

WE STAND AGAINST A
SINGLE WORLD VIEW,
WHEN IN FACT THERE ARE
MANY.
THE ONE THAT DOES NOT
SUPPORT DIVERSITY, BUT
TRANSLATES THEM.
ONE THAT DOES NOT MAKE
THEM PARTICIPATE IN THE
DEBATE WITH THEIR OWN
VOICES, BUT ACCEPTS
THEM ONLY AFTER A TRIAL
OF METAMORPHOSIS.
WE ARE AGAINST THE
IMPERIALISM OF TASTES
AND CUSTOMS, OF
JUDGMENT, OF MEANS OF
EXPRESSION, AND OF WHAT
TO EXPRESS,
A SITUATION WHICH
INEVITABLY LEADS TO A
CULTURAL FLATTENING.

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SHAN SHUI

山水刊

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Editorial Advisory Board

The Shanshui Magazine editorial and advisory board is composed of artists, scholars, and curators who share a deep commitment to fostering cultural dialogue between China and the world.

Their combined expertise supports the magazine's mission to rethink the role of landscape, ecology, and aesthetics in the contemporary artistic context.

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Together, the board works to ensure that Shanshui Magazine remains an open platform for dialogue — where traditional wisdom, artistic practice, and contemporary thought meet to explore new forms of cultural and aesthetic sustainability.

Art is one of the deepest expressions of human thought — a way to communicate ideas, emotions, and visions of the world. Every artist, rooted in their own culture, reflects not only personal experience but also the intellectual and spiritual traditions of their society.

At Shanshui Magazine, we believe that art is a powerful tool for intercultural dialogue. By exploring the encounter between Chinese and Western artistic traditions, we aim to build bridges between two great civilizations and encourage a renewed understanding of art and nature.

Chinese shanshui (mountain and water) painting — with its 1,500 years of history — offers an alternative vision of the world, where harmony between humans and nature is central. This philosophy contrasts yet beautifully complements Western aesthetics, opening new ways of seeing and creating.

Our magazine presents contemporary Chinese and international artists, research on painting theory, and reflections on environmental aesthetics. We wish to make these ideas accessible not only to academics but to anyone curious about the living dialogue between art, ecology, and culture.

Through this magazine, we hope to promote a form of artistic expression that helps us rethink our relationship with reality, with nature, and with each other — beyond cultural boundaries.



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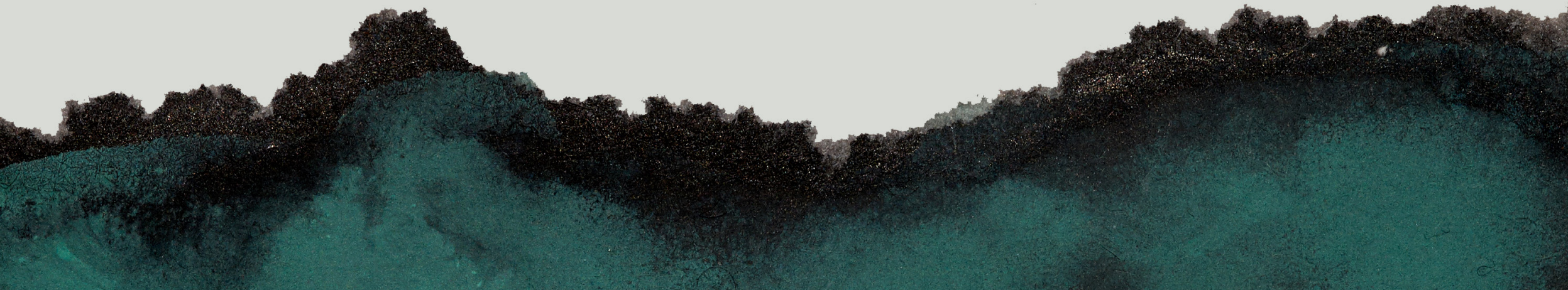
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Tradition, Observation and Inner Vision: Chinese Ink Painting from Antiquity to the Liao-Jin Dynasty

By: Giacomo Bruni *Editor-in-Chief*

This issue of the journal presents a selection of ink paintings spanning more than a thousand years of Chinese art history, from the earliest surviving silk artifacts of the Warring States period (Zhanguo 战国, 453–221 BCE), to the refined artistic output of the Sui (隋, 581–618), Tang (唐, 618–907), Five Dynasties and Ten Kingdoms (五代十国, 907–979), Liao (辽, 916–1125) and Jin (金, 1115–1234) dynasties. These works are not mere relics of a distant past, but living expressions of an artistic tradition that has continuously renewed itself, while preserving its deep connection to the philosophical and aesthetic principles at its core.

The two surviving silk paintings from the Warring States period — among the oldest extant examples of Chinese silk painting — already illustrate the enduring importance of traditional materials, and of line-based painting, which would become the foundation of Chinese art.

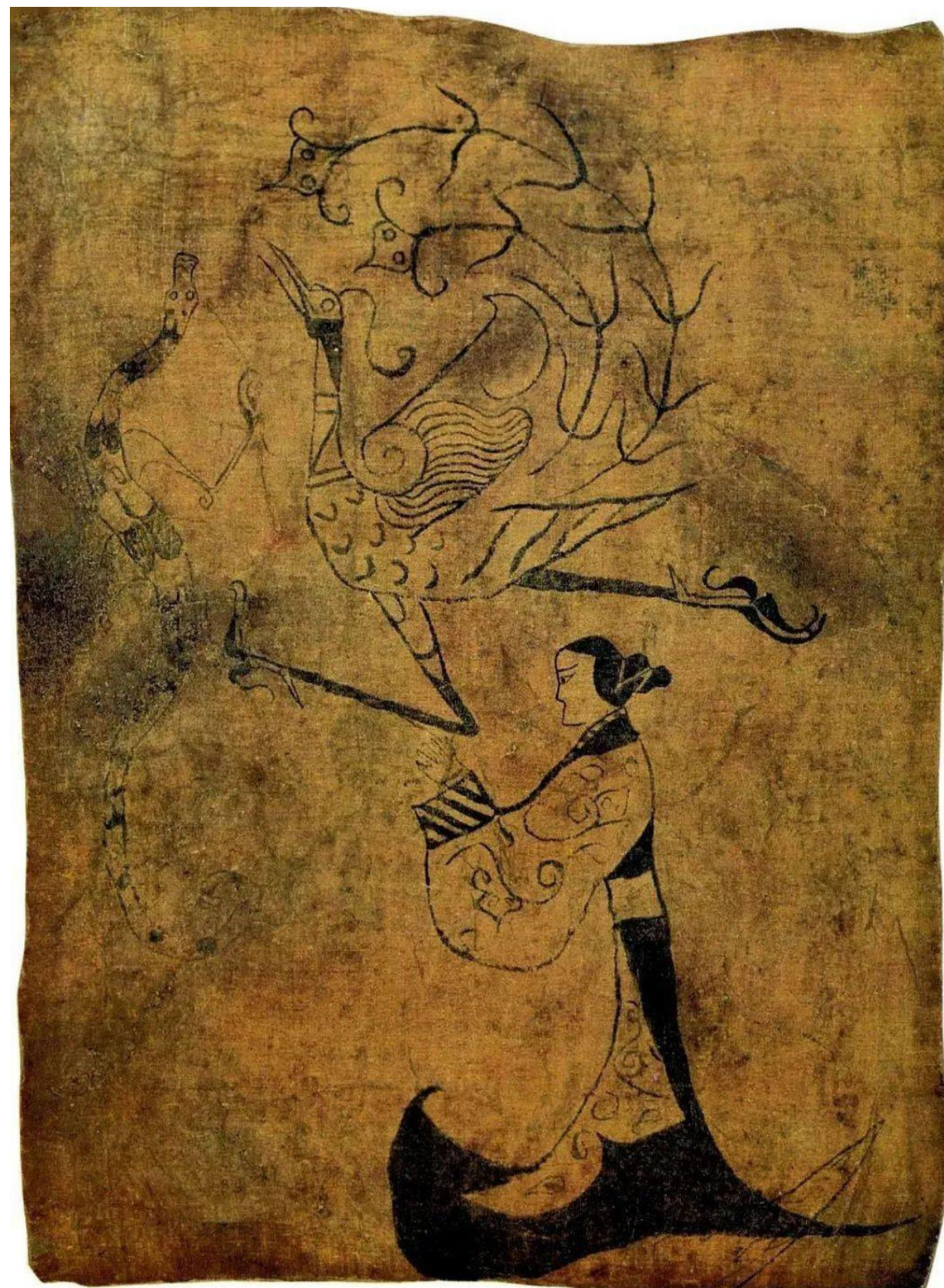
The Wei-Jin 魏晋 period (220–420) marks a major turning point in Chinese painting. It saw the composition of the earliest theoretical treatises on mountain-and-water painting (*shan-shui hua* 山水画), written by Zong Bing 宗炳 (375–443) and Wang Wei 王微 (415–453). Until that time, the human figure had been the dominant, most important subject of painting. With these texts and the rise of the *shan-shui* genre, the natural world became the highest subject for artistic representation. Within these writings we can trace the aspiration for harmony between human beings and na-

ture that would go on to become the cornerstone of mountain-and-water painting. *Shanshui* painting emerged as an independent genre, closely tied to Daoist philosophical reflection, Xuanxue 玄学 thought, and recluse-scholar culture (*yinshi wenhua* 隐士文化). Painters from this era on, often literati and intellectuals, did not seek a mechanical reproduction of nature; instead, they aimed to capture its inner essence, the vital spirit animating all things.

The Sui and Tang dynasties brought extraordinary advances in painting on silk and paper. As Zhang Zao 张璪 (active 8th century) would later state: “Nature and its creative process are the external master; the heart is the inner source” (*waishi zaohua zhongde xinyuan* 外师造化, 中得心源). Art grows from learning from nature, yet it is the artist's inner vision that transforms natural beauty into a work of art. Two major painterly orientations took shape during the Tang dynasty. On one side stood literati painting (*wenren hua* 文人画), favouring monochrome ink, spontaneous brushwork and the expression of the artist's inner world. On the other were professional-court painters working in the *qinglü* 青绿 (blue-green) man-

(right) Anonymous, *Figures, Dragon and Phoenix*, Warring States period, ink on silk, 31.2 × 23.2 cm, Hunan Provincial Museum, Changsha.

佚名《人物龙凤帛画》，战国，绢本水墨，31.2×23.2厘米，湖南省博物馆藏，长沙。





ner, distinguished by brilliant mineral pigments, decorative richness and meticulous execution. Dong Qichang 董其昌 (1555–1636) would later systematise this distinction in his theory of the Northern and Southern Schools, re-reading the whole history of Chinese painting through this conceptual opposition.

The transitional Five Dynasties and Ten Kingdoms period further consolidated shanshui aesthetics, laying critical theoretical and pictorial foundations for later landscape development. Masters such as Jing Hao 荆浩 (c. 855–915), author of the foundational treatise *Notes on Brushwork* (*Bifa ji* 笔法记), alongside Dong Yuan 董源 (?–962) and Juran 巨然 (active mid-10th century), defined a new lyrical, nature-centred mode of ink painting that profoundly shaped pre-Song and Song artistic language.

Shanshui painting underwent decisive maturation between Five Dynasties and Ten Kingdoms period and the Liao-Jin dynasties, preparing the ground for the full fruition that would unfold under the Song. Chinese masters, developed a distinctive observational-compositional system for natural-environment representation. Unlike traditional Western fixed-point or multi-point perspective, Chinese mountain-and-water painting rejects a single stationary viewpoint. It is grounded instead in the mode of viewing known as *guan* (观), which differs from *kan* (看), or looking with the eyes: nature is rendered through multiple vantage points arising from the flu-

idity of memory and the lived experience of travelling through mountains, rather than assembling discrete static viewpoints. Consequently, the viewer is not confined to one fixed position nor kept at a distance from the scene, but may move imaginatively within the natural environment in a state of full immersion. Along the epoch, Chinese painters elaborated increasingly sophisticated techniques for rendering rock texture, tree foliage and flowing water. Yet technique was never an end in itself. Every brushstroke, every ink wash, every alternation of solid and void, dense and dilute, dry and wet, serves to convey nature's diversity, its constant transformation and its vital pulse.

A foundational idea within Chinese painting-calligraphy theory is their shared origin and mutual technical influence. Calligraphy and painting are regarded as sister arts, *shuhua tongyuan* 书画同源 ("calligraphy and painting share the same source"), because they employ the same tools and share the same techniques. This concept receives significant formulation in the chapter "On Brushwork by Gu, Lu, Zhang and Wu" from *Records of Famous Paintings of Successive Dynasties* 历代名画记. Zhang Yanyuan 张彦远 (c. 815–c. 877), introducing and elaborating this principle, traces the brush-handling of four great masters — Gu Kaizhi 顾恺之 (c. 344–406), Lu Tanwei 陆探微 (active second half of the 5th century), Zhang Sengyou 张僧繇 (active 6th century) and Wu Daozi 吴道子 (c. 680–c. 758) — back to earlier calligraphic practice, particularly cursive script. For Zhang Yanyuan, the value of a work lies not in painstaking technical precision, but in natural, spontaneous brush handling. He restates another core theoretical tenet: "idea resides before the brush" (意存笔先), and "Painting concludes, meaning

(left) Anonymous, *Figure Riding a Dragon*, Warring States period, ink on silk, 37.5 × 28 cm, Hunan Provincial Museum, Changsha.

佚名《人物御龙帛画》，战国，绢本水墨，37.5×28厘米，湖南省博物馆藏，长沙。

remains” (画尽意在). These principles, which place the artist's inner vision and intent above mere manual skill, would form the aesthetic foundation for generations of literati-artists.

The works assembled in this journal issue therefore speak of a tradition that was never static or frozen. The Chinese word for “tradition”, *chuan-tong* 传统, means “to transmit and to unify”, describing a dynamic process oriented toward the future, not merely the past. Each generation of artists reinterpreted the legacy of earlier masters, enriched it, and passed it onward, in an unbroken lineage reaching down to the present day. The paintings presented here are not relics of a vanished world; they remain capable of speaking to contemporary viewers, transporting them toward that harmony between human and nature which ancient masters represented so masterfully.

The decision to include works from the Warring States through the Liao-Jin dynasties is deliberate. These centuries represent the crucible of Chinese painting — the period when its foundational aesthetic principles, techniques, and philosophical orientations were forged, shaping artistic practice for generations. Later dynastic periods will be addressed in subsequent special-issue volumes. To engage with these works is to engage with the very soul of Chinese culture: its dialogue with nature, and its vision of art as a vehicle for self-cultivation and spiritual transcendence.

In an age when contemporary art often seems disconnected from tradition, these paintings remind us that genuine innovation grows from deep knowledge of the past, from fertile dialogue with preceding masters. Tradition is not a weight crushing cre-

ativity; it is the support that elevates it, the solid ground upon which new forms of expression may be built. As many of the painter-theorists whose texts we study remind us: learning the rules and absorbing the lessons of past masters is the necessary precondition for eventually transcending those rules and creating freely, within an endlessly self-renewing creative process.

This journal issue therefore invites readers to look at these paintings with fresh eyes, to move past stereotypes that too often reduce Chinese art to exotic museum curiosity, and to recognise it as one of humanity's highest artistic achievements, capable of resonating across geographical and temporal boundaries. May the viewer, following the ink brush-strokes across silk and paper, rediscover that lost harmony between self and world which ancient masters depicted so compellingly.

(right) Anonymous, Funeral banner of Lady Dai (Xin Zhui), Western Han, silk, 205 × 92 × 47.7 cm, Hunan Provincial Museum, Changsha.

佚名，辛追（利苍夫人）T形帛画，西汉，绢本，205×92×47.7厘米，湖南省博物馆藏，长沙。





Gu Kaizhi (attributed to), *Admonitions of the Court Instructress* (Tang dynasty copy), Jin dynasty, handscroll, ink and color on silk, 24.8 × 348.2 cm, British Museum, London.

顾恺之（传）《女史箴图》（唐摹本），晋，绢本长卷，设色，24.8×348.2厘米，大英博物馆藏。



Zhan Ziqian, *Spring Outing*, Sui dynasty, handscroll, ink and color on silk, 43 × 80.5 cm, Palace Museum, Beijing.

展子虔《游春图》，隋，绢本手卷，设色，43×80.5厘米，故宫博物院藏。

Cishan, *Dim Sum Diagram (or Snacks)*, Tang dynasty, album leaf, ink and color on silk, 24.6 × 24 cm, Tokyo National Museum.

此山《点心图》，唐，绢本册页，设色，24.6×24厘米，东京国立博物馆藏。

(next page) Dai Song (attributed to), *Fighting Oxen*, Tang dynasty, handscroll, ink on paper, 44 × 40.8 cm, National Palace Museum, Taipei.

戴嵩（传）《斗牛图》，唐，纸本手卷，水墨，44×40.8厘米，台北故宫博物院藏。



角尖項強
力相持蹴
踏騰車轉
出奇想是
牧童指點
後股間微
露尾垂々
乾隆御題

牧童遊戲何要去獨
放雙牛鬪角又畫
跋骨經闕畫錄錄
誠差跋更為差

辛丑冬再題



按廣川畫跋舉畫錄謂牛與牧童點睛圓明對照見形實著目中牛與童
子之形大小可知眸子點墨不過脫殼安能作人牛形云々其意以為畫
錄所云以指牛目中畫童子形童子目中畫牛形如是則畫錄未為失而
畫跋乃誠失之甚矣蓋畫錄所云乃謂牧童與牛彼此有相顧之情見於
目中耳豈謂目中畫牛與童子之形哉向題毛益牧牛圖有脫殼安能容
對照之句引而未肯言故申而論之 三希堂再跋



Li Sixun (attributed to), *Riverside Pavilion with Sails*, Tang dynasty, hanging scroll, ink and color on silk, 101.9 × 54.7 cm, National Palace Museum, Taipei.

李思训（传）《江帆楼阁图》，唐，绢本立轴，设色，101.9×54.7厘米，台北故宫博物院藏。



韓幹真跡

丁亥新筆

天





Yan Liben (attributed to), *Tribute Bearers*, Tang dynasty, handscroll, ink and color on silk, 61.5 × 191.5 cm, National Palace Museum, Taipei.

阎立本（传）《职贡图》，唐，绢本长卷，设色，61.5×191.5厘米，台北故宫博物院藏。



(previous page) Han Gan, *Herding Horses*, Tang dynasty, album leaf, ink on silk, 27.5 × 34.1 cm, National Palace Museum, Taipei.

韩干《牧马图》，唐，绢本册页，水墨，27.5×34.1厘米，台北故宫博物院藏。



唐杨升溪骨法秋山红树真迹

Yang Sheng (attributed to), *Red Trees in Autumn Mountains*, Tang dynasty, hanging scroll, ink and color on silk, 129.3 × 50.4 cm, Freer Gallery of Art, Washington, D.C.

杨升（传）《秋山红树图》，唐，绢本立轴，设色，129.3×50.4厘米，弗利尔美术馆藏。

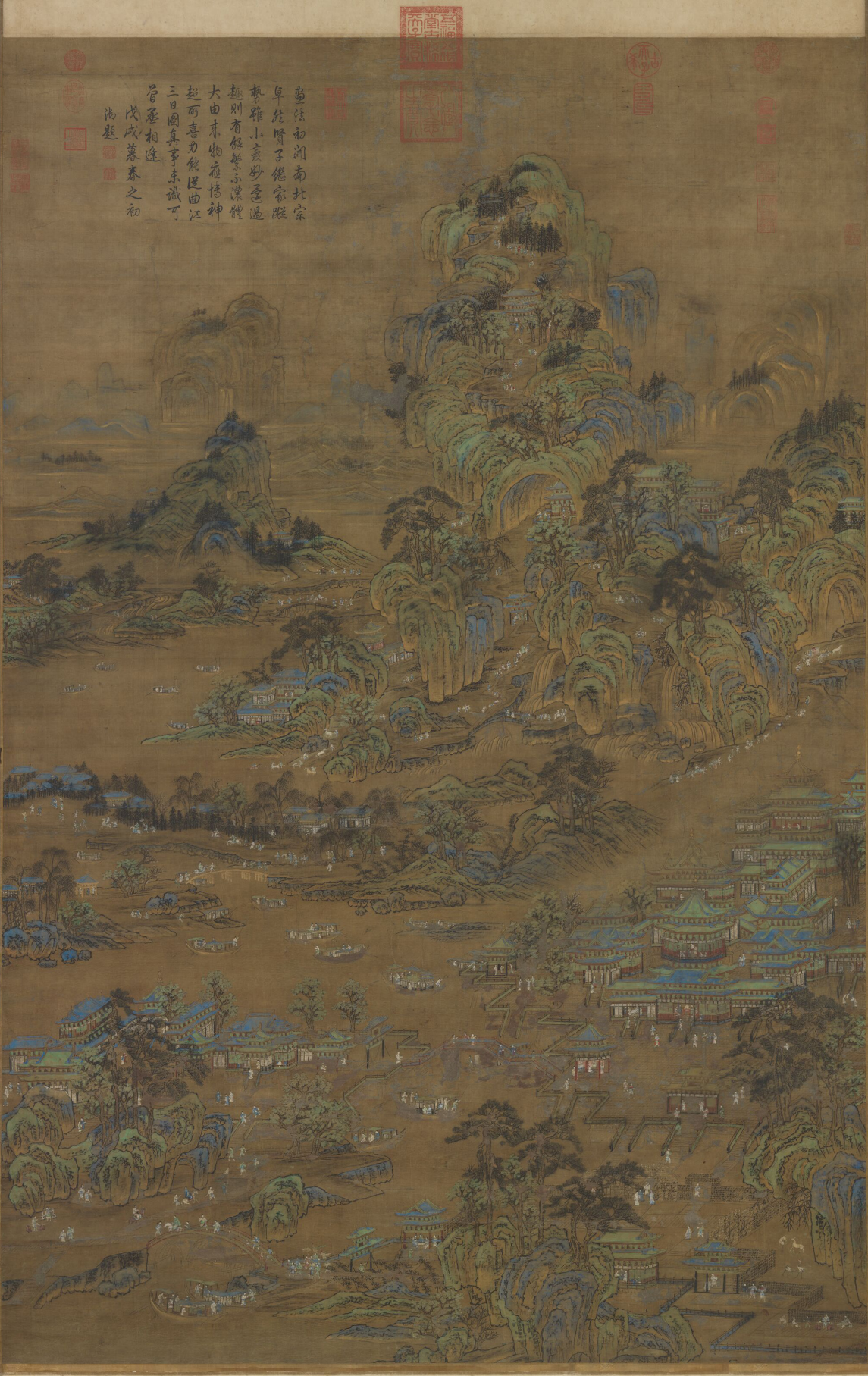


鄭法士讀碑圖



Zheng Fashi (attributed to), Reading a Stele, Tang dynasty, album leaf, ink outline on silk (baimiao), 26.5 × 39.8 cm, National Palace Museum, Taipei.

郑法士（传）《读碑图》，唐，绢本册页，白描，26.5×39.8厘米，台北故宫博物院藏。



Li Zhao Dao, *Qjiang River*, Tang dynasty, hanging scroll, ink and color on silk, 171.2 × 111.3 cm, National Palace Museum, Taipei.

李昭道《曲江图》，唐，绢本立轴，设色，171.2×111.3厘米，台北故宫博物院藏。



Zhou Wenju, *Lady with a Jade Rabbit*,
Five Dynasties and Ten Kingdoms period,
fan-shaped album leaf (circular fan), ink
and color on silk, 25 × 23 cm, unknown
collection.

周文矩《仕女玉兔图页》，五代十国，绢本团
扇，设色，25×23厘米，不详藏。

Chou
Wen-chu
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Zhao Gan (attributed to), *Crossing an Autumn Stream in Mist*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 110.5 × 55.3 cm, National Palace Museum, Taipei.

赵幹（传）《烟霭秋涉图》，五代十国，绢本立轴，设色，110.5×55.3厘米，台北故宫博物院藏

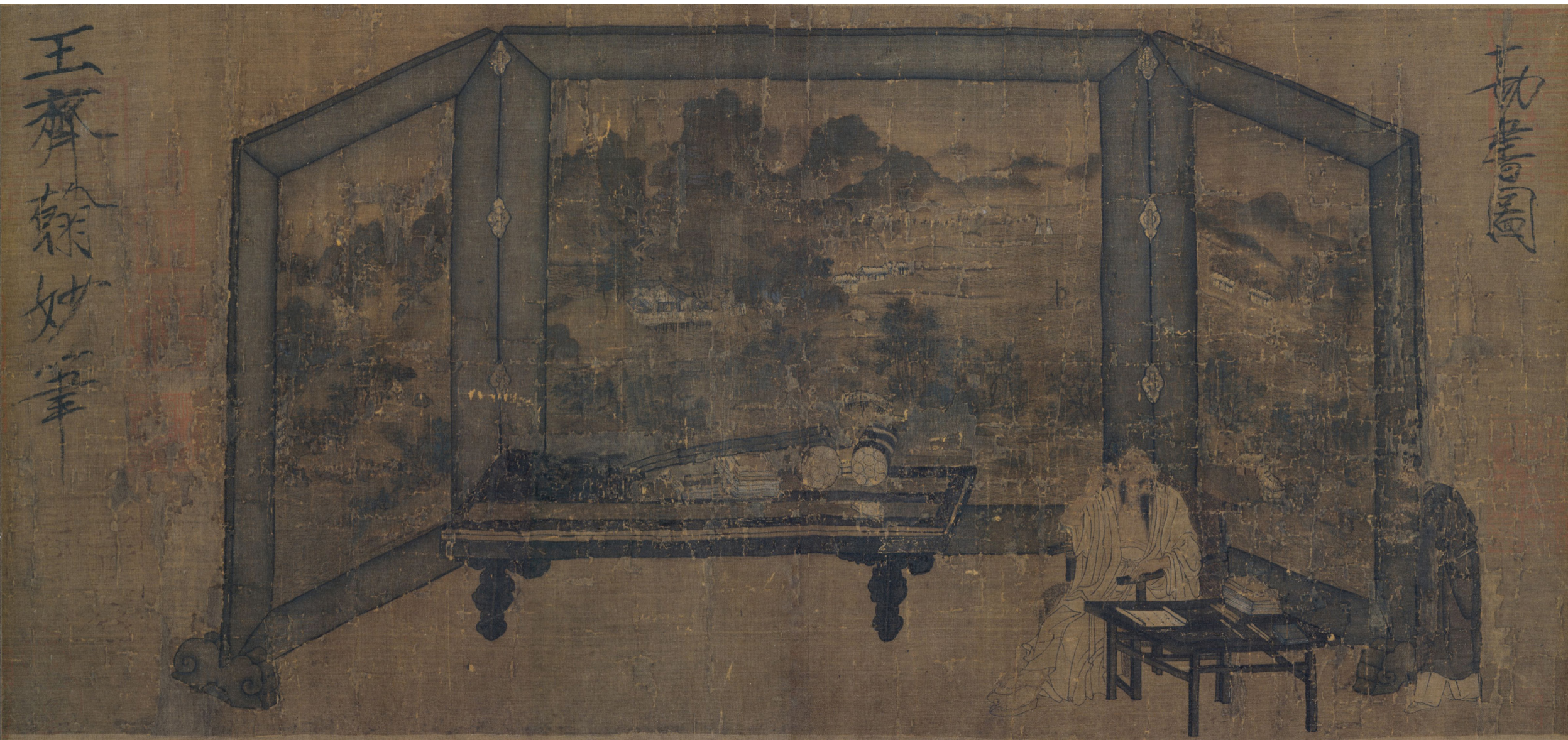




Anonymous, *Fisherman in Snow*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 62.1 × 32.7 cm, National Palace Museum, Taipei.

佚名《雪渔图》，五代十国，绢本立轴，设色，62.1×32.7厘米，台北故宫博物院藏。





Wang Qihan, *Collating Books*, Five Dynasties and Ten Kingdoms period, handscroll, ink and color on silk, 28.4 × 65.7 cm, Art Museum of Nanjing University.

王齐翰《勘书图》，五代十国，绢本手卷，设色，28.4×65.7厘米，南京大学艺术博物馆藏。



Qiu Wenbo, *Literary Gathering*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 84.9 × 49.6 cm, National Palace Museum, Taipei.

丘文播《文会图》，五代十国，绢本立轴，设色，84.9×49.6厘米，台北故宫博物院藏





Luo Saiweng (attributed to), *Joyful Children*, Five Dynasties period, hanging scroll, ink and color on silk, 173 × 99 cm, location unknown.

罗塞翁（传）《儿乐图》，五代，绢本立轴，设色，173×99厘米，不详藏。



Li Yu, *Playing with Horses*, Five Dynasties and Ten Kingdoms period, album leaf, ink and color on silk, 29.5 × 24.9 cm, location unknown.

李煜《戏马图页》，五代十国，绢本，29.5×24.9厘米，不详藏。



Huang Quan, *Bamboo and Sparrows in Eternal Spring*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 98.3 × 61.6 cm, National Palace Museum, Taipei.

黄筌《长春竹雀图》，五代十国，绢本立轴，设色，98.3×61.6厘米，台北故宫博物院藏。





Guan Tong, *Evening Verdure in Autumn Mountains*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 140.5 × 57.3 cm, National Palace Museum, Taipei.

关仝《秋山晚翠图》，五代十国，绢本立轴，设色，140.5×57.3厘米，台北故宫博物院藏。





Dong Yuan, *Riverbank*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink on silk, 220.3 × 109.2 cm, Metropolitan Museum of Art, New York.

董源《溪岸图》，五代十国，绢本立轴，水墨，220.3×109.2厘米，大都会艺术博物馆藏。





Dong Yuan, *Xiao Xiang tu*, Five Dynasties and Ten Kingdoms period, handscroll, ink on silk, 50 × 141.4 cm, Palace Museum, Beijing.

董源《潇湘图》，五代十国，绢本长卷，水墨，50×141.4厘米，故宫博物院藏。



Guo Zhongshu (attributed to), *Summer Palace of Emperor Minghuang*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink on silk, 160.2 × 105.6 cm, Osaka City Museum of Fine Arts.

郭忠恕（传）《明皇避暑宫图》，五代十国，绢本立轴，水墨，160.2×105.6厘米，大阪市立美术馆藏。



Xu Xi (attributed to), *Jade Hall of Wealth and Honor*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, location unknown, National Palace Museum, Taipei.

徐熙（传）《玉堂富贵图》，五代十国，绢本立轴，设色，台北故宫博物院藏。





Shi Ke, *The Two Patriarchs Harmonizing the Mind*, Five Dynasties and Ten Kingdoms period, album leaf, ink on paper, 35.4 × 64.2 cm, Tokyo National Museum.

石恪《二祖调心图》，五代十国，纸本册页，水墨，35.4×64.2厘米，东京国立博物馆藏。



Shi Ke, *The Two Patriarchs Harmonizing the Mind*, Five Dynasties and Ten Kingdoms period, album leaf, ink on paper, 35.4 × 64.2 cm, Tokyo National Museum.

石恪《二祖调心图》，五代十国，纸本册页，水墨，35.4×64.2厘米，东京国立博物馆藏。

(next page) Qiu Yuqing, *Wildflowers, Grasses, and Insects*, Five Dynasties and Ten Kingdoms period, ink and color on silk, 53.3 × 74.3 cm, location unknown.

丘余庆《野花草虫图》，五代十国，绢本设色，53.3×74.3厘米，不详藏。





Juran, Stream and Mountains with Temple, Five Dynasties and Ten Kingdoms period, hanging scroll, ink on silk, 185.4 × 57.5 cm, Cleveland Museum of Art.

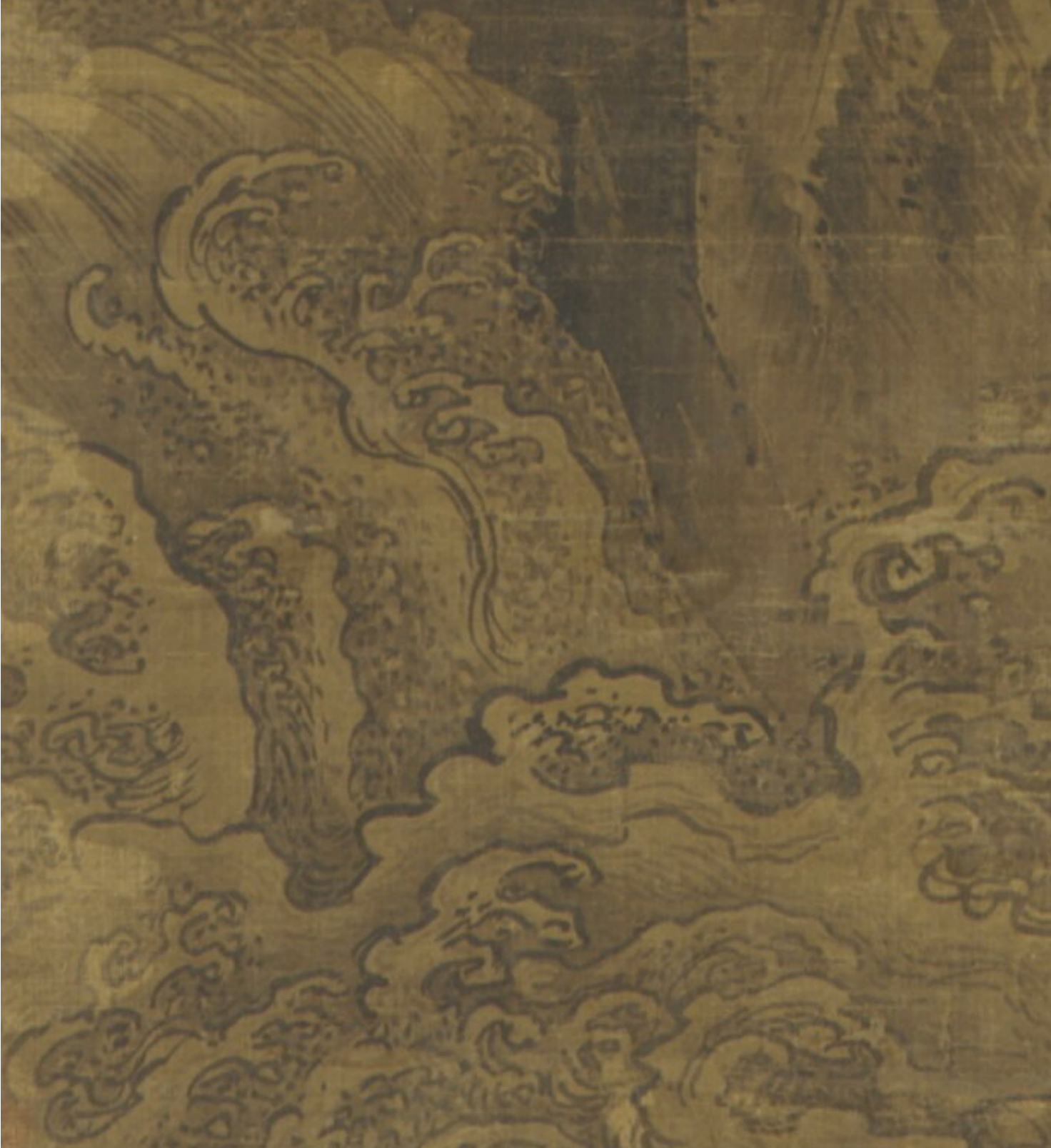
巨然《溪山兰若图》，五代十国，绢本立轴，水墨，185.4×57.5厘米，克利夫兰艺术博物馆藏



Juran, *Layered Peaks and Clustered Trees*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 144.1 × 55.4 cm, National Palace Museum, Taipei.

巨然《层岩丛树图》，五代十国，绢本立轴，设色，144.1×55.4厘米，台北故宫博物院藏。





Guo Qianyou, *Autumn Falcon*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and color on silk, 142.9 × 76.2 cm, Freer Gallery of Art, Washington, D.C.

郭乾佑《秋鹰图》，五代十国，绢本立轴，设色，142.9×76.2厘米，美国弗利尔美术馆藏。





Jing Hao (attributed to), *Zhongli Visits the Dao*, Five Dynasties and Ten Kingdoms period, hanging scroll, ink and light color on silk, 147 × 74.8 cm, Freer Gallery of Art, Washington, D.C.

荆浩（传）《钟离访道图》，五代十国，绢本立轴，浅设色，147×74.8厘米，弗利尔美术馆藏。



Anonymous, *Bamboo, Sparrows, and Two Hares*, Liao dynasty, ink and color on silk, 114.3 × 56 cm, location unknown.

佚名《竹雀双兔图》，辽，绢本设色，114.3×56厘米，不详藏。





Anonymous, *Mountain Retreat with Chess Players*, Liao dynasty, ink and color on silk, Liaoning Provincial Museum.

佚名《深山会棋图》，辽，绢本设色，辽宁省博物馆藏。



Xiao Rong (attributed to), *Flowers and Birds*, Liao dynasty, hanging scroll, ink and color on silk, 145 × 83 cm, National Palace Museum, Taipei.

萧融（传）《花鸟图轴》，辽，绢本设色立轴，145×83厘米，台北故宫博物院藏





Li Shan, *Travelers Among Pines and Firs*, Jin dynasty, hanging scroll, ink and light color on silk, 163.6 × 107.2 cm, Freer Gallery of Art, Washington, D.C.

李山《松杉行旅图》，金，绢本立轴，浅设色，163.6×107.2厘米，弗利尔美术馆藏。



Li Yu, *Arhat (Luohan)*, Jin dynasty, hanging scroll, ink on paper, 56.6 × 32.6 cm, National Palace Museum, Taipei.

李通《罗汉图》，金，纸本立轴，水墨，56.6×32.6厘米，台北故宫博物院藏。





Wu Yuanzhi, *Red Cliff*, Jin dynasty, handscroll, ink on paper, 50.8 × 136.4 cm, National Palace Museum, Taipei.

武元直《赤壁图》，金，纸本长卷，水墨，50.8×136.4厘米，台北故宫博物院藏。



Yang Bangji, *Envoy to the Jin*, Jin dynasty, handscroll, ink and color on silk, 26.7 × 142.2 cm, Metropolitan Museum of Art, New York.

杨邦基《聘金图》
金，绢本设色长
卷，26.7×142.2厘米，
大都会艺术博物馆藏。





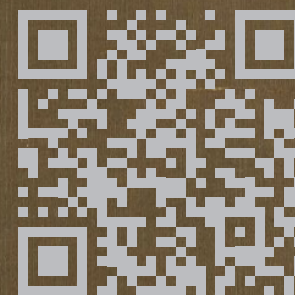
Zhang Gui, *Divine Turtle*, Jin dynasty, handscroll, ink and color on silk, 26.4 × 55.3 cm, Palace Museum, Beijing.

张珪《神龟图》，金，绢本设色长卷，26.4×55.3厘米，故宫博物院藏。



Gao Tao (attributed to), *Winter Grove with Birds*, Jin dynasty, ink and light color on silk, hanging scroll, 174.9 × 90.2 cm, Cleveland Museum of Art.

高焘（传）《寒林聚禽图》，金，绢本浅设色立轴，174.9×90.2厘米，克利夫兰艺术博物馆。



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