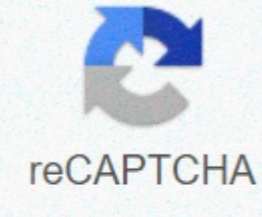




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Michael sullivan chinese art in the twentieth century

Donovan Michael Sullivan (Chinese: p=Sū Lìwén; 29 October 1916 – 28 September 2013) was a Canadian-born British art historian and collector, and one of the leading Western pioneers in the history and criticism of modern Chinese art. [2] Sullivan was born in Toronto, Canada, and moved to England at the age of three. He is the youngest of five children of Alan Sullivan (pen name Sinclair Murray), a Canadian mining engineer turned novelist and his wife Elisabeth (née Hees). [2] Sullivan graduated from Rugby School and graduated from the University of Cambridge in architecture in 1939. He was in China from 1940-1946 with the International And Chinese Red Cross followed by teaching and doing museum work in Chengdu, where he met and married Wu Huan (Khoan), a biologist who gave up his career to work with him. He received his PhD from Harvard University (1952) and a post-doctoral Bollingen Fellowship. He later taught at the University of Singapore, and returned to London in the 1960s to teach at the School of Oriental and African Studies. Later he became Christensen Professor of Chinese art in the Department of Arts at Stanford University from 1966 to 1984, before moving to the University of Oxford as a Fellow by Special Election at St Catherine's College, Oxford. [3] He lives in Oxford, England. [4] He was Professor of Fine Arts Slade at the University of Oxford from 1973 to 1974. [5] Sullivan is a major art collector with more than 400 works of art, including paintings by Chinese masters Qi Baishi, Zhang Daqian, and Wu Guanzhong. He is one of the most significant collections in the modern Chinese art world. He bequeathed his collection to the Ashmolean Museum in Oxford, which has a gallery dedicated to Sullivan and his wife Khoan. [6] Selected publication The Birth of Landscape Painting in China. University of California Press. 1962. Symbol of immortality, Oxford University Press, 1979, ISBN 978-0-19-817351-9 Birth of Landscape Painting in China: Sui and Tang Dynasties. University of California Press, 1980. ISBN 978-0-520-03558-4. East and West Art Meeting. University of California Press. 1989. ISBN 978-0-520-05902-3. Chinese Twentieth Century Art and Artists. University of California Press. 1996. ISBN 978-0-520-07556-6. Chinese art. University of California Press. 1973. ISBN 978-0-520-02548-6.; University of California Press, 1984, ISBN 978-0-520-04918-5 (revised edn from Short History of Chinese Art, 1967) Modern Chinese Art: khoan and Michael Sullivan collection. Ashmolean Museum. 2001. ISBN 978-1-85444-165-2. Review: A Big Leap Forward for Modern Chinese Art History? Recent Publications in China and U.S.-A Review Articles, Ralph C. Croizier, Journal of Asian Studies, Vol. 57, No. 3 (August, 1998), pp. 786–793 References ^ Professor Michael Sullivan, 1916 – University. September 28th, 2013. Archived from the original on February 18, 2014. Retrieved 24 January 2014. ^ a b Michael Sullivan obituary. The Guardian. October 25, 2013. Retrieved 24 January 2014. ^ Chinese Art, Fifth Edition, Revised and Expanded. Archived from the original on October 4, 2013. Retrieved 24 August 2011. ^ Twentieth-century Chinese Art and Artists ^ Professor Oxford Slade, 1870–present (PDF). Oxford University. 2012. Archived from the original (PDF) on February 13, 2015. Retrieved 27 January 2015. ^ The Ashmolean acquired a major Chinese art collection. BBC. 13 December 2013. Retrieved 24 January 2014. Retrieved from Review 557 is worth reading, and should appeal to those with a growing curiosity about China's problems abroad. Donald A. Jordan Ohio University, Athena DonaldJordan 25 a professor of history specializing in the Republic of China and its relations with Japan. I'm Michael Sullivan. 20th Century Chinese Art and Artists. London, Berkeley, and Los Angeles: University of California Press, 1996. xxvii, 354 pp. Hardcover, isbn 0-520-07556-0. For those of us who studied modern Chinese art before 1980, Michael Sullivan's Chinese Art in the 20th Century was one of the few English-speaking resources available at the time. Other books discussing twentieth century Chinese art have been written since then, but generally they are devoted to a certain period of time or artistic media. Granted, it is a daunting task to record this fascinating but confusing period in Chinese art history; However, in his new book Art and Artists of Twentieth-Century China, Michael Sullivan has just done a diat. In a highly expanded new publication (354 pages), illustrated sumptuously (ninety-four color plates and 278 black-and-white figures), Sullivan has borrowed just six pages from his previous book. The authors acknowledge that the new effort represents more personal views than definitive studies on the topic. However, he has given his readers many subjective observations and objective information as he recounts the rebirth and evolution of Chinese art in the twentieth century under the influence of Western art and culture. Beginning his studies in the late nineteenth century and ending in the early 1990s, Sullivan traced the rise of Western art in China and the evolution of various media and styles, and he documented a series of confrontations between His practitioners and traditional Chinese art. Art in 20th-century China cannot be divorced from Chinese political history, and Sullivan acknowledges this. As a result, he has chosen to discuss some y miversity work Of 1 for aestiietik pUreiv reasons, while others are chosen for what they illustrate about the politics of a certain period. Certain. the book is divided into five parts. Four are devoted to a certain and important period of time, and the fifth dead, Odier Currents, explores the evolution of Hawai'i Press 558 China Review International: Vol. 5, No. 2, Fall 1998 of Chinese art outside the People's Republic. Each section is divided into chapters that discuss, among other interesting items, a particular artistic school, various media, and trends in the dead Chinese art world. Sullivan was the best in Part One: 1900-1937: The Impact of the West and Part Two: 1937-1949: War and Civil War, which covered a period of history he had extensively researched. In the episode Part One, Sullivan explores the revival of traditional painting in the early part of the twentieth century, discusses two important centers of traditional art in Beijing and Shanghai, and introduces leading master and dieir students. However, he also acknowledged the limitations of traditional Chinese painting in its ability to accurately reflect the history of this period. In fact, traditionally trained Chinese artists cannot ignore the challenges of Western art. In the early twentieth century, Western drawings and paintings were a mandatory part of the curriculum in all Chinese schools and university arts departments. The reforms go hand in hand with the vision of regenerating Chinese culture held by the outspoken education minister, Cai Yuanpei. Cai is an enthusiastic supporter of Western art so his own passion encourages many artists to go abroad and learn about it firsthand. Sullivan documents the impact of artists turning to the West for inspiration as well as major centers of modern Western art in China. He explores the problems of artists practicing Western oil painting in the early part of the twentieth century and the often formidable obstacles they face. Ironically, Chinese oil painters experienced many of the same problems during the 1980s, including an unannounced public, a love of art critics, the cost of new materials compared to traditional ink and paper, and being in the difficult position of Western oil painting styles that are no longer considered part of the spearhead. The entire chapter is devoted to the Lingnan School in Canton, which was introduced to China... Begin your review of Art and Twentieth Century Artist China Sullivan describing the work as visually stunning, etc. without explaining why it is. Mention artists without explaining why they matter. He seems to mention drop academies and artists as if to validate his information. He spends too much time discussing the artist's background in school and appointments and winds up their actual technical and job descriptions. Feels like the book sequence is too loose. Barely going to installation and performing arts, too focused Sullivan describes the work visually stunning, etc.dll. explain why it is. Mention artists without explaining why they matter. He seems to mention drop academies and artists as if to validate his information. He spends too much time discussing the artist's background in school and appointments and winds up their actual technical and job descriptions. Feels like the book sequence is too loose. Hardly go to installation and performing arts, too focused on painting. ... more insightful and informative, but a little too meandering in style for me to keep all the content straight. 41 Quotes Art historian Michael Sullivan, who has died aged 96, is one of the most distinguished experts in the field of Chinese art. He had unprecedented personal experience of the civilization that became his life's work, and amassed a leading personal collection of modern Chinese art abroad. From his first visit to China in 1940 to the last in 2013, he forged and maintained friendships with generations of artists. It was not easy after the founding of the People's Republic in 1949, and it was not until 1973 that he was able to meet again with friends with whom he could not even correspond during the Cultural Revolution. In that period, Michael worked and traveled throughout Southeast Asia and the Pacific, acquiring rare pluralism in his perspective of Chinese art, and he remained outspoken in supporting his artistic freedom. His tireless promotion of Chinese understanding in the west, as a teacher, writer, traveller and collector, was honored with the Michael Sullivan exhibition and 20th Century Chinese Art at the National Museum of Chinese Art in Beijing in 2012.He was born in Toronto, the youngest of five children of Alan Sullivan, a Canadian mining engineer turned prolific novelist (under the pen name Sinclair Murray) and his wife The family moved to England when Michael was three , and set about educating her as an English model, with only partial success. At prep school (Fonthill, in East Grinstead) and public school (Rugby), he was annexed for the unemployed; at Corpus Christi College, Cambridge, he drifted through a degree in architecture (1936-39). He has no direction, but no conviction. A declared pacifist, he heard in the fall of 1939 that Quakers recruited a small team to go to China to drive trucks for the International Red Cross. He left the following February, in his own words, long before the battle began... and before the court has been established to test the sincerity of the objector carefully. For two years, he drove medical supplies between cities in southwestern China under bombardment from Japan. In 1942, he settled in worked in the museum of the University of the Union of Western China. There, the Trained Painter of Paris Pang Xunqin introduced Michael to Chinese paintings and also to many many artists in Sichuan at the time. In 1943 he married Wu Baohuan, a bacteriologist, known as Khoan Sullivan. He devoted the rest of his life to his work. In 1946 Michael and Khoan returned to London and he began his formal study of Chinese language, history and art at the School of Oriental and African Studies (Soas). Moving to Harvard in the US, he completed his PhD in 1952, and began his academic career, first as a lecturer in art history and curator of the art museum (which he founded) at the University of Malaya in Singapore. After a stint as a lecturer in Asian art at Soas came a breakthrough: in 1966 he was appointed professor of oriental arts at Stanford University in California.Khoan's outgoing nature, along with his Chinese citizenship, opened up the possibility for Michael to produce an innovative book, Chinese Art in the Twentieth Century (1959). Based on conversations and correspondence with leading artists of the 1920s onwards, it is a first on the subject, in any language. Other books quickly followed. The Short History of Chinese Art (1967) entered its third edition as The Arts of China in 1973. The fifth edition is still in print, and, tirelessly, Michael has all but finished sixth. No western scholar has a wider acquaintance than Michael among Chinese artists. His commitment to the sympathetic understanding of artists as individuals, rather than the products of their environment, never waned. Many of these artists gave him examples of their work. So began khoan and Michael Sullivan's Modern Chinese Art Collection - a collection that accidentally, as Michael likes to say, largely forms a gift and is only the last of the purchases as well. His collection is extensive and rich, including ink paintings by Zhang Daqian (some from the 1960s with inscriptions dedicated to Khoan) and Qi Baishi, and wood-beam printed works by Huang Yongyu and Xu Bing.Michael remained at Stanford until 1984, when he returned to England as a fellow of St Catherine's College, Oxford. In 1990 he became associate emeritus, but retirement was foreign to him. He remains active, surrounded by his research assistants (small animals, as he calls them lovingly), until the end. Khoan died in 2003. The Sullivan collection will be part of the permanent collection of the Ashmolean Museum in Oxford. • Donovan Michael Sullivan, art historian, born 29 October 1916; died September 28, 2013 2013

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