

PARALLEL LINES

*Contemporary Chinese ink painting
and the Great Age of British
landscape painters*

PARALLEL LINES

An exhibition at

W.M. BRADY & CO
NEW YORK
NOVEMBER 13 - 18

and

LOWELL LIBSON LTD
LONDON
NOVEMBER 30 - DECEMBER 8



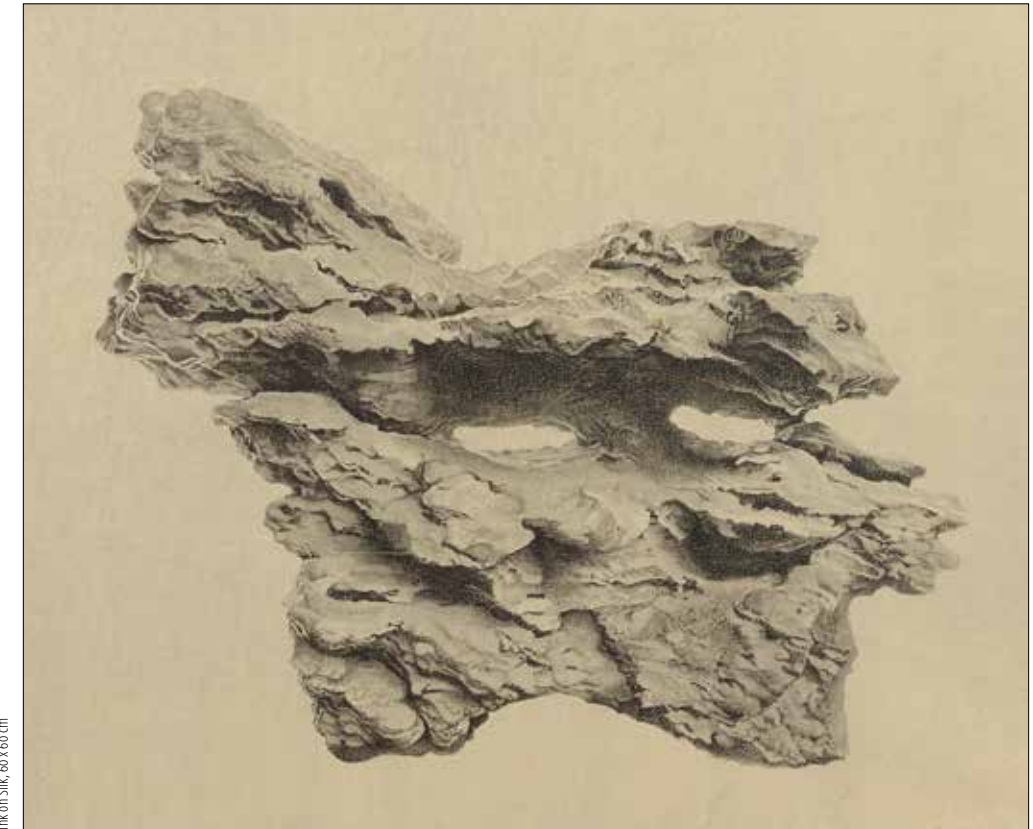
平行线 PARALLEL LINES

*Contemporary Chinese ink painting
and the Great Age of British
landscape painters*



MARCUS FLACKS

A shared artistic language



ink on silk, 60 x 60 cm

LIU DAN | *Scholar's rock*, 2012

THE IDEA BEHIND THIS EXHIBITION contains a number of very personal ingredients. The first is a long-standing appreciation of European works on paper that I inherited from my late father, a great enthusiast and collector of the works of J. M. W. Turner. It was through him that I first met Lowell Libson, then at Leger, whilst I was still in my teens. There followed an enduring friendship that has made this exhibition possible, but that has also been an important mainstay in my adult life. For me, the second, and perhaps more obvious ingredient as a dealer and collector of Chinese art, is my love of Chinese ink paintings. Although, here again, at the heart of this fascination is a deep personal friendship with the artist Liu Dan, one that has lasted for over two decades. It was Liu Dan who guided me through my first steps in ink art and it is through him that I have met many of the artists presented in this exhibition, such as Zeng Xiaojun, Xu Lei and Shen Qin.

There are also a number of other factors, both intellectual and material, that link these two worlds divided by time and space. Amongst these are subject matter, materials (ink and watercolours on paper), brushwork and artistic inspirations. However, as I looked at these seemingly disparate sets of works, they seemed to me to be bonded by something more profound and more elemental. Carl Jung spoke of the 'collective unconscious', a body of instincts and sensitivities that bind together humanity. Perhaps more fitting in this case might be the idea of a 'collective aesthetic sensibility'. This unconscious bond does not rely on any direct or indirect exposure to other styles of art, nor is it thought out or fully reasoned. It rests simply in the closeness of thought and sensitivity in the representation of certain subject matters and also in the relationship between pigment and paper. This 'unconscious' phenomenon must also extend to the discernment of the viewer, the final ingredient in this heady concoction. And so, when the intellect's grip is loosened, the viewer can sense similarities between these works that appear as instinctive as they are natural.

The word 'natural' in this context appears to be one of the keys to unlocking this profound bond between artists divided by both a cultural and a temporal gap. Because, if there is a direct link between these two sets of works, it is 'nature'. Nature, and the idea of a natural life force, or *qi*, that flows through everything, is central to one of China's major religions or philosophical outlooks, Daoism. Chinese artists and scholars have for millennia considered nature itself as not only the primary source for artistic inspiration, but as the greatest expression of art, an unsurpassable master only to be emulated. This idea is reflected most purely in the Chinese fascination with collecting and studying scholar's rocks, roots and other natural objects. Mountains and clouds too were sources of inspiration, with man always considered a very small part of an infinite whole.

The works of artists such as Turner and Constable, to name just two, are often inspired by a similar awe of the mesmerizing and boundless power and beauty of nature. Constable's fascination with painting directly from nature, *en plein air* was revolutionary at the time, an attempt to tap into the essential beauty of nature and light. Not simply in order to faithfully replicate a topographical scene, but to understand its essence. Turner, of course fascinated by the awesome power of nature, often showing it at its most brutal and raw. Consider, for example, his famous painting *The Fall of an Avalanche in the Grisons*. He was also often keen to show man's insignificance before nature, never more obvious than in his masterpiece *Snow Storm: Hannibal and his army crossing the Alps* in which the most fearsome army in antiquity is dwarfed by the majesty and power of the mountains and an impending storm. There is also the famous story of Turner having himself



Oil on canvas, 35 1/2 x 47 1/2 inches; 902 x 1200 mm © Tate, London 2017

J. M. W. TURNER · *The Fall of an Avalanche in the Grisons*, 1810

tied to the mast of a ship in a storm so that he might experience the raw force, or *qi*, of the storm first hand.

Thus, with nature as our anchor, we are able to navigate this artistic journey with a little more confidence and openness. As previously stated, the role of the viewer in this exhibition is paramount. Contemporary trends in the art world put little responsibility on the viewer or collector beyond an often superficial collection of buzzwords and sound bites and a framework of monetary value. But art has always been far greater than a commodity and often far greater than its collecting audience. Art is essentially a form of aesthetic communication; a language of colour, line and form, an act of transference in which the artist passes over to the viewer ideas, thoughts, creative beauty, energy, feeling, movement and sometimes of pure essential and raw brilliance. It is undoubtedly true to say that the artists included in this exhibition, of whichever culture, share the same artistic language.

Parallel Lines: British eighteenth-century landscape painting and Chinese art

The more familiar I become with English water-colours, the more points of similarity I find between them and our paintings. The treatment in the black-and-white wash drawings of Cotman, Cozens, Constable, and Cameron, make me believe there is really no boundary between English and Chinese art at all.

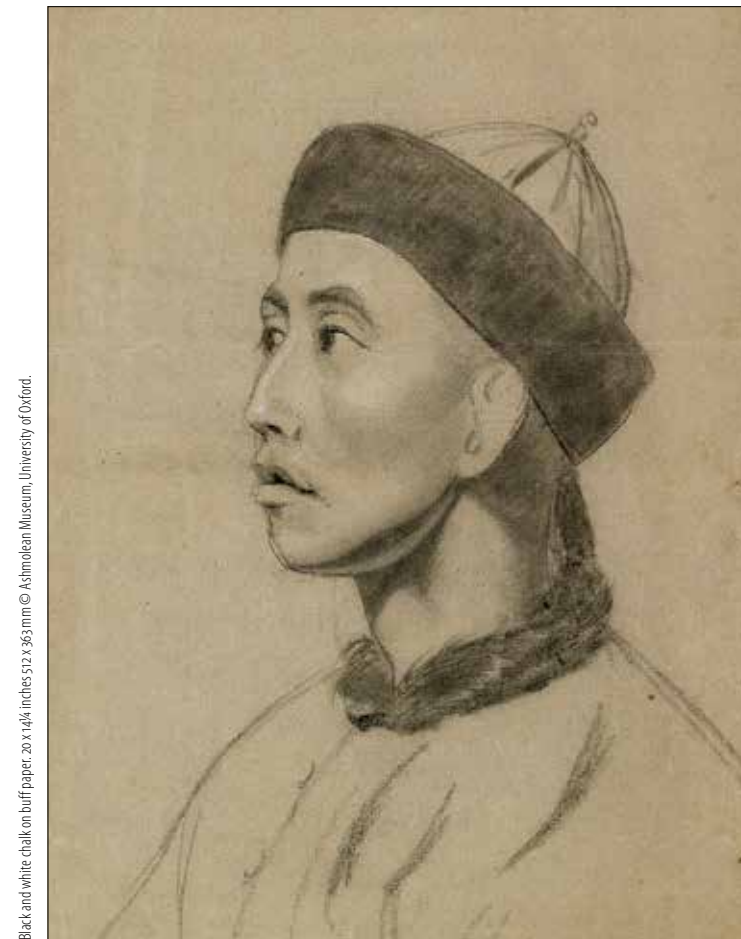
Chiang Yee, *The Silent Traveller in London*, 1938

THE TASTE FOR CHINA in eighteenth-century Britain has long been the subject of intense scholarly scrutiny. Chinese exports – be it porcelain, painted glass, wallpapers or even people – appealed to British notions of luxury and the exotic. A Chinese artist named Tan-Che-Qua, known as ‘Chitqua’, who modelled portraits in clay, was lionised on his arrival in London in 1769; several of his clay figures were exhibited at the Royal Academy and he was painted by John Hamilton Mortimer, drawn in a sensitive portrait by Charles Grignion and even included in Johan Zoffany’s remarkable depiction of members of the Academy painted for George III.¹ Like most Eastern imports, Chitqua was viewed as a curiosity, to be studied – Mortimer’s portrait found a home in the ‘museum’ of William Hunter – and his art was viewed as a novel form of craft, rather than as analogous to the works hanging on the walls of the Academy. But whilst the understanding and appreciation of Chinese art was limited, there are a number of striking aesthetic parallels between the English and Chinese approaches both to landscape painting and its appreciation. The purpose of this short essay is to look at some of the ways in which British eighteenth-century landscape shares both formal and intellectual qualities with Chinese art.

Looking beyond the largely ornamental absorption of oriental motifs we characterise as chinoiserie, commentators have long appreciated that there are aesthetic parallels between the work of British landscape draughtsmen of the eighteenth century and traditional Chinese painting and calligraphy. Since the beginning of the twentieth century, for example, writers have detected something akin to a Chinese aesthetic in the work of Alexander Cozens. It is a parallel which led the mid-twentieth century Chinese painter Chiang Yee to propose that ‘there is really no boundary between English and Chinese art at all.’² Cozens was a pioneer, both visually and intellectually, formulating

¹ David Blayney Brown, ‘A Chinaman found in Western Art’, *The Ashmolean*, vol. 6, 1984–1985, p. 10.

² Chiang Yee, *The Silent Traveller in London*, Oxford, 2002, pp. 138–140.



CHARLES GRIGNION ·
Tan-Che-Qua, ‘Chitqua’ RA,
1771

Black and white chalk on buff paper, 20 x 14 1/4 inches 512 x 363 mm © Ashmolean Museum, University of Oxford.

a system of landscape painting which had an enormous impact on his contemporaries and the succeeding generation of painters. Whilst he forged an individual art theory, a significant part of what Cozens proposed can be traced in the writings and drawings of his contemporaries. We can therefore explore Chiang Yee’s statement to see how porous the two traditions in fact are.

Born in Russia to English émigrés, Alexander Cozens was educated in England and spent time in Rome developing his skills as a draughtsman. Once back in London he embarked on a career as a teacher and was appointed as drawing master at Eton College in 1763. As a result of his teaching, Cozens had a lifelong interest in devising systems for landscape painting, the most famous of which involved developing apparently accidental ‘blots’ into highly refined classical landscapes. His first drawing manual, *An Essay to Facilitate the Inventing of Landscips, Intended for Students in the Art* (1759)³, opened with a passage from the 1724 English edition of Leonardo da Vinci’s *Treatise on Painting*, which described how composition might be assisted by looking at ‘accidents’ of nature, such as mottled old walls or streaked stones.

³ Alexander Cozens, *A New Method of Landscape*, London, 1786, pp. 6–7.

Cozens suggested that Leonardo could be improved upon by creating such imperfect forms on purpose, and then using these as the basis for landscape compositions. These ‘rude black sketches’ or ‘blots’ were to be drawn swiftly with a brush dipped in Indian ink, from which hints could then be taken for the outline of a landscape drawn on a clean piece of paper laid on top. In *A New Method*, Cozens explained that ‘an artificial blot is a production of chance, with a small degree of design’ and should be embarked on only after the practitioners had possessed their minds ‘strongly with the subject’. He defines the ‘true blot’ as ‘an assemblage of dark shapes or masses made with ink upon a piece of paper, and likewise of light ones produced by the paper being left blank.’ He provided eight pairs of blots and outline landscapes drawn from them as examples of the eight styles of composition, which he listed in the essay. Interestingly, Chiang Yee wrote about the Cozens drawing of a tiger, saying that:

Once Mr. A. P. Oppé was kind enough to ask me to dine with him and to show me his lovely collection of drawings by Cotman and Cozens. Among them was a tiger by Cozens. Mr Oppé told me that the artist had dabbed several spots of wash on the paper, and had found a tiger taking shape before his eyes. This is just the Chinese way of making a painting.⁴

According to Cozens, the ideal landscape drawing was made as instinctively as possible. The artist was to control his hand only in accordance with some ‘general idea’ which he should first have in his head. This accomplished, the accidental shapes of the washes would suggest natural features to the artist, which could then be elaborated upon or painted over for the more finished drawing. Key to Cozens’s method was the rejection of a drawn outline. As he explained in his *New Method*, ‘in nature, forms are not distinguished by lines, but by shade and colour.’ The artist therefore produced a wholly ‘invented’ landscape, something firmly divorced from topography.

Cozens’s surviving works show the result of this method. Fluidly worked in rich Indian ink, his drawings are frequently idealised compositions made up of natural forms, derived from the spontaneous forms of his blots. Filled with bold, intuitive brushstrokes, they point to both the eighteenth century fascination with the rational world of classification and the emotional potential of the irrational and the accidental. Links with Chinese drawing were first made by Paul Oppé, who made the following observation in his pioneering account of Alexander Cozens, published in 1952:

in the true blot the energy of the controlled brush-work and the shaping of the black and white spaces immediately satisfy the sophisticated eye of today both with their decorative and their

⁴ Yee Chiang, *The Silent Traveller in London*, Oxford, 2002, p. 140.



ALEXANDER COZENS · *A Blot: Tigers*, c. 1770-80

suggestive power. Though never patterns in the ordinary sense they have the compelling unity and spirit of the well-formed ideograph which in Chinese eyes is equivalent to a picture. If they are considered as representational, the force of the impact and the emphasis of interest, again as in Chinese paintings, more than compensate for the absence of perspective and atmospheric tonality.⁵

But to what extent is the similarity between Cozens and Chinese painting real or only perceived?

One answer is provided by looking at contemporary Chinese texts. Zhang Geng is the author of an important history of Qing painting, *Guochao huazhenglu*, and a more general essay on the art of painting, *Pushan lunhua*. In a section in *Pushan lunhua*, on *qiyun* or ‘the pulse of vitality’, Zhang Geng writes:

What is meant by unintentional, spontaneous expression? It means concentrating the spirit and fixing the thoughts, [while] the gaze roams and the wrist moves [freely]; to begin with, one doesn’t intend things to be a certain way, yet suddenly that’s the way they are ... These are the sudden revelations of the workings of nature.

⁵ A. P. Oppé, *Alexander and John Robert Cozens*, London, 1952, pp. 100-101.

But only the contemplative are capable of it. A moment's hesitation, and one will be adrift in 'intentions' and submerged in 'brush' and 'ink'.⁶

This is strikingly similar to Cozens's description from *A New Method*. There is a possibility that Cozens was aware of Chinese aesthetic theory. Cozens knew the architect William Chambers, who had visited Guangzhou (Canton) and published a hugely influential text on Chinese architecture: *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils*.⁷ Chambers also penned an essay, 'Of the Art of Laying Out Gardens', which formulated a theory based upon his knowledge of Chinese gardens, in which he recognised that nature must be improved by ingenious artifice and subtle deception.⁸ Cozens might also have been familiar with Athanasius Kircher's *China Illustrata* (1667), in which the author postulated Chinese iconography as being related to chance – including Chinese characters, which were understood as abstractions of natural phenomena. Cozens could certainly have seen Chinese paintings, and not just those made for the export market. But perhaps it is more convincing to consider that there was no need for any kind of cultural influence and that the two traditions could operate in parallel.

This brings us back to Chiang Yee's contention that there is no boundary between Chinese and British art. The idea of landscape conveying meaning, or inspiring emotion, is central to the long tradition of writing about painting in China, and is shared by the British landscape painters of the early nineteenth century, including Thomas Girtin, J. M. W. Turner and John Constable. We can also trace this idea in the drawings of Thomas Gainsborough. Like Cozens's, Gainsborough's practice was abstracted from direct observation of nature. Famous for his portraits, Gainsborough made landscape drawings throughout his career. These drawings, which are unmistakably inventions of the mind rather than topographical studies, seem to have been drawn as exercises in private contemplation. As there are as many as thousand in existence, the importance and consistency of this ritual for Gainsborough is evident.

In a famous description of his working method, a contemporary recalled him making:

models – or rather thoughts – for landscape scenery on a little old-fashioned folding oak table... This table, held sacred for the purpose,

6 Quoted in Susan E. Nelson, 'Three Ch'ing Critics on Yüan Painting and the Ideal of Spontaneity', *Journal of the American Oriental Society*, vol. 106, no. 2, 1986, p. 302.

7 For Chambers see David Porter, *The Chinese Taste in Eighteenth-Century England*, Cambridge, 2010, pp. 37-54.

8 Chambers' essay 'Of the Art of Laying Out Gardens' was reprinted in the *Gentleman's Magazine* in May 1757, again in the *Annual Register* in 1758, where Edmund Burke regarded it as 'much the best that has been written on the subject', and again in 1762 by Bishop Thomas Percy in *Miscellaneous Pieces Relating to the Chinese*.



Chalk on blue paper, 10 1/2 x 12 1/8 inches, 266 x 320 mm. Private collection, New York.

THOMAS GAINSBOROUGH · *Wooded Landscape with a building*, c. 1778

he would order to be brought to his parlour, and thereupon compose his designs. He would place cork or coal for his foregrounds; make middle grounds of sand clay, bushes of mosses and lichens, and set up distant woods of broccoli.⁹

These table-top models immediately recall the tradition of Chinese scholars' rocks (or *gongshi*), specimens collected, mounted and contemplated for their aesthetic as well as spiritual qualities.¹⁰ From the eighth century, these qualities were tabulated and described, and the practice of meditating upon rocks became an important element of Chinese art. Chinese painters studied rocks, drew and painted them and incorporated them into their landscape compositions, using them as visual substitutes for sacred mountains.

Gainsborough's process of contemplating his miniaturised landscapes calls to mind the intricate, highly ritualized set of Chinese practices surrounding painting and calligraphy. The ritual of laying out the painting

9 Notice attributed to 'An Amateur of Painting', *Somerset House Gazette*, I, 1824, p. 348. John Hayes identified the author as William Henry Pyne.

10 Joshua Reynolds, writing in the *Discourses*, also commented upon Gainsborough's practice. Ed. Robert Wark, *Sir Joshua Reynolds: Discourses on Art*, New Haven and London, 1975, p. 250.

table, preparing the ink and gazing at a rock for inspiration was paramount, matching – and indeed perhaps superseding – the finished product in importance. Perhaps unsurprisingly, Gainsborough's resulting drawings – or as William Henry Pyne called them, 'thoughts' – evoke Chinese ink paintings not only in the method used to create them, but in some of their formal qualities: often highly schematic, made rapidly using a limited palette and a limited range of media. In Gainsborough's later drawings, landscape motifs are abbreviated and abstracted, spatial recession truncated and areas of the composition left deliberately obscure or hard to read. His method in creating these fluid late drawings was described by Edward Edwards:

Many of these were made in black and white, which colours were applied in the following manner: a small sponge tied to a bit of stick, served as the pencil for the shadows, and a small lump of whiting held by a pair of tea-tongs was the instrument by which the high lights were applied; beside these, there were others in black and white chalks, India ink, bistre and some in slight tint of oil colours; with these various material, he struck out so vast number of bold, free sketches of landscape and cattle, all of which have a most captivating effect to the eye of an artist, or connoisseur of real taste.¹¹

Edwards's account makes it clear that Gainsborough's drawings were desired by collectors and that a certain refinement of concept and technique made them objects of desire amongst an educated audience.

As Alexander Cozens's writing reveals, he too believed that his landscape drawings embodied abstract ideas and principles. This was not a new concept; throughout the eighteenth century popular discourses on aesthetics had specifically underlined the appeal of certain types of landscape, which in turn had inevitably influenced theories of painting. Thus, Edmund Burke's 1757 *Philosophical Enquiry into the Origin of Our Ideas of the Sublime* sought to explain the allure of certain features of landscape painting:

in painting a judicious obscurity in some things contributes to the effect of the picture; because the images in paintings are exactly similar to those in nature; and in nature dark, confused, uncertain images have a greater power on the fancy to form grander passions than those have which are more clear and determined.¹²

It is hard not to read this passage and think of Alexander Cozens's rich ink drawing, *A Castle in a Landscape*, in which a 'judicious obscurity' adds greatly to the appeal of the image. But whilst Cozens's compositions were specifically designed to appeal to ideas of the 'sublime', Gainsborough's works have

long been identified as appealing to the contemporary cult of sensibility. In this context, the pleasure of viewing Gainsborough's works came from contemplating innocent rural life uncorrupted by urban manners and morals. Sensibility exalted emotions, rather than the intellect, as the true expression of a person's innate morality, and there is no doubt Gainsborough saw himself as a painter of sensibility.

Emotion and landscape are key to reading the work of the following generation of artists. Alexander's son, John Robert Cozens, for example, translated his father's theories into the burgeoning medium of watercolour; his lushly washed depictions of Italy were highly prized by his father's former students. John Constable went so far as to state that 'Cozens was all poetry', intimating that the power of Cozens's works rested not in their accurate representation of topography, but in their expression of emotion. These characteristics were also central to the works of Turner and Constable himself, as well as to the landscape tradition as it matured during the nineteenth century.

These ideas of landscape as an emotional and individualistic journey rather than an exact topographical representation were also at the very heart of the 'modernisation' of Chinese painting led by Dong Qichang and the literati painters of the late Ming dynasty (late sixteenth to mid-seventeenth century). Though a few centuries apart, the evolution and modernisation of Chinese and British landscape painting seem to have followed a very similar path.

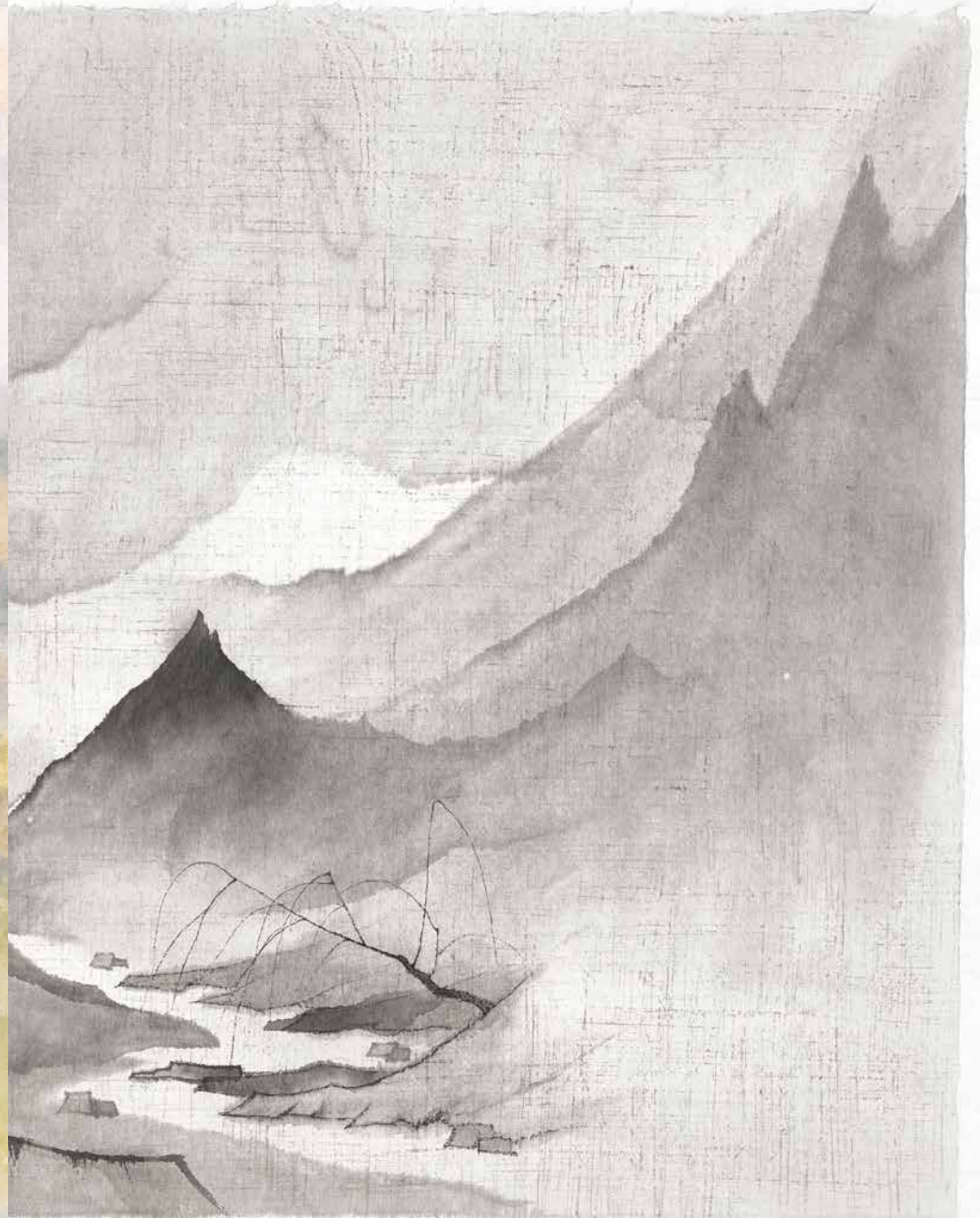
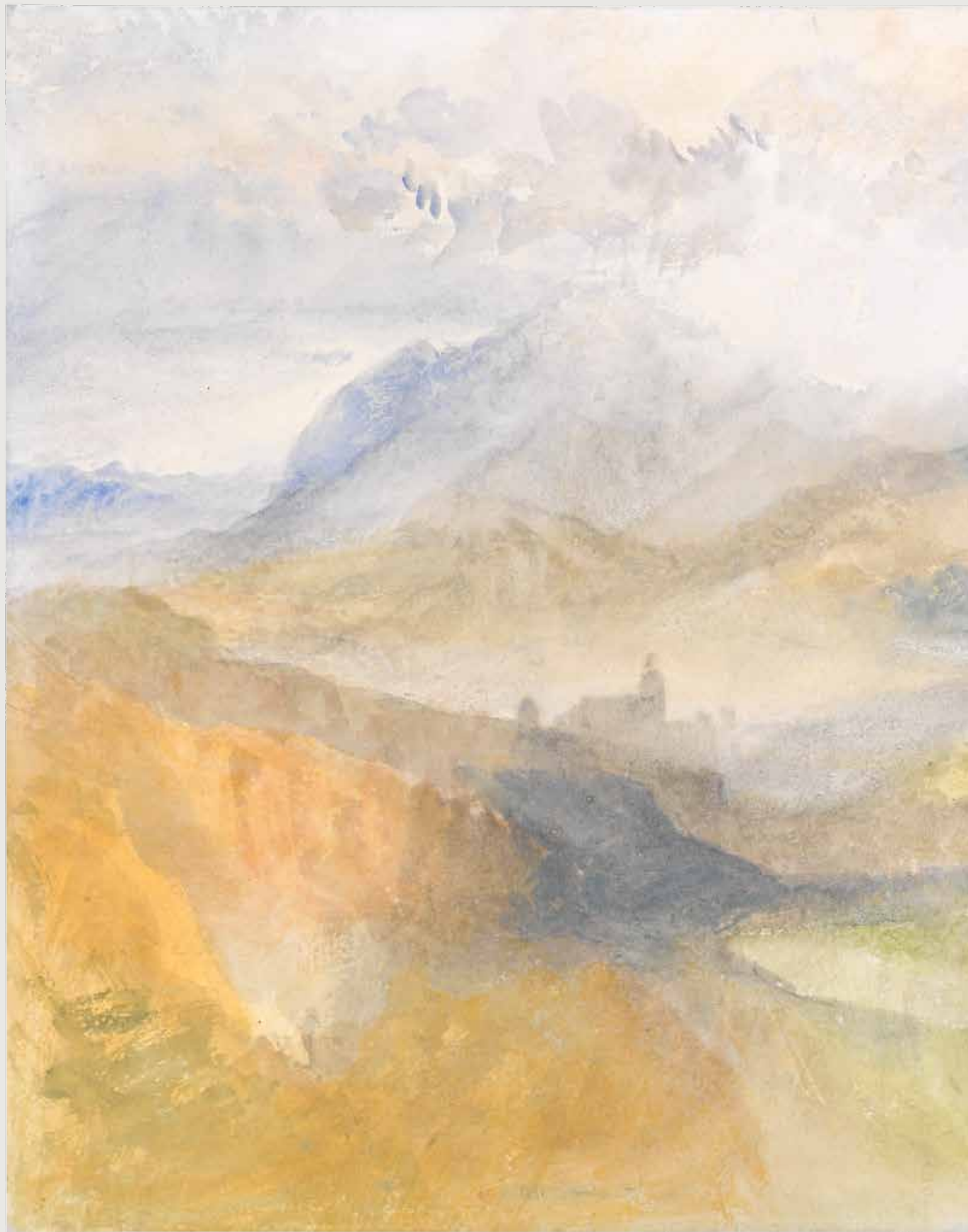
In signposting parallels between British eighteenth-century drawing and Chinese landscape art, I am conscious that the links are impressionistic at best and ahistorical at worst. To Alexander Cozens and Thomas Gainsborough the art of China would have been embodied by fashionable wallpaper and export porcelain, not a rich landscape tradition. Even quoting the writer and painter Chiang Yee's assessment about the similarity between British and Chinese art is dangerous. Chiang Yee was in London in the 1930s and knew an important group of British writers and curators who were keen to contextualise and internationalise British art, chief amongst them the curator and poet, Laurence Binyon. Binyon wrote eloquently on both Chinese art and British watercolours and it was Binyon's friend Oppé who first drew the comparison between Alexander Cozens and Chinese painting. Binyon in particular was keen to trace the roots of modern art in the formal innovations of British nineteenth-century landscape painting. But despite these qualifications, it is illuminating to consider both how close Cozens and Gainsborough come in spirit to the traditions of Chinese art and how individual drawings actually conform to the principles of a Chinese aesthetic.

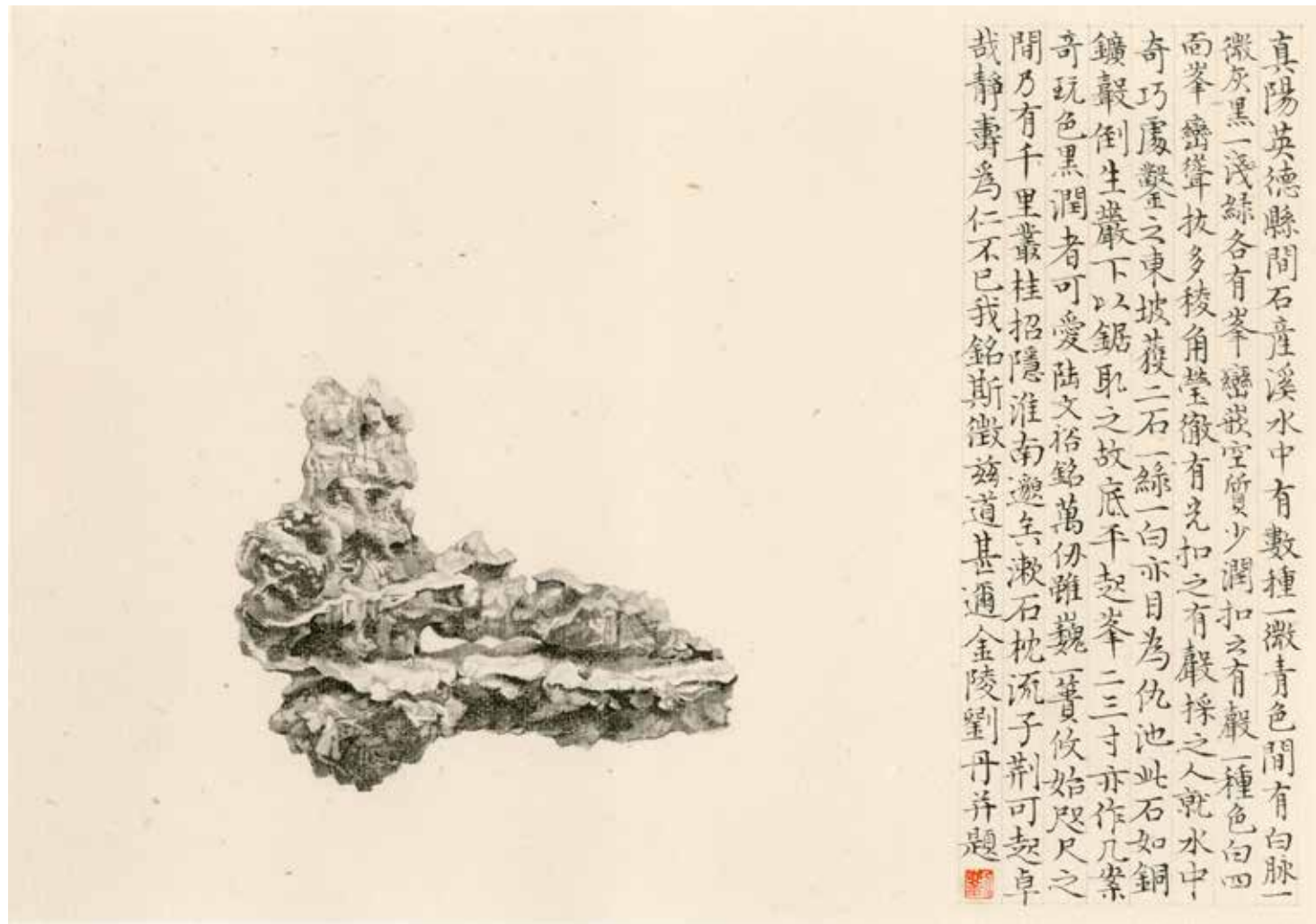
¹¹ Edward Edwards, *Anecdotes of Painting*, London, 1808, p. 139.

¹² Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, London, 1757, p. 62.

平行线 *Parallel Lines*

CONTEMPORARY CHINESE INK
PAINTING AND THE GREAT AGE
OF BRITISH LANDSCAPE PAINTERS





LIU DAN, b. 1953 | Rear view of Scholar's Rock, 2017



LIU DAN, b. 1953 | Front view of Scholar's Rock, 2017



VICTOR-MARIE HUGO, 1802-1885 | *Landscape*, 1842



(detail)



THOMAS GAINSBOROUGH, 1727-1788 | *Track Through Sandy Hills with Trees*, circa 1748



HAO LIANG, b. 1983 | *Blue Bamboo*, 2010



JOSEPH MALLORD WILLIAM TURNER, 1775-1851
A Distant View Over Chambéry, from the North, with Storm Clouds, 1836



LI HUAYI, b. 1948 | *Round Landscape, 2014*

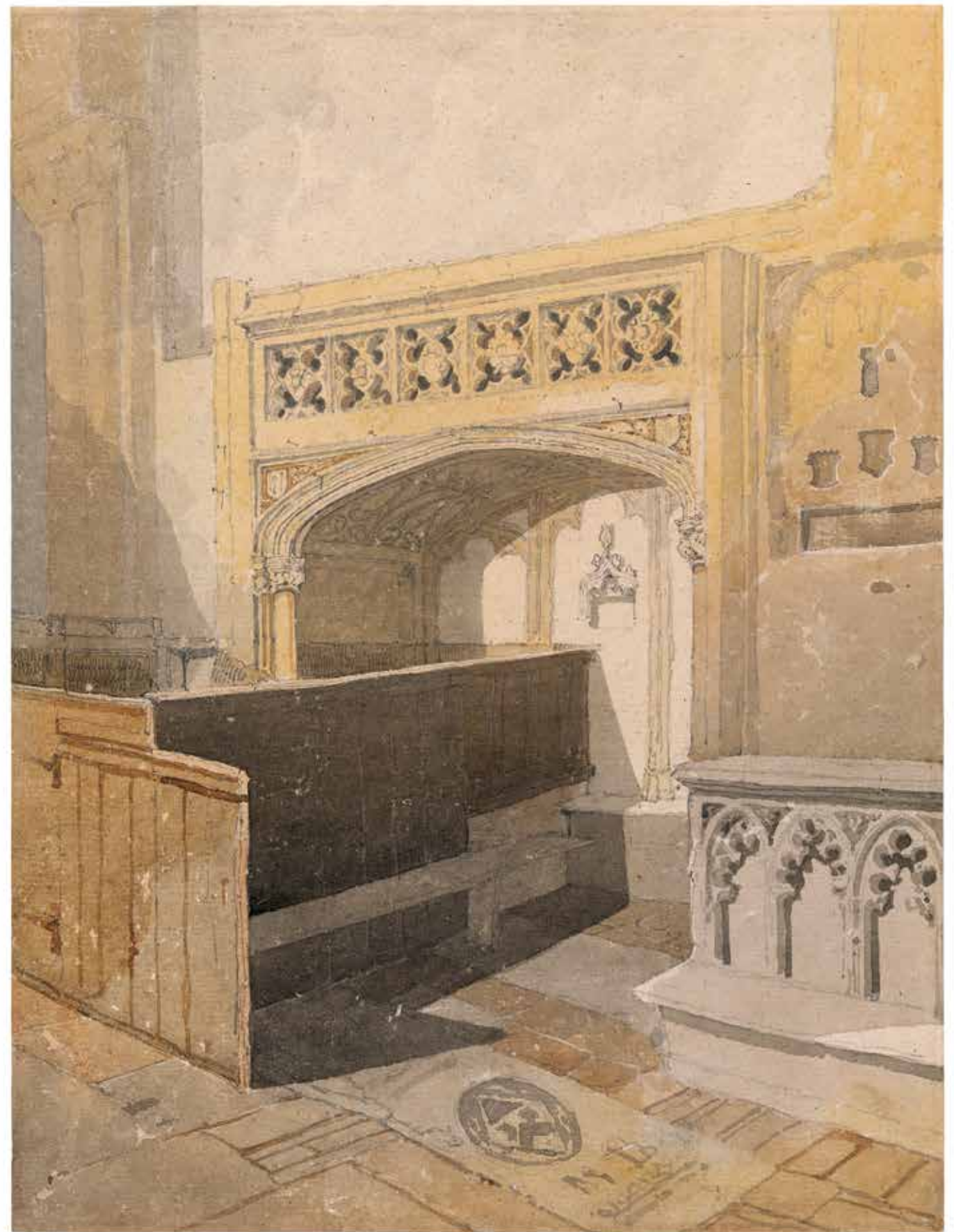


JOHN ROBERT COZENS, 1752-1797 | *Hannibal Showing to his Army the Fertile Plains of Italy, 1776*

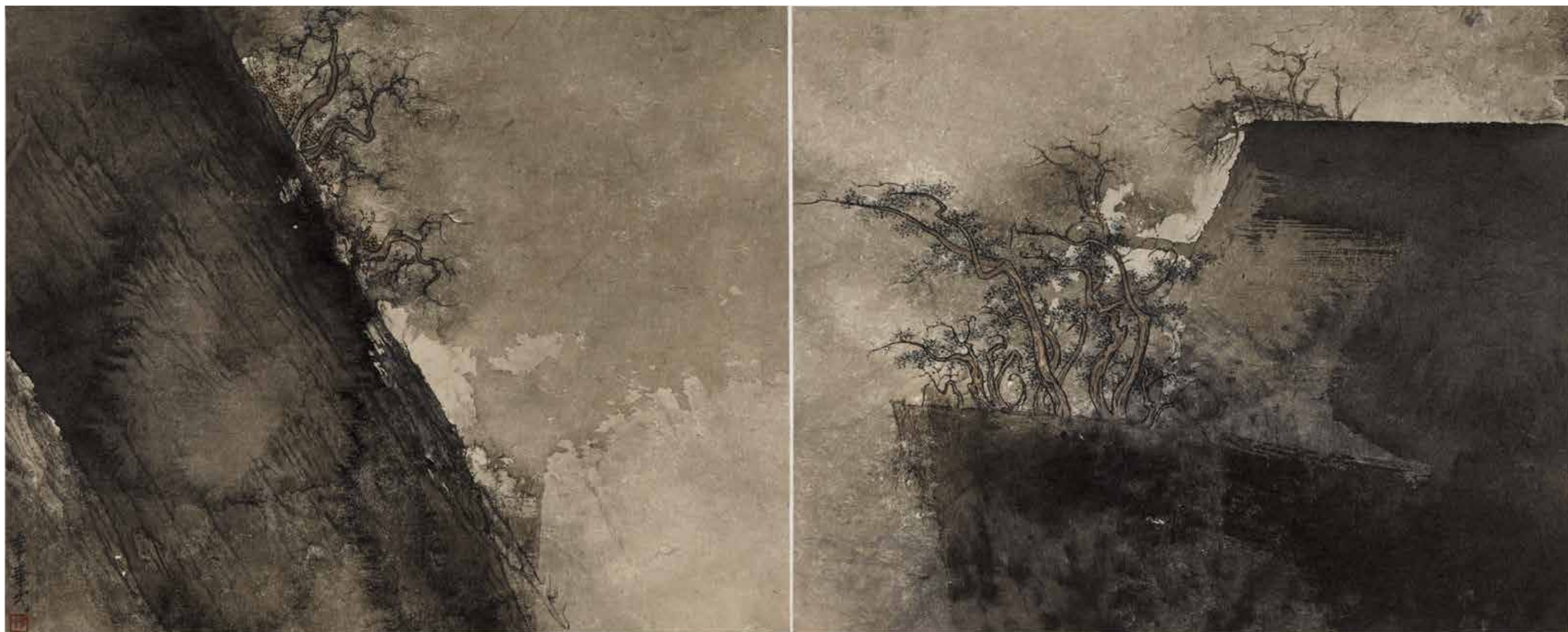




LIU DAN, b. 1953 | *Song Book*, 2002



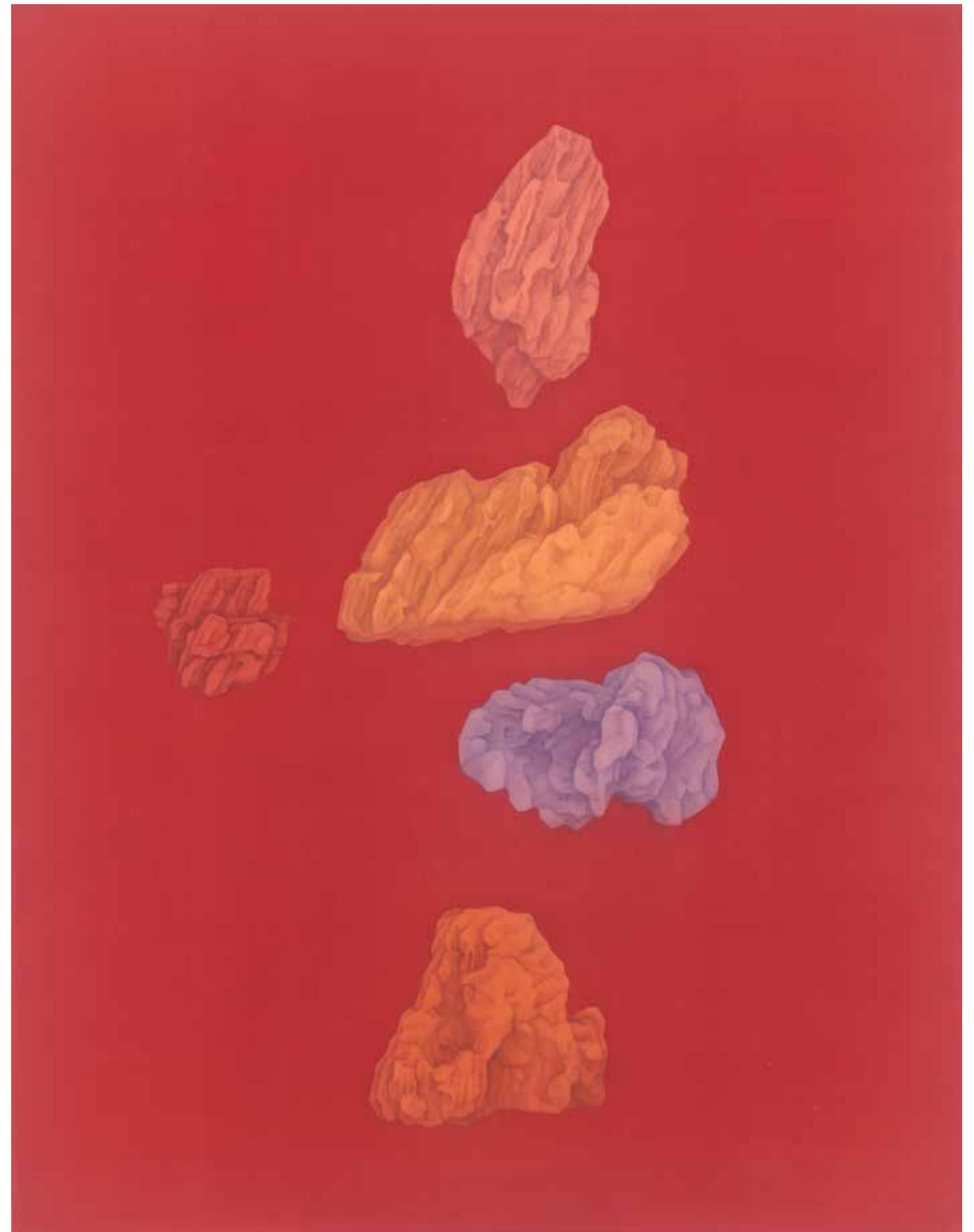
JOHN SELL COTMAN, 1782-1842 | *Norwich Cathedral, the North Aisle of the Choir*, circa 1807-11



LI HUAYI, b. 1948 | *Dyptich*, 2014



ALEXANDER COZENS, circa 1717-1786 | *Study of a Rock*, circa 1760



XU LEI, b. 1963 | *Red Rocks*, 2017



ALEXANDER COZENS, circa 1717-1786 | *Study of a Tree*, circa 1760



ALEXANDER COZENS, circa 1717-1786 | *Study of a Tree*, circa 1760

(detail)

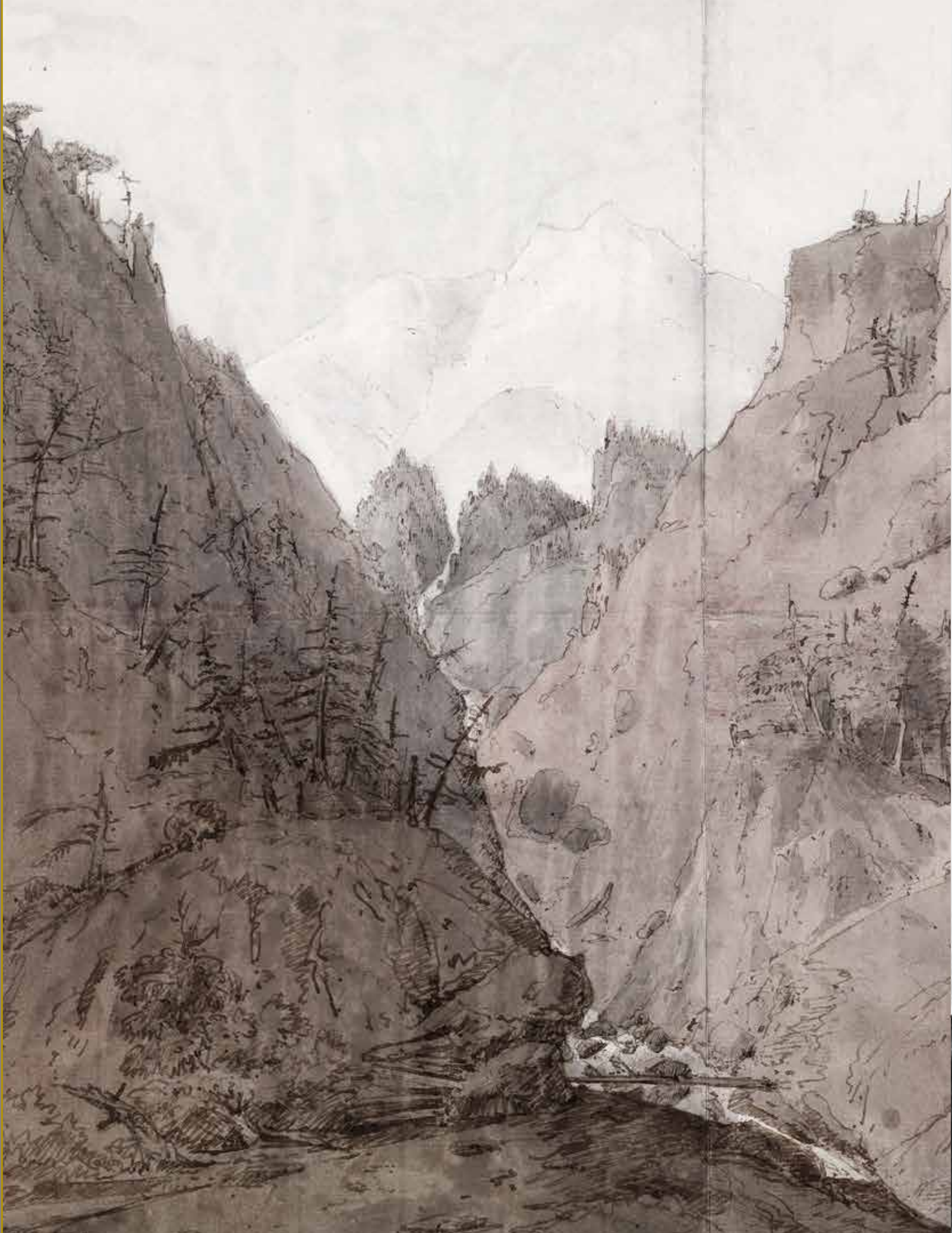




GEORGE STUBBS, 1724-1806
The Legs of a Draught-Horse, circa 1786



XU LEI, b. 1963 | *Horse*, 2015





ALEXANDER COZENS, circa 1717-1786 | *A Castle in a Landscape*, circa 1770



SHEN QIN, b. 1958 | *Landscape*, 2017



EDWARD LEAR, 1812-1888 | *The Cedars of Lebanon, May 1858*



ALEXANDER COZENS, circa 1717-1786 | *The Isle of Elba From the Sea*, 1746



XU LEI, b. 1963 | *Blue Crystal*, 2015



JOSEPH MALLORD WILLIAM TURNER, 1775-1851 | *The River Washburn at Elsingbottom, 1824*



MA LINGLI, b. 1989 | *October, 2017*





ALEXANDER COZENS, circa 1717–1786 | *A Landscape with Lake, Villa and Mountains Beyond*, circa 1770



WU QIANG, b. 1977 | *Green Gold*, 2015



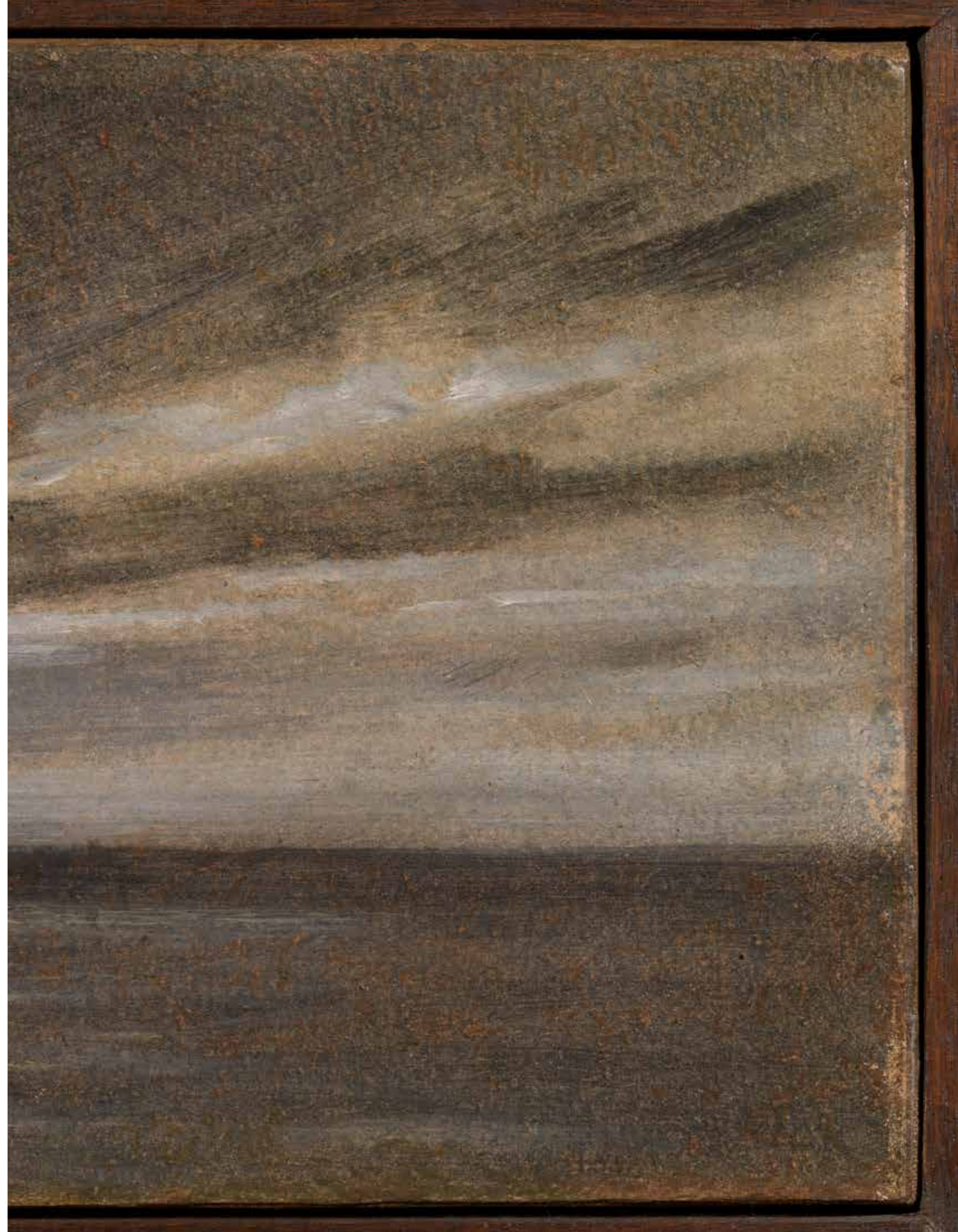
HAO LIANG, b. 1983 | *Ghost Deer*, 2010



HAO LIANG, b. 1983 | *Skeleton Cave*, 2010



JOHN CONSTABLE, 1776-1837
Approaching Night: a Coastal Scene at Dusk, early 1820s



(detail)



JOHN ROBERT COZENS, 1752-1797 | *An Alpine Landscape, Near Grindelwald, Switzerland, 1776*



ZENG XIAOJUN, b. 1954 | *Root, 2015*



JOHN RUSKIN, 1819–1900 | *Baden, Switzerland, 1863*



MA LINGLI, b. 1989 | *Among, 2017*





WU QIANG, b. 1977 | *Blue*, 2015



JOHN LINNELL, 1792-1882 | *Dolwyddelan, North Wales*, 1813



ZENG XIAOJUN, b. 1954 | *Vine Dyptich*, 2015



GEORGE ROMNEY, 1734-1802 | *Study for 'The Leveson-Gower Children', 1776*



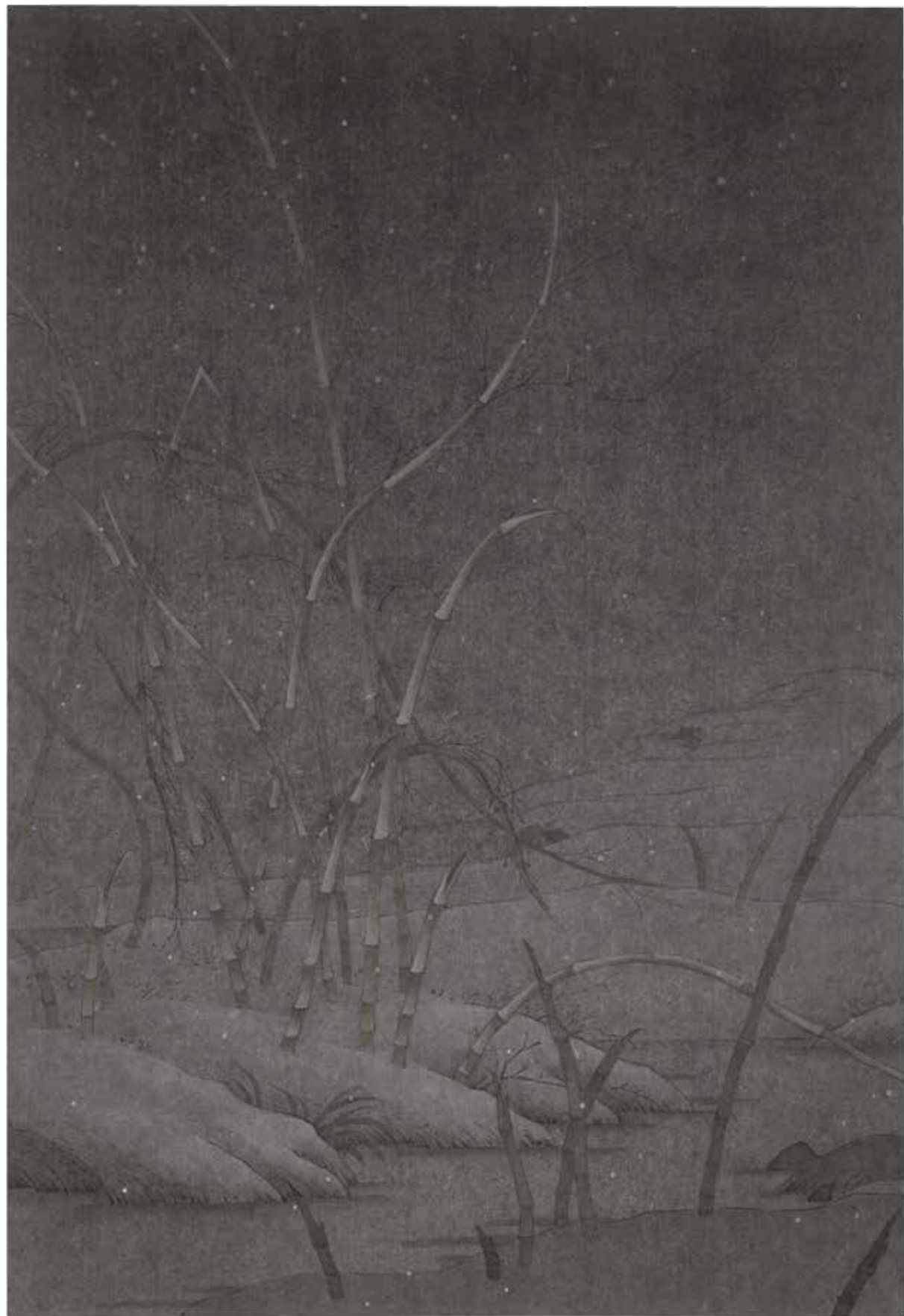
ZENG XIAOJUN, b. 1954 | *Wysteria, 2015*



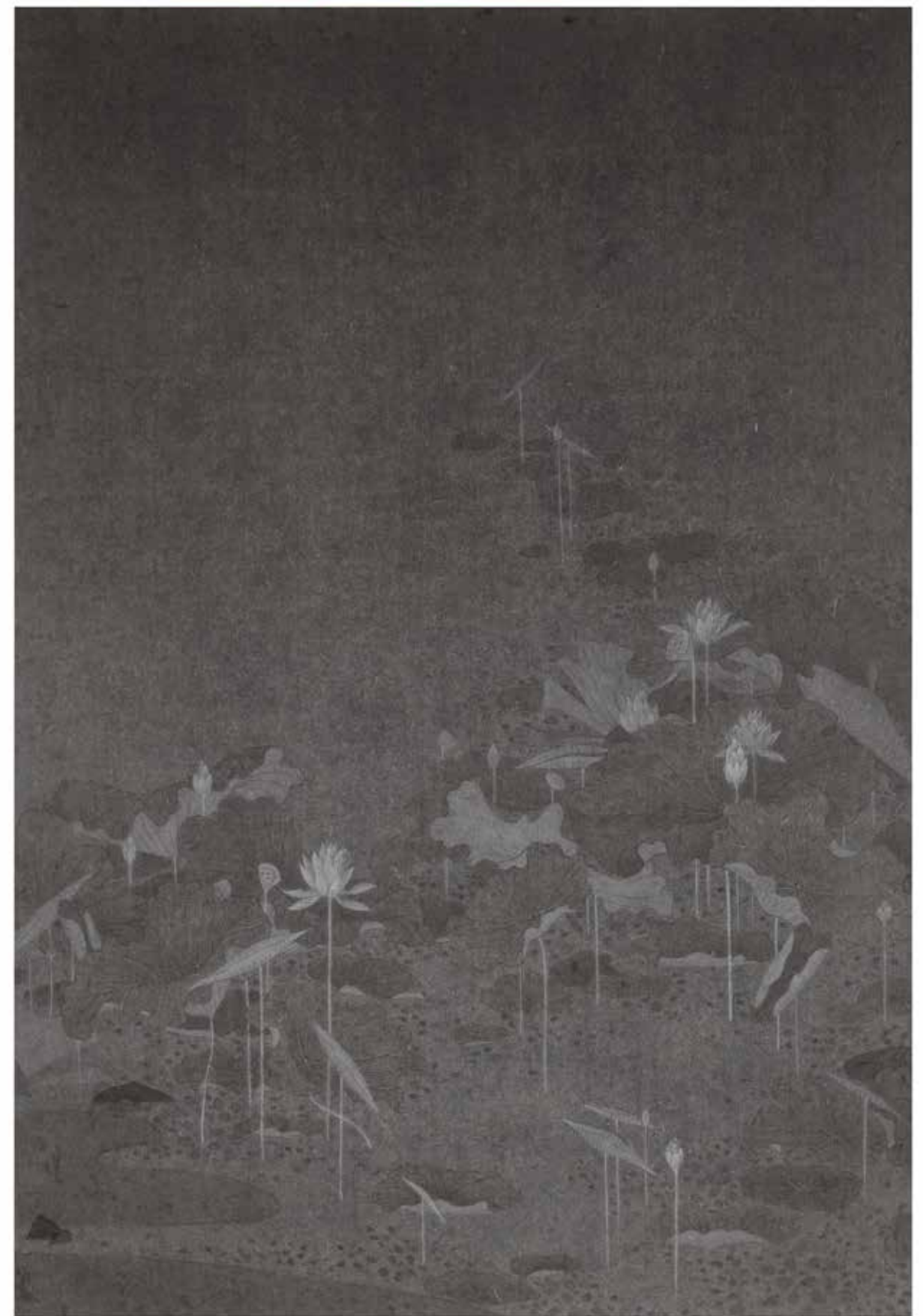
JOHN RUSKIN, 1819-1900 | *Medieval Clock Tower of Lucerne with Medieval House and Landscape*, 1865



SHEN QIN, b. 1958 | *Landscape*, 2017



XIAO XU, b. 1983 | *Bamboo in Snow*, 2016



XIAO XU, b. 1983 | *Lotus*, 2016



JOHN CONSTABLE, 1776-1837 | *Sunset: A Stormy Evening*, early 1820s





JOHN RUSKIN, 1819–1900 | *Aiguilles of Chamonix near Les Houches*, 1842

XIAO XU, b. 1983 | Detail from *Bamboo in Snow*, 2016



YANG YONGBIAN, b. 1980
Time Immemorial - The Streams, 2016



YANG YONGBIAN, b. 1980
Time Immemorial - The Cliff, 2016

(detail)



CORNELIUS VARLEY, 1781-1873 | *A Mining Pump House, Wales, 1803*



DAVID COX, 1783-1859 | *Near Pandy Mill, North Wales, 1852*



THE ARTISTS

John Constable	46, 65
John Sell Cotman	19
David Cox	73
Alexander Cozens	22, 24, 32, 36, 42
John Robert Cozens Cozens	15, 48
Thomas Gainsborough	9, 11
Hao Liang	11, 44
Victor-Marie Hugo	6
Edward Lear	35
Li Huayi	14, 20
John Linnell	55
Liu Dan	4, 5, 18
Ma Lingli	39, 51
George Romney	58
John Ruskin	50, 60, 69
Shen Qin	31, 61, 66
George Stubbs	27
Joseph Mallord William Turner	13, 38
Cornelius Varley	72
Wu Qiang	43, 54
Xiao Xu	62, 63, 69
Xu Lei	23, 29, 37
Yang Yongliang	71
Zeng Xiaojun	49, 56, 59

John **Constable** (1776–1837)

Despite family opposition, Constable travelled to London from his native Suffolk in 1799 to enter the Royal Academy Schools. His first academy exhibition came in 1802. Frustrated by his lack of success, he made an important visit home that year to begin making studies of nature in the open air. Constable had a passion for landscape, particularly the landscape of his native Suffolk and views on the river Stour. In 1816 he married Maria Bicknell. Her fragile health encouraged the family's intermittent residence in Hampstead, where in the early 1820s he began making oil studies of the clouds, convinced that the sky was the fundamental component of landscape painting. In 1819 he finally achieved critical acclaim in the Royal Academy's exhibitions. The inclusion of his work in the Paris Salon of 1824 attracted the admiration of French artists, including Eugène Delacroix, and he is considered to be a key figure in the development of European landscape painting.

John Sell **Cotman** (1782–1842)

Born the son of a haberdasher in Norwich, in 1798 he moved to London, where he was employed by the publisher Rudolph Ackermann and soon joined Dr Monro's 'Academy' where he was able to study works by Gainsborough and Cozens. About 1799 Cotman joined the sketching society, which had developed around Thomas Girtin. From 1800 to 1805 he travelled through Wales and Yorkshire on numerous sketching trips. Returning to Norwich in 1806, he set up the School for Drawing and Design, before returning to end his career in London. He was the true successor of Girtin and in his refined early works explored an aesthetic which relied on carefully modulated blocks of colour.

David **Cox** (1783–1859)

Born in Birmingham, Cox trained with a local drawing master and then a miniaturist. He left for London in 1804 after a brief stint as a painter of theatrical scenery. In London he trained with John Varley and began exhibiting watercolours. He supported himself by taking amateur pupils, some referred to him by Varley. By 1813 he had been elected to the Society of Painters in Water-Colours and had secured a lucrative position as a drawing master at a girls' school in Hereford. In 1827 he returned to London and thereafter made several tours of northern France. He returned to Birmingham in 1842 and made regular tours of North Wales from then until 1856.

Alexander **Cozens** (1717-1786)

Cozens was born in Russia, where his father worked in the naval dockyards in St Petersburg. Cozens travelled to Italy in 1746 where he worked principally as a landscape painter. Cozens was celebrated as a drawing master, from 1750 he was employed at Christ's Hospital but he was widely employed by other aristocratic patrons. Cozens's first drawing manual was published in 1759, *An Essay to Facilitate the Inventing of Landscips, Intended for Students in the Art*. It advanced a system for composing drawings based upon random blots. For the next two decades Cozens was the drawing master at Eton College and was key in forming the taste of some of the most important patrons of the period, including William Beckford and Sir George Beaumont. Cozens produced a number of publications, each of which attempted to provide educational systems for students.

John Robert **Cozens** (1752-1797)

'The greatest genius that ever touched landscape', so wrote John Constable in 1835 of Cozens. Son of Alexander, John Robert, was one of the artists to use watercolour consistently for its own sake as a purely expressive medium, and is remembered for his lyrical, evocative landscapes which are usually inspired by actual places. Cozens went on two highly influential trips to the Continent, the first between 1776 and 1779 in the company of Richard Payne Knight and the second in 1782-1783 in the company of his father's student, William Beckford. By 1794 Cozens was suffering from some form of mental illness and his final years were spent in the care of Dr Thomas Monro. Monro retained a large number of Cozens's works encouraging the young artists who visited his 'Academy', most famously Thomas Girtin and JMW Turner, to copy his works, that way Cozens's evocative and expressive approach to landscape painting was transmitted to the next generation of British landscape painters.

Thomas **Gainsborough** (1727-1788)

The Suffolk-born artist Thomas Gainsborough was one of the greatest portrait painters of his day, he also practiced as a landscape painter and landscape draughtsman. In his early career Gainsborough's preferred drawing medium was pencil, and his favoured subject-matter plants, trees or animals, mossy banks, woodland paths and thickets. Such subjects generally observed from a close viewpoint, and almost certainly drawn from nature. Gainsborough was always wary of topography and most of his late drawings are landscapes of the imagination, picturesque contrivances made in a range of media

and frequently based upon table-top arrangements of 'stones, bits of looking glass, small boughs of trees, and other suitable objects.' Despite being an enormously prolific landscape draughtsman, Gainsborough's finished drawings seem to have remained largely private, although after his death, they were widely admired by connoisseurs and collectors.

Hao Liang (b. 1983)

Hao Liang was born in Chengdu. He has both a BA and a Masters degree from the Sichuan Fine Arts Institute, where he studied with Xiao Xu, with whom he also shares a studio space in Beijing. He was greatly influenced by Xu Lei and the *gongbi* style of painting. However, his work also shows a fascination with anatomy and nature as well as a strong sense of cultural heritage, with a particular affinity for the Song dynasties (960-1279). His works often have a deep connection to mythology and fable, and he creates worlds that are far removed in time and space from our own. Hao Liang has had solo shows at Mirrored Gardens, Guangzhou, China; Hive Center for Contemporary Art, Beijing, China; and My Humble House Art Gallery, Taipei, Taiwan. He has been involved in a number of group exhibitions in China, Hong Kong, Taiwan and the United States.

Victor **Hugo** (1802-1885)

The great nineteenth-century French dramatist and novelist Victor Hugo, was also a prolific and highly individual draughtsman. Originally pursued as a casual hobby, drawing became more important to Hugo shortly before his exile when he made the decision to stop writing to devote himself to politics. Drawing became his exclusive creative outlet between 1848 and 1851. Hugo worked only on paper, and usually on a small scale; usually in dark brown or black ink wash, sometimes with touches of white, and rarely with colour. Hugo's own technique is analogous to the work of Alexander Cozens, he followed Cozens's blot technique and used other methods to achieve his bold drawings; he frequently worked with his fingers and sometimes added soot to his composition to get the effects he wanted.

Edward **Lear** (1812-1888)

Edward Lear is best known for his popular nonsense verse. Although a prolific writer, Lear was also an outstanding and commercially successful professional artist. At nineteen, he published *Illustrations of the Family of Psittacidae, or Parrots* (1831). An invalid since childhood, Lear suffered from epilepsy and frequently sought relief from his illness abroad. His travels

throughout Europe, the Middle East, and Asia led him to publish several folios detailing what he saw. He was he was a short-term pupil of William Holman Hunt and in turn gave a series of drawing lessons to Queen Victoria in the late 1840s after she admired Lear's Italian scenes.

Li Huayi (b. 1948)

Born in Shanghai, Li Huayi started his life as an artist at the tender age of six under the tutelage of Wang Jimei and later Zhang Chongren. In 1982 he moved to San Francisco, where he received a Masters Degree in Fine Arts from the San Francisco Art Academy. After an early interest in abstraction, Huayi became inspired by the traditional paintings of the Song dynasty, and developed a distinctive style that won him an early following, especially on the West Coast, where he had his first solo museum show at the Pacific Asia Museum, Pasadena, in 1984. Li Huayi's numerous solo and group museum exhibitions include the Asian Art Museum of San Francisco, the Arthur M. Sackler Gallery, the Princeton University Art Museum, the College of Wooster Art Museum, the Museum of Fine Arts, Boston and the National Art Museum of China. Li was also part of the seminal *China 5000 Years* exhibition at the Guggenheim Museum in New York in 1999.

Li's works are in the permanent collections of many internationally renowned museums, including the British Museum, the Asian Art Museum of San Francisco, the Museum of Fine Arts, Boston, the Brooklyn Museum, the Cleveland Museum of Art, the Honolulu Museum of Art, Harvard Art Museums, the Art Institute of Chicago, the Spencer Museum of Art, University of Kansas, the College of Wooster Art Museum, M+ Museum, Hong Kong and Hong Kong Museum of Art, as well as a host of important private collections.

John **Linnell** (1792-1882)

A student in the Royal Academy Schools from 1805 and a pupil of John Varley, Linnell became a crucial supporter of William Blake (from whom he commissioned engravings) and the father-in-law of Samuel Palmer. Linnell supported himself in his early career as a portraitist, but his friendship with Cornelius Varley encouraged his interest in rural landscapes as well as his strict Baptist religious beliefs. Later in life, Linnell was able to devote himself entirely to landscapes but was increasingly at odds with other artists and was never elected a member of the Royal Academy, despite being the most commercially successful British landscape painter of the mid-nineteenth century.

Liu Dan (b. 1953)

Born in Nanjing, Liu Dan is considered by most to be the pre-eminent Chinese artist of his generation. Initially trained by his grandfather in Confucian classics, poetry, painting and calligraphy, Liu Dan went on to study traditional Chinese painting under Ya Ming at the Jiangsu Academy of Chinese Painting in Hangzhou. In 1981 Liu Dan moved to the United States, where he spent almost three decades before returning to China in 2008. During his time in the US, Liu Dan continued his development, which was inspired by the great masters of the Song and Yuan dynasties but also by his deep interest in Western art. His style, traditional and yet strikingly contemporary, aims both to rebuild a discourse with the past, and, perhaps more importantly, to pave the way for Chinese painters of future generations. Gifted with an idiosyncratic style and little care for commercial success, Liu Dan found a loyal following amongst collectors and museums in the US and Europe. Though his iconic images of dictionaries and books, flowers and rocks remain unsurpassed, it is his landscapes which he considers his greatest achievement, and which will probably be remembered as his greatest contribution to the history of Chinese culture and art.

Liu Dan's art is housed in a host of private and museum collections, including the San Diego Museum of Art, the Museum of Fine Arts, Boston, the Princeton University Art Museum, the Yale University Art Museum, Harvard University Museums, the Arthur M. Sackler Gallery, Musée Guimet, Paris and the British Museum. He has had exhibitions at the Musée Guimet, the British Museum, Suzhou Museum and the Ashmolean Museum, Oxford. He also recently completed a commission by the Chinese government for the Jing Yi Xuan studio inside the Jian Fu Palace in the Forbidden City, previously used by the Emperor Qianlong as a quiet place for contemplation and now used for receiving foreign dignitaries.

Ma Lingli (b. 1989)

Born in Chengdu, Sichuan province, Ma Lingli is part of the newest generation of ink painters. She graduated from the Sichuan Fine Arts Institute in 2012 and has already had her works exhibited in numerous cities worldwide, including Beijing, Shanghai, Taipei, Nanjing, Barcelona, Paris, London, Mantua and Hong Kong. Her style is influenced by the works of Xu Lei and has strong ties to traditional painting techniques. However, her approach is bolder and more contemporary than that of most other ink artists, as she continues to develop a personal and modern language for ink painting that is both inventive but also firmly rooted in tradition.

George Romney (1734-1802)

Romney had a natural aptitude for painting that led him to the studio of Christopher Steele. He found success relatively early in his career when he exhibited his work in London and quickly established himself as a fashionable portrait painter. However, he aspired to paint more ambitious narrative paintings. A stay in Rome from 1773 to 1775 saw a greater Neoclassicism enter his work, and meeting Emma Hamilton in 1782 fostered a more Romantic strain in his work. Despite being principally a portraitist, he made a series of remarkable ink and brush drawings after his return in Rome. An important group of these are housed in the Fitzwilliam Museum, Cambridge.

John Ruskin (1819-1900)

The great writer and critic John Ruskin was also a talented and prolific landscape painter. From his early youth, Ruskin's keen perception of the world and his obsessive desire to capture nature in all of its details found expression in his drawings. For him, sketching en plein air was not only the cornerstone of artistic practice, but his way of seeing the world. Careful observation was more important than the process of replication, as explained in his preface to *The Elements of Drawing*: 'I believe that the sight is more important than the drawing; and I would rather teach drawing that my pupils may learn to love Nature, than teach the looking at Nature that they may learn to draw.' Appointed the first Slade Professor of Fine Art at Oxford in 1868 he founded the Ruskin School of Drawing and Fine Art in 1871, conceived as both a critical and practical school of art. Ruskin went on countless trips to the Continent, producing a large number of studies of the building and scenery he encountered.

Shen Qin (b. 1958)

Shen Qin was born in Nanjing, China and graduated from the Jiangsu Art Academy in Jiangsu province in 1981. By the mid-1980s he had become the standard-bearer for the 'New Wave' movement in Chinese painting, which combined the *gongbi* style of flat colour surfaces with avant-garde subject matter. Having successfully reacted against the traditional artistic constraints of the time, and become one of the most hotly debated artists in China, he soon retreated from the limelight in order to focus on family life, though he continued to paint for his own pleasure.

Shen Qin's return to the public eye began in the early 2000s and culminated in a solo exhibition at Suzhou Museum in 2015. Painting on extremely thin (and unforgiving) paper that was initially all he could

obtain, Shen Qin's style has adapted to the fragility of his materials and evolved into a fluid layering of washes that create ethereal, dreamlike scenes. The unpredictable patterns created by the ink's absorption add an element of chance and spontaneity, charging his tranquil works with a timeless energy.

George Stubbs (1724-1806)

The most remarkable animal artist of his generation, Stubbs was born the son of a currier and had little formal artistic education. In 1766 Stubbs published the results of his laborious investigation into the musculoskeletal structure of horses in a publication entitled *The Anatomy of the Horse*. Stubbs had already attracted the attention of aristocratic patrons with a passion for horse racing. Through portraits of racehorses and more ambitious paintings exploring themes such as the horse attacked by a lion, Stubbs imbued his humble animal subjects with something of the drama and dignity more commonly associated with history painting. His work proved influential to the next generation of French artists such as Théodore Géricault and Eugène Delacroix.

Joseph Mallord William Turner (1775-1851)

The most celebrated and influential British painter of the nineteenth century. Turner was born the son of wig maker in Covent Garden and entered the Royal Academy Schools at fourteen after having some experience as an architectural draftsman with Thomas Malton. A prodigy, in 1799 he was elected an associate of the Royal Academy, and by 1802 he was a full academician and turning increasingly to oil painting. A relentless tourist, Turner spent a lifetime travelling across Britain and Europe. In his exhibition canvases, he approached landscape painting with a seriousness normally ascribed to historical art. Although Turner was never without critics, the young John Ruskin championed him in the early 1840s as the greatest landscape painter of all time in what became Ruskin's nine-part *Modern Painters*.

Cornelius Varley (1781-1873)

The brother of the successful landscape watercolourist John Varley, Cornelius was in the vanguard of English naturalism in the first decade of the nineteenth century. A founding member of the Society of Painters in Water-Colours, Varley was a regular exhibitor in its early years. Thanks to the influence of his uncle Samuel Varley, a watch and instrument maker, Cornelius became fascinated by the science of optics and its relation to artistic representation. He invented a variety of instruments, the best known being the patent Graphic

Telescope. A type of camera lucida, the telescope could project a reduced image on to paper using a series of mirrors and lenses. Both John and Cornelius often used it for landscape studies.

Wu Qiang (b. 1977)

Born in Changting, Fujian province, Wu Qiang received his BFA and MFA in Chinese Ink from China Academy of Art. Since 2005, he has been a lecturer at Zhejiang University. He has had a number of solo exhibitions over the years in Beijing, Hong Kong and Tokyo as well as being involved in a host of group shows all over the world. His style is rooted in the traditional styles of the Song and Yuan dynasties, but is infused with a subtle, intimate sense of mood and atmosphere. The small format of most of his works is unusual for Chinese artists and draws the viewer into a deeper, more personal connection with the work.

Xiao Xu (b. 1983)

Xiao Xu was born in Changqing in 1983 and obtained his BFA and MFA from the Sichuan Fine Arts Institute, in 2007 and 2010 respectively. Like Hao Liang, he has been influenced by the works of Xu Lei as well as the painterly traditions, imagery and stories of the Song dynasty. His dark, alluring works display a very high level of technical skill as well as a distinctive vision. Xiao Xu has taken part in a number of group exhibitions, including at the National Art Museum of China, Beijing, the Today Art Museum, Beijing, the Sichuan Museum, Chengdu as well as a number of international galleries.

Xu Lei (b. 1963)

Xu Lei was born in Nantong, Jiangsu province, and studied ink painting at the famed Nanjing Academy of Arts. Without doubt one of the most important artists of his generation, his rich and varied career to date has included posts as a scholar at the China Art Research Institute and as director of the Today Art Museum in Beijing. Xu Lei is well versed in both Chinese and Western art history and aesthetics. His work is traditional in inspiration and subject matter but has a timeless, dreamlike quality that is reminiscent of the best of surrealism or the early works of Giorgio de Chirico.

Xu Lei's works are represented in numerous private and museum collections, including the Shanghai Art Museum, Nanjing Art Institute, Today Art Museum and the Asian Division of the Library of Congress. He has held solo exhibitions at the Today Art Institute, Suzhou Museum, and, most recently, Marlborough Gallery, New York. Along with Liu Dan and Zeng Xiaojun, he was recently commissioned by the Chinese

government to create a piece for the Jing Yi Xuan studio inside the Jian Fu Palace in the Forbidden City, previously used by the Emperor Qianlong as a quiet place for contemplation and now used for receiving foreign dignitaries.

Yang Yongliang (b. 1980)

Yang Yongliang was born in Shanghai and studied traditional art and calligraphy for 10 years under Yang Yang, a professor of art at the University of Hong Kong and Shanghai Fine Art Institute. He later studied further at the Shanghai Arts and Crafts Vocational College and China Fine Art Society. After founding a studio with fellow artists in 2004, he began his experimentation with ink art, photography and video. Perhaps one of the most innovative artists of his generation, Yang Yongliang's ability to seamlessly combine the qualities of traditional landscape painting with the modern mediums of photography and video have made him a household name. Over the past decade, he has exhibited in galleries and museums all over the world, including the Metropolitan Museum of Art in New York. His works are part of many private and public collections, including the Art Gallery of New South Wales, the Asian Art Museum, San Francisco, the National Gallery of Victoria and the British Museum.

Zeng Xiaojun (b. 1954)

Born in Beijing, Zeng Xiaojun received a formal education in the arts at the Central Art and Craft Academy in Beijing. He has had a number of solo exhibitions around the world, culminating in his 2011 show at the Musée Guimet in Paris, in which his works were shown alongside pieces by his friend Liu Dan and a selection of treasures from his collection of furniture, scholar's objects and rocks. An accomplished artist of great renown, Zeng Xiaojun is also the embodiment of a modern scholar official. His deep affinity for nature as a source of inspiration is particularly evident in his images of roots and trees, which are imbued with a raw, primordial sense of movement and power. He was recently commissioned by the Chinese government to create a piece for the Jing Yi Xuan studio inside the Jian Fu Palace in the Forbidden City, to be displayed alongside works by his contemporaries Liu Dan and Xu Lei. The studio was used by the Emperor Qianlong as a quiet place for contemplation and is now used for receiving foreign dignitaries.



John **Constable**, 1776-1837
Approaching Night: a Coastal Scene at Dusk, early 1820s p. 46
 Oil on paper laid down on canvas
 6 x 9¾ inches; 152 x 248mm



John **Constable**, 1776-1837
Sunset: A Stormy Evening, early 1820s p. 65
 Oil on paper laid down on panel
 3¼ x 4¼ inches; 77 x 117mm



John Sell **Cotman**, 1782-1842
Norwich Cathedral: the North Aisle of the Choir, c. 1807-11 p. 19
 Pencil and watercolour
 14⅞ x 10¼ inches; 362 x 273mm



David **Cox**, 1783-1859
View Near Pandy Mill, North Wales, 1852 p. 73
 Pencil and watercolour with stopping out on oatmeal paper
 11⅞ x 14¾ inches; 282 x 375mm
 With inscription verso: 'Nr. Pandy Mill by D. Cox Sept. 52'



Alexander **Cozens**, c. 1717-1786, or his circle
Study of a Rock, c. 1760 p. 22
 Ink on paper
 14⅞ x 17⅞ inches; 378 x 454mm



Alexander **Cozens**, c. 1717-1786, or his circle
Study of a Tree, c. 1760 p. 24
 Ink on paper
 18¾ x 15¾ inches; 468 x 390mm



Alexander **Cozens**, c. 1717-1786, or his circle
Study of a Tree, c. 1760 p. 24
 Ink on paper
 17¾ x 13¼ inches; 451 x 332 mm



Alexander **Cozens**, c. 1717-1786
A Castle in a Landscape, c. 1770 p. 32
 Grey wash on buff paper
 4 x 7 inches, 100 x 180mm | signed



Alexander **Cozens**, c. 1717-1786
The Isle of Elba from the Sea, 1746 p. 36
 Pen and ink and grey wash heightened with black chalk
 11 x 17½ inches; 280 x 445mm
 Signed on the artist's original backing sheet



Alexander **Cozens**, c. 1717-1786
A Landscape with Lake, Villa and Mountains Beyond, c. 1770 p. 42
 Brown washes on laid paper
 9¾ x 13¼ inches; 237 x 335mm



John Robert **Cozens**, 1752-1797
Hannibal Showing to his Army the Fertile Plains of Italy, 1776 p. 15
 Pencil and grey wash
 10¼ inches; 260mm diameter



John Robert **Cozens**, 1752-1797
An Alpine Landscape, Near Grindelwald, Switzerland, 1776 p. 48
 Pen and brown ink and brown and grey-blue wash, on two joined sheets
 14½ x 18½ inches; 368 x 470mm



Thomas **Gainsborough**, 1727-1788
Track Through Sandy Hills with Trees, c. 1748 p. 9
 Black chalk
 10⅞ x 13⅞ inches; 275 x 345mm
 Inscribed in ink with initials, lower right: 'TG'



Hao Liang, b. 1983
Blue Bamboo, 2010 p. 11
 Ink on silk
 13 x 15½ inches; 330 x 395mm



Hao Liang, b. 1983
Ghost Deer, 2010 p. 44
 Ink on silk
 4½ x 6½ inches; 115 x 165mm



Hao Liang, b. 1983
Skeleton Cave, 2010 p. 45
 Ink on silk
 8¾ x 12¾ inches; 225 x 325mm



Victor-Marie **Hugo**, 1802-1885
Landscape, 1842 p. 6
 Pen and brown ink and wash, with gum arabic
 1½ x 4¾ inches; 38 x 112mm
 Signed and dated, lower left, 'Victor Hugo. 1842'



Edward **Lear**, 1812-1888
The Cedars of Lebanon, May 1858 p. 35
 Pencil, pen and ink and watercolour
 14¾ x 21¼ inches; 375 x 540mm
 Inscribed, dated and numbered:
 'The Cedars/Lebanon/20. 21 May 1858 (193)'



Li Huayi, b. 1948
Round Landscape, 2014 p. 14
 Ink on paper
 10¼ inches; 260mm diameter



Li Huayi, b. 1948
Dyptich, 2014 pp. 20-21
 Ink on silk
 20 x 8 inches; 510 x 205mm



John Linnell, 1792-1882
Dolwyddelan, North Wales, 1813 p. 55
 Pencil and watercolour
 7½ x 9¾ inches; 191 x 248mm
 Signed, dated 1813 and inscribed: 'North wales DollyDellan Valley'



Liu Dan, b. 1953
Scholar's Rock, front and rear views p. 4-5
 Ink and colour on paper
 8½ x 12¼ inches; 215mm x 310mm, each



Liu Dan, b. 1953
Song Book, 2002 p. 18
 Ink and colour on paper
 4¾ x 6¼ inches; 120 x 160mm



Ma Lingli, b. 1989
October, 2017 p. 39
 Silk
 11½ x 11½ x 8¼ inches; 290 x 290 x 80mm



Ma Lingli, b. 1989
Among, 2017 p. 51
 Silk
 10½ x 14½ x 8¼ inches; 270 x 370 x 80mm



George Romney, 1734-1802
Study For 'The Leveson-Gower Children', 1776 p. 58
 Brown wash and pencil on laid paper
 7½ x 4¾ inches; 190 x 120mm



John Ruskin, 1819-1900
Baden, Switzerland, 1863 p. 50
 Pencil and watercolour heightened with white on five sheets of paper, the paper discoloured, and with further slips making up the complete format
 20¾ x 15 inches; 517 x 380mm (irregularly shaped)



John Ruskin, 1819-1900
Medieval Clock Tower of Lucerne with Medieval House and Landscape, c. 1865 p. 60
 Watercolour, ink and pencil
 7½ x 5½ inches; 180 x 140mm



John Ruskin, 1819-1900
Aiguilles of Chamonix near Les Houches, 1842 p. 69
 Watercolour and pencil heightened with white on grey wove paper
 13 x 18½ inches; 330 x 462mm



Shen Qin, b. 1958
Landscape (i), 2017 p. 33
 Ink and colour on paper
 24½ x 15½ inches; 620 x 395mm



Shen Qin, b. 1958
Landscape (iii), 2017 p. 61
 Ink and colour on paper
 18½ x 13¾ inches; 470 x 350mm



Shen Qin, b. 1958
Landscape (i), 2017 pp. 66-67
 Ink and colour on paper
 24½ x 14 inches; 625 x 355mm



George Stubbs, 1724-1806
The Legs of a Draught Horse, c. 1786 p. 27
 Pencil, heightened with white, on buff paper
 4½ x 9¾ inches; 106 x 248mm
 Inscribed (lower right) by James Ward: 'Stubbs'



Joseph Mallord William Turner, 1775-1851
A Distant View Over Chambéry, From The North, With Storm Clouds, 1836 p. 13
 Watercolour
 9¾ x 10¾ inches; 248 x 273mm



Joseph Mallord William Turner, 1775-1851
The River Washburn at Elsingbottom, 1824 p. 38
 Brown washes
 7¾ x 10½ inches; 197 x 267mm
 From the 1824 Farnley-Munro sketchbook



Cornelius Varley, 1781-1873
A Mining Pump House, Wales, 1803 p. 74
 Watercolour over pencil
 8½ x 11¾ inches; 220 x 300mm



Wu Qiang, b. 1977
GreenGold, 2015 p.43
 Ink on silk
 2 $\frac{7}{8}$ x 10 $\frac{7}{8}$ inches; 72 x 275mm



Wu Qiang, b. 1977
Blue, 2015 p. 54
 Ink on silk
 2 $\frac{7}{8}$ x 10 $\frac{7}{8}$ inches; 70 x 275mm



Xiao Xu, b. 1983
Bamboo in Snow, 2016 p. 62
 Ink on silk
 10 $\frac{1}{4}$ x 15 inches; 260 x 380mm



Xiao Xu, b. 1983
Lotus, 2016 p. 63
 Ink on silk
 10 $\frac{1}{4}$ x 15 inches; 260 x 380mm



Xu Lei, b. 1963
Red Rocks, 2017 p. 23
 Ink on silk
 19 $\frac{3}{8}$ x 25 $\frac{1}{4}$ inches; 490 x 640mm



Xu Lei, b. 1963
Blue Crystal, 2015 p. 37
 Ink on silk
 27 x 21 $\frac{5}{8}$ inches; 690 x 550mm



Xu Lei, b. 1963
Horse, 2015 p. 29
 Ink on silk
 25 $\frac{3}{8}$ x 25 $\frac{1}{4}$ inches; 650 x 640mm



Yang Yongliang, b. 1980
Time Immemorial - The Streams, 2016 p. 71
 Film on lightbox
 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ inches; 250 x 200mm



Yang Yongliang, b. 1980
Time Immemorial - The Cliff, 2016 p. 71
 Film on lightbox
 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ inches; 200 x 200mm



Zeng Xiaojun, b. 1954
Vine Dyptich, 2015 pp. 56-57
 Ink and colour on paper
 23 x 16 $\frac{1}{8}$ inches; 585 x 410mm



Zeng Xiaojun, b. 1954
Root, 2015 p. 49
 Ink and colour on paper
 18 $\frac{3}{4}$ x 19 $\frac{1}{4}$ inches; 475 x 490mm



Zeng Xiaojun, b. 1954
Wysteria, 2015 p. 59
 Ink and colour on paper
 17 x 16 $\frac{1}{8}$ inches; 430 x 410mm

LOWELL LIBSON LTD
BRITISH ART

MD FLACKS LTD
CHINESE FURNITURE AND ART

Exhibition at

W. M. BRADY & CO
22 East 80th Street
New York
NY 10075

NOVEMBER 13-18, 2017
Monday to Friday 10am-6pm
Saturday 12-5pm
And by appointment

LOWELL LIBSON LTD
3 Clifford Street
London W1S 2LF

NOVEMBER 30 - DECEMBER 8, 2017
Monday to Friday 10am-6pm
Saturday & Sunday 12-5pm
And by appointment

LOWELL LIBSON lowell@lowell-libson.com +1 240 478 6078
MARCUS FLACKS mdflacks@icloud.com +44 7974 323455

LOWELL LIBSON LTD
3 Clifford Street · London W1S 2LF
Telephone: +44 (0) 20 7734 8686
Email: pictures@lowell-libson.com
Website: www.lowell-libson.com

MD FLACKS (UK) LTD
Mail:
12 Park Crescent · London W1B 1PG
Email: mdflacks@icloud.com
Website: www.mdflacks.com

Published by MD Flacks Ltd & Lowell Libson Limited 2017
Text and publication ©Lowell Libson Limited & MD Flacks Ltd
All rights reserved
ISBN: 978-0-9929096-3-5

Designed by Sylph Editions and set in New Baskerville and Avenir Next
Photography of British artwork by Rodney Todd-White & Son Ltd
Colour reproduction by Sylph Editions
Printed in Paddock Wood, UK by Zone Graphics