

山水

SHANSHUI

Manifesto

MANIFESTO

We find ourselves living in the era of globalization. Thanks to the infosphere we live in, with just one click we can be in Togo, with two clicks you can be studying Sanskrit, with three you're already updated on what's going on in Bhutan, and with four more clicks you're listening to a piece played with the duduk, and immediately after we could be looking at two whirling dervishes. In half a day we become experts in Armenian music, Sufi spirituality, Himalayan geopolitics and in any other aspect of world culture.

Fantastic. Finally, a world without cultural barriers, devoted to the exchange and access of mutual knowledge. In this global village without borders, we dance to the beat of superficiality, sloppy culture and of cultural arrogance, where ignorance is adorned with two-dimensional images, where the concept of "knowing that you do not know" has been abolished, although without knowing.

It's important to note that, in this Village the chief is western, the customs and habits are also mostly western, and so is the linguistic and material means of communication along with most of the intellectual expressions and world views of its inhabitants. The inhabitants tend to ignore what is found outside the Village, not by choice, but by condition, not out of lack of curiosity, but because of limited means. The Village is truly global on a physical level, it truly embraces the entire earth's surface, but in fact it remains

on the surface, it does not deepen, and if it deepens it does it in its own way, as it would in the centre from which it developed. In fact, the Village is ancient and full of History and histories, it has always had multiculturalism, always in expansion and translation, but only recently has it reached global status.

The Village is now global, so everyone is welcome but the rules to follow are those of the Village head. Everyone can bring something to the table, but it will still have to be adapted to the matrix of the Village.

With these premises, it is possible to face and analyse infinite issues concerning the actual state of the alleged globalization. For instance, how it believes to know different cultures, but in reality this knowledge is based only on a store of empty images which are then filled with the world view of the aforementioned head of the Village. The same goes for that mercantile capitalism that has arrived at every corner of the globe, but gives the best of itself only if we follow the needs of the Village.

We stand against a single world view, when in fact there are many. The ones 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, against this self-proclaimed global Village. It does not have the ability to see neighbouring villages, since it believes that all possible villages are within itself.

We as Sino-artists (some of non-Chinese origin, devoted to the study and practice of Chinese painting), will focus on the areas concerning our cultural sphere, precisely that of Chinese art. Especially those related to painting, with a particular eye for landscape painting, which from now on we will call according to the Chinese denomination, Mountain and Water painting.

“shanshui hua 山水画”

The main will is to communicate with the Village through our art and our words, to present one of the many shaded areas with which it is scattered. Our task is to find a language that is intelligible to the Village as well as faithful to the original meaning. Without smoothing its diversity, without avoiding clashes, without sweetening the pill. In this way it will be the Village that will make the effort to understand, and only in this way will the communication be successful. In fact, we trust in the Village's ability to understand languages not forged by itself.

The reasons that drive us in this campaign are varied and erudition is not one of those. At best it can be a side effect.

One of the biggest problems of the Village is that it believes that movements of progress and evolutions only exists inside itself, that it has reached the status of “modern”, and those who are not indigenous come from a static culture, backward and anchored to the past; without the use of the means forged by

the Village and without its revolutionary spirit no one can participate in the dialogue of contemporaneity. Therefore, to finally get into the subject, in the Village, Chinese painting is traditional, therefore linked to the past, unable to evolve, something good just for the art history books and museums, worthy of respect, but with the same respect that is given to archaeological finds.

There is no conception of a modern or contemporary Chinese painting, also because when the term Chinese painting is pronounced, for some reason it is always accompanied by the adjective “traditional”, which clearly denies the concept of modernity. Chinese art can only be defined as modern if expressed through the means and processes of modern western art.

Revelation! There is modern and contemporary Chinese art; mountain and water painting has been evolving for at least 1500 years, and continues to evolve, and other painting expressions are even older. As obvious as it seems, China is extremely large, therefore there are many centres of cultural irradiation, and for this reason there are various schools within China that follow different pictorial expressions. Consequently there is not just one movement of contemporary Chinese painting.

Our main objective follows:

To spread the knowledge of contemporary Chinese painting outside of China, and to give voice to the great artists of the last century as well as to the new young artists.

Why is it important you may ask? For starters, in order to make sense of the term globalization. But above all, to enrich the Village and to redefine its ideas of intellectual absolutism.

Chinese art, together with all the other intellectual expressions of China, refers to a system of values that has come down to the present day from ancient times. This great apparatus of knowledge and ideas has influenced and is still influencing the world view of Chinese people and of course also their artistic expressions. The same discourse can be re-proposed in a general way also to the evolution of the western mind, a process that probably was less coherent than the Chinese one, which however led to the formation of various expressions of thought rooted in the conception of the world that the Village forged during its evolution. And this is exactly the key point of our reasoning, once the world interpretation system is established, it is almost impossible to get out of it, as it is invisible, and its boundaries unrecognizable. Because it being the only view you know, you believe that it is the only view that exists. It's like those unfortunate people who were chained in the platonic cave. It wasn't until someone came in from the outside, did they realize the condition they were in.

This was also the case for China until the mid-nineteenth century. China behaved like the Village, just another Village that did not see those who were outside of it, except of course through its own modalities. And even though external cultural influences were accepted, it was always retranslated in Chinese terms, just like the Village does. As a consequence, there was a sense of cultural superiority compared to that which was not Chinese. Until one terrible day, when the barbarians arrived with cannons and rifles and destroyed the armies of the great empire. On that day, besides the fall of many lives, many certainties also fell in terms of value. Their system had not protected them from catastrophe, as it once did since the dawn of Chinese culture. This was not the first time that China fell into the hands of foreigners, and every time the foreigners were sinicized. Thus, their cultural continuity persisted. However, the value system was still slowly collapsing to the point where it almost disappeared. Since then it has rebuilt itself, but the system of the other foreign villages took a hold as well, strong of its modernity.

Accordingly, in contemporary China it can be said that there are two systems, the original and the imported one. The same could be said for the world of art, but art can be applied at will on any area. This has created a unique situation where the two worlds communicate with each other, sometimes one taking over the other, creating conflicts but also at the same time a fertile ground for creativity.

It is exactly for this reason that we want to make this new system of thought known to the Village, only then will it be able to see its own boundaries, so that it will be able to ask new questions and give itself new answers.

Let's take a concrete example. The ancient western visual arts and the Renaissance up to modernity, basically acted in the field of mimesis. In painting, all the techniques to represent the visual aspect of the surrounding world comes together. Now coming back to the Village, to top it all, there was this terrifying yoke called Albertan's perspective. The Village gave a great deal of value to the sight, making it almost the only tool for perceiving reality. Establishing invisible perceptual borders because they were all-encompassing. However, at a certain point artists and intellectuals got tired of this conception, and thus historical avant-garde was born. Unfortunately, not knowing any other way of perceiving the world other than the anthropocentric one of the gaze, they found themselves in a rather uncomfortable position, so much so that the path ended with destruction of the form and that of the painting itself, and having to resort to new media to be able to express themselves. It is precisely for these reasons that in contemporary era we refer to paintings as an "old lady" who keeps up with new artistic expressions with great difficulty.

So where is all this getting at? In China, the influence of western art came between the late 1800s and early 1900's. The first to arrive was via Japan, the realistic techniques of the Barbizon school. And what were the most shocking innovations for the Chinese? Mimesis, focal perspective, chiaroscuro, and all those techniques which at the time in the West were considered regressed, representatives of a system that in those years the avant-gardes despised because of its anti-contemporary expressions. Why was this seen in China as revolutionary and innovative? Because traditional pictorial theories disgusted the view and representation of form as perceived

by our eyes, therefore it was an almost completely unexplored area.

China has had the good fortune of meeting and accepting a different way of interpreting the world, so why should the Village be deprived of it?

Just how much could a new way of understanding reality help the old painting of the Village? A whole world would open up, which should not mimic the Chinese one, but be inspired by it. So, we also take sides against the supremacism of sight and consequently against anthropocentrism. Our desire is to introduce these new visions, these new conceptions, and these new values. Not that the Village is completely unaware of it, but this knowledge is hidden in academic publications, accessible only to those interested in the subject, but very far from the world of contemporary art or anyone else.

To conclude, we will introduce one of these intrinsic aspects of Chinese art which can be of great help and source of inspiration for our beloved Village. Why is mountain and water painting of great value in the contemporary world and why should the Village re-evaluate it? In the great pictorial experience of the Village, landscape painting as an independent genre born late, and died early. The fact that in China it is already the higher form of painting and has a millennium and a half of history should make us ask questions about how it has probably been underestimated. Well, in reality it has not been underestimated, in fact there is no right and wrong in art, it has been evaluated according to the means of the Village head, according to its conceptions and ideas. And it is precisely for this

reason, we must open the doors to new value systems.

Art cannot be alienated from the reality in which it is produced, and one of the most important themes for us is that of ecology, in fact this hyper capitalist Village has massacred the world we live and does not seem to want to take steps back. Many have already set in motion to counter this destructive madness, but there is no contest. In the Village there has recently been talk of environmental aesthetics that lashes out against anthropocentrism to concert on environmental beauties, therefore going against one, the axioms of western aesthetics since ancient Greece, against that conception that sees man as the superior creature and dominant in the ecumene. This new point of view, at least for the Village, is one of the basic aspects of Chinese ethics. Philosophy and aesthetics are found in the texts at the base of Chinese culture, at the basis of Confucian philosophy and Daoist thought and continues to be repeated till modern times. A conception that does not just appreciate environmental beauties, but its holistic conception of the universe puts man on the same level as any other creation of nature. In *Yi Zhuan* 易传 (5th century BCE), a commentary on *Yi Jing* 易经, wrote that “the greatest virtue of heaven and earth is life” (天地之大德曰生), this is to say that the greatest virtue is to create an environment where all life forms and natural elements can coexist in harmony.

For this reason, too, the category of still life does not exist in Chinese painting, in fact for the Chinese artist it would be absurd to paint lifeless subjects.

For these and other reasons, the Village and the artists that reside in it will benefit from learning Chinese art. Mountain and water painting will inspire them, the beauty of nature will awaken the minds and set the minds in motion. The boundaries of the Village will begin to appear and we can finally begin to break them down.

The background is an abstract, textured surface with various shades of blue, from deep navy to bright teal, and patches of off-white or light beige. The texture appears fibrous or marbled, with irregular, organic shapes and some darker, almost black, areas interspersed throughout. The overall effect is one of depth and complexity, resembling a close-up of a natural material or a layered painting.

*“who discusses
painting in terms
of form likeness,
has the
understanding
of a child”*

Su Dongpo