

# *The Construction of Cultural Interactivity of Jue Lan Club's Artistic Concept*

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**Abstract:** Pang Xunqin founded the Jue LAN Club, a pioneering painting group, with the artistic concept of absorbing and swallowing the essence of Western contemporary art, spreading and integrating Chinese national art. Although they have come to an end sadly, they have become an important historical material that cannot be ignored in the evolution of Chinese Modern Art. They are the strong witnesses of the artistic evolution from the 1930s to the 20th century and the internal construction system of Chinese culture. The passive impact of Western Modern Art to active and innovative interaction, and gradually achieve multi-pattern of cultural values. The artistic vein and the time esthetic evolution, also is the Chinese cultural tradition and the multi-dimensional innovation fusion idea transmission.

## **1. Introduction**

Pang Xunqin, a pioneer of Chinese modern painting and design, is a well-known educator in the field of Chinese fine arts. He devoted his whole life to the bold breakthroughs and revolutionary changes in Chinese and Western cultures, and played a role in the development and transformation of Chinese modern and contemporary art. Pang Xunqin initially received the influence of traditional Chinese painting in his youth and went to Paris in 1925 for further study. Pang Xunqin's years of thinking about the great changes in western art made him a pioneer in the bold development of Chinese painting. Pang Xunqin is aware of the deconstruction and reconstruction of Chinese and Western painting, and the artist's emotional view of self expression: In artistic practice, the Jue Lan Club has been established, the new concept of western modern art in the integration of individual art, bold form innovation, break the aesthetic boundaries of art, art evolution in many aspects of the beginning. Pang Xunqin and Jue LAN Club is a link that can not be ignored in the development of Chinese Modern Art, and its soaring art view and innovation of creation form is one of the artistic rudiments under the mature state of Chinese contemporary art. The rigid imitation of western art in the evolution of art in the works of Jue Lan Club has not been completely eliminated, but under the artistic reorganization of a particular era, they have a deep understanding of how the art path should go on, how to absorb the essence of local culture, avoid one-sided "Westernization" and "thick now thin ancient" and other issues, many questions in the century after the Jue Lan Club, have been detailed answer.

## 2. Sketches of Pang Xunqin's Artistic Beginnings and History

In 1919, the May Fourth Movement in Shanghai, which preached democracy, new scientific ideas and anti-imperialism and anti-feudalism under the banner of the New Culture Movement, shocked the whole country. This ideological movement has had a great impact on the ideas of the young generation. Many young people with aspirations to rethink their own future and the realization and pursuit of their values, in order to seek a way out to save the country and find out what is the true view of truth, and what is true democracy and freedom. Pang Xunqin, who was born in a scholarly family in Changshu, Jiangsu Province, was trained as a teenager in the traditional meticulous flower-and-bird painting system. In 1921, at the age of 15, Pang Xunqin went to Shanghai and completed four years of studies at the preparatory stage of Zhendan University, Shanghai. After pre-science, Pang Xunqin studied medicine at Aurora University School of Medicine for one year. At the end of 1924, Pang Xunqin gave up medicine to pursue his favorite art and studied oil painting for a short time under the tutelage of Alexander Gurnsky, a Russian oil painting teacher. In the age of turbulent gunpowder, Pang Xunqin, who was only 18 years old, went abroad without hesitation and became one of the students who went out to study. Paris, France, has become a new opportunity for Pang Xunqin to explore the road of art throughout his life. The vicissitudes of history promote the alternation of all kinds of artistic thoughts and schools, Pang Xunqin dabbles in the fluctuation and absorption of many fresh artistic blood in this historical situation, and then ponders and explores the development of Chinese art.

At the end of the 19th century in Western art, the artists became more and more separated from the reappearance art language, the visible world no longer became the object of their description, and the subjective artistic language expression and the imagination of artistic freedom became the keynote of artistic extension. Color, line and form are gradually stripped from the visual image, and become a symbol to express the subject's emotions. At the same time, the art form and style gradually change the evolution of art in the historical torrent of innovation. Under this background, after returning to China, Pang Xunqin selected and absorbed Western modern art, while also considering and digging for the transformation of Chinese art.

## 3. Acceptability between Pang Xunqin's Artistic Concept and Jue Lan Club's Declaration

Five years of study abroad and cultural self-cultivation since childhood have made Pang Xunqin re-understand and explain the concept of Shaikh's six-law theory. In his view, “everything in the world does not have a moment of day divided into a second of stagnation, everything is fluid. “ That is, the capture of the characteristics of things is an artist's self-expression, art methods can fully express the nature of their own thoughts, they are their own thoughts, and when they discover their own emotions, they naturally produce themselves, so that their respective artists will tell the world what they really are. Pang Xunqin's view of the changing nature of all things coincides with the dialectical doctrine of the Ancient Greek philosophy Heraclitus that “all things come out of the ever-changing”. However, in the eyes of Pang Xunqin, “change” and the artist are self-expression-the intersection of emotion and humanistic innovation in many aspects. In this trend of artistic thought and practice, Jue LAN Club headed by Pang Xunqin began to gradually impact the art world in China.

At this time, China is experiencing the war of the September 18th Incident and the national disaster of the fall of the Northeast. In this fragmented country, art has gradually disappeared in the smoke of war. It was during the War of resistance that the Jue Lan Club rekindled the fire of art. The “Xunqin Studio” on the second floor of No. 90 Massel Tirol Road in the French Concession of Shanghai is the birthplace of a series of recruitment and organization activities for all members of Jue LAN Club. The second floor of No. 90, Massel Tirol Road, the Jue LAN Club's remains as a

historical memorial address in the development of modern Chinese art, witnessed the beginning and establishment of Jue LAN Club. As the main members of Jue LAN Club, Pang Xunqin, Ni Yide, Zhang Xian, Qiu Di, Yang Taiyang, Yang Qiuren, Zhou Duo, Duan Pingyou, Liu Shi, Zhou Zhentai and others have become practitioners and reformers of Chinese modernist painting. In April, the *Jue LAN Club Manifesto*, written by Ni Yide, was published in the “*Art Trimonthly*, Volume 1, fifth issue” “No. 90, Massel Tirol Road, there used to be a cafe downstairs, which called itself 'literary Salon', but it soon closed down due to the lack of customers. How did I know the second floor was empty... But it only has a history of more than one year.” And in that little more than a year, the Jue Lan Club is becoming more and more sophisticated. In October 1932, the Jue Lan Club officially held its first exhibition in Shanghai, breaking the long-dormant Shanghai painting scene. Pang Xunqin published *Memories Of The Juelan's Era* in *Hua Sheng* in 1944 (a page in the history of the Sino-American art movement): “When the first meeting organized [Jue Lan], it was the day of September 18th. Because the notice was issued beforehand, it could not be rescheduled. Under the dim light, in the dim mood, [Jue Lan] came into being...At that time, seeing the crisis of the country and the crisis of the nation, we thought that the country must work hard to build, and that building must have the spirit of creating independence, so we decided to preach the spirit of creating vigorously. Why is it named [Jue Lan], we just want to break out of the atmosphere of confusion and strife. “ Many artists of Jue LAN Club continue to practice and realize with the declaration at the beginning of its establishment. They studied the artistic atmosphere of the Paris painting circle, explored various styles, refined the essence of the paintings of artists in different periods, gave their own understanding of Chinese traditional art, and expressed their true practice of the art declaration. In the process of the formation and establishment of the Jue Lan Club, since 1932, Ni Yide, one of the main members of the Jue Lan Club, while serving as a professor of Western painting in Shanghai Training School of Fine Arts, edited an *Art Trimonthly* published under the name “Magic Club”. In addition, newspapers such as *Times Pictorial*, *Art Life*, and *Shenbao* successively published reports on the Jue LAN Club declaration and exhibition. Among many journals, especially on the opening day of October 10, 1935, “The quality of [the exhibition's works] is the essence of the domestic art world,” *Shenbao* reported on the Jue Lan Club. “There are those who are inclined to neoclassicism, those who are influenced by Fauvism, those who express oriental sentiments, and those who aspire to be surrealism. “ The catching fire of the western modern art, which is used for reference by Jue Lan Club, breaks through the fetters of the long-standing art ideas in the Chinese painting field, and becomes the most favorable practice proof of the community declaration. It is obvious that the Jue Lan Club, with innovation, integration and purity at the core of the declaration, has regained its sense of mission to rejuvenate the painting world, and has shown great courage and courage to break through the confines of the war and wander into the painting world. The establishment of Jue Lan Club and its declaration are the reflection of cultural criticism and the re-examination and reflection of the development of artistic autonomy and heteronomy from the perspective of others, as an important symbol of the revolution of modern painting in Chinese art painting field, it is a sign of the new evolution of Chinese art view since the victory of anti-Japanese war.

#### **4. The Integration of Jue Lan Club and the Construction of a Diverse Cultural Outlook**

Following the Jue Lan Club, a large number of folk art organizations and new-style exhibitions appeared one after another to explain the diversified exploration of formal aesthetics. In many ideological trends and art movements, especially the Star Art Exhibition from November 23 to December 2, 1979, almost became the topic of heated debate among the young students in the art circle at that time. The Star Art Exhibition, its existence, here to prove the Jue Lan Club once

existed and brilliant. In the article *About the Star Art Exhibition* published in the *Art* on March 31, 1980, Li Xianting interviewed some members of the Star Art Exhibition such as Wang Keping, Ma Desheng, Huang Rui and Qu Leilei on a series of questions such as “How is the exhibition organized? What is the intention of the works that aroused a strong reaction? What do the audience think of the exhibition?”. In their recordings of conversations, they mainly deal with the importance of how artists intervene in society to express the emotions of reconstructed works. In the context of a particular era and a particular social reality in China, the development of art is a very tight place in retrospect and muddleheaded. The original intention of the Star Art Exhibition is to record the times, display the artist's subjective initiative to express the cultural noumenon, dare to express the trauma of the soul through artistic language, and express himself without reservation. Wang Keping's woodcarving work *Silence*, Ma Desheng's *Self-discipline*, Huang Rui's *Willing*, etc. are all vigorous explorations of new artistic expressions. Blindly and rigidly imitating Western modern art, the superficial artistic materials can no longer satisfy the output of the thoughts and feelings of artists and art lovers at the new time in China. Thus, the endless exploration and acceptance of new knowledge began to take root in the beginning of the national culture. As Qu Leilei said in the interview, “I think the essence of the art of painting is the self-expression of the painter's heart, drawing out the feelings, joys and sorrows of his life. “ Wang Keping concluded his personal interview by adding, “Kollwitz is our flag, and Picasso is our pioneer. “

The Star Art Exhibition fully demonstrates the artist's use of material quantity change, abstract expression of emotion, non-representativeness of artistic image, multi-angle interpretation of work semantics and bold liberation of the subject matter of the work, is an important product of the Xingxing Art Exhibition. A group of art lovers and professional artists from all walks of life have organized exhibitions of Chinese painting, oil painting, printmaking and wood carving. Before the exhibition was over, there were numerous voices of doubt and criticism. In the exhibition's 14 message books, opinions diverged and there were even extreme arguments. Feedback can be summarized as praise, basic affirmation, pointing out the dissatisfaction, against the three. Of those, 70 percent said yes, almost certainly 20 percent said no, and 10 percent said No. Xingxing art exhibition's unbridled higgledom reappears the hope, the darkness, the positive and the pessimistic under that time with the miscellaneous artistic language. The exhibition is bursting with emotional fervour, and the expression of independent art forms is the subject of a slightly wider debate, but the perception of the work is biased and misinterpreted by the viewer, and there are various controversial arguments, is a powerful testament to the star show's existence. Therefore, the emergence and echo of the star show, and the Jue Lan Club, which was established in 1931, are the inevitable existence under the promotion of the cultural context. The oneness of art must be the first choice in the process of cultural growth and evolution, and its development is the crossing of open aesthetic exploration and cultural construction. Because of the diversity and tolerance of culture, it consciously constructed the cultural achievements of the introduction and conflict of Western art after 1980. The horizontal and vertical artistic imagination, the cultural details under the omni-directional view, the close connection with the times and the modern transformation in the evolution of Chinese culture are the perfection and the emotional transmission of the artists in the artistic concept. The door of the country is wide open. Faced with the strong impact of Western culture and values, many artists will be puzzled as to how the profound particularity of Chinese culture is conveyed, but as Sam Sullivan notes in his short essay on Mr. Wu's paintings in *Echo Of Thinking --Wu Guanzhong's Art Research And Review*, “the real natural reflection of China, and the Western impulse to add a distinctive Chinese color, are indisputably signs of the health and vitality of the Chinese art world. “ It is also the fresh blood kept in the process of cultural development, the unique adjustment of Chinese culture and the return of the native land.

From the 1890s to the 20th century, the modernity of art was a near reset to zero for people in

many aspects of the concept and form of art. Once dominant easel painting has been brave to break and aesthetic ideology change aside, the artist of “identity” , with the rapid development of modern industrialization, re-examine the value of traditional culture. Whether the individual's creative creation of the art in a new way and the entrapment of the mainstream culture are necessary for the modernization of art, whether the national culture can really go out of the country and resonate with the cultures of the whole world, whether we can continue to maintain the support of local culture for the effectiveness of the arts, rather than the superficial cultural show. Therefore, the phenomenon of cultural globalization is becoming more and more prominent in China. How to deal with the introduction of the modernization of our national culture and respond properly to the adjustment of cultural semantics and forms is an unavoidable problem in Chinese culture. The promotion of the Times urges the arts to choose the corresponding language, to consciously construct the core spirit of the mainstream culture, and to form a national cultural aesthetic response to the construction of the contemporary Chinese humanistic spirit. The borrowing of artistic materials, the abstraction and fragmentation of forms are all subversion to the traditional artistic language. The spontaneous choice of artistic forms, the enhancement of the national image and the dissemination of the mainstream culture are the genealogical construction of the order in the evolution of Chinese culture.

## 5. Conclusion

The Jue Lan Club of the 1930s ended abruptly in the war in China, but its pursuit of art and innovation is in the ascendant. Time Will Jue Lan Club to the 80's star show, completely spread the trend of prairie fire in the development of Chinese contemporary art traces of every corner. Inheriting the change of time to art, it shows that art began to become a way of exploring culture and life after the aesthetic of traditional form was taken off the shelf. Art is a means of recording life, a powerful embodiment in the evolution of Chinese culture, an intermediary in the transformation of Cultural Modernity based on Chinese society, and an aesthetic and multi-faceted experience of spontaneous reflection and reconstruction in the development of Chinese culture. The assistance of art to culture is a powerful way to mold Chinese culture to strengthen its influence and reach in the world, and it has become a major task for contemporary art to explore and innovate, it is also an urgent mission for the evolution of Chinese culture. With the tide of the new era, the composition and color of the brush, ink and form should show the cultural values and promote the perfect combination of the conscious activity of art and Chinese traditional culture. There is no doubt that this path may still be fraught with controversy and doubt as to whether culture can properly accommodate the extreme innovation of art. Under the protection of Chinese culture, many problems and perplexities will surely develop more safely. Although cultural evolution has a long way to go, it still needs greatness and firm belief to move forward.

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