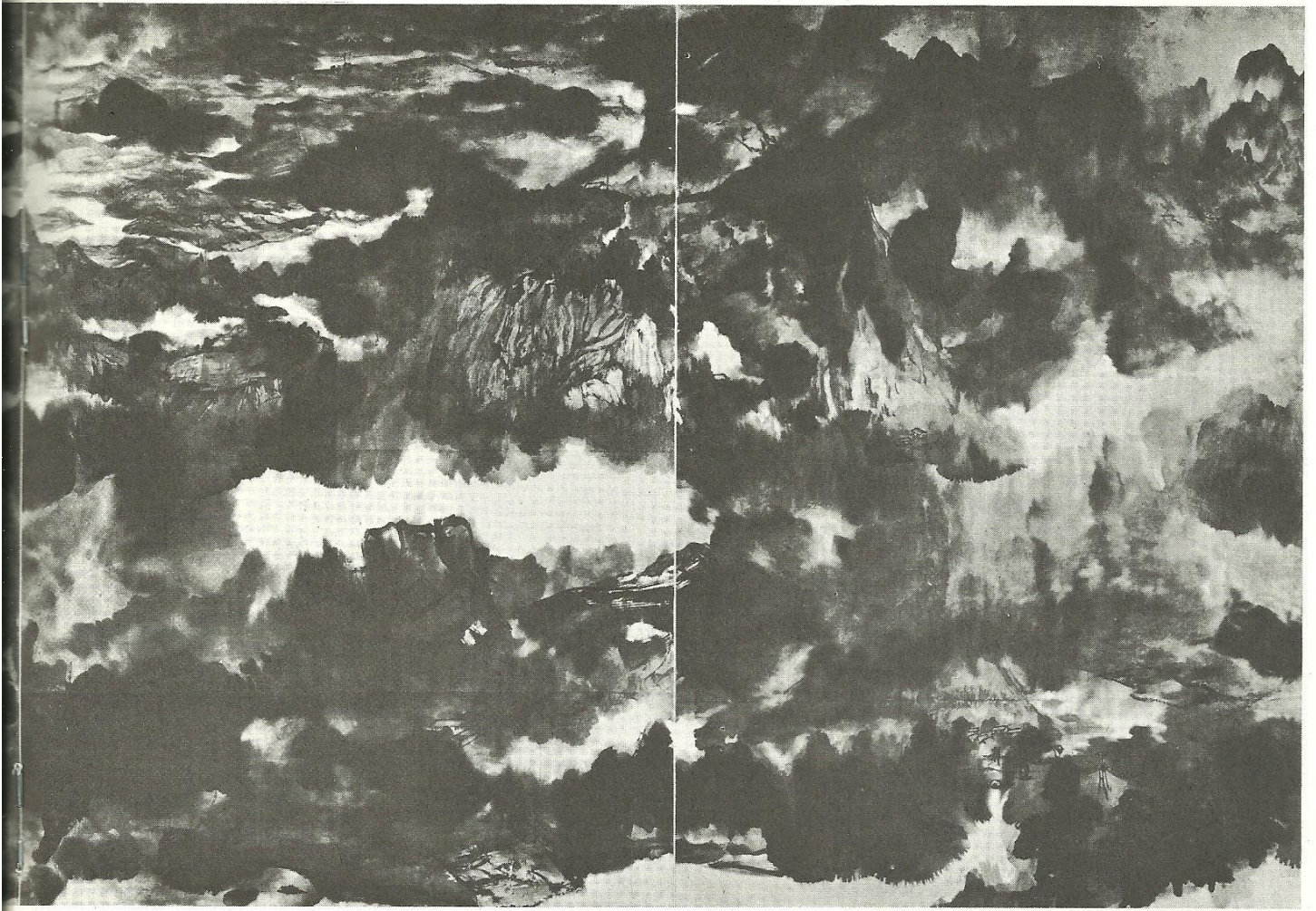
	<i>inches</i>		<i>inches</i>
16 Reflection in the Lake	18 × 23 $\frac{3}{4}$	31 Spring	37 $\frac{3}{4}$ × 12 $\frac{1}{4}$
17 The Warmth of the Green	18 × 23 $\frac{3}{4}$	32 The Yangtze Gorge	38 × 12
18 Switzerland, Scenery in the Rain	23 $\frac{3}{4}$ × 18	33 Talking With an Old Friend in Sao Paulo, Brazil	75 $\frac{1}{2}$ × 39
19 Lake Scenery, Austria	18 × 23 $\frac{3}{4}$	34 The Lotze Gate of Tung Kiang	75 $\frac{1}{2}$ × 39
20 Lotus	70 $\frac{1}{2}$ × 35	35 Mountain View	14 $\frac{1}{4}$ × 16 $\frac{5}{8}$
21 Mountain Village in My Dream	18 × 23 $\frac{3}{4}$	36 Chinese Landscape	75 $\frac{1}{2}$ × 40
22 Rain on River	14 $\frac{1}{4}$ × 17 $\frac{1}{4}$	37 Lotus	18 × 23 $\frac{3}{4}$
23 Bamboo and Plum Blossom	53 $\frac{1}{2}$ × 27 $\frac{5}{8}$	38 Banana Tree	56 × 28 $\frac{1}{2}$
24 Cowherd	22 × 23	39 The Bubbling Spring	24 × 37
25 Bamboo	38 $\frac{1}{2}$ × 20	40 Lotus	37 × 17
26 On Route Switzerland–Austria I	37 × 24	41 The Hermit	37 × 17
27 On Route Switzerland–Austria II	37 × 24	42 Fishing Under the Cliff	14 $\frac{1}{4}$ × 16 $\frac{5}{8}$
28 On Route Switzerland–Austria III	37 × 24	43 Grand View of Blue Mountains, Szechwan (4 panels)	2 – 79 $\frac{1}{2}$ × 55 2 – 79 $\frac{1}{2}$ × 56 $\frac{1}{2}$
29 On Route Switzerland–Austria IV	37 × 24	44 Calligraphy	56 × 25 $\frac{1}{4}$
30 Lotus	37 × 17		







No. 43 Grand View of the Blue Mountains, Szechwan (4 panels)



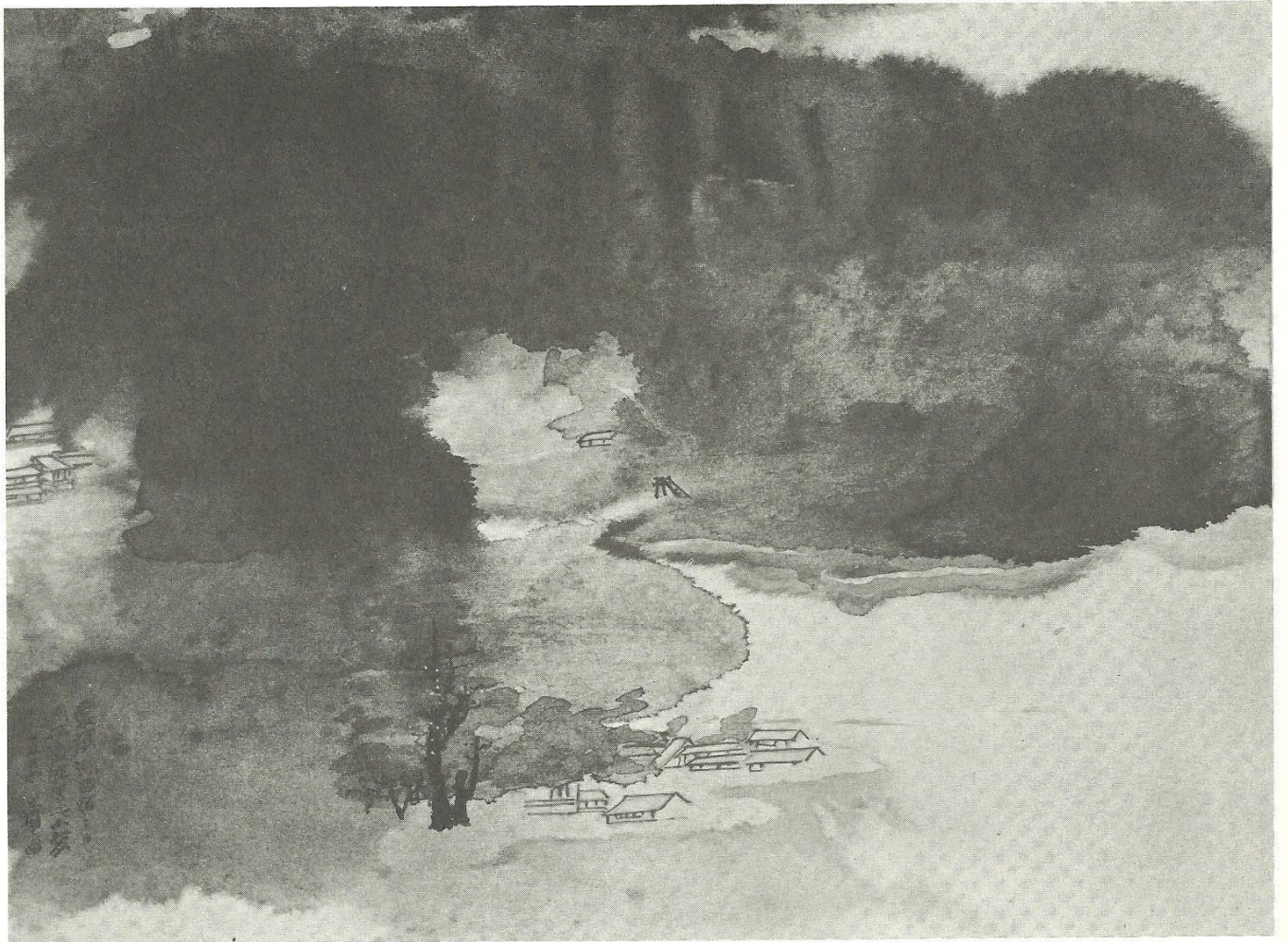
No.13 The Dragon Waterfall of Yen Tang,
Chekiang

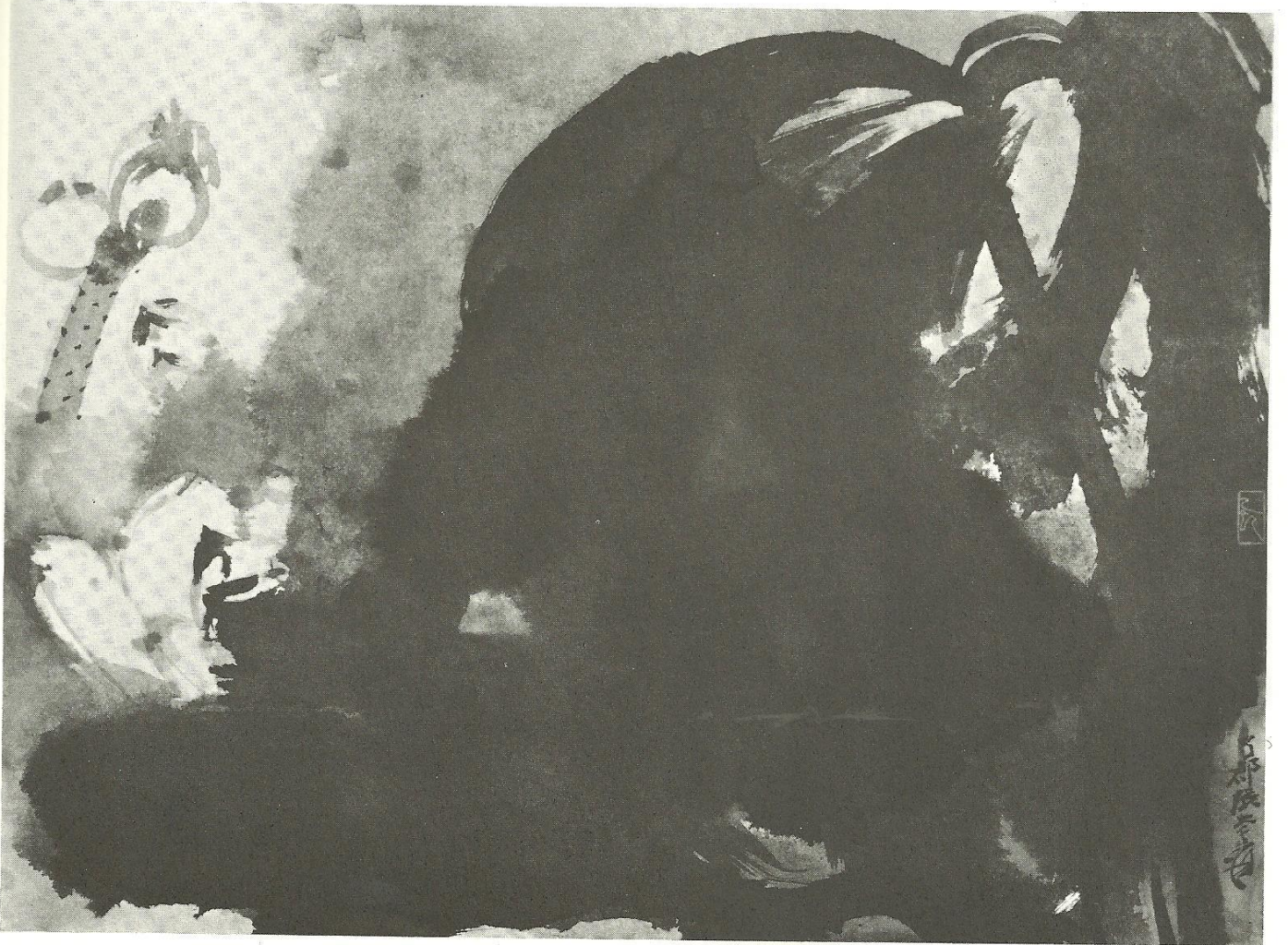












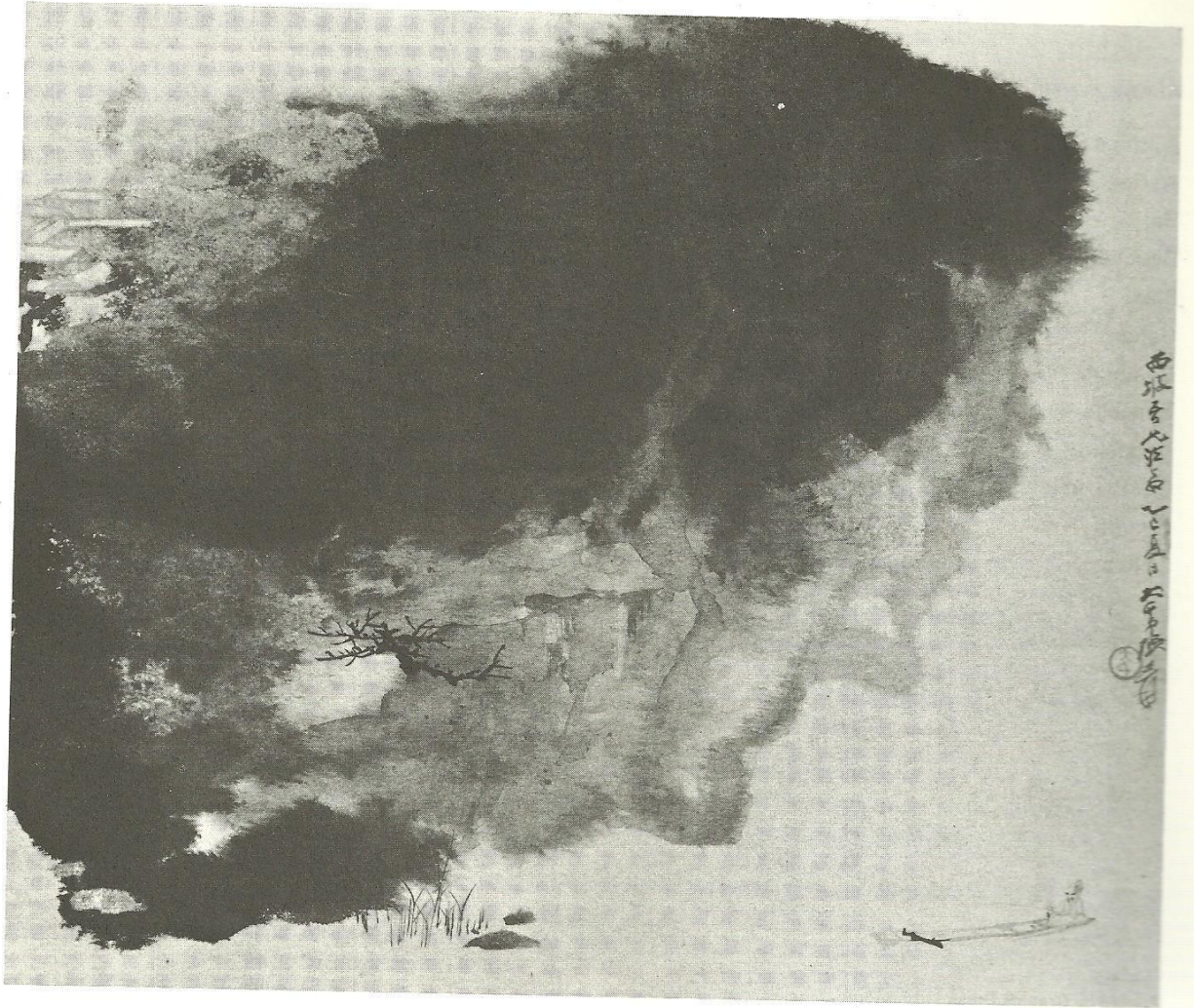


No. 22 Rain on River



No.33 Talking with an Old Friend in Sao Paulo, Brazil



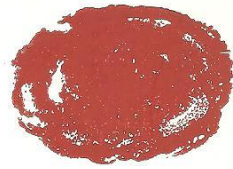


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- 28 September SOUTH AFRICAN ARTISTS
- 19 October SPYROPOLOUS
paintings

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Bauchant	Gutfreund	Mucha
Biasi	Hoffmeister	Neizvestny
Calder	Janecek	Rabin
Campigli	Kandinsky	Brian Robins
Cascella	Kaplan	Schener
Chagall	Kinley	Severini
Chi Pai-shih	Koenig	Silvestri
Clough	Konfar	Sironi
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Feiler	Lorri	Weschke



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