

## Beyond representation: reconsidering Loehr's periodisation of Chinese painting

Hu, Xiaoyan (University of Liverpool, UK)

### ABSTRACT

From the Six Dynasties onwards, Chinese painters started to practise the expressive pursuit beyond representation on the basis of the unification of 'Qi Yun' (spirit consonance) and formal representation, although spirit consonance was valued more highly than formal likeness. For example, although during the late South Song and Yuan dynasties there was a tendency to depreciate formal imitation, expressiveness in painting seldom discarded formal representation. Yuan painting seemed to reach its peak in showing self-expression by merging calligraphic brush into painting and enabling the painting to be 'interwoven' with calligraphy and poetry on it (Fong, 1992, p. 5). Nevertheless, pre-Yuan Chinese artists had already created paintings that functioned as a medium for creative expression; especially Song painting explicitly showed the traits of poetic expression and lyric introspection beyond objective representation, by reflecting aesthetically on Confucianism, Daoism, or Chan Buddhism. Thus, it would be hard to accept Loehr's (1970, p. 287-296) periodisation of Chinese painting, according to which 'a new, unprecedented, expressionistic art' suddenly and drastically sprang up in early Yuan, and subjective expressionism in Yuan art replaced objective realism in Song art.

### 1. LOEHR'S CONTRADICTION

From the Six Dynasties onwards, Chinese painters started to practise the expressive pursuit beyond representation on the basis of the unification of 'Qi Yun'<sup>1</sup> (spirit consonance) and formal likeness, although 'Qi Yun' (spirit consonance) was valued beyond formal likeness. Loehr's (1970, p. 287-296) periodisation<sup>2</sup> of Chinese painting, which claimed that subjective expressionism in Yuan art replaced objective realism in Song art appears questionable, in terms of contradicting with his understanding of 'Qi Yun'<sup>3</sup>. Since 'Qi Yun' was suggested by Loehr (1973, p. 67-96) as the expressive quality or content of Chinese art, it is worth wondering why this

expressive quality only applies for Post-Song art.

Loehr's periodisation of Chinese painting gets support from Wen Fong. Fong (1992, p. 496; 1984, p. 94) emphasized that the expressive pursuit in painting is not realized until the Yuan Dynasty by claiming that Yuan scholar-artists adopted 'a more personal mode of expression', and replaced 'essentially representational forms' with 'essentially symbolic forms', by merging calligraphic techniques into painting to express 'the subjective state of mind of the artist', 'instead of depicting the images of nature'.

For Loehr and Fong, 'representational' seems to refer to objective, realistic and traditional, while 'supra-representational' refers to subjective, expressionistic and modern. To put it in a Western context, pictorial representation is understood as realistic imitation which offers audiences 'object-presenting experiences' (Lopes, 2001, p. 626-629). According to Gombrich (1960, cited by Fong, 1992, p. 6), Western representational art is 'the conquest of naturalism' which experiences 'making before matching' by 'the gradual accumulation of corrections due to the observation of reality'. Fong (1986, p. 503) further explained why Loehr proposed such a periodisation: 'Loehr's distinction between representational and supra-representational painting closely follows the distinction between representational and non-representational (non-objective) art in modern art criticism' originally 'formulated by Alfred H Barr' (1936). Post-Song painting was regarded by Fong (1986, p. 503) as 'paralleling the Modernist movement in Western

<sup>1</sup>Spirit consonance engendering a sense of life' (Qi Yun Sheng Dong) as the first law of Chinese classic painting was originally proposed by Xie He (active 500-535?) in his six laws of painting, where the law of 'correspondence to the object in depicting forms' (Ying Wu Xiang Xing) was postulated as the third level; this has been echoed by numerous later Chinese artists up to this day. My translation of those two laws draws on the suggestions by Alexander C. Soper (1949) and James Cahill (1961).

<sup>2</sup>Loehr's periodisation is as follows. Phase 1: Pre-Han painting from the Neolithic period to the end of Zhou is ornamental art (non-pictorial); Phase 2: painting from Han through Song is pictorial representational art; Phase 3: painting from Yuan till Qing is pictorial supra-representational art.

<sup>3</sup>Loehr (1973) translated 'Qi Yun' as 'spirit resonance'.

painting' based on the central pursuit of individual expressiveness instead of capturing objective reality. The similarity between the revolution in Post-Song painting and modernist art could gain further support from Greenberg's theory on Modernism (cited by Fong, 1986, p. 503): 'realistic, illusionist art had dissembled the medium, using art to conceal art', while 'modernism used art to call attention to art'.

However, Fong (1992, p. 4) had previously claimed that 'pictorial representation for the Chinese ..., attempts to create neither realism nor ideal form alone'. Additionally, Fong (1986, p. 505) agrees with the eighth-century painter Zhang Zao by claiming that 'to represent is to express is how Zhang Zao stated the Chinese artists' timeless credo: "reaching out to imitate the universe, turning in to possess the wellhead of the mind". So, it seems that in Fong's mind Chinese painting as the image of mind is representational and expressionistic at the same time. Thus, Fong's inconsistent stances may confuse: on the one hand, Chinese art is both realistic and expressionistic; on the other hand, expressionistic pursuit beyond representation was not realized until Yuan. So, Fong's support for Loehr's periodisation cannot convince.

### 2. EXPRESSIONISTIC QUALITIES IN PRE-YUAN ART

Although there are few extant works from the Six Dynasties, the Sui and Tang Dynasties, from records by coeval or later connoisseurs and critics, and from copies by painters of later dynasties, it can be inferred that the expressive pursuit of 'Qi Yun' (spirit consonance) beyond formal imitation inherited from the Six Dynasties had been developed in artistic practice. From the Song Dynasty onwards, scholar-artists started to dominate the leading direction of aesthetic taste in painting by engaging in artistic practice, and their emphasis on 'Qi Yun' enabled painting to function as a tool of self-expression beyond pictorial representation.

Song scholar-artists emphasized 'Qi Yun' in painting, by advocating and practising painting as soundless poem with form that carries the subtle expression of poetic mood or lyric flavour. A poem is a painting without form and a painting is a poem with form' (Guo Xi, 1000-1090, ECTOP, p. 158). This idea is attributed to the Tang poet and painter Wang Wei (699? - 761?) whose artistic practice enormously influenced Song and post-Song artists. 'When one savours Wang Wei's poems, there are paintings in them; when one looks at Wang Wei's pictures, there are poems' (Su Shi, 1037-1101, ECTOP, p. 203). As a versatile scholar-artist and a leader of the North Song literati circle, Su Shi highly praised

works by Wang Wei: 'Wang Wei soared beyond images, like an immortal crane released from the cage'. Just as Su Shi, North Song critics and artists such as Ouyang Xiu (1007-1072), Chao Yuezhi (1059-1129) and Mi Fu (1052-1107) emphasized the aesthetic expression of poetic mood or lyric flavour in painting, and influenced later artists by successful practices in this vein. The North Song scholar-artist Li Gonglin (1049-1105, ECTOP, p. 204) conceded that his secret in painting lies in 'making paintings as a poet composes poems' to 'recite [his] feelings and express [his] nature'. If a painter could represent the 'loneliness and tranquillity' of the landscape, the 'relaxed harmony and awesome stillness' of flowers, birds, insects, fishes or beasts, that means he would be able to capture the profound mood of poetry, since loneliness, tranquillity, relaxed harmony and awesome stillness are expressive qualities 'difficult to paint' (Ouyang Xiu, 1007-1072, ECTOP, p. 230-231). The South Song critic Yan Yu (ca. 1192-1245, translated by Bush, 2012, p. 44) commented on poetry: 'Like an echo in the void, and colour in a form, the moon reflected in water, and an image in a mirror, the words come to an end, but the meaning is inexhaustible'. Expressing the inexhaustible flavour and poetic mood is not only the aim of poets, but also the aim of Song and later painters.

The poetic mood and lyric flavour in Chinese painting has been identified as a kind of subtle charm for creators and viewers, often within the aesthetic sensibilities of Confucianism, Daoism or Chan Buddhism. For instance, Dong Yuan's (ca. 943-ca.962) landscape painting was praised by Mi Fu (1052-1107) as of the divine class (the highest level of Chinese painting), due to the expressionistic charisms of naturalness and blandness with lingering flavour; in Jullien's (2012, p. 7) eyes, Dong Yuan's painting epitomizes the aesthetic play of 'emerging-submerging' between presence (the there-



Figure 1. *Cloud Mountains*, by Mi Youren (1074-1151); Handscroll, ink on paper; Image: 27.6 × 57 cm, Overall with mounting: 28.4 × 747.2 cm; at the Metropolitan Museum of Art, New York; Ex coll.: C. C. Wang Family, Purchase, Gift of J. Pierpont Morgan, by exchange, 1973. [www.metmuseum.org]



is) and absence (the there-is-not), emptiness (the void) and fullness (the solid). The artistic play of presence and absence in Chinese art is heavily influenced by Daoism, especially Lao's ideas, since Laozi claimed that 'presence and absence generate each other', 'the myriad things under Heaven achieve life in existence' while 'existence arises from nothingness' (Translated by Lynn, 1999, p. 53/130). According to Laozi, the 'there-is' and 'there-is-not' could coexist, emptiness and fullness are structurally correlated and could be exchanged; while presence and absence 'remain separate' in Western thought (Julien, 2012, p. 84/4). Perhaps learning from Dong Yuan, cloudy mountains favoured by Mi Fu (1052-1107) and his son Mi Youren (1074-1151) exemplify the dialectic coexistence of presence and absence, and the harmonious reciprocity of fullness and emptiness, being consistent with the attitude of Daoism or Chan Buddhism towards nature, where if audiences tried to imagine the 'awe (which the artist) must have felt' on the sublime and magic transformation of nature, they might capture 'an inkling of what the Chinese value most highly in art' (Gombrich, 1995, p. 153). For instance, in painting cloudy mountains (figure 1), 'emptiness proceeds [by] hollowing out fullness, just as fullness, in turn, is opened wide by the void'; 'if the mountains, waters, trees, and rocks result from a "full brush" and the clouds and mists from an "empty brush"', "communicating therefore through and through" across the painting, everywhere "there is spiritual-animating breath" (cited by Julien, 2012, p. 84/78-79). Due to the aesthetic praise of the interplay of presence and absence, emptiness and fullness, Song painters preferred to leave blank space rather than using ink and colour, and especially blankness in the one-corner composition favoured by South Song painters demonstrates an exquisite poetic introspection; the South Song critic Li Chengsou (1150-after 1221) suggested painters should seek either 'fullness within emptiness' or 'emptiness within fullness' (ECTOP, p. 163; Fong, 1992, p. 257).

Painting at the end of South Song shows less concern with formal representation. Suzuki (1970, p. 310) doubted Loehr's periodisation by referring to works by the late South Song Buddhist painters.<sup>4</sup> Indeed, the South Song Buddhist monk Yujian's (active mid-13<sup>th</sup> century CE) work explicitly shows less concern with formal representation, in favour of an overwhelming expressionistic approach. In *Mountain Market in Clearing Mist*<sup>5</sup> by Yujian, although the images of mountains, water, boats and cottages cannot be clearly identified due to the use of 'splashed' ink, 'Qi Yun' (spirit consonance) beyond formal representation shines through. 'Rain-pulled cloud wisps gather at Changsha, /Faint hint of rainbow carrying evening blush. /I like best Market Bridge beyond



Figure 2. *Mountain Market in Clearing Mist*, by Xia Gui (active ca. 1195-1230); Album leaf, ink on silk; Image: 24.8 x 21.3 cm; at the Metropolitan Museum of Art, New York; John Stewart Kennedy Fund, 1913. [www.metmuseum.org]

the public willows, /Wine flags flutters, a traveller thinks of home.' (Cited and translated by Murck, 2000, p. 255). With the assistance of this poem written by Yujian on the work, audiences might better appreciate the poetic mood of nostalgia, the lingering lyric flavour of exquisite blandness, and the Buddhist taste of form being emptiness, emptiness being form. By comparison, in Xia Gui's (active ca. 1195-1230) *Mountain Market in Clearing Mist* (figure 2), Xia Gui's simplified ink wash and the robust axe-cut texture strokes might have inspired Yuan painters to merge calligraphic brush into painting, and its expressionistic construction of the poetic mood in the one-corner composition is based on the realistic representation of a mountain market in the clear weather with rising mist, by the delineation of the sketchy but identifiable forms of landscape and figures in a 'moisture-drenched' atmosphere (Hearn, 2014, p. 58). Either realistic imitation or occasional depreciation of formal likeness serves an expressionistic mentality or individuality. Following the rule of painting by Shu Shi<sup>6</sup>, nobody would recommend 'painting in terms of formal likeness', or he would be laughed at for childish innocence; every element in painting just serves 'natural genius and originality'.

<sup>4</sup>Suzuki did this in the discussion of Loehr's paper (1970), published alongside the latter.

<sup>5</sup>Hanging scroll (originally as handscroll), ink on paper; 33.1 x 82.8 cm; at the Idemitsu Museum of Arts, Tokyo.



Figure 3. *Fisherman by a Wooded Bank*, by Wu Zhen (1280-1354), ca. 1345; Handscroll, ink on paper; Image: 31.1 x 53.8 cm, Overall with mounting: 33.7 x 346.7 cm; at the Metropolitan Museum of Art, New York; Bequest of John M. Crawford Jr., 1988. [www.metmuseum.org]

### 3. REPRESENTATIONAL ELEMENTS IN YUAN ART

From the examination of Pre-Yuan art, it is clear that subjective expressionism can be found there; therefore, subjective expressionism in Yuan art is not unprecedented. Additionally, by examining Yuan painting, it will become apparent that its subjective expressionism did not completely discard formal representation.

From the end of South Song, more and more painters liked to write their own poems on paintings, and calligraphy interwoven with painting and poetry favoured by Yuan artists is one of the expressionistic features of Yuan art (Fong, 1992, p. 5). For instance, in Wu Zhen's (1280-1354) *Fisherman by a Wooded Bank* (figure 3), a poem written by Wu Zhen (translated by Fong, 1992, p. 450) on the left side of the painting perfectly enhances its mood:

Red leaves west of the village reflect evening rays,

Yellow reeds on a sandy bank cast early moon shadows.

Lightly stirring his oar,

Thinking of returning home,

He puts aside his fishing pole, and will catch no more.'

The 'freely sketched fisherman and boat', 'staccato blades of grass, rhythmically repeated foliage patterns', 'deliberately outlined trees', 'graded ink tones' and 'vague

intimation of ripples' demonstrate the skill of calligraphic brushstrokes on the basis of formal representation; relaxed nonchalance and pleasant freedom from worldly affairs seem to be captured in a balance between formal representation and expressive abstraction (Hearn, 2014, p. 96). Since many Song painters had already engaged in expressing poetic mood and lyric flavour in painting as soundless poem, in spite of not directly writing their own poems on their paintings, the aesthetic integration of poetry, painting and calligraphy popular in Yuan art could be accepted as another approach of self-expression rather than the introduction of self-expression.

Calligraphic brushstrokes merging into painting is another expressive feature of Yuan painting, and this owes much to Zhao Mengfu (1254-1322) (Fong, 1992, p. 440). For example, rocks like the 'flying white' of cursive script could be found in Zhao Mengfu's *Twin Pines, Level Distance* (figure 4). Comparing it with the North Song master Guo Xi's (1000-1090) *Old Trees, Level Distance* (figure 5), Zhao Mengfu's *Twin Pines, Level Distance* demonstrates a minimalistic self-expression by simpler calligraphic brushstrokes and a scantier use of ink, which leave more blank space for contemplation, and also endow the work with the expressive charisma of blandness with lingering flavour. Not only does Zhao Mengfu's work still respect formal representation without any distorted transformation, but also Guo Xi's work shows the expressionistic quality beyond representation in the construction of the moisture-laden atmosphere by creating forms 'as if emerging from the mist and dew' by ink wash (Hearn, 2014, p. 29). Calligraphic brushes merged into painting could merely be considered as a new effective way of capturing 'Qi Yun' (spirit consonance) and expressing poetic mood.

Just as Zhao Mengfu (Hearn, 2014, p. 80) who regarded his artistic creation as writing rather than painting, Ni Zan (1301-1374, ECTOP, p. 270/280) admitted his pleasure of painting lies in 'careless sketching' rather than carefully 'seeking formal likeness', and the expression and emancipation of the 'untrammelled spirit in [his] breast'. It is true that the trees, rocks, and empty pavilions depicted in Ni Zan's works carry symbolic meanings, but the symbolic images originated in the early Song master Li Cheng (919-967) (Fong, 1992, p. 404). Although Yuan painting shows the tendency of more explicit self-expression, the claim that Yuan painting is essentially symbolic and Song painting is essentially

<sup>6</sup>Su Shi (1037-1101, ECTOP, p. 224) wrote a famous poem which criticized the defect of overly valuing resemblance: 'If anyone discusses painting in terms of formal likeness, /His understanding is close to that of a child. /If someone composing a poem must have a certain poem, /Then he is definitely not a man who knows poetry. /There is one basic rule in poetry and painting: /Natural genius and originality.'





Figure 4. *Twin Pines, Level Distance*, by Zhao Mengfu (1254–1322); Handscroll, ink on paper; Image: 26.8 × 107.5 cm, Overall with mounting: 27.8 × 781.5 cm; at the Metropolitan Museum of Art, New York; Ex coll.: C. C. Wang Family, Gift of The Dillon Fund, 1973. [www.metmuseum.org]



Figure 5. *Old Trees, Level Distance*, by Guo Xi (1000–1090); Handscroll, ink and colour on silk; Image: 35.6 × 104.4 cm, Overall with mounting: 37.5 × 853.8 cm; at the Metropolitan Museum of Art, New York; Gift of John M. Crawford Jr., in honor of Douglas Dillon, 1981. [www.metmuseum.org]

representational is not convincing. Looking at works by Song and Yuan painters on the same subject, it can be attested that the differences in expressionism beyond representation are not substantial. The comparison between Zhao Mengfu's *Two Pines, Level Distance* and Guo Xi's *Old Trees, Level Distance* is a clear example of it. Treating the same subject, a Song painter may be even better at expressing the poetic mood than a Yuan painter. For example, Painting after Wang Wei's *Poem* (figure 6) by the Yuan painter Tang Di (1287–1355) and *Scholar Reclining and Watching Rising Clouds* (figure 7) by the South Song painter Ma Lin (ca. 1180–after 1256) both aim to illustrate a famous couplet from a poem by Wang Wei: 'I walk to where the water ends, I sit and view the clouds as they rise' (cited by Fong, 1992, p. 407). Tang Di's work exemplifies realistic representation, while Ma Lin's work 'draws us into a psychological space by evoking the poetic vision with an abstract language of



Figure 6. *Landscape after a Poem by Wang Wei*, by Tang Di (ca. 1287–1355), dated 1323, Hanging scroll; ink and colour on silk; Image: 128.9 × 68.7 cm, Overall with mounting: 264.5 × 94 cm; at the Metropolitan Museum of Art, New York; Gift of Ernest Erickson Foundation, 1985. [www.metmuseum.org]

visual signs', and a large percentage of blankness left by its elegant one-corner composition appears to be better at stimulating the poetic mood in the mind of viewers (Fong, 1992, p. 407–408).

#### 4. CONCLUSION

In conclusion, on the one hand, pre-Yuan art could

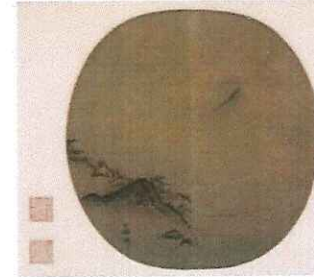


Figure 7. *Scholar Reclining and Watching Rising Clouds*, by Ma Lin (ca. 1180–after 1256), 1225–1275. Fan mounted on an album leaf, ink on silk; Image: 25.10 × 25.30 cm (9 7/8 × 9 15/16 inches); with mat: 33.30 × 40.50 cm (13 1/16 × 15 15/16 inches); at the Cleveland Museum of Art; John L. Severance Fund 1961.421.

not be simply classified as objective representational art, since pre-Yuan paintings function as a medium for creative expression beyond formal representation, and especially Song painting without any poems written by the artist himself explicitly shows the traits of poetic lyric expression and introspective aesthetic reflection. On the other hand, self-expression further enhanced by Yuan painters did not discard formal representation; abstract works like Yujian's *Mountain Market in Clearing Mist* are fairly rare. In general, from the Six Dynasties onwards, the expressionistic pursuit of 'Qi Yun' (spirit consonance) beyond formal representation guarantees that Chinese painting exhibits the double feature of expressionism and representation. Although Jullien (2012) tried to use the idea of 'the great image having no form' by Laozi to illustrate the non-objective feature of Chinese painting, the objective representation of form cannot be denied in Chinese art. Thus, it would be really hard to accept Loehr's (1970, p. 289) claim (which Fong seems to be endorsing) that 'a new, unprecedented, expressionistic art' suddenly and drastically sprang up in early Yuan, or that 'the search for the artist's true self' instead of 'objective truth' started to reign from Yuan.

#### 5. REFERENCES

Abbreviation: ECTOP Early Chinese texts on painting.

- Bush, Susan & Shih, Hsio-yen. (Eds.). (2012). *Early Chinese texts on painting*. Hong Kong, HK: Hong Kong University Press.
- Bush, Susan. (2012). *The Chinese literati on painting: Su Shih (1037–1101) to Tung Ch'i-ch'ang (1555–1636)*. Hong Kong, HK: Hong Kong University Press.
- Cahill, James. (1961). The six laws and how to read them. *Arts Orientals*, 4, 372–381.
- Fong, Wen C. (1984). *Images of the mind*. Princeton, NJ: The Art Museum, Princeton University.
- Fong, Wen C. (1986). Review of the book *The compelling image: Nature and style on seventeenth century Chinese painting* by James Cahill. *Art Bulletin*, 68 (3), 504–509.
- Fong, Wen C. (1992). *Beyond representation Chinese painting and calligraphy 8<sup>th</sup>–14<sup>th</sup> century*. New York, NY: The Metropolitan Museum of Art; New Haven, CT & London, ENG: Yale University Press.
- Gombrich, E. H. (1995). *The story of art (16<sup>th</sup> ed.)*. London, ENG: Phaidon Press Limited.
- Hearn, Maxwell K. (2014). *How to read Chinese paintings (3<sup>rd</sup> ed.)*. New York, NY: The Metropolitan Museum of Art; New Haven, CT & London, ENG: Yale University Press.
- Jullien, Francois. (2012). *The great image has no form, or on the nonobject through painting*. Chicago, IL: University of Chicago Press.
- Laozi. (1999). *The classic of the way and virtue: A new translation of the Tao Te Ching of Laozi as interpreted by Wang Bi. (Richard John Lynn, Trans.)*. (Original work written during ca. 571 BC. – ca. 471 BC.) New York, NY: Columbia University Press.
- Loehr, Max. (1970). Phases and content in Chinese painting. *Proceedings from: The International Symposium on Chinese Painting*. (p. 285–311). Taipei, TW: National Palace Museum.
- Loehr, Max. (1973). Chinese landscape painting and its real content. *The Rice University Studies*, 59 (4), 67–96.
- Lopes, Dominic McIver. (2001). *Painting*. In Berys Gaut & Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*. (2<sup>nd</sup> ed.). (p. 625–637). London, ENG & New York, NY: Routledge Taylor & Francis Group.
- Murck, Alfreda. (2000). *Poetry and painting in Song China: The subtle art of dissent*. Cambridge, MA: Harvard University Asia Centre.
- Soper, Alexander C. (1949). The first two laws of Hsieh Ho. *The Journal of Asian Studies*, 8 (0S4), 412–423.



**Topic 9: Aesthetics and theory of individual artistic genres**

- 701 **Abe, Takanori** (*Kwansei Gakuin University, Japan*)  
The freeze-frame in Truffaut's *Jules et Jim*
- 704 **Ansai, Shihoko** (*Yokohama National University, Japan*)  
Seduction of the drape: a study on Gaetan Gatian de Clérambault
- 711 **Cho, You-Kyung** (*The University of Tokyo, Japan*)  
Re-examination of quotations and collage as a spatial feature in Gustav Mahler's symphonies
- 718 **Ishikawa, Tsuneo** (*Maebashi Institute of Technology, Japan*)  
Architectural beauty and Yoshiro Taniguchi: an analysis of his *Snow light diary*, Berlin, 1938
- 724 **Journeau, Véronique Alexandre** (*CREOPS (Paris-Sorbonne University), France*)  
Dualities of breath and of memory in artistic gesture
- 729 **Kamamoto, Mayu** (*Osaka University, Japan*)  
Alvar Aalto and experiment: through analysis on Alvar Aalto's architectural design method
- 734 **Kaneko, Tomotaro** (*Tokyo Polytechnic University, Japan*)  
Self-discovery through sound recording: the aesthetics of Namaroku in 1970's Japan
- 738 **Kato, Shiho** (*Okinawa Prefectural University of Arts, Japan*)  
Various aspects of love and beauty in the Italian renaissance: a study on *Vasellame d'Amore*
- 746 **Kim, Beom Soo** (*Hongik University, Korea*)  
A study on the relation between La photographie plasticienne and sculpture
- 751 **Kim, Hyeon Suk** (*Universty Paris VIII, France*)  
The sense of emptiness (空) in contemporary art
- 757 **Koo, Hyewon** (*The University of Tokyo, Japan*)  
The very Japanese in still and scenery shots of Ozu Yasujiro's films: Focusing on the criticism before 1980
- 761 **Kos, Matic** (*Arthouse-College of Visual Arts, Slovenia*)  
Damien Hirst and the difference of his art
- 765 **Li, Rui** (*Peking University, China*) [*Winner of YSA*]  
Surpassing realism: reconstructing the film aesthetics of Andre Bazin
- 768 **Maruyama, Milka** (*Academy of Fine Arts Vienna, Austria*)  
(Re)Presentation through absence of body in art
- 774 **Matsubara, Kaoru** (*The University of Tokyo, Japan*)  
Hans Georg Nägeli's recognition of strict style: an essay on his aim in publishing keyboard works by J.S.Bach
- 779 **Moriguchi, Marie** (*Kansai University, Japan*) [*Winner of YSA*]  
A drastic change in the shading techniques by Renoir
- 784 **Murai, Yukirou** (*Kyoto University, Japan*)  
Unison trills and chromatic scales in Liszt's transcription of Schubert's *Wanderer-Fantasie*: tracing Alkan's influence in an intertextual/medial realm
- 794 **Nakagawa, Katsushi** (*Yokohama National University, Japan*)  
The possible context of "Sound Art" in Japan in the late 1980s: ethnomusicology by KOIZUMI Fumio

- 798 **Nakamura, Yasushi** (*University of Paris Pantheon-Sorbonne, France*)  
Pictorial and sculptural representations: figure and ground referring to the object and idea
- 804 **Nam, Su-jin** (*Yeungnam University, Korea*)  
Ecological approach to U-Fan Lee's aesthetic consciousness of coexistence
- 812 **Oishi, Kazuhisa** (*Hokkai-Gakuen University, Japan*)  
Henri Bergson's view of cinema in an interview with Michel Georges-Michel
- 815 **Ozawa, Kyoko** (*Wayo Women's University, Japan*)  
Nocturnal reveries in the modern city: from Japanese literature and illustrations of the early Showa period
- 822 **Shin, Young Ho** (*Kyungpook University, Korea*)  
A study of definition and issues regarding "liquid drawing"
- 829 **Takayasu, Keisuke** (*Osaka University, Japan*)  
Concrete poetry using Japanese language
- 834 **Tsuchiyama, Yoko** (*EHESS, France*)  
The question of beauty in press reporting photography
- 839 **Tsugami, Motomi** (*Kobe College, Japan*)  
The birth of art song in modern Japan
- 847 **Uda, Hitomi** (*Doshisha University, Japan*)  
The moralist esthetics of Pierre Reverdy and his contemporary Christianity
- 851 **Walsh, Kelly** (*Yonsei University, Korea*)  
Modernist prose, play, and the aesthetic education
- 856 **Wang, Shuo** (*School of Arts, Peking University, China*)  
Zen Buddhism and Chinese contemporary abstract art
- 860 **Yune, Hye-Kyung** (*Sogang University, Korea*)  
A poetics from Jean Epstein's photogénie: towards a poetic language between the figurative and the figural
- 866 **Yu, Jie** (*Peking University, China*)  
Shi Tao: modernity and religion, commercialization and de-vulgarization
- Topic 10: Aesthetics and art theories in Asian traditions**
- 873 **Brubaker, David Adam** (*Wuhan Textile University, China*)  
Shanshui aesthetics and the visible: Danto to Jing hao with Muqi, Xu bing, and Ma Yansong
- 877 **Chang, Eunyoung** (*Seoul National University, Korea*)  
Genius (天才): The perception on the specificity of a painter and a painting in the late Joseon dynasty
- 880 **Chen, Shaohui** (*Peking University, China*)  
The acceptance of Buddhism philosophy in the early age of Zong Baihua and the revival of Buddhism in modern China
- 887 **Christensen, Simon Roy** (*Aarhus University, Denmark*)  
»In Silla, in the middle of night, the sun is bright« Zeami and the aesthetics of paradox
- 892 **Hu, Xiaoyan** (*University of Liverpool, UK*) [*Winner of YSA*]  
Beyond representation: reconsidering Loehr's periodisation of Chinese painting
- 898 **Huang, Min** (*Wuhan University, China*)  
A perspective of the Chinese Nv-Gong aesthetics through the traditional Chinese literatures