



UNIVERSITAT_{DE}
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Zen aesthetic: development and influence in culture and contemporary painting of China, Japan and USA

La estética Zen: desarrollo e influencia en la cultura
y la pintura contemporánea de China, Japón y EE. UU

Zeng Xi

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禅宗美学

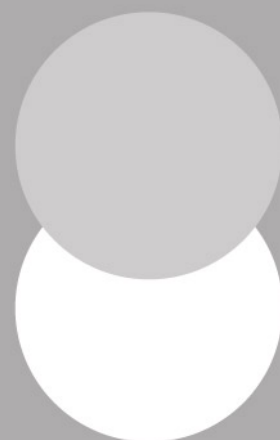
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PROGRAMA DE DOCTORADO
LA REALIDAD ASEDIADA: POSICIONAMIENTOS CREATIVOS



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JUNE 2017

*Dedicated to philosopher and master who
introduced Zen to the Occidental,
Daisetz Teitaro Suzuki 鈴木大拙.
To my grandfather Zeng Shijie 曾士杰,
who always picked me up on time and
encouraged me to go on every adventure.*

Willow leaves symbolize the peace in Orient.



RESUMEN

Ninguna otra forma de filosofía oriental ha tenido un efecto positivo tan extendido en la cultura y en la pintura contemporánea internacional como la estética Zen. Gracias al nacimiento del budismo Zen en China y su extraordinaria auge e influencia en todos los aspectos de la sociedad y la cultura china, en especial la pintura con tinta a punta de pincel, hizo que se desarrollara en paralelo, un espíritu o estética particular, conocida mundialmente por Zen, que no ha parado de propagarse desde que en el siglo XVI, el budismo Zen cruzara el mar para llegar a Japón. Una vez allí, fecundó la cultura autóctona y motivó el desarrollo de una estética con particularidades propiamente Zen, hasta tal punto que arraigó en la vida cotidiana y se proyectó en distintos ámbitos de la vida cultural y de la creatividad.

Esta corriente de estética Zen ha sido reconocida desde hace mucho tiempo como la esencia de la estética oriental debido a la fusión del budismo, el taoísmo y el confucianismo, llegando a superar las limitaciones regionales y las diferencias culturales, convirtiéndose en una de las más activas y distintivas, líder en el siglo XX. Una vez ya introducida en EE.UU. de América por Soyen Shaku en 1893 en la ciudad de Chicago. Pronto se convertiría en una tendencia admirada y aplicada en los distintos ámbitos culturales del país, y en particular seguida de cerca por varios pintores, hasta tal punto que se hizo sentir en la pintura contemporánea tanto de EE.UU, como en los mismos lu-

gares de su origen, es decir de China y Japón. A pesar de su impacto, el fenómeno estético Zen y en particular su influencia cultural y en la pintura contemporánea, no ha sido investigada en profundidad, y existen bastantes lagunas, razón por la cual, nos hemos planteado su investigación temática.

Una temática de esta tipología, requería un planteamiento o enfoque panorámico, por la sencilla razón de que difícilmente se puede entender la estética Zen en la pintura contemporánea, sin conocer sus orígenes, su desarrollo e influencia cultural, así como la trayectoria geográfica o centros internacionales de propagación de la estética Zen. A pesar de su aparente amplitud, intentamos en primer lugar, compilar la mayor documentación posible o más destacada que explica la expansión del fenómeno Zen a nivel intercontinental, sin olvidarnos de sus interrelaciones de modo crítico, para entender la extraordinaria influencia de dicho movimiento estético y espiritual en la pintura contemporánea occidental y asimismo oriental, como efecto rebote o retorno a sus lugares de origen. Si bien hemos investigado en la medida de lo posible, las causas y su desarrollo desde China hasta EE.UU, pasando por Japón, no nos hemos olvidado del continente europeo. Efectivamente, en el transcurso de la tesis aparecen distintas referencias y referentes europeos, aunque su llegada a Europa se produjo después de EE.UU, a través de

D.T. Suzuki en torno de 1936, por lo que nos ha parecido conveniente dejar esta parte de la investigación del continente europeo para una nueva ocasión, dadas su amplitud, complejidad y derivaciones estilísticas.

Difícilmente se puede entender el verdadero Zen, sin entrar en la vivencia o experiencia directa del mundo que gira entorno de los principios del Zazen. En este sentido, caben destacar los dos centros de investigación que han contribuido sobremanera al desarrollo de esta investigación, el Monasterio de Dongshan y el Centro Cultural de Shatou. El primero, nos han permitido efectuar un período de inmersión de tres meses en la meditación del budismo Zen. En cuanto al segundo, ha sido fundamental para consultar las fuentes documentales del budismo Zen y sus diferentes prácticas, como el Taiji, la caligrafía y la pintura como un método de meditación que se ocupa en la investigación, con el objetivo de buscar la paz interior sin ningún otro propósito secular.

La tesis está estructurada en doce grandes apartados con una serie de capítulos y subcapítulos cada uno de ellos. En la introducción, se exponen los planteamientos de la investigación, es decir la tipología específica de la tesis panorámicas de compilación crítica y la justificación temática así como la motivación de su título. A pesar de existir múltiples publicaciones sobre la estética Zen, pensamos que la temática específica de buscar las motivaciones de su influencia cultural y pictórica en la contemporaneidad de los tres países China, Japón y EE.UU, es inédita. Además de exponer los distintos objetivos y su metodología diacrónica, comparativa, analítica y crítica fundamentalmente, la introducción termina con un gran organigrama interrelacionado de las diferentes partes del sistema configurador de la influencia de la estética Zen en la pintura contemporánea de China, Japón y EE.UU.

El segundo apartado, entendido como antecedente de la

estética Zen, aborda los orígenes y evolución del Zen heredero del budismo chino, para visionar la formación del concepto Zen y su espíritu a través de las cinco Casas Zen.

El tercer apartado se dedica propiamente a la Estética Zen: origen desarrollo, principios, características, relaciones o vinculaciones con la naturaleza y comparaciones de dicha estética, entre la concepción oriental y la occidental, para destacar los maestros Zen respectivos.

El cuarto apartado, se dedica a las influencias culturales de la estética Zen, en concreto en la contemporaneidad de la arquitectura, la moda, el diseño gráfico, el diseño industrial y la fotografía. Cabe destacar de este apartado que a pesar de la diversidad temática, es fundamental para conocer el alcance de la extraordinaria influencia de esta estética en la sociedad y la cultura en general, de manera especial en EE.UU, aspecto este inédito hasta donde alcanza nuestro conocimiento.

El quinto apartado, hace referencia a la parte del contexto geográfico, para entender las especificidades y relaciones de las tres regiones geográficas formadas por China, Japón y EE.UU.

El sexto apartado, se dedica a la pintura tradicional, es decir la aplicación de los principios de la estética en la pintura, para destacar, aspectos temáticos, técnicos, compositivos, así como la relación de los pintores Zen Chinos: Shi Ke; Liang Kai; Mu Xi; Zhu Da, y los japoneses: Sesshu Toyo; Tensho Shubun; y Hasegawa Tohaku.

En el séptimo apartado, se analiza la influencia Zen en la pintura contemporánea occidental, desde el inicio de la pintura abstracta Zen; la estética Zen antes de la pintura contemporánea en EE.UU, para derivar hacia la pintura autoconsciente y el espíritu del Expresionismo abstracto americano, y el razonamiento del estándar de la selección

de los pintores: Robert Motherwell; Mark Tobey; Hohn Cage i And Reinhardt. El apartado de pintura contemporánea oriental, asimismo expone el estándar de la selección de los pintores considerados Zen de China y Japón, ciertamente más escasos, con la representación china de Zao Wou-Ki y Hsiao Chin, y por parte japonesa: Jiro Yoshihara y Shiryu Morita.

En el octavo apartado se exponen las conclusiones que de modo sintético seleccionamos por condicionantes del resumen:

- La estética Zen, ha contribuido a interiorizar o espiritualizar la pintura contemporánea occidental.
- La pintura contemporánea Zen, no se ha limitado a las técnicas tradicionales heredadas, sino que ha sabido adaptar nuevos materiales, procedimientos y técnicas.
- Su espíritu ha conseguido una expansiva resonancia emocional que ha influenciado tanto la pintura contemporánea oriental como occidental.
- Su capacidad de implicación globalizadora e integradora en la investigación pictórica y el pensamiento creativo y estético en general.
- La influencia del Zen en China está inmersa en la vida secular y está incrustada directamente en las mentes de los literatos fundamentalmente. Después de revisar la literatura sobre el Zen, se originó en China durante la dinastía Tang (619 - 907) a través de una escuela de budismo Mahayana, influenciada fuertemente por el taoísmo. Se integró con el shinto japonés cuando llegó a Japón y en siglo XX, los pensadores americanos combinaron el pensamiento Zen con la filosofía occidental original y desarrollaron una característica cultura americana como Beat Zen y Cage Zen. Según la comparación de la comprensión Zen en oriental y occidental, no hay mucha diferencia, sin embargo, tienen una fuerte característica de los tiempos, manteniendo la esencia del Zen.

- La estética Zen influyó directa e indirectamente en el expresionismo abstracto contemporáneo americano, hasta convertirse en buena medida en el pensamiento ideológico de creación, junto con su filosofía nativa, dando lugar a una creación orgánica del pensamiento del nuevo arte.
- El pensamiento y la estética Zen están penetrando cada vez más en las áreas en la vida cotidiana. En la sociedad moderna, los ciudadanos puede encontrar anuncios fotográficos con estética Zen; puede comprar la tecnología digital con la estética Zen; puede usar productos industriales con estética Zen; puede usar ropa con estética Zen; puede ver edificios con estética Zen, y así sucesivamente, pero lo más importante, ha formado unas nuevas generaciones de pensadores y artistas.
- Según la investigación de la influencia cultural la estética Zen en la arquitectura, la moda, el diseño gráfico, el diseño industrial, la fotografía, y la pintura en particular, la estética Zen ha llegado a ser cada vez más prominente e importante. Es probable, que con el tiempo no existan diferencias entre el Zen oriental y occidental.
- Es probable que el pensamiento Zen se convierta en la tercera mente para ayudar a la práctica diaria de la gente en busca del equilibrio de la armonía interior, especialmente en la sociedad moderna bajo el conflicto entre las culturas cristiana y musulmana. En este sentido, el pensamiento Zen podría contribuir a una determinada mediación de las civilizaciones.
- Es probable que el pensamiento y la estética Zen se conviertan en un segundo Renacimiento, después del primer gran Renacimiento que significó el retorno de la antigua tradición griega y romana, así como la liberación humanista, mediante la superación de la regla de la máquina (máquina material y máquina social), para recuperar un nuevo humanismo y la espiritualidad perdida.

- En momentos de crisis de la pintura por el extraordinario dominio de las tecnologías digitales y visuales, el pensamiento y la estética Zen podrían contribuir a su revitalización tanto material como espiritual.

En el noveno apartado se sitúa la bibliografía con los sub-apartados preceptivos de bibliografía citada, la urlgrafía y la bibliografía general, para terminar la tesis con un glosario de términos y conceptos poco comunes; un índice onomástico de destacadas personalidades del mundo cultural y pictórico, tanto oriental como occidental, y finalmente un gran índice de figuras o ilustraciones para facilitar al lector la identificación y descripción de cada unas las imágenes que acompañan y apoyan visualmente el análisis crítico de los diversos apartados.

Desde el punto de vista cuantitativo, la tesis está documentada por trescientas cincuenta y siete fuentes citadas según APA, y referenciadas en la bibliografía final, además de numerosas fuentes generales y webs. Contiene trescientas sesenta notas a pie de página que amplían, aclaran, complementan y auxilian el razonamiento y descripción del texto general de la tesis. El glosario está formado por noventa descripciones terminológicas y los índices onomástico y de imágenes están formados por doscientos treinta y dos nombres y trescientos seis pies descriptivos, respectivamente.

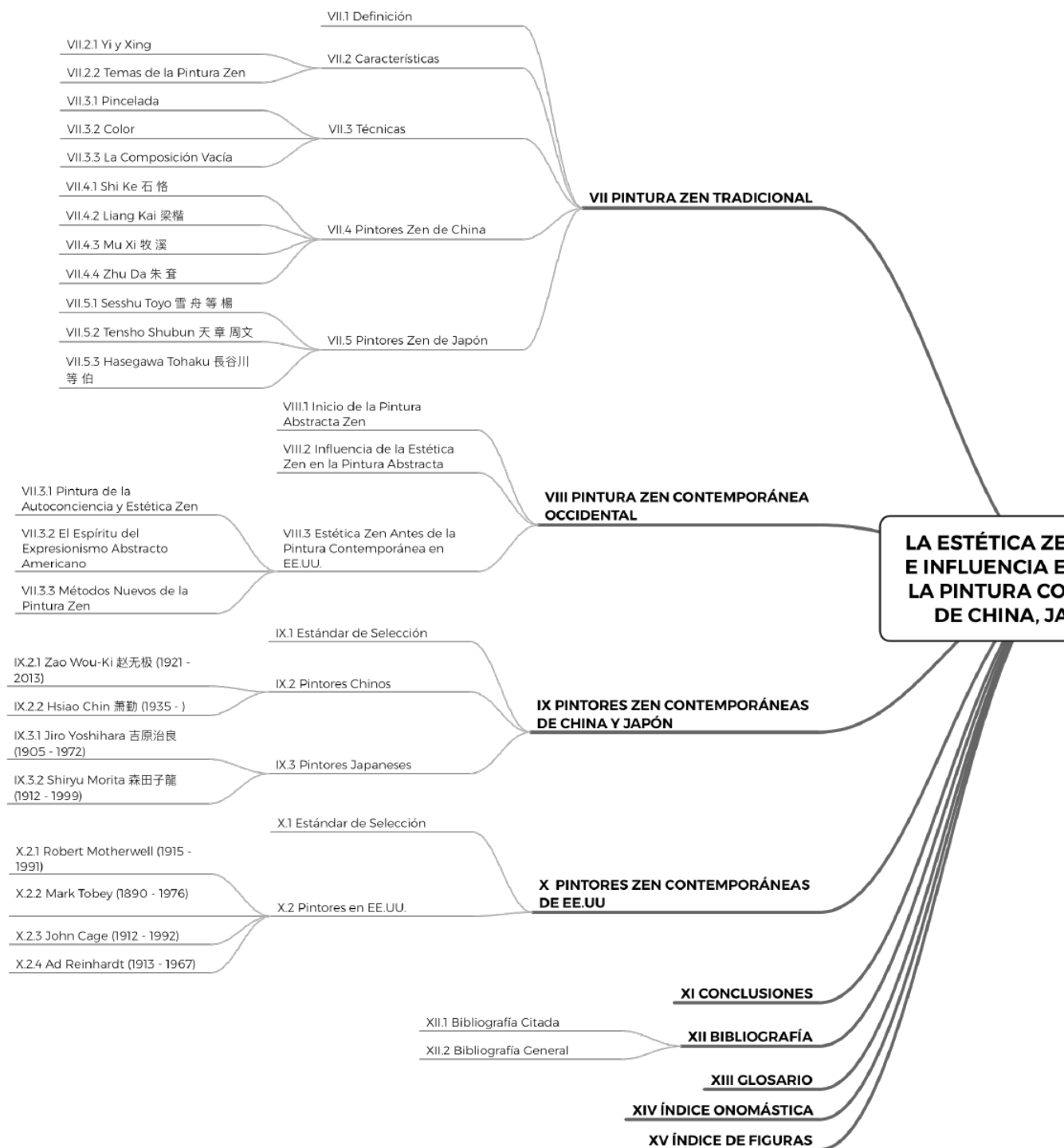
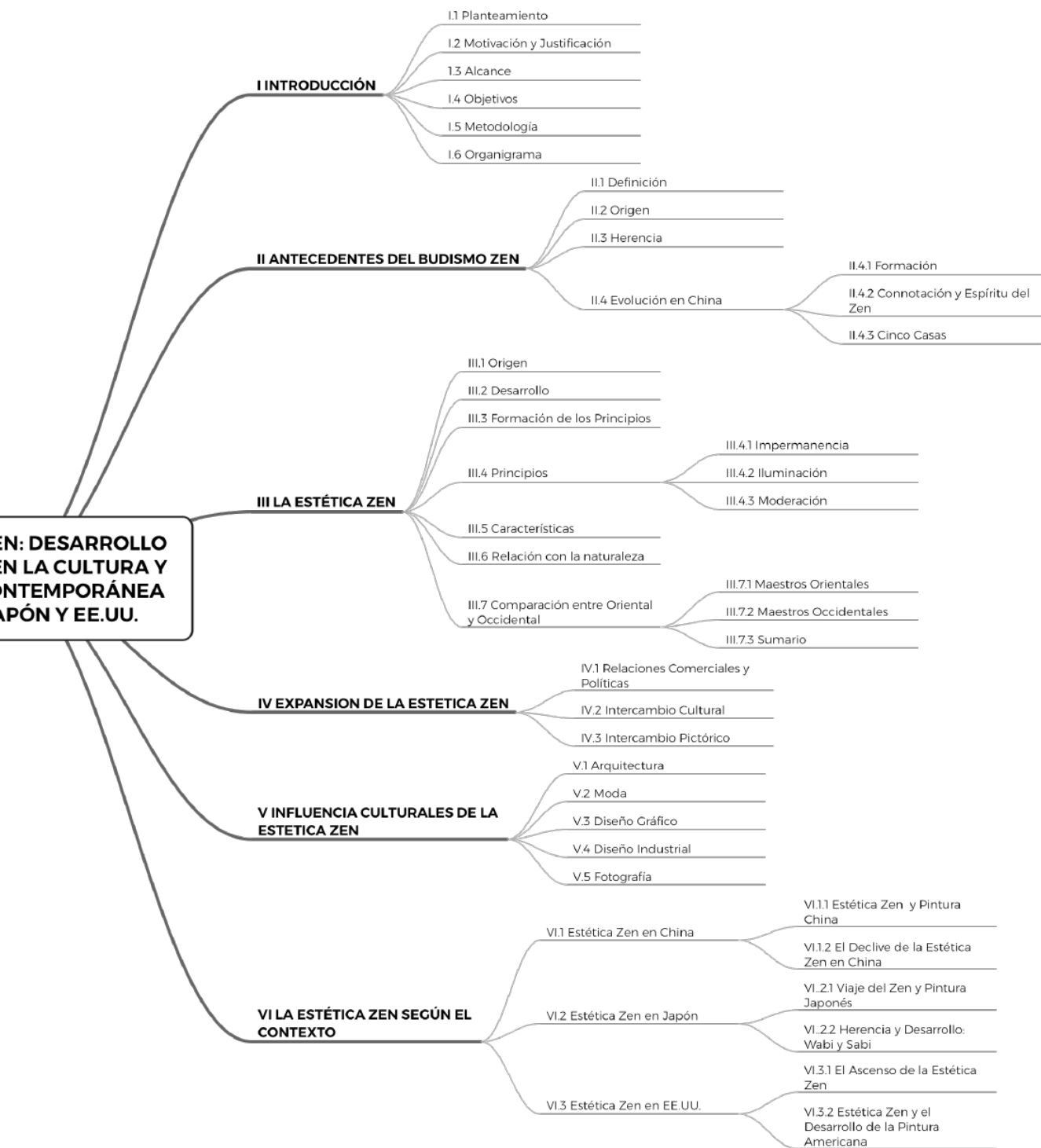


Figure 1.
Mindmap Estructura de La Tesis
Hecho por Autor



ABSTRACT

No other form of Oriental philosophy has had such a widespread, positive effect on culture and international contemporary painting as Zen Aesthetic. Owing to the birth of Zen Buddhism in China, its extraordinary boom and influence is evident in all aspects of society and Chinese culture. Especially painting with brush-tipped ink, it led to the development of a particular spirit or aesthetic, known worldwide as Zen, which has not stopped propagating since Zen Buddhism in the 16th century crossed the sea to reach Japan. Once there, it fecundated the native culture and motivated the development of an aesthetic with distinct Zen peculiarities, to such an extent that it took root in everyday life and was projected in different spheres of cultural life and creativity.

This trend of Zen Aesthetic has long been recognized as the essence of Oriental aesthetics due to the fusion of Buddhism, Taoism and Confucianism, overcoming geographical limitations and cultural differences, becoming one of the most active and distinctive leading thought in the twentieth century. Once it was introduced to the United States by Soyen Shaku in Chicago in 1893, it soon became an admired and applied trend in the different cultural spheres of the country, and in particular it was followed closely by several painters, to such an extent that it was felt in contemporary painting both in the United States and in the same places of its origin. That is to say,

China and Japan. Despite its impact, the Zen Aesthetic phenomenon and in particular its influence in culture and contemporary painting has not been thoroughly investigated. Also, there are many gaps, which is why we have explored its thematic research.

The theme of typology required a panoramic approach or focus, for the simple reason that Zen Aesthetic can hardly be understood in contemporary painting without knowing its origins, cultural development and influence, as well as the geographic trajectory or international centers of propagation of Zen Aesthetic. In spite of its apparent amplitude, the author tried in the first place to compile as much documentation as possible or more understanding that explains the expansion of the Zen phenomenon at the intercontinental level, without forgetting their critical interrelations, to understand the extraordinary influence of this aesthetic movement and spirituality in Occidental contemporary painting. Also, within Oriental contemporary painting, such as any rebound effect or return to their places of origin. While the author has investigated as far as possible, the causes and their development from China to the United States, through Japan, the investigation has not forgotten the European continent. Indeed, in the thesis there are different European references, although their arrival in Europe came after the United States, through D. T. Suzuki around 1936, so it seemed convenient to leave

this part of the research on the European continent for a new occasion due to its breadth, complexity, and stylistic derivations.

The real Zen can hardly be understood without entering into the direct experience or life of the world that revolves around the principles of Zazen. In this regard, the two research centers that have contributed significantly to the development of this study are the Dongshan Monastery and the Shatou Cultural Center. Firstly, the author has been allowed to perform a three-month immersion period in Zen Buddhism meditation. And then, it has been fundamental to consult the documentary sources of Zen Buddhism and its different practices, such as Taiji, calligraphy, and painting as a method of meditation that is engaged in research, with the aim of seeking inner peace without any other secular purpose.

The thesis is structured in twelve large sections with a series of chapters and sub-chapters within each. In the introduction, the research approach is presented, which is the specific typology of the panoramic thesis of critical compilation and the thematic justification, as well as the motivation of the thesis title. Although there are many publications on Zen Aesthetic, the author considers that the particular theme of seeking the motives of its cultural and pictorial influence in the contemporary world of the three countries China, Japan, and the United States is unprecedented. In addition to fundamentally exposing the different objectives and their diachronic, comparative, analytical, and critical methodology, the introduction ends with a large interrelated organization chart of the various parts of the configurator system of the influence of Zen aesthetics in contemporary painting from China, Japan and the United States.

The second section, which can be understood as an antecedent of Zen Aesthetic, addresses the origins and evo-

lution of Zen involving Chinese Buddhism, to envision the formation of the Zen concept and its spirit through the five Zen Houses.

The third section deals specifically with Zen Aesthetic: origin, development, principles, characteristics, relationships, relations with nature and comparisons of Zen Aesthetic, between the Oriental and Occidental conception, to highlight the respective Zen masters.

The fourth section is devoted to the cultural influences of Zen Aesthetic, specifically in contemporary architecture, fashion, graphic design, industrial design and photography. In this section it is important to emphasize that in spite of thematic diversity, it is fundamental to know the scope of the extraordinary influence of these aesthetics in society and culture in general, especially in the United States, an aspect unheard of as far as our knowledge reaches.

The fifth section focuses on the aspects of geographical context, to understand the specificities and relations of the three geographic regions formed by China, Japan, and the United States.

The sixth section is devoted to traditional painting, the application of the principles of Zen Aesthetic in painting. It is to highlight thematic, technical, and compositional aspects, as well as the relationship of Chinese painters: Shi Ke, Liang Kai, Mu Xi, Zhu Da, and the Japanese: Sesshu Toyo, Tensho Shubun and Hasegawa Tohaku.

In the seventh section, the influence of Zen in contemporary Occidental painting is analyzed from the beginning of Zen abstract painting, Zen Aesthetic before contemporary painting in the USA, the movement towards self-conscious painting and the spirit of American Abstract Expressionism, and the reasoning of the standards of a se-

lection of painters: Robert Motherwell; Mark Tobey; Hohn Cage and Reinhardt. The Oriental contemporary painting section also sets the standard for the selection of painters considered Zen in China and Japan, certainly more scarce, with the Chinese representation of Zao Wou-Ki and Hsiao Chin, and Jiro Yoshihara and Shiryu Morita from Japan.

In the eighth section, we present the conclusions that we summarize by summary condition:

- Zen Aesthetic has contributed to the internalization or spiritualization Occidental contemporary painting.
- Contemporary Zen painting has not been limited to inherent, traditional techniques but has been able to adapt with new materials, procedures, and techniques.
- Zen Aesthetic's spirit has achieved an expansive emotional resonance that has influenced both contemporary Oriental and Occidental painting.
- Zen Aesthetic's capacity as a globalizing and integrating involvement in pictorial research, and creative and aesthetic thinking in general.
- The influence of Zen Buddhism in China with its immersion into secular life, becoming fundamentally embedded directly in the minds of the literate. After reviewing the literature on Zen, it originated in China during the Tang Dynasty (619-907) through the school of Mahayana Buddhism, which was strongly influenced by Taoism. It integrated with the Japanese shinto when he arrived in Japan. In the 20th century, American thinkers combined Zen thought with the original Western philosophy and developed a characteristic American culture like Beat Zen and Cage Zen. Eastern and Western, though there is not much difference, however, share strong characteristics of the times, maintaining the essence of Zen.
- Zen Aesthetic, directly and indirectly, influenced contemporary American abstract expressionism, to a

good extent in ideological thoughts about creation, together with its native philosophy, giving rise to an organic creation of the thinking behind the new art.

- Zen thinking and aesthetic are penetrating more and more into the areas in everyday life. In modern society, citizens can find photo ads with Zen Aesthetic, buy digital technology with Zen Aesthetic, use industrial products with Zen Aesthetic. One can wear clothes with Zen Aesthetic, can see buildings with Zen Aesthetic, and so on. What's more important, it has formed new generations of thinkers and artists.
- According to the research of cultural influence Zen aesthetics in architecture, fashion, graphic design, industrial design, photography, and painting in particular, Zen aesthetics has become increasingly prominent and important. It is probable that, over time, there will not be differences between Oriental and Occidental Zen.
- It is likely that Zen thought will become an alternative way to help the daily practice of people in search of the balance of inner harmony, especially in modern society under the conflict between Christian and Muslim cultures. In this sense, Zen thinking could contribute to a given mediation of civilizations.
- Zen thought and aesthetic is likely to become the second Renaissance, after the first great Renaissance which signified the return of the ancient Greek and Roman tradition, as well as humanist liberation, by overcoming the rules of material and social mechanisms), to recover a new humanism and lost spirituality.
- In moments of crisis of painting for the extraordinary mastery of digital and visual technologies, Zen thought and aesthetic could contribute to its revitalization both materially and spiritually.

In the ninth section, the bibliography is placed with the prescriptive sub-sections of cited bibliography, the elec-

tronic resource, magazine, journal and general bibliography. The thesis finishes with a glossary of rare terms and concepts, an onomastic index of outstanding personalities of the cultural and pictorial world, both Oriental and Occidental. Finally, a large index of figures or illustrations to facilitate to the reader the identification and description of each image that accompanies, which visually supports the critical analysis of the distinct sections.

From a quantitative point of view, the thesis is documented by three hundred and fifty-seven sources quoted according to APA, and referenced in the final bibliography, in addition to numerous general sources and websites. It contains three hundred and sixty footnotes that amplify, clarify, complement and aid the reasoning and description of the general text of the thesis. The glossary consists of ninety terminological descriptions and the onomastic and image indices are made up of two hundred and thirty-two names and three hundred six descriptive feet, respectively.

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In all research work, involving many factors, circumstances, institutions and especially people, who provide information and documentation on the subject. Therefore, it is justifiable to thank them for their inestimable selfless help, as well as all of the reflections that have undoubtedly contributed to enrichment of the investigation.

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曾熙
ZENG XI

June 2017 at Barcelona

CONTENTS

RESUMEN	8
ABSTRACT	18
ACKNOWLEDGMENTS	26
I INTRODUCTION	33
I.1 General Approach	35
I.2 Motivation and Justification	38
I.3 Scope	43
I.4 Objectives	46
I.5 Methodologies	48
I.6 Structure	52
II BACKGROUND OF ZEN BUDDHISM	57
Introduction	58
II.1 Definition	59
II.2 Origin	64
II.3 Inheritance	68
II.4 Evolution in China	71
II.4.1 Formation	71
II.4.2 Connotation and Spirit	73
II.4.3 Five Houses	75
II.5 Development	80
III ZEN AESTHETICS	85
Introduction	86
III.1 Origin	87

III.2 Development	89
III.3 Formation of Principles	93
III.4 Principles of Zen Aesthetic	96
III.4.1 Impermanence	97
III.4.2 Enlightenment	99
III.4.3 Moderation	100
III.5 Characteristics	103
III.6 Relationship with Naturalness	112
III.7 Comparison between Orient and Occident	117
III.7.1 Oriental Scholars	117
III.7.2 Occidental Scholars	119
III.7.3 Summary of Comparison	121
IV EXPANSION OF ZEN AESTHETIC	123
Introduction	124
IV.1 Commercial and Political Relationships	125
IV.2 Cultural Exchange	129
IV.3 Pictorial Exchange	136
V CULTURAL INFLUENCE OF ZEN AESTHETIC	147
Introduction	148
V.1 Architecture	149
V.2 Fashion	167
V.3 Graphic Design	174
V.4 Industrial Design	181
V.5 Photography	188

VI ZEN AESTHETIC ACCORDING TO CONTEXT	195
Introduction	196
VI.1 Zen Aesthetic in China	197
VI.1.1 Zen Aesthetic and Chinese Painting	197
VI.1.2 The Decline of Zen Aesthetic in China	212
VI.2 Zen Aesthetic in Japan	215
VI.2.1 Zen Journey and Japanese Painting	215
VI.2.2 Inheritance and Development: Wabi and Sabi	224
VI.3 Zen Aesthetic in the United States	237
VI.3.1 The Rise of Zen Aesthetic in the United States	237
VI.3.2 Zen Aesthetic and the Development of American Painting	249
 VII TRADITIONAL ZEN PAINTING	 265
Introduction	266
VII.1 Definition	267
VII.2 Characteristics	271
VII.2.1 Yi and Xing	271
VII.2.2 Theme	273
VII.3 Technique	274
VII.3.1 Stroke	275
VII.3.2 Color	277
VII.3.3 Blank-leaving	279
VII.4 Traditional Zen Painters in China	283
VII.4.1 Shi Ke 石恪	285
VII.4.2 Liang Kai 梁楷	288
VII.4.3 Mu Xi 牧溪	290
VII.4.4 Zhu Da 朱耷	296
VII.5 Traditional Zen Painters in Japan	299
VII.5.1 Sesshu Toyo 雪舟等楊	300
VII.5.2 Tensho Shubun 天章周文	309
VII.5.3 Hasegawa Tohaku 長谷川等伯	311
 VIII CONTEMPORARY ZEN PAINTING OCCIDENTAL	 317
Introduction	318
VIII.1 Initiation of Abstract Painting and Zen Aesthetic	319
VIII.2 Influence of Zen Aesthetic in Early Abstract Painting	324
VIII.3 Zen Aesthetic before Contemporary Painting in the United States	328

VIII.3.1 Self-consciousness Painting and Zen Aesthetic	328
VIII.3.2 Spread of Zen Aesthetic in Abstract Expressionism	331
VIII.3.3 New Pictorial Resources	337
IX CONTEMPORARY ZEN PAINTERS ORIENTAL: CHINA AND JAPAN	341
Introduction	342
IX.1 Standard of Selection	343
IX.2 Contemporary Zen Painters in China	346
IX.2.1 Zao Wou-Ki 赵无极 (1921 - 2013)	347
IX.2.2 Hsiao Chin 萧勤 (1935 -)	360
IX.3 Contemporary Zen Painters in Japan	375
IX.3.1 Jiro Yoshihara 吉原治良 (1905 - 1972)	376
IX.3.2 Shiryu Morita 森田子龍 (1912 - 1999)	382
X CONTEMPORARY ZEN PAINTERS OCCIDENTAL: THE UNITED STATES	393
Introduction	394
X.1 Standard of Selection	395
X.2 Contemporary Zen Painters in the United States	396
X.2.1 Robert Motherwell (1915 - 1991)	396
X.2.2 Mark Tobey (1890 - 1976)	406
X.2.3 John Cage (1912 - 1992)	417
X.2.4 Ad Reinhardt (1913 - 1967)	437
XI CONCLUSIONS	455
XII BIBLIOGRAPHY	463
XII.1 Bibliography Cited	465
XII.1.1 Books	465
XII.1.2 Journal and Newspaper	475
XII.1.3 Encyclopedia	478
XII.1.4 Interview	479
XII.1.5 Dissertation	479
XII.1.6 Electronic Source	480
XII.2 Bibliography General	488
GLOSSARY	493
ONOMASTIC LIST	507
LIST OF FIGURES	537

INTRODUCTION

I.1 General Approach

The thesis is mainly considered of compilation, although it is not exempt from investigation. As Umberto Eco (1982) says, “that compilation theses are arranged to review, in a critical way, the major information and knowledge that exists about an issue.” Eco announces that a thesis of compilation does not mean that it closes the step to an investigation. The compiling and evolutionist characteristic of a thesis must be understood not only to offer a globalizing vision but also an analytical or investigative vision.

In this case, the subject of study is Zen Aesthetic, mainly determines its influential and diachronic characteristic. It would be difficult to understand contemporary Zen painting and the goal of the analytical culmination without the comprehension of Zen Aesthetic’s influential and diachronic characteristic. With a clear hypothesis, the thesis aims to reveal that Zen spirit and aesthetic have not only been kept alive over time but have spread throughout the world and have become a benchmark, pattern, and cultural lifestyle with a clear repercussion within the contemporary painting of China, Japan, and the United States.

The thesis focuses on the origin, evolution, interpretation, and interrelation of the various moments, and conceptions of Zen Aesthetic. Thus, it can offer a vision and a panoramic knowledge of its existence, cultural, and pictorial

influence, in order to understand its scope and importance in contemporary painting.

One of the contributions which is important to consider is shown by an imposition of living within the experience of Zen. In spite of belonging to or proceeding from the Oriental cultural ambit. The experience of cohabiting on different occasions in a Buddhist monastery to practice Zen meditation has provided the author of the thesis with specific knowledge of its philosophy and spirituality, as well as an essential experience to be able to approach Zen Aesthetic with sufficient knowledge of the cause. It is said that a thesis contributes an exhaustive work of documentation. The investigation would be lacking soul without this dimension, which is a more near and inner experience.

For all these reasons, it has been difficult to formulate the title of the thesis and temporize the research, because in fact the apparent islands or historical moments of Zen Aesthetic are interrelated, interconnected and influenced. It's hard to understand the essence of contemporary Zen painting without considering the larger chronological moments. Therefore in this sense, the thesis has been inclined to focus on the evolutionary characteristics, limiting its temporal scope.

As far as contextualization is concerned, the investigation is focused on three countries: China, for obvious reasons of the origin of Zen Buddhism and Aesthetic; Japan, for geographical proximity and maximum relation and cultural influence of Zen, and the last one which is the United States for becoming a pole of cultural attraction of the Zen movement, slightly earlier than in Europe. Europe is also a part of the study since it is indispensable in understanding the scope of Occidental influence of Zen Aesthetic.

Therefore, from a thematic, conceptual and temporal perspective, the author of the thesis modestly believes that the general approach and research has entered into one of the paradigms of doctoral theses.

I.2 Motivation and Justification

No other form of Oriental philosophy has had such a widespread, positive effect on the cultural life and contemporary painting as Zen Aesthetic. The influence of Zen Buddhism could be found in all aspects of Chinese society, which was the birthplace of Zen Buddhism, but especially within ink painting. From the 16th century, Zen Buddhism crossed the sea to Japan, inspiring Zen monks to improve Japanese culture and created Wabi-sabi, which immersed into daily life. In the 20th century, it was introduced to the United States and soon became a trend in the 20th century. In the development of Zen Aesthetic, its enduring cultural and pictorial influence can be found in China, Japan, and the United States.

This section explains several of the reasons that motivated the author of the thesis to develop the research. A typical question in Oriental thought: is Zen Buddhism a religion or a philosophy? In ancient China, there were so many astonishing thoughts that would not even be out of date today. In an introduction of the "A Short History of Chinese Philosophy," Feng Youlan (Chinese: 冯友兰, 1895 - 1990) said:

There is no religion but philosophy in China. In the thought of Zen, there is neither the God to worships nor the rituals that should be followed, neither the heaven after the death, nor the blessing of the offerings, neither the

souls of the devastating nor immortal body. Zen is completely out of this religious doctrine through similar doctrines. It is an outsider (Feng, 1948. p. 6).

However, the concept of Zen in contemporary art is an almost counter-current line. It is inevitable to closely follow material enrichment given the propaganda that inspires the pursuit of consumerism nowadays. But when this development reaches a critical point, there may be another way provided for humanity. In fact, the author of this dissertation believes that Zen Aesthetic is a technique to achieve the balance of the inner peace. Zen Aesthetic is a perceptual action. If the water is cold then it is cold, if it is hot, then it is hot. All of this is a direct experience for people. However, Zen Aesthetic is not just a direct experience. It is not only composed of some concepts. It can be difficult to describe the Zen Aesthetic. If the Renaissance^a is when Western civilization re-excavated the spiritual wealth from ancient Greece and Rome, in comparison with Zen Aesthetic which was nearly lost in Eastern contemporary civilizations.

Zen Buddhism originated in Chinese Buddhism, which was first considered as a religion, but the difference is that it must be practiced in the everyday life of the Tao^b (or Dao). In other words, it is a way of practice in everyone's normal daily lives. It is the major difference between Zen

a The Renaissance was a period in European history, from the 14th to the 17th century, regarded as the cultural bridge between the Middle Ages and modern history. It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe, marking the beginning of the Early Modern Age.

b Tao or Dao (Chinese: 道) is a Chinese word signifying 'way', 'path', 'route', 'key' or sometimes more loosely 'doctrine' or 'principle'. Within the context of traditional Chinese philosophy and religion, the Tao is the intuitive knowing of "life" that cannot be grasped full-heartedly as just a concept but is known nonetheless through actual living experience of one's everyday being. The Tao differs from conventional (Western) ontology in that it is an active and holistic practice of the natural order of Nature and its universal awakening, rather than a static, atomistic one.

Buddhism and the religion. This kind of thinking is neither philosophical contemplation, abstract concepts, or logical reasoning but recognition and confirmation. Therefore, the characteristics of Oriental aesthetic are also manifested in the realization and proof. The aesthetic of meditation primarily consists of the realm of experience of the inner world, rather than the performance and design of the external world. So, this kind of oriental aesthetic is primarily introverted, gathered, hardened, and not explicit, expanded, and possessed. It can be said that it is not the expansion of aesthetic experience.

Fortunately, Japanese monks had brought Zen Buddhism to the United States under the premise of preserving and developing Zen Buddhism. As the mainstream system of Occidental culture, American culture entered a confusing contemporary period. However, they opened their arms to meet new ideas including Zen Buddhism. In the end, they accepted the idea, which was entirely different from anything they had learned from Europe. This is a process that has been researched. It became a great turning point of the globalization Zen Aesthetic. Zen Aesthetic is not the Orientalism^a that Edward Wadie^b Said (1935 - 2003) advocated. Orientalism represents only some of the surface of Oriental performance, but one can find the real spiritual

a Orientalism is an academic term, used in art history, literary studies, geography, and cultural studies, which is and describes a critical approach to representations of the Orient; of the Eastern cultures of the Middle East, North Africa, South West Asia, and South East Asia, represented as "European knowledge of the Orient" created by artists and writers from Western Europe. In particular, Orientalist painting, representing "the Middle East", was a genre of Academic art in the 19th century. Likewise, Western European literatures treated and dealt with the Orient and things oriental; the cultural influence was notable in the application of Asian visual styles to genres of Western art, especially in architecture and the decorative arts.

b Edward Wadie Said (1935 - 2003) was a professor of literature at Columbia University, a public intellectual, and a founder of the academic field of postcolonial studies. A Palestinian American born in Mandatory Palestine, he was a citizen of the United States by way of his father, a U.S. Army veteran.

core within the Zen Aesthetic.

The primary intention of Zen Buddhism is attracting attention to human life itself, exploring the inward spirit, seeking the realization of self-spirit and the relationship between the people (subject) and nature (object). This is nothing more than the pursuit of a personality, which is the beauty of life. The typical expression of its characteristics is to focus on the elaboration of the artistic mood through philosophical thought, literary poetry, and art instead of reality. It is all about the relationship between the inner mind and nature. Zen Buddhism not only regards Oriental thought, but has also become a lifestyle and a way for people to accept themselves. Zen Buddhism needs to keep up with the rhythm of the times and enter the contemporary society.

Zen Aesthetic has long been recognized as the essence of Oriental aesthetic due to its fusion of Buddhism, Taoism, and Confucianism. Until recently, however, Zen Aesthetic has had one of the greatest influences on contemporary art in China, Japan, and the United States. It has exceeded geographical limitations and cultural differences, becoming one of the most dynamic and distinctive leading aesthetics of the century. Zen Aesthetic has not initiated a new style of painting. Instead, it exerts a subtle influence on artists' thinking.

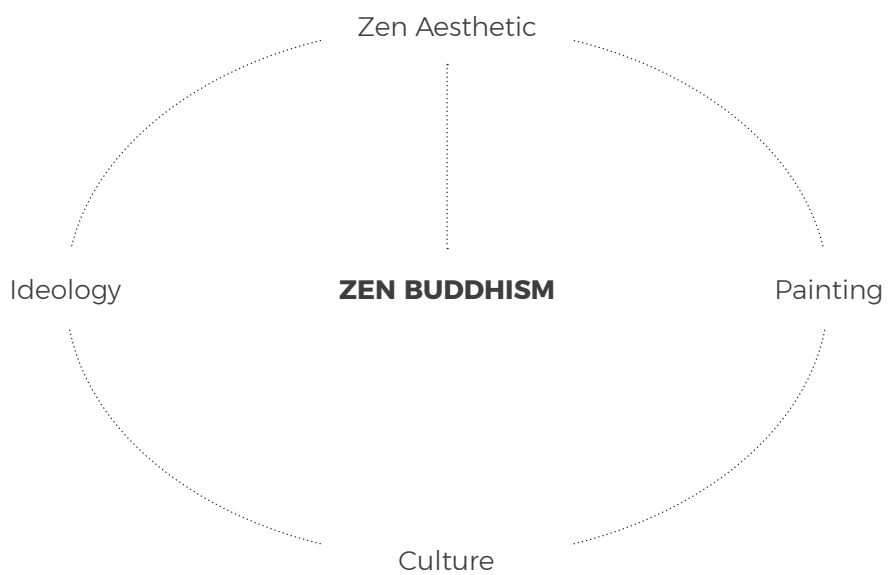


Figure 2.
Mind Map of Main Points of The Dissertation
Made by Author

I.3 Scope

This investigation was conducted to determine the cultural and pictorial influence of Zen Aesthetic in China, Japan, and the United States in the contemporary world. The aspects looked into were the origin of Zen Buddhism, the development of Zen Aesthetic, an analysis of ancient Zen painting and contemporary painting. The study covers the cultural and pictorial influences of Zen Aesthetic, such as in daily life and in contemporary painting. The cultural influence of Zen Aesthetic is a reflection of its influence level and complementing of pictorial influence. Since the influence of Zen Aesthetic is prominent in China, Japan and the United States of America, these three countries will be the object of study. It could be said that these are the most important of the three modern Zen Aesthetic countries according to the origin, historical development, and pictorial evolution of Zen Aesthetic. Because of the geographical location, these three countries can be regarded as a Pacific Rim^a region. An adaptable geographical element is a necessary condition for any cultural transmission, especially before the Internet age.

On the other hand, the beginning of the fifties of the

a The Pacific Rim are the lands around the rim of the Pacific Ocean. The Pacific Basin includes the Pacific Rim and the islands in the Pacific Ocean. The Pacific Rim roughly overlaps with the geologic Pacific Ring of Fire.

twentieth century was a crucial period in the development of Zen Aesthetic, and that was the climax of the integration of contemporary painting and Zen Aesthetic. Zen Aesthetic began to penetrate into society, culture, and painting. This phenomenon was particularly evident in the United States in the 20th century. Although Zen Buddhism first entered the Occidental world in Europe, it had not been increasingly emphasized like in the United States. The hunger of new thinking in the United States quickly fused Zen Buddhism fused into life and culture. The characteristics of Zen Aesthetic such as freedom, nature, sudden enlightenment, mindfulness, and spontaneity sped up its popularity in the United States more than in any European countries. Accordingly the American contemporary artists serve as the research focus of the dissertation. The United States is receptive to Zen Buddhism as a new idea to help develop their new culture. For China and Japan, they continue to develop Zen Buddhism in contemporary painting. The comparison of Oriental and Occidental comprehension of Zen Aesthetic and the analysis of contemporary artists are included in the research.

There are different schools in the history of Zen Buddhism. In this dissertation the main focus of the study will be on five major schools: Fayan School^a (Chinese: 法眼宗),

a The Fayan school, or Fayan House (Chinese: 法眼宗) was one of the Five Houses of Chán, the major schools of Chinese Chán during the later Tang Dynasty (619 - 907).

Yunmen School^a (Chinese: 云门宗), Caodong School^b (Chinese: 曹洞宗), Hongzhou School^c (Chinese: 洪州宗) and Linji School^d (Chinese: 临济宗), as well as the sub-schools of the five major schools.

a The Yunmen School (Chinese: 云门宗) Yunmen founded the Yunmen school, one of the five major schools of Chán (Chinese Zen). The name is derived from Yunmen monastery of Shaozhou where Yunmen was abbot. The Yunmen school flourished into the early Song Dynasty (960 - 1279), with particular influence on the upper classes, and eventually culminating in the compilation and writing of the Blue Cliff Record.

b The Caodong school (Chinese: 曹洞宗) was founded by Dongshan Liangjie and his Dharma-heirs in the 9th century. Some attribute the name “Cáodòng” as a union of “Dongshan” and “Caoshan” from one of his Dharma-heirs, Caoshan Benji; however, the “Cao” could also have come from Cáoxī (Chinese: 曹溪), the “mountain-name” of Huineng, the Sixth Ancestor of Chan. The sect emphasized sitting meditation, and later “silent illumination” techniques.

c The Hongzhou school (Chinese: 洪州宗) was a Chinese school of Chán of the Tang period, which started with Mazu Daoyi (709-788). It became the archetypal expression of Zen during the Song Dynasty (960 - 1279).

d The Linji (Chinese: 临济宗) was named after Chán master Línjì Yìxuán, who was notable for teaching students in ways that included shouting and striking in an attempt to help students reach enlightenment. The Linji school is the predominant Chinese Chán school.

I.4 Objectives

An understanding of both the cultural and pictorial influence of Zen Aesthetic, including its origin, development, and evolution in China, Japan and the United States, would help to figure out the relationship between contemporary painting, society and Zen Aesthetic.

The cultural and pictorial influence of Zen Aesthetic in the contemporary painting of China, Japan, and the United States is the focus of this dissertation. The process of combining Zen Aesthetic and contemporary painting is a subject worth researching. Under such pressure in modern society, there is no time or room to stop and think to yourself. It often leaves people feeling out of breath. So Zen might be a cleansing opportunity within the chaos. Zen Aesthetic's meditation practice has been reflected in many contemporary painters such as Zao Wou-ki, Jiro Yoshihara, Mark Tobey, etc. The author of the thesis intends to find the creative philosophy through their paintings. The spirit of every age needs to progress, and Zen Aesthetic is no exception. The contemporary paintings of the United States exhibit the progress of Zen Aesthetic. The investigation will be accomplished by fulfilling the following objectives:

- Facilitate the superior knowledge of Zen Buddhism and Zen Aesthetic. The background of Zen Buddhism and Zen Aesthetic would help the research of their

cultural and pictorial influence in contemporary society.

- Analyze and further examine the development and international spread of Chinese Zen Aesthetic, in particular in Japan and the United States.
- Summarize the principals and characters of Zen Aesthetic.
- Analyze the aesthetic relationships and cultural influences related to Zen Buddhism of the Oriental and Occidental world.
- Examine the relationship of the cultural influence of Zen Aesthetic in architecture, fashion, graphic design, industrial design, and photography. There are obvious reflection of Zen Aesthetic in the contemporary world.
- Study the causes of the influence of Zen Aesthetic in Japan and the United States.
- Analyze the causes of the decline of the Zen spirit in China.
- Compare the Oriental and Occidental understanding of Zen Aesthetic.
- Assess seven important traditional Zen painters in China and Japan.
- Accurately evaluate the influence of the Chinese and Japanese Zen painters.
- Review historical communication processes of Zen and Zen Aesthetic from China and Japan to the United States.
- Assess Zen Aesthetic of four contemporary painters in the United States.
- Assess Zen Aesthetic of four contemporary painters in China and Japan.

I.5 Methodologies

The major objective of this study is to look at the cultural and pictorial influence of Zen Aesthetic in China, Japan and the United States in the contemporary world. The objectives have been researched through document analysis, diachronic research, synchronous analysis, field observation, visual analysis, hermeneutics, heuristics, synthesis, comparative research, and qualitative research.

Document analysis is a method of qualitative research in which documents are interpreted by the researcher to profoundly give opinions about a specific topic or phenomenon. Analyzing documents absorbs content into the topic. There are three primary types of documents related to Zen in this dissertation: ancient, classic works, public records and personal documents. The ancient classic works are the works of literature referenced in the investigation, which is mainly based on ancient Chinese literature without translation. This covers the early Chinese Buddhist scriptures, Zen Buddhism, Taoism, and Confucianism classics. Public records include published academic books, which contain a large number of contemporarily interpreted ancient academic works – the official, ongoing records of an organization’s activities. Examples include public interviews, student transcripts, mission statements, annual reports, policy manuals, and strategic plans. Personal documents contains first-person accounts from different scholars and artists such as diaries, maga-

zines, newspapers, speeches made at exhibitions or lectures.

Diachronic research is a method of scientific humanities that examines historical art and Zen Buddhism events in order to create explanations that are valid beyond a particular time and place, either by direct comparison to other historical events, theory building, or reference to the present day. In the dissertation is the investigation of the origin and evolution of Zen Buddhism, the development of Zen Aesthetic, the evolution of ancient Oriental Zen painting over a long time period.

Synchronous analysis involves comparisons of historical processes across times and places. There are four steps used in this dissertation: reading and organizing, description, classifying and interpretation. A horizontal comparison of the characteristics of the study sample was conducted over a specific period of time. For example, the dissertation examines four Chinese-Japanese contemporary painters and four American painters active in the contemporary world.

Field observation is based on a collection of qualitative experiences. The challenge of these observations is to collect them in a “natural setting” which meets the exact requirementst of Zen meditation. The observer noted research data such as the communication, action, routine, and daily life during Zen Buddhism meditation practice. The author of the thesis spent six months engaging Zen Buddhism practice in Dongshan Monastery, Shenzhen, China. Zen practice can be integrated in daily life like Zen meditation. Besides this form of practice, there is another which is more difficult: Three Steps One Bow^a (Chinese:

a Three Steps One Bow (Chinese: 三步一跪) pilgrimage was inspired by monks in ancient China who would bow every third step for thousands of miles to a famous monastery or a renowned teacher. Now it is a way of Zen practice of total silence.

Figure 3.
The author made a pilgrimage.
Photo by Dongshan Monastery



Figure 4.
American Bhikshus Heng Ju and
Heng Yo, who during 1973 and
1974 made a pilgrimage for world
peace from Gold Mountain Mon-
astery in San Francisco to Marble-
mount, Washington, bowing once
every three steps, while observing
a practice of total silence.
Source: http://www.dharmasite.net/Three_Steps_One_Bow.htm

三步一跪). Heng Sure^a (Chinese: 恆實法師, Christopher R. Clowery, born October 31, 1949), an American Zen monk is best known for a pilgrimage he made for two years and six months from 1977-1979 called the Three Steps One Bow pilgrimage. The author participated twice. The Dongshan Temple is an across-subjects and across-schools Buddhist research institute which unites the Chinese Buddhist Association, university Buddhist studies departments, the Shenzhen government, and social corporations. During the research period, there was a Zen painting exhibition “Feng Zikai’s Zen life through Zen Painting” held here which greatly helped this research.

Visual analysis is a form of research that uses drawings, paintings, photo diaries, and other visual collections to bring out information. This research method encourages participation of the subject rather than the researcher, therefore, diminishing the difference of opinion between

^a Heng Sure (Chinese: 恆實法師, Christopher R. Clowery, born October 31, 1949) is an American Buddhist monk, born and ordained in the United States. He is a senior disciple of the late Venerable Master Hsuan Hua, and is currently the director of the Berkeley Buddhist Monastery, a branch monastery of the Dharma Realm Buddhist Association.



Figure 5.
Dongshan Monastery (Chinese: 东山寺)
Photo by Author

the observer and the observed.

Hermeneutics methodologies serve as a tool of interpretation concerned with problems that arise when dealing with meaningful human activity, such as the knowledge of Zen Buddhism, the principles and characteristics of Zen Aesthetic, the performance of Zen painting, and the visible cultural influence of Zen Aesthetic. Hermeneutics looks back at a long tradition of sets of problems related to Zen Buddhism and Zen Aesthetic and addresses which have been prevalent in the cultural and pictorial aspects, and which have been repeatedly and consistently called for consideration.

Heuristics. In the investigation, the heuristic method was used to speed up the process of finding a satisfactory solution to the problem of the relationship between Zen Aesthetic and contemporary painting in China, Japan and the United States. It was mental shortcuts that eased the cognitive load of making a decisions about which Zen Aesthetic samples to research.

Synthesis. The methodology of Synthesis attempts to summarize all pertinent studies on the cultural and pictorial influence of Zen Aesthetic, and it can therefore improve the understanding of inconsistencies within different evidence. After collecting Oriental and Occidental opinions on Zen Aesthetic, it can help to clarify the common points.

Comparative research. This is a research method which aims to make comparisons across diverse cultures and countries. The dissertation offers a comparison of the Linji Zen school and Caodong Zen schools, Oriental and Occidental point of views on Zen Aesthetic, pictorial characteristics of Oriental and Occidental contemporary painters. In the evolution of Zen Buddhism one can also find the comparison of different times and the performance of Zen Aesthetic, which attributes to vertical comparison.

Qualitative research examines how Zen Aesthetic exerts any cultural and pictorial influence, the evolution of Zen Buddhism, and the characteristics or principles of Zen Aesthetic. This method can be used to seek empirical support for the research hypotheses of the dissertation. It examines in depth purposeful samples in order to better understand the popular phenomenon of Zen Buddhism in the United States in the contemporary world.

I.6 Structure

The thesis is structured in twelve large sections with a series of chapters and sub-chapters in each. However, they can primarily classified into four critical parts, each part serving a purpose:

The first part is about the background of Zen Buddhism. This first section discusses the definition, origin, heritage,

and evolution of Zen Buddhism in China.

The second part it refers the background of Zen Aesthetic. This section approaches the origin, development, principles, and characteristics of Oriental and Occidental Zen Aesthetic, as well as their relationships and cultural influence, and finally with an analysis of Zen Aesthetic according to the geographical context.

The third part it studies the antecedents of Zen painting. In order to comprehend contemporary Zen painting, it is imperative to understand its origin. In this section, the characteristics, technique, and themes are studied in order to expose the first definition of Zen painting. There is also a selection of the most outstanding painters of traditional Chinese Zen painting.

The fourth part investigates contemporary Zen painting. This final section investigates contemporary Zen painting properly, the pictorial influence of Zen Aesthetic in early abstract painting, and the Zen Aesthetic before contemporary painting in the United States. Finally there is a selection of the contemporary Zen painters of the United States, as well as a selection of the contemporary Zen painters China and Japan, who serve as a colophon and the return of the Zen spirit re-elaborated by the United States.

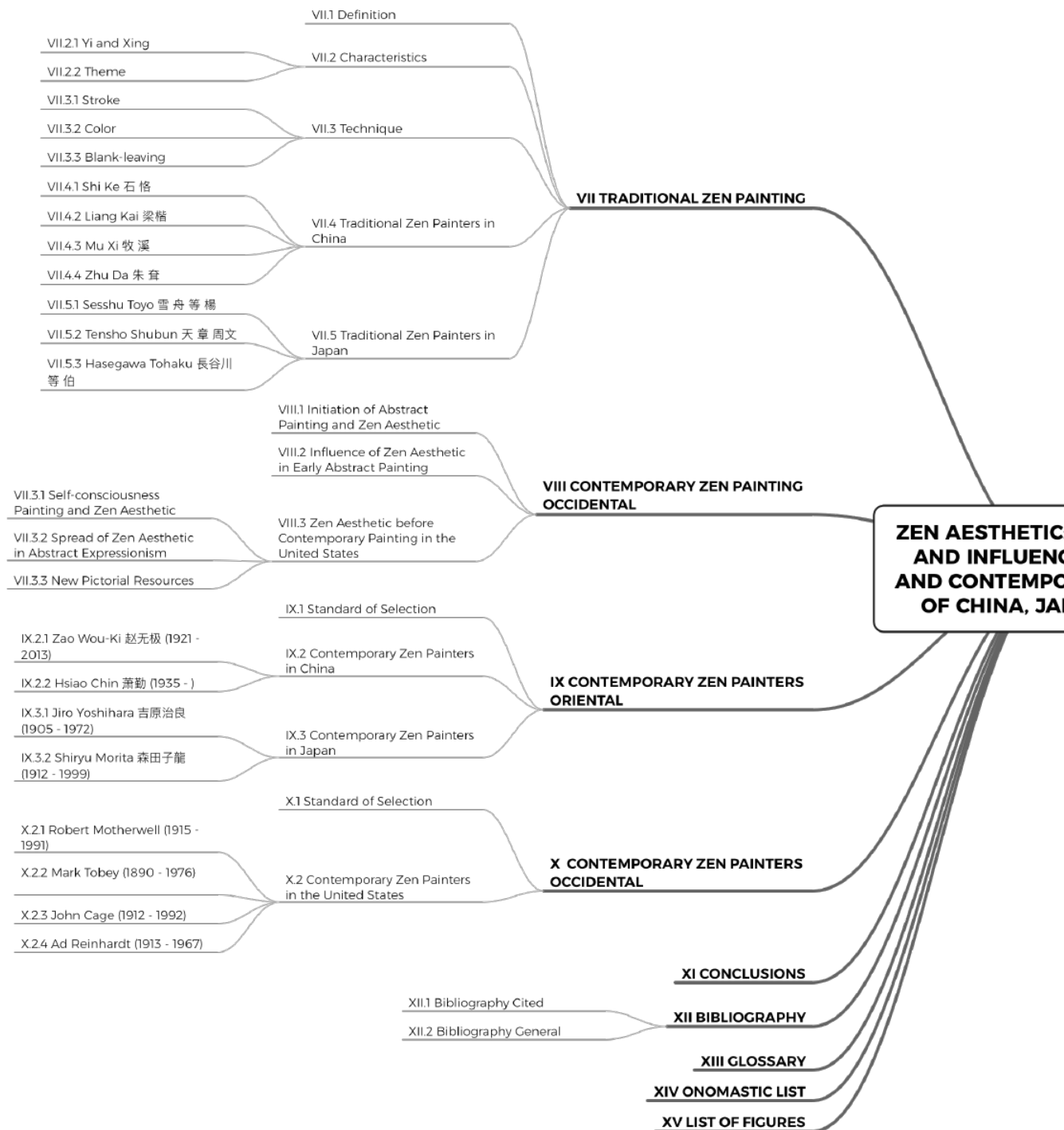
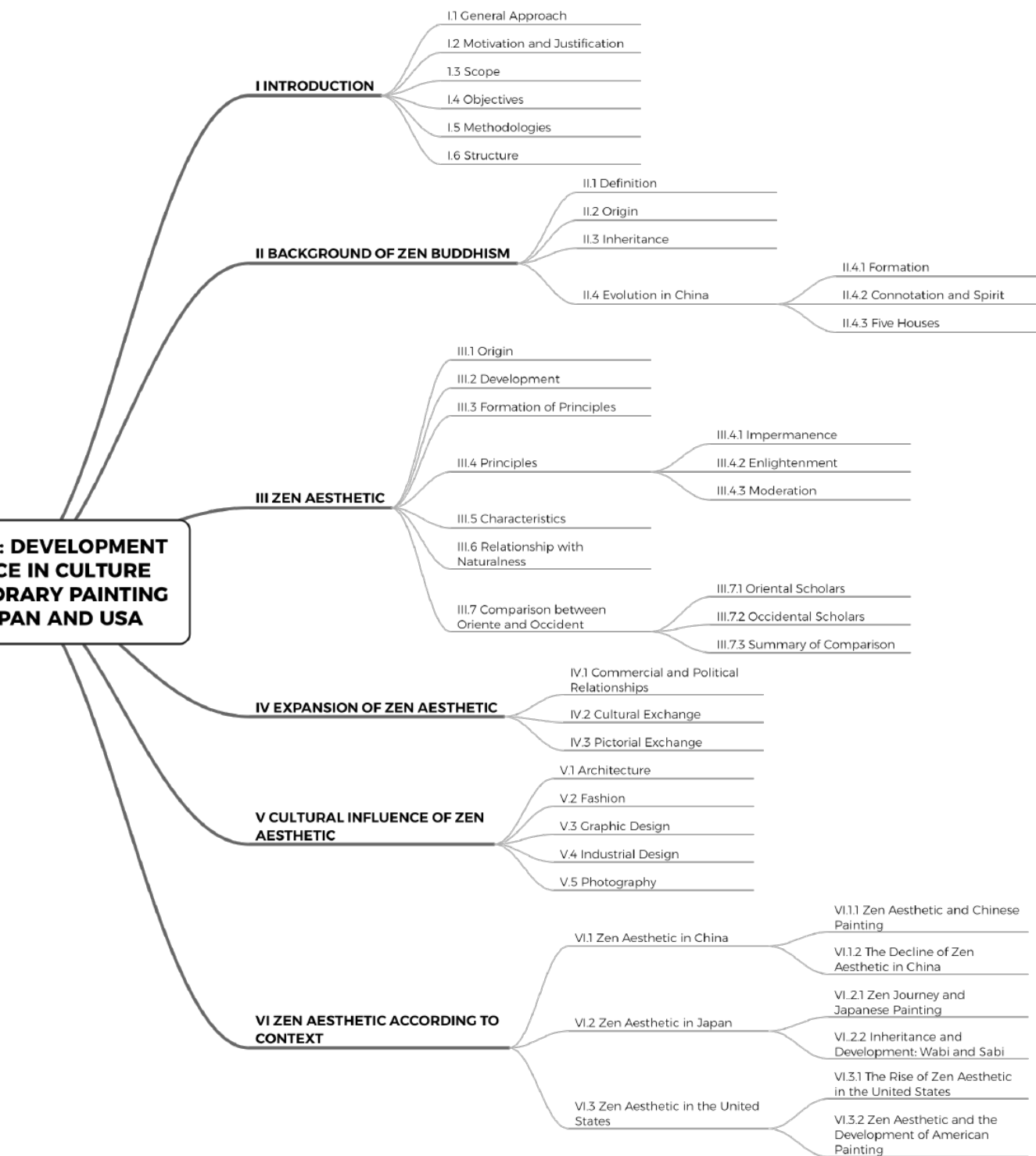


Figure 6.
Mindmap Structure of Thesis
Made by Author



BACKGROUND OF ZEN BUDDHISM

Introduction

Originally Zen Buddhism was a sect of Chinese Buddhism. Gradually it was integrated in Taoism and Confucianism. Therefore, Zen thought became a representative of the culture since it was a fusion of Buddhism, Taoism and Confucianism in ancient China. This section reviews the origin and inheritance of Zen Buddhism. After, there is an analysis of the evolution and development of Zen Buddhism in ancient China.

II.1 Definition

Zen Buddhism is a sect of Mahayana Buddhism that originated during the Tang Dynasty^a (619 - 907) in ancient China and is called Chan Buddhism in Chinese. The key aspect of Zen is emphasizing the value of meditation and intuition. Compared to Chinese Buddhism^b (Chinese: 中国佛教), there is hardly any traced ritual worship in Chan

a Tang dynasty (Chinese: 唐朝, 619 - 907) was an imperial dynasty of China preceded by the Sui dynasty and followed by the Five Dynasties and Ten Kingdoms period. It is generally regarded as a high point in Chinese civilization, and a golden age of cosmopolitan culture. Its territory, acquired through the military campaigns of its early rulers, rivaled that of the Han dynasty, and the Tang capital at Chang'an (present-day Xi'an) was the most populous city in the world.

b Chinese Buddhism (Chinese: 中国佛教) has shaped Chinese culture in a wide variety of areas including art, politics, literature, philosophy, medicine, and material culture. The translation of a large body of Indian and Nepalese Buddhist scriptures into Chinese and the inclusion of these translations together with works composed in China into a printed canon had far-reaching implications for the dissemination of Buddhism throughout the Chinese cultural sphere, including Korea, Japan, Ryukyu Islands and Vietnam. Chinese Buddhism is also marked by the interaction between Indian religions, Nepalese religion Chinese religion, and Taoism.



Figure 7.
Sumeru Mountain sculpture in Yonghe Temple, Beijing, China
雍和宫须弥山
Photo by Li Xi, 2011.

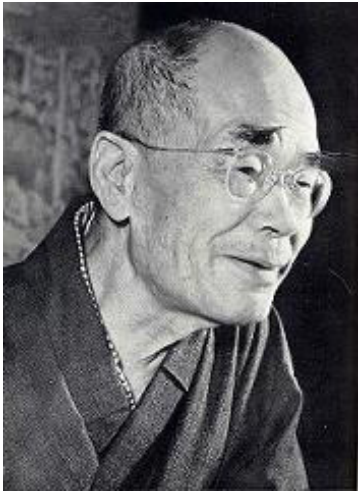


Figure 8.
Daisetsu Teitarō Suzuki (1870-1966)
Japanese Buddhism philosopher.
Photo by Shigeru Tamura (1909 - 1987)
《現代日本の百人 1953年刊》

Buddhism. It was solidly formed by Taoism^a (Chinese: 道家) and developed as an acclaimed sect of Chinese Buddhism. From China, Chan Buddhism spread to many different countries including Japan, where it became known as Japanese Zen (Harvey 1995, p. 159-169). The practice of Zen meditation is the core to grasping Zen Buddhism, which is a way of seeking alertness and self-discovery. Language and words prove to be insufficient when they try to describe Zen. “On the top of Sumeru mountain^b, it is impossible to communicate via language (Xingyun, 2011. p. 24).” What Xingyun said is a good example of explanation, at least as a process of communication. This can also be explained as ‘a language without words.’ Although it can not be taught, it can be felt. It is in the moment that one can realize the relationship between human and naturalness. It is the action of living from moment to moment. The practice of Zen meditation is a way to obtain enlight-

a Taoism (Chinese: 道家), also known as Daoism, is a religious or philosophical tradition of Chinese origin which emphasizes living in harmony with the Tao (道, literally “Way”, also romanized as Dao). The Tao is a fundamental idea in most Chinese philosophical schools; in Taoism, however, it denotes the principle that is both the source, pattern and substance of everything that exists. Taoism differs from Confucianism by not emphasizing rigid rituals and social order. Taoist ethics vary depending on the particular school, but in general tend to emphasize wu wei (effortless action), “naturalness”, simplicity, spontaneity, and the Three Treasures: 慈 “compassion”, 儉 “frugality”, and 不敢為天下先 “humility”.

b Sumeru Mountain: The most sacred mountain in Buddhism legendary, the habitat of Buda.

enment. The first Buddha - Gautama Buddha^a became enlightened via Zen meditation.

“Chan”(禪)^b was the abbreviation of “Chan Na (禪那)”. In the ancient Sanskrit^c, Dhyana means “The status of deep meditation”, or translated into “meditation settle”, meaning “considering and thinking”, at a spiritual level of meditation. This is the standard practice method of many ancient Indian philosophies and religion and also has the intention of gaining self-settle (Zhang Dalei 2007, p. 199).

The difference between Zen and Chan is just the pronunciation. In this dissertation, Chan equals the definition of Zen. However, for the convenience of reading and studying, as well as Zen being the well-known pronunciation, it will be written as Zen instead of Chan.

a Gautama Buddha (563 B.C. - 483 B.C.), also known as Siddhārtha Gautama, Shakyamuni Buddha, or simply the Buddha, after the title of Buddha, was an ascetic (rama a) and sage, on whose teachings Buddhism was founded. He is believed to have lived and taught mostly in the eastern part of ancient India sometime between the sixth and fourth centuries B.C.. Gautama taught a Middle Way between sensual indulgence and the severe asceticism found in the rama a movement[7] common in his region. He later taught throughout other regions of eastern India such as Magadha and Kosala. Gautama is the primary figure in Buddhism. He is recognized by Buddhists as an enlightened teacher who attained full Buddhahood, and shared his insights to help sentient beings end rebirth and suffering. Accounts of his life, discourses, and monastic rules are believed by Buddhists to have been summarized after his death and memorized by his followers. Various collections of teachings attributed to him were passed down by oral tradition and first committed to writing about 400 years later.

b Chan (Chinese: 禪), from Sanskrit dhyāna (meaning “meditation” or “meditative state”), is a school of Mahāyāna Buddhism combined with Taoism. It developed in China from the 6th century CE onwards, becoming dominant during the Tang and Song dynasties. After the Yuan, Chan more or less fused with Pure Land Buddhism. Chan spread south to Vietnam as Thiền and north to Korea as Seon, and, in the 13th century, east to Japan as Zen.

c Sanskrit is the primary liturgical language of Hinduism; a philosophical language of Hinduism, Buddhism, and Jainism; and a literary language and lingua franca of ancient and medieval South Asia. As a result of transmission of Hindu and Buddhist culture to Southeast Asia and parts of Central Asia, it was also a language of high culture in these regions during the early-medieval era.

The 20th century was an important period for cultural exchange between the Orient and the Occident. Zen was first introduced to the United States by the Japanese scholar Daisetsu Teitaro Suzuki^a (Japanese: 鈴木 大拙, 1870 - 1966) and it influenced the whole of American society and culture. Later, it led to the creation of many ideas behind the modern art in the United States. One of the principles of Zen: talking without words, somehow preventing the development of Zen. For a better understanding, D. T. Suzuki (1992) defined Zen:

Zen focuses its attention on spiritual entities, ignoring all forms. Zen endeavors to seek the existence of spiritual entities in any form. Zen believes that incomplete forms and flawed facts can express spirituality. Too perfect form tends to turn attention to the form itself and ignores the inner truth. Zen's denial of formalism, traditionalism, and ritualism results in direct exposure of the spirit to its loneliness. This transcendental solitude and absolute loneliness are the spirits of asceticism. Asceticism, which excludes all possible traces of non-essentiality. This single mind with the usual words to express is no attachment. If loneliness is understood to be the absolute meaning used by Buddhists, it is that it is silenced in everything from lowly wild weeds to the so-called highest forms of naturalness.

Besides, there are five more scholars concentrated on Zen study. In their studies they have shown the definition of Zen Buddhism.

a Daisetsu Teitaro Suzuki (Japanese: 鈴木 大拙, 1870 - 1966) was a Japanese author of books and essays on Buddhism, Zen (Chan) and Shin that were instrumental in spreading interest in both Zen and Shin (and Far Eastern philosophy in general) to the West. Suzuki was also a prolific translator of Chinese, Japanese, and Sanskrit literature. Suzuki spent several lengthy stretches teaching or lecturing at Western universities, and devoted many years to a professorship at Ōtani University, a Japanese Buddhist school.

Helen Westgeest (2007): Zen from Sanskrit Dhyana and meditation. That is the process of the cultivation of the mind and spiritual focus in order to gain insight.

Liu Changjiu (2004): Zen is the Chan Na, Sanskrit as Dhyanā, Balinese Jhnan, English translation Zen. Since the Tang Dynasty (619 - 907) it has meant quiet, mind cultivation, evil rejection, and merit jungle.

Wu RuJun (1993): Zen is a great religion and is a highly abundant performance of the Chinese Buddhism. Its purpose is consciousness; consciousness itself has the naturalness of the original heart.

Wujuemiaotian Monk (1999): Zen in Sanskrit means quiet; quietly sitting in that place thinking; being quiet is a way of learning Zen. Broadly, Zen refers to the laws of the universe and to the Vientiane universe phenomena. Zen is the life, the wisdom, and the creativity of the universe.

Shengyan Monk (2009): Zen, in India, involves an introspective method. The individual must look at their own heart, without seeking something outside. Zen Buddhism is the wisdom of stability – a clean, dye-free heart. It does not mean to leave the real life, but to live with a real heart without obstruction.

It has been found from the above that Zen Buddhism is not a metaphysical theory. Rather, it is a practical experience. Zen emphasizes rigorous self-control, meditation-practice, insight into the Buddha-nature, and the personal expression of these insights in daily life, especially for the benefit of others (Yoshizawa, 2010. p. 41). It focuses on the process of mindful self-cultivation that seeks spiritual insight and the wisdom of stability.

II.2 Origin

Zen and religion are paralleled through the Gautama Buddha's "Pick up flower and Smile". Two thousand five hundred years ago, Gautama Buddha was in the First Buddhist council, whose aim was to select the next leader who could take the burden of Buddhism for a better Buddhist expansion. The Brahmā^a King gave a golden lotus to the Buddha. He then raised the golden lotus without speaking while observing who was capable of understanding what he meant. Everyone in attendance remained absolute silence for a period of time. Mahakasyapa^b (Chinese: 摩柯迦叶) understood the meaning of the Gautama Buddha and gave him a smile. So the Buddha said, "I have the Dharma Eye possession... let's pass it along without text but by teaching them to feel (Wujuemiao Monk, 1999). The story of "Pick up flower and smile" reveals the origin of

a Brahmā is a leading god and heavenly king in Buddhism. He was adopted from other Indian religions that considered him a protector of teachings (dharmapala), and he is never depicted in early Buddhist texts as a creator god. In Buddhist tradition, it was deity Brahma who appeared before the Buddha and urged him to teach, once the Buddha attained enlightenment but was unsure if he should teach his insights to anyone.

b Mahākāśyapa (Chinese: 摩柯迦叶) or Kāśyapa was one of the principal disciples of Gautama Buddha and convened and directed the First Buddhist council. He came from the kingdom of Magadha. Mahākāśyapa is one of the most revered of the Buddha's entire disciples, foremost in ascetic practices. He is often depicted in statuary together with Ananda, each standing to one side of the Buddha. He was considered the first Chan Ancestor.

Zen, which is also known as Flower Sermon in the history of Buddhism. Since then Zen was part of Buddhism and the creed of “No Text” remained.

According to D. T. Suzuki (1961, p. 60), Mahakasyapa was the first Buddha who was capable of understanding and receiving Dharma Transmission^a from Gautama Buddha. Zen aims to lead its believers to insights analogous to that mentioned by Gautama Buddha in his Flower Sermon in which he held up a gold lotus and just admired it in his hand. At that time, all of the other disciples just looked on without knowing how to react, but Mahakasyapa smiled faintly, and Gautama Buddha chose him as the one who truly understood Buddhism. He believed that Mahakasyapa was the one who was worthy to be his successor. It can be understood that Mahakasyapa’s spiritual attainment had reached the point where he could understand the hidden meanings conveyed by the Gautama Buddha’s action; similar to how two people who have gone through the same experiences can understand each other completely without communicating via any language and word.

The message Gautama Buddha tried to convey when holding the gold lotus without saying anything is the true condensed meaning of Buddhism. Mahakasyapa was selfless in the moment when he watched the lotus. What’s more, he saw the flower as the process from its origin to its end and saw the accuracy of its entire continuation. This accuracy became an appreciation of its beauty which came not from the lotus but from within Mahakasyapa’s inner self. Mahakasyapa was enlightened to the mystery

a Dharma Transmission is a custom in which a person is established as a “successor in an unbroken lineage of teachers and disciples, a spiritual ‘bloodline’ (kechimyaku) theoretically traced back to the Buddha himself.” The dharma lineage reflects the importance of family-structures in ancient China, and forms a symbolic and ritual recreation of this system for the monastical “family”.



Figure 9. Bodhidharma, Ukiyo-e woodblock print by Tsukioka Yoshitoshi, 1887.

of the lotus that Gautama tried to convey, and the enlightenment was expressed by his faintly smile. This is how Gautama Buddha recognized which disciple was capable of understanding the selfless inner state from the outward smile. And the way that Mahakasyapa understood the untold story from Gautama Buddha is considered the origin of Zen Buddhism. The words of the Gautama Buddha said to Mahakasyapa are written below:

I possess the true Dharma eye, the marvelous mind of Nirvana, the true form of the formless, the subtle dharma gate that does not rest on words or letters but is a special transmission outside of the scriptures. This I entrust to Mahakasyapa (Dumoulin, 2005. p. 9).

In the Song of Enlightenment^a (Chinese: 證道歌), it is written that Mahakasyapa was the first patriarch of Chan Buddhism:

Mahakasyapa was the first, leading the line of transmission; Twenty-eight Fathers followed him in the West; The Lamp was then brought over the sea to this country; And Bodhidharma became the First Father here: His mantle, as we all know, passed over six Fathers, And by them many minds came to see the Light (Suzuki, 1948. p. 50).

Hence, a brand new thinking within Buddhism developed that concentrated on direct experience rather than on rational creeds, revealed scriptures, or god worshiping. Zen is a method of meditation which seeks to enlighten people in the manner that Mahakasyapa experienced in

a Song of Enlightenment (Chinese: 證道歌), also translated as Song of Awakening and Song of Freedom, is a Zen discourse written some time in the first half of the 8th century C.E. and usually attributed to Yongjia Xuanjue. The true authorship of the work is a matter of debate, with a number of elements in the writing suggesting either the text has been substantially changed over time or Yongjia was an unlikely author. The first commentaries appeared in the 11th century during the Song Dynasty (960 - 1279).

the Flower Sermon.

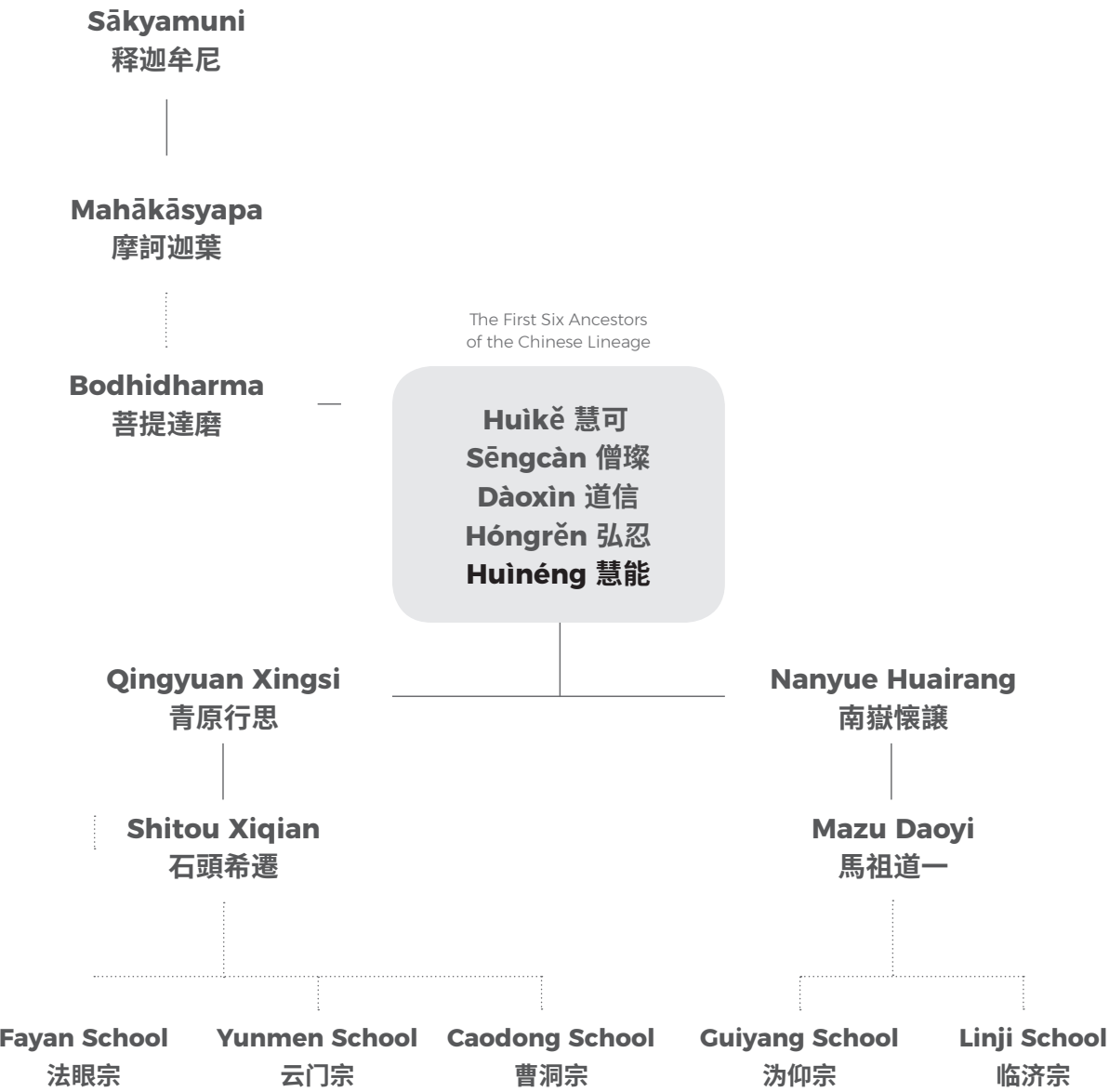


Figure 10.
A Brief Chart of Zen Lineage
Made by Author

II.3 Inheritance

The first Buddhist council was presided over by Mahākāśyapa during the 5th century under the noble support of King Ajāthaśatru. The objective of the council was to record all of Buddha's teachings into the doctrinal teachings such as the sutra and to codify the monastic rules. Ānanda^a (Chinese: 阿難), one of the Buddha's leading disciples and his cousin, was called upon to chant the conversations and the text of the Buddha. These became the foundation of the Tripitaka^b (Three Baskets), which is only conserved in Pāli^c. Buddhism continued its inher-

a Ānanda (Chinese: 阿難) was a first cousin of Gautama Buddha and one of his ten principal disciples. Amongst the Buddha's many disciples, Ānanda stood out for having the most retentive memory. Most of the sutras of the Sutta Pitaka are attributed to his recollection of the Buddha's teachings during the First Buddhist council. For that reason, he was known as the Guardian of the Dharma.

b Tripitaka, also referred to as Tipiṭaka or Pali Canon, is the traditional term for the Buddhist scriptures. These are canonical texts revered as exclusively authoritative in Theravāda Buddhism. The Mahāyāna Buddhism also reveres them as authoritative but, unlike Theravādins, it also reveres various derivative literature and commentaries that were composed much later.

c Pali (Pāli) is a Prakrit language native to the Indian subcontinent. It is widely studied because it is the language of much of the earliest extant literature of Buddhism as collected in the Pāli Canon or Tipiṭaka and is the sacred language of Theravāda Buddhism.



itance to the Eighteenth ancestor Bodhidharma^a (Chinese: 菩提达摩). During the 5th or 6th century, he followed his teacher's last wish and is traditionally credited as the transmitter of Chan Buddhism in China. He was regarded as the first Chinese patriarch.

Figure 11.
Flower Sermon
Available at: <<https://harijan.wordpress.com/2012/03/21/751/>>

Bodhidharma is recorded as having come into China during the time of the Southern and Northern Dynasties to teach a “special transmission outside scriptures” which “did not stand upon words”. (Dumoulin 2005a, p. 85-94.) Throughout Buddhist art, Bodhidharma is depicted as a rather ill tempered, profusely bearded, and wide-eyed barbarian. His hagiography developed when the Zen tradition grew stronger and gained prominence in the early 8th century. By this time a lineage of the six ancestral

^a Bodhidharma (Chinese: 菩提达摩) was a Buddhist monk who lived during the 5th or 6th century. He is traditionally credited as the transmitter of Chan Buddhism to China, and regarded as its first Chinese patriarch. According to Chinese legend, he also began the physical training of the monks of Shaolin Monastery that led to the creation of Shaolin Kung Fu. In Japan, he is known as Daruma.



Figure 12.
Traditional Chinese illustration of Mahākāśyapa from a woodblock print, the first buddhist patriarch after Buddha and before Ananda. Available at: <<http://goldsummit-monastery.org/>>

founders of Zen in China was developed. He reached the level of Zen by wall-gazing, which took him approximately nine years. The meaning of wall-gazing is given as follows:

Those who turn from delusion back to reality, who meditate on walls, the absence of self and other, the oneness of mortal and sage, and who remain unmoved even by scriptures are in complete and unspoken agreement with reason (Broughton, 1999. pp. 54-55).

These are the first mentions in historical records of what may be a type of meditation being ascribed to Bodhidharma. He is said to have traveled to the Shaolin Monastery^a (Chinese: 少林寺). After either being refused entry or being expelled after a short time, he lived in a nearby cave, where he “faced a wall for nine years, not speaking for the entire time” (Lin, 1996. p. 182).

The biographical tradition is littered with apocryphal tales about Bodhidharma’s life and circumstances. In one version of the story, he is said to have fallen asleep for seven years of the nine years of wall-gazing. Becoming angry with himself, he cut off his eyelids to prevent it from happening again (Maguire 2001, p. 58.). According to the legend, as his eyelids hit the floor the first tea plants sprang up. After that, tea would provide a stimulant to help keep students of Chan awake during Zazen (Chinese: 坐禪) (Watts, 1962. p. 106).

a Shaolin Monastery (Chinese: 少林寺; pinyin: Shàolín sì), also known as the Shaolin Temple, is a Chan (“Zen”) Buddhist temple in Dengfeng County, Henan Province, China. Dating back 1,500 years when founded by Fang Lu-Hao, Shaolin Temple is the main temple of the Shaolin school of Buddhism to this day. It is famous for Shaolin Kung Fu. Shaolin Monastery and its Pagoda Forest were inscribed as a UNESCO World Heritage Site in 2010 as part of the “Historic Monuments of Dengfeng”.

II.4 Evolution in China

Ancient China was the birthplace of Zen Buddhism. It refers to the beginning of

Zen Buddhism from India to China. Gradually Zen Buddhism matured according to its connotation and spirit. Finally, Zen Buddhism divided into five major schools: the Fayan School (Chinese: 法眼宗), Yunmen School (Chinese: 云门宗), Caodong School (Chinese: 曹洞宗), Hongzhou School (Chinese: 洪州宗) and Linji School (Chinese: 临济宗).

II.4.1 Formation

Zen developed in China from the 6th century C.E. onwards, becoming dominant during the Tang and Song dynasties. Zen Buddhism became strongly connected to Taoism when it first reached China from India. Zhu Xi^a (Chinese: 朱熹, 1130 - 1200) said, “Before the arrival of Bodhidharma, Chinese literates were talking about noth-

a Zhu Xi (Chinese: 朱熹, 1130 - 1200) was a Song Dynasty (960 - 1279) Confucian scholar who was the leading figure of the School of Principle and the most influential rationalist Neo-Confucian in China. His contributions to Chinese philosophy including his assigning special significance to the Analects, the Mencius, the Great Learning, and the Doctrine of the Mean (the Four Books), his emphasis on the investigation of things (gewu), and the synthesis of all fundamental Confucian concepts, formed the basis of Chinese bureaucracy and government for over 700 years. He has been called the second most influential thinker in Chinese history, after Confucius himself.

ing but Taoism. After the arrival of Zen Buddhism, they combined” (Liu, 2006). D. T. Suzuki (1948, p. 36) explained that Zen originated in China and could not have originated in other places. The most crucial point made so far by D.T. Suzuki is that Zen could only grow in China abundantly and that the Chinese are an extremely pragmatic nation according to his word.

When Buddhism first came to China from India during the Han Dynasty^a (206 B.C. – 220 A.D.), it initially adapted to the Chinese spirit and culture. It was exposed to the influences of Confucianism^b (Brown Holt, 1995) and Taoism (Goddard, 2007, p. 10.). D. T. Suzuki considered Zen as the natural evolution of Buddhism under Taoist conditions (Goddard, 2007, p. 11). At the beginning of the transmission of Buddhism in the 1st century, Buddhism in China was originally considered to be barbarian variant of Taoism (Fowler, 2005, p. 79):

Judging from the reception by the Han of the Hinayana works and from the early commentaries, it appears that Buddhism was being perceived and digested through the medium of religious Taoism. Buddha was seen as a foreign immortal who had achieved some form of Taoist non-death. The Buddhists’ mindfulness of the breath was

a Han Dynasty (Chinese: 漢朝, 206 B.C. – 220 A.D.) was the second imperial dynasty of China, preceded by the Qin dynasty (221–206 BC) and succeeded by the Three Kingdoms period (220–280 AD). Spanning over four centuries, the Han period is considered a golden age in Chinese history.

b Confucianism (Chinese: 儒家) is described as tradition, a philosophy, a religion, a humanistic or rationalistic religion, a way of governing, or simply a way of life. Confucianism developed from what was later called the Hundred Schools of Thought from the teachings of the Chinese philosopher Confucius (551–479 BCE), who considered himself a retransmitter of the values of the Zhou dynasty golden age of several centuries before. In the Han dynasty (206 BCE – 220 CE), Confucian approaches edged out the “proto-Taoist” Huang-Lao, as the official ideology while the emperors mixed both with the realist techniques of Legalism. The disintegration of the Han political order in the second century CE opened the way for the doctrines of Buddhism and Neo-Taoism, which offered spiritual explanations lacking in Confucianism.

regarded as an extension of Taoist breathing exercises (Lai, 2003).

Many pieces of evidence show that the first Buddhist recruits in China were Taoists (Fowler 2005, p. 79). They developed a deep respect for Buddhist meditational techniques (Dumoulin 2005, p. 65.) and integrated them with Taoist meditation (Ibid., p. 64). Early Chinese Buddhism was influenced by a few of the keystone works of the Taoists Laozi (Chinese: 老子) and Zhuangzi (Chinese: 庄子) (Ibid., p. 70-74). Against this background, especially the Taoist concept of naturalness, Buddhism was inherited by the early Chan disciples, who emphasized that Buddha-naturalness could be found in daily life, just like the Tao (Ibid., p. 168).

Besides, the Confucius and Mencius Confucianism are fundamental pillars to Chinese culture. This down-to-earth nation paid attention to practice. On the other hand, with the revitalization of Taoism, Zen Buddhism in China only became popular after the Tang Dynasty (619 - 907) because of the fusion of Taoism, Buddhism, and Confucianism (D.T. Suzuki, 1992). Taoism was the source of Chinese art, but the thoughts of Laozi and Zhuangzi did not gain any social notoriety during their generation. The ideas of Laozi and Zhuangzi were carried forward until the introduction of Buddhism (Xu, 1992). Chinese Buddhism had to compete with Taoism and Confucianism (Brown Holt, 1995).

II.4.2 Connotation and Spirit

Except for Mahākāśyapa and Bodhidharma, there is another who one could never ignore in the history of Zen,

who is the Sixth and Last Patriarch, Huineng^a (Chinese: 慧能). According to standard hagiographies, Huineng was one of the most important figures after Bodhidharma in the development of Zen in China. He was famous for writing Platform Sutra^b (Chinese: 六祖壇經). The first chapter of the “Platform Sutra” reveals the well-known apocryphal story of the Dharma-transmission from Hongren to Huineng, which includes his poem.

菩提本无树 明镜亦非台
本来无一物 何处惹尘埃

Bodhi^c is original without any tree,
The bright mirror is also not a stand.
As there is nothing from the first,
Where does the dust itself collect (McRae, 2000. p. 33)?

Huineng was a key figure in turning foreign Zen to local Chinese Zen, which is more pragmatic and doable. According to Li Zhonghua (2002), he summarized five aspects of Huineng’s Zen spirit.

1. All living beings all have Buddha naturalness. It is certain that everyone has the possibility of becoming a Buddha, like the ancient Chinese sage Confucius and Mencius were sure that everyone has benevolence. Buddha is in the heart, and the Buddha is from the

a Huineng (Chinese: 惠能; pinyin: Huìnéng, 638–713). His posthumous name is Dajiana, considered as a Buddhist monk.

b Platform Sutra of the Sixth Patriarch (Chinese: 六祖壇經) is a Chan Buddhist scripture that was composed in China during the 8th to 13th century. The “platform” (施法壇) refers to the podium on which a Buddhist teacher speaks. Its key themes are the direct perception of one’s true nature, and the unity in essence of *īla* (conduct), *dhyāna* (meditation) and *prajñā* (wisdom).

c Bodhi was the location of Bodhi Tree, which is a large and very old sacred fig tree, under which Siddhartha Gautama, the spiritual teacher later became known as the Buddha, is said to have attained enlightenment. (Gethin Rupert, 1998. p. 22.)

consciousness.

2. Proposed Svabhava^a doctrine: that Svabhava wisdom is part of the human naturalness; it is not necessary to ask for it from outside. It is like rain in the sky being from the mountain and the earth.
3. The movement or equilibrium that are in Zen do not matter; it is essential that “Tao is produced from the heart.”
4. He did not advocate that complete detachment from society to meditate. He also believed that the existence of human beings and human society is the prerequisite of Buddhism.
5. He advocated experiencing an epiphany, rather than gradually realizing a concept.

As the evidence suggests, there are two significant dedications from Huineng to Zen Buddhism. On one hand, Huineng considered enlightenment to be sudden. Later, sudden enlightenment became a standard doctrine in the major Zen school Linji school. On the contrary, Huineng pointed out that the way to achieve sudden enlightenment is “no-thought” which means the “pure and unattached mind,” comes and goes freely and functions fluently without any hindrance (Wu, 2004. p. 73). However, there are still tiny differences among different Zen schools.

II.4.3 Five Houses

Since the start of Huineng, there were the five major schools of Chan (Zen) Buddhism that originated during the Tang Dynasty (619 - 907). They are now regarded as important schools in the history of Zen Buddhism even if at the time they were not considered formal schools or

a Svabhava: Literally means “own-being” or “own-becoming”. It is the intrinsic naturalness, essential naturalness or essence of living beings.

sects of Buddhism. They shared the same Zen spirit from Huineng – the only tiny difference among them being the way to gain enlightenment and rules. Most Zen lineages throughout Asia and the rest of the world originally grew from or were heavily influenced by the original five houses of Zen.

The five houses were each defined by a unique method of teaching. The focus they wanted to highlight is the main difference from each other. Generally speaking, Huineng is the first master of the Southern School. The Northern School was established by Yuquan Shenxiu^a (Chinese: 玉泉神秀, 606? - 706) and was later led by Guifeng Zongmi^b (Chinese: 圭峰宗密). Shenhui's influence is traceable in the Platform Sutra (Chinese: 六祖壇經), which gives a popular account of the story of Huineng. But he also reconciles the antagonism created by Shenhui since he does not figure in the Platform Sutra. He was effectively written out of Zen history (McRae, 2003. p. 63). Unfortunately, the Northern School has disappeared and did not continue into contemporary practice, so it is not part of the discussion of this dissertation.

Instead, Huineng founded the Southern School, and all five houses that we know today belong to the Southern School. Among them are the Fayan school, the Yunmen school, and the Caodong school which belong to Shitou

a Yuquan Shenxiu (Chinese: 玉泉神秀, 606? - 706) was one of the most influential Chan masters of his day, a Patriarch of the East Mountain Teaching of Chan Buddhism. Shenxiu was Dharma heir of Daman Hongren (601 - 674), honoured by Wu Zetian (r. 690 - 705) of the Tang Dynasty (619 - 907), and alleged author of the Guan Xin Lun (Treatise on the Contemplation of the Mind, written between 675 - 700), a text once attributed to Bodhidharma.

b Guifeng Zongmi (Chinese: 圭峰宗密, 780 - 841) was a Tang Dynasty (619 - 907) Buddhist scholar-monk, installed as fifth patriarch of the Huayan (Chinese: 華嚴) school as well as a patriarch of the Heze (WG: Hōtse) lineage of Southern Chan.

Xiqian^a (Chinese: 石头希迁, 700 - 790), so there is little difference between these three. On the other side, Mazu Daoyi^b (Chinese: 马祖道一, 709 - 788) created the Guiyang School and Linji School. In the following figure, the reader can see the contrast between them. The Linji (Japanese pronunciation: Rinzai) and Caodong (Japanese pronunciation: Soto) Schools gradually absorbed others and became two most notable schools of Zen in the world.

a Shitou Xiqian (Chinese: 石头希迁, 700 - 790) was an 8th-century Chinese Chán (Zen) Buddhist teacher and author. All existing branches of Zen throughout the world are said to descend either from Shitou Xiqian or from his contemporary Mazu Daoyi.

b Mazu Daoyi (Chinese: 马祖道一, 709 - 788) was an influential abbot of Chan Buddhism during the Tang Dynasty (619 - 907). The earliest recorded use of the term “Chan school” is from his Extensive Records. Master Ma’s teaching style of “strange words and extraordinary actions” became paradigmatic Zen lore.

FIVE HOUSES OF ZEN

Sect	Inheritance	Founder	Characteristic
Fayan School	Shitou Xiqian (700 - 790)	Fayan Wenyi (885-958)	Simplicity is the main characteristic. "harmony between Zen and ch'u'an, "a special transmission becoming one of the definitions of Zen."
Yunmen School		Yunmen Wenyan (862 or 864 - 949)	They are characterized by only one word on behalf of Zen."
Caodong School (Soto)		Dongshan Liangjie (807-869)	The school emphasized simple techniques. They emphasized the subjective feelings. It is enlightenment, kind of like a flower opening under the right conditions. Under the right conditions, it opens of its own accord.
Guiyang School	Mazu Daoyi (709 - 788)	Guishan Lingyou (771 - 854)	The first established house in many ways, notably in the school's kōans and other teachings.
Linji School (Rinzai)		Linji Yixuan (? - 866)	It is notable for teaching striking in an attempt to stress the personal subjective feelings. This is the new wall, once you knock enough, it collapses. The process happens.

Figure 13.
A Brief Chart of Five Houses of Zen
(Wu jia qi zong, 2016)
Translated and Made by Author

	Result
character of Fayen. It propagated chiao-ch'an i-chih, and the Teaching", in opposition to chiao-wai pieh-ssion outside the teaching", the latter eventually training slogans of Zen.	Over the course of Song Dynasty, Fayen school gradually absorbed into the Linji (Rinzai) school.
very deep and classical. In the course of practice often of most of the meaning, also known as "One Word	The school would eventually be absorbed by the Linji (Rinzai) school later in the Song Dynasty.
sitting meditation, and later "silent illumination" to realize the existence of the objective world, rather than takes a more gradual approach to attain enlightenment. It makes no sense to force anything. When, and when cultivating tenderly, the mind will	The Caodong (Soto) school is still a respectable Chinese Zen school and is second only to Linji (Rinzai) in number of monks and temples in the world.
For example, Guiyang school is distinct from the other schools in its use of esoteric metaphors and imagery in the teachings.	Along with the Fayen and Yunmen schools were absorbed into the Linji (Rinzai) school in the Song Dynasty.
Students in ways that included shouting and help students reach sudden enlightenment. Linji subjective feelings. The world is determined by their most straightforward Zen. Eventually, like a brick through bricks out, the whole thing just suddenly collapses gradually and then suddenly.	It took prominence in Song Dynasty which is from 960 to 1279, spread to Japan as the Rinzai school and strongly influenced United States in 21st century.

II.5 Development

Zen Buddhism once again has the public attention in modern times because of the development of science and technology, the convenience of transportation, and the blending of Oriental and Occidental cultures. More recently, people from the Occidental world, especially in the United States, began to re-understand themselves and find lost spiritual symbols with the help of D. T. Suzuki's lecture held at Columbia University. As a result, the Occidental world began to turn to the Oriental to look for the lost soul. They were eager to learn about the cultural treasures from the Oriental world, thought of as spiritual supplements, which made for the mutual absorption of culture and transformation between the Oriental and Occidental worlds. Therefore, modern Zen was at the most appropriate time in the United States.

During the period from the Tang Dynasty (619 - 907) to the Song Dynasty^a (960 - 1279) in China, Zen Buddhism and other sects of Chinese Buddhism were introduced to Korea and Japan. It even expanded in the form of

a Song Dynasty (Chinese: 宋朝, 960 - 1279) was an era of Chinese history that began in 960 and continued until 1279. It succeeded the Five Dynasties and Ten Kingdoms period, coincided with the Liao and Western Xia dynasties, and was followed by the Yuan dynasty. It was the first government in world history to issue banknotes or true paper money nationally and the first Chinese government to establish a permanent standing navy. This dynasty also saw the first known use of gunpowder, as well as the first discernment of true north using a compass.

a songs such as “Song of the Precious Mirror Samadhi^a” (Chinese: 寶鏡三昧歌). Zen Buddhism was deeply integrated into Japanese life, haiku, art, calligraphy, tea ceremony and kendo, each revealing a deep sense of Zen. Zen Buddhism quickly swept through Japanese religious communities once it arrived and then became the leading sect. At the beginning of the twentieth century, due to Japanese Zen monks’ efforts, modern Zen had an opportunity to enter the Occidental world. In the 20th century, interest in Zen from non-Asian Americans grew rapidly. This resulted in the convocation of a domestic American Zen tradition (Ford, 2006. p. 59-62). Not only was the rebellious, younger generation fascinated by Zen thinking, even the philosopher Martin Heidegger^b (1889 - 1976) and the psychologist Carl Gustav Jung^c (1875 - 1961) praised

a Song of the Precious Mirror Samadhi (Chinese: 寶鏡三昧歌; also translated as Song of the Jeweled Mirror Samadhi and Sacred Mirror Samadhi) is a Zen poem in Classical Chinese that appeared during the Song Dynasty (960 - 1279). The work is often attributed to Dongshan Liangjie, the co-founder of the Caodong/Sōtō branch of Zen Buddhism, although modern research suggests this is unlikely.

b Martin Heidegger (1889 - 1976) was a German philosopher and a seminal thinker in the Continental tradition and philosophical hermeneutics. According to the Internet Encyclopedia of Philosophy, he is “widely acknowledged to be one of the most original and important philosophers of the 20th century.” Heidegger is best known for his contributions to phenomenology and existentialism, though as the Stanford Encyclopedia of Philosophy cautions, “his thinking should be identified as part of such philosophical movements only with extreme care and qualification” (Wheeler, 2011).

c Carl Gustav Jung (1875 - 1961) was a Swiss psychiatrist and psychoanalyst who founded analytical psychology. His work has been influential not only in psychiatry but also in anthropology, archaeology, literature, philosophy and religious studies. As a notable research scientist based at the famous Burghölzli hospital, under Eugen Bleuler, he came to the attention of the Viennese founder of psychoanalysis, Sigmund Freud. The two men conducted a lengthy correspondence and collaborated on an initially joint vision of human psychology. Freud saw in the younger man the potential heir he had been seeking to carry on his “new science” of psychoanalysis. Jung’s researches and personal vision, however, made it impossible for him to bend to his older colleague’s dogma and a breach became inevitable. This break was to have historic as well as painful personal repercussions that have lasted to this day. Jung was also an artist, craftsman and builder as well as a prolific writer. Many of his works were not published until after his death and some are still awaiting publication.

and were obsessed with the study of Zen theory.

The popularity of Zen Buddhism was not a deliberate movement but a natural phenomenon. “A Brief Time Line of Zen Buddhism” reveals the various developmental stages of Zen.

Zen Buddhism was born in India, passed through generations of transmission and change in China to take root, flourish, and finally be absorbed by Japan, spread to the rest of the world, which carried Zen forward to become a traditional way of life. Modern people need to understand the possession of spirit and meaning within Zen. There are many Zen thoughts which evolved through the time and from specific historical events or people. However, the spirit of Zen would never change, no matter the time nor place. Modern Zen remains the core value of Zen Buddhism, which is practical meditation in order to find enlightenment, applied to a modern lifestyle.

Figure 14.
A Brief Time Line of Zen Thought (Right Page)
Made by Author

A BRIEF TIME LINE OF ZEN BUDDHISM

Sect	Representative	Descriptions
Origin (500 - 600)	Bodhidharma	1. "Lankavatara Sutra" 2. Practicing Zen Buddhism with peace of mind 3. Gain Zen without text
Zen Dongshan Famen (600 - 900)	Forth Patriarch Daoxin Fifth Patriarch Hongren Farong	1. The creation of the temple, the construction of monasteries, sentinel, the establishment of the Sangha 2. Follow the "meditation" method to develop peace of mind 3. Lankavatara by the heart of the theory of Prajna's "line Samadhi", integration with each other, Zen Buddhism is more compatible 4. Advocate mountain forest Buddhism characteristics, self-sufficiency, the Zen practice , production and labor, known as Dongshan Famen 5. Tauren Zen has brought the metaphysics of Buddhism into the doctrine of Buddhism, which opens the new horizon of Zen Buddhism 6. Mind-based life theory, and metaphysics to all-based integration of the ontology of the Sun and the universe
Southern and Northern School (900 - 1300)	Sixth Patriarch: Huineng Beizong Shenxiu	Southern Zen: Epiphany Northern Zen: Gradually comprehend
Post-Classical (1300 - 1912)	Guiyang School Linji School Caodong School Fayan School Yunmen School	Zen of the Song Dynasty (Peak of Zen Study): 1. Zen and Neo-Confucianism are closely related. Zen integration 2. Zen Buddhism, Zen meditation, Zen text became popular Yuan: Theocracy system is a major feature of Buddhism in the Yuan Dynasty. Ming: Gradually Decline Qing: Popularity of Tibetan Buddhism
Modern time (1912 - Present)	Daisetsu Teitaro Suzuki	1. Zen Buddhism carried forward to Europe and the United States 2. Zen thought in the "empty", "enlightenment", "cosmology" and other effected Western Art in the 20th

III

ZEN AESTHETICS

Introduction

This section is devoted to the theme of Zen Aesthetic. It refers to the origin and development of Zen Aesthetic from Zen Buddhism and the process of becoming an independent aesthetic system. The fourth chapter introduces three important principles: impermanence, enlightenment, and moderation. According to Zen Aesthetic principles, there are six characteristics including simplicity, limited imagination, bound, independence, fun, and improvisation. Zen Aesthetic is a fusion of different parts of Chinese culture and naturalness is the one thing they have in common, so this topic is worth investigating deeper. Finally, there is a comparison of the understanding of Zen Aesthetic between Oriental and Occidental scholars.

III.1 Origin

Buddhism, after two thousand and five hundred years of development, gave birth to a rich variety of literature and art. The development of Chinese Zen Buddhism, which absorbed the essence of Chinese Confucianism and Taoism, gradually formed the basic structure of Zen. In addition to philosophy and practice, it has its own unique practice. Zen Buddhism also penetrated into the culture, having a profound impact, especially in art (Zeng, 2004, p. 172). Zen Aesthetic has gradually merged with Chinese Aesthetic in the literati class.

The application of Zen thought in China has had a great influence on the aesthetic concepts of literature and art, naturally forming the Zen Aesthetic. The creation of poems, scholar paintings, Buddhist paintings, Buddhist books, and so on in Chinese history are all influenced by Zen Aesthetic.

The aesthetic spirit embodied in the Zen Buddhism is manifested in the idyllic poems of Wang Wei^a (Chinese: 王维) in the Tang Dynasty (619 - 907), and the landscape paintings in the Song Dynasty (960 - 1279). Wang Wei was

a Wang Wei (Chinese: 王维; 699 - 759) was a Tang dynasty Chinese poet, musician, painter, and statesman. He was one of the most famous men of arts and letters of his time. Many of his poems are preserved, and twenty-nine were included in the highly influential 18th-century anthology *Three Hundred Tang Poems*.

a Buddhist literati and the first one to immerse Zen Aesthetic into poetry and painting (Zhang, 2003. p. 42). The immersion of the spirit of Zen into the life and beliefs in the Oriental culture had a profound impact and created a unique Zen aesthetic thought. The aesthetic concepts of the Six Dynasties^a (220 or 222 – 589) in China are predominantly “unsatisfactory meaning” and “talking is limited but meaning is limitless”. Zen Aesthetics aims to find the realm of enlightenment and is more concerned with the state of mind and advocates all things from the inner mind (Ibid., p. 13-14). Art is the expression of emotion, which is consistent with the spirit of Zen – communicating without word.

a Six Dynasties (Chinese: 六朝, 220 or 222 - 589) is a collective term for six Chinese dynasties in China during the periods of the Three Kingdoms (220–280 AD), Jin dynasty (265–420), and Southern and Northern Dynasties (420–589). It also coincides with the era of the Sixteen Kingdoms (304–439).

III.2 Development

In the Six Dynasties (220 or 222 – 589), the theories of Taoist classical figures Laozi^a (Chinese: 老子) and Zhuangzi^b (Chinese: 庄子) were first expressed Taoist thought via literature and it soon became more than a simple scripture. Taoism emphasized that the process is the way to obtain Tao, which is what Zen Buddhism absorbed and developed into practical meditation. It inspired Zen Buddhism to use a unique method and expression strategy to observe the surrounding world (Ye, 2002. p. 1). Being different from pure Buddhism, the way to obtain Tao or enlightenment requires immersion into daily life and, of course, covers the aesthetic. Laozi believes that:

a Laozi (also Lao-Tzu or Lao-Tze, Chinese: 老子 “Old Master”) was an ancient Chinese philosopher and writer. He is known as the reputed author of the Tao Te Ching and the founder of philosophical Taoism, and as a deity in religious Taoism and traditional Chinese religions. Although a legendary figure, Laozi is usually dated to around the 6th century BCE and reckoned a contemporary of Confucius, but some historians contend that he actually lived during the Warring States period of the 5th or 4th century BCE. A central figure in Chinese culture, Laozi is claimed by both the emperors of the Tang dynasty and modern people of the Li surname as a founder of their lineage. Laozi’s work has been embraced by various anti-authoritar

b Zhuangzi (Chinese: 庄子, “Master Zhuang”), was an influential Chinese philosopher who lived around the 4th century BC during the Warring States period, a period corresponding to the summit of Chinese philosophy, the Hundred Schools of Thought. He is credited with writing - in part or in whole - a work known by his name, the Zhuangzi, which expresses a philosophy of skepticism.

The Tao bears sensation,
Sensation bears memory,
Sensation and memory bear abstraction,
And abstraction bears all the world^a.

The Tao can not be said nor discussed. On the book named *Huainanzi*^b (Chinese: 淮南子) it described Tao with dozens of negative sentences, but failed to set an accurate righteousness.

What is nameless is the beginning of heaven and earth.
What is named is the mother of all things^c.

The Tao of Laozi is empty and pure, and he considered that “spokes are a hub, and when there is no car, there is a car.” Therefore, he strongly advocated abandoning his divine wisdom. He concluded that the virtual meditation is intuitive to all things. This idea was quite influential to later Zen Buddhism.

Zhuangzi inherited Laozi’s thought of “Tao-Fa-Natural” (Chinese: 道法自然, Dao Follows the Way of Spontaneity). He believed that Tao is infinite “from the root” and thus is omnipresent; this “Tao” is innate and has no differences. And he advocated for the unity of things, such as right and wrong, to achieve “..the naturalness [that] lives with me in symbiosis, and everything is with me as a whole” state. By the time of the Wei and Jin Dynasties, researchers were suggesting that the void was the essence of the universe, and everything came from the void. However, Zhuangzi wrote many philosophical books that had nothing to do

a “Tao Te Ching” Chapter 42

b *Huainanzi* (Chinese: 淮南子) is an ancient Chinese text that consists of a collection of essays that resulted from a series of scholarly debates held at the court of Liu An, King of Huainan, sometime before 139 BC. The *Huainanzi* blends Daoist, Confucianist, and Legalist concepts, including theories such as Yin-Yang and the Five Phases. (Le Blanc, 1993. p. 18.)

c “Tao Te Ching” Chapter 1

with art and literature at the beginning. He has inspired scholars and artists with his ideas about self-solitude, the serene contemplation of nature, and the intuitive union with the Tao. It is a merger with the law of universal unity because the universe is the unity of all things and one who attains this unity and identifies with it possesses an imperturbable inner peace (Hwang & Gatón, 1993. p. 15).

The Chinese aesthetic, which emphasizes the humanistic spirit, and Indian Buddhism are merged into another new doctrine, showing a unique feeling of life. Zen exists within everyone's own practice for the purpose of deriving a unique philosophy and also in the field of aesthetic, which has also created many unique insights. It is not a general understanding of the philosophy and it cannot be a logical establishment of a complete philosophical system because Zen is the soul. Zen is not a general sense of religion; it is not religious rituals and objects of worship from the spiritual realm penetrate to all aspects of cultural life.

Buddhism has no intention of establishing any aesthetic, and it rarely discusses aesthetic. However, when the Buddhist classics state their world outlook, cosmology, outlook on life, ontology, epistemology, and methodology, they do not consciously reveal their rich aesthetic connotations, which gives birth to much dazzling aesthetic thought (Hao, 2010. p. 3). Therefore, Zen is not so much a religion, but it was rather born out of a religion from the wisdom of life, a unique way of cultural thinking, a sense of life aesthetic.

During the formation of Zen Buddhism in China, many Buddhist masters at that time adopted the Taoist metaphysics to interpret Buddhism, while Laozi and Zhuangzi naturally influenced the formation of Chinese Zen. The aesthetic thoughts formed by Confucius and Mencius in China, such as Emotionalism and Naturalism, influenced

the formation of Zen aesthetic as well.

For example, Indian Buddhism says that it is very difficult to become a Buddhist, and it is necessary to be a Buddha first. There are ten different stages to be experienced. An entire lifetime is too short to accomplish nirvana. It is necessary to accumulate a few lifelong practices, and one may become a Buddha. But the point is, who can have more than one lifetime except their own in order to become a Buddha? It might be a logical mistake. China advocates that “yourself is the Buddha”, “stand still to become a Buddha”, “the heart of daily life is the Tao”, teach people to proceed from the simplest place, and from the birth of life away to return to real life – all of which are based on the Chinese humanistic spirit. This was the condition of the birth of Zen Aesthetic.

These aesthetic thoughts influenced the development of Chinese literature and art, and Zen advocated the idea of “beauty” without paying attention to the aesthetic realm. Besides, Zen’s secular qualities were quickly and directly exposed to the public. Only by affecting more people could it have the opportunity to change every aspect of life, which naturally formed Zen aesthetic. It especially influenced the architecture, sculpture, literature, and art fields. It could be found in Wang Wei’s poems, Song Dynasty (960 - 1279) landscape painting, tea ceremony, and temples, giving Zen a richer aesthetic meaning on the cultural level.

III.3 Formation of Principles

The Zen Buddhist Aesthetic is embodied in the poetry of Wang Wei and the landscape painting of the Song Dynasty (960 - 1279). The cultural philosophy is embedded within itself, expanding to the whole culture directly or indirectly. The spirit of Zen affected the life and faith of Chinese people, and Chinese culture performed a mutual exchange and integration of the role. It fused of Confucianism, Taoism, Buddhism. Zen aesthetic thinking into a cultural identity, including the cultural exchange of creative power.

Through the discussion above, Zen Aesthetic has become an important part of Chinese aesthetic because of the substance of life aesthetic. Through the aesthetic experience, people are encouraged to understand themselves, establish the ideals of life, and then achieve the purpose of life. Zen school always regard Zen as the innate naturalness of human beings. It is a combination of all things with naturalness and is always at ease. Artistic view is always used to beautify life, regardless of gain and loss. The release and sublimation of life (Pi, 1995).

Zen Aesthetic was majorly influenced by Taoist aesthetics. The Occidental essayist and scholar Luis Racionero (1975, p. 35-57) selected four canons of the Taoist aesthetic, which were derived or absorbed by the Zen Aesthetic. For this reason it is important to emphasize them here:

Firstly, resonance or empathy between the work of art and the receiver or spectator. In other words, it is the emotional or psychic identification of the artist that projects in his works, which in turn is received or captured by the receiver who visualizes it.

Secondly, according to the Chinese worldview, the universe is a harmonious system of resonances. The parts react to each other and amortize like the cosmos. One of the most important goals of Oriental painting is to reveal the harmony that its reality creates. According to Abraham Maslow (Ibid., p. 42), precession will become the foundation of the contemporary aesthetics. This new aesthetic will prevail as artworks elevate the state of emotions of people to a higher level, along with meditation or other tapeworms of relaxation. This new art will be based on intuition, opening the doors of perfection, while also making conscious what remains in the subconscious. Another objectives of Taoist aesthetics is the movements of the spirit through the rhythms of nature. For the Chinese, vibration or Qi forms everything that exists. This energy is that which is perceived visually in the form of auras. The Hindus called this phenomenon Kundalini or prana, in Japanese is Ki, and the hippies call these vibrations. All the lines of nature are alive, and the artist must reflect the rhythm or vital movement of each line; all the lines of nature are alive because all nature is constantly moving towards some direction, a concept that is based on Chinese philosophy. It represents the state of mind through the landscape.

The third canon of Taoist aesthetics refers to the method of suggesting or communicating without speaking. The Chinese are masterful in using this principle. It seems as if to the Chinese the aroma is more important than flavor. Chinese artwork is better in retreat than the entrance. For example, the color of a painting is not in red, white, green,

or yellow; the color is in the nuances that exist between the light and the dark.

The fourth canon or auspicious of Taoist aesthetic is called sonorous sonority, which treats emptiness as a positive factor. Emptiness is not something contracted or senseless, if not the maternal place of forms. For this reason, space is formally invisible and visible and becomes a place of rest, a place of meditation, and a place of transcendence in Chinese art.

The ancient Chinese aesthetic is a philosophy of life because it always goes with life. Aesthetic is not high above things; it is a human experience. When the human mind is calm and stable – before it has been affected by various things – it is fused with the celestial design. It participates in the subtlety of the absolute (Li, 1993. p. 21). It does not stay in the pursuit of aesthetic conception but the feelings of religious compassion injected into the conception of aesthetic. To thoroughly understand the naturalness of things is to transcend reality from all troubles, beyond the realm of right and wrong. That is the way to build a happy and worry-free Pure Land.

III.4 Principles of Zen Aesthetic

In the progress of Chinese Buddhism, Zen absorbed the spirit and ideas of Confucianism, Taoism and Mahayana Buddhism, and was especially influenced by the aesthetic traditions of Confucianism and Taoism, such as Emotionalism and Naturalism. These gradually formed the basic principles of Zen Aesthetic. It influenced the whole culture of life, further integrating itself into the Chinese people's lives and belief. Zen Aesthetic had gradually integrated into Chinese aesthetic.

The aesthetic tradition of Chinese emotional expression, as seen in Li Zehou and Liu Gangji's "A History of Chinese Aesthetic", (1999. p. 24) wrote that:

Chinese aesthetic emphasizes the emotional aspect of art. It is always from the emotional performance and infection to explain the origin and essence of art.

In the process of artistic expression, "feeling" and "reason" are integrated into one another. This is different from the ancient Greek aesthetic which emphasizes the emotional way; they first recognize the emotional. The ancient Chinese aesthetic emphasizes that the role of knowledge is included in the emotion, and feelings are integrated into one.

Therefore, according to Li and Liu's point of view, there are

three principals of Zen Aesthetic:

- Impermanence
- Enlightenment
- Mediocrity

The next three chapters will elaborate on these principles.

III.4.1 Impermanence

In Buddhist doctrine, there is a strong sense of crisis of “impermanence of life”. In the worldview of Buddhism, the whole world keeps changing. Human’s life, age, disease, and death all highlight the impermanence of life. Each calls upon humanities perseverance. How does one face the world’s bitterness? How does one get through all the difficulties?

When Bodhisattva Avalokiteshvara was practicing the profound Prajna Paramita, he illuminated the Five Skandhas and saw that they were all empty, and he crossed beyond all suffering and difficulty.

As the “Heart Sutra^a” about Prajñāpāramitā^b said, “Five Skandhas” are the keys to the sutra, which are:

a The Heart Sūtra (Sanskrit Prajñāpāramitāh dayā) is a famous sutra in Mahāyāna Buddhism. Its Sanskrit title, Prajñāpāramitāh dayā, literally means “The Heart of the Perfection of Understanding”.

b Prajñāpāramitā means “the Perfection of (Transcendent) Wisdom” in Mahāyāna Buddhism. Prajñāpāramitā refers to this perfected way of seeing the nature of reality, as well as to a particular body of sutras and to the personification of the concept in the Bodhisattva known as the “Great Mother” (Tibetan: Yum Chenmo). The word Prajñāpāramitā combines the Sanskrit words prajñā “wisdom” with pāramitā “perfection”. Prajñāpāramitā is a central concept in Mahāyāna Buddhism and is generally associated with the doctrine of emptiness (Shunyata) or ‘lack of Svabhava’ (essence) and the works of Nagarjuna. Its practice and understanding are taken to be indispensable elements of the Bodhisattva path.

- Material Form (rūpa)
- Feelings (vedanā)
- Perception (saññā)
- Mental Formations (sa khāra)
- Consciousness (viññā a)

They could be divided into two parts, which is “Material Form” and the others. Material form is including all the elements of matter and phenomena. The rest represents “Mental Form”. Obviously, the latter is much more important since there are four Skandhas included. The first part is objective and the second part is subjective. Therefore, what’s the mental part?

- Feelings (vedanā) refers to the senses or feelings, the stimulus of the outside world, and some reactions.
- Perception (saññā) is from the senses, feelings obtained by an idea, and the resulting impression directly reflected.
- Mental Formations (sa khāra) lead to our behavior through an idea or psychological role.
- Consciousness (viññā a) brought cognitive activities by the psychological effects.

Most of our daily activities are perceived through the “Five Skandhas” process, and then we develop a different lifestyle and life patterns (Zeng, 2004. p. 39).

This world of subjectivity and objectivity is generated by karma, which is not an eternal entity. All things are manifestations of “emptiness”. There is no reality. Everything is a temporary phenomenon. All man-made material worlds and spiritual worlds have been swept away by the illusory aspects of human beings, as shown through the study of Buddhism books such as “Prajna”. The material world has lost its basis for existence because man-made material worlds are empty. What builds this empty world is the human’s mind, and it is also what breaks it (Qian, 1994).

To thoroughly penetrate the essence of things in order to transcend reality of all the troubles, beyond the realm of right and wrong, to build a happy and worry-free Pure Land. Although Zen Buddhism developed with the principle of “all suffering” as its basic theory, over the course of practice it transcends the bondage of strong feelings of “bitterness” and “impermanence”. It shows concern for human beings. That is what differentiates Zen aesthetic from general aesthetic. It does not stay in the pursuit of aesthetic conception, but the feelings of religious compassion injected into the artistic conception of aesthetic and in the artistic conception of the feelings of religious revelation. After comparing the similarities and differences of the aesthetic realm between Chinese and Western culture, it is obvious that Western culture builds religion from the morality to the religious realm and that the realm of religion is the highest state of life; The Chinese culture builds the aesthetic realm from the point of morality and considers it the highest level of life (Li, 1983).

III.4.2 Enlightenment

Since Huineng put forward the concept of “Taoism Enlightenment”, which is “Sudden Enlightenment”, the main internal structure of Zen has been established as the aesthetic thought of Zen Buddhism. It was inherited and exerted by different ancestors of Zen, gradually forming the most important thought of Zen philosophy. Zen advocates that the heart of the “enlightenment” and “feel” is the ultimate goal of meditation.

Many people practice Zen without searching for inner peace. Instead, they blindly pursue it via language and forget their original heart. In fact, it is impossible to find yourself without communicating with yourself. Tao is inside, not outside.

Figure 15.
Where does the dust itself collect?
Xu Bing, 2004



Freedom and enlightenment are intuitive feelings. Zen meditation extends to the daily life of walking, living, sitting and sleeping, making the realm of meditation and purpose simple and clear. Through “enlightenment”, the influence of Zen penetrates into all aspects of culture, and greater freedom will be gained, especially in the field of literature and art.



Figure 16.
Xu Bing creating “Where does the
dust itself collect?”

III.4.3 Moderation

It is generally believed that the basic aesthetic point of view of the “Platform Sutra” is that “Aesthetic cannot be found outside but inside the heart.” It refers to the heart not in the traditional Confucian “people” or “human naturalness” sense but to the inner, clean heart. (Hao, 1997. p. 47.) The basic characteristic of “Zi Xing” (Chinese: 自性) is the purity of the unambiguous Bodhi’s heart. (Ding, 1984. p. 3.) As Huineng’s poem:

Bodhi is originally without any tree,

The bright mirror is also not a stand.
As there is nothing from the first,
Where does the dust itself collect?

Therefore, all good and evil thoughts are born from ones own heart. "Think bad things, will do bad things. Thinking good things, will go for good." One takes the behavior of one's company. It could be learned in Xu bing's work "Where does the dust itself collect?"

Dust is one of the most basic and constant states of matter, and it cannot be transformed to anything else. Why did the World Trade Center return to its original material form after the September 11 attack? The reason is that the will of the material energy is that it should not be gathered too much into one object. The cause of such incidents is often due to the balance of political relations, but the origin is a violation of the natural form (Xu, 2011). Moderation is the way, flexibly seeking balance between two contradictions. The coming and going of the hot and the cold is the contraction and expansion of a year. The twentieth of sun and moon is the contraction and expansion of energy. The coming and going of the past and the present is the contraction and expansion of time (Li, 1993. p. 21).



Figure 17.
Doll for dust transport



Figure 18.
Angler on a Wintry Lake
Ma Yuan, 1195 Song Dynasty
141 x 36cm
Tokyo National Museum

ZEN AESTHETIC PRINCIPALS

Principal	Description
Impermanence	As the basic theory of Zen - All Suffering, it transcends the bondage of strong feelings of bitterness and impermanence. To admit the impermanence is a method to understand permanence.
Enlightenment	The way to communicate with oneself via inner mind. The purpose of practical meditation.
Moderation	A fluid balance between good and evil. There is not exact point of the balance but a status of getting close to it.

Figure 19.
A Brief Chart of Zen Aesthetics Principals
Made by Author

III.5 Characteristics

The introduction of Zen into China deeply influenced Chinese literati thought and changed the traditional aesthetic sense of culture and art, thus creating a new area for Chinese art creation. And these kinds of aesthetic characteristics of Zen accompanied by “Jianzhen^a’s East Journey” (Chinese: 鉴真东渡) affect the Japanese art and even affect the development of contemporary art and aesthetics.

Zen’s aesthetic point of view is “inattentive” to conscious naturalness, from the artistic point of view. It is hidden from the inherent freedom of creativity, the pursuit of inner life, and truth. Shin’ichi Hisamatsu (Japanese: 久松 真一, 1998 - 1980) from Kyoto School proposed the “Formless self”, the transformation of modern society and the impact of the people and that all things will not be eternal. (Wu, 1995. p. 390.) One should live detached from any foreign affairs, away from all the shackles of the executive, in order to explore the truth. He emphasized seeing through the appearance to the essence and exploring the real self. (Hisamatsu, 1997. p. 40) Art needs to be committed, to be free to exceed its own performance. It is also an



Figure 20.
This Nara period wooden statue vividly represent both Jianzhen's gentle personality and his indomitable willpower.

a Jianzhen (or Ganjin) (Chinese: 鉴真 688-763) was a Chinese monk who helped to propagate Buddhism in Japan. In the eleven years from 743 to 754, Jianzhen attempted to visit Japan some six times. Ganjin finally came to Japan in the year 754 and founded Tōshōdai-ji in Nara. When he finally succeeded on his sixth attempt he had lost his eyesight as a result of his hardship.

expression of people's "Formless self" based on "Form self". Therefore, he concluded that there are seven character's of Zen aesthetic (Hisamatsu, 1997. p. 420):

- Asymmetry (不对称)
- Simplicity (简素)
- Austere Sublimity (枯高)
- Naturalness (自然)
- Subtle Profundity (幽玄)
- Detachment (无执)
- Tranquility (寂静)

"Asymmetry" is a good way to break the integrity of foreign influences. Break the rule, correct it, and perfect it. Embrace informalities and deformations as asymmetry. It is always in pursuit of the inner spirit. "Simplicity" is not cumbersome, complicated, or detailed. Zen painting is pen and ink with short concise light. "Austere Sublimity" gives a desolate, withered, quiet feeling, but has not gone through vicissitudes, death, or the end of life. It is not being young, tender, weak, or immature. Instead, it becomes deep and strong. Exactly like the old pin in the Japanese Zen Garden – dry, straight, and isolated. It is something that the new young pin can not reach, an extreme beauty. "Naturalness" is not orthopedic nor modified but maintains the original beauty. "Subtle Profundity" is a touch of depth and stable performance, inherently hidden, infinite, subtle, and elegant. "Detachment" does not rigidly adhere to reality nor is it limited to a fixed standard or law. "Tranquility" here is not quietness but is being calm, low key, and not noisy. These are seven characters of Zen aesthetic "Formless self" based on "Form self" by Hisamatsu.

The Zen of China and Japan are not exactly the same. Therefore, there may be bias in entirely setting the Japanese point of view as the standard. Gregory Levine from the University of California Berkeley thinks that the seven characters by Hisamatsu are not exactly errorless but

another contrived explanation by modern researcher. (Zhang, 2014. p. 25-37). Mr. Lin (2014. p. 9) comments:

Craftsman is like so, Zen painting is no exception. In the absence of intentions, simplicity, limited imagination, bound, independence, fun, and improvisation. It is natural, though from the secular, not self-trapped in the holy environment, right in the middle.

According to Mr. Lin's theory, the author of the thesis includes six characteristics of Zen Aesthetic which will be described in the following paragraphs. They are:

- Simplicity
- Limited Imagination
- Bound
- Independence
- Fun
- Improvisation

Simplicity

Zen is the subtraction of life through practical meditation. Although the performance of minimalism shares the simplicity of Zen Aesthetic, they are different. The minimalism is not the purpose; it is important that the outward performance of minimalism relates to the meaning of life. Simplicity is to bustle, to experience the moment. So simplicity has boundlessness and vibrance, and it has its fun. If it does not emphasize this dynamic fun, simplicity reflects the quiet. (Lin, 2010. p. 155.) Although streamlined, it intends to make a statement and imply deep meaning.

One of characteristics of the Zen painting is that the painter will not put too much energy into the color, in order not obstruct or complicate the seeing of truth. Find the heart, not the colorful downtown confusion. Put down to give up. For people life is simple to live – on the color,



Figure 21.
Fish
Zhang Daqian, 1976
Chinese ink on paper

then reduce the color. And simplicity is not only the use of elegant color and simple style but it also reflects the indifferent life and “being quietly vibrant”. Chinese ink painting “Fish” from Zhang Daqian^a (Chinese: 張大千, 1899 - 1983) express this simplicity very well. Only essential lines can be seen, not more, not less, just right. At the same time, the fish are lifelike, especially in their demeanor. Just good and simple. When one is simple, pure, and complete, it is possible to know the celestial (Li, 1993. p. 21).

Limited Imagination

How important is the rule? Both the state and the people need rules that can be made into laws. China has an old saying, “Nothing can be accomplished without norms or standards.” Picasso could develop Cubism without the extreme technique of Classical painting. Qing Dynasty^b (1644 - 1912) painter Pu He^c (Chinese: 普荷, 1593 - 1683) used to say “Painting is not painting if it is full of techniques; painting is not painting if there are not any techniques.” Being constrained by painting techniques would make it impossible to paint well; however, a painting will not be accomplished if one knows nothing of technique. A Zen painter must understand and master painting techniques well, and then, one can use it handily. Imagination could become polished by limited rules.

a Zhang Daqian or Chang Dai-chien (Chinese: 張大千; pinyin: Zhāng Dàqiān; 10 May 1899 – 2 April 1983) was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally known as a guohua (traditionalist) painter, by the 1960s he was also renowned as a modern impressionist and expressionist painter. In addition, he is regarded as one of the most gifted master forgers of the twentieth century.

b Qing Dynasty (Chinese: 清朝, 1644 - 1912), officially the Great Qing, also called the Qing Empire by itself or the Manchu dynasty by foreigners, was the last imperial dynasty of China, ruling from 1644 to 1912 with a brief, abortive restoration in 1917. It was preceded by the Ming dynasty and succeeded by the Republic of China. The Qing multi-cultural empire lasted almost three centuries and formed the territorial base for the modern Chinese state.

c Pu He (Chinese: 普荷; 1593 - 1683) Monk Painter from Qing dynasty.

The magnificent imagination is always based on a logical system. All imagination has its source, nothing comes from nothingness. Limitation is more of a help than a prison for the imagination.

Bound

The process of seeking balance is a process of liquid. The process could help itself by not being in a hard or tough form since it does not have the ability to transform. The limited imagination is not talking about freedom or rule. Instead, it is about a balance. Being bound is the ability to find the balance which makes it vivid. Zen is a contradiction. It is mature and naïve. It is self-confident and restrained. It is constrained and free. Being flexible and leisurely, it adjusts to any changing circumstances without changing oneself. A painting of Zhu Da^a (Chinese: 朱耷), contains two magpies below asking “Would you like to have a cup of tea?”

Independence

People alone have the ability to think independently and the opportunity to create a different thing. “More people, more power” is invalid in Zen philosophy. Free thinking is an identity once the person tries and reaches a critical point so that he can master all knowledge absorbed before. All things have limited capacity, selecting knowledge itself is a Zen practice. As the painting of Hakuin Ekaku (1685 - 1768) quoted “Zen points directly to the human heart, see into your naturalness and become Buddha.” The creation of Zen is the result of independent thinking of Bodhidharma.



Figure 22.
Book of Landscape
Pu He, 1628
Chinese ink on paper

a Zhu Da (Chinese: 朱耷; 1626 - 1705) Monk Painter, one of the most famous Individualist painters of the early Qing period.

Figure 23.
Mynah Bird on an Old Tree
Zhu Da, 1703
Hanging scroll, ink on paper
The Palace Museum, Beijing

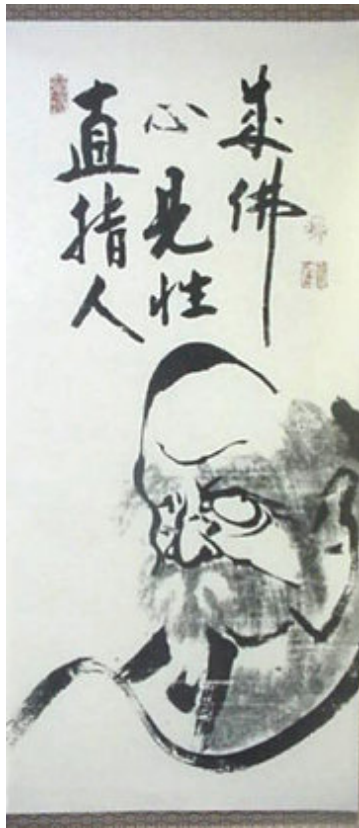


Figure 24.
This Japanese scroll calligraphy of
Bodhidharma reads, "Zen points
directly to the human heart, see
into your naturalness and become
Buddha." It was created by Hakuin
Ekaku (1685-1768)

Fun

Generally speaking, when people are in Zen practice, they want to reach enlightenment as soon as possible, as Bodhidharma did. If one would continue this way, the person meditating for enlightenment would soon fall into the state of dedication. But there are also people who are even more clever. More desire brings more trouble, desire being infinite. A sense of humor is built on extreme self-confidence. The cartoon of Zen is well-known by Feng Zikai^a (Chinese: 丰子恺, 1898 - 1975) is an accurate example of a fun character. Innocence is a sign of maturity. Being fun is an attitude that Zen monks take into daily life and it is built on knowledge and wisdom.

Improvisation

Improvisation is the original point of Zen. The human heart is like a mirror. A mirror reflects all objects, without filters, which is a method of Zen practice. (Lin, 2014, p. 39.) No filters, no flamboyant skills, things will return to the way they should have. There is no chance in the Zen world, only necessity. Everything happens naturally. The manifestation of naturalness is built on a certain accumulation so that it can go beyond inertia. Water of waterfall falls down naturally because there is a lot of water and there is a certain height difference.

There is a famous Zen painting “Six persimmons” by Mu Qi^b (Chinese: 牧溪法常, 1210? - 1269?). Mr. Lin considered



Figure 25.
KISS
Feng Zikai, 1938
36.5 x 25 cm

a Feng Zikai (Chinese: 丰子恺, November 9, 1898 - September 15, 1975) was an influential Chinese painter, pioneering manhua artist and essay author.

b Muqi Fachang or Muxi Fachang (Chinese: 牧溪法常, 1210?-1269?) was a Chinese Zen Buddhist monk and painter who lived in the 13th century, around the end of the Southern Song Dynasty (960 - 1279). His surname is thought to be Xue; Muqi/Muxi was a hao or pseudonym, and Fachang a monastic name.

it the best example of improvisation. "This is a work that can not be repeated because improvisation exists the moment it is. You can't add even one more lines on the painting. That's why it makes Zen painting unique." (Lin, 2014. p. 44.)

Each of the characters of Zen aesthetic have an expression that depends on Zen philosophy and culture. Here the author has made a diagram of them. These six characteristics would be the standard to understand art works in this dissertation.



Figure 26.
Six Persimmon
Mu Xi, 13th Century
Ink on Paper, 36.2 × 38.1 cm
Daitoku-ji, Kyoto, Japan

ZEN AESTHETIC CHARACTERISTICS

Characteristics	Description
Simplicity	Simple is not minimal, but containing everything essential, useful and necessary.
Limited Imagination	The most advanced imagination is not free, it is all based on theoretical rules.
Bound	Being flexible and leisurely, adjust to any changing circumstance without changing oneself.
Independence	Group meditation would not help to seek enlightenment. Meditating independently is the communication with inner mind.
Fun	An attitude to life built on knowledge and wisdom.
Improvisation	Not the purpose of following the rhythm of freedom, improvisation is not chaotic.

Figure 27.
Zen Aesthetics Characteristics
Made by Author

III.6 Relationship with Naturalness

Zen was the abbreviation of “Chan Na (禅那)” in ancient Sanskrit Dhyana, which means “the status of deep meditation”. If it could be divided, it would be status and meditation. Status means that it needs an environment to meditate, and naturalness is the environment for meditating.

To return to an earlier point, since the introduction of Buddhism in China, Zen Buddhism has been widely accepted by the public and intellectuals and absorbed and merged with Confucianism and Taoism, which prevailed in society at that time. That created Chinese Buddhism which is different from Indian Buddhism. It became a part of Chinese culture and life, especially as Zen is partial to the concept of naturalness. In *Huainanzi*, it is advocated that one who is naturally intelligent does not terrorize any of nature’s operations. He who is wise by experience does not disturb himself with any strange phenomenon. The sage infers the distant from the near, and concludes that the multitude of things are based on a single principle (Needham, 1993. p. 38). Zen absorbed the Taoist natural thought. It returned to the mountain and forest instead of going away. It returns to the real world from all kinds of unreal worlds. Then it can discover the deeper sense of human naturalness, the pursuit of physical and mental unity and consistence. Also, the most important concept in Chinese philosophy is “Harmony between Naturalness

and Human” (Chinese: 天人合一).

Zen has absorbed the natural thoughts from Taoism, and at the same time it emphasizes the mind. All this excessive pain violates the principle of nature and bends the emotion of man, forgetting what we have received from nature. This was what the ancients called the punishment of violating the principle of nature. When the teacher came, it was because he had an occasion to be born. When he left, he only followed the normal course. Those who are silent when they have to be and follow the course of nature, whom neither pain nor joy can affect, are those that the ancients considered men freed from the slavery by the Lord (Ibid., p. 36). In addition to the Taoism, it also absorbed the “Harmony” idea from Confucianism, penetrating into the various areas of Chinese culture bit by bit. The natural beauty of the mind breeds “Yi Jing” (Chinese: 意境) which directly translates as artistic conception. For the first time Zen becomes a major component of Chinese aesthetic.

“Naturalness” is the most basic aesthetic portrayal of Chinese aesthetic. Confucius said^a, “The wise enjoy water; the humane enjoy mountains. The wise are active; the humane are quiet. The wise are happy; the humane live long lives^b.” He also said, “The passage of time is just like the flow of water, which goes on day and night^c.” There is more than one naturalness metaphor to express the rules that they observed. On the other hand, Zhuang zi said^d: “The naturalness lives with me in symbiosis, and everything is with me as a whole^e.” It is emphasizing the view of

a From “The Analects of Confucius” (Chinese: 论语)

b Chinese: 智者乐水 仁者乐山 智者动 仁者静 智者乐 仁者寿

c Chinese: 逝者如斯夫 不舍昼夜

d From “Zhuang Zi” Chinese: 庄子.

e Chinese: 天地与我并生 万物与我归一

the natural interaction and integration between human and naturalness. The aesthetic of dynasty Wei and Jin usually criticized humanity with metaphors of the wind or moon. This created an unusual way to describe an object. The relationship between Zen and naturalness becomes closer and closer, forming a character of Zen aesthetic. (Zeng, 2004)

Lao zi and Zhuang zi are the representatives of Taoism, and Tao is a special philosophy in China. It emphasizes living in harmony with the Tao. Taoism, however, denotes the principle that it is both the source, pattern, and substance of everything that exists (Pollard & Rosenberg & Tignor, Elizabeth & Clifford & Robert, 2011. p. 164). The perfected sage could actually ride on the winds and clouds, a voluntary psychology in which there was no lack of a clear enlightenment of the future powers over nature, which could be reserved for its investigators (Needham, 1993. p. 36). Taoist ethics vary depending on the particular school, but in general they tend to emphasize “Wu Wei^a” (Chinese: 无为), which means effortless action. It looks negative but actually it reveals an energy that can solve any deep problems. “Be unchanged to change” is a good example of “Wu Wei”. Huainanzi said that, “Some may argue that the person who acts with the spirit of Wu Wei is the one who is calm and does not speak or who meditates and does not move; One does not come when they are called or impelled by force.” That behavior is supposed to be the aspect that is presented to those who have obtained the Tao. I cannot admit such an interpretation of Wu Wei and have never heard such an explanation from a wise man (Ibid., p. 41). Wu Wei means there is not personal prejudice or a particular will interfering in the universal Tao and that neither desires nor obsessions mislead the true courses of

a Wu Wei (Chinese: 无为) is an important concept in Taoism that literally means non-action or non-doing. In the Dao De Ching, Lao zi explains that beings (or phenomena) that are wholly in harmony with the Tao behave in a completely natural, uncontrived way.

the techniques.

Zhuangzi thinks that it is not prudent to place affections in anything other than the totality of nature. Only the contemplation of nature can free man from fear and disappointment. He who is able to dive into resolute nature will not withdraw from anything too trivial, too painful, too repugnant, too horrible to be named and investigated. He will overcome fear, be invulnerable, and ride on clouds (Ibid., p. 38). Zen absorbed the natural thoughts of Taoism and merged Zhuangzi's spiritual freedom with the naturalness. The inspiration was obtained from naturalness, so Zen was discovered in naturalness. Zen and naturalness are not designed to escape or be dissatisfied with this world but to find a higher truth. Because Zen found that everything in the world is illusory, it should return to the original face, which is to be natural, and regain inspiration from the naturalness with meditation in it.

D. T. Suzuki (1992. p. 300.) used to say, "This is why monks always ask 'what is Jing?' Jing here is a description inside every monk's heart, a reflection to the naturalness?" "Jing" is the epiphany that resulted from the naturalness. There are so many metaphors like the goose, boat, wind, drizzle, and so on, which have become a sensibilities in the life of Chinese literature and poem. So that it breeds "Yi Jing" in this way.

ZEN AESTHETIC AND NATURALNESS

Concept	Description
Harmony	Harmony between Naturalness and Human
Wu Wei	Non-action, at peace with the world doing nothing
Yi Jing	Artistic conception, return to naturalness breeds “Yi Jing”

Figure 28.
A Brief Chart of Zen Aesthetics and Naturalness
Made by Author

III.7 Comparison between Orient and Occident

In a different era and culture, the comprehension of Zen Aesthetic might be a little bit different. In this chapter, there are two lists of both Oriental and Occidental comprehension of Zen Aesthetic. Among Oriental scholars, there are six scholars who are: Shinichi Hisamatsu (Japanese: 久松真一), Pu Yinhua (Chinese: 普颖华), D. T. Suzuki, Wu Rujun (Chinese: 吴汝钧), Ge Zhaoguang (Chinese: 葛兆光) and Zong Baihua (Chinese: 宗白华). Also, there are three Occidental scholars who are: Helen Westgeest, Brinker. H and Ad Reinhardt.

The first part of the analysis will show the comprehension of the Zen Aesthetic scholars who are active in the contemporary world, including Chinese and Japanese. The second part of this analysis will demonstrate the understanding of Occidental scholars since the expansion of Zen to Occidental world in the 20th century.

III.7.1 Oriental Scholars

In the study of Zen Aesthetic, many famous scholars have their own opinions. Each scholar should not be ignored so the author of the thesis collected their views here. According to the diagram, it has been found that Chinese scholars prefer to summarize the property of Zen Aesthetic. Most of the characteristics that Chinese scholars dis-

cuss are conceptual. On the other hand, Japanese scholars summarized the performance of Zen Aesthetic. These opinions reflect the comprehension of Zen Aesthetic. It might be said that the comprehension of Zen Aesthetic is based on the personal experience of each scholar.

ZEN AESTHETIC IN ORIENT

Scholar	Characteristics
Shinichi Hisamatsu (Japanese: 久松 真一, 1971. p. 30 - 40.)	· Asymmetry 不对称 · Simplicity 简素 · Austere Sublimity 枯高 · Naturalness 自然 · Subtle Profundity 幽玄 · Detachment 无执 · Tranquility 寂静
Pu Yinhua (Chinese: 普颖华, 1996. p. 37 - 125.)	· Emptiness 灵空 · Tranquility 静美 · Clear 清旷 · Fun 理趣 · Skillful 妙悟 · Strange 狂怪
D.T. Suzuki (Japanese: 鈴木 大拙, 1992. p. 9 - 25.)	· Asymmetry 不对称 · Silent 闲寂 · Poverty 贫困 · Naturalness 自然 · Emptiness 空寂 · Vitality 空寂 · Blank 留白 · Unbalanced 非平衡 · Simplicity 单纯 · Aura 灵悟 · Concise 简练

Scholar	Characteristics
Wu Rujun (Chinese: 吴汝钧, 1993. p. 166 - 168.)	- Free 自由自在 - Lively 活泼的 - Subconscious 挥洒自如 - Game 游戏一般 - Random 随机的 - Balance in movement 动静如一 - Unity between human and thing 物我合一
Ge Zhaoguang (Chinese: 葛赵光, 1998. p. 197.)	- Naturalness 自然 - Concise 凝练 - Implicit 含蓄
Zong Baihua (Chinese: 宗白华, 1987. p. 156 - 157.)	- Balance in movement 动静不二 - Life essence 生命本源 - Quiet reflection 静穆观照 - Natural landscape 自然山水 - Ultra-space-time 超时空 - Spiritual realm 心灵境界

III.7.2 Occidental Scholars

There are three Occidental scholars who have studied the theme of Zen Aesthetic. They pioneered the application of Zen Aesthetic on contemporary art and influenced more contemporary artists. Occidental scholars prefer to conclude Zen Aesthetic based on the existing contemporary art work and observation. This is the main difference between the Oriental and Occidental scholar. In the research of Westgeest, she studied the interviews and journals of the contemporary artists related to Zen Aesthetic that active in the United States and Europe. Brinker concentrated on two characteristics in his understanding on Zen Aesthetic. Ad Reinhardt studied Zen Aesthetic according to lecture and practiced with contemporary painting.

Figure 29.
A Brief Chart of Zen Aesthetics of
Oriental Scholars
Made by Author

ZEN AESTHETIC IN OCCIDENT

Scholar	Characteristics
Helen Westgeest (2007, p. 89 - 102.)	• Ethereal and nothingness • Energy (Quiet kinetic energy) • Infinite and surrounding space • Immediate intuitive experience • Non-binary universality
Brinker, H. (Westgeest, 2007. p. 92.)	• Improvisation • Blank
Ad Reinhardt (Westgeest, 2007. p. 103 - 104.)	• Asymmetry (Avoid geometry and perfection, "non-divine holy"); Symmetry - Geometry - Imperfection - Absolute • Simplification (black and white); Centralization - opposite - black linearization • Aging (before the end of the beginning); When to start that end? • Naturalness (naive, without thinking, no compulsion); Thinking - Ponder - Meditation • Lurking (gentle Samurai) (inhibition, but not the dim light in tea room) less is more; more is less - latent - dawn • Non-traditional • Quiet (internal); Quiet - "Sacred" - Solemn - Symbol • Freedom (Absolute Freedom); Training - Limit-Order - Form • Humor (Contradiction) (Blessing) Humor - Aloof • Orgasm - Sadism - masochism; No joy or pain? Inhibition of emotional jokes (why today's sculpture seems so much like teeth) • Happy (young), not mechanical world; Care-free? Tired of the world, a single artistic mind to confirm?

Figure 30.
 A Brief Chart of Zen Aesthetics of Occidental Scholars
 Made by Author

III.7.3 Summary of Comparison

The diagram shows many similar or even identical views in the study of the Oriental and Occidental Zen Aesthetic. This shows that there are very few disputes on many issues. Whether it is the Oriental or Occidental scholars, there is, in fact, a lot of coincidence in the understanding of the Zen Aesthetic. Although the principle of Zen has always been “no text”, it could be inherited better nowadays.

Both sides of scholars mentioned simplicity as the most important characteristic of Zen Aesthetic. According to Pu Yinhua and Wu Rujun, fun is a unique characteristic of Zen Aesthetic. Brinker believed that improvisation is a basis condition. The author of this thesis summed up the characteristics of Zen Aesthetic and compares them. For the characteristic of performance, its characteristics will be discussed in relation to Zen painting.

IV

EXPANSION OF ZEN AESTHETIC

Introduction

To discuss the expansion of Zen Aesthetic, one first has to look from the historical point of view. As early as two thousand years ago, there were economic and cultural exchanges between the Oriental and Occidental world. After came the cultural and pictorial exchange. Historically, this period started from the Shang Dynasty^a (Chinese: 商朝, 1766 B.C. - 1122 B.C.) to the Qing Dynasty (Chinese: 清朝, 1644 - 1912). The dissertation will discuss the impact of the commercial and political relationship, ending with an in-depth study of pictorial exchange.

a Shang dynasty (Chinese: 商朝, 1766 B.C. - 1122 B.C.) or Yin dynasty (殷代; Yīn dài), according to traditional historiography, ruled in the Yellow River valley in the second millennium BC, succeeding the Xia dynasty and followed by the Zhou dynasty. The classic account of the Shang comes from texts such as the Book of Documents, Bamboo Annals and Records of the Grand Historian. According to the traditional chronology based on calculations made approximately 2,000 years ago by Liu Xin, the Shang ruled from 1766 to 1122 BC, but according to the chronology based upon the "current text" of Bamboo Annals, they ruled from 1556 to 1046 BC. The Xia-Shang-Zhou Chronology Project dated them from c. 1600 to 1046 BC.

IV.1 Commercial and Political Relationships

As early as the Shang Dynasty (Chinese: 商朝, 1766 B.C. - 1122 B.C.), the Oriental and Occidental had goods and cultural exchanges, but at that time the exchange was probably from the Xinjiang region of the Hetian^a (Chinese: 和田) with speciality, small-scale jade or coastal shellfish trading, and the silk communication was different from the trade at that time. China's silk was traded in the Han Dynasty (206 B.C. - 220 A.D.) through the Silk Road to ancient Greece and then to the Roman Empire. It gained a similar reputation to China's porcelain, a symbol of an advanced civilization in the Oriental. In the fifth century A.D., silk and porcelain became the status symbol of the Greek upper-class as kings and nobles valued its scarcity. Chinese silk and porcelain were a symbol of wealth. They were also used as political gifts from the ancient Chinese dynasty.

Many Occidental countries believe that China must have been a rich and powerful country. It opened the international trade through the silk and porcelain. In the fifth century, there was a king from the Hunnic Empire named



Figure 31.
Hetian Jade
Unknown

^a Hetian (Chinese: 和田) also transliterated as Hotan, is a major oasis town in southwestern Xinjiang, an autonomous region in western China. The city proper of Hotan broke off from the larger Hotan County to become an administrative area in its own right in August 1984. It is the seat of Hotan Prefecture. It is famous of jade in the history.

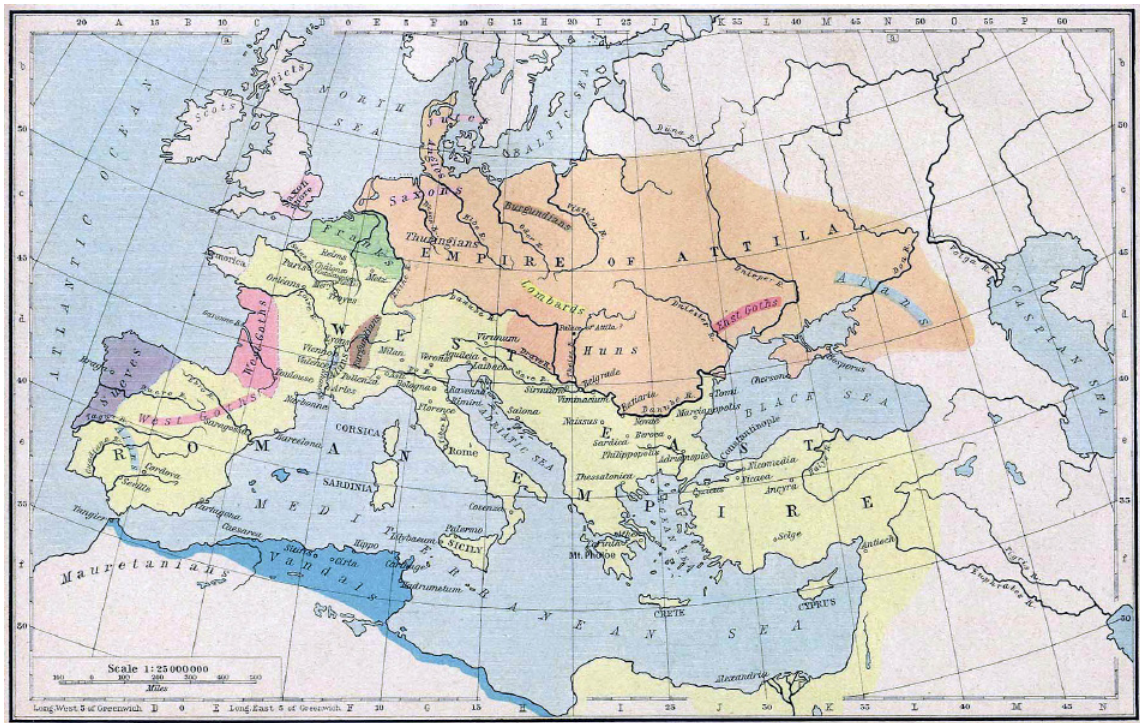


Figure 32.
The Empire of the Huns and sub-
ject tribes at the time of Attila.

Attila^a. During his reign, he was one of the most feared enemies of the Western and Eastern Roman Empires. He crossed the Danube twice and plundered the Balkans but was unable to take Constantinople. He subsequently invaded Italy, devastating the northern provinces but was unable to take Rome. He planned for further campaigns against the Romans but died in 453. The Romans felt panic, not just because of war but also the existence of an Oriental threat.

In the twelfth and thirteenth centuries, a Mongolian ex-

^a Attila (406–453) frequently referred to as Attila the Hun, was the ruler of the Huns from 434 until his death in March 453. Attila was a leader of the Hunnic Empire, a tribal confederation consisting of Huns, Ostrogoths, and Alans among others, on the territory of Central and Eastern Europe.

pedition led by Genghis Khan^a (Chinese: 成吉思汗) once again shocked the Occidental world. This was the second huge conflict between Oriental and Occidental. It had a far greater impact on Europe than East Asia. The Mongolian expedition against the Europeans not only caused physical damage but, more importantly, created the spirit of fear. In Europe, the Mongolian army had been campaigning through Germany, Austria and Italy, and eventually the Europeans suffered a crushing defeat to the Mongols. The whole of Europe had been in fear of being destroyed. They had no knowledge to explain the sudden appearance of this new nation. They thought God sent the army to punish them. This fear was deeply imprinted in the hearts of Europeans (Fang, 1977. p. 213).

The Mongolia expansion made Europeans have fear and become wary of the Oriental nations. In addition, it opened their eyes to understand the beauty of the influential Oriental countries, which popularized Oriental culture. The Mongols built one of the most powerful and unprecedented empires in human history. Europe was an underdeveloped area at that time. After the Mongolian expedition, the Europeans realize the importance of understanding the Oriental world. Businessmen and adventurers from the European continent came to Asia to do business. The Europeans were yearning for China after the Far East route opened.

During the most developed period of Mongolian Empire, there was an Italian merchant traveler who went to live



Figure 33.
Renaissance medal
with the legend,
Attila, Flagelum Dei
(dubiously-spelled Latin for
"Attila, Scourge of God")



Figure 34.
Genghis Khan as portrayed in
a 14th-century Yuan era album.
Original size is 47 cm wide and
59.4 cm high. Paint and ink on silk.
Now located in the National Pal-
ace Museum, Taipei, Taiwan.

a Genghis Khan (Chinese: 成吉思汗 1162 – August 18, 1227, born Temüjin), was the founder and Great Khan (Emperor) of the Mongol Empire, which became the largest contiguous empire in history after his death.

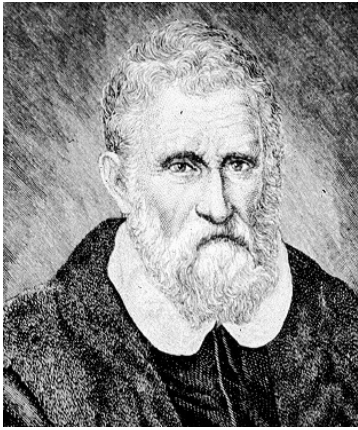


Figure 35.
Marcus Polus venetus totius orbis
et Indie peregrator primus
Gallery of Monsignor Badia, 16th
Century

in China for almost 20 year named Marco Polo^a (1254 - 1324). His most important influence came from the book he published called “Book of the Marvels of the World”, which was also known as “The Travels of Marco Polo in Europe” by the time he finished the trip in China in 1300. The book examines the local customs of China, greatly praises China’s affluence as a producer of silk, lacquer ware, porcelain country, but also as a highly skilled culture with advanced technology. The Europeans had a sense of inexplicable admiration for both the Chinese civilization and the fine Chinese crafts. They believed that China, as a different civilization, was rich in both material and spirit, full of wisdom and mystery.

^a Marco Polo (1254 – January 8–9, 1324) was an Italian merchant traveler and citizen of the Venice Republic whose travels are recorded in *Livres des merveilles du monde* (Book of the Marvels of the World, also known as *The Travels of Marco Polo*, c. 1300), a book that introduced Europeans to Central Asia and China.

IV.2 Cultural Exchange

The Silk Road, monks, war, and businessmen all promoted cultural exchange between the Oriental and Occidental world. In the Tang Dynasty (619 - 907) there was a monk named Xuanzang^a (Chinese: 玄奘) who promoted cultural exchanges between China and India through Buddhism. The spread of Papermaking^b (Chinese: 造纸术) indirectly affected the Renaissance. Mongolia brought the gunpowder and coins to Europe. Those activities played a role in the cultural exchange between Oriental and Occidental. They advanced the economy, society, and beliefs within Europe (Qian, 2009. p. 49).

When people talk about Oriental-Occidental cultural exchange, one must immediately think of the exchange brought by the Silk Road. It was not only a trade channel

a Xuanzang (Chinese: 玄奘, 602-664) was a Chinese Buddhist monk, scholar, traveler, and translator who described the interaction between China and India in the early Tang Dynasty (619 - 907). He became famous for his seventeen-year overland journey to India, which is recorded in detail in the classic Chinese text *Great Tang Records on the Western Regions*, which in turn provided the inspiration for the novel *Journey to the West* written by Wu Cheng'en during the Ming dynasty, around nine centuries after Xuanzang's death. (Cao, 2006. p. 62.)

b Papermaking is the process of making paper, a material which is used universally today for writing and packaging. It is known to have been traced back to China about 105 CE, when Cai Lun, an official attached to the Imperial court during the Han Dynasty (202 BCE-220 CE), created a sheet of paper using mulberry and other bast fibres along with fishnets, old rags, and hemp waste.



Figure 36.
A portrait of Xuanzang
Identified that it is 玄奘三蔵像
made in Kamakura period (14C)
Tokyo National Museum, Japan



Figure 37.
The Diamond Sutra of the Chinese Tang Dynasty, the oldest dated printed book in the world, found at Dunhuang, from 868 CE. A page from the Diamond Sutra, printed in the 9th year of Xiantong Era of the Tang Dynasty, i.e. 868 CE. Currently located in the British Library, London.

for commodities but also a channel of cultural exchange. In the Tang Dynasty (619 - 907) the Silk Road reached its peak, and China exported fine silk products, handicrafts, and porcelain to the Occidental world. On the other hand, the Western world exported property and civilization to China as well. Some European exports include cucumber, walnut, pepper, carrot, numbers, and so on. Not only did this exchange promote the economic and cultural development of both sides, but it also progressed both civilizations. In the Tang Dynasty (619 - 907), the Central Asian region transported a huge amount of culture like music, dance, and even clothing, etc.

Spiritual exchanges are carried out at the same time as material exchanges. Buddhism was propagated due to the smooth and prosperous Silk Road. When Buddhism was introduced to China it happened to be during China's Wei Jin Southern and Northern Dynasties. The war

continued to indirectly provide a good moment for the development of Buddhism. Buddhist caves left along the Silk Road, in places such as the Dunhuang Grottoes^a (Chinese: 敦煌石窟), Mogao Caves (Chinese: 莫高窟), Longmen Grottoes^b (Chinese: 龙门石窟) and Yungang Grottoes^c (Chinese: 云冈石窟) with the integration of the Oriental and Occidental art style. The Mogao Caves is also known as the Thousand Buddha Grottoes (Chinese: 千佛洞) and forms a system of 492 temples 25 km southeast of the center of Dunhuang; an oasis strategically located at a religious and cultural crossroads on the Silk Road in the Gansu province of China. The caves contain some of the finest examples of Buddhist art spanning a period of 1,000 years. The art of Dunhuang covers more than ten major genres, such as architecture, stucco sculpture, wall paintings, silk paintings, calligraphy, woodblock printing, embroidery, literature, music and dance, and popular entertainment. (Whitfield, Roderick, Susan Whitfield, and Neville Agnew, 2000)

Before the discovery in the Library Cave, original paintings from the Tang Dynasty (619 - 907), a formative period in Chinese art, were very rare, and most of the surviving evidence was from copies made in later periods. Over a thousand paintings on silk, banners, and embroideries were found in the Library Cave, with none apparently dating before the late 7th century (Whitfield & Farrer,

a Dunhuang Grottoes (Chinese: 敦煌石窟) is a collective name for various Buddhist cave temples in the area of Dunhuang, Gansu Province, China. Sometimes only the Mogao grottoes and the Western Thousand Buddha Caves (Xi Qian Fo dong) are understood as well as the Mogao caves.

b Longmen Grottoes (Chinese: 龙门石窟 Dragon's Gate Grottoes) or Longmen Caves are one of the finest examples of Chinese Buddhist art. Housing tens of thousands of statues of Buddha and his disciples, they are located 12 kilometres (7.5 mi) south of present-day Luòyáng in Hénán province, China.

c Yungang Grottoes (Chinese: 云冈石窟) are ancient Chinese Buddhist temple grottoes near the city of Datong in the province of Shanxi. They are excellent examples of rock-cut architecture and one of the three most famous ancient Buddhist sculptural sites of China.



Figure 39.
Fahua Jing
Mogao Caves No. 85,
Tang Dynasty.



Figure 38.
Mogao Caves (Chinese: 莫高窟)

1990. p. 20). The great majority of the paintings are anonymous, but many are of high quality, especially from the Tang era. Most are sutra paintings, images of Buddha, and narrative paintings. The paintings show something of the contemporary Chinese style of the capital Chang'an, but many also reflect Indian, Tibetan, and Uighur painting styles (Fan, 2010. p. 235). The Mogao Caves are the best known of the Chinese Buddhist grottoes and, along with the Longmen Grottoes and Yungang Grottoes, are one of the three famous ancient Buddhist sculptural sites of China (Mogao Caves, 2016), which are all located along the Silk Road. It is the best legacy and symbol of the Silk Road cultural exchange, which has also been named a UNESCO world heritage site.

In the 17th century as China's Ming Dynasty (1368 - 1644), European priests came to China to teach. There was one



Figure 40.
Details of painting of the meeting
of Manjusri and Vimalakirti. Cave
No. 159.

among them named Matteo Ricci^a (1552 - 1610). Ricci arrived at Macau (Portuguese settlement) in 1582 where he first began his missionary work in China. He was the first European who could enter the Forbidden City of Beijing

a Matteo Ricci, S.J. (October 6, 1552 – May 11, 1610), was an Italian Jesuit priest and one of the founding figures of the Jesuit China missions. His 1602 map of the world in Chinese characters introduced the findings of European exploration to East Asia. He is considered a Servant of God in Roman Catholicism.



Figure 41.
The Italian Jesuit Matteo Ricci (left) and the Chinese mathematician Xu Guangqi (right) in an image from Athanasius Kircher's *China Illustrata*, published in 1667. The Chinese edition of Euclid's *Elements* (Chinese: 几何原本), was printed in 1607.

in 1601 because they were very interested in his selected services in matters such as court astronomy and calendrical science. He entered with his colleague Xu Guangqi^a (Chinese: 徐光启), who aided in translating Euclid's *Elements* into Chinese as well as the Confucian classics into Latin. This is a historical moment the Oriental and Occidental world could translate each other's classics for the first time. Ricci knew Chinese culture very well and therefore decided to use existing Chinese concepts to explain Christianity. He did not explain the Catholic faith as entirely foreign or new; instead, he said that the Chinese culture and people always believed in God and that Christianity was simply the completion of their faith (August, 1988, p. 323.). This is how a great idea spreads. One must speak another's language to convey his idea, like D. T. Suzuki would never explain Zen in Japanese in the United States. There is no doubt that Ricci has become a symbolic person in Chinese-Western culture; there is even an institute focused on studying on Chinese-Western Culture named after him^b.

It is proven that those Oriental classics that Ricci and Xu translated did affect a lot Occidental minds. At the beginning of the nineteenth century, European philosophers such as Goethe, Schopenhauer, Nietzsche, and others were interested in Oriental wisdom and its mysterious philosophy (Philosophy, 2017). Since the 17th century, Japanese ceramics had been exported and were already

a Xu Guangqi (Chinese: 徐光启, April 24, 1562 – November 8, 1633) was a Chinese scholar-bureaucrat, agricultural scientist, astronomer, and mathematician in the Ming Dynasty. Xu was a colleague and collaborator of the Italian Jesuits Matteo Ricci and Sabatino de Ursis and they translated several classic Western texts into Chinese, including part of Euclid's *Elements*. He was also the author of the *Nong Zheng Quan Shu*, one of the first comprehensive treatises on the subject of agriculture. He was one of the "Three Pillars of Chinese Catholicism". His current title is Servant of God.

b University of San Francisco named one of its college Ricci Institute for Chinese-Western Cultural History: <http://usf.usfca.edu/ricci/>



Figure 43.
Utagawa Hiroshige's Ukiyo-e (left)
and Van Gogh's copy (right) in
1887

quite influential in Europe, especially in France (Hans, 1971). From the 1860s, ukiyo-e, Japanese wood-block prints became a source of inspiration for many European impressionist painters in France and elsewhere and eventually for Art Nouveau and Cubism. It was the beginning of Japonism^a which was considered a huge influence on European art. The effects of the exchanges between the Oriental and Occidental world were gradual, from the surface to the deepest. Just as 19th-century Impressionism was primarily learning the forms of Oriental art like the composition and color, the 21st-century American art pioneer began to focus on the thinking behind it, which is Zen Buddhism.



Figure 42.
Portrait of Père Tanguy by Vincent
van Gogh, an example of Ukiyo-e
influence in Western art (1887)

^a Japonism (from the French Japonisme) was first described as the study of Japanese art and artistic talent. This first description came from French art critic and collector Philippe Burty in 1872. Japonism affected fine arts, sculpture, architecture, performing arts and decorative arts throughout Western culture. The term is used particularly to refer to Japanese influence on European art, especially in impressionism. In France the term Japonisme refers to a specific French style which mainly found expression in the fine arts from 1864, while in England it initially influenced the decorative arts, with the first documented pieces of furniture in the Anglo-Japanese style completed in 1862, even if the term Anglo-Japanese was used as early as 1851.

IV.3 Pictorial Exchange

In the ninth century, the Jewish merchants who came to China for business went back and said to their people that the Chinese must belong to the descendants of God, who had bestowed upon them the highest level of painting and craftsmanship (Michael, 2007. p. 98). People in Occidental countries are acclaimed for their artistic performances in China. In the fourteenth century a traveler said, "It is a recognized fact that Chinese people are the most skilled and have the most aesthetic power of the people of all mankind...As for painting, whether it is Christian or non-Christian, there is indeed no nation that can catch up with the Chinese...their artistic talents are extraordinary (Ibid.). This shows that the ancient Chinese art had a strong penetration and attraction.

The situation was more or less the same after the seventeenth century, when European critics argued that Chinese painting could encompass the whole Occidental world, while Occidental painting could not shake Chinese painting. Of course, these tourists and critics did not praise the Chinese literati painting but questioned its craftsmen painting, products, and artificial skills. The influence of the Chinese art of the 17th century in Europe also began with the type of art that was easily accepted by Europeans, such as porcelain and textile. They competed to imitate, finally forming a new aesthetic trend of thought in decoration, architecture and painting that is



Figure 44.
The Chinese Garden. François Boucher (1703 - 1770) 1742
Oil on canvas, 40.5 x 48 cm. Musée des Beaux-Arts et d'Archéologie de Besançon,
Besançon, France

Figure 45.
The Embarkation for Cythera, 1717,
Louvre. Many commentators note
that it depicts a departure from
the island of Cythera, the birth-
place of Venus, thus symbolizing
the brevity of love.



Figure 46.
Scene 9 (The family scene) of the
British Museum copy of the "Ad-
monitions Scroll", attributed to Gu
Kaizhi. c.345-c.406



called Rococo^a (Rococo, 2016). From that point, Oriental painting had penetrated into Occidental painting. What Rococo did not take the color, light, lines or composition

^a The Rococo is an artistic movement born in France, which developed progressively between the years 1730 and 1760 approximately. The Rococo is defined as an individualist, anti-formalist and courtier art, by the artist Ronald Rizzo. It is characterized by a taste for light colors, soft and clear. Predominant forms inspired by nature, mythology, the representation of naked bodies, Chinese art and especially the gallant and loving themes. It is a basically mundane art, without religious influences, that deals with subjects of daily life and human relations, a style that seeks to reflect what is pleasant, refined, exotic and sensual.



Figure 47.
Chinese print of Xixiang Ji written
by Wang Shifu
Yuan Dynasty
Museum für Ostasiatische Kunst,
Germany

from Chinese painting but the emotional nature and pursuit of ethereal humanity (Wang Qingsheng, 1992).

There was a Rococo representative artist Antoine Watteau^a (1684 - 1721), who was influenced by Oriental painting. In his work, there was no strong light or shade changes, and he painted in a free and easy way. Obviously, it is realism but with paying more attention to each figure's emotion, trying to express the spirit of the painting. In the work "Pilgrimage on the Isle of Cythera" (1717, Louvre) he discloses a vague poetic feeling. "If you are familiar with the literati painting of the Chinese Song Dynasty (960 - 1279), you must be astonished at how similar they are when seeing Watteau's work 'Pilgrimage on the Isle.' One of the far mountains is keeping the painter's life. Painting what he cannot see but feeling like the misty breeze is

a Antoine Watteau (1684 - 1721) better known as Antoine Watteau, was a French painter whose brief career spurred the revival of interest in colour and movement, as seen in the tradition of Correggio and Rubens. He revitalized the waning Baroque style, shifting it to the less severe, more naturalistic, less formally classical Rococo.



Figure 48.
Emile Zola, 1868
Edouard Manet (1832-1883)
Oil on canvas, 146.5 x 114 cm
© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

quite the Chinese literati painting style.” (Zhu, 1987. p. 17)

In fact, the emergence of Rococo style inspired Europeans through Chinese arts and crafts. It was an evolution of the emotional life. Also, it broke the religious atmosphere of the Middle Ages. An affirmation of the pursuit of a better real life, pleasure, and humanity.

In the period of the Rococo era, European artists did not really understand the spirit of Oriental art, although the Japanese crafts had been widely used and absorbed into the Rococo, providing gorgeous interior decoration. After two Opium Wars^a (Chinese: 鸦片战争) in 1860, Europeans no longer considered Oriental philosophy as their banner and the source of their new creation as an enlightenment. However, the Oriental culture, especially the great charm of art, still conquered European scholars and artists. Because of the particularity of the times, China's famous paintings was taken by Europeans through various channels. For example, the “Admonitions Scroll” by Gu Kaizhi is now stored in British Museum. Those taken art pieces were the first real Oriental works that were exhibited in Europe. It was the beginning of the influence of Oriental art.

Ukiyo-e is a non-mainstream culture in Japan. It became a direct reference to European art. Japanese painting became widely spread due to its accessible and commercial reason. On one hand, Chinese literati painting is not easy to see, but it is also too difficult to understand. On the other hand, Ukiyo-e went to Europe as packaged illustration with a circulation of commodities. So it was more popular and much easier to be seen and understood. It

^a The Opium Wars were two wars in the mid-19th century involving Anglo-Chinese disputes over British trade in China and China's sovereignty. The disputes included the First Opium War (1839-1842) and the Second Opium War (1856-1860). The wars and events between them weakened the Qing dynasty and forced China to trade with the rest of the world.



Figure 49.
A Comparison between Chinese
and Japanese print

Left: Song Jiang by Chen Laolian
in Ming Dynasty
Right: Asakayama E-hon by
Sukenobu in 1739

could be easily found in many paintings at that time, such as the “Portrait of Emile Zola” by Édouard Manet^a (1832 - 1883). A Japanese screen on the left of the picture recalls the role that Oriental art played in revolutionizing ideas on perspective and colour in European painting (Musée d’Orsay, 2016).

European artists learning Ukiyo-e could be seen as the first impact of Japanese culture on the Occidental world but also as an indirect impact of Chinese culture. From a macro point of view, both ancient and modern Japanese culture are deeply affected by ancient Chinese culture, especially in the fields of philosophy and art. As far as Ukiyo-e painting is concerned, it originated from the highly developed wood block art of the Ming Dynasty (1368 - 1644) in China. In China, as wood block art is close to life and cheap, civil wood block art sprung up every-

^a Édouard Manet (23 January 1832 – 30 April 1883) was a French painter. He was one of the first 19th-century artists to paint modern life, and a pivotal figure in the transition from Realism to Impressionism.



Figure 50.
Madame Monet en costume
Japonais,
Claude Monet, 1876
231.8 × 142.3 cm
Museum of Fine Arts, Boston

where in the Ming and Qing Dynasties. The early Ukiyo-e painting artists often made references to Chinese wood block works. They studied Chinese art quite intensely and proved to be another successful inheritance. Ukiyo-e is indeed more colorful. They added traditional Japanese stories into wood block art and gave Ukiyo-e a unique performance beauty, decorative beauty, and form beauty.

When the Ukiyo-e painting spread to Europe it set off a strong wave and also greatly affected the Impressionists. Impressionist painters wanted to get rid of the old traditions of European art. They strove to learn the Oriental painting aesthetic style and turn it into their own creative principles. Those influenced by Oriental art include artists: James Tissot^a (1836 - 1902), James McNeill Whistler (*Rose and silver: La Princesse du pays de la porcelaine*, 1863-64), Édouard Manet, Claude Monet^b (1840 - 1926), Vincent van

a Jacques Joseph Tissot (15 October 1836 – 8 August 1902), Anglicized as James Tissot, was a French painter and illustrator. He was a successful painter of Paris society before moving to London in 1871. He became famous as a genre painter of fashionably dressed women shown in various scenes of everyday life. He also painted scenes and characters from the Bible.

b Oscar-Claude Monet (14 November 1840 - 5 December 1926) was a founder of French Impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein-air landscape painting. The term "Impressionism" is derived from the title of his painting *Impression, soleil levant* (*Impression, Sunrise*), which was exhibited in 1874 in the first of the independent exhibitions mounted by Monet and his associates as an alternative to the Salon de Paris.

Gogh^a (1853 - 1890), Edgar Degas^b (1834 - 1917), Auguste Renoir^c (1841 - 1919), Camille Pissarro^d (1830 - 1903), Paul Gauguin^e (1848 - 1903), Henri de Toulouse-Lautrec^f (1864

a Vincent Willem van Gogh (30 March 1853 - 29 July 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life in France, where he died. They include landscapes, still-life, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. His suicide at 37 followed years of mental illness and poverty.

b Edgar Degas (born Hilaire-Germain-Edgar De Gas, 19 July 1834 - 27 September 1917) was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance; more than half of his works depict dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a realist. He was a superb draftsman, and particularly masterly in depicting movement, as can be seen in his rendition of dancers, racecourse subjects and female nudes. His portraits are notable for their psychological complexity and for their portrayal of human isolation.

c Pierre-Auguste Renoir, commonly known as Auguste Renoir (25 February 1841 - 3 December 1919), was a French artist who was a leading painter in the development of the Impressionist style. As a celebrator of beauty and especially feminine sensuality, it has been said that "Renoir is the final representative of a tradition which runs directly from Rubens to Watteau."

d Camille Pissarro (10 July 1830 - 13 November 1903) was a Danish-French Impressionist and Neo-Impressionist painter born on the island of St Thomas (now in the USA Virgin Islands, but then in the Danish West Indies). His importance resides in his contributions to both Impressionism and Post-Impressionism. Pissarro studied from great forerunners, including Gustave Courbet and Jean-Baptiste-Camille Corot. He later studied and worked alongside Georges Seurat and Paul Signac when he took on the Neo-Impressionist style at the age of 54.

e Eugène Henri Paul Gauguin (7 June 1848 - 8 May 1903) was a French post-Impressionist artist. Underappreciated until after his death, Gauguin is now recognized for his experimental use of color and synthetist style that were distinctly different from Impressionism. His work was influential to the French avant-garde and many modern artists, such as Pablo Picasso and Henri Matisse. Gauguin's art became popular after his death, partially from the efforts of art dealer Ambroise Vollard, who organized exhibitions of his work late in his career, as well as assisting in organizing two important posthumous exhibitions in Paris.

f Henri Marie Raymond de Toulouse-Lautrec-Monfa (24 November 1864 - 9 September 1901), also known as Henri de Toulouse-Lautrec was a French painter, printmaker, draughtsman and illustrator whose immersion in the colourful and theatrical life of Paris in the late 19th century allowed him to produce a collection of enticing, elegant and provocative images of the modern, sometimes decadent, life of those times.

- 1901), Mary Cassatt^a (1844 - 1926), Bertha Lum^b (1869 - 1954), Aubrey Beardsley^c (1872 - 1898), Arthur Wesley Dow, Alphonse Mucha^d (1860 - 1939), Gustav Klimt^e (1862 - 1918) and Pierre Bonnard^f (1867 - 1947). Some artists, such as Georges Ferdinand Bigot^g (1860 - 1927) and Helen Hyde^h (1868 - 1919) moved to Japan because of their fascination with Japanese art (Colta Ives, 2004).

The nineteenth-century European paintings which received great inspiration from the Oriental art began to cause doubts about the authenticity of European traditions. They thought that it was difficult to reach a higher level of aesthetic without the psychological feeling of art.

a Mary Stevenson Cassatt (May 22, 1844 - June 14, 1926) was an American painter and printmaker. She was born in Pennsylvania, but lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the Impressionists.

b Bertha Boynton Lum (1869 - 1954) was an American artist known for helping to make the Japanese and Chinese woodblock print known outside of Asia.

c Aubrey Vincent Beardsley (21 August 1872 - 16 March 1898) was an English illustrator and author. His drawings in black ink, influenced by the style of Japanese woodcuts, emphasized the grotesque, the decadent, and the erotic.

d Alfons Maria Mucha (24 July 1860 - 14 July 1939), known as Alphonse Mucha, was a Czech Art Nouveau painter and decorative artist, known best for his distinct style. He produced many paintings, illustrations, advertisements, postcards, and designs.

e Gustav Klimt (July 14, 1862 - February 6, 1918) was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt is noted for his paintings, murals, sketches, and other objets d'art. Klimt's primary subject was the female body, and his works are marked by a frank eroticism.

f Pierre Bonnard (3 October 1867 - 23 January 1947) was a French painter and printmaker, as well as a founding member of the Post-Impressionist group of avant-garde painters Les Nabis.

g Georges Ferdinand Bigot (7 April 1860 - 10 October 1927) was a French cartoonist, illustrator and artist. Although almost unknown in his native country, Bigot is famous in Japan for his satirical cartoons, which depict life in Meiji period Japan.

h Helen Hyde (April 6, 1868 - May 13, 1919) was an American etcher and engraver. She is best known for her color etching process and woodblock prints reflecting Japanese women and children characterizations.

Thus, in the concept of painting there has been a revolutionary change: a focus from imitation to performance, from the emphasis on the objective existence to the subjective feelings and emotional performance. Impressionist emphasized subjective feelings rather than objective facts.

This concept continues to affect the United States. More and more artists pay attention to their understanding of the world through their feelings. In the 19th and 20th centuries, European artists were concerned with the form of Oriental art. In the 20th and 21st centuries, American artists are concerned with the thinking behind Oriental art, which is Oriental philosophy - Zen Buddhism.

CULTURAL INFLUENCE OF ZEN AESTHETIC

Introduction

Returning to an earlier point, Zen Buddhism was a sect of Chinese Buddhism created by Bodhidharma. However, Zen's influence has expanded from more than a religion into many respects of life such as architecture, fashion, graphic design, industrial design, and photography. Zen Aesthetic influenced Chinese literati together with Taoism, Confucianism, and Buddhism. Xing Guangzu (1968) spoke of Zen as one of the important principles of Chinese aesthetic. Chinese Zen Aesthetic was introduced together with Zen Buddhism by Japanese monks, who studied in mainland China and were later immersed into Japanese culture. As noted before, it became popular in the contemporary Occidental world. It is necessary to study the cultural influence reflected in the different aspects of Zen Aesthetic since it became popular in the contemporary world. It is the reflection of the immersion of Zen Buddhism into secular life. The section refers to the cultural influence of architecture, fashion, graphic design, industrial design, and photography.

V.1 Architecture

It is useful that architecture provided a relatively semi-closed space for Zen practical meditation. One can hardly concentrate on meditating in a noisy and distracting environment. Zen architecture presents an environment for the monk to more efficiently meditate for enlightenment. Zen meditation is a way to seek the natural inner self, immersing oneself in naturalness would help meditation as well. Chinese Zen Buddhism spread to Japan during the Song Dynasty (960 - 1279), which had a profound influence on the Japanese garden and was influenced by the natural landscape design of the Chinese Zen Temple, exuding a strong Zen flavor. Zen style architecture became popular in Japan during the 13th century. For example, the dry landscapes of Chinese Zen painting impacted Zen temples located in the mountain. The Japanese garden in Ryōan-ji Temple^a (Japanese: 龍安寺), is the most typical and highly representative of Zen performance (Chen & Lin, 2002).

a Ryōan-ji Temple (Japanese: 龍安寺) is a Zen temple located in north-west Kyoto, Japan. It belongs to the Myōshin-ji school of the Rinzai branch of Zen Buddhism. The Ryōan-ji garden is considered one of the finest surviving examples of kare-sansui ("dry landscape"), (Nitschke, 1999, p. 88-89.) a refined type of Japanese Zen temple garden design generally featuring distinctive larger rock formations arranged amidst a sweep of smooth pebbles (small, carefully selected polished river rocks) raked into linear patterns that facilitate meditation. The temple and its gardens are listed as one of the Historic Monuments of Ancient Kyoto, and as a UNESCO World Heritage Site.



Figure 51.
Dry Garden in Ryoan-ji Temple
(Kyoto, Japan)
Photo by Stephane D'Alu, 2004

Much attention has been focused on rock lakes and rock mountains. It appears incredible that the garden is only 22 x 10 m large. It has been found that there are 15 rocks in the garden. However, the viewer would never be able to see it all at once. One sees a maximum 14 rocks no matter which angle they stand from. There is always a rock hidden (Zhang, 2013. p. 75). Perhaps the audience will see a different arrangement of stones representing mountains, rivers, islands, and so on. But that is no longer important. What is important is the innermost understanding of “no” and the creation of “tangible” by “invisible.” Here, the stone symbolizes the impermanence. It has unlimited possibilities which are uncertain. The meaningful part is the part that the audience cannot see.

The idea of simplicity appears in the Oriental traditional culture of Zen Philosophy. Japanese monks manipulated the Zen culture into aesthetic and design elements for their garden and monastery (Saito, 2007. p. 85-87). This ideas of architecture have influenced Occidental society, especially in America since the mid-18th century (Lancaster, 1953. p. 217-224). Moreover, it inspired the minimalist architecture in the 19th century (Pawson, 1996. p. 7). On the subject of Zen Aesthetic and architecture, it covets open space and emptiness. The performance is to remove all the unnecessary internal walls and open up the space between the interior and the exterior. Bertoni (2002, p. 23) considered that the emptiness of spatial arrangement is another idea that reduces everything down to the essential quality. The Zen aesthetic cherishes the quality of simple and plain objects. It appreciates the absence of unnecessary features, treasures the quietness, and aims to reveal the innate character of materials (Pawson, 1996. p. 10-11).

Modern Japanese architecture also learns to inherit from the garden. It is mentioned that uncertainty is an essential element for Zen architecture in Japan. Kazuyo Sejima^a (Japanese: 妹島 和世, 1956 -) embraced this uncertainty. One of her projects, the Louvre-Lens^b established in 2012, boasts neither the palatial architecture of its mothership

a Kazuyo Sejima (Japanese: 妹島 和世 born 29 October 1956) is a Japanese architect. She is known for designs with clean modernist elements such as slick, clean, and shiny surfaces made of glass, marble, and metals. She also uses squares and cubes, which can be found in her designs in various degrees. Large windows allow natural light to enter a space and create a fluid transition between interior and exterior. It is this connection of two spaces from which she draws her inspiration.

b Louvre-Lens is an art museum located in Lens, Pas-de-Calais, Northern France, approximately 200 kilometers north of Paris. It displays objects from the collections of the Musée du Louvre that are lent to the gallery on a medium- or long-term basis. The Louvre-Lens annex is part of an effort to provide access to French cultural institutions for people who live outside of Paris. Though the museum maintains close institutional links with the Louvre, it is primarily funded by the Nord-Pas-de-Calais region.

Figure 52.
Louvre-Lens (Lens, Pas-de-Calais,
France)
Photography by Iwan Baan, 2015



nor the showy lines of the Guggenheim in Bilbao^a. “The idea was not for this to stand alone as an architectural work,” says Sejima. “It goes hand in hand with the collection of the Louvre and with the history and landscape of this particular site.”

That’s not to say the new museum is anything less than stunning. With a surface area of 28,000 square meters, it is a low-slung, horizontal structure comprising a central square and four rectangles, attached at various corners and with slightly curved walls to soften the lines. The shimmering facade alternates glass and anodized aluminum. From the air, the building resembles the original Louvre with one wing twisted behind. Transparency is a major theme for this museum, and the glass-enclosed entrance hall offers a view of the park and city, while clear glass tubes house the bookstore and cafeteria. A spiral staircase leads to an underground area where the public can observe the storage and restoration of artworks, part of the museum’s educational aspect (Amy, 2012).

Japanese architecture has been brewing and deepening

a The Guggenheim Museum Bilbao is a museum of modern and contemporary art, designed by Canadian-American architect Frank Gehry, and located in Bilbao, Basque Country, Spain. The museum was inaugurated on 18 October 1997 by former King Juan Carlos I of Spain. Built alongside the Nervion River, which runs through the city of Bilbao to the Cantabrian Sea, it is one of several museums belonging to the Solomon R. Guggenheim Foundation and features permanent and visiting exhibits of works by Spanish and international artists. It is one of the largest museums in Spain.

the understanding of “uncertainty” for the last century 60-70 years, especially after the shallow interpretations or misreadings of post-modernism and deconstructionism. Finally, came the day when it became mature. It could be found in the new generation of architects, such as Kazuyo Sejima. There are four keywords in her works: flow, floating, transparent, and de-materialized.

Uncertainty of Form

Sejima’s architectural form is a clumsy square and circular combination. The exterior of the building embodies clumsiness, but the construction of the material weakened its dull form. Many of her buildings use translucent glass as the exterior envelope, but it is not completely transparent glass but hazy.

In a transparent or translucent glass room, the sun diffuses through the translucent glass indoors, and the light is passivated and become soft. Light, white, hazy, transparent, or reflective materials weaken the sunlight, finally building the “Lake of the light” like the “Lake of stone” in Zen gardens.

Uncertainty of Functionality

Sejima analyzes the day-to-day activities of the building and at the same time makes a new induction and explanation of the events. Combined with the uniqueness of each person, she increases the possibility of functionality. She, therefore, abandoned the traditional rigid functional analysis and, in turn, started with the people themselves, listening to the voice of naturalness. Kazuyo Sejima (2005) said, “One of my goals is to abandon the inherent and obsolete patterns of housing and to reestablish a new model, which, I think, is very arbitrary and unrealistic.”

Uncertainty of Method



Figure 53.
Louvre-Lens (Lens, Pas-de-Calais,
France)
Photos by Iwan Baan, 2015





Figure 54.
Church of the light, Japan
Unknown

This should be a basis or a guarantee of the first two “uncertainties”. “What I’ve gone through is the design process itself and the sheer number of possibilities in the search process,” Kazuyo Sejima described (2005). “Design is an accepting process for me.” In the early stages of designing, she tries to avoid concepts and tries to exclude and not to determine their goals and methods.

It must also be noted that there is a Japanese Pritzker Prize-winning architect related to Zen architecture, who is Tadao Ando^a (Japanese: 安藤忠雄, 1941 -). What would

a Tadao Ando (Japanese: 安藤 忠雄, born September 13, 1941) is a Japanese self-taught architect (Ando, 2008) whose approach to architecture and landscape was categorized by architectural historian Francesco Dal Co as “critical regionalism”.

happen if Zen met Christianity? This is a curious question. If they can be successfully combined, it also would show that Zen has now moved beyond the existence of Buddhism. And this answer can be found in his “Zen Church”.

One of Ando’s projects, the Church of the Light, built in 1989, is the main chapel of the Ibaraki Kasugaoka Church, a member church of the United Church of Christ in Japan. It was built in 1989, in the city of Ibaraki in the Osaka prefecture. Tadao Ando often uses Zen philosophies when conceptualizing his structures. One theme he expresses in this work is the dual naturalness of existence (Ammar Ali Dm, 2017).

Tadao Ando is the chef of light, and he is capable of controlling light via concrete. “In all my works, light is an important controlling factor,” said Ando. “I create enclosed spaces mainly utilizing thick concrete walls. The primary reason is to create a place for the individual, a zone for oneself within society. When the external factors of a city’s environment require the wall to be without openings, the interior must be especially full and satisfying.” And further, on the subject of walls, Ando writes, “At times walls manifest a power that borders on the violent. They have the authority to divide space, transfigure place, and create new domains. Walls are the essential elements of architecture, but they can also be the most enriching.” (Ibid.) Also, he accomplished Church of the Sea after a few years, using the reflection of the top to build a double cross, which is an upgraded version of using light. Ando developed several meditation spaces for Christianity.

Also, Tadao Ando is capable of applying this style to Buddhist architecture. How can he combine modern Zen with traditional Zen spaces? Hill of the Buddha also known as Makomanai Takino Cemetery was the latest answer, which was finished in Sapporo-shi, Hokkaido, Japan 2016. Not just by controlling light but Ando also tried to



Figure 55.
Church of Sea, Japan
Unknown

Figure 56.
Drawing of Tadao Ando
Source: 真駒内滝野霊園. Available
at: <http://takanoreien.com/?page_id=168>



control time in architecture.

The project of Hill of the Buddha was a remodeling plan. The original Buddha statues look solemn and sacred, but could not attract people to come to visit. Therefore, Ando injected the artistic conception with his Zen thinking into the creation. He built an establishment of a Pantheon-like roof surrounding the Buddha and planted 150,000 lavenders above. With the change of seasons, it becomes purple surrounding the Buddha in the spring, turned to snow white in winter. Under the strong contrast of the natural scenery, visitors feel the infinite life of the reincarnation and transformation. In the overall visual picture, visitors can only see a bare half-Zen Buddha head outdoors. Ando hides the Buddha on purpose for an active imagination. People will be consciously attracted to the half-invisible Buddha (Chen, 2016).

The power of architecture must be adapted to the forces of naturalness. The purpose of architecture will always create an effect that allows for the power of architecture and the forces of naturalness in a contradiction between symbiotic environments. As George Schem said, "The influence of Zen on Japanese culture is quite subtle and extensive, and it has become the essence of Japanese culture (Ammar Ali Dm, 2017)." Ando's architecture is charac-



Figure 57.
Makomanai Takino Cemetery (Japan)
Photography by Official Website
Available at: <http://takanoreien.com/?page_id=168>

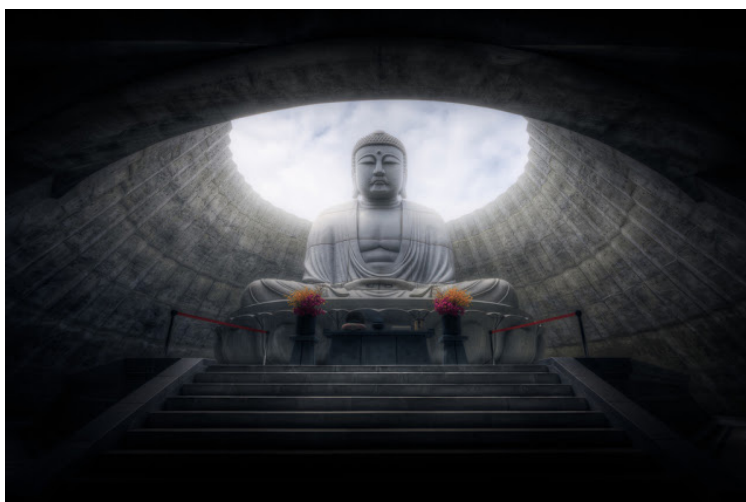




Figure 58.
Suzhou Museum, China
Photography by Peter Potrowl,
2010

terized by its outward appearance and inner spirit, which is conveyed by material, form, space, and field. It is highly compatible with Zen's mind-set and the idea of freedom from deeds. This is an aesthetic implication of Japanese Zen. It reminds the author of another architect, Louis Kahns. After 30 years of exploration, he finally formed his own mature design philosophy. He is an American but living in an oriental way. In the architectural design, he thinks that it is important to understand the will of building materials and a harmonious environment. It seems that it coincides with the relations among "human - object - environment" design.

Tadao Ando used concrete, wood, water, and light to create space. With the fusion of Japanese tradition and the essence of modernism, this becomes simple but powerful. He successfully developed a Zen language for architectural space.

If Tadao Ando is the architect to distill the naturalness,

then Ieoh Ming Pei^a (Chinese: 贝聿铭, 1917 -) is the architect to distill the time. His last work, Suzhou Museum^b (Chinese: 苏州博物馆) concentrates the architectural philosophy that he has for his life, merging the traditional Chinese architectural design with the future.

Pei's ancestry traces back to the Ming Dynasty (1368 - 1644), when his family moved from Anhui (Chinese: 安徽) province to Suzhou (Chinese: 苏州). The family finally improved their financial situation by selling medicinal herbs. The family stressed the importance of helping the less fortunate. (Wiseman, 2001. p. 29-30.) Ieoh Ming Pei was born on April 26, 1917, and the family moved to Hong Kong one year later. Pei was very close to his mother as a little child, who was a devout Buddhist. The mother of Pei was recognized for her skills as a flautist. Pei's brothers and sisters frequently joined their mother in Zen meditation practice. (Ibid.) Pei's relationship with his father was not as close as most families in China. Pei moved with his family to Shanghai after his father was promoted when he was 10. Pei attended Saint John's Middle School, which is governed by St John's University^c. Academic discipline was

a Ieoh Ming Pei, (Chinese: 贝聿铭 born April 26, 1917), commonly known as I. M. Pei, is a Chinese-American architect. In 1948, Pei was recruited by New York City real estate magnate William Zeckendorf. There he spent seven years before establishing his own independent design firm I. M. Pei & Associates in 1955, which became I. M. Pei & Partners in 1966 and later in 1989 became Pei Cobb Freed & Partners. Pei retired from full-time practice in 1990. Since then, he has taken on work as an architectural consultant primarily from his sons' architectural firm Pei Partnership Architects. His first major recognition came with the National Center for Atmospheric Research in Colorado; his new stature led to his selection as chief architect for the John F. Kennedy Library in Massachusetts. He went on to design Dallas City Hall and the East Building of the National Gallery of Art.

b The Suzhou Museum (Chinese: 苏州博物馆) is a museum of ancient Chinese art, ancient Chinese paintings, calligraphy, and handmade crafts, opened in 2006, situated in Suzhou, Jiangsu, China.

c St. John's University (SJU) was an Anglican university in Shanghai. Founded in 1879 by American missionaries, it was one of the oldest and most prestigious universities in China, often regarded as the Harvard of China.

Figure 59.
Suzhou Museum, China
Unknown



rigorous. For example, students were allowed only one half-day each month for leisure. He learned rudimentary English skills by reading the Bible and novels by Charles Dickens^a (1812 - 1870).

Shanghai had an inevitable influence on Pei's academic life. At that time, Shanghai was quite abundant in different architecture style. The city's global architectural flavors had a profound influence on Pei, especially the Bund^b waterfront area. He was also impressed by the many gardens of Suzhou, which was considered the "City of Chinese Garden". He spent the summers with extended family and regularly visited a nearby ancestral shrine. The Shizilin Garden^c (Chinese: 狮子林园林, English: Lion Grove Garden) was especially influential to young Pei. It was built in the 14th century by a Buddhist monk. This is the first contact he had on Zen Buddhism and architecture. Its unusual rock formations, stone bridges, and waterfalls remained etched in Pei's memory for decades and decades, even his last works. He spoke later of his fondness for the garden's blending of natural and human-built structures,

a Charles John Huffam Dickens (1812 - 1870) was an English writer and social critic. He created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the twentieth century critics and scholars had recognised him as a literary genius. His novels and short stories enjoy lasting popularity.

b The Bund or Waitan (Chinese: 外滩, literally: "Outer Beach") is a waterfront area in central Shanghai. The area centers on a section of Zhongshan Road (East-1 Zhongshan Road) within the former Shanghai International Settlement, which runs along the western bank of the Huangpu River in the eastern part of Huangpu District. The area along the river faces the modern skyscrapers of Lujiazui in the Pudong District. The Bund usually refers to the buildings and wharves on this section of the road, as well as some adjacent areas. It is one of the most famous tourist destinations in Shanghai. Building heights are restricted in the area.

c Shizilin Garden (Chinese: 狮子林园林, English: Lion Grove Garden) is a garden located at 23 Yuanlin Road in Pingjiang District, Suzhou, Jiangsu, China. The garden is famous for the large and labyrinthine grotto of taihu rocks at its center. The name of the garden is derived from the shape of these rocks, which are said to resemble lions. The garden is recognized with other classical gardens in Suzhou as a UNESCO World Heritage Site.

Figure 60.
Suzhou Museum, China
Unknown



and the harmony between Yin and Yang became the topic of his style (Ibid, p. 31).

When Pei arrived at the University of Pennsylvania^a, he found that their architecture teaching was based on Beaux-Arts^b style, rooted in the classical traditions of Greece and Rome. So he soon changed to Massachu-

a University of Pennsylvania (commonly known as Penn or UPenn) is a private Ivy League research university located in Philadelphia, Pennsylvania, United States. Incorporated as The Trustees of the University of Pennsylvania, Penn is one of 14 founding members of the Association of American Universities and one of the nine original colonial colleges.

b Beaux-Arts architecture expresses the academic neoclassical architectural style taught at the École des Beaux-Arts in Paris. The Beaux-Arts style heavily influenced the architecture of the United States in the period from 1880 to 1920. In contrast, many European architects of the period 1860-1914 outside France gravitated away from Beaux-Arts and towards their own national academic centers. British architects of Imperial classicism, in a development culminating in Sir Edwin Lutyens's New Delhi government buildings, followed a somewhat more independent course, owing to the cultural politics of the late 19th century.

setts Institute of Technology^a (MIT). Unluckily, MIT was the same, also focusing on the Beaux-Arts school. He then started self-teaching. In the library he found three books by the Swiss-French architect Charles-Édouard Jeanneret-Gris, better known as Le Corbusier^b (1887 - 1965). Pei was shocked by the innovative designs of the new International style, characterized by minimal forms and the use of new materials like glass and steel. Le Corbusier visited MIT in November 1935, an occasion which powerfully affected Pei: "The two days with Le Corbusier, or 'Corbu' as we used to call him, were probably the most important days in my architectural education." (Ibid, p. 35.) This was the starting point for him to integrate Oriental thought and Occidental technique. He tried to create a mood of the Chinese spirit and authenticity in the architecture without using traditional materials or styles. His design was based on straight modernist structures, organized around a central courtyard garden, with other similar natural settings arranged nearby. (Ibid, p. 45.)

He is known for mixing traditional architectural elements with progressive designs based on simple geometric patterns. As Heyer (1993, p. 309) wrote, "Pei has been aptly described as combining a classical sense of form with a contemporary mastery of method. Pei's architectural design is the best interpretation of Chinese and Western."

a Massachusetts Institute of Technology (MIT) is a private research university in Cambridge, Massachusetts, often cited as one of the world's most prestigious universities. Founded in 1861 in response to the increasing industrialization of the United States, MIT adopted a European polytechnic university model and stressed laboratory instruction in applied science and engineering. Researchers worked on computers, radar, and inertial guidance during World War II and the Cold War. Post-war defense research contributed to the rapid expansion of the faculty and campus under James Killian.

b Charles-Édouard Jeanneret, known as Le Corbusier (October 6, 1887 – August 27, 1965), was a Swiss-French architect, designer, painter, urban planner, writer, and one of the pioneers of what is now called modern architecture. He was born in Switzerland and became a French citizen in 1930. His career spanned five decades; he constructed buildings in Europe, Japan, India, and North and South America.

He draws attention to the shape of the building as much as possible to remove the middle, transitional, geometric characteristics of uncertainty. This is the characteristic of his design philosophy. There are three points in architectural design that must be taken into account: the first is the combination of architecture and its environment, the second is the treatment of space and form, and the third is for the sake of the user," says Pei (Böhm, 2004). In any of Pei's designs, coordination, purification, and sublimation can be seen. In the design of space and form, he often does a variety of exploration in order to find a balance.

As Pei said: "National uniqueness leads to the path of global acceptance." (Ibid.) Of course, Pei also understood the new Western ideas. There is no contradiction between the two cultures. Pei lived in the cultural gap without any troubles. While learning the new Western ideas, he does not give up his own Eastern identity. In the works of Pei, one not only sees the charm of the East but also Western modern architecture and technology. Indeed, he finds the balance in a Zen way.

V.2 Fashion

Every aspect of life is Zen practice, including clothing, food, shelter, and transportation, with clothing ranking first. From ancient Chinese painting, one can see the monk wearing clothes with an extremely simple outline. It is not just simple but subtle. From Chinese painting, Zen masters show an open-minded, free, and easy way and do not rigidly adhere to the external spirit.

To put it another way, Zen Aesthetic has five observable aspects: asymmetry, simplicity, bound, independence, and improvisation. In particular, these aspects affected clothing a lot. There are two Japanese fashion designers who are famous in the world, who are Issey Miyake^a (Japanese: 三宅 一生, 1938 -) and Rei Kawakubo^b (Japanese: 川久保 玲, 1942 -) Both are good at expressing Zen in fashion.

Issey Miyake is the first one who brought Zen thought into the concept of fashion design and attracted the attention of the West, especially in the international fashion rooftop

a Issey Miyake (Japanese: 三宅 一生, born 22 April 1938) is a Japanese fashion designer and fragrance connoisseur. He is known for his technology-driven clothing designs, exhibitions and fragrances, most notably the “L'eau d Issey” brand scent which became his most iconic product worldwide.

b Rei Kawakubo (Japanese: 川久保 玲, born 11 October 1942) is a Japanese fashion designer from Tokyo. She is the founder of Comme des Garçons and Dover Street Market.



Figure 61.
Immortal in Splashed Ink 泼墨仙人
Liang Kai 梁凯, Song Dynasty
48.7 x 27.7 cm
National Palace Museum, Taiwan,
China



Figure 62.
 Li Bai In Stroll 太白行吟图
 Liang Kai 梁凯, Song Dynasty
 81.1 x 30.5 cm
 Tokyo National Museum, Japan

of the 1970s. Loose tailoring, asymmetric design, simple lines, and a return to black, white, and gray colors all became the international fashion trend. Issey Miyake used a piece of cloth to create his fashion kingdom. Generally, fashion designers design first and then find the geometric textured fabric. Conversely, Issey Miyake chooses piece of fabric first, and then began to inspire his design creativity. He has great respect for the material.

And he was recognized as the most Zen fashion designer for two main reasons. One is the design of the fold. The folds have different way of folding, regular or irregular, deep or shallow, balanced or uneven. In other words, irregularity and unevenness has become the focus of the design. The second one is the design of the cutting. Its style mostly maintains a neat, simple style. Issey Miyake expressed the Zen aesthetic to the world with its unique design and applied it to the modern fashion design successfully. (Lin, 2016) Gradually it affected the world, especially the United States. He has a believer named Steve Jobs (1955 - 2011). Steve's iconic black turtlenecks was designed by Issey Miyake from the 1980s until his death (Nathan, 2011).

Issey Miyake has worked hard to create a bottle of perfume. What kind of perfume can convey his Zen design philosophy? But he could not find inspiration. On a rainy day, when he stopped working to look out of the window, he inadvertently became attracted to the droplets that he saw in the glass windows. He suddenly looked up and saw the Eiffel Tower in the fog. At that moment, everything had an answer. "L'eau d'issey" was born. In full accordance, Issey Miyake said, "I want to show the least and the most simple beauty, but it has nothing to do with the abstract art." That is what made "L'eau d'issey" have Zen aesthetic.

Another fashion designer is Kawakubo Rei. If the Occidental fashion design is to highlight the beauty of the hu-



Figure 63.
Issey Miyake Fashion: White and
Black, New York
Irving Penn, 1990

man body, Japanese clothing being loose is the opposite. Kawakubo's design mostly is loose, and not in the pursuit of showing the human body's curve. It also does not emphasize the symmetry on the cutting. The colors are very dark – grey, brown, dark green, and black. Kawakubo is deeply influenced by Japanese traditional aesthetic, and its aesthetic is affected by Zen. Therefore, it advocates non-complete beauty, non-balanced beauty, and asymmetric beauty. She believes that this beauty is the essence of life and art, something she tried to reflect in the design of this philosophy. As Kawakubo (2016) said, "For something to be beautiful it doesn't have to be pretty."

Generally speaking, in the design process of western rational thinking, the emphasis is on symmetrical, balanced, complete, and unified "formal rules" because they can meet the human body and people's visual habits and



Figure 64.
Steve Jobs wearing his signature
black mock turtle neck by Issey
Miyake
Photo by David Paul Morris

Figure 65.
Issey Miyake Fashion: Grey, New
York
Irving Penn, 1990



Figure 66.
Issey Miyake: L'eau d'issey

produce a good feeling. But it becomes so easy to lead into formalism. On the contrary, Japanese designers, often inspired from the Zen art, imbalance, asymmetry, and imperfect forms, sought the performance of balance, symmetry and perfect form. For example, Kawakubo's design, published in autumn and winter of 1998, has been practicing this aesthetic, which is transcending all superficial "formal rules" and gaining more performance space. She reorganized the relationships in clothing, such as "inside" and "outside", "left" and "right", "thick" and "thin", and directly exposed inside to outside. In this way, she created



Figure 67.
Comme des Garçons Collection

incredible vision conflict. (Lin, 2016)

As low-key Chinese fashion designers go further, they show the spirit of ancient literati, one example being is Ma Ke^a (Chinese: 马可). She founded a fashion label named WUYONG in 2008, which literally means “useless”. She was pursuing is “Qing Pin” (Chinese: 清贫). Ma Ke insists on

a Ma Ke (Chinese: 马可) (born 1971 in Changchun, China) is a Chinese fashion designer. She has an haute couture line founded in 2006. In 2007, Ma Ke starred in the award-winning documentary *Useless* by Chinese director Jia Zhangke. In 2008, her fashion house WUYONG was appointed as a Guest member of the *Chambre Syndicale de la Haute Couture* in France. (Deeny, 2008)

Figure 68.
WUYONG Collection
Photo by WUYONG Advertisement



using the Chinese form because she thinks that it is more accurate and represent an ancient Chinese artistic conception. These two Chinese characters “Qing Pin” would mean “poor” by definition, but it does not mean the poverty that people who cannot change their situation but the poverty after they go through everything. As Ma (Alexandre, 2009) said, “The ultimate poverty of material is the spirit wealth.”

In May 2008, WUYONG was appointed as a guest member of the Chambre Syndicale de la Haute Couture. Her collection, titled WUYONG/Qing pin, was shown in the Jardin du Palais-Royal in Paris on July 3, 2008. (Evin, 2008. p.25.) There were a number of elements of the performance that made Ma Ke’s haute couture debut rather exceptional. Viewers had to dig to see her works. She considered the land part of the creation. She made a cloth

return to a cloth, and taught her consumer to cherish any tiny thing they have. She didn't register WUYONG as a fashion brand but a NGO. She let Zen aesthetic not only stay in the fashion design, more through the clothing, but delivered Zen's attitude towards life to everyone. Maybe she was trying to tell people via the exhibition: stop where it should stop.

Issey Miyake, Kawakubo Rei, and Ma Ke all created a unique fashion industry with Zen philosophy. It would help the consumer to refocus on the inner self by wearing clothes integrated with Zen Aesthetic since the cloth itself cannot distract from who is wearing it. Finding the balance of comfort and simplicity is the achievement of the Zen influence in fashion.

V.3 Graphic Design

Graphic design is the process of visual communication and problem-solving using one or more of typography, photography and illustration. The major visual communication tool of graphic design is the poster. It is really difficult to avoid mentioning Kenya Hara^a (Japanese: 原研哉, 1958 -) regarding the topic of Zen and graphic design. Hara's perception of "white" is out of the color, explaining that "white" is a sensibility, and that all colors are as constant as the entropy of the world's energy. Pure white is a "conceptual existence" of all possible births. "White" is the most distinctive image of chaos, representing life from the beginning of chaos, like white milk, a white eggshell, and gradually completing life after birth when white was replaced by the color of life.

White is not white, but the sensitivity can feel of white, so we do not need to look for white. But to find a way to feel the white. (Hara, 2009)

a Kenya Hara (Japanese: 原研哉, born 1958) is a Japanese graphic designer and curator. He is a graduate of Musashino Art University. Hara has been the art director of Muji since 2001 and designed the opening and closing ceremony programs of the Nagano Winter Olympic Games 1998. He published *Designing Design*, in which he elaborates on the importance of "emptiness" in both the visual and philosophical traditions of Japan, and its application to design. In 2008, Hara partnered with fashion label Kenzo for the launch of its men's fragrance Kenzo Power. Hara is a leading design personality in Japan and in 2000 had his own exhibition "Re-Design: The Daily Products of the 21st Century". (Kenya, 2015)

When red, orange, green, blue indigo, and other colors which synonymous have not been pronounced yet, people feel the color comes from naturalness. The color and some abstract feelings are connected since the discovery of Color Wheel^a. The white gives the feeling that it stands for emptiness and nothingness. Hara thinks that blank and nothingness do not mean there is no “energy” but rather filled with infinite possibilities. He cited the work of Hasegawa Tōhaku^b (Japanese: 長谷川 等伯, 1539 – 1610) “Shōrin-zu byōbu (English: Pine Painting)” to prove that white is the liberated areas of the imagination (Ibid.).

In 2003, MUJI’s campaign “Horizon” was the first collaboration with Hara. The poster series “Horizon” was a big success and received acclaim at the Tokyo ADC Awards. For MUJI, “Horizon” is the best combination of Zen aesthetic and business. The “Horizon” wrote a reductive naturalness of the design and used simple Zen aesthetic features.

“Horizon” adhered the design concept to the MUJI with a consistent expression style: simplicity, independence, bound. Hara used a reductive naturalness in the design, highlighting the world’s emptiness that including all the essential features:

Horizon is a form as a huge container. It seems there is nothing there, but actually it contains everything. Because you can see all the scenes between heaven and earth from the horizon, the relationship between man and the earth has also been an extreme expression (Hara, 2015. p. 109-125).

a Color wheel or colour circle is an abstract illustrative organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, tertiary colors etc.

b Hasegawa Tōhaku (Japanese: 長谷川 等伯, 1539 – 1610) was a Japanese painter and founder of the Hasegawa school of Japanese painting during the Azuchi-Momoyama period.

Figure 69.
Pine Trees / left hand screen 松林
図 左隻
Hasegawa Tōhaku
156.8 × 356 cm
Tokyo National Museum



There is no doubt that it shows the value of MUJI's "World Reasonable Value" and offers a better interpretation of the MUJI design features. As a Zen concept, nothing is everything, and everything is nothing.

Hara was proficient in grasping the essence of things and then achieving it by collecting usable resources. He respects naturalness and loves to communicate with it. Graphic design not only stays in the plane, but, in order to better convey information, there may be other ways. The visual identity project of "Nagano Winter Olympic Games 1998" proved this.

Since it is the Winter Olympics, it should reflect the characteristics of winter, leaving an unforgettable impression. These ideas fell to the material – paper. That is, it is necessary to find a paper to imply the winter celebration and arouse people's memory of snow. Hara used a soft, white paper and printed on the it unevenly so that the sunken text showed ice-like translucency. It reminds people of the feeling of their feet on the soft snow. The footprint becomes translucent ice penetrating into the black soil. The purpose is to allow the audience to touch the paper so they can evoke the memory of their minds in the snow. This kind of communication based on five senses has further expanded the scope and mode of "media" information exchange.



Figure 70.
MUJI Horizon, 2003



Figure 71.
Programs for the Opening and
Closing Ceremonies of the Naga-
no Winter Olympic Games 1998
AD: Kenya Hara
D: Kenya Hara, Chihiro Murakami,
Yukie Inoue

Hara advocated the origin concept of “Re-design”, which fully embodies the Zen idea of a performance. It is embodied in the interpretation of the Tao of Zen. Tao is not only a systematic and holistic overview of all things but also a high degree of abstraction and generalization of the development of all things. Tao is not a static metaphysical entity but a process. The process of the Tao is manifested through the process of the Tao producing everything. Finally, everything returns to Tao, which is re-designed in its internal pursuit to return to the origin. To re-view the design around us is the most approachable way to explore the naturalness of design from scratch. Of course, to defamiliarize the known object is re-create. Re-creation is indeed creation.

This is a Taoist cycle – where to come from and to where to go. “We do not use luxury to make people dumping, but with the simplicity. It can be adored by a Chinese, German, Japanese, Poles. One day humanity would become rational, in that case, we will see that simplicity is better than luxury.” (Ibid., p.181)



Figure 72.
An early painting of Kan Tai-
Keung

From ancient Chinese painting, Chinese ink was a proper material for visual communication. Kan Tai-Keung^a (Chinese: 靳埭強, 1942 -) is the spokesperson for the Chinese ink painting style. He used to be a painter who was specific to Chinese painting, which makes him obsessed with ink style. It is shown in his graphic design works. “At first I had this wrong idea that design is business, so I did not want to affect the design of my art, deliberately avoid the design elements on the painting. No wonder that design and painting are resistant to each other. Later, I thought creation should be single-minded, so they come closer

a Kan Tai-Keung (Chinese: 靳埭強, 1942 -) was born in Guangdong, China. He smuggled into Hong Kong in 1957. Founded KL&K Design. Award 100 Graphic Designer of the world by IDEA. Member of AGI.



and closer, finally they combine.”

Chinese character series poster “山水风云” (English: Mountain - Water - Wind - Cloud) is quite and dignified. His calligraphy lines and ink marks make people feel Zen. Simple compositions and blankness are like the breeze that will guide people from the material to the spiritual civilization. The main objective of the project is to be a symbol of traditional Chinese culture, “Four Treasures” which is brush, ink, paper, and ink-stone. Calligraphy expresses the color tone of black, grey, and white. It is also quite ethereal because of the strength of the ink. There is real in the virtual and virtual in the real. (Zhang & Li, 2007. p. 4.)

In another series of posters, the audience can see the frequent use of cinnabar red spots. They are in the center of

Figure 73.
Kan Tai-Keung Poster Collection
“Times of Inks”

Figure 74.

An early painting of Lü Shou-Kun



the composition, a red dot lightly dropped. Although the color is not bright, the center of the condensed red dot penetrates with water and paper which creates a shock would knock the soul. The red dot is Kan's personal style of expression but is also a tribute to his mentor Lü Shou-Kun^a (Chinese: 吕寿琨, 1919 - 1975). A red dot as a design element symbolizes of warm sunshine, the scars of naturalness, the mother's breast, human mind, vigilance, or communicative emotions. Also, it contains the persistent of pursuit of spiritual art for Kan. An abstract red dot is a finishing touch. At this moment silence is better than speech.

a Lü Shou-Kun (Chinese: 吕寿琨, 1919 - 1975) Modern Chinese Painter, considered as Chinese painting pioneer, Kan's Art teacher.

V.4 Industrial Design

One of the Zen Aesthetic characteristics is simple. Then in turn, can it be defined as Zen design with simple characteristics? One representative of simple design style is German industrial design in the 20th century. It can be found in the example of the difference between the Oriental and Occidental knife in industrial design.

German kitchen knife handle design is often based on streamline. Industrial design disciplines have a very important category called ergonomics. Ergonomics is the use of scientific methods, rational means, and quantitative indicators. The knife handle is a form of ergonomic interaction. There is a rational design idea behind. German industrial design is the representative of ergonomics. Japanese kitchen knife handle is often made of natural material, maybe bamboo or wood. The Japanese knife handle is straight, the cross-section may be round or it may be rectangular. It is unlike German ergonomic design.

The German knife, with the use of ergonomics, has given the knife inevitability. The user can hold this knife very comfortably and cut things effortlessly with safety. The Japanese knife is designed without the use of ergonomics. Sure that it is not as comfortable as a German knife, but it gives the user more possibilities. The user can hold it with the left hand or right hand or with two or three fingers, as they wish. All the possibilities are determined

Figure 75.
Comparison of Japanese and German Kitchen Knives



by the user. This knife is like a container; people can pour anything they like, such as soy sauce, beer, or milk. It is their own decision. The value of this knife is reflected in its possibilities and scalability. They are both simple, but only one of them is related to Zen Aesthetic because the nature and possibility.

However, there is an exception which is Dieter Rams^a (1932 -). The beginning of the 1900s saw the influence of Japanese Zen, with its focus on simplicity and empty or open space, begin to sweep through Western art and design. The greatly affected Rams. He made a perfect combination of Bauhaus and Zen aesthetic (Tim, 2014). Rams definition of good design (Vitsoe, 2012) is:

Good design is innovative.

Good design makes a product useful.

^a H.C. Dieter Rams (born 20 May 1932 in Wiesbaden, Hessen) is a German professor emeritus and industrial designer closely associated with the consumer products company Braun and the Functionalist school of industrial design. His unobtrusive approach and belief in “less but better” design generated a timeless quality in his products and have influenced the design of many products, which also secured Rams worldwide recognition and appreciation.

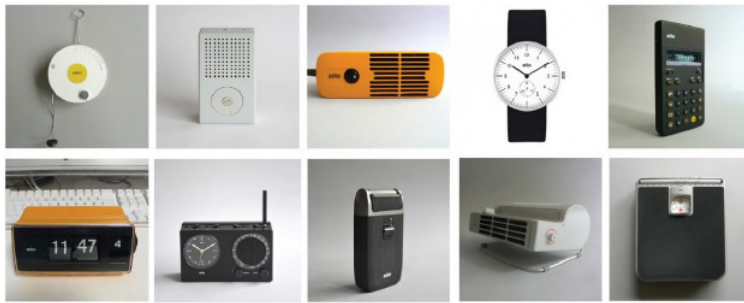


Figure 76.
10 Influential Design of Dieter Rams

- Good design is aesthetic.
- Good design helps a product to be understood.
- Good design is unobtrusive.
- Good design is honest.
- Good design is durable.
- Good design is thorough to the last detail.
- Good design is concerned with the environment.
- Good design is as little design as possible.

Rams dedicated his life to merging functionalism and Zen aesthetic. The last one of Ram's Ten Good Design principals (Ibid,):

Good design is as little design as possible. Less, but better - because it concentrates on the essential aspects, and the products are not burdened with non-essentials.

Back to purity.
Back to simplicity.

Rams has since stated that Apple Inc. is one of the companies that designs product according to his ten principles. Apple's chief designer is Jonathan Ive and according to Steve Jobs is his "spiritual partner at Apple." Fortune magazine stated in 2010 that Ive's designs have "set the course not just for Apple but for design more broadly. (Tim, 2014)" Ive discusses Dieter Rams' influence in 2011. When Ive talks about Rams designing "surfaces that were without apology, bold, pure, perfectly-proportioned, coherent and

Figure 77.
Dieter Rams's Japanese Garden.
Also he is a big fan of Bonsai. Photo
by Philip Ssinden, 2010



effortless”, he could equally be talking about the iPod. “No part appeared to be either hidden or celebrated, just perfectly considered and completely appropriate in the hierarchy of the product’s details and features. At a glance, you knew exactly what it was and exactly how to use it.” (Matt, 2011)

Together with Kenya Hara as art director of MUJI, there is also another designer that specializes in industrial design, named Naoto Fukasawa^a (1956 -). He admits that his design philosophy is highly influenced by Dieter Rams. One of his most famous works is the MUJI CD Player. He can connect together a few things that do not seem to matter. When users see it for the first time, most would know how to use it. This is Fukasawa’s design philosophy – “without thought”. It can also be understood as improvisation and bound. Fukasawa pays attention to unconscious behavior in visible things and especially pays straight attention to detail. He is concerned about the feelings, which will be the details of our unconscious lives into product

^a Naoto Fukasawa (Japanese: 深澤 直人, 1956 -) is a Japanese industrial designer, born in Yamanashi Prefecture in 1956. He graduated from Tama Art University in 1980. After having acted as the head of the American company IDEO’s Tokyo office, he established Naoto Fukasawa Design in 2003.



Figure 78.
Naoto Fukasawa Designed CD
Player

design. Because of these obscure details, he will create great products and impress the user's heart.

When you subconsciously want to go or do something, there is a product that has already met your requirement. People would find it is difficult to bring something new to using umbrella. When it comes to Fukasawa, his umbrella has a dual functionality of an umbrella and a groove that holds bags. This umbrella would become more human and functional.

A trash bin by Fukasawa is not exactly round but a rectangular and round combined shape for right-angle walls. As people are walking, they perceive and select the ground for the foot of each step, and perception and choice depend on subconscious. But the subconscious state does not mean to be without thinking. Perhaps their brains do

Figure 79.
Naoto Fukasawa Designed Um-
brella



Figure 80.
Naoto Fukasawa Designed Trash
Bin

not realize something, but the body, such as the hands and feet, has identify the environment and respond to it.

As a designer, he can guide and control people's behavior by changing the shape of the product. Without changing the essence, he can discover its potential value. Product features must be simple, clear, direct, eliminating the gap between people and products. Guiding people to operate with intuitive naturalness is the biggest success of the design. It will bring people to experience the joy of design and operate in the intuitive level to convey the meaning of the object, who accept it inadvertently.

On the topic of artificial intelligence, Fukasawa is quite confident. If artificial intelligence would design a watch, it will do it very precise with numbers and scales, because it will never make "mistakes". But when it comes to Fukasawa, everything does not need to be precise because intuition. Issey Miyake Watch designed by Fukasawa has only a 12-sided dial, and people would know what time it is because of this shape.

Fukasawa (2016) used to say: "Too many designers try to make their work seem special by making it as noticeable



Figure 81.
Naoto Fukasawa Designed Juice
Packing

as possible that the historic purpose of conceiving things that are easier to make and better to live with has been side-tracked.” Zen is not minimalism, but the extreme reduction in the form contains implicit products and intricate relationships. Being normal does not mean to be unusual.

The Zen design of Fukasawa is a highly abstract and generalized product of design relations. It differs from minimalist design that emphasizes the geometricism and functionalism.

New mobile phone manufacturer named OnePlus boldly try different materials on the daily-used mobile, focusing on the “hand feeling”. They are interested in bamboo and wood as a back cover. Since the bamboo and wood material were taken from the naturalness, and it would easily return to naturalness in the end. These recycling processes significantly reduce environmental damage. The naturalness character of Zen inspired and encouraged industry to use more naturalness material to reach the balance of modern and classical requirements.



Figure 82.
OnePlus Bamboo Mobile Phone
Photo by Phoebe Guo, 2014

V.5 Photography

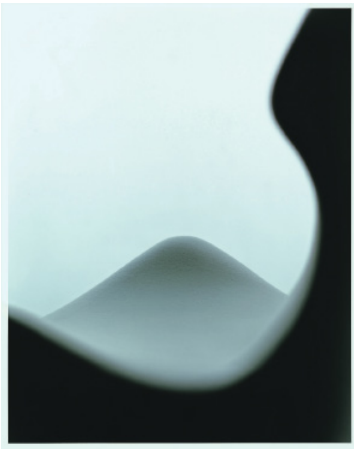


Figure 83.
Advertisement of Naoto Fukasawa
Designed Chair
Photo by Tamotsu Fujii

It is hard to imagine how to shoot something invisible – the air, for example. Tamotsu Fujii^a (Japanese: 藤井 保, 1949 -) was the photographer of MUJI “Horizon” campaign with designer Kenya Hara. Fujii (YMFY, 2010) shared his thinking of shooting the Horizon series: “Sometimes when I shoot landscapes, I feel what I catch is the skin of this earth. The horizon is the arc of this ‘earth’ thing.”

As the “Royal” photographer of MUJI, he works with Naoto Fukasawa a lot as well. “Is this really my work? It looks much better in the photo.” Fukasawa says that every-time he first sees Fujii’s new photos of his works. When they were working with Fukasawa’s new design of a chair, there was not only the chair itself in the photo but also the whole atmosphere that the chair produced. He can rethink the object that he is going to shoot and find the meaning behind the appearance so that he can record the atmosphere in the cleanest and significant way.

In the work “Maglife Flashlight”, he reinterprets the “flash-

a Tamotsu Fujii (Japanese: 藤井 保, born in 1949) Contemporary Japanese photographer. After working at the OSAKA SENDEN KENKYUSHO CO.,LTD. Fujii relocated to Tokyo in 1976, establishing Tamotsu Fujii Photography and launching his career as an independent photographer. Fujii has been the recipient of numerous awards, including the ADC (Art Director's Club) award, the ACC (All Japan Radio & Television Commercial Confederation) award, the Asahi Advertising Award and Silver Lion at the Cannes International Advertising Festival.



Figure 84.
Naoto Fukasawa Designed Chair
Photo by Tamotsu Fujii

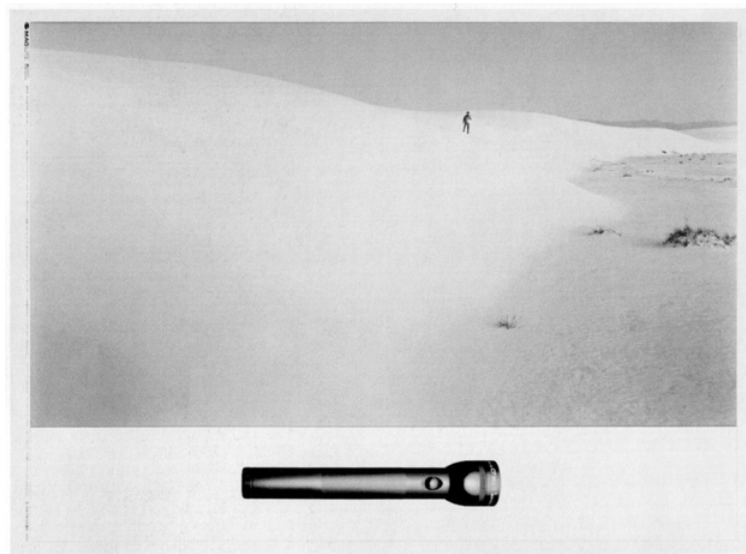


Figure 85.
Advertisement of "Maglife Flash-
light"
Photo by Tamotsu Fujii

light" as "a light in the vast expanse of the wilderness." This is the most authentic interpretation of a flashlight. "I'm a photographer, and my job is to look at the connections between things and landscapes," Fujii said. Fujii's photography is beyond the text; it hits the principal of Zen, "no text". The charm of the image is able to convey itself to the heart quickly as a natural and intuitive art work. And his most admirable skill is "...the pursuit of the most natural and true form." More important is that he provides a room for every viewer to imagine since he first gives them the

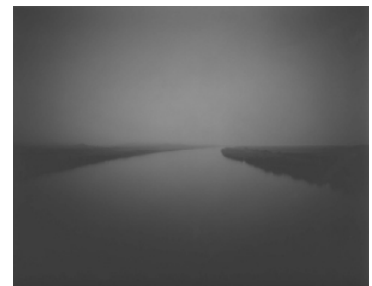


Figure 86.
Takochi River
Photo by Tamotsu Fujii, 1995

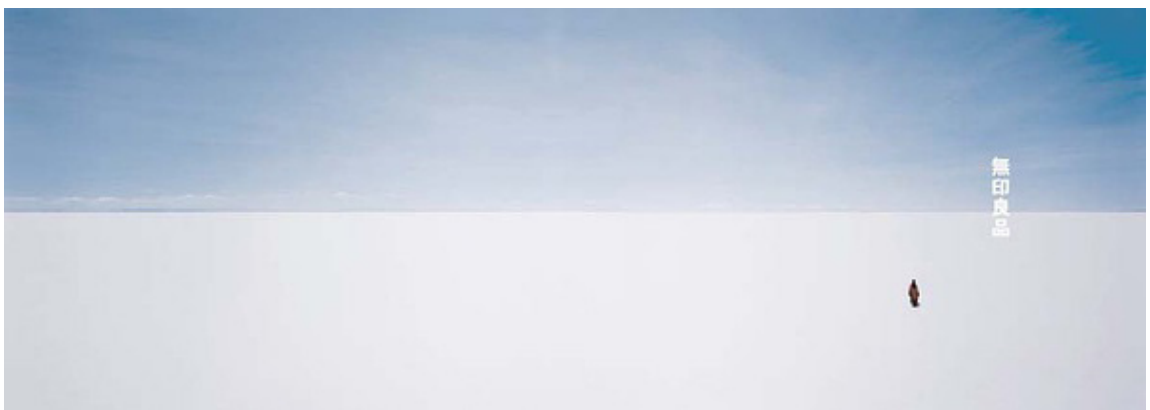


Figure 87.
MUJI Horizon Campaign
Photo by Tamotsu Fujii



Figure 88.
Boden Sea, Uttwil
Photo by Hiroshi Sugimoto, 1993



surprise. The style combines strength and light.

“Just like the time is static” is a unique and poetic piece in Japanese culture. How can “time” stop under rational thinking? But Fujii’s photo is like someone touching the clock to incredibly stop the minute and second. It is the emotional touch after holding your breath. Shooting emptiness and simplicity is a performance of Zen Aesthetic in Fujii’s photography.

Another photographer, Hiroshi Sugimoto^a (Japanese: 杉本博司, 1949 -) was born in Japan and studied economy at university. In the 1970s he went to the United States for a university photography education. Also he started to wonder about the definition of Oriental culture when he was asked.

I left Japan when I was 22 years old. The education in Ja-

a Hiroshi Sugimoto (Japanese: 杉本博司, 1949 -), is a Japanese photographer currently dividing his time between Tokyo, Japan and New York City, United States. His catalogue is made up of a number of series, each having a distinct theme and similar attributes.

pan is Western. When I went to United States, I found that most classmates around me were quite interested in Oriental mysticism or Zen. They always asked me because I am Japanese. I am not able to introduce Zen since I have no idea. What is the Oriental philosophy? So I began to go back to learn my own culture. I learned Occidental culture in Japan and am now learning Oriental culture in United States (Zhang, 2014).

This was the beginning of him learning more about Oriental philosophy, Zen. In his later works, "Seascape", "Theatre", and "Architecture" he conveyed an extreme answer.

I was shooting the history of things. In the 'Seascape' series, I was shooting water and air. These two things may be the least changed things for humans today? Other things in the world would change, but my artistic theme is the time itself (Qiu, 2008).

Measuring time in repetition. A half composition is taboo for the novice photographers, but this is the only composition in 50 works. And Sugimoto skillfully uses the relationship between climate and time, making his works gradually become clear but also gradually blur. There is day, night, and sea. It is unclear if it is sea or sky. It explains three levels of Zen: 1. Sea is sea; 2. Sea is not Sea; 3. Sea is sea again. The "Seascape" series is the best expression of Sugimoto's Zen comprehension. This work contains the most empty, free, and simple thinking which matches Zen Aesthetic.

ZEN AESTHETIC ACCORDING TO CONTEXT

Introduction

Zen Aesthetic adapted to the new world when it arrived. In this case, the context is China, Japan, and the United States. This chapter will discuss the performance and influence of Zen Aesthetic according to context. Firstly, Zen Aesthetic began to affect and immerse with traditional Chinese painting until it declined. In Japan, Zen Aesthetic integrated into local culture and religion, developing a characterized Japanese aesthetic. When it arrived in the United States in the 20th century, Zen Aesthetic became popular among American painters.

VI.1 Zen Aesthetic in China

There is no doubt that Zen Aesthetic had an impact on Chinese culture. Zen Aesthetic formed and improved in China; it has become an integral part of local culture. In this chapter there is a discussion on the performance of Zen Aesthetic in ancient Chinese painting. However, the influence of Zen Aesthetic in Chinese culture did not always integrate easily. There are also reasons behind this phenomenon in this chapter.

VI.1.1 Zen Aesthetic and Chinese Painting

Chinese painting is the concentration of Chinese culture no matter in any dynasty. Zen aesthetic pays attention to the empty natural view and is a kind of artistic conception. Zen aesthetic is looking for a state of epiphany, paying more attention to subject's state of mind and all things being made for the heart. (Zhang Jiemo, 2006. p. 13.) This view deeply affected the Chinese artists and artistic creation, gradually forming the core of the spirit of Chinese art, resulting in a high degree of spiritualization and making a realm of virtual emptiness. Finally, it shaped a "Yi Jing". Zen aesthetic is the most important component of ancient Chinese aesthetic.

The aesthetic connotation of Chinese aesthetic is more refined, delicate, rich, and ethereal than the Confucian-

ism era. Zen brings Chinese philosophy closer to naturalness and leads to a more spiritual and artistic conception compared to Confucianism. Therefore, it is the essence of Chinese aesthetic. Zhuang Zi emphasizes the concept of “travel” and staying close to naturalness, while Zen focuses on “feeling” and proclaims to be experience by oneself. Zen regarded aesthetic activity as a kind of psychological activity and process. The deepening of emotion makes the essence of artistic experience. This is closely connected with the traditional Chinese aesthetic, which focuses on the aesthetic experience. And Zen emphasizes only the sensible and unspeakable aesthetic, which becomes the ultimate aesthetic experience. During that time, most of the artists observed naturalness and landscape. Indoor painting themes form only a small part of the traditional Chinese painting. This is the opposite of the Occidental art development.

The greatest influence of Zen on Chinese art lies in the upgrading of aesthetic experience. The author of this thesis believes that any aesthetic based on Zen can rely on two levels. The first one is upgraded from “seeing” to “insight” and then from “real” to “Yi” (concept). “Seeing” means the painter is recording everything they see – more real and practical. D. T. Suzuki (1989. p. 37) used to tell the difference between “seeing” and “insight”: “They are related to the vision. However, ‘seeing’ is more related to eyes and ‘insight’ is more related to heart. ‘Seeing’ is an activity and ‘insight’ is a process.” Zen Aesthetic encouraged artists to observe instead of to see. Next is the upgrading from “real” to “Yi”. Instead of recording the reality, artists pursue more landscapes in their minds. The function of Chinese painting changed from the beginning.

It is widely accepted that the rise of Chinese landscape painting occurred in the Jin and Song dynasties. Buddhism influenced the Chinese art through its influence of the whole society. (Li & Liu, 1987. p. 332) This also shows

that Chinese Buddhism had profound influence on Chinese art. Dao'an^a (Chinese: 道安, 312 - 385) from Jin Dynasty^b (265 - 460) advocated that Mahayana Buddhism and Zen thought revealed the law of universe and life. It represents the general trend of Buddhism during the Jin and Song Dynasties, and it influenced the social thoughts and aesthetic psychology at that time. Also, it is generally considered that it revealed the artistic spirit and painting theory of the time.

Gu Kaizhi^c (Chinese: 顾恺之, 344 - 406) had developed painting theory since the Wei and Jin Dynasties, specifically the development of Buddhism and metaphysical reflections. During the Eastern Jin Dynasty (265 - 460), metaphysics became popular, mergers between metaphysics and Buddhism were increasing. He wrote three books about painting theory: About Painting (Chinese: 画论), Introduction of Famous Paintings of Wei and Jin Dynasties (Chinese: 魏晋胜流画赞) and Painting Yuntai Mountain (Chinese: 画云台山记). He wrote:

“In figure paintings the clothes and the appearances were not very important. The eyes were the spirit and the decisive factor.” (Ibid.)

In his painting theory, people could find Confucian, Taoist and Buddhist philosophy. Chinese painting has been

a Dao'an (Chinese: 道安, 312 - 385) was a Buddhist monk of the Eastern Jin Dynasty, originating from what is now Hebei Province. (Buswell & Lopez, 2013. p. 213.) Mainly important today as a translator of Buddhist scripture.

b Jin Dynasty (Chinese: 晋朝, 265 - 420) distinguished as the Sima Jin and Liang Jin, was a Chinese dynasty, empire, and era traditionally dated from ad 265 to 420. It was founded by Sima Yan, son of Sima Zhao who was made Prince of Jin and posthumously declared the founder of the dynasty. It followed the Three Kingdoms period (220-280 AD), which ended with the conquest of Eastern Wu by the Jin.

c Gu Kaizhi (Chinese: 顾恺之, c. 344-406), courtesy name Changkang (長康), was a celebrated painter of ancient China. (Cihai, 1997. p. 1846.)



Figure 89.
Admonitions Scroll, also known
as the Admonitions of the Court
Instructress, from the British Mu-
seum. Traditionally ascribed to Gu
Kaizhi, created between the 5th to
8th century.

transformed from being initially realistic to impressionist. Artists believe that the most important thing is not the shape of the image, but the soul of the image. Painters were trying to describe the mind of people and landscapes, not shapes. This is due to the promotion of Zen Buddhism so that more artists were concerned about the mind. Gu Kaizhi defined the tendencies of Chinese art, painting the truth instead of the real. In the eighteenth Century, when the camera was invented, Occidental painters began to realize that the function of art had changed.

The theme of Gu Kaizhi's art is primarily human. However,



there is another Chinese painter who specialized in landscape painting. Zong Bing^a (Chinese: 宗炳, 375 - 444) wrote a book about Chinese aesthetic called "About Landscape Painting". He said: Landscapes have a material existence, and yet also reach in a spiritual domain (Leon, 1970. p. 146-156). The notion of emptiness was in vogue among theoreticians like Zong Bing. Since then, it has become a major theme in Chinese aesthetic thinking. This thought is based on a particularly abundant amount of literature.

a Zong Bing (Chinese: 宗炳, 375 - 444) was a Chinese artist and musician who wrote the earliest text on landscape painting.



Figure 90.
A portrait of Zong Bin.
Unknown painter and year

Chinese painting is not intended to be a simple aesthetic object but tends to become a microcosm, recreating, in the image of the macrocosm, an open space where true life is possible (Cheng, 1993. p. 64).

If Gu Kaizhi created Chinese art theory, then Zong Bin was the ancestor of Chinese landscape painting theory. He was deeply affected by the Buddhism theory of Hui Yuan^a (Chinese: 慧远) who founded Donglin Temple^b (Chinese: 东林寺) in Mount Lu^c. Hui Yuan began studying the Zhuangzi and Laozi at a young age, as well as the teachings of Confucius. However, at the age of 21 he was converted in the Hebei Province by the Buddhist Dao'an, who was a Chinese disciple of a Kuchan missionary. Zong Bin also injected Confucian Taoist and Buddhist thinking into his works. At that time the artist was closer to being a philosopher, thinking about expressing the human spirit via painting. Zong Bin thinks the answer is hidden in the landscape, painting as a medium of Tao. Chinese painting is no longer content to reproduce the outward appearance of things but tries to capture the inner lines of these things and fix the hidden relationships they maintain between them. For him, Chinese painting, instead of being a purely aesthetic exercise, is a practice that involves man as a unit, both his physical being as well as the spiritual, his conscious part and unconscious one. (Ibid.). Unfortunately, most of Zong's paintings have been lost, but his

a Hui Yuan (Chinese: 慧远, 334–416 AD) was a Chinese Buddhist teacher who founded Donglin Temple on Mount Lushan in Jiangxi province and wrote the text *On Why Monks Do Not Bow Down Before Kings* in 404 AD.

b The Donglin Temple (Chinese: 东林寺; Literally: "Eastern Forest Temple") is a Buddhist monastery approximately 20 kilometres (12 mi) from Jiujiang, Jiangxi Province, China. Built in 386 CE at the foot of Lushan by Hui Yuan, founder of the Pure Land Sect of Buddhism, it is well known for how long it has stood without collapsing.

c Mount Lu or Lushan (Chinese: 庐山), also known as Kuanglu (匡庐) in ancient times, is situated in the northern part of Jiangxi province in southeastern China, and is one of the most renowned mountains in the country.

theory has retained accessibility. He was the best and first spokesperson of naturalness in the history of Chinese painting.

It is noteworthy that he first proposed the use of perspective in art theory, a thousand years earlier than the Occidental art world. Inherited from Gu Kaizhi and Hui Yuan, he developed the original landscape painting theory.

Hui Yuan was dedicated to the fusion of Chinese Buddhism and art. Chinese Buddhism developed via the translation of Buddhist scriptures. In the process, Buddhism absorbed the Chinese traditional ideological content and way of thinking to adapt to Chinese society's political, economic, and cultural needs of development and innovation. It also expressed scriptures in a Chinese way. As a result, Zen Buddhism, as the combination of Chinese and Indian thoughts, is a unique Chinese Buddhist thought, which is different from the traditional Chinese thought and the Indian Buddhist thought. During the years of the Han Dynasty, Chinese painting followed an evolution that started from a tradition marked by realism to an increasingly spiritual concept. Spirituality not based on the religious themes that have always existed throughout history, in particular that of the Buddhist tradition, but of a painting that has become spirituality. A spirituality essentially inscribed in Taoism, enriched later with the contribution of Zen (Cheng, 1993. p. 63).

The wars of the late Tang and Five Dynasties, especially the Huang Chao Rebellion^a, which is considered as the largest man-made disaster in Chinese history, created a

a Huang Chao Rebellion (Chinese: 黄巢之乱) The uprising of Huang Chao led to the final loss of power of the Tang Dynasty (619 - 907) in 875-884 and led China almost immediately to the period of the Five Dynasties. It was initially an uprising of confederate bandit groups, but because of the lack of leadership of the imperial bureaucracy finally crushed the whole society into chaos.

Figure 92.
Landscape
Zhang Yanyuan, unknown. Song
Dynasty



Figure 91.
Pine Trees
Zhang Zao
Song Dynasty



number of frustrated literati that were extremely disappointed in society, the same as during the Jin Dynasty (265 - 460). Their pursuit of seclusion and a quiet life was expressed via landscapes of flowers and birds, which became a social fashion. And Zen thought provides a basic theory for a life like this. The political background pushed Chinese landscape painting gradually to be mature. Zen philosophy was becoming more and more important in this way.

Zong Bing had established the theme of Chinese painting. Moreover, Zhang Zao^a (Chinese: 张璪) made it more specific by writing a book named “Hui Jing” (Chinese: 绘静, Painting Tranquility). He believed that the Zen spirit that people were pursuing was hidden in some plants. Each plant had its own special way of pursuit, and he especially loved pine trees. In fact, it was a way of seeking inner relief. From the time of Zhang Zao and the experience of several times by him, Hui Neng’s Zen thought should affect him very much.

Finally, the first Oriental painting history books appeared: *Lidai Minghua Ji*” (Chinese: 历代名画记, Famous Paintings through History) whose author is Zhang Yanyuan^b (Chinese: 张彦远, 815 - 877), the first historian of Chinese painting. Zhang created his own style of art history writing, combining historical facts and art criticism. His book also described the painter’s lives thoroughly, including biography and works. He pointed out that the art of painting is an important cultural phenomenon; painting is the image of the educational tool. He stressed the dialectic rather than the fragmented to talk about painting tech-

a Zhang Zao (Chinese: 张璪) a Chinese painter of the eighth century. Its dates of birth and death are not known. He is good at drawing pine trees.

b Zhang Yanyuan (Chinese: 张彦远, 815 - 877), courtesy name Aibin (爱宾), was a Chinese art historian, scholar, calligrapher and painter of the late Tang Dynasty (619 - 907).

niques, putting more emphasis on the “spirit” than the “shape”. Shape served for the spirit.

More importantly, he put forward a standard to judge a good painting. He proposed five aspects to appreciate a painting. They should express the “spirit” which are “Zi Ran, Shen, Miao, Neng, Jin Shen” (Chinese: 自然神妙能谨慎 “Natural, Perfect, Skillful, Capable, Careful). He raised the impact of naturalness and mediocrity and summed up the predecessor of the history of painting and painting theory of research results, as well as the inheritance and development of the history of the fine tradition of combining to create a general history of painting science.

Since the influence of Wang Wei^a (Chinese: 王维, 699 - 759), people began to believe that Zen Aesthetic and Chinese ink painting shared a certain relationship. In the middle of the Tang Dynasty (619 - 907), most of the landscape painting was colorful. For example, most mountains and forests were painted in green. But in Wang Wei’s period, which was the late Tang Dynasty (619 - 907), most of the landscape painting was already in black ink only. It showed the characteristic of Zen Aesthetic which is simplicity and was helpful for progressing the creation process. It is common that the ink promotes the development of landscape painting. It reflects the time and the social aesthetic psychology. There is no doubt that Zen Aesthetic caused this huge change in Chinese painting history. It could be found in Wang Wei’s poem.

过香积寺

不知香积寺 数里入云峰

古木无人径 深山何处钟

a Wang Wei (Chinese: 王维; 699 – 759) was a Tang dynasty Chinese poet, musician, painter, and statesman. He was one of the most famous men of arts and letters of his time. Many of his poems are preserved, and twenty-nine were included in the highly influential 18th-century anthology Three Hundred Tang Poems.

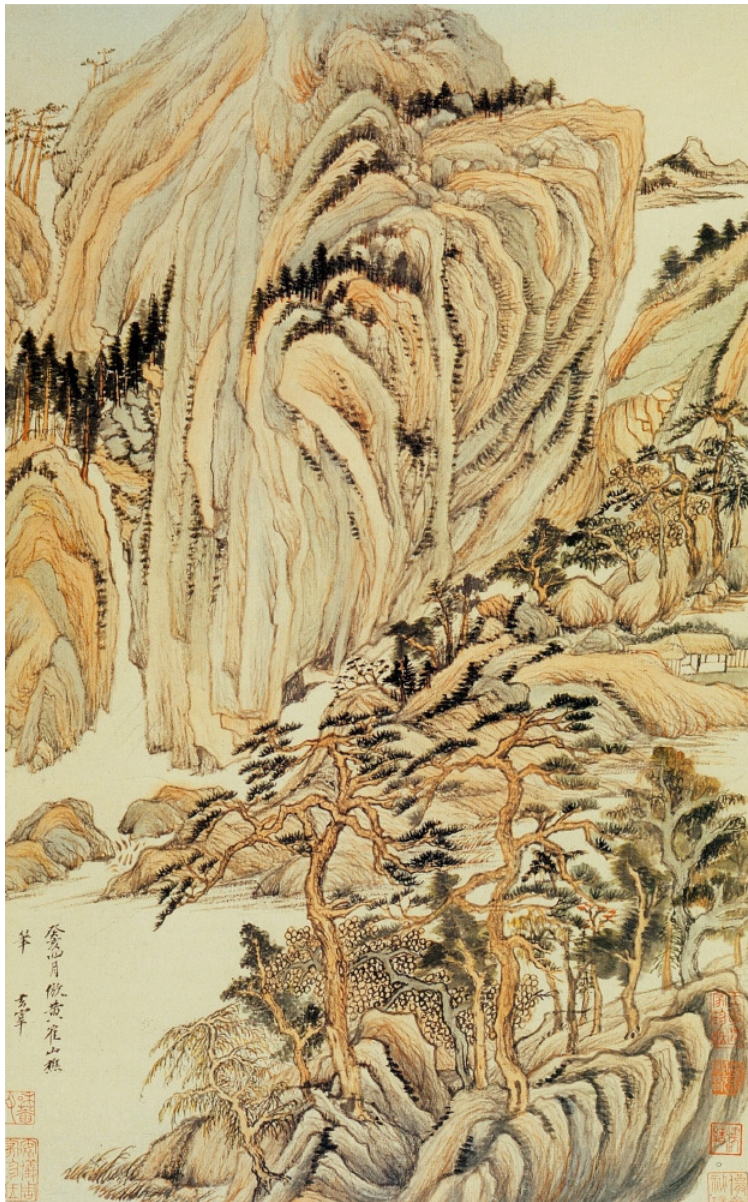


Figure 93.
Landscapes in the Manner of Old Masters (Wang Wei).
Dong Qichang, 1621 - 1624
56.2 x 36.2 cm
Nelson-Atkins Museum

泉声咽危石 日色冷青松
薄暮空潭曲 安禅制毒龙

"Stopping at Incense Storing Temple"
Not know incense store temple
Few li enter cloud peaks
Ancient trees no person path
Deep hills what place bell
Spring sound choke sheer rock
Sun colour cold green pines
Dusk empty pool bend
Peace meditation control fierce dragon

As below it is the meaning of the poem.

I did not know the incense storing temple,
I walked a few miles into the clouded peaks.
No man on the path between the ancient trees,
A bell rang somewhere deep among the hills.
A spring sounded choked, running down steep rocks,
The green pines chilled the sunlight's coloured rays.
Come dusk, at the bend of a deserted pool,
Through meditation I controlled passion's dragon^a.

From the poem, one can see that Wang Wei was in an effort to express the Zen spirit and state. At the same time, Wang Wei was the pioneer of Zen poetry. Wang Wei had an extensive influence on culture and painting in China, particularly in terms of monochrome ink painting and in terms of his deceptively simple and insightful Buddhist-influenced poetry. Later painters copied former masters, who were seen as the cornerstone of artistic

a Translation available at: <<http://www.chinese-poems.com/incense.html>>

training (Jenny, 2008). In the Ming Dynasty^a (1368 - 1644), Dong Qichang^b (Chinese: 董其昌, 1555 - 1636) included Wang Wei's style in his paintings.

In the Song Dynasty (960 - 1279), Chinese painting reached its peak. Compared with previous Chinese painting, it had become more and more scribbled (Pan, 1988, p. 85) but was better able to express the spirit of the painter. Theory of Su Shi^c (Chinese: 苏轼, 1037 - 1101) is a typical representation of the literati and the scholar's ideology in the North Song Dynasty (960 - 1279). It not only observed the world with a Confucian perspective but also transcends with Zen and Zhuang Zi's style in his point of view. Su Shi's painting theory came from the influence of his meditation. He had characteristics of open-mindedness and detachment. In his opinion, painting was just a way of self-entertaining; the meditator can get Zen meditation in a happy way. In his poem "Flowering Branches Written on Paintings by Secretary Wang of Yanling" (Chinese: 书鄢陵王主簿所画折枝), he writes:

论画以形似 见与儿童邻
赋诗必此诗 定非知诗人
诗画本一律 天工与清新
边鸾雀写生 赵昌花传神

a Ming Dynasty (Chinese: 明朝, 1368 - 1644) was the ruling dynasty of China - then known as the Empire of the Great Ming - for 276 years (1368 - 1644) following the collapse of the Mongol-led Yuan dynasty. The Ming, described by some as "one of the greatest eras of orderly government and social stability in human history," was the last imperial dynasty in China ruled by ethnic Han Chinese. Although the primary capital of Beijing fell in 1644 to a rebellion led by Li Zicheng (who established the Shun dynasty, soon replaced by the Manchu-led Qing dynasty), regimes loyal to the Ming throne - collectively called the Southern Ming - survived until 1683.

b Dong Qichang (Chinese: 董其昌, 1555 - 1636), was a Chinese painter, scholar, calligrapher, and art theorist of the later period of the Ming Dynasty.

c Su Shi (Chinese: 苏轼 January 8, 1037 - August 24, 1101), also known as Su Tungpo, was a Chinese writer, poet, painter, calligrapher, pharmacologist, gastronome, and a statesman of the Song Dynasty (960 - 1279).

何如此两幅 疏淡含精匀
谁言一点红 解寄无边春

To overstress resemblance of form,
In painting is a childish view.
Who thinks in verse there is a norm,
To poetry he's got no clue.
In painting as in poetry,
We like what's natural and new.
Bian Luan painted birds vividly;
Zhao Chang's flowers to naturalness were true.
But these two pictures surpass them:
They're fairer and more elaborate.
We won't believe from a red stem,
The beauty of spring can radiate.

In Su Shi's opinion, only children will pursue painting as a record of reality. Zen painting needs fresh style, as simple as possible but containing everything and nothing.



Figure 94.
Angler on a Wintry Lake
Ma Yuan, 1195 Song Dynasty
141 x 36cm
Tokyo National Museum

In the South Song Dynasty (960 - 1279), there was another painter, Ma Yuan^a (Chinese: 马远). Ma developed a personal style, with marked decorative elements, such as "...pine trees strong as if they were made of iron wire", as described in a contemporary source. A characteristic feature of many paintings is the so-called "one-corner" composition, in which the actual subjects of the painting are pushed to a corner or a side, leaving the other part of the painting more or less empty.

Zen seemed to become more popular between the changing of dynasties. From the end of Ming Dynasty

a Ma Yuan (Chinese: 马远 1160-65 – 1225) was a Chinese painter of the Song Dynasty (960 - 1279). His works, together with that of Xia Gui, formed the basis of the so-called Ma-Xia (马夏) school of painting, and are considered among the finest from the period. His works has inspired both Chinese artists of the Zhe School, as well as the great early Japanese painters Shūbun and Sesshū.

(1368 - 1644) and the beginning of the Qing Dynasty (1644 - 1912), Zhu Da (Chinese: 朱耷), as a prince of the Ming Dynasty's (1368 - 1644) royal family, was extremely disappointed at the end of Ming Dynasty (1368 - 1644). So that he went to a monastery to become a monk painter and changed his name to Bada Shanren^a (Chinese: 八大山人). In the age of war, Zen meditation became a way to escape reality. After Qing had successfully built the Qing Dynasty (1644 - 1912), after 40 years and due to these more stable circumstances, Bada Shanren deemed it acceptable to leave the monastery and to re-enter day-to-day life among society. (Glaze, 2008) In the aftermath of a nervous breakdown that could have been staged to avoid retribution for his family background, Zhu Da abandoned his monastic life and developed a career as a professional painter, adopting a series of descriptive pseudonyms – most notably Bada Shanren by which he is most often known today. Bada Shanren is believed to have had a mental illness. He is said to have screamed and made weird sounds while painting. The stylized vertical writing of his pseudonym Bada Shanren (八大山人) looks like the characters for laugh (笑) and cry (哭), thus by signing his paintings he implies his confusion and feelings of grief for the fate of his country and home (China: five thousand years of history and civilization, 2007. p. 761). Bada Shanren integrated fun into Zen painting.



Figure 95.
Mynah Bird on an Old Tree
Bada Shanren (Zhu Da)
Qing Dynasty
Forbidden City, Beijing

The integration of Zen and Chinese art has been going on for centuries, and fortunately it has all happened at the beginning of Chinese art history. Painting was eventually accepted as a way of Zen meditation. There would be no Chinese art without the influence of Zen thought. Besides, Bada Shanren is just one of lots painters that did this. During this period, they began to satire society, to

a Bada Shanren (Chinese: 八大山人 born Zhu Da ca. 1626 - 1705) was a Han Chinese painter of ink wash painting and a calligrapher. He was of noble lineage, being a descendant of the Ming dynasty prince Zhu Quan. Art historians have named him as a leading painter of the period.



Figure 96.
Two Birds
Bada Shanren (Zhu Da)
Qing Dynasty
31.7 × 26.3 cm, Oiso, Japan

vent their disappointment via painting. Their paintings are not negative but rather funny ways to self-mockery.

VI.1.2 The Decline of Zen Aesthetic in China

The peak is the beginning of decline. Zen Buddhism in China appeared to be in gradual decline due to many factors since the Song Dynasty (960 - 1279). Society valued and considered a man who wanted to be a monk as a “true man” before the Song Dynasty (960 - 1279). This value had changed after the Song Dynasty (960 - 1279), a man who wanted to be a monk was regarded as a escaper that brought despair to the family and the world and who is not willing to take responsibility. In the Ming and Qing Dynasties, the monk was the villain role in many novels (Lin, 2010. p. 33). This revealed that the status of Buddhism and Zen was declining, which also affected the Zen philosophy in its development and status of Chinese painting. There are four major reasons caused the decline of Zen Aesthetic in China:

- Degradation from Confucianism
- Side Effects of Higher Education Barriers
- Internal Strife
- Talent Loss

Degradation from Confucianism

The rise of Neo-Confucianism came during the Ming Dynasty (1368 - 1644). Confucianism resided in the main theme of Buddhism and gave Zen a certain provision of demotion. So in the minds of literati scholar, monastic practice Zen became literati interests. The purpose of meditation had changed, and it became a decoration.

Side Effects of Higher Education Barriers

Zen is a philosophy that can only to be sensed, not explained. There is no standard case, and it is difficult for the public to determine who is a real Zen master. The cost of education was high. After the Ming Dynasty (1368 - 1644) there had been many self-proclaimed Zen master lying about educating people to defy authority, resulting in social chaos. It was affecting the public's judgments about Zen.

Internal Strife

In the late Ming Dynasty (1368 - 1644), different sectarian struggles took place, especially between the Mi Yun Yuan Wu (Chinese: 密云圆悟) and the Han Yue Fa Zang (Chinese: 汉月法藏). The previous denominations also had many different points of view but with absolute respect for each other. After the looting of the Yuan Dynasty, China's literati spirit had been running out. Faced with the same historical problems, the people were no longer as tolerant as before. The most tragic was that of the Qing government, who at this time intervened in Zen internal affairs, deciding to abolish Han Yue Fa Zang permanently. This has led to a vicious circle – no new Zen thought was brought out any more.

Talent Loss

For the above reasons, fewer and fewer people were willing to join in meditation. In the Ming and Qing dynasties, the public had been unable to find reputable Zen master and philosopher any more. Zen has also been targeted by politics, which considered it a theory not suitable for being ruled. The phenomenon of a hundred schools of thought was gone.

It directly caused the weakness of Zen, which led to a pause in the entire Chinese art world. There was no Zen painting after the Song Dynasty (960 - 1279). After the

Yuan Dynasty, literati paintings representing Confucianism became the mainstream, and Zen painting had been neglected by society. (Lin, 2014. p. 97.) Except in the Qing Dynasty (1644 - 1912), there was one exception, who was Zhu Da, the former prince of Ming Dynasty (1368 - 1644).

Fortunately, most of the Chinese Zen thoughts had spread to Japan before the Song Dynasty (960 - 1279). During the Yuan Dynasty^a (1271 - 1368), the cultural exchanges between China and Japan entered the ice age due to the restricted control of transportation proclaimed by the Mongolian government. It protected Zen Buddhism and deeply developed it in Japan. This will be discussed in the following section.

a Yuan Dynasty (Chinese: 元朝, 1271 - 1368), officially the Great Yuan (Chinese: 大元), was the empire or ruling dynasty of China established by Kublai Khan, leader of the Mongolian Borjigin clan. Although the Mongols had ruled territories including today's North China for decades, it was not until 1271 that Kublai Khan officially proclaimed the dynasty in the traditional Chinese style, and the conquest was not complete until 1279. His realm was, by this point, isolated from the other khanates and controlled most of present-day China and its surrounding areas, including modern Mongolia. It was the first foreign dynasty to rule all of China and lasted until 1368, after which the rebuked Genghisid rulers retreated to their Mongolian homeland and continued to rule the Northern Yuan dynasty. Some of the Mongolian Emperors of the Yuan mastered the Chinese language, while others only used their native language (i.e. Mongolian) and the 'Phags-pa script.

VI.2 Zen Aesthetic in Japan

Zen Buddhism barely affected Japanese culture until the Song Dynasty (960 - 1279). Due to the popularity of Zen Buddhism, Zen Aesthetic began to immerse itself into Japanese culture, especially Japanese painting after the expansion of Zen Buddhism in Song Dynasty (960 - 1279). This chapter will explain the journey of Zen from China to Japan and the process immersing Japanese painting and the Zen Aesthetic. Also, the development of Zen Aesthetic in Japan was known as Wabi and Sabi.

VI.2.1 Zen Journey and Japanese Painting

In the previous section, the dissertation mentioned that Jianzhen completed the first Buddhist propaganda in Japan in the Tang Dynasty (619 - 907). While the burial of the Pure Land^a (Chinese: 净土宗) was met with popular acceptance, the teachings of the Chan showed a greater definition, eventually leading to prestige and influence over the rest of the schools and becoming the dominant

a Pure Land Buddhism (Chinese: 净土宗), also referred to as Amidism in English, is a broad branch of Mahāyāna Buddhism and one of the most widely practiced traditions of Buddhism in East Asia. Pure Land is a tradition of Buddhist teachings that are focused on Amitābha Buddha. The three primary texts of the tradition, known as the “Three Pure Land Sutras”, are the Longer Sukhāvatīyūha Sūtra (Infinite Life Sutra), the Shorter Sukhāvatīyūha Sūtra (Amitabha Sutra) and the Amitayurdhyana Sutra (Contemplation Sutra).



Figure 97.
Haboku-Sansui, splashed-ink style
landscape
Sesshū Tōyō (雪舟 等楊, 1420 - 1506)
148.6 × 32.7 cm
The full scroll contains numerous
inscriptions, and the painting,
which is reproduced here in full,
only takes up about a third of the
scroll.
Tokyo National Museum

form of Buddhism in China (Fernández, 2003. p. 394). Since the beginning of the Song Dynasty (960 - 1279), it became popular for Japanese monks to travel to China and practice Zen in famous monasteries, such as Wu Tai Shan^a (Chinese: 五台山, Mount Wutai). Jōjin^b (Japanese: 成尋, 1101 - 1081) was one of them. As a Tendai School^c (Japanese: 天台宗) monk he documented his journey to the Chinese Buddhist centres of Mount Wutai in 1072 - 1073 in San Tendai Godai San Ki (Japanese: 參天台五臺山記) (Orzech, 2006). After their return to Japan, the Japanese Buddhists went through sectarian disputes. Due to the corruption of Japanese Buddhists, more monks were crossing the sea to China seeking a solution. At that time, Japanese monks who came to the Song Dynasty (960 - 1279) mostly absorbed Zen Buddhism and brought it back to Japan because Chinese Zen was thriving. There were two critical monks who brought two major Zen schools from China to Japan. Myōan Eisai^d (Japanese: 明菴栄西, 1141 - 1215) set off on his first trip to Mount Tiantai^e (Chinese: 天台山) in 1168, which was the origin sect of

a Wu Tai Shan (Chinese: 五台山; Mount Wutai, Literally: "Five Plateau Mountain"), also known as Wutai Mountain or Qingliang Shan, is a Buddhist sacred site located at the headwaters of river Qingshui, in the Chinese northeastern province of Shanxi. UNESCO World Heritage. Nanshan Temple (Chinese: 南山寺) is the largest temple in it.

b Jōjin (Japanese: 成尋, 1011 - 1081) was a Japanese Tendai monk.

c Tendai (Japanese: 天台宗, Chinese pinyin as Tiantai) is a Japanese school of Mahayana Buddhism, a descendant of the Chinese Tiantai or Lotus Sutra school.

d Myōan Eisai (Japanese: 明菴栄西, 1141 - 1215) was a Japanese Buddhist priest, credited with bringing both the Rinzai school of Zen Buddhism and green tea from China to Japan. He is often known simply as Eisai/Yōsai Zenji (栄西禅師), literally "Zen master Eisai".

e Mount Tiantai (Chinese: 天台山) is a mountain in Tiantai County near the city of Taizhou, Zhejiang, China. Its highest peak, Huading, reaches a height of 1,138 meters. The mountain was made a national park on 1 August 1988. One of nine remaining wild populations of Seven-Son Flower *Heptacodium miconioides* is located on Mount Tiantai. Also it is a school of Buddhism in China, Japan, Korea, and Vietnam that reverts the Lotus Sutra as the highest teaching in Buddhism since the Guoqing Temple on it.



the Linji Zen school. He spent only six months in China on this first trip, but he returned in 1187 for a longer stay. After his study of Linji school, Eisai returned to Japan in 1191 with Zen scriptures and green tea seeds (Ponsonby-Fane, 1962. p. 238.). He immediately founded a Linji Temple, which is also known as Rinzai in Japanese in the remote Kyūshū^a (Japanese: 九州), Japan's first Zen temple. Eisai set up Rinzai Zen school in Japan. Another one named Dō-

Figure 98.
Four Season View 四季花鳥図
Kanō Motonobu (狩野 元信, 1476 – 1559)
Kyoto National Museum (京都国立博物館) Kyoto, Japan

a Kyushu (Japanese: 九州) is the third biggest island of Japan and most southwesterly of its four main islands. Its alternative ancient names include Kyūkokū (九国, "Nine States"), Chinzei (鎮西, "West of the Pacified Area"), and Tsukushi-no-shima (筑紫島, "Island of Tsukushi"). The historical regional name Saikaidō (西海道, lit. West Sea Circuit) referred to Kyushu and its surrounding islands. In the 8th century Taihō Code reforms, Dazaifu was established as a special administrative term for the region.

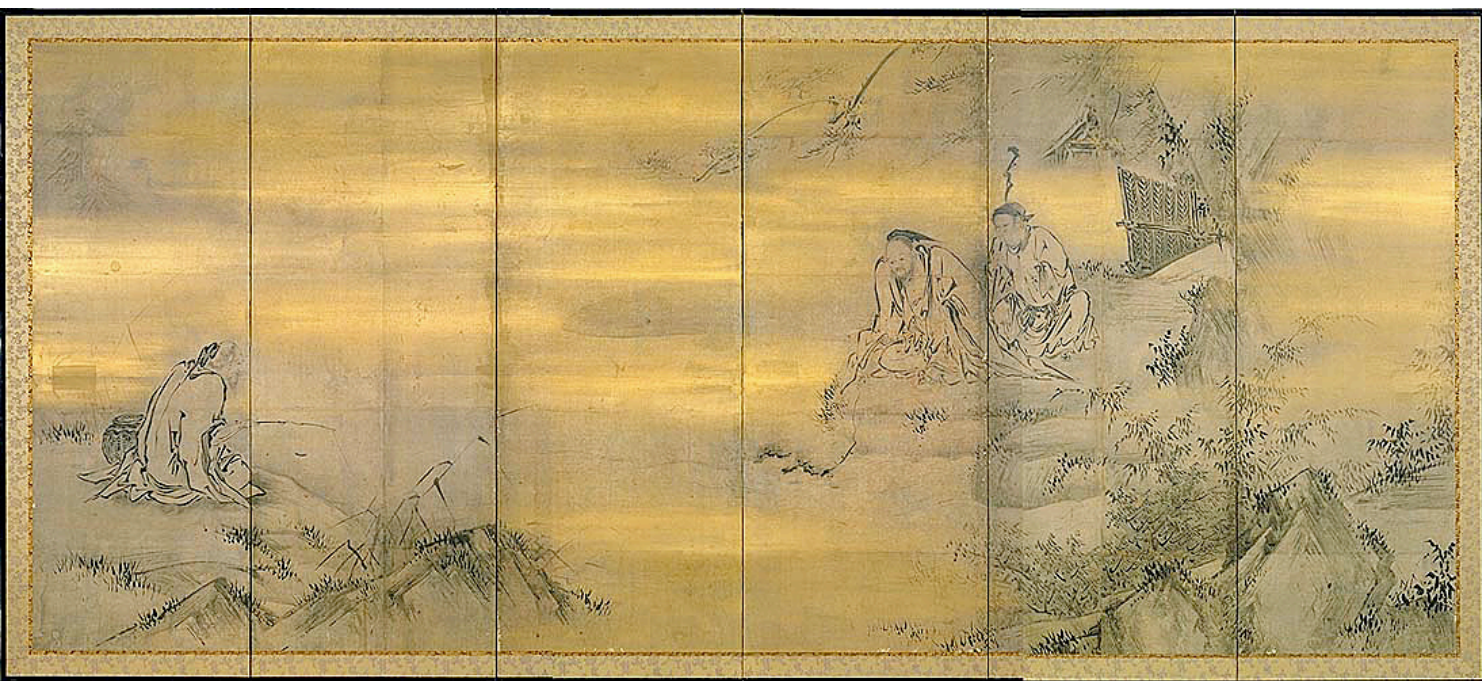


Figure 99.
Hermits and a Fairy / left hand
screen (仙人高士図 / 左隻)
Kano Motonobu (狩野 永徳, 1543
– 1590)
155 × 361.4 cm
Kyoto National Museum (京都国立
博物館) Kyoto, Japan

gen Kigen^a (Japanese: 道元希玄, 1200 - 1253) was originally a Rinzai monk who decided to stop believing in it in order to seek a more authentic Zen Buddhism. He crossed

a Dōgen Kigen (Japanese: 道元希玄 or Dōgen Zenji 道元禪師; 19 January 1200 - 22 September 1253), also known as Dōgen Kigen (道元希玄), Eihei Dōgen (永平道元), Koso Jōyō Daishi (高祖承陽大師), or Busshō Dentō Kokushi (仏性伝東国師), was a Japanese Buddhist priest, writer, poet, philosopher, and founder of the Sōtō school of Zen in Japan. Originally ordained as a monk in the Tendai School in Kyoto, he was ultimately dissatisfied with its teaching and traveled to China to seek out what he believed to be a more authentic Buddhism. He remained there for five years, finally training under Tiantong Rujing, an eminent teacher of the Chinese Caodong lineage. Upon his return to Japan, he began promoting the meditation practice of zazen through literary works such as *Fukan zazengi* and *Bendōwa*. He eventually broke relations completely with the powerful Tendai School, and, after several years of likely friction between himself and the establishment, left Kyoto for the mountainous countryside where he founded the monastery Eihei-ji, which remains the head temple of the Sōtō school today. Dōgen is known for his extensive writing including his most famous work, the collection of 95 essays called the *Shōbōgenzō*, but also *Eihei Kōroku*, a collection of his talks, poetry, and commentaries, and *Eihei Shingi*, the first Zen monastic code written in Japan, among others.

the dangerous East China Sea^a (Chinese: 东海) to China to study in the same monastery as Eisai had once done. The difference is that he spent five years living there and studied another major Zen school in China – the Caodong school. After he returned he built the first Caodong Monastery, or Soto school in Japanese, in Fukui^b (Japanese: 福井). Eihei-ji^c (Japanese: 永平寺), which remains the most important Soto monastery today. He also wrote the first Zen monastic code Shōbōgenzō^d (Japanese: 正法眼蔵) in Japanese, which inspired the following priests.

Japanese Kamakura shogunate^e (Japanese: 鎌倉幕府) Samurai (Japanese: 武士) had a strong interest in Zen, and Japanese Zen received a strong official support. With the encouragement of the government, Zen monasteries were established throughout the period. In the records of some research documents, there were around eighty monks who traveled to China and brought back Chinese

a East China Sea (Chinese: 东海) is a marginal sea east of China. The East China Sea is a part of the Pacific Ocean and covers an area of roughly 1,249,000 square kilometres (482,000 sq mi). To the east lies the Japanese islands of Kyushu and the Ryukyu Islands, to the south lies the South China Sea, and to the west by the Asian continent. The sea connects with the Sea of Japan through the Korea Strait and opens to the north into the Yellow Sea.

b Fukui (Japanese: 福井) is the capital city of Fukui Prefecture, Japan. The city is located in the north-central part of the prefecture on the coast of the Sea of Japan.

c Eihei-ji (Japanese: 永平寺) is one of two main temples of the Sōtō school of Zen Buddhism, the largest single religious denomination in Japan (by number of temples in a single legal entity). Eihei-ji is located about 15 km (9 mi) east of Fukui in Fukui Prefecture, Japan. In English, its name means “temple of eternal peace” (in Japanese, ‘ei’ means “eternal”, ‘hei’ means “peaceful”, and ‘ji’ means “Buddhist temple”).

d Shōbōgenzō (Japanese: 正法眼蔵, “Treasury of the True Dharma Eye”) is the title most commonly used to refer to the collection of works written in Japanese by the 13th century Japanese Buddhist monk and founder of the Japanese Sōtō Zen school, Eihei Dōgen. The term shōbōgenzō can also more generally as a synonym for the Buddha Dharma as viewed from the perspective of Mahayana Buddhism.

e Kamakura shogunate (Japanese: 鎌倉幕府, Kamakura bakufu) was a Japanese feudal military government (Nussbaum, 2005. p. 459.) that ruled from 1185 to 1333.

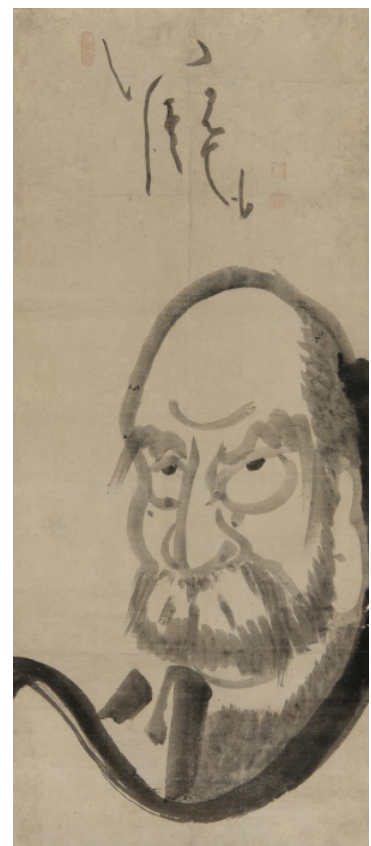


Figure 100.
Darumazu (Portrait of Daruma/
Bodhidharma)
Hakuin Ekaku (白隠 慧鶴, 1685 -
1768)
Private Collection

TRANSMISSION OF ZEN BUDDHISM TO JAPAN





-  **City**
-  **Rinzai Temple by Eisai**
-  **Soto Temple by Dōgen**
-  **Itinerary of Eisai (1187 - 1191)**
-  **Itinerary of Dōgen (1223 - 1227)**

Figure 101.
(Previous page) Transmission of
Zen Buddhism to Japan (Villalba
Fernández, 2003. p. 404.)
Translated and Made by Author

Zen. At the same time, they also brought back the Chinese art and culture, which was a great enlightenment to the Japanese art. Zen philosophy had gradually become popular in the Muromachi^a (Japanese: 室町時代) and Azuchi-Momoyama (Japanese: 安土桃山時代) periods^b. Finally, Zen in the Edo period^c (Japanese: 江戸時代) reached its peak, becoming the mainstream spirituality of the Japanese nation. The Japanese painter that affected Kenya Hara, the aforementioned Hasegawa Tōhaku, also belonged to this period. In addition, there are other representatives like Kanō Motonobu^d (Japanese: 狩野元信), Kanō Eitoku^e (Japanese: 狩野永徳) and Sesshū Tōyō^f (Japanese: 雪舟等楊). They modeled themselves on the early Chinese

a Muromachi period (Japanese: 室町時代 Muromachi jidai, also known as the Muromachi era, the Ashikaga era, or the Ashikaga period) is a division of Japanese history running from approximately 1336 to 1573.

b Azuchi-Momoyama period (Japanese: 安土桃山時代 Azuchi-Momoyama jidai?) is the final phase of the Sengoku period (戦国時代 Sengoku jidai?) in Japan. These years of political unification led to the establishment of the Tokugawa shogunate. It spans the years from c.1573 to 1600, during which time Oda Nobunaga and his successor, Toyotomi Hideyoshi, imposed order upon the chaos that had pervaded since the collapse of the Ashikaga shogunate.

c Edo period (Japanese: 江戸時代 Edo jidai) or Tokugawa period (Japanese: 徳川時代 Tokugawa jidai) is the period between 1603 and 1868 in the history of Japan, when Japanese society was under the rule of the Tokugawa shogunate and the country's 300 regional daimyō. The period was characterized by economic growth, strict social order, isolationist foreign policies, a stable population and popular enjoyment of arts and culture.

d Kanō Motonobu (Japanese: 狩野 元信, August 28, 1476 – November 5, 1559) was a Japanese painter. He was a member of the Kanō school of painting. Through his political connections, patronage, organization, and influence he was able to make the Kano school into what it is today. The system was responsible for the training of a great majority of painters throughout the Edo period (1615-1868).

e Kanō Eitoku (Japanese: 狩野永徳 February 16, 1543 – October 12, 1590) was a Japanese painter who lived during the Azuchi-Momoyama period of Japanese history and one of the most prominent patriarchs of the Kanō school of Japanese painting. He studied the older Song, Yuan and Muromachi periods' styles of ink painting by examining scrolls.

f Sesshū Tōyō (Japanese: 雪舟等楊; Since 1431, also known as Tōyō, Unkoku, or Bikeisai; 1420 – 26 August 1506) was the most prominent Japanese master of ink and wash painting from the middle Muromachi period.

Zen paintings and painted many masterpieces that were handed down, creating a precedent for Japanese art.

Because of the wonderful taste of Japanese Zen painting, painters with their own unique pen force and own characteristics gradually formed a different style of Zen painting. Therefore, this formed a mutual competitive market that became a virtuous circle. More and more artists joined the ranks of creating Zen paintings, forming a creative social atmosphere. At the same period, as China entered the Ming and Qing Dynasty (1644 - 1912), Zen painting gradually declined. Japanese artists found that China could no longer produce excellent Zen painting worth imitating and studying, leaving only one remaining option. They had to create their own Zen painting in the future.



Figure 102.
Damour Budaoweng
When people always ask for a wish
to pray, blessing in Japan

In the very beginning of the Japanese religion, the Japanese nation worshipped gods. They believed that every object had a god within it. Japan did not have main religion until Shinto^a (Japanese: 神道) appeared. The word Shinto was adopted, originally as Shindo (Picken, 1994. p. 21.), from the written Chinese Shendao^b (Chinese: 神道), (Sokyo, 1962. p. 2.) combining two Chinese characters: “shin” (神), meaning “spirit” or “god”, and “tō” (道), meaning Tao or Taoism from Lao zi and Zhuang zi.(Richard, 1985. p. 18 - 19.) The oldest recorded usage of the word Shindo is from the second half of the 6th century (Picken, 1994. p. 21.). Shin can be defined in English as “spirits, essences or gods”, referring to the energy generating the phenomena (Ibid.) Since the Japanese language does not distinguish

a Shinto (神道 Shintō), also called kami-no-michi, is a Japanese religion. It focuses on ritual practices to be carried out diligently, to establish a connection between present-day Japan and its ancient past. It combined with ancient Japanese religion, Taoism and Buddhism.

b During the history of China, at the time of the spread of Buddhism to the country, the name Shendao was used to identify what is currently known as “Shenism”, the Chinese indigenous religion, distinguishing it from the new Buddhist religion.

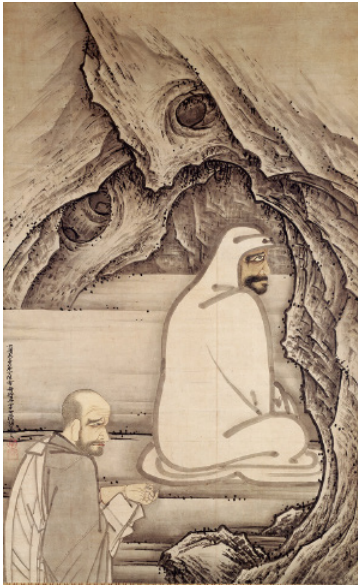


Figure 103.
Dazu Huike offering his arm to
Bodhidharma.
Sesshū Tōyō (雪舟 等楊) 1496
Ink painting 1496 by Huike
Sainen-ji, Aichi, Japan

between singular and plural, “shin” refers to the divinity, or sacred essence, that manifests in multiple forms: rocks, trees, rivers, animals, places, and even people can be said to possess the naturalness of “shin”.(Ibid. p. 102.) Shin and people are not separate. They exist within the same world and share its interrelated complexity. After Jianzhen’s journey to Japan, Buddhism gradually merged into Shin-do as well. One could say that the critical difference between Chinese and Japanese religion was Confucianism.

According to Shinto tradition, people needed to worship the gods at home. However, only rich people could buy the sculpture of an idol. Therefore, most people would buy portraits of idols to worship. Because of the market demand, this greatly promoted the development of the Japanese art industry. One of the most popular idols is Bodhidharma and Bodhisattva. Nowadays, Bodhidharma is still a popular element in modern life. This is an innovation of Japanese Zen, as portraiture in China has never become mainstream.

Zen had a great influence on Chinese painting. Unfortunately, it did not carry forward due to various complex historical reasons mentioned in last chapter. However, the success of Zen Aesthetic had been preserved in Japan. It even formed a unique Japanese Zen Aesthetic which will be discussed in next chapter, Wabi and Sabi.

VI.2.2 Inheritance and Development: Wabi and Sabi

The artistic performance of Zen in China was in paintings and poetry. Relatively speaking, there are Zen paintings

and Haiku^a (Japanese: 俳句) in Japan as well. However, their follow-up development is very different. During the period when Zen Buddhism reached its peak, Zen thought did not only stay in painting and haiku. Due to the different resources and the environment, Zen philosophy in Japan had been brought to many areas, which covered almost all aspects of life, and they called it “Tao”, which came from Taoism. Nowadays, there are three major “Tao” in Japan, which are Cha Tao^b (Japanese: 茶道 Tea Ceremony), Hua Tao^c (Japanese: 花道 Ikebana or Arranging Flowers), and Shu Tao^d (Japanese: 書道 Calligraphy). So, what was behind the promotion of all this development? The answer is the basic spirit of Japanese Zen philosophy: Wabi (Japanese: 侘) and Sabi (Japanese: 寂).

Wabi and Sabi have a similar meaning but are different. Wabi originally referred to the loneliness of living in naturalness, remote from society. And today, Wabi connotes rustic simplicity, freshness, and quietness, and it is applied to human-made objects, like a tea bowl or a bamboo spoon. Sabi meant “chill”, “lean” or “withered”, and it can be more applied to naturalness. Sabi is beauty or serenity that comes with age, when the life of the object and its impermanence are evidenced in its patina and wear or in any visible repairs. (Wabi-sabi, 2016) After centuries of

a Haiku (Japanese: 俳句) is a very short form of Japanese poetry. It is typically characterised by three qualities: cutting word, syllables and seasonal reference.

b Cha Tao (Japanese: 茶道) The Japanese tea ceremony, also called the Way of Tea, is a Japanese cultural activity involving the ceremonial preparation and presentation of matcha (Japanese: 抹茶), powdered green tea.

c Hua Tao (Japanese: 花道) Ikebana (生け花, “arranging flowers”) is the Japanese art of flower arrangement, also known as kadō (華道, the “way of flowers”). The tradition dates back to the 7th century when floral offerings were made at altars. Later they were placed in the tokonoma alcove of a home. Ikebana reached its first zenith in the 16th century under the influence of Buddhist teamasters and has grown over the centuries, with over 1000 different schools in Japan and abroad.

d Shu Tao (Japanese: 書道) Japanese calligraphy is a form of calligraphy, or artistic writing, of the Japanese language.

incorporating artistic and Buddhist influences from China, Wabi and Sabi eventually evolved into distinctly Japanese ideals. Over time, the meanings of Wabi and Sabi shifted to become more lighthearted and hopeful. Around 700 years ago, particularly among the Japanese nobility, understanding emptiness and imperfection was honored as tantamount to the first step to enlightenment. Nowadays, the meaning of wabi-sabi is often condensed to “wisdom in natural simplicity”. In the art world, it is typically defined as “flawed beauty” (Gold, 2004. p. 20-21).

In today's Japan, Wabi-Sabi represents the Japanese aesthetic, and its world view centers on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of beauty that is “imperfect, impermanent, and incomplete”. (Koren, 1994) It is a concept derived from the Buddhist teaching of the Three Marks of Existence^a (Chinese: 三法印), specifically impermanence (Chinese: 无常), suffering (Chinese: 苦), and emptiness or the absence of self-nature (Chinese: 空). Zen philosophy is from the same sutra and maintains the same elements.

Relatively speaking, the Occidental aesthetic that comes from Greek tradition is “perfect, permanent and complete”. (Ibid.) From the very beginning, Oriental and Occidental aesthetic were totally opposite. Andrew Juniper (2003) notes that “..if an object or expression can bring about, within us, a sense of serene melancholy and a spiritual longing, then that object could be said to be Wabi-Sabi.” Richard Powell (2004) explains, “Wabi-Sabi nurtures all that is authentic by acknowledging three simple realities: nothing lasts, nothing is finished, and nothing is perfect.” Buddhist author Taro Gold (2004) describes Wabi-Sabi as “the wisdom and beauty of imperfection.”

a Three Marks of Existence (Chinese: 三法印) are three characteristics of all existence and beings which mentioned in Dhammapada, (Maggavagga, 1996) which is a collection of sayings of the Buddha in verse form and one of the most widely read and best known Buddhist scriptures.

Wabi may be interpreted as the imperfect quality of any object, due the inevitable limitations in design, especially with respect to unpredictable or changing usage conditions. Then Sabi could be understood as the aspect of imperfect reliability or the limited mortality of any object, hence the phonological and etymological connection with the Japanese word “sabi”, which means to rust. (Wabi-sabi, 2016)

Characteristics of the Wabi-Sabi aesthetic include asymmetry, roughness, simplicity, economy, austerity, modesty, intimacy, and the appreciation of the ingenuous integrity of natural objects and processes. All of which are quite similar to Zen aesthetic characters of Shin’ichi Hisamatsu.

It is impossible to ignore a classical book named In’ei Raisan^a (Japanese: 陰翳礼讃 In Praise of Shadows) by Jun’ichirō Tanizaki^b (Japanese: 谷崎 潤一郎), first made public in 1933. The essay consists of sixteen sections that discuss traditional Japanese aesthetic in contrast with change. Comparisons of light with darkness are used to contrast the Occidental and Oriental cultures. The Occidental, in its striving for progress, is presented as continuously searching for light and clarity, while the subtle and subdued forms of Oriental art represent an appreciation for shadow and subtlety, closely relating to the traditional Japanese concept of Wabi-Sabi. In addition to contrasting light and dark, Tanizaki further considers the layered tones of various kinds of shadows and their power to reflect low sheen materials like gold embroidery, patina and cloudy



Figure 104.
In’ei Raisan
(Japanese: 陰翳礼讃 In Praise of
Shadows)

a In Praise of Shadows (陰翳礼讃 In’ei Raisan) is an essay on Japanese aesthetic by the Japanese author and novelist Jun’ichirō Tanizaki in 1933.

b Jun’ichirō Tanizaki (Japanese: 谷崎 潤一郎, 24 July 1886 – 30 July 1965) was one of the major writers of modern Japanese literature, and perhaps the most popular Japanese novelist after Natsume Sōseki. Some of his works present a shocking world of sexuality and destructive erotic obsessions.

Figure 105.
Typical example
of a Japanese Tea Room



crystals. In addition, he distinguishes between the values of gleam and shine (In Praise of Shadows, 2016).

The text presents personal reflections on topics as diverse as architecture and its fittings, crafts, finishes, jade, food, cosmetics, and the art of impermanence. Tanizaki closely explores and describes the use of space in buildings, lacquerware by candlelight, monastery toilets (Grayling, 2002), and women in the dark of a brothel. The essay acts as a classic description of the collision between the shadows of traditional Japanese interiors and the dazzling light of the modern age. Tanizaki believes that although the appreciation of the darkness may represent a different type of culture from what we know, it gives us an opportunity to search within ourselves and examine how we dwell and what positive changes can be made to improve ourselves.



Figure 106.
'Fujisan' Teabowl
Honami Kōetsu 本阿弥光悦

Tanizaki's discussion on the traditional Japanese house was quite intriguing, and it was interesting to see how much peace could be found in the simplicity of an old lamp providing dim light to a room and the quality of

shadows it produces. More compelling was the comparison between how Oriental and Occidental cultures regard the place of a toilet in a house. On one hand, the traditional Japanese toilet was seen as a place of spiritual repose, considered as one of the most elegant spaces in the house, where one can appreciate not only its cleanliness but also meditate on the beauty of nature in the faint glow of reflected light from the window. The Occidental world, on the other hand, considered the space of toilet solely for its utilitarian purpose and regarded it as an utterly unclean place. With regards to architecture, the way that Oriental and Occidental cultures approach the treatment of light can also be seen as different. For instance, the Japanese see the roof as parasol that creates deep shadows beneath the eaves. Western roofs are once more placed just for utilitarian purposes and are designed to let in the most natural light into the interiors. At the end of the day, the magic of Tanizaki can be found in the magic and mystery of shadows.

Many Japanese artists, over the past thousand years, have been influenced by Zen and Mahayana philosophy, particularly regarding the acceptance and contemplation of the imperfection and the constant flux and impermanence of all things. In addition to painting and poetry, such arts can exemplify a Wabi-Sabi aesthetic. The author believes that the tea ceremony is one of the most representative.

The first documented evidence of tea in Japan dated to the 9th century, when it was taken by the Buddhist monk Eichū (Chinese: 永忠) on his return from China. In China, tea had already been known for more than a thousand years. The custom of drinking tea was first for medicinal manufacturing. After, it became widespread throughout the whole mainland of China, largely for entertaining reasons. In the early 9th century, a Chinese literati named Lu



Figure 107.
Dian Cha & Jian Cha
Photography by hk.on.cc



Figure 108.
Rikyu Tea Room 待庵



Figure 109.
Tea house at Koishikawa. The
morning after a snowfall (礪川雪の
旦) - Koishikawa yuki no ashita
Katsushika Hokusai (Japenses: 葛
飾北斎) (1760 - 1849), 1830.

Yu^a (Chinese: 陆羽) wrote “The Classic of Tea^b” (Chinese: 茶经), a treatise on tea focusing on its drinking method, cultivation and preparation. Lu Yu’s life had been heavily influenced by Buddhism, particularly the Zen philosophy. His ideas would have a imponderable influence in the development of the Japanese tea ceremony. (Sen, 1998. p. 5.) Around the end of the 12th century, the style of tea preparation called “Dian Cha” (Chinese: 点茶) came into practice, which involved powdered matcha being placed into a bowl, hot water added, and the tea and hot water were

a Lu Yu (Chinese: 陆羽, 733-804) is respected as the Sage of Tea for his contribution to Chinese tea culture. He is best known for his monumental book *The Classic of Tea*, the first definitive work on cultivating, making and drinking tea.

b *The Classic of Tea* (Chinese: 茶经) is the first known monograph on tea in the world, by Chinese writer Lu Yu between 760 CE and 762 CE, during the Tang Dynasty (619 - 907).

whipped together. This was incredibly popular during the Song Dynasty (960 - 1279). It was introduced to Japan by the monks who went to China to study Buddhism. On their return from China, they also took tea seeds back with them, which eventually produced tea that was considered to be of the most superb quality in all of Japan. (Hiroichi, 1996)

Nowadays, powdered tea like Dian Cha is considered to be the characteristic style of drinking tea and was actually inherited from the Song Dynasty (960 - 1279). In the Ming Dynasty (1368 - 1644) “Jian Cha” (Chinese: 煎茶) was invented, which means stir-fried tea. This was a revolutionary way of drinking tea since it is much simpler and easier to drink tea with better quality. Since the Ming government carried out a ban on maritime trade, there was no way for this revolutionary technique of tea to reach Japan. Therefore, Japan is the only country which is still using the Dian Cha style today.

The Japanese tea ceremony developed as a transformative practice and began to evolve its own aesthetic, in particular based on Wabi-sabi principles. Sen no Rikyu^a (Japanese: 千利休, 1522 - 1591) was considered the historical figure with the most profound influence on the Japanese tea ceremony. He had a cultivated and disciplined lifestyle and defined the term Wabi-cha by emphasizing simplicity, rustiness, and other humble qualities in the tea ceremony. The Daitokuji Temple^b (Japanese: 大徳寺) in north-west Kyoto, has had a long, deep relation with tea. Rikyu

a Sen no Rikyū (Japanese: 千利休, 1522 - April 21, 1591), also known simply as Rikyū, is considered the historical figure with the most profound influence on Japanese Tea Ceremony, the Japanese “Tao of Tea”, particularly the tradition of wabi-cha.

b Daitoku-ji (大徳寺, the temple of Great Virtue) is a Buddhist temple, one of fourteen autonomous branches of the Rinzai school of Japanese Zen. It is located in Kita-ku, Kyoto, Japan. The “mountain name” (sangō) by which it is known is Ryūhōzan (Japanese: 龍宝山). The Daitoku-ji temple complex today covers more than 23 hectares (57 acres).



Figure 110.
A portrait of Sen no Rikyū
Tōhaku Hasegawa (長谷川等伯) Calligraphy by Sōen Shunoku (春屋宗園), 1580



Figure 111.
CHASHAKU
Japanese Bamboo Tea Scoop and Signed Case



Figure 112.
The Bamboo Flute
<http://www.finesketch.com/#shaku>

underwent Zen training at Daitokuji with Zen-Buddhists. Thereafter, he changed his name to the current one. It was then that Rikyu composed the poem which dates from that time: “Though many people drink tea, if you do not know the Tao of Tea, tea will drink you up.” Without any spiritual training, you think you are drinking tea, but the tea actually drinks you up (Sen no Rikyu, 2016).

In the later years of his life, Rikyu realized and practiced his ideal of Wabi-cha^a (Japanese: 侘茶). With superb discrimination, he chose objects for use in the tearoom from among everyday utensils. This revolutionary movement away from the reliance on imported Chinese utensils was continued by Rikyu. His choices were so excellent they are still used as standards to this day. Wabi-cha evolved as part of a movement to appreciate local wares and simpler styles. At the core of Rikyū’s aesthetic was the tearoom, which was smaller than 4.5 tatami mats. Rikyū sought to mold chanoyu into a spiritual path. His radical simplification of the tea-room interior and his reduction of space to the bare minimum needed for “a sitting,” was the most practical way of focusing tea practice on the communion of host and guests. (Wabi-cha, 2016) Sen no Rikyu is the best example of combination of Wabi-sabi and Japanese life in artistic performance.

There are more similar Japanese arts like the Cha Tao ceremony of tea, which is based on Zen aesthetic in modern Japan. The three most famous are Cha Tao, Hua Tao and Shu Tao. In addition to the previous three, there are

a Wabi-cha (Japanese: わび茶; 侘茶; 侘び茶), is a style of Japanese tea ceremony particularly associated with Sen Rikyū, Takeno Jōō and its originator Murata Jukō. Wabi-cha emphasizes simplicity.



Figure 113.
Palace Examination at Kaifeng,
Song Dynasty, China

Honkyoku^a (Japanese: 本曲, original pieces), Zen Teien^b (Japanese: 禪庭園, Zen garden) and, Haiku. They are exemplifications of the Japanese aesthetic based on Zen Buddhism in different areas. There is no lifestyle, such as Tao that appeared in various areas in China. The author of this thesis believes that there are three main reasons which are:

- Geography and Resources
- The Mobility of Social Classes
- Craftsman Spirit

Geography and Resources

In the Japanese Tea Ceremony, people were not drinking tea but looking for a way to experience the life more deeply in order to find a Zen enlightenment. It is considered as a way of meditation. Therefore, the ceremony is a

a Honkyoku (Japanese: 本曲, “original pieces”) are the pieces of shakuhachi music played by mendicant Japanese Zen monks called komusō.

b Zen Teien (Japanese: 禪庭園, Zen garden) are traditional gardens that create miniature idealized landscapes, often in a highly abstract and stylized way. (Nitschke, 1999. p. 9-10.)

process to communicate with oneself. In China, there are many different methods to experience Zen meditation. Normally, literates embrace naturalness and live within it. Chinese Zen itself is developed based on Chinese landforms. In general, the land is high in the Western mainland of China and descends to the east coast. Mountains (33 percent), plateaus (26 percent) and hills (10 percent) account for nearly 70 percent of the country's land surface in a comfortable temperature, 1.8 million km² in total. In the Song Dynasty (960 - 1279) (Geography of China, 2016). Although 72% of Japan is mountainous, it is situated in a volcanic zone along the Pacific deeps, and frequent low-intensity earth tremors and occasional volcanic activity are felt throughout the islands. Since there is little level ground, many hills and mountainsides at lower elevations around towns and cities are often cultivated (Geography of Japan, 2016).

Crop production in Japan is not high and any products are very precious. Japanese monks brought Zen thought to mainland Japan, but they could not bring the landforms which shaped Zen thought. However, Japanese literates needed another object to find sustenance in so that they could continue looking for Zen. Specific life items provide a similar experience. On the other hand, as the country ranked first GDP, the Song Dynasty (960 - 1279) was abundant in farming and animal husbandry. This provided an economic base for psychological research.

The Mobility of Social Classes

In China, the mobility of social class demonstrated the relative social ladder and a benign competition to the noble. There was an invention after Han Dynasty (206 B.C.

- 220 A.D.), known as Imperial Examination^a (Chinese: 科举制度). An ordinary child could improve their social status through the imperial examinations, and the probability was high. The most important thing in Imperial Examination was the possibility of the mobility of social classes. In the Occidental world, if an ordinary person wanted to be a nobleman, the only way was to become a knight. But the chances of success were very low, and the risk of death even higher. Japan was the first country to imitate the Chinese Imperial Examinations. However, it was the shortest implementation. Since 11th century, only children of the nobility had the opportunity to participate in the examination (Liu Haifeng, 2006). It did not make any sense if there was no mobility for normal or lower classes. Relatively speaking, if an ordinary person in Japan wanted to be a nobleman for better living, then the only way was to become a Samurai^b (Japanese: 侍).

If the social class cannot be transferred, how can the ordinary people live a better life? They will turn their attention to the production, so that their products become irreplaceable. This is why Japan has so many famous craftsmen, and China does not since it has more options.

Craftsman Spirit

The previous paragraph describes the reason that craftsmen were popular in Japan. This phenomenon led to the spirit of the craftsman. The Craftsman spirit is a spirit that is based on the craftsmen never being satisfied with his products. One should dedicate his life to making his product perfect and impeccable. Craftsman constantly im-



Figure 114.
Samurai on horseback, wearing armor and horned helmet, carrying bow and arrows
Date circa 1878?
Author Unknown

a The Chinese imperial examinations (Chinese: 科举) were a civil service examination system in Imperial China to select candidates for the state bureaucracy.

b Samurai (Japanese: 侍) were the military nobility and officer caste of medieval and early-modern Japan.

proved their technique, enjoying the process of sublimation of the product being produced in their hands. This is the pursuit of excellence in the spirit of creativity.

Due to the Shido religion, craftsman injected Tao into every small object in daily life. In contrast, Chinese philosophy believed that Tao was hidden in anything, anywhere and that it is difficult to find Tao in one single way. Japanese tea ceremony is the result of when the Craftsman spirit met Zen Aesthetic.

Zen spirit, in very different places, has developed into many different forms, but its core will not change. The form of presentation may be affected by time and space, but this does not affect the spread of Zen.

VI.3 Zen Aesthetic in the United States

In the contemporary world, the United States of America triggered the changing of traditional values with its rapid economic rise and development. Americans were not willing to follow Europe in the field of art and philosophy. Instead, they were eager to establish their own artistic order and guidelines. Emerging culture became the common pursuit of the Americans, and the spread of Zen Buddhism in the field of art became popular at that time. This chapter will explain the journey of Zen from Japan to the United States and the immersion process of the Zen Aesthetic into American painting.

VI.3.1 The Rise of Zen Aesthetic in the United States

Due to the popularity of Zen Buddhism in the contemporary world, the United States accepted Zen as a source of exoticism. Among the principles of Zen, there was no authority and no emphasis on obedience. The Oriental religious thoughts were based on the principles of human nature and coincided with a time when the contemporary American artists wanted to break the traditional rules and express the feelings of freedom in their hearts. Zen thought does not need to rigidly adhere to the secular world – everyone can become Buddha as long as they have virtue of their hearts. It provided the ideological



Figure 115.
A session of the 1893 World Parliament of Religion

support and basis for the American artists who wanted to change the old artistic creations. Zen emphasizes the universality of the Buddha as a person and the idea that anyone who enjoys the spiritual freedom of the self is in exactly the same pursuit of freedom as the American artists. (Van Meter Ames, 1962. p. 5.) This is consistent with the right of all Americans to pursue freedom and happiness.

In the end of 19th century, Zen was introduced to the United States by Japanese teachers who went to America to serve groups of Japanese immigrants and became acquainted with the American culture (Zen in the United States, 2016). The World Parliament of Religions was held in Chicago in 1893. It was a landmark event for the introduction of Asian religions to the Occidental world. The Buddhist nations like China, Japan, and Thailand sent representatives to attend. One of the representatives of

Japanese Buddhism is Soyen Shaku^a (Japanese: 釈 宗演) who gave a speech about Zen Buddhism. He made the trip to what was then considered the “barbaric” United States, while his associates “discouraged him from attending” (Ford, 2006, p. 59-62.). Historically, this is the first time that Zen came to the stage of America.

It is recorded that a wealthy American invited Shaku to stay in the United States in 1905. He accepted and lived near San Francisco for nine months. During that time, he established a small Zendo^b (Japanese: 禪堂 Zen hall, also the first Zendo in America) there and gave regular Zen meditation lessons. Shaku became the first Zen Buddhist priest to teach in North America.

Though Soyen Shaku was the first one to reach Occidental world, the single most important influence was Shaku’s best student, D. T. Suzuki. He popularized Zen with his extensive English writings. At the World Parliament of Religions in 1893, Paul Carus befriended Shaku and requested his help in translating and publishing Oriental spiritual literature in the Occidental world. Instead, Shaku recommended Suzuki. First, he translated Dao De Jing (Chinese: 道德经) and “Awakening of Faith in the Mahayana” (Chinese: 大乘起信论). Over the next few years he began to write his own opinions on Zen Buddhism. One of the most important books he published is “An Introduction to Zen Buddhism”, which published in 1949, featuring a thirty-page introduction by Carl Jung (1875 - 1961) – an emblem of the deepening relationship

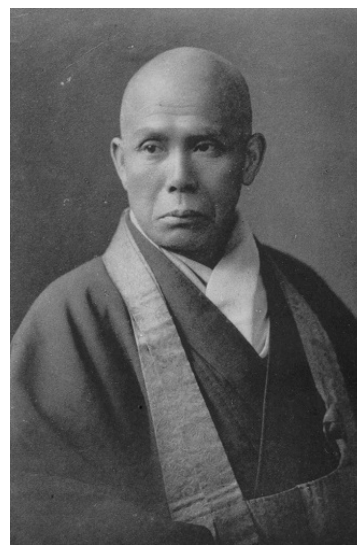


Figure 116.
Soyen Shaku (Japanese: 釈 宗演,
January 10, 1860 – October 29,
1919)

a Soyen Shaku (Japanese: 釈 宗演 January 10, 1860 – October 29, 1919) was the first Zen Buddhist master to teach in the United States. He was a Roshi of the Rinzai school and was abbot of both Kenchō-ji and Engaku-ji temples in Kamakura, Japan. Shaku was a disciple of Imakita Kosen.

b Zendo (Japanese: 禪堂 Zen hall) is a Japanese “meditation hall”.

c Awakening of Faith in the Mahayana (Chinese: 大乘起信论) is a text of Mahayana Buddhism. Though attributed to the Indian master A vagho a, the text is now widely regarded as a Chinese composition.

Figure 117.
This photo is of Wikis Take Man-
hattan goal code D7, First Zen
Institute of America.
4 October 2008



between Buddhism and major Occidental free thinkers.

Suzuki became a visiting lecturer in the Chinese department of Columbia University in 1952. The class was open to the public, and it had far-reaching psychological, religious, artistic, social, and philosophical consequences. One of the classmates, Mary Farkas^a (1911–June 7, 1992), the female master of the First Zen Institute of New York^b, recalled that her artist classmates included John Milton

a Mary Farkas (1911–June 7, 1992) was the director of the First Zen Institute of America (FZIA), running the center's administrative functions for many years following the death of her teacher (Sokei-an) in 1945. Though she was not a teacher of Zen Buddhism in any traditional sense of the word, she did help to carry on the lineage of Sokei-an and also was editor of the FZIA's journal, *Zen Notes*, starting with Volume 1 in 1954. Additionally, she also edited books about Sokei-an, i.e. "The Zen Eye" and "Zen Pivots." Through her transcriptions of his talks, the institute was able to continue on the lineage without having a formal teacher (Sokei-an left no Dharma heir).

b The First Zen Institute of America is a Rinzai institution for laypeople established by Sokei-an in New York, New York in 1930 as the Buddhist Society of America (changing its name after World War II). The emphasis on lay practice has its roots in the history of the organization. In 1875, the Japanese Rinzai Zen master Imakita Kosen founded a Zen institute, Ryomokyo-kai, dedicated to reviving Zen in Japan by recruiting talented and educated lay people.



Figure 118.
D. T. Suzuki with John Cage, 1962

Cage^a (1912 - 1992), Ad Reinhardt^b (1913 - 1967), Philip Gus-

a John Milton Cage (1912 - 1992) was an American composer, music theorist, writer, philosopher, and artist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives. Which will be discussed in the next following chapters about American painters.

b Ad Reinhardt (1913 - 1967) was an abstract painter active in New York beginning in the 1930s and continuing through the 1960s. He was a member of the American Abstract Artists and was a part of the movement centered on the Betty Parsons Gallery that became known as Abstract Expressionism. He was also a member of The Club, the meeting place for the New York School abstract expressionist artists during the 1940s and 1950s. He wrote and lectured extensively on art and was a major influence on conceptual art, minimal art and monochrome painting. Most famous for his "black" or "ultimate" paintings, he claimed to be painting the "last paintings" that anyone can paint. He believed in a philosophy of art he called Art-as-Art and used his writing and satirical cartoons to advocate for abstract art and against what he described as "the disreputable practices of artists-as-artists". Which will be discussed in the next following chapters about American painters.

ton^a (1913 - 1970), Sari Dienes^b (1898 - 1992) and Isamu Noguchi^c (Japanese: 野口勇, 1904 - 1988) (Ellen, 2012. p. 14-15). Suzuki once talked about how to paint with Zen: "The artist must follow his inspiration as spontaneously and absolutely and instantly as it moves; He just lets his arm, his fingers, his brush be guided by is as if they were all mere instruments, together with his whole being, in the hands of somebody else who has temporarily taken possession of him (Ibid, p. 16)."

There is no doubt that D. T Suzuki is a milestone in the spreading of Zen in the Occidental world. Carl Jung wrote of Suzuki:

Suzuki's works on Zen Buddhism are among the best

a Philip Guston (1913 - 1970) was a painter and printmaker in the New York School, an art movement that included many abstract expressionists like Jackson Pollock and Willem de Kooning. In the late 1960s Guston helped to lead a transition from Abstract Expressionism to neo-expressionism in painting, abandoning so-called "pure abstraction" in favor of more representational, cartoonish renderings of various personal situations, symbols and objects.

b Sari Dienes (1898 - 1992) was a Hungarian-born American artist. During a career spanning six decades she worked in a wide range of media, creating paintings, drawings, prints, sculptures, ceramics, textile designs, sets and costumes for theatre and dance, sound-art installations, mixed-media environments, music and performance art. Her large-scale 'Sidewalk Rubbings' of 1953-55 - bold, graphic, geometrical compositions, combining rubbings of manhole covers, subway gratings and other elements of the urban streetscape - signalled a move away from the gestural mark making of Abstract Expressionism towards the indexical appropriation of the environment that would be further developed in Pop art, and exerted a significant influence on Robert Rauschenberg and Jasper Johns.

c Isamu Noguchi (Japanese: 野口勇, 1904 - 1988) was an American artist and landscape architect whose artistic career spanned six decades, from the 1920s onward. Known for his sculpture and public works, Noguchi also designed stage sets for various Martha Graham productions, and several mass-produced lamps and furniture pieces, some of which are still manufactured and sold. In 1947, Noguchi began a collaboration with the Herman Miller company, when he joined with George Nelson, Paul Lazlo and Charles Eames to produce a catalogue containing what is often considered to be the most influential body of modern furniture ever produced, including the iconic Noguchi table which remains in production today. His work lives on around the world and at the Noguchi Museum in New York City.

contributions to the knowledge of living Buddhism. We cannot be sufficiently grateful to the author, first for the fact of his having brought Zen closer to Western understanding, and secondly for the manner in which he has achieved this task (D. T. Suzuki, 1964. p. 9).

Shaku and Suzuki proved that Zen Buddhism could be accepted in Occidental world. In 1959, Hsuan Hua^a (Chinese: 宣化) sought to bring Chinese Buddhism to the Occidental world (Epstein, 1995. p. 59-68). He instructed his disciples in America to establish a Buddhist association, initially known as The Buddhist Lecture Hall, which was renamed the Sino-American Buddhist Association before taking its present name: the Dharma Realm Buddhist Association^b (Chinese: 法界佛教总会). He is considered to be America's first Chinese Zen teacher.

In 1930, Sokei-an Shigetsu Sasaki^c (Japanese: 佐々木 指月) established the Buddhist Society of America, now known as the First Zen Institute of America in New York. The Zen center became an important space to spread

a Hsuan Hua (Chinese: 宣化 April 16, 1918 – June 7, 1995), also known as An Tzu and Tu Lun, was a monk of Zen Buddhism and a contributing figure in bringing Chinese Buddhism to the United States in the 20th century.

b The Dharma Realm Buddhist Association (Chinese: 法界佛教总会) is an international, non-profit Buddhist organization founded by the Venerable Master Hsuan Hua in 1959 to bring the orthodox teachings of the Buddha to the entire world. DRBA has branch monasteries in many countries and cities, including San Francisco, Los Angeles, Seattle, and Vancouver, as well as in Malaysia, Taiwan, Hong Kong, and Australia.

c Sokei-an Shigetsu Sasaki (Japanese: 佐々木 指月 (曹溪庵); 1882 – May 17, 1945), born Yeita Sasaki (佐々木 栄多), was a Japanese Rinzai roshi who founded the Buddhist Society of America (now the First Zen Institute of America) in New York City in 1930.

Figure 119.
San Francisco Zen Center. Photo
credit: slightly-less-random via
Flickr



Figure 120.
Courtesy of San Francisco Zen
Center



Zen thought. Zen Priest Shunryu Suzuki^a (Japanese: 鈴木俊隆) arrived in San Francisco in 1959 to lead an established Japanese congregation. After 3 years, in 1962, the San Francisco Zen Center was incorporated, led by Shunryu Suzuki. At the time of the San Francisco Zen Center's opening, Zen had become a hot topic amongst

a Shunryu Suzuki (Japanese: 鈴木 俊隆, 1904 - 1971) was a Sōtō Zen monk and teacher who helped popularize Zen Buddhism in the United States, and is renowned for founding the first Buddhist monastery outside Asia (Tassajara Zen Mountain Center). Suzuki founded San Francisco Zen Center, which along with its affiliate temples, comprises one of the most influential Zen organizations in the United States. A book of his teachings, *Zen Mind, Beginner's Mind*, is one of the most popular books on Zen and Buddhism in the West.

some groups in the United States, especially beatniks^a. He believed that everyone could be a Buddha once he performed proper meditation. His Zen thoughts began to spread among the beatniks through places like The San Francisco Art Institute and The American Academy of Asian Studies. In 1966, San Francisco Zen Center acquired the Tassajara Zen Mountain Center.

In the next decade, more and more Zen centers were established, including: The Zen Center of Los Angeles (1967), Berkeley Zen Center (1967), New York Zendo Shobo-Ji (1968), Shasta Abbey (1970), Santa Cruz Zen Center (1970), Mount Baldy Zen Center (1971), Providence Zen Center (1972), Green Gulch Farm (1972), Zen Center of Syracuse (1972), Minnesota Zen Center (1972), Bodhi Manda Zen Center (1973), Sonoma Mountain Zen Center (1973), Rock Creek Buddhist Temple of America (1973), Cambridge Zen Center (1973), New Haven Zen Center (1973), Chicago Zen Center (1974), Chogye International Zen Center (1975), The Nebraska Zen Center (1975), The Atlanta Soto Zen Center (1977). (Timeline of Zen Buddhism in the United States, 2016)

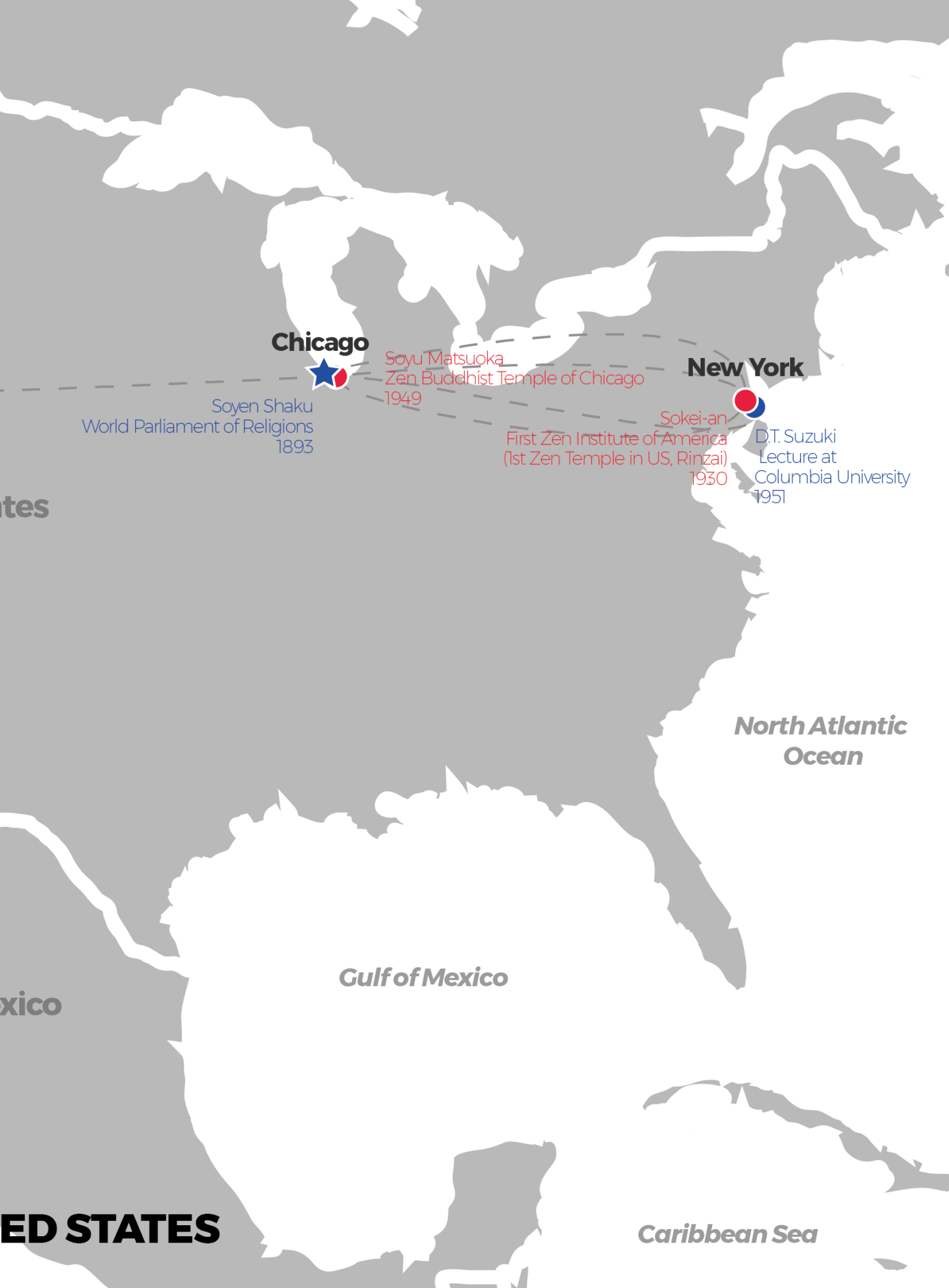
In the contemporary world, Zen became been popular in the West and East Coast of the United States. Zen's influence on the literary and art circles is beyond doubt, especially in California and New York. Coincidentally, both places were the core places of contemporary American art revolution.

One of Shunryu Suzuki's books is "Zen Mind, Beginner's Mind". This is a book of teachings that contains a compilation of talks given in his satellite Zen center in Los Altos, California, which was published in 1970. One of his read-

a Beatnik was a media stereotype prevalent throughout the 1950s to mid-1960s that displayed the more superficial aspects of the Beat Generation literary movement of the 1950s.



TRANSMISSION OF ZEN BUDDHISM TO UNITED STATES



Chicago



Soyen Shaku
World Parliament of Religions
1893

Soyu Matsuoka
Zen Buddhist Temple of Chicago
1949

New York



Sokei-an
First Zen Institute of America
(1st Zen Temple in US, Rinzai)
1930

D.T. Suzuki
Lecture at
Columbia University
1951

**North Atlantic
Ocean**

Gulf of Mexico

Caribbean Sea

UNITED STATES

MEXICO

Figure 121.
(Previous page) Transmission of
Zen Buddhism to United States
Made by Author

Figure 122.
Kobun Otogawa (Japanese: 乙川
弘文) as a witnesses in Steve Job's
wedding



ers was named Steve Jobs^a (1955 - 2011). Steve Jobs went to Bodhidharma's home in 1974 because of the book written by Shunryu Suzuki. It is necessary to mention that Steve Jobs is the representative of the form of future artist. After his trip to India he studied in the San Francisco Zen Centre where he met Kobun Otogawa^b (Japanese: 乙川 弘文), who was Shunryu Suzuki's monk student that was invited from his Japanese monastery. On March 18, 1991 Otogawa presided over the marriage of Steve Jobs and Laurene Powell. In Steve's life, Otogawa had been his spiritual mentor and friend for a long time. Would this affect Steve running Apple Inc.? It is obvious through Apple's works of art.

a Steve Jobs (1955 - 2011) was an American entrepreneur, businessman, inventor, and industrial designer. He was the co-founder, chairman, and chief executive officer (CEO) of Apple Inc.; CEO and majority shareholder of Pixar; a member of The Walt Disney Company's board of directors following its acquisition of Pixar; and founder, chairman, and CEO of NeXT. Jobs and Apple co-founder Steve Wozniak are widely recognized as pioneers of the microcomputer revolution of the 1970s and 1980s. Jobs briefly attended Reed College in 1972 before dropping out. He then decided to travel through India in 1974 seeking enlightenment and studying Zen Buddhism.

b Kobun Otogawa (Japanese: 乙川 弘文 February 1, 1938 - July 26, 2002) was a Sōtō Zen priest, serving as Shunryu Suzuki's assistant at Tassajara Zen Mountain Center until 1970.

Zen Buddhism poured the Oriental ideas into the United States, so that American thinkers absorbed a new mode of thinking and beyond the region. Zen thought had become part of the new American ideology (Van Meter Ames, 1962. p. 18). The popularity of Zen Buddhism coincided with the thirst of American thought. D. T. Suzuki and Shunryu Suzuki changed the way to express Zen Buddhism, using a modern language and story-telling method to reach more audiences in United States. This was the philological preparation of the American art circle's revolution in the contemporary world.

VI.3.2 Zen Aesthetic and the Development of American Painting

In the 20th century, as a new superpower, the United States was eager to be the center of the world. The United States had succeeded with its economic and military strength. And yet, the United States had not been qualified to be the world's art center and did not export American cultural values. If they wanted to be the center of the art world, then they had to find a unique art movement that could contain American values and philosophy. The artists were very anxious to find this unique American art style.

Since the 1840s, American artists were looking for the essence of the universe. European ideas had been unable to meet their thirst for knowledge, especially empiricism and utilitarianism. They gave up studying in Europe. At that time, they diverted attention to the long-time neglected Oriental civilization. They hoped to find the answer to these questions, defining the new existence of modern thought and transcendental understanding of consciousness. Therefore, it could create a new style belonging to the United States. Classical Asian art aroused the attention of new American artists because of Hindu-



Figure 123.
Hokusai's The Great Wave off
Kanagawa, 1831

ism, Tantric, Taoism, and Buddhism. Among them, the dominant thought was Zen Buddhism (Munroe, 2010. p. 3). Alexandra Munroe, as a curator of the Solomon R. Guggenheim Museum and a historian of modern and contemporary art from Asia, paid special attention to Zen Aesthetic painters like Sengai Gibon^a (Japanese: 仙厓 義梵, 1750 - 1837). Sengai's work is included in an exhibition she curated in the Solomon R. Guggenheim Museum.

During this period, there were many activities directly or indirectly related to Zen culture in American art. And Chi-

^a Sengai Gibon (Japanese: 仙厓 義梵, 1750 - 1837) was a Japanese Zen monk. He was known for his controversial teachings and writings, as well as for his lighthearted sumi-e paintings. After spending half of his life in Nagata near Yokohama, he secluded himself in Shōfukuji (in Fukuoka), the first Zen temple in Japan, where he spent the rest of his life.

nese Zen Poems, Calligraphy, Ink Painting, and Chinese Painting Theory even spawned an American art genre. Japanese Zen and Ukiyo-e^a (Japanese: 浮世絵) painting have had a greater impact since 1940s. Japanese artists who emigrated to the United States after the war, such as Yayoi Kusama^b (Japanese: 草間 彌生, 1929 -) and Yoko Ono^c (Japanese: 小野 洋子, 1933 -) had a profound impact on the post-war conceptual art and its art form. The lines of Chinese Ink Painting changed the artistic style of Mark Tobey^d (1890 - 1976) and Franz Kline^e (1910 - 1962).

a Ukiyo-e (Japanese: 浮世絵) genre of art flourished in Japan from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica. The term ukiyo-e translates as "pictures of the floating world".

b Yayoi Kusama (Japanese: 草間 彌生, born March 22, 1929) is a Japanese artist and writer. Throughout her career she has worked in a wide variety of media, including painting, collage, soft sculpture, performance art, and environmental installations, most of which exhibit her thematic interest in psychedelic colors, repetition, and pattern.

c Yoko Ono (Japanese: 小野 洋子, born February 18, 1933) is a Japanese multimedia artist, singer, songwriter, and peace activist who is also known for her work in performance art and filmmaking. She is the second wife and widow of singer-songwriter John Lennon of the Beatles.

d Mark George Tobey (December 11, 1890 – April 24, 1976) was an American painter. His densely structured compositions, inspired by Asian calligraphy, resemble Abstract Expressionism, although the motives for his compositions differ philosophically from most Abstract Expressionist painters. His work was widely recognized throughout the United States and Europe. Along with Guy Anderson, Kenneth Callahan, Morris Graves, and William Cumming, Tobey was a founder of the Northwest School. Senior in age and experience, he had a strong influence on the others; friend and mentor, Tobey shared their interest in philosophy and Eastern religions. Similar to others of the Northwest School, Tobey was mostly self-taught after early studies at the Art Institute of Chicago. In 1921, Tobey founded the art department at The Cornish School in Seattle, Washington.

e Franz Kline (May 23, 1910 – May 13, 1962) was an American painter born in Pennsylvania. He is mainly associated with the Abstract Expressionist movement of the 1940s and 1950s. Kline, along with other action painters like Jackson Pollock, Willem de Kooning, Robert Motherwell and Lee Krasner, as well as local poets, dancers, and musicians came to be known as the informal group, the New York School. Although he explored the same innovations to painting as the other artists in this group, Kline's work is distinct in itself and has been revered since the 1950s.

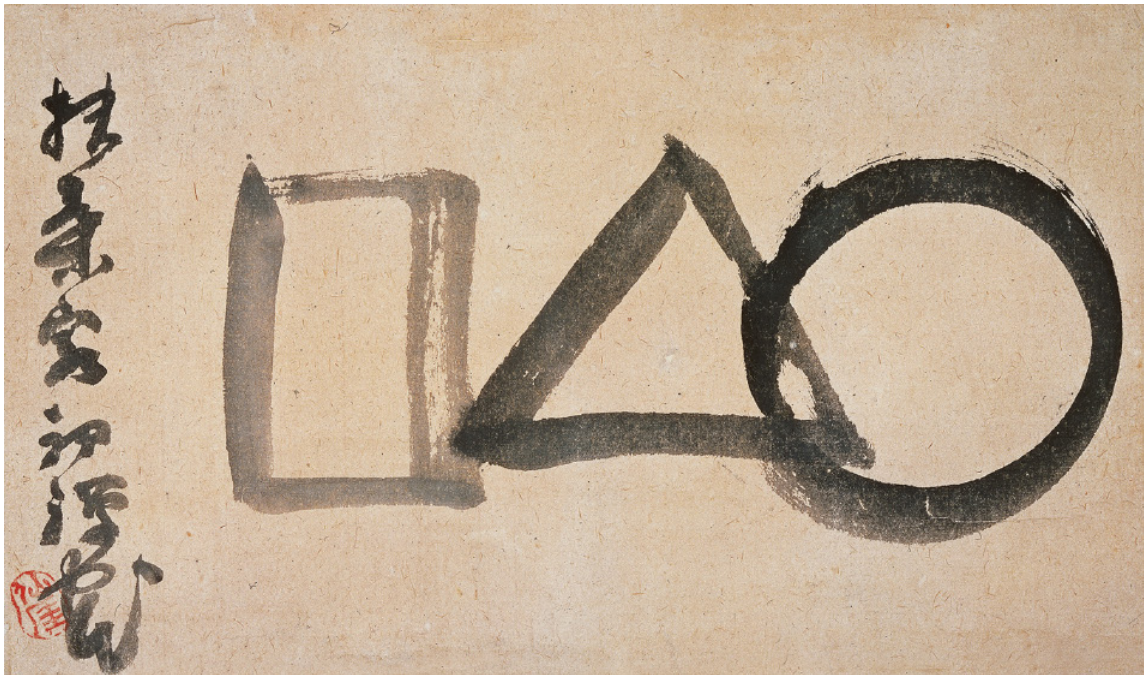


Figure 124.
Circle, Triangle, and Square,
Sengai Gibon
Edo period, early 19th century
Hanging scroll; ink on paper, 28.4
x 48.1 cm
Idemitsu Museum of Arts, Tokyo.

Chinese Sub-colored ink^a theory breed conceptual color space painter like Ad Reinhardt and Mark Rothko^b (1903 - 1970). Japanese Zen school in San Francisco directly influenced John Cage and Allen Ginsberg^c (1926 - 1997).

a Chinese Sub-colored ink: Ancient Chinese artists believe that one color or ink can be divided to five colors to express spatial relation in Chinese painting.

b Mark Rothko (born Markus Yakovlevich Rotkovich, September 25, 1903 - February 25, 1970), was an American painter of Russian Jewish descent. Although Rothko himself refused to adhere to any art movement, he is generally identified as an abstract expressionist. With Jackson Pollock and Willem de Kooning, he is one of the most famous postwar American artists.

c Irwin Allen Ginsberg (June 3, 1926 - April 5, 1997) was an American poet of Jewish origin, and one of the leading figures of both the Beat Generation of the 1950s and the counterculture that soon would follow. He vigorously opposed militarism, economic materialism and sexual repression and was known as embodying various aspects of this counterculture, such as his views on drugs, hostility to bureaucracy and openness to Eastern religions. He was one of many influential American writers of his time known as the Beat Generation, which included famous writers such as Jack Kerouac and William S. Burroughs.

One of the most representative artists is John Cage, who was able to interpret the relationship between Zen Aesthetic and American Painting. He is one of the leading artists of the American Avant-garde movement, looking for a unique art style. In the 1940s, he went to Black Mountain College^a for a Zen Buddhist lecture given by D. T. Suzuki and later became a passionate believer in Zen Buddhism. "I explore the Occidental philosophy out of need, the 1940s artists and I both feel embarrassed, I found that it is quite difficult to compose as what we know so far. I have to look for another solution. I found Zen could attract me more than any other thing." John Cage said (Westgeest, 2007. p. 74). What he learned from D. T. Suzuki was the method of awaking the audience to the essence of life. He merged Zen thought in his musical works. Creation is without deliberately looking for routine, everything should conform to the nature of the occurrence. Life is creation, and creation is life. He considers composing as "a game without purpose". He broke all previous traditional techniques of composition and standard playing method for music, with a series of the expected sound effects composed his works, which shows his understanding of Zen. Therefore, John Cage became one of the early representatives of Aleatoric Music^b. In the late 1940s and 1950s, writers associated with the Beat

a Black Mountain College, a school founded in 1933 in Black Mountain, North Carolina (near Asheville, North Carolina), was a new kind of college in the United States in which the study of art was seen to be central to a liberal arts education, and in which John Dewey's principles of education played a major role. Many of the school's students and faculty were influential in the arts or other fields, or went on to become influential.

b Aleatoric music (also aleatory music or chance music; from the Latin word *alea*, meaning "dice") is music in which some element of the composition is left to chance, and/or some primary element of a composed work's realization is left to the determination of its performer(s). The term is most often associated with procedures in which the chance element involves a relatively limited number of possibilities.

Generation, including Gary Snyder^a (1930 -), Jack Kerouac^b (1922 - 1969), Allen Ginsberg, Philip Whalen^c (1923 - 2002), and Kenneth Rexroth^d (1905 - 1982), took a serious interest in Zen. This increased visibility helped to form Beat Zen^e. Beat Zen appropriates Buddhism, as well as such iconic figures as Jasper Johns^f (1930 -) and Robert Rauschenberg^g (1925 - 1908), as a philosophical underpin-

a Gary Snyder (born May 8, 1930) is an American man of letters. Perhaps best known as a poet (often associated with the Beat Generation and the San Francisco Renaissance), he is also an essayist, lecturer, and environmental activist. He has been described as the “poet laureate of Deep Ecology”. Snyder is a winner of a Pulitzer Prize for Poetry and the American Book Award. His work, in his various roles, reflects an immersion in both Buddhist spirituality and nature. Snyder has translated literature into English from ancient Chinese and modern Japanese.

b Jack Kerouac (1922 - 1969) was an American novelist and poet. He is considered a literary iconoclast and, alongside William S. Burroughs and Allen Ginsberg, a pioneer of the Beat Generation. Kerouac is recognized for his method of spontaneous prose. Thematically, his work covers topics such as Catholic spirituality, jazz, promiscuity, Buddhism, drugs, poverty, and travel. He became an underground celebrity and, with other beats, a progenitor of the hippie movement, although he remained antagonistic toward some of its politically radical elements.

c Philip Whalen (1923 - 2002) was an American poet, Zen Buddhist, and a key figure in the San Francisco Renaissance and close to the Beat generation.

d Kenneth Charles Marion Rexroth (December 22, 1905 - June 6, 1982) was an American poet, translator and critical essayist. He is regarded as a central figure in the San Francisco Renaissance, and paved the groundwork for the movement. Although he did not consider himself to be a Beat poet, and disliked the association, he was dubbed the “Father of the Beats” by Time Magazine. He was among the first poets in the United States to explore traditional Japanese poetic forms such as haiku. He was also a prolific reader of Chinese literature.

e Beat Zen happened in 1940s - 1960s. It ranges from a use of Zen for justifying sheer caprice in art, literature, and life to a very forceful social criticism and “digging of the universe” such as one may find in the poetry of Ginsberg and Snyder, and, rather unevenly, in Kerouac.

f Jasper Johns (1930 -) is an American painter, sculptor and printmaker associated with Abstract Expressionism, Neo-Dada, and Pop art.

g Robert Rauschenberg (1925 - 1908) was an American painter and graphic artist whose early works anticipated the pop art movement. Rauschenberg is well known for his “Combines” of the 1950s, in which non-traditional materials and objects were employed in innovative combinations. Rauschenberg was both a painter and a sculptor and the Combines are a combination of both, but he also worked with photography, printmaking, papermaking, and performance.



Figure 125.
Broadway
Mark Tobey, 1935-36
Tempera on paper board, 66 x
48.9 cm
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Artists Rights Society (ARS), New
York

ning of the spontaneous writings and modes of subjectivity forged by Kerouac, Ginsberg, and others in the Beat movement. Cage Zen links the intermedia arts of neo-Dada, Fluxus, and Happenings through the mediation of John Cage. (Alexandra, 2010. p. 88.) John held a series of lectures in New York since the 1940s which was the base camp of the American art avant-garde movement. Many artists from the East Coast were involved, such as Mark Tobey, Robert Rauschenberg, Ad Reinhardt, Franz Kline,

Georgia O’Keeffe^a (1887 - 1986), Jackson Pollock^b (1912 - 1956) and Willem de Kooning^c (1904 - 1997). Cage can be said as the first artist who explained the interpretation of Oriental concept for the American avant-garde artists. Alexandra Munroe^d (Ibid, p. 200) explained that these ‘beat’ artists were focused on the core of Zen Buddhism through its texts and practice and were creating art from the basis of an alternative to the Occidental Judeo-Christian^e philosophical background, as well as concentrating on Suzuki’s attempt to eliminate the ego.

a Georgia O’Keeffe (1887 - 1986) was an American artist. She was best known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes. O’Keeffe has been recognized as the “Mother of American modernism”.

b Jackson Pollock (1912 - 1956) was an American painter and a major figure in the abstract expressionist movement. He was well known for his unique style of drip painting. During his lifetime, Pollock enjoyed considerable fame and notoriety; he was a major artist of his generation. Regarded as reclusive, he had a volatile personality, and struggled with alcoholism for most of his life. In 1945, he married the artist Lee Krasner, who became an important influence on his career and on his legacy.

c Willem de Kooning (1904 - 1997) was a Dutch-American abstract expressionist artist who was born in Rotterdam, Netherlands, and moved to New York in 1927. In the post-World War II era, de Kooning painted in a style that came to be referred to as Abstract Expressionism or “action painting”, and was part of a group of artists that came to be known as the New York School. Other painters in this group included Jackson Pollock, Elaine de Kooning, Lee Krasner, Franz Kline, Arshile Gorky, Mark Rothko, Hans Hofmann, Adolph Gottlieb, Anne Ryan, Robert Motherwell, Philip Guston, Clyfford Still, and Richard Pousette-Dart.

d Alexandra Munroe is a curator and historian of modern and contemporary art from Asia as well as a scholar of world art studies and transnational art history. Munroe organized the first retrospectives in America of several Asian-born artists, including Yayoi Kusama, Yoko Ono, Cai Guo-Qiang, and Lee Ufan. Munroe’s survey exhibition *Japanese Art After 1945: Scream Against the Sky* (1994 - 1995) initiated the academic and curatorial field of postwar Japanese art history in the United States. In 2006, Munroe was appointed the Senior Curator of Asian Art at the Solomon R. Guggenheim Museum, New York. It was the first curatorial post of its kind in an international art museum devoted to modern and contemporary art.

e Judeo-Christian is an ethical (rather than theological or liturgical) sense was used by George Orwell in 1939, with the phrase “the Judeo-Christian scheme of morals.” It has become part of the “American civil religion” since the 1940s.

During the 1950s and 1960s, the United States experienced what has been referred to as the “Zen boom” (Fields, 1986. p. 221). This boom was defined by a fascination with the Buddhist school of Zen that influenced literature, music, and visual arts, as well as areas of social science such as psychoanalysis. Not just participating in John Cage’s lessons and Black Mountain College’s classes, these avant-garde artists were opened to whole new Oriental world from Zen to Taoism, Confucianism, and Buddhism. In visual art and music, Zen had a particularly fascinating impact as the philosophical effects as Zen correlated both with the artistic practice and the intellectual underpinnings of the time.

In 2009, there was an crucial exhibition held in New York named “The Third Mind: American Artists Contemplate Asia, 1860–1989”, which was conceived and organized by Alexandra Munroe. She was the senior curator of Asian Art at the Solomon R. Guggenheim Museum and a leading authority on Asian art. This exhibition proposed a new art-historical construct – one that challenged the widely accepted view that American modern art had simply developed as a dialogue with Europe – by focusing on the myriad of ways in which vanguard American artists’ were engaging with Asian art, literature, music, and philosophical concepts, inspiring them to forge an independent artistic identity that would define the modern age and the modern mind. These artists developed a new understanding of existence, nature, and consciousness through their prolonged engagement with Oriental religions (Hinduism, Tantric and Zen Buddhism, Taoism), classical Asian art forms, and living performance traditions. Japanese art and Zen Buddhism dominated in part because America’s political and economic ties with Japan were historically stronger than those with China or India, the other prime source nations examined in this exhibition. (Solomon R. Guggenheim Museum, 2009. p. 1.)

Figure 126.
Installation View: The Third Mind:
American Artists Contemplate
Asia 1860 - 1989
Solomon R. Guggenheim Museum,
2009



"The Third Mind" features over 100 artists and literary figures from artistic communities throughout the United States, including those in Boston, New York, Seattle, San Francisco, and Los Angeles. The artists are selected for their demonstrable use of Asian aesthetics, techniques, and/or materials, their engagement with Asian philosophies, or their experience with forms of Asian spiritual practice. The key artists represented in the exhibition include, chronologically per the exhibition lay-

out: James McNeill Whistler^a (1834 - 1903), John LaFarge^b (1835 - 1910), Mary Cassatt^c (1844 - 1926), Arthur Wesley Dow^d (1857 - 1922), Augustus Vincent Tack^e (1870–1949), Georgia O’Keefe, Mark Tobey, Morris Graves^f (1910–2001), Ezra Pound^g (1885 - 1972), David Smith^h (1906 - 1965), Isamu Noguchi, John Cage, Robert Rauschenberg, Jas-

a James Abbott McNeill Whistler (1834 - 1903) was an American artist, active during the American Gilded Age and based primarily in the United Kingdom. He was averse to sentimentality and moral allusion in painting, and was a leading proponent of the credo “art for art’s sake”. His famous signature for his paintings was in the shape of a stylized butterfly possessing a long stinger for a tail. The symbol was apt, for it combined both aspects of his personality, his art was characterized by a subtle delicacy, while his public persona was combative. Finding a parallel between painting and music, Whistler entitled many of his paintings “arrangements”, “harmonies”, and “nocturnes”, emphasizing the primacy of tonal harmony.

b John La Farge (1835 - 1910) was an American painter, muralist, stained glass window maker, decorator, and writer.

c Mary Stevenson Cassatt (1844 - 1926) was an American painter and printmaker. She was born in Pennsylvania, but lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the Impressionists. Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.

d Arthur Wesley Dow (1857 - 1922) was an American painter, printmaker, photographer and influential arts educator.

e Augustus Vincent Tack (1870–1949) was an American painter of portraits, landscapes and abstractions.

f Morris Graves (1910–2001) was an American painter. He was one of the earliest Modern artists from the Pacific Northwest to achieve national and international acclaim. His style, referred to by some reviewers as Mysticism, used the muted tones of the Northwest environment, Asian aesthetic and philosophy, and a personal iconography of birds, flowers, chalices, and other images to explore the nature of consciousness.

g Ezra Weston Loomis Pound (30 October 1885 - 1 November 1972) was an expatriate American poet and critic, and a major figure in the early modernist movement. His contribution to poetry began with his development of Imagism, a movement derived from classical Chinese and Japanese poetry, stressing clarity, precision and economy of language.

h Roland David Smith (March 9, 1906 – May 23, 1965) was an American abstract expressionist sculptor and painter, best known for creating large steel abstract geometric sculptures.

per Johns, Nam June Paik^a (1932 - 2006), Yoko Ono, La Monte Young^b (1935 -) and Marian Zazeela^c (1940 -), Jack Kerouac^d (1922 - 1969), Allen Ginsberg, Jordan Belson^e (1926 - 2011), Ad Reinhardt, Anne Truitt^f (1921 - 2004), Agnes Martin^g (1912 - 2004), Dan Flavin^h (1933 - 1996), Walter

a Nam June Paik (Korean: 백남준, July 20, 1932 - January 29, 2006) was a Korean American artist. He worked with a variety of media and is considered to be the founder of video art. He is credited with an early usage (1974) of the term "electronic super highway" in application to telecommunications.

b La Monte Thornton Young (born October 14, 1935) is an American avant-garde composer, musician, and artist generally recognized as the first minimalist composer. His works are cited as notable examples of post-war experimental and contemporary music, and were tied to New York's downtown music and Fluxus art scenes.

c Marian Zazeela (born April 15, 1940) is a light-artist, designer, painter and musician based in New York City. She was a member of the 1960s New York experimental music collective Theatre of Eternal Music, and is known for her collaborative work with minimalist composer La Monte Young.

d Jack Kerouac (1922 - 1969) was an American novelist and poet. He is considered a literary iconoclast and, alongside William S. Burroughs and Allen Ginsberg, a pioneer of the Beat Generation. Kerouac is recognized for his method of spontaneous prose. Thematically, his work covers topics such as Catholic spirituality, jazz, promiscuity, Buddhism, drugs, poverty, and travel.

e Jordan Belson (June 6, 1926 - September 6, 2011) was an American artist and filmmaker who created nonobjective, often spiritually oriented, abstract films spanning six decades.

f Anne Truitt (March 16, 1921 - December 23, 2004) born Anne Dean, was a major American artist of the mid-20th century. She married James Truitt in 1948 (they divorced in 1969), and she became a full-time artist in the 1950s. She made what is considered her most important work in the early 1960s anticipating in many respects the work of minimalists like Donald Judd. She was unlike the minimalists in some significant ways.

g Agnes Bernice Martin (March 22, 1912 - December 16, 2004), born in Canada, was an American abstract painter. Her work has been defined as an "essay in discretion on inward-ness and silence". Although she is often considered or referred to as a minimalist, Martin considered herself an abstract expressionist.

h Dan Flavin (April 1, 1933, Jamaica, New York - November 29, 1996, Riverhead, New York) was an American minimalist artist famous for creating sculptural objects and installations from commercially available fluorescent light fixtures.

de Maria^a (1935 - 2013), Adrian Piper^b (1948 -), Tehching Hsieh^c (Chinese: 謝德慶, 1950 -), and Bill Viola^d (1951 -). (Ibid, p.2.) This exhibition marked Oriental philosophy, especially Zen Buddhism, historically becoming a part of American contemporary art.

There is no reason to define American Zen was what Zen was originally. It may not look like Oriental Zen but there is no reason to deny its definition. Zen itself is evolving. It may have been born in the Oriental world but it can grow in Occidental as well. No one can take it as a national belonging since it is worldwide.

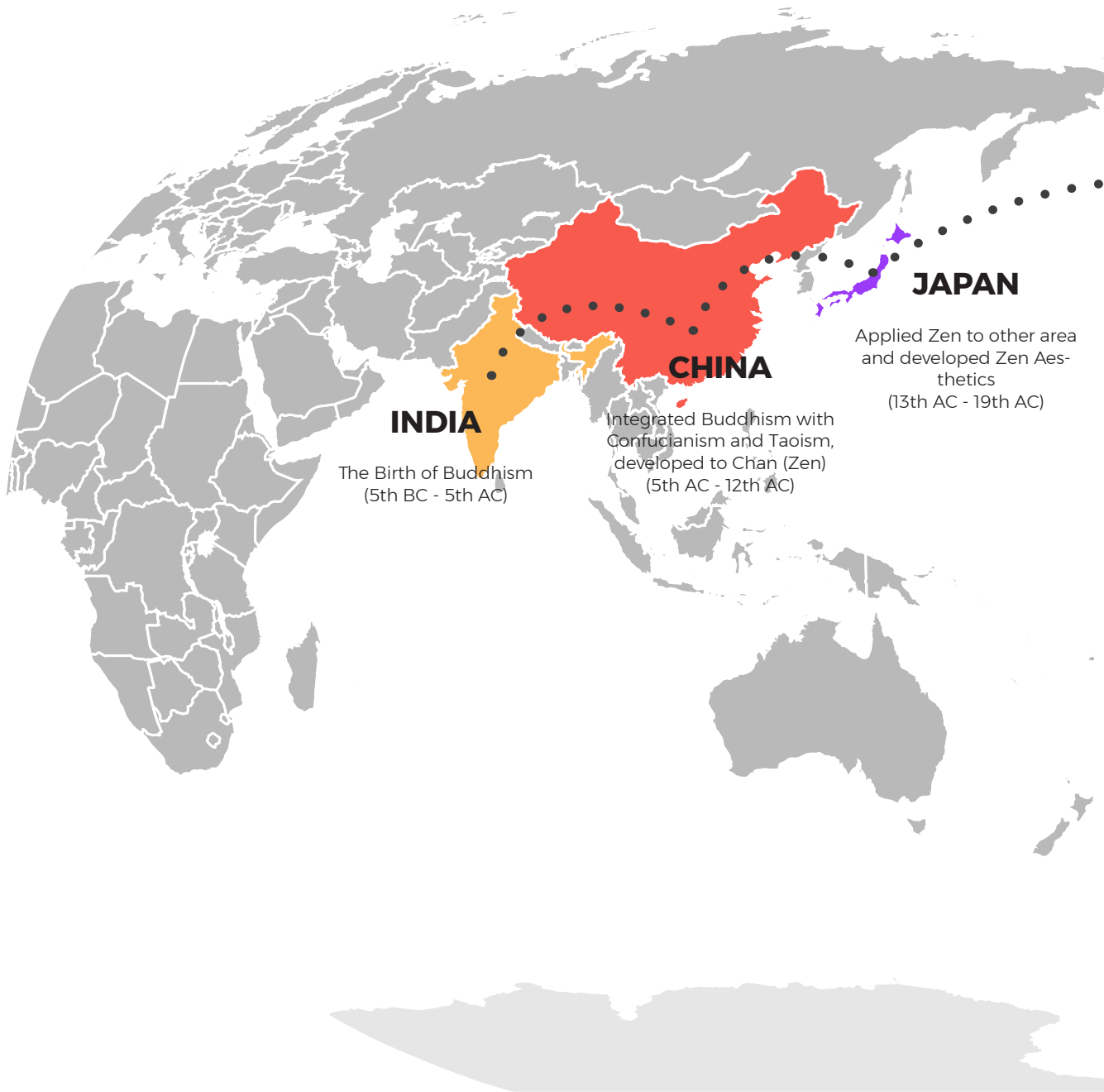
a Walter Joseph De Maria (October 1, 1935 - July 25, 2013) was an American artist, sculptor, illustrator and composer, who lived and worked in New York City. Walter de Maria's artistic practice is connected with Minimal art, Conceptual art, and Land art of the 1960s.

b Adrian Margaret Smith Piper (born September 20, 1948) is an American conceptual artist and philosopher. Her work addresses ostracism, otherness, racial "passing" and racism. She attended the School of Visual Arts, City College of New York, and Harvard University, where she earned her doctorate in 1981. Piper received visual arts fellowships from the National Endowment for the Arts in 1979 and 1982, and a Guggenheim Fellowship in 1989. In 1987, she became the first female African-American philosophy professor to receive academic tenure in the United States. In 2012, she received the Artist Award for Distinguished Body of Work from the College Art Association. In 2015, she was awarded the Golden Lion for best artist of the 2015 Venice Biennale for her participation in Okwui Enwezor's central show, "All the World's Futures".

c Tehching Hsieh (Chinese: 謝德慶; born 31 December 1950; Nanjhou, Pingtung County, Taiwan) is a performance artist. He has been called a "master" by fellow performance artist Marina Abramovi. He is most known for six durational performance pieces completed between 1978 and 2000.

d Bill Viola (1951 -) is a contemporary video artist whose artistic expression depends upon electronic, sound, and image technology in New Media. His works focus on the ideas behind fundamental human experiences such as birth, death and aspects of consciousness.

A BRIEF MAP OF



ZEN EXPANSION



Figure 127.
Map of Expansion.
Made by Author

VII

TRADITIONAL ZEN PAINTING

Introduction

Zen Aesthetic has entered the world of painting since the Tang Dynasty (619 - 907) in China. After several painters' efforts, Zen Aesthetic finally merged and expressed itself in Chinese painting, forming a unique Zen painting. This laid the foundation of Zen painting and traveled with monks to Japan. This chapter studies the definition, characteristics, and techniques of Zen painting. It also analyses four traditional Chinese painters which are Shi Ke (Chinese: 石恪), Liang Kai (Chinese: 梁凱), Mu Xi (Chinese: 牧溪) and Zhu Da (Chinese: 朱耷). Also, three traditional Japanese painters are analysed, including: Sesshu Toyo (Japanese: 雪舟等楊), Tensho Shubun (Japanese: 天章周文), and Hasegawa Tohaku (Japanese: 長谷川等伯). They are representative of the history of Zen painting.

VII.1 Definition

One of the main functions of Zen painting is the expression and meditative way of Zen Buddhism. Chen Qingxiang (1981, p.265) defined it as:

Zen painting generally refers to the rich Zen ink painting by Zen monks or one who has Zen thought. It is an expression of the realm of the Zen enlightenment. It is a Chinese literati painting with the combination of Zen Buddhism and poetic style. There is no doubt that it is the most unique style in the history of Chinese painting...

Zen painting is one of the most unique forms of artistic expression in Chinese painting. Its characteristics are: simple Zen brushwork, the empty mood of the painting, cleanness and pureness, less painting with more meaning, which is directed at the heart with intuitive minimalist ideas. This is one of the highest realms of Chinese art that Chinese painters have been pursuing over the course of their lifetimes. It is a realm which is based on Confucianism, dyed to Zen, attributed to Dao, empty but fulfilled, silenced and immortal. The history of Zen painting is almost as long as that of Chinese painting. Zen painting was cultivated by Wang Wei from the Tang Dynasty (619 - 907). He became a model of later artists such as Pablo Picasso, among other modern artists. In the Song Dynasty (960 - 1279), the fusion of Zen painting and Chinese culture reached its peak.

Figure 128.
Bhavacakra (Wheel of Becoming)
- a complex symbolic representation of sa s̄ara used in Tibetan Buddhism.



The purpose of Zen painting is to stimulate the function of monasticism, turning the extraordinary into the holy. People are easily trapped into seven passions and six desires^a (Chinese: 七情六欲) and become confused. Also, one could easily drop into the Wheel of Samsara^b (Chinese: 六道轮回). Zen painting is a friend to your life that persuades you not to make mistakes, just when you want to make

a Seven passions and six desires (Chinese: 七情六欲) is from Buddhism sutra, seven passions are joy, anger, worry, fear, love, hate, desire; six desires are vision, hearing, smell, taste, touch, lust.

b Wheel of Samsara (Chinese: 六道轮回) also called six kingdoms of existence or six kingdoms of rebirth, according to the Buddhist worldview, are the forms of existence or destinies that make up the cycle of existence (samsara), in which sentient beings are reborn as long as they have not been liberated (moksha) And achieved illumination. (VV.AA. 1993)

mistakes. It is a medicine to a man with too many desires. If it meets these conditions, it can be said that this is a Zen painting.

- From the Buddhist Zen thought, as the practice of proven techniques, showing their realm of enlightenment through the Zen painting.
- Paint the landscape that the author has in mind with simple strokes. All reflect the author's heart with less expression.
- Think outside of the box; enlightenment is about breaking the convention.
- There is Zen in the painting and painting in the Zen, a combination of poetry and painting.

Zen can only be transferred from heart to heart. Because once you define what Zen is, you have defined what else that it is not. The logical view of dualism cannot be applied here. Zen is be or not to be, high or low, good or bad. Zen experience is non-knowledge nor non-theory, and is beyond the knowledge of thinking, beyond the historical facts, and the focus on empirical. Zen painting is a medium for the heart to express itself. The viewer cannot see the Zen painting but must experience it (Guo, 2011). Appreciating Zen painting with the dialectical philosophical point of view is to identify it, analyze it.

The shape of a circle is considered to be the most important element of Zen painting. There are so many Zen painters who dedicated their life to painting a perfect circle. In Zen Buddhism a circle is hand-drawn in one or two uninhibited brushstrokes to express a moment when the mind is free to let the body create. The Zen circle symbolizes absolute enlightenment, strength, elegance, the universe, and the void (Ensō, 2016). The circle may be open or closed. In Zen painting the circle is incomplete, allowing for movement and development as well for as the perfection of all things. Zen practitioners relate the idea to



Figure 129.
Ensō (円相) de Ryōnen Gensō
(1646-1711) 了然元総



Figure 130.
Chinese characters of "Cursive Script" in regular script (left) and cursive script (right). Notice that for the cursive form, there is only a total of 3 strokes which is significantly lower than its regular counterpart.

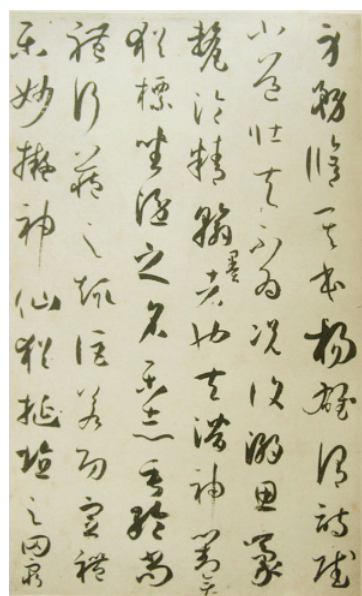


Figure 131.
Cursive script in Sun Guoting's 孙过庭 Treatise on Calligraphy.

Wabi-Sabi, the beauty of imperfection. When the circle is closed, it represents perfection. In contrast, perfectionism has been an Occidental aesthetic since the era of Plato^a (428 - 348 B.C.) (Grube, 1927. p. 270). Usually, a painter paints the Zen circle in one fluid, expressive stroke. When drawn according to the Cao Shu^b (Chinese: 草书 Cursive Script) style of Chinese calligraphy, which was absorbed by Japanese calligraphy, the brushstroke is especially swift. Once the circle is drawn, one does not change it. It reveals the character of its creator and the context of its creation in a brief, contiguous period of time. Drawing a Zen circle is a spiritual practice that one might perform as often as once per day.

Zen painting is subject to the Zen enlightenment. The Sixth Ancestor Hui Neng tore the classic sutra to show his ambition to break rules. Likewise, Zen painting tried to ignore all classical painting skills and to express spontaneous behavior and direct feelings. Zen painting is as simple as possible so that there is nothing unnecessary on it. Zen painters do not draw famous mountains and rivers but a very ordinary mountain without the detail of the characterization. This remains identical to Zen philosophy; therefore, it is called Zen painting. Zen painting is a way for expressing Zen philosophy.

a Plato (428 - 348 B.C.) was a philosopher in Classical Greece and the founder of the Academy in Athens, the first institution of higher learning in the Western world. He is widely considered the most pivotal figure in the development of philosophy, especially the Western tradition. Unlike nearly all of his philosophical contemporaries, Plato's entire work is believed to have survived intact for over 2,400 years.

b Cursive Script (Chinese: 草书), often mistranslated as grass script, is a style of Chinese calligraphy. Cursive script is faster to write than other styles, but difficult to read for those unfamiliar with it. It functions primarily as a kind of shorthand script or calligraphic style. People who can read standard or printed forms of Chinese may not be able to comprehend this script.

VII.2 Characteristics

Zen painting is a physical expression and way of meditation in Zen Buddhism. As a genre of Oriental painting, Zen painting has a specific limitation. Compared with other kinds of Chinese literati paintings, Zen painting emphasized Yi and Xing. There is also a particular theme to Zen painting.

VII.2.1 Yi and Xing

Generally speaking Zen Aesthetic applies to Zen painting, so they share the same characteristic, which are simplicity, limited imagination, bound, independence, fun, and improvisation. Above all, there are two things that need to be emphasized in Zen painting, which are Yi (Chinese: 意) and Xing (Chinese: 形).

In Chinese literati painting, Yi is quite an important spirit. It could be understood as release and spontaneity (Corbella, 1988). Normally the process of painting is considered as “Xie Yi” (Chinese: 写意, Write artistic conception). It means that the painter concentrates on expressing himself, completing the painting with one stroke, containing his feeling and idea. It looks quite casual but actually its detail is magnificent. The painting is the object’s spirit instead of its shape. “Xie Yi” painting is characterized by the spontaneous expression and unfettered sketches of the



Figure 132.
Haboku-Sansui, splashed-ink style
landscape
Sesshū Tōyō (雪舟 等楊, 1420 - 1506)
148.6 × 32.7 cm
The full scroll contains numerous
inscriptions, and the painting,
which is reproduced here in full,
only takes up about a third of the
scroll.

Tokyo National Museum

Figure 133.
Ink Flower
Shi Tao
Qing Dynasty



Figure 134.
The Second Patriarch in Contem-
plation
Shi Ke 石恪, 10th Century
Two hanging scrolls, ink on paper,
35.3 x 64.4 cm
Five Dynasties Period (907 - 960)
Tokyo National Museum

painter. They are more concerned about the expression of the landscape inside.

Shi Tao^a (Chinese: 石涛) used to say “Painters are those who follow their heart^b” (夫画者 从于心者也). It reveals the importance of the Yi. Xing is the container of Yi. They cannot exist without each other. Shi considers: “The sea possesses immense unleashing, the mountain possesses latent concealment. The sea swallows and vomits, the mountain sags and tilts. The sea can manifest a soul, the mountain can drive a rhythm. With the overlapping of its peaks, the secession of its cliffs, its high peaks rising abruptly, with their vapors, mists and their dew” (Cheng, 1993. p. 75). The mind of painter is the processor of an organic combination of Yi and Xing, what the viewer sees make sense through Xing to Yi. Also in the history of Zen painting, Wang Wei is a representative of poetry and painting. In his painting, poem is in the painting and painting is in the

a Shi Tao (Chinese: 石涛, 1642-1707) was a Chinese landscape painter and poet during the early part of the Qing Dynasty (1644-1911)

b From Shi Tao “Dialogue of Paintings” Volume I (Chinese: 画语录)

poem. He is specialized in Buddhism and it affected the Zen painting. Most importantly, Wang Wei is one of the greatest poets in Chinese history. He laid the foundation of Zen painting, Yi and Xing, the combination of painting, poetry, and literature.

VII.2.2 Theme

Wu (1993) pointed out that Zen painting is a kind of religious painting. Usually, Zen painters paint mountains and forests or an everyday object that someone would use. This is the first kind of theme of Zen painting. It is quite different from traditional religious painting that paints Buddhist idols. When it comes to the theme of portraits, which is the second kind of Zen painting theme, they normally paint religious figures, such as Bodhidharma and Maitreya^a (Chinese: 弥勒佛). The third kind is an abstract shape such as circle, square, or triangle.

In these subjects, the portrait and landscape are particularly popular. Almost every Zen artist has painted these two aspects of the subject. Zen painting with the Buddha figure as theme tend to show beauty of the game, which is a dynamic beauty. In contrast, landscape Zen painting is a static beauty. Painting abstract shapes is the creative exploration of Zen painting in the history of Oriental painting.

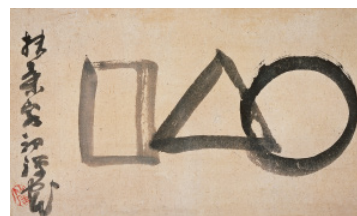


Figure 135.
Circle, Triangle, and Square,
Sengai Gibon
Edo period, early 19th century
Hanging scroll; ink on paper, 28.4
x 48.1 cm
Idemitsu Museum of Arts, Tokyo.

^a Maitreya (Chinese: 弥勒佛) is regarded as a future Buddha of this world in Buddhist eschatology. According to Buddhist tradition, Maitreya is a bodhisattva who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. In China, it is a symbol of happiness and wisdom humor.

VII.3 Technique

As Zen Buddhism is an enlightenment from the connotative experience of “emptiness”, it makes the Zen painter create an irrational way to convey their experience of intuitive insight. It was difficult to express “emptiness” in a small size of graphic painting. Both eccentricity and amity are symbolic elements of the Zen painting because of its attempt to symbolize the intuitive experience of unspeakable passages in simple, plain images and ink (Ni Zaiqing, 2004. p. 18). Zen painting has one thing in common which is that Zen painters would orient the audience’s attention to some extremely detailed description. Otherwise, they hastily make the rest of the details disappear in the mist because they think they are not important. This approach is very much like meditation experience of Zen Buddhism (Sullivan, 1985. p. 47). Zen painting emphasized the focus and removal of all non-essential factors.

It can be seen that the essence of Zen painting is a kind of non-concept, non-phase, and non-subjectivity, which is the “original self” (Wu, 1993). The “real self” cannot realize their existence. Painters use spontaneous lines to produce vivid works, an action which is the emphasis of typical Zen paintings. Zen painting is not a portrayal of an image but a sense of continuous process of change (Westgeest, 2007. p.25). This is evidence of self-awakening. In this chapter, the physical performance of Zen painting will be discussed in three parts which are stroke, color, and



Figure 136.
Chu Brush, the oldest Chinese
brush, around 2300 - 2500 years
ago.
Warring States period, 475 BC -
221 BC

blank-leaving.

VII.3.1 Stroke

The stroke of Zen painting is constructed under the instruments for painting, which are the ink and brush. The ink brush (Chinese: 毛笔) was used in Chinese calligraphy since the beginning. This brush was also used in Chinese painting later and descended to brush painting styles. The ink brush was invented in China, believed to be around 300 B.C. (Ong, 2005. p. 161) during the Warring States period^a (Chinese: 战国时代, 476 B.C.? - 221 B.C.). The oldest Ink Brush ever discovered so far is Chu Bi (Chinese: 楚笔, Chu Brush), which was buried in Chang Sha, China in 1945. Its body is made of bamboo and brush nib is made of rabbit hair. Surprisingly, the brush nib was designed to be changed. Chinese Ink (Chinese: 墨) was invented far earlier than the Ink Brush. The earliest artifact of Chinese inks can be dated back to the 12th century B.C., with the use of charred materials, plant dyes, and animal-based inks being occasionally used, mineral inks being the most common. The Chinese character for ink (墨) is composed of black (黑) and soil (土) due to the earthly origins of the dark mineral used in its production (Inkstick, 2016).

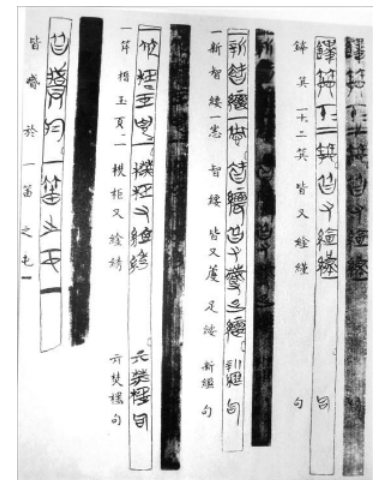


Figure 137.
A Copy of Chu Bamboo Book
written by Chu Brush.

^a Warring States period (Chinese: 战国时代, 476 B.C.? - 221 B.C.) was an era in ancient Chinese history following the Spring and Autumn period and concluding with the Qin wars of conquest that saw the annexation of all other contender states, which ultimately led to the Qin state's victory in 221 BC as the first unified Chinese empire known as the Qin dynasty.



Figure 138.
An old Chinese inkstick made
in the form of lotus leaves and
flowers.

Ink Brush and Ink form an infinite combination in writing and painting, which is also a reflection of the Oriental spirit of possibility. They would get different kind of strokes by different nib, gesture, force, angle, and concentration. No one counts how many combinations exist. There were some disadvantages that later turned into advantages, forming its characteristics. Besides, using the same brush for both writing and painting provided the condition for the combination of poem and painting. The author is concerned about the history of Occidental writing, whether it is reed pen or quill, and the Occidental stroke in the pursuit of accuracy and functionality. Even later, there was a clear distinguishment between pens for writing and for painting. There are two important conditions when using Chinese brush and ink:

- Be straightforward.
- Cannot be modified once begins.

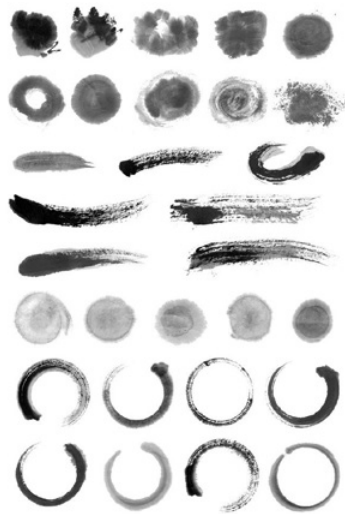


Figure 139.
Chinese Ink Strokes Performance
Windyroc copyright@nipic.com

If the painter hesitated while painting, they would definitely contaminate the paper because the ink would leak. D. T. Suzuki (1970, p. 351) used to talk about how to paint a Zen painting.

As fast as possible to transfer the inspiration to the paper, and then drag the line as quickly as possible, the less line the better. Never paint it unless it is absolutely needed. Do not modify, repeat, or change the shape; The painter allowed his brush to move without any sense of force, if there is any logic and reflection between the brush and the paper, the whole effect will be destroyed, the screen is neither light and shadow nor perspective. Ink painting does not advocate realism and, in fact, does not need to meet these requirements. It is trying to transform the Zen spirit to the paper, so each stroke has to be with the pulse of life beating, life breathing rhythm. It must be a living presentation.



Figure 140.
Ancient Western Pen: Reed Pen
and Quill Pen.

Knowing how to get along with the time is an important part of painting as well. Besides, there is no turning back once it begins. All the Zen painting must be at one go, smooth like water. Because a soft brush could paint media-reality with different quantities of ink, it could bring out the nature of the Chinese literati (Wu Yongmeng, 1985. p. 257-281). The shade, distance, and light of Zen painting are shaped by a one-time brush without any pause. This unstopping action is a crucial objective condition of spontaneous Zen painting.

VII.3.2 Color

Chinese painting is divided into black ink painting and color painting. Normally Zen painting is in black ink since it is frugal and clumsy. In the painter's opinion, painting with black ink can reduce the subjective feelings for the viewer. Painting with black ink can raise more rich ideas and dimensional emotions because it is simple enough to be abundant. The reason behind black ink being so plentiful in painting can be tracked back to the theory of ancient Chinese painting.

According to "Lidai Minghua Ji" (Chinese: 历代名画记 "Famous Paintings through History") by Zhang Yanyuan (Chinese: 张彦远), there are five different levels of ink, which are Jiao, Nong, Zhong, Dan, and Qing (Chinese: 焦, 浓, 重, 淡, 清, literally translated: Condensed, Concentrated, Heavy, Light, Clear).

Figure 141.
Five different levels of ink

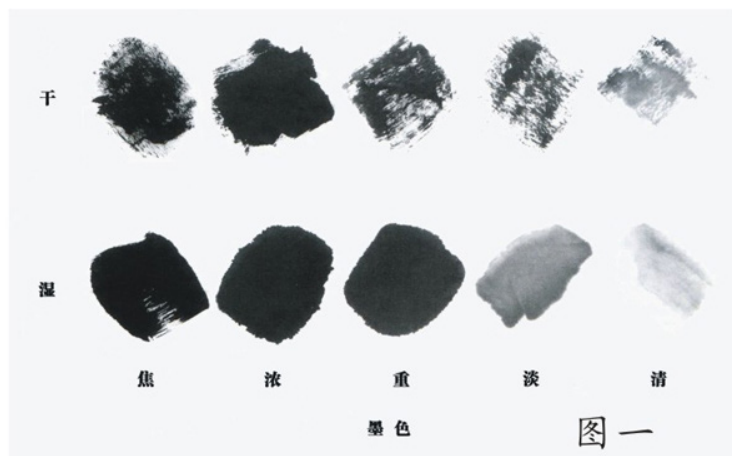


Figure 142.
Shrimp
Qi Baishi, 1948
Ink and wash painting

Light, Clear). Zhang Yanyuan believed that the five levels of ink in the landscape change a to different presentation depending on the seasonal changes. It could produce mountain blue, grass green, flower red, snow white, and other effects without putting the actual color of the ink, changing the characteristics in the general performance.

Qi Baishi^a (Chinese: 齐白石, 1864 - 1957) knows how to use the five levels of ink to express dynamic beauty. One of the most notable themes that Qi paints is shrimp. In his paintings, people could feel all shrimps are swimming, and Qi only painted in black ink. He is considered a painting master with playful and whimsical style. The author cannot even imagine the shrimp being in color.

Different phenomenon in the world are colorful, and one should use multi-colors to paint. Zen naturally does not

^a Qi Baishi (Chinese: 齐白石 January 1, 1864 – September 16, 1957) was an influential Chinese painter, noted for the whimsical, often playful style of his Chinese ink works. Born to a peasant family from Xiangtan, Hunan, Qi became a carpenter at 14, and learned to paint by himself. After he turned 40, he traveled, visiting various scenic spots in China. After 1917 he settled in Beijing. Some of Qi's major influences include the early Qing dynasty painter Bada Shanren (Zhu Da) and the Ming dynasty artist Xu Wei.

negate the phenomenon of the world, which does not exclude the performance of multicolor. But after all the essence of Zen is frugal; it is not easy to paint in multicolor. In other words, Zen painting is to describe the realm of Zen enlightenment, which there can be no absolutely separate heart. So painting in one color and without pause is the only thing Zen painting can do. The spiritual space is unlimited with one color ink painting on the limited white paper.

VII.3.3 Blank-leaving

A major feature of Zen painting is leaving a blank. If the picture is only one-half or less than one-third left blank, it makes the viewer feel the emptiness of the whole space (Wu Yongmeng, 1985. p. 142). Painting blank and leaving blank are two different issues. The intention of blank-leaving is not just for composition, but behind is the implication to provide a broader space for imagination. Blank-leaving can make the picture composition harmonious, reducing a sense of oppression from a full composition. It is natural to guide the viewer to see the main object.

The painting “Lu Mount” (Chinese: 庐山图) by Yu Jian^a (Chinese: 玉涧) perfectly expresses the layer of blank-leaving. It contains three levels of mountains in the lower left corner. Besides them there is three quite clear layers, front, middle, and back, each with different density of ink. In the mountains there are waterfalls. It pictures a monastery event held by Hui Yuan in Lu Mount in the East Jin Dynasty (265 - 460) (Ibid.). At first glance the painting is simple but it is actually extremely complex in detail. There is a poem by Su Shi (Chinese: 苏轼) that explains this painting

^a Yu Jian (Chinese: 玉涧) unknown date of birth and death. A monk painter in late Song Dynasty (960 - 1279).

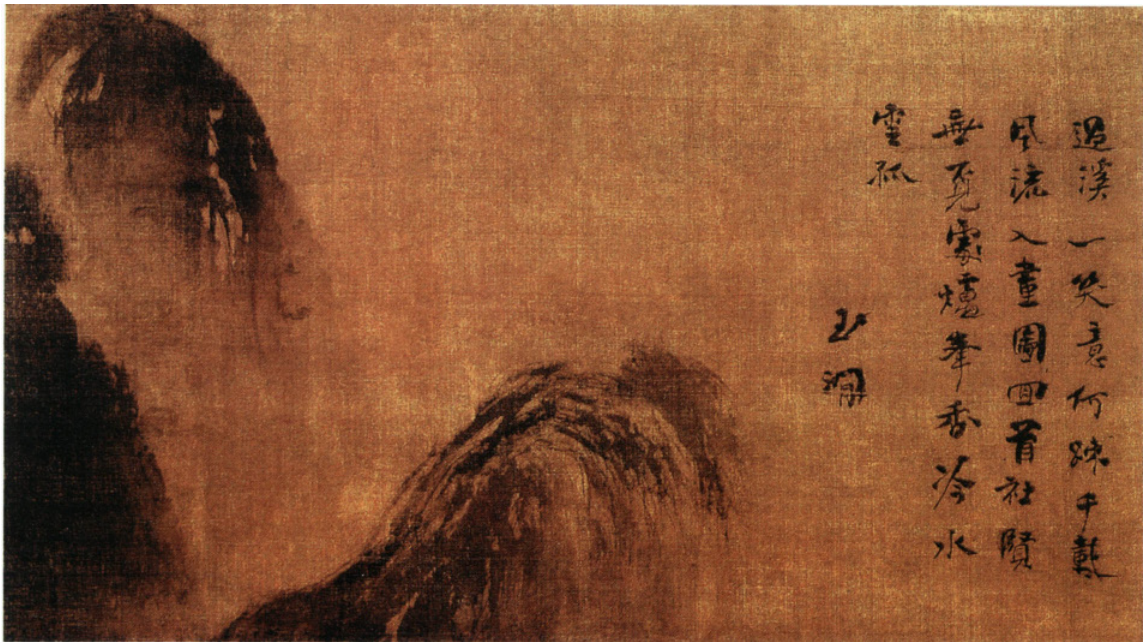


Figure 143.
Lu Mount (Right part)
Yu Jian, Song Dynasty
It was divided to 3 pieces in 1653.

perfectly:

題西林壁

橫看成嶺側成峰 遠近高低各不同
不識廬山真面目 只緣身在此山中

Brushing a Poem on the Wall of Xilin Temple

Look at it horizontally, they're mountain ranges;
Vertically, they appear to be precipitous peaks.
Viewing the mountain from afar, the vista changes;
From up front and various angles, different physiques.
No one could see the true face of Lu Mount with one's heart,
For standing here, of the mountain one has become a

part^a.

Yu Jian painted a mount but actually it is not Lu Mount but an ordinary mountain. Metaphysical perceptual thinking has become the main body of the picture; the depicted object has become attached to the of feeling (Ibid. p. 264).

Another example of a painting using black-leaving is “Houses on a Lake” by Tenshō Shūbun^b (Japanese: 天章 周文, ? - 1444-50). The majority is blank, empty, void, and nothing. All other things in the ink imply an empty mood. The clouds in the picture are filled with fog, creating the effect of both the reality and the heaven, depicting the state of the atmosphere with hazy images, forming a large number of blank-leaving spaces. The viewer feels forms being born inside while they gaze at each feature of the landscape. They may feel almost as if these forms were about to burst out of their head. They may feel the whole empty sky begin to throb with a fullness of light or energy. This media of blank-leaving space results in a transcendence which can inspire people’s imagination and creativity and evoke deep brain imagination and memory and thus breed the formation of a more abundant painting in his imagination. Therefore, this blank-leaving is full of unlimited energy containing possibility. Zen painters paint an invisible painting via blank-leaving to better express the Zen space filled with viewer’s imagination. It becomes different depending on everyone’s own experience. The Zen artist must give the viewer a clue or two, but, like a good haiku writer, he lets you supply your forms and significances out of your “original nature”.

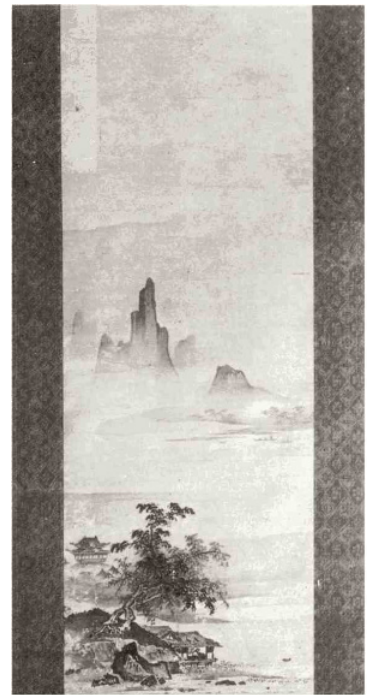


Figure 144.
Houses on a Lake, attributed to
Shubun,
Tenshō Shūbun (天章 周文), 16th
century

a Translated by Frank C Yue. Source: http://chinese poetry in english-verse.blogspot.com.es/2013/12/blog-post_17.html

b Tenshō Shūbun (Japanese: 天章 周文, died c. 1444-50) was a Japanese Zen Buddhist monk and painter of the Muromachi period. (Nussbaum, 2005. p. 889)



Figure 145.
Angler on a Wintry Lake
Ma Yuan, 1195 Song Dynasty
141 x 36cm
Tokyo National Museum

In the Song Dynasty (960 - 1279), Ma Yuan (Chinese: 马远) developed blank-leaving composition in Zen painting. In his painting the main object is located in a corner or a side, leaving the other part of the painting more or less empty. In the work "Angler on a Wintry Lake", there is a boat floating on the river and is able to entirely evoke the feeling of isolation in Zen, such as the vast expanse of the sea and the calm of the river. This is the disposition of the Oriental world – to grasp life from the inside out.

In Zen painting, forms are born. When a person becomes empty of the assumptions, inferences, and judgments he has acquired over the years, they comes closes to their original nature and are capable of conceiving original ideas and reacting freshly (Ashoka, 2016. p. 3-4).

VII.4 Traditional Zen Painters in China

In this section, the author will analyze four ancient Chinese painters and three ancient Japanese painters as representative of the history of Zen painting in China and Japan. They injected their understanding of Zen Buddhism into Zen painting in their way and gradually created the characteristics of Zen painting. In China there were four important Zen painters who are Shi Ke (Chinese: 石恪), Liang Kai (Chinese: 梁凯), Mu Xi (Chinese: 牧溪) and Zhu Da (Chinese: 朱耷).

The scope of time of this study in China is from the Qin Dynasty^a (221 B.C. - 206 B.C.) which was the first dynasty of Imperial China, to the Qing Dynasty (1644 - 1912) which was the last dynasty of Imperial China. In the case of Japan, the scope of time in this section is from the Kamaku-

a Qin Dynasty (Chinese: 秦朝, 221 B.C. - 206 B.C.) was the first dynasty of Imperial China, lasting from 221 B.C. to 206 B.C.. Named for its heartland of Qin, in modern-day Gansu and Shaanxi, the dynasty was formed after the conquest of six other states by the Qin state, and its founding emperor named Qin Shi Huang, the First Emperor of Qin. The strength of the Qin state was greatly increased by the "Legalist" reforms of Shang Yang in the fourth century B.C., during the Warring States period. In the mid and late third century B.C., the Qin accomplished a series of swift conquests, first ending the powerless Zhou dynasty, and eventually conquering the other six of the Seven Warring States to gain control over the whole of China. It is also the shortest dynasty in Chinese history, lasting only 15 years with two emperors.



Figure 146.
Depicted Capital of Song dynasty, Qīng dynasty royal version
Qīngmíng-scroll (清院本清明上河
圖 Qīngmíng shàng hé tú) by the
Qīng dynasty royal painters

ra Period^a (1185 - 1333) which was the first period of Medieval Japan to the Edo Period (1603 - 1868) which was the last period before modern Japan.

Chinese and Japanese artists continue to develop Zen paintings from scratch until today and still have a profound influence on contemporary art, even across the sea to one of the representatives of the Occidental world – the

^a Kamakura Period (Japanese: 鎌倉時代, 1185-1333) is a period of Japanese history that marks the governance by the Kamakura shogunate, officially established in 1192 in Kamakura by the first shogun, Minamoto no Yoritomo. The period is known for the emergence of the samurai, the warrior caste, and for the establishment of feudalism in Japan.

United States.

Zen painting was originally created with the development of Chinese literati painting and Zen Buddhism in mainland China. Zen painting reached its peak in the Song Dynasty (960 - 1279) when it began to spread to Japan. There are several key artists in the history of Zen painting that cannot be ignored.

The painters in this section started big changes in Zen painting in their era. They created a new style and pushed forward the Chinese Zen painting theory. They combined Zen Buddhism with Chinese painting, exploring the new facade of the performance of both the spirit and form of Zen painting.

Four Chinese masters of Zen painting had different personalities and experiences, they created and put it forward Zen painting. Shi Ke was the first one who laid the foundation of Zen painting on both the spiritual and technical side; Liang Kai created the unique style of “Xie Yi”, which is closely combined with the “sudden enlightenment”, “mindfulness”, and “spontaneity”; Mu Xi expanded the subjects of Zen painting to daily objects and made it a way of meditation; Zhu Da injected the fun element into Zen painting which made Zen painting more secular. These contributors have become some of the most valuable and classic in the history of Chinese Zen painting.

VII.4.1 Shi Ke 石恪

The dates of birth and death of Shi Ke (Chinese: 石恪) are unknown. He was born in Cheng Du, in the Sichuan Province of China in the Five Dynasties and Ten Kingdoms period, which was a period without a united government between the Tang and Song Dynasties (960 - 1279). It was an era of political upheaval in 10th-century. During this



Figure 147.
 Two patriarchs putting their mind into harmony 二祖調心圖
 Shi Ke, Song Dynasty
 35.5 x 129 cm
 Tokyo National Museum, Japan

period, five states quickly succeeded one another in the Chinese Central Plain, while more than a dozen concurrent states were established elsewhere, mainly in south China. It could be called a dynasty of war and chaos.

Under this social condition, he was eccentric, playful, and cynical to avoid participating in the real world. But in the area of art, he dared to break through the tradition with strong wild strokes and concise exaggerated figures^a. He considered the purpose of painting to express one's subjective feelings directly.

It is hard to know the life of Shi with so few documents, supposedly adept in Zen, whose remains an extravagant legend. According to another work, he takes no account of rules and models, and his paintings are hideously bizarre – that is to say, unworthy of civilized people. Known as a painter of Buddhist and Taoist figures, he is one of the most important proponents of painting monochrome ink without constraints, which is often associated with Zen Buddhism. With very few works remaining intact, he is credited with two works preserved at the National Museum of Tokyo which are “Two Patriarchs Putting Their Mind into Harmony”, probably fairly accurate copies but that certainly do not date back to the time of the Five Dynasties. Whatever their real age, they are a valuable example of the rough graphics, as early Zen painting applied to paint characters and therein lies its importance. (Dictionnaire Bénézit, 1999. p. 754)

From the painting, viewer can see that the artist using a very simple stroke to describe this action very well. The tiger has exactly the same expression with the patriarch leaning on it. Besides that, it is hard to tell if it is tiger or



Figure 148.
The Sixth Patriarch Cutting the
Bamboo 六祖破竹
Liang Kai 梁凯, Song Dynasty
Tokyo National Museum, Japan

a Sourced by an ancient Chinese book: Xuanhe Huapu (Chinese: 宣和画谱) “Catalogue of the imperial collections Song - Biography of She Ke” (Chinese: 宋朝名画录·石恪传)



Figure 149.
Li Bai In Stroll 太白行吟图
Liang Kai 梁凯, Song Dynasty
81.1 x 30.5 cm
Tokyo National Museum, Japan

big cat. In terms of content and technology, this painting is the cornerstone of Zen painting. He is a painter who must not be overlooked in the history of Zen painting.

VII.4.2 Liang Kai 梁楷

Liang Kai (Chinese: 梁楷) was a Chinese painter of the Song Dynasty (960 - 1279). He was also known as “Madman” Liang. It is quite interesting to be remembered as madman. He was awarded the rank of Painter-in-Attendance at the court of Jia Tai (1201-1204 CE) of the Southern Song Dynasty (960 - 1279), when he was known for his mastery in painting figures, landscapes, and other minor subjects (Shen, 1981. p. 223-224). It was the highest ranking an artist received from the Emperor and appointed as a Imperial Painter. Liang Kai denied the award and left to the mountain since he was disgusted in the traditional rules of the art court.

Although Liang was not a monk, he was considered as a Zen artist since he was obsessed with Zen Buddhism and went to practice it (Loehr, 1980. p. 215-216). Apart from being arrogant, he was an alcoholic. Sometimes he painted while he was drunk^a. The madness could be found in his painting the due to him being drunk. In one of his works “The Sixth Patriarch Cutting Bamboo” (Chinese: 六祖破竹) Liang describes a man of great wisdom who often appears slow-witted. This is his middle-aged later works, and people can see that his style is casual. No stroke is redundant but very playful. Painting extremely fine would become quite rough.

His stroke-reducing painting is a kind of freehand brushwork with broad-brush strokes and shades of ink. “Li Bai

a Sourced by “Poem Catalogue of Bei Jian” (Chinese: 北涧文集) - ... Liang Kai considers ink as gold, paint a lot after he is drunk.

Strolling” (Chinese: 李白行吟图) embodies this bold style of painting. His strokes are simple and uninhibited. The poet’s uninhibited personality and the gesture of strolling are vividly portrayed. “Li Bai Strolling” abandoned all the background and instead used a simple number of strokes that successfully outlined the floating spiritual shape of Li Bai’s creation. Painting less but expressing more – this is his unique sketching style, also known as “Xie Yi” (Chinese: 写意).

In another of his paintings, “Drunken Celestial” (Chinese: 泼墨仙人) one can trace the step of “Xie Yi” as well. He is able to rapidly paint the outline of the drunk and lovely old man with only a few strokes. His face is not quite clear but one can still feel his humor with the expression, wide sleeves, and big belly. “Drunken Celestial” is inseparable from the flourishing of Zen Buddhism in the Song Dynasty (960 - 1279). Liang applied colors to a drawing on left. His speed and strength of the stroke are not easily done. The painting vividly captures the expression of the characters with limited details. Instead of painting with ink, he was splashing ink on the paper. This is a highly abstract Zen thinking applied in painting. Liang’s simple style fully expresses the immortal elegant temperament. Not like traditional painting, his painting showed creative and imaginative style and opened a new world for the development of Chinese painting. His paintings were completed in an instant, but it is the result of a lifetime painting training, skills, and Zen enlightenment experience. Liang Kai’s unique style was formed with the help of alcohol and free style. This unrestrained way of creation is the most real self.

He originated or developed the “Xie Yi” style of Chinese painting, where the objective is to evoke the subject or atmosphere with minimal use of detail. He taught the later generations of Chinese painters to deny tradition and create their own style. It requires a profound mastery of



Figure 150.
Immortal in Splashed Ink 泼墨仙人
Liang Kai 梁凯, Song Dynasty
48.7 x 27.7 cm
National Palace Museum, Taiwan,
China

Figure 151.
View from top of Emei Shan: Sea
of clouds.
Photo by Rako, 2007



painting technique and perfect concentration but also allows for the beauty of accidental effects (Kwo, 1981. p. 103-104). It is thanks to his Zen practice after his leaving the art court. “Xie Yi” style is closely associated with the “sudden enlightenment”, “mindfulness”, and “spontaneity” aspects of this school of Zen Buddhism (Liang Kai, 2016).

VII.4.3 Mu Xi 牧溪

Mu Xi (Chinese: 牧溪, 1210?-1269?) was a Zen Buddhist monk and painter who lived from the end of the Song Dynasty (960 - 1279) to the beginning of Yuan dynasty. His surname was Li until he received the monastic title Mu Xi. At the time, his works were not taken seriously, but they were greatly respected in Japan (Zhou Yue, 2001). In the history of Oriental art, he is the most influential Chinese artist in Japan. He is considered to be the cornerstone of Japanese painting (Li Xianhui, 2014).

Mu was born in Sichuan, which is a province in southwest China that occupies most of the Sichuan Basin between the Himalayas to the west, the Daba in the north, and the Yungui Plateau to the east. Sichuan’s capital is Chengdu. This region avoided many of the wars throughout Chinese



Figure 152.
Six Persimmon
Mu Xi, 13th Century
Ink on Paper, 36.2 × 38.1 cm
Daitoku-ji, Kyoto, Japan

history since it is surrounded by steep mountains and rivers. It is famous because it is China Shangri-la, which is "oasis paradise." When there was wartime, many scholars would flee to Sichuan as refugees to continue working. Emei Mount^a (Chinese: 峨眉山) is the biggest Sacred Buddhist mount in Sichuan, which was the best destination for them. In addition, a large number of scholars came to Sichuan, and there are many ancient artifacts. This has made painting in Sichuan somewhat of a trend.

In ancient China there was little documentation of Mu

a Emei Mount (Chinese: 峨眉山) is a mountain in Sichuan Province, China, and is one of the Four Sacred Buddhist Mountains of China. Mt. Emei sits at the western rim of the Sichuan Basin. It was made a UNESCO World Heritage Site in 1996. (UNESCO, 2007)





Figure 153.

Evening bell from mist-shrouded temple series

Mu Xi, 13th Century

The scene depicted is one of the Eight Selected Scenes of Xiaoxiang. Hanging scroll. Ink on paper. Located at the Hatakeyama Memorial Museum of Fine Art, Tokyo. The scroll has been designated as National Treasure of Japan in the category paintings.

Figure 154.
Guanyin, Monkeys, and Crane
Mu Xi (絹本墨画淡彩観音猿鶴
図, kenpon bokuga tansai kan-
non enkakuzu)
Three hanging scrolls, 174.2 cm x
98.8 cm (Kannon), 173.9 cm x 98.8
cm (monkeys and crane, each).
Ink and light color on silk
These scrolls have been designat-
ed as National Treasure of Japan
in the category paintings.
Daitoku-ji, Kyoto, Japan.



Xi, but there was criticism. There was a writer Tang Hou (Chinese: 汤垕) said: Song Dynasty (960 - 1279) a monk painter that said Mu Xi's works were rough since there was no Chinese painting skill (Fang, 2014). Instead, almost all documentation of Mu Xi is acquired from ancient Japanese books. Inspired by Zen Buddhism, the monochrome ink painting style became prominent in the subsequent golden age of Chinese painting. Mu Xi's masterpiece "Guanyin, Monkeys, and Crane" (Chinese: 观音猿鹤图) is preserved in the Daitokuji Temple (Japanese: 大徳寺) in Kyoto, Japan. On the theme of painting, "Evening bell from mist-shrouded temple series" depicts the landscape of Xiaoxiang and the feeling of emptiness is perfectly expressed via landscape. Mu Xi's work had a profound influence on the subsequent development of ink painting in Japan.



Figure 155.
Daitoku-ji in Kita-ku, Kyoto, Kyoto
Prefecture, Japan
大徳寺, 仏殿, 京都府京都市北区

If there is a top three list of famous Zen paintings, then "Six Persimmons" (Chinese: 六柿图) one must be in the list. It features six persimmons floating on an undefined but skillfully mottled background. It is painted in blue-black ink on paper. The painting became famous because of the tremendous skill of the brushstrokes. Their subtlety of modeling is often remarked upon. The thick and thin brushstrokes make the lightest of the persimmons seem to float in contrast to the dark ones next to it. The treat-



ment of the stems and leaves recall Chinese characters and reveals brush control at its highest level (Lee, 1994. p. 379-380). Arthur Waley (1923, p. 231) used to say:

Six Persimmons is passion... congealed into a stupendous calm.

Figure 156.
Lotus
Zhu Da, Qing Dynasty
ink on paper, 27 × 36.4 cm.
Private Collection

Mu Xi considers a life of liberation as the highest implication. Everything is the pure imprint of life and the real world. Zen chasing is in the transformation of life at any time between changed and unchanged. He is always able to show exquisite and thorough lifestyles. Mu Xi's artwork covered a wide range of subjects, including portraits, landscapes, and still-life. The aesthetic ideals of Mu and other Zen Buddhist artists were overshadowed by the emerging literati ideals of painting. From this time on, Japan gradually separated from China's mainstream aesthetic, selec-



Figure 157.
A portrait of Zhu Da (Bada Shanren) by Huang An Pin, detail of a hanging scroll portrait of geshen (an alias of Ba Da Shan Ren) with inscriptions by himself and others
ink on paper, 97 x 60.5cm, 1674
Gallery of Bada Shanren
Nonchen, Kanshi Province, China

tively inheriting Chinese art.

VII.4.4 Zhu Da 朱耷

Zhu Da (Chinese: 朱耷) was born as a descendant of the Ming Dynasty (1368 - 1644), a prince in the ending of Ming Dynasty. Zhu Da, either because of his family ties to the previous ruling house or because of a direct conflict of power, chose to lead a retired life using his painting as a way of expressing his nonconformity (Cervera, 1993. p. 121). However, he is remembered as a leading painter who specialized in the Zen painting of the period. The age he was in and his experience of noble lineage gave him a special style which is the characteristic of fun in Zen Aesthetic.

In order to avoid unnecessary fights, he soon changed his real name to Ba Da Shan Ren (Chinese: 八大山人) and lived in a monastery as a refugee for 40 years. After a long time passed and the Qing Dynasty (1644 - 1912) became more stable, there was less and less insecurity among the Qing regime about any remaining Ming loyalties and possible future rebellions. Zhu Da reckoned it was acceptable to leave the monastery and to re-live a normal life among society. (Glaze, 2008) In the aftermath of a nervous breakdown that could have been staged to avoid retribution for his family background, Zhu Da abandoned his monastic life and developed a career as a professional painter (Bada Shanren, 2016).

The difference between nobles and monks became the inspiration of his painting. He is good at painting in symbolism to express his deep mind; he always implied his confusion and feelings of grief for the fate of his country and home. (China: five thousand years of history and civilization, 2007. p. 761) He had no way of expressing his thoughts directly as no other painter shared his special background, so he had to paint all kinds of obscure puz-

zles.

After he left the temple he did not become a painter immediately but went to construct a Taoist temple in Nanchang when he was 39 years old. After 27 years, he transferred his position to one of the apprentices. His life is really rare in the history of Chinese art. His story has big contradictions and conflict so that it feels quite touching. Themes of royalty, refugee, insecurity, Confucianism, Buddhism, and Taoism surrounded his life. Zhu's poems are full of mystery and satire because of their quirky quiet and astringent style, and he has always been hard to be understood.

The main themes of his painting are landscapes and bird-and-flower. Most of his inspiration is from everyday life. His work looks relaxed but actually hide a lot of grief. In fact, art itself is sad. Zhu raised the Chinese art to a higher level in the way of Zen painting. There is no doubt that he is the milestone of contemporary Chinese painting.

The lotus that Zhu painted is without intention. He simplified the painting of the lotus, which is basically a block of ink overlay. But it can show the lotus in different poses and with different expressions. Lotus stems are straight but one with curly leaves lotus is in full bloom. An ordinary lotus is so vivid in his painting.

Although Zhu Da is not like Liang Kai in painting Zen directly, I feel he is more Zen than any other painter. Obviously he united Zen with painting, poetry, and his life. He saw through the world with his unaccountable eyes (Lin, 2014. p. 134).

He painted fish and birds with a few strokes to elongate the body. The weird spirit is hidden inside the foreign body, which breeds a playful Zen spirit. Especially, the eyes of bird and fish are oval and is not the normal cir-



Figure 158.
Lotus and Birds
Zhu Da, Qing Dynasty
Shanghai Museum, China

Figure 159.
Two birds
Zhu Da, Qing Dynasty
ink on paper, 31.7 × 26.3 cm.
Collection K. Sumitomo, Oiso,
Japan



cle people see in daily life. In general, the other painters painted the eyeballs of birds and fish in the center without they eyes blinking. In Zhu's painting, fish and bird's eyeballs seem to keep blinking, sometimes glaring at viewer. This is a bold experiment in Chinese painting by one who could be considered a pioneer of Abstract Expressionism.

VII.5 Traditional Zen Painters in Japan

During the Song Dynasty (960 - 1279), on the other side of China, a profound cultural change took place in Japan. The new Japanese dictator moved its headquarters back to Kyoto, to the Muromachi^a (Japanese: 室町) district of the city. With the return of the capital, the cultural expression took on a more aristocratic, elitist characteristic, especially among Samurai. During the Muromachi Period (Japanese: 室町時代, 1336 - 1573), Zen Buddhism rose to prominence, especially among the elite Samurai class, who embraced the Zen values of personal discipline, concentration, and self-development (Fred, 2004. p. 736). This provided an antecedent condition for the development of Zen painting in Japan.

Zen monasteries developed Zen Buddhism in Kyoto and had a major impact on the visual arts. Zen temples organized secular ventures and trading missions to China, so many Chinese paintings and objects of art were imported into Japan and profoundly influenced Japanese artists

a Muromachi Period (Japanese: 室町時代, 1336 - 1573) is a division of Japanese history running from approximately 1336 to 1573. The period marks the governance of the Muromachi or Ashikaga shogunate (Muromachi bakufu or Ashikaga bakufu), which was officially established in 1338 by the first Muromachi shogun, Ashikaga Takauji, two years after the brief Kenmu Restoration (1333-36) of imperial rule was brought to a close. The period ended in 1573 when the 15th and last shogun of this line, Ashikaga Yoshiaki, was driven out of the capital in Kyoto by Oda Nobunaga.



Figure 160.
Golden Temple in Kyoto 金閣寺
Kinkaku-ji . Symbol of Muromachi
period, a reflection of Japanese
aesthetics of that time



Figure 161.
Heiji Monogatari Emaki (Heiji
story illustration scroll), art style
before the arrival of Josetsu from
China.
Author unknown
Kamakura Period 鎌倉時代 1185 -
1333
Museum of Fine Arts, Boston,
United States

working for Zen temples and the shogunate. Not only did these imports change the subject matter of painting, but they also modified the use of color (Buddhist art in Japan, 2016). The three painters selected in the section are the representatives of Japanese Zen painting and are considered the pioneers and founders of Japanese Zen painting. They are the bridge between Chinese and Japanese Zen painting and adaptations to the local Japanese culture. The three representative Japanese painters analysed in this chapter are Sesshu Toyo (Japanese: 雪舟等楊), Tensho Shubun (Japanese: 天章周文), and Hasegawa Tohaku (Japanese: 長谷川等伯).

VII.5.1 Sesshu Toyo 雪舟等楊

The foremost painter of the new Chinese ink painting style was Sesshū Tōyō (Japanese: 雪舟 等楊, 1420–1506), a Rinzaia (Japanese: 臨濟宗) priest who traveled to China in

a The Rinza School (Japanese: 臨濟宗) is one of three sects of Zen in Japanese Buddhism, Chinese edition is Linji school.

1468–9 and studied contemporary Ming painting. Some of his most dramatic works are in the Chinese splashed ink style, which he learned from Yu Jian and Mu Xi. In the period he lived, an austere monochrome style of ink painting introduced from the Song and Yuan dynasties of China largely replaced the polychrome scroll paintings of the previous period, although some polychrome portraiture remained. Typical of such painting is the depiction by Zen monks at the moment they achieved enlightenment. This new style of painting was done with quick brush strokes and minimal detail and was invented by Mu Xi. It is also known as Chinese ink painting.

The first locally created art work “Catching catfish with a gourd” (Japanese: 瓢鮎図) by Josetsu^a (Chinese: 如拙) was considered a turning and starting point in Japanese ink painting. A man is depicted holding a small gourd and looking at a large slithery catfish on the bank of a stream in the foreground. In the background, the mountains appear to be far in the distance and mist fills the middle ground. It is generally assumed that this was a new style absorbed from Chinese painting. How can a fisherman catch a catfish with a gourd? It can be viewed as a piece of Zen humour (Josetsu, 2016). In any case, although he lived in Japan for a long time, he was educated in the Chinese way since he was a child. It refers to a more Chinese sense of deep space within the plane picture.

By the end of the 14th century, monochrome landscape paintings became popular since they had found patronage by the ruling royal family. It was the preferred genre among Zen painters since it had a market. Gradually monochrome landscape paintings were evolving from



Figure 162.
Portrait of Sesshū Tōyō (Copy), one of Josetsu's followers
important cultural property of Japan, hanging scroll
Fujita Art Museum, Osaka, Japan

a Josetsu (Chinese: 如拙, 1405–1496?) is a Chinese immigrant, one of the first Chinese ink style Zen Japanese painters in the Muromachi Period (15th century). He was probably also a teacher of Tenshō Shūbun at the Shōkoku-ji monastery in Kyoto. He is known as “the father of Japanese ink painting”

Figure 163.
 Catching cat-fish with a gourd
 / Hyonenzu 瓢鮎図. Considered
 the beginning of Japanese ink
 painting
 Josetsu 如拙, 1415
 Ink on paper, 111.5 × 75.8 cm
 Myōshin-ji temple, Taizō-in, Kyoto,
 Japan



their Chinese roots to a more Japanese style because of special requirements. Josetsu was considered the father of Japanese ink painting (Ibid.). Under his influence, the era of Japanese ink painting began. Sesshu Toyo was the first one to develop it into a systematic painting form.

Since there was not any school in Japan, his father had to send him to monastery to be educated. Lectures in monasteries were not only about Buddhist classics but also about literature, art and calligraphy (Gao, 1992. p. 4). He had an exclusive chance to be able to travel to China and directly study Chinese painting. He was famous for imitating Chinese ink painting style at that time (Fred, 2004. p. 737). After returning to Japan, he established a studio and built the "School of Sesshu". Gradually, more and more artists came to study calligraphic ink paintings. Sesshu would visualize the image and then paint quick instant strokes on the paper resulting in a splashed and abstract composition. It is all done with Zen meditative concentration. It is supposed to capture the true nature of the



subject this genre of painting. The ink painting style was highly influenced by calligraphy, using the same tools and style, as well as its Zen philosophy (Ibid.). Named Sumi-e^a (Japanese: 墨絵) in Japan, the style originated in Chinese ink painting.

Sesshu did not simply copy and bring Chinese ink painting to Japan but absorbed and developed it into Japanese ink painting. He studied many famous Chinese painters, especially Ma Yuan, Xia Gui, Mu Xi, and Yu Jian. In his early years, one can still see a mark of Chinese ink painting, such as in Yu Jian's work. During his trip to China he failed to visit the painter he adored (Chen Jichun, 2003. p. 67). Besides, he was actually quite mature in painting when he visited China. It is recorded that he was 48 years old when he first went to China (Ibid., p. 68).

Sesshu follows the Japanese convention of creating a landscape with a seasonal progression, as shown in "Birds and Flowers of the Four Seasons: Spring and Summer"



Figure 164.
Up: Landscape ink painting by Mu Xi, 13th Century

Figure 165.
Right: A study of Mu Xi by Sesshū Tōyō, 15th Century

a Sumi-e (Japanese: 墨絵) is Japanese name of Chinese Ink (wash/splash) painting, also known as literati painting is an East Asian type of brush painting of Chinese origin that uses black ink—the same as used in East Asian calligraphy, in various concentrations. For centuries, this most prestigious form of Chinese art was practiced by highly educated scholar gentlemen or literati.



Figure 166.
Birds and Flowers of the Four Seasons: Autumn and Winter
Sesshu Toyo (1420-1506), Muromachi period, late 15th-early 16th century
Ink, and color on paper, 178.3 x 375.7 cm
Freer Gallery of Art, Washington, D.C., United States



Figure 167.
Birds and Flowers of the Four Seasons: Spring and Summer
Sesshu Toyo (1420-1506), Muromachi period, late 15th-early 16th century
Ink, and color on paper, 178.1 × 375.7 cm
Freer Gallery of Art, Washington, D.C., United States



Figure 168.
Pure and Remote View of Streams
and Mountains 溪山清遠圖
Xia Gui 夏圭
Hanging scroll and ink on paper,
46.5 × 889.1 cm
National Palace Museum, Taipei,
Taiwan, China

(Chinese: 四季花鸟图 春夏) and “Birds and Flowers of the Four Seasons: Autumn and Winter” (Chinese: 四季花鸟图 秋冬). However, it is derived from a traditional subject of Chinese painting – the focus on birds and flowers. Sesshu’s painting style also reflects Chinese ink painting in its emphasis on three-dimensional form and observation of the nature of the world. He is interested in dramatic compositions emphasizing spatial depth. It can be seen in the large branch in the foreground. This tree disappears into water and emerges to frame a view of the distance again. It is proved that this style and technique was heavily influenced by the Song Dynasty (960 - 1279) paintings, in particular the work of Xia Gui^a (Chinese: 夏圭 or 夏珪, 1195 - 1224) “Pure and Remote View of Streams and Mountains” (Chinese: 溪山清遠圖). However, he changes the Chinese painting model by introducing more clear contrasts between the flatter effects of space, light and shadow, and thicker and heavier strokes. Sesshu learned precise

a Xia Gui (Chinese: 夏圭 or 夏珪, 1195 - 1224) was a Chinese landscape painter of the Song Dynasty (960 - 1279). Very little is known about his life, and only a few of his works survive, but he is generally considered one of China’s greatest artists. He continued the tradition of Li Tang, further simplifying the earlier Song style to achieve a more immediate, striking effect. Together with Ma Yuan, he founded the so-called Ma-Xia (馬夏) school, one of the most important of the period.



control of the ink brush stroke from his studies of Chinese painting, which could advance the Zen spirituality and expressiveness of the painting.

In his landscape painting "Landscape, one of a pair with" (Chinese: 山水长卷) one can find more attractive details. The mountains that Sesshu painted were mostly dry and full of stones. All of the textures on the mountain are quite different from what Xia Gui and Ma Yuan painted. In Ma's painting those mountains are vivid and foggy. Obviously, the type of tree is very different since they have different types of mountains and climate. It may cause the tiny difference at the first glance. Compared to Ma and Xia's style, Sesshu is more careful and prudent and he uses a more forceful stroke.

Sesshu Toyo opened the gate to Japanese ink painting and perfectly applied the Zen philosophy as the cornerstone of Japanese Zen painting. In the process of absorbing a foreign advanced culture, a Japanese painting master like Sesshu never forgets to integrate the painting with their original cultural quality. It then forms a unique Japanese style.



Figure 169.
Landscape
Sesshu Toyo, Muromachi period,
1420-1506
Ink on paper, 178.5 x 379.8 cm
Freer Gallery of Art, Washington,
D.C., United States



Figure 170.
Left: *Dancing and Singing (Peasants Returning from Work)* by Ma Yuan, 1160 - 1225. 192.5 × 111 cm. Beijing Palace Museum, China

Figure 171.
Right: *A study of Ma Yuan* by Sesshū Tōyō, 95.9 × 32.7 cm, Late 15th Century,

VII.5.2 Tensho Shubun 天章周文

During 14th century, another important painter was Tenshō Shūbun (Japanese: 天章 周文, 1414 - 1463), a monk at the Kyoto temple of Shōkoku-ji^a (Japanese: 相国寺) who traveled to Korea and studied under Chinese painters. He returned to Japan in 1404 and became director of the royal painting department. Shubun's most well-known landscape painting, designated as a National Treasure in Japan, is "Reading in a Bamboo Grove", now kept in the Tokyo National Museum.

Shubun is considered one of the founders of the Japanese ink painting style (Nussbaum, 2005. p. 889). He was also influenced by the Chinese ink painters Xia Gui and Ma Yuan. When he was a monk in Shōkoku-ji, he studied painting under Josetsu, a Chinese immigrant who is considered the father of the Japanese ink painting tradition. Josetsu influenced Shubun to start studying the Chinese Song Dynasty (960 - 1279) painters Xia Gui and Ma Yuan. Consequently, Shubun's work was a bridge between early Japanese artists who imitated Chinese models very closely and later artists who developed a national style – one of his students being Sesshu. He taught the young Sesshu, who later became his most important student and the most famous Japanese Zen painter and a cornerstone of the Muromachi Period (Ibid.).

Unlike other monk painters, who decided to dedicate themselves to painting once they found the path, Shubun dedicated his whole life to the monastery. Contemporary accounts describe Shubun as a very versatile artist, yet the only extant works with the authorship issue resolved are

a Shōkoku-ji (Japanese: 相国寺) is formally identified as Mannen-zan Shōkoku Shōten Zenji (萬年山相國承天禪寺?), is a Buddhist temple in northern Kyoto, founded in 1382 by Ashikaga Yoshimitsu.



Figure 172.
Zhou Maoshu Appreciating Lotus-
es 周茂叔愛蓮圖
Kanō Masanobu, 15th century
A hanging scroll painted by Kanō
Masanobu. The scroll has been
designated as National Treasure
of Japan in the category paint-
ings.
Ink and light color on paper, 84.5
× 33 cm
Kyushu National Museum, Japan

Figure 173.

Detail of "Reading in a Bamboo Grove"竹斎読書図

Tenshō Shūbun, 1446

The painting has been designated as National Treasure in the category paintings.



Figure 174.

Landscape of the Four Seasons 四季山水図屏風

Tenshō Shūbun, Muromachi Period, 15th century

150.0 x 355.4 cm, ink on paper

Important Cultural Property
Tokyo National Museum, Japan



landscapes (Tenshō Shūbun, 2016). His most well-known painting “Reading in a Bamboo Grove” (Japanese: 竹斎讀書図) has a great sense of the Song Dynasty (960 - 1279) Zen style because of the poem and composition. The composition and theme reflect the style of Xia Gui and Ma Yuan. The composition applied the golden rule of Chinese ink painting. There are mist covered mountains in the far distance are painted. The bamboo grove is in the foreground at the lower right where there sits a man reading a book. Two people cross a bridge at the bottom. After this painting, Zen monk painters were drawn to the idea of Zen peace and silence. A similar composition can be found in another work “Landscape of Four Seasons” (Japanese: 四季山水図屏風). During the process of experimentation, Shunbun built a standard and a model for later Japanese painters – a large size horizontal folding screen, a landscape of emptiness, and blank-leaving compositions were the obvious evidence of the Shubun standard.

One of his students named Kanō Masanobu^a (Japanese: 狩野 正信, 1434 – 1530) founded Kanō school^b (Japanese: 狩野派), which created the dominant style of Japanese painting from the late 15th century until the Meiji period which began in 1868. Kano Masanobu specialized in Zen paintings as well as in elaborate paintings (The Metropolitan Museum of Art, 2003). The Kano school greatly affected later painters, which will be elaborated in the next section.

VII.5.3 Hasegawa Tohaku 長谷川等伯

a Kanō Masanobu (Japanese: 狩野 正信, 1434 – 1530) was the chief painter of the Ashikaga shogunate and is generally considered the founder of the Kanō school of painting.

b Kanō school (Japanese: 狩野派) is one of the most famous schools of Japanese painting. The Kanō school of painting was the dominant style of painting from the late 15th century until the Meiji period which began in 1868,[1] by which time the school had divided into many different branches.

Figure 175.
Cypress Trees
Kano Eitoku, Azuchi-Momoyama
period (1573-1603)



Hasegawa Tōhaku (Japanese: 長谷川 等伯, 1539 – 1610) was born during the Azuchi-Momoyama period^a (Japanese: 安土桃山時代, 1573-1603), during the rise of the Kano school founded by Kanō Masanobu, one of the most famous schools of Japanese painting. Unlike the previous Muromachi period, the Azuchi Momoyama period was characterized by a grandiose polychrome style with extensive use of gold and silver foil on an exceedingly large scale. Normally it had been used to decorate the castles and palaces of the military and nobility. The rise of the Kano school saw a beginning of a move away from Buddhist themes, as Kano school patrons commissioned paintings of a more secular nature to decorate their palaces (Azuchi-Momoyama period, 2017).



Figure 176.
Gold tea-room at
Fushimi (Momoyama) Castle,
Kyoto.
It reveals Japanese aesthetics at
that time.
Photo by Bulwersator

There was a painting “Cypress Tree” (Japanese: 檜図) by Kanō Eitoku^b (Japanese: 狩野 永徳 1543 – 1590) that precisely expressed the characteristic of the Kano school. It

a Azuchi-Momoyama period (Japanese: 安土桃山時代 1573-1603) is the final phase of the Sengoku period (戦国時代 Sengoku jidai?) in Japan. These years of political unification led to the establishment of the Tokugawa shogunate. It spans the years from c.1573 to 1600, during which time Oda Nobunaga and his successor, Toyotomi Hideyoshi, imposed order upon the chaos that had pervaded since the collapse of the Ashikaga shogunate.

b Kanō Eitoku (Japanese: 狩野 永徳 1543 – 1590) was a Japanese painter who lived during the Azuchi-Momoyama period of Japanese history and one of the most prominent patriarchs of the Kanō school of Japanese painting.



was regarded that this work was as functional as a folding screen and door (e-Museum, National Treasures and Important Cultural Properties of National Museums, Japan. 2016). It showed the vigour of the new Kano school style in landscape painting. It is described as “...typical for hurried sweep of composition, for pure nature design, and for strength of individual brush stroke. ... Golden cloud-like areas representing mist are placed arbitrarily in the background, and emphasize the decorative magnitude of what is otherwise the powerful drawing of giant tree forms” (Plain, 1981. p. 187).

However, some painters in this period still chose to look back to the Buddhist Zen painters that initially influenced the Kano school. Hasegawa Tōhaku insisted on the early Kano style which was monochrome ink painting style. He developed his own style of Japanese ink painting which looked back to the minimalism of its previous masters and was even more minimal. Tōhaku was so obsessed with the technique and style of Sesshu that he attempted to claim rights as his fifth successor (Hasegawa, 2009).

The influence of Sesshu could be found in Tōhaku’s works,

Figure 177.
Pine Trees (left hand screen) 松林
図 左隻
Hasegawa Tōhaku, 16th Century
Pair of six-folded screens, ink on
screen, 156.8 × 356 cm
Tokyo National Museum, Japan



Figure 178.
 Crows and Herons 烏鷺図屏風
 Tohaku Hasegawa 1605
 355.5 x 154.5 cm
 Kawamura Memorial DIC Museum of Art, Japan

such as his famous “Pine Trees Folding Screen” (Japanese: 松林図屏風). It is curious that there is only pine trees as the main subject in a painting of that scale. (Ibid.) The author consider this work as the inspiration and the beginning of modern Japanese aesthetic.

A dense mist fills the entire painting. It recedes deeply into mountains covered by snow at the extreme right, with the pine grove to the left composition. Two groups of trees slope towards each other and suggest the fluctuations of the ground on the right side. The stroke used to paint the pine needles and background is crude. Black shadows appear when as the viewer walks in the thick mist. Also, they can realize that it is the top of the mountain surrounded by pine trees. It is quite interesting that he paint lines in pure black in another work “Crows and Herons” (Japanese: 烏鷺図屏風). It shows that Hasagawa has developed a unique Japanese style based in both theory and technique. The tranquil and momentary experience captured from Wabi-sabi evokes the rustic and refined realm of Zen.

Kenya Hara, the art director of MUJI wrote a book about “the white”. He said:

White is not white, but the sensitivity of feeling white, so we do not need to look for white but the way of feeling white.

The color white can represent void and emptiness. However, it does not mean white is not dynamic. In the painting “Pine Trees Folding Screen”, blank-leaving space builds a white room for infinite possibilities of the imagination. (Ma Yulu, 2016)

VIII

CONTEMPORARY ZEN PAINTING OCCIDENTAL

Introduction

Like the research mentioned in previous chapters, Oriental philosophy has entered Occidental art world since Rococo, reaching its peak during the Impressionist period. However, most artists back to that time were imitating Oriental art, especially Japonism, which meant they were only focused on form such as composition and color but not on the thinking behind.

One of the most important principles of Oriental painting is that Chinese and Japanese painters were expressing their mind and feeling to the world that they sensed instead of recording the objective reality. This is shown by Chinese ink painting of Shi Ke (Chinese: 石恪), Liang Kai (Chinese: 梁凯), Mu Xi (Chinese: 牧溪) and Zhu Da (Chinese: 朱耷). It can also be seen through the Japanese ink paintings of Sesshu Toyo (Japanese: 雪舟等楊), Tensho Shubun (Japanese: 天章周文), and Hasegawa Tohaku (Japanese: 長谷川等伯). This principle of ancient Oriental painting could affect both Oriental and Occidental painting when a reasonable level of cultural exchange had happened, which would lead to the turning point of the essence of Zen painting.

VIII.1 Initiation of Abstract Painting and Zen Aesthetic

The embryo of abstract painting existed in early cultures such as the Chinese and Islamic cultures (Leys, 2013. p. 304). There are signs and marks on pottery, textiles, inscriptions and paintings on rock. These were simple, geometric, and linear forms which might have had a symbolic or decorative purpose. Abstract art back to that time may have served as a special unknown requirement of communication at this level of visual meaning (Kepes, 1966. p. 16).

In Chinese painting, abstraction can be traced back to the Tang Dynasty (619 - 907) and painter Wang Mo (Chinese: 王墨), who is credited with having invented the Chinese ink painting style (Lippit, 2012. p. 56). Unluckily none of his paintings remain, this style is clearly seen in some Song Dynasty (960 - 1279) paintings such as those of Zen Buddhist painter Liang Kai. He applied this style to figures his painting the "Immortal in splashed ink", in which accurate representation is sacrificed to enhance the spontaneity linked to the non-rational mind of the enlightened. (Abstract art, 2016)

Another instance of abstraction in Chinese painting is seen in the work "Primordial Chaos" (Chinese: 浑沦图) by



Figure 179.
Primordial Chaos 渾淪圖
It remains unsolved the circle in the painting.
Zhu Derun, 1349
Medium ink on paper mounted on handscroll, 86.4 x 29.8 cm
Shanghai Museum, China

Zhu Derun^a (Chinese: 朱德潤 1294 - 1365). On the left side of this painting is a pine tree in rocky soil with its branches laced with vines that extend in a disorderly manner. On the right side of the painting there is a perfect circle, which was probably made with help of a compass, (Watt, J. C. 2010. p. 224) floating in the void. The painting is a reflection of the Taoist and Zen metaphysics in which chaos and reality are complementary stages of the regular course of nature. (Abstract art, 2016)



Figure 180.
Japan und Ostasien in der Kunst.
Ausstellungskatalog. Katalog der Ausstellung.
<https://www.zvab.com/JA-PAN-Ostasien-Kunst-Ausstellungskatalog-Katalog-Ausstellung/17078662019/buch>

After the popularity of Impressionism in 19th century, a constructive system of abstract art was built by Wassily Kandinsky^b (1866 - 1944). There was an exhibition "Japan and East Asia in the art" (German: Japan und Ostasien in der Kunst) held in Munch in 1909. It was the biggest Ori-

a Zhu Derun (Chinese: 朱德潤 1294 - 1365) was a Chinese painter and poet in Yuan Dynasty. He was a native of Suiyang (now Shangqiu), Henan Province, and later lived in Suzhou. (Cihai, 1979. p. 88) He was at one time the editor at the national academy of history, and also served as academic director in Zhendong Province, and supervisor in Jiangzhe Province.

b Wassily Wassilyevich Kandinsky (4 December 1866 - 13 December 1944) was a Russian painter and art theorist. He is credited with painting one of the first recognised purely abstract works. Born in Moscow, Kandinsky spent his childhood in Odessa, where he graduated at Grekov Odessa Art school. He enrolled at the University of Moscow, studying law and economics. Successful in his profession. He was offered a professorship (chair of Roman Law) at the University of Dorpat. Kandinsky began painting studies (life-drawing, sketching and anatomy) at the age of 30.

ental art exhibited in Europe at the time, considered as a game-changing event in the Occidental art world. Kandinsky visited the exhibition and he was obsessed with it. In the “Letters from Munich” which he wrote for “Apollon” from 1909 to 1910, Kandinsky began to describe his thinking about the exhibition (Westgeest, 2007. p. 46):

Here, I can find a very diverse and abstract use of modeling and color in the landscape painting, which can be more purely to help the performance and rhythm of the arts essence. This diversity should have been seen in the Occidental art, but I did not see it. On the contrary, I found this kind of diversity in Oriental art, and it is so harmonious. This general internal tone is indeed lacking in Western art now. To be honest, we cannot help ourselves: we have been besieged by reason; we have forgotten this human instinct. Maybe Occidental art will not wait too long for this instinctive re-awakening. Although we do not want it to be close with the Oriental art; it is from the bottom of my heart, is owned by all the hearts. Now we fall into the dark spiritual abyss, although we cannot hear. There will be a echo of the universe, that is the voice of the human spirit.

Although Rose-Carol Washton Long^a (1938 -) and Will Grohmann^b (1887 - 1968) used to study a lot on Kandinsky's works, they have not mentioned Kandinsky's feedback on “Japan and East Asia in the art” exhibition. However, they affirmed that the year 1909 was the turning point of Kandinsky's artistic life. (Rose-Carol, 1980. p. 9) Also,

a Rose-Carol Washton Long (1938 -) is Professor of Art History at the Graduate Center of the City University of New York. Among her books is “Kandinsky: The Development of an Abstract Style”.

b Will Grohmann (1887 - 1968) was a German art critic and art historian specialized in German Expressionism and abstract art. He was known as the “godfather of modernism”. (Goethe Institut: “In the Network of Modernism”: The Art Critic Will Grohmann: <http://www.goethe.de/kue/bku/kuw/en10112845.htm>)



Figure 181.
Winter Landscape
Wassily Wassilyevich Kandinsky,
1909 in Munich / Monaco, Germany
Oil, cardboard, 97.5 x 75.5 cm
Hermitage Museum, Saint Petersburg, Russia

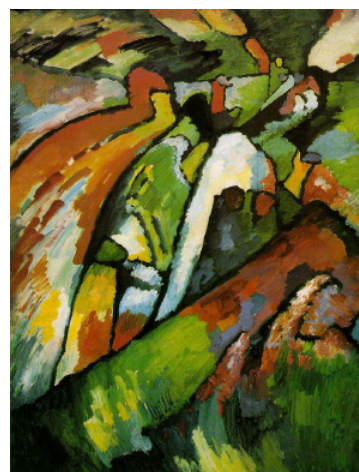


Figure 182.
Improvisation 7
Wassily Wassilyevich Kandinsky,
1910 in Munich / Monaco, Germany
Oil, canvas, 97 x 131 cm
Tretyakov Gallery, Moscow, Russia



Figure 183.
Wassily Kandinsky, cover of Der
Blaue Reiter almanac, 1912

Grohmann (1958, p. 84) wrote that he might have been influenced by Zen Buddhist Kandinsky. Change could be detected by the huge difference between his works in 1909 and 1910. In 1912, Kandinsky mentioned this “internal tone” in one of his books “Concerning the Spiritual in Art”, published in 1912. He deeply believed that this is what the Occidental art world desperately needed.

In the few months since he published his first book, he continued to publish a magazine with Franz Marc^a (1880 - 1916), “Der Blaue Reiter” (English: The Blue Rider). It created an art movement lasting from 1911 to 1914 which was fundamental to abstract art, especially Expressionism. In this book there are seven Japanese sketches and Kandinsky (1912, p. 155) used to say:

...the reduced form of abstraction from the limit, and hence the abundance of such abstractions, does allow the inner lines of the various images to be displayed.



Figure 184.
A Cat
An illustration by Wassily Kandinsky for Der Blaue Reiter almanac, 1912

He considered it the beginning of a great spiritual time. (Ibid, p.143) Will Grohmann reckoned that Kandinsky’s inner tone proved to be related to Oriental philosophy. The unity of mind, heart, and physicality has blurred boundaries – a characteristic of Zen Buddhism. (Will Grohmann, 1958, p.85) He further contrasts Kandinsky’s concept of human identity with the universe of heaven and Zen Buddhism. Oriental people’s natural perception of meditation is very consistent with Kandinsky’s world view. It is not necessarily suitable the rational dialectical thinking of Occidental philosophy. In Kandinsky’s Bauhaus period, he had established his creation and the relevance of Oriental philosophy (Ibid, p. 158), even shown through title of a painting, “Green Emptiness”.

a Franz Marc (1880 - 1916) was a German painter and printmaker, one of the key figures of the German Expressionist movement. He was a founding member of Der Blaue Reiter (The Blue Rider), a journal whose name later became synonymous with the circle of artists collaborating in it.

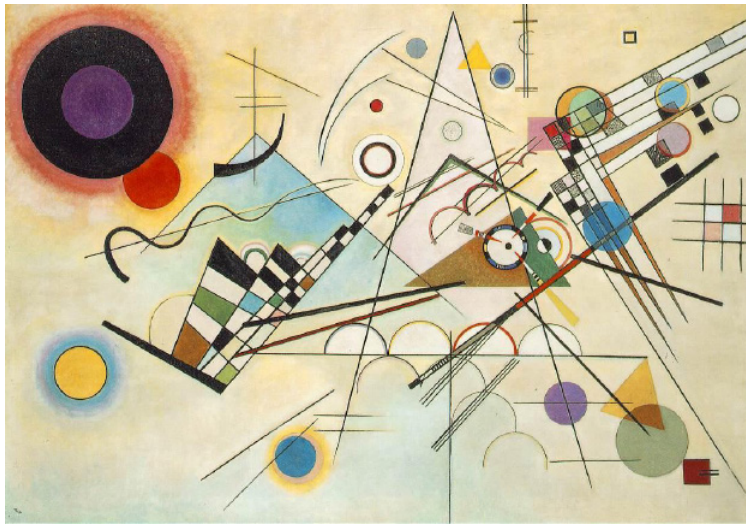


Figure 186.
Composition VIII
Wassily Kandinsky, 1923; Germany
Oil on canvas, 201 x 140 cm
Solomon R. Guggenheim Museum,
New York City, United States

Grohmann (1958, p. 208) expects that Kandinsky emphasised the importance of art and life in spiritual life. This view is similar to the Zen philosophy. D. T Suzuki (1959, p. 6) believes that Zen's highest goal is gaining enlightenment; it can be interpreted as the release and freedom, but one must understand that he is inherently free. When one reaches the moment of epiphany, painting can create a spiritual movement of the play. (Ibid, p. 22) Art can be perceived only when absolute freedom exists because there can be no artistic creation without that freedom. (Ibid, p. 44) Freedom is one of Kandinsky's greatest aspirations of the times, and it allows humans to perceive the inner tone of objects. (Ringbom, 1970, p. 115)

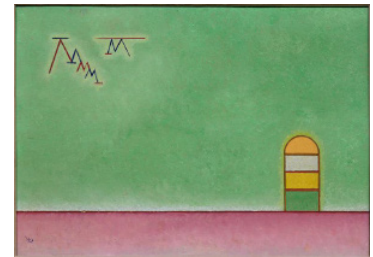


Figure 185.
Green Emptiness
Wassily Kandinsky, 1930, Alten /
Dessau-alten, Germany
Oil on canvas, 40 x 35 cm
Musée des Beaux-Arts de Nantes,
Nantes, France

VIII.2 Influence of Zen Aesthetic in Early Abstract Painting



Figure 187.
Improvisation 31
Wassily Kandinsky 1913, Munich,
Germany
Oil on canvas, 119.7 x 140.7 cm

Obviously, the year 1909 was a turning point of Kandinsky art life. He produced 35 works from 1909 to 1914 called Improvisation Series. He used to described the series: “Internal tone leads to unconscious, huge, sudden performance, so it is out of the inner natural impression. We call this ‘Improvisation Art’.” (Wassily, 1973. p. 142) This description is enormously similar to the one that he uses to describe the Japanese Art exhibition in 1909. The word “sudden” seldom appeared in the history of Occidental art until now. To the Japanese Zen Buddhism Rinzai school, the most important principal is “sudden” enlightenment. Monk painters consider painting a way and a process of practice to gain sudden enlightenment. For them, painting is not different from meditation – both are practice. Kandinsky called it internal tone.

Similar to the 19th century popularity of Japonism, Kandinsky also somehow integrated Japanese art skill in his works. Roethel Hans Konrad (1970, p. 23) proved that Kandinsky used Japanese woodcut ukiyo-e skill on his print in 1903. The distinctive features of Japanese woodcut ukiyo-e are: dominant black lines, autonomous color, and linear expression. Van Gogh had also copied Japanese woodcut ukiyo-e and used many black silhouettes. Kandinsky’s work is also used in the outline and black in the works.

Kandinsky not only imitated the skill but also the subject. In Zen Buddhism, an ensō (Japanese: 円相 Circle) is a circle that is hand-drawn in one or two uninhibited brushstrokes to express a moment when the mind is free to let the body create. The ensō symbolizes absolute enlightenment, strength, elegance, the universe, and the void. It is characterised by a minimalism born of the Japanese aesthetic (Ensō, 2016). One of his paintings was created in the Blue Rider Period has a similar trial. Art comes from and is realized in a place before language, outside of the discursive mind. It shares this place, the place of emptiness, with Buddhist meditation practice (Jacquelynn, 2005. p. 10). Kandinsky's watercolor "Color Study: Squares With Concentric Circles" created in 1913 is an early example of a form that would replace his beloved horse as a symbol of power. Some fifteen years later, he told the psychologist Paul Plaut:

If...in recent years I have preferred to use the circle so often and passionately, the reason (or cause) for this was not the geometric' form of the circle, or its geometrical characteristics, but rather my strong feeling of the inner force of the circle in its countless variations (Ibid, p. 12).

"A circle is a living wonder", Kandinsky wrote in 1937, in an essay entitled "Empty Canvas". According to Kandinsky's biographer authored by Will Grohmannt, Kandinsky was essentially influenced by Zen Buddhism in his personality (Ibid, p. 61-62). "One should be doing this sort of thing as



Figure 188.
Ensō (2000) by Kanjuro Shibata XX. Some artists draw ensō with an opening in the circle, while others close the circle.



Figure 189.
Color Study: Squares With Concentric Circles
Wassily Kandinsky, 1913
Mixed technique, paper
Lenbachhaus, Munich, Germany



Figure 190.
Untitled
Paul Klee, unknown
Museum für Ostasiatische Kunst,
Cologne, Germany



Figure 191.
Untitled (Two fishes, one on the
hook)
Paul Klee, 1901
Pen and watercolor on cardboard,
Center Paul Klee, Bern, Switzer-
land

well, not just imitating it,” noted by Paul Klee^a (1879 - 1940) during his early days in Munich in 1906 or 1907 (Museum für Ostasiatische Kunst, 2014). By “this sort of thing” he meant the abstract aspect of the Japanese woodcut ukiyo-e. Klee already had a profound knowledge of Japanese art and by then he was quite familiar with the Oriental art genres. And in all probability he also visited the exhibition “Japan and East Asia in the art”, which was staged in Munich in 1909 with loans from the newly founded Museum of East Asian Art in Cologne and the ethnographic museums in Berlin and Munich. Klee’s friend and fellow artist Wassily Kandinsky wrote a commentary on this highly acclaimed exhibition in “The Blue Rider” almanac.

Klee received an altogether new impetus from original

^a Paul Klee (December 1879 - 29 June 1940) was a Swiss-German artist. His highly individual style was influenced by movements in art that included Expressionism, Cubism, Surrealism and Orientalism. Klee was a natural draftsman who experimented with and eventually deeply explored color theory, writing about it extensively; his lectures *Writings on Form and Design Theory* (*Schriften zur Form und Gestaltungslehre*), published in English as the *Paul Klee Notebooks*, are held to be as important for modern art as Leonardo da Vinci’s *A Treatise on Painting* for the Renaissance. He and his colleague, Russian painter Wassily Kandinsky, both taught at the Bauhaus school of art, design and architecture. His works reflect his dry humor and his sometimes childlike perspective, his personal moods and beliefs, and his musicality.

works of Oriental art, which went far beyond the vogue for just Japonism. The influence of Zen painting can be seen especially in Klee's graphic work throughout his artistic life. Not just the performance but also the thinking behind it helped him a lot. He said, "out of the blind alley of ornament" in 1908. His discovery of Japanese paper and engagement with Japanese ink painting led him to develop his watercolor work, while his "writing pictures" of the 1930s were based on East Asian calligraphy (Ibid.).

Paul Klee's art opinion was founded in a classic Occidental understanding of culture. And yet the confrontation with Oriental world reflects an attitude of emptiness and void. No particular attention has been paid to this aspect of his work, which can be precisely documented through his reaction to Japanese and Chinese art, literature, and poetry, and most clearly, Taoism and Zen Buddhism. It makes clear the extent to which the Oriental art was an essential component of his art works.

Early pioneers of abstraction painting, Wassily Kandinsky and Paul Klee, were no longer as close to their predecessors like Monet or Van Gogh; they were merely imitating and learning the form. They wanted to know the reason for the formation of this. The performance of Oriental art is Oriental philosophy, which was dominated by Zen Buddhism at that time. The philosophy of Zen Buddhism in Oriental philosophy met their needs, but it also met the needs of that era. The influence of Zen Aesthetic in the early abstract painting can be said to be inevitable and accidental, such is the principle of Zen Buddhism.



Figure 192.
Childhood
Paul Klee, 1938
Paste color on paper on card-
board, 27 x 42.8 cm
Center Paul Klee, Bern, Switzer-
land



Figure 193.
The Cabinet
Paul Klee, 1940
Paste color on paper on card-
board, 41,5 x 29,5 cm
Center Paul Klee, Bern, Switzer-
land, donation Livia Klee

VIII.3 Zen Aesthetic before Contemporary Painting in the United States

The beginning of American painting in the contemporary world was the establishment of American Abstract Expressionism. During that time, American artists looked forward to having their own culture instead of following Europe. The return of Liberalism set the ideological soil after World War II.

The influence of Zen Aesthetic on the American artists' concepts was mainly to help them discover and express themselves. They used artistic creation to break through the tradition and the old limit, to establish a new artistic rule and, what's more, a new ideal.

VIII.3.1 Self-consciousness Painting and Zen Aesthetic

The new painting form known as Action Painting became one of the dominant expressions of Abstract Expressionism in the United States in contemporary painting. Robert Rauschenberg described Abstract Expressionism in the article American Action Painting:

The painter should not move a picture on the canvas but an event. He does not need a figure in the mind when coming toward to the canvas. He is not holding a brush but anything that could paint. The crush between two



Figure 194.
No. 5
Jackson Pollock, 1948
Oil on fiberboard, 244 × 122 cm
Private collection

materials creates an artistic figure. In the use of material performance gestures, the beauty factor has been placed in the sub-level status. Shape, color, composition, and lines have fallen to the subordinate position, or even completely ignored. What is always important is the inspiration of action (Rauschenberg, 1952. p. 25).

Figure 195.
Untitled
Willem de Kooning, 1949-1950
Unknown



From the traditional benchmark of liberation and spontaneity, emphasizing intuition, non-logical thinking, and the application of the subconscious became the main characteristics of Abstract Expressionism. These characteristics are the same as Zen Aesthetic regarding artistic creation.

In the abstract expression of the painting, artists pay more attention to the creative process of improvisation and sporadic effects, valuing spontaneous consciousness participation. This process of creation is similar to the Buddhist meditation process. Painters are focused on the experience and feelings of the creative process. They turn the creative painting into an unconscious and self-conscious behavior. They pay more attention to the process of artistic creation rather than the results. They do not emphasize the final effect of the work. For example, Jackson Pollock (1912 – 1956) tries his best to eliminate the duplication of nature, excluding the use of perspective, the influence of light and shade, the carelessness of the subject matter, and so on. As long as the interference and obstruction of the artistic freedom of the subject are clear,

the art can freely carry out pure performance. This pursuit of pure meaningless expression seems closer to the artist's spiritual potential, digging deeper in the creation of the essence's core and secret. Truth only comes from the expression of instinctive self-consciousness. William de Kooning (1904 - 1997), Jackson Pollock, and Franz Kline (1910 - 1962) are the iconic artists of early American Abstract Expressionism. Although they have not mentioned any relationship between Zen Buddhism and their artistic creations in public, it was a trend in American artistic world during that period.

This abandonment of the external form of comfort and the pursuit of the idea of inward focus is the fundamental idea of Zen. Zen thought allows people to abandon all the internal form that do not match with the heart and turns the focus back to their own minds. It will be the true feelings of self as the core and the most fundamental thing. It also advocates for everyone to break tradition, do not set up rules and authority, and follow their own heart.

VIII.3.2 Spread of Zen Aesthetic in Abstract Expressionism

The key to the inspiration of the artist's subjective spirit in American Abstract Expressionism painting is the subjective consciousness of Zen Buddhism. Artists get the freedom and confidence to express themselves. The artist had to be brave to break free from the shackles of artistic rules and traditions. Instead, the artist experienced the art of life with pure intuition.

Zen Buddhism advocates that "everything is from the heart", that the self exists in everyone's heart and that each person has the essential attributes. Only by the feelings and experiences of their own mind and their own inner understanding is it possible to obtain the spirit of

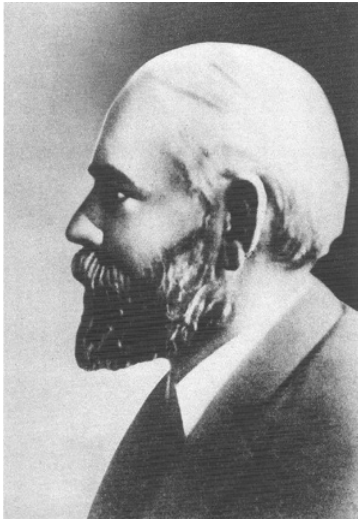


Figure 196.
Ernest Fenollosa (1853–1908),
American orientalist

complete freedom. In other words, Zen thought advocates the use of their own soul to comprehend the existence of self. This focus on their own inner theory is very similar to the process of creation in Abstract Expressionism. The painter creates in a free way, and there is nothing else that can impede the artistic expression of the painter in the process of painting, in addition to the conforming of the mind. The painter does not need to be responsible for anything else except the freedom of painting. The traditional aesthetic standards have disappeared; there are only intuitive portrayals of the artist.

In the 19th century, some American scholars in Boston also showed a great interest in Oriental culture. The philosopher Ernest Fenollosa^a (1853 - 1908) collected many art works in Japan, which became the focus of discussions among American artists interested in Zen painting in the late nineteenth and early twentieth centuries. Now, most of these collections are in the MFA, Museum of Fine Arts in Boston. Therefore, the MFA is also a famous part Oriental art in the United States. When Fenollosa returned to United States in 1890, Tennō, who was the Emperor of Japan^b, told him to bring Japanese culture back to his country. This coincided with his own goal, combining with the Oriental and Occidental culture. He chose the method of “Art Education” and curated the exhibition of Japanese art, hoping to popularize Oriental aesthetic.

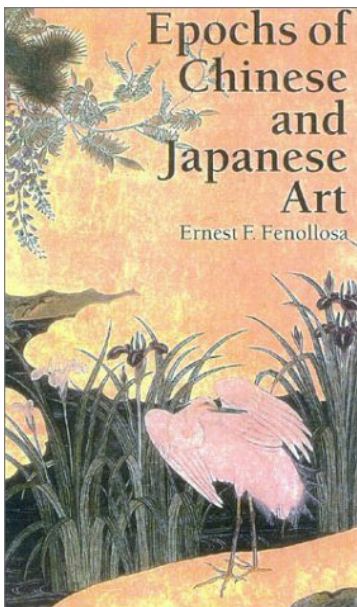


Figure 197.
Epochs of Chinese and Japanese
Art, by Ernest Fenollosa, 1st Edition

a Ernest Fenollosa (1853 - 1908) was an American art historian of Japanese art, professor of philosophy and political economy at Tokyo Imperial University, immigrated from Spain. An important educator during the modernization of Japan during the Meiji Era, Fenollosa was an enthusiastic Orientalist who did much to preserve traditional Japanese art.

b The Emperor of Japan is the head of the Imperial Family and is the ceremonial head of state of Japan's system of constitutional monarchy. According to the 1947 constitution, he is "the symbol of the State and of the unity of the people." Historically, he is also the highest authority of the Shinto religion as he and his family are said to be the direct descendants of the sun-goddess Amaterasu, and his importance also lies in dealing with heavenly affairs, including Shinto ritual and rites throughout the nation.



Fenollosa's concept of Art Education was applied by Arthur Wesley Dow. Also a painter, his ideas were quite revolutionary for the period; he taught that rather than copying nature, art should be created by elements of the composition, such as line, mass, and color. (Dow, 2016) He wanted key leader of the public voice to see art as a living force in the everyday lives of normal people instead of a sort of traditional ornament for the few. Dow suggested this lack of interest would improve if the way art was presented would permit self-expression and include personal experience in creating art. (Dow, 1918)

His ideas on Art were published in the 1899 book "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers." The following extracts are from the prefatory chapter "Beginnings" (Arthur, 1920. p. 3):

Composition ... expresses the idea upon which the method here presented is founded - the "putting together" of lines, masses and colors to make a harmony. ... Composition, building up of harmony, is the fundamental process in all the fine arts. ... A natural method of exercises in progressive order, first building up very simple harmonies ... Such a method of study includes all kinds of drawing, design, and painting. It offers a means of training for the creative artist, the teacher, or one who studies art for the sake of culture.

Figure 199.
A series of blue ink painting
Georgia O'Keeffe, 1916
Watercolor, paper, 27.8 x 40.5 cm
Brooklyn Museum, New York City,
United States

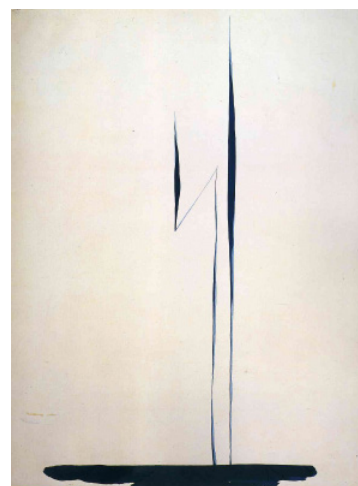


Figure 198.
Blue lines
Georgia O'Keeffe, 1916
Watercolor, paper, 27 x 42 cm
Private collection

Many famous Japanese ink painters are included in this book, such as Sesshū Tōyō. Thanks to Dow, this book gives American painters a familiarity with the principles of Japanese painting.

Such practices have had a positive effect in the American art world. L. W. Chisholm (1963, p. 189) wrote in his biography of Fenollosa that Japanese art education had a far-reaching impact on American education around 1900. "The influence of Japanese art can be seen in children's sketch exhibitions of public school... In the minds of many educators, Japanese art representatives have been liberated from colorless pencil sketches." Nobody can quantify the impact of Fenollosa and Dow, however, in the childhood sketch classes of American artists, but that is the first section of self-consciousness painting class.

Dow taught many of America's leading artists and craftspeople, including Georgia O'Keeffe (1887 - 1986). In addition, she had read one of Fenollosa's books, "Epochs of Chinese and Japanese Art: an Outline History of East Asiatic Design", hoping to learn more about the Oriental aesthetic from Dow. In 1916, she painted "Black and Blue Series", which is a series of minimalism watercolor paintings in black and blue ink with color blocks and lines. She said, "I used to paint in black ink, it was good" (O'Keeffe, 1976. p. 16). The Japanese line that Fenollosa liked might have inspired O'Keeffe's "Black and Blue Series". Fenollosa's work influenced a lot to early American artists, especially regarding the Oriental aesthetic.

From 1910 to 1930, artist Mark Tobey lived and worked in New York. Some scholars believe that Tobey worships the Oriental culture without reason. Actually, it is inherited from O'Keeffe. Eliza Rathbone (1984, p. 21) thinks that the most reasonable inheritance route is: Ernest Fenollosa - Arthur Wesley Dow - Georgia O'Keeffe - Mark Tobey. She

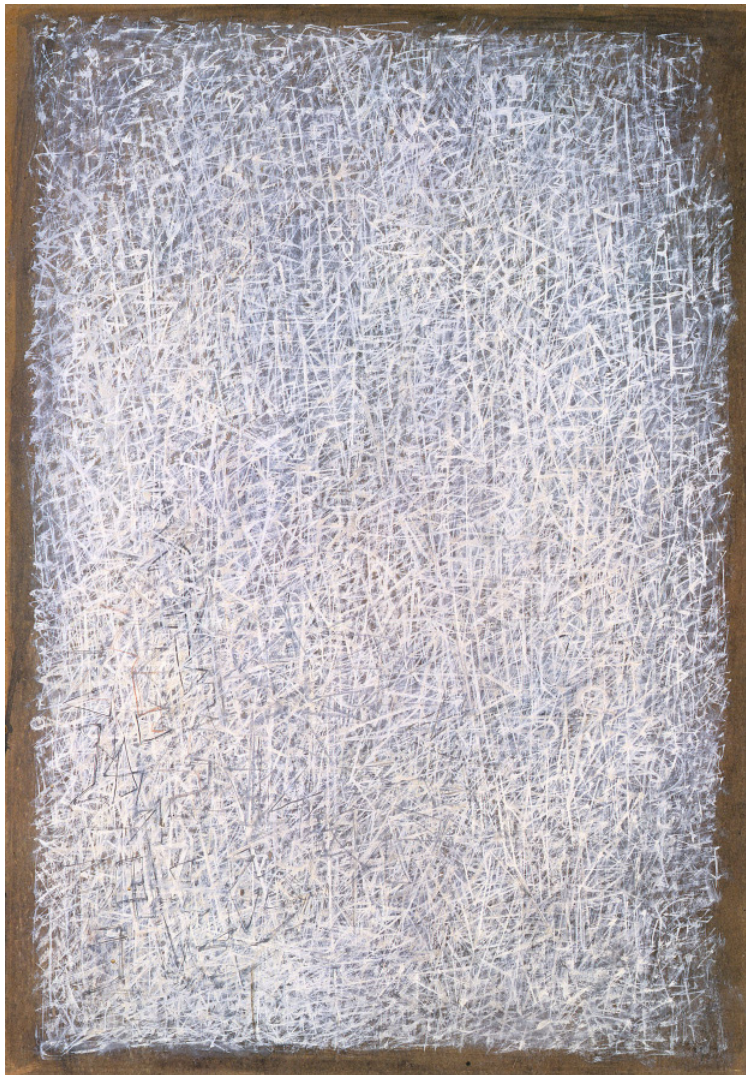


Figure 200.
Crystallizations
Mark Tobey, 1944
Tempera on board, 45.7 × 33 cm
Iris & B. Gerald Cantor Center for
Visual Arts at Stanford University

wrote, “In Tobey’s search for Oriental techniques and aesthetic, he found that other American artists in New York had explored a lot a few years ago.”

However, the difference is that Toby’s interest in Oriental art is deeper than that of the other artists, especially through his idealism and his extensive traveling to the Orient. Toby very much agrees with Fenollosa’s view, and he also believes that it would be better to combine the United States and Oriental philosophies. Moreover, the

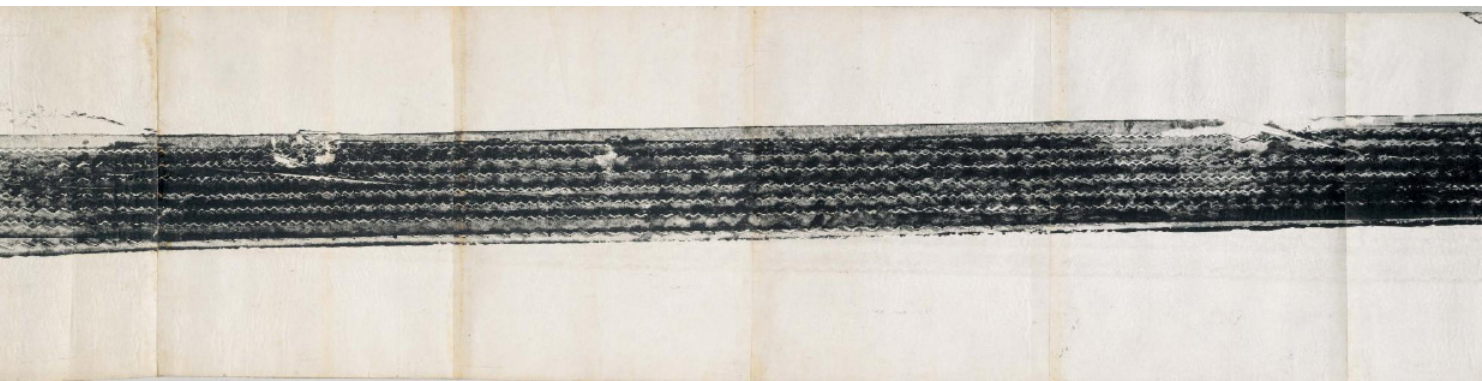


Figure 201.
Automobile Tire Print
Robert Rauschenberg, 1953
Monoprint: house paint on 20
sheets of paper, mounted on
fabric, 41.9 x 671.8 cm
San Francisco Museum of Modern
Art
Purchase through a gift of Phyllis
Wattis

two are geographically more suitable than Europe for Oriental-Occidental cultural exchanges.

Tobey traveled to China and Japan in 1934. He spent a month in a Zen monastery 50 kilometers from Kyoto. He not only studied meditation but also painting, calligraphy, and sutra everyday in the monastery. He felt that he didn't know anything about painting before the trip, especially the use of lines of Oriental calligraphy. He became fond of the lines. The painters of Abstract Expressionism emphasized their attention to the subjective consciousness of their own. They argue that painting is not necessarily based on the aesthetic criteria of the tastes but with the most persuasive and effective methods and painting language with the personal feelings and body expression in the works. When Tobey practiced calligraphy in the monastery, he was inspired to create "White Writings" which contained a load of white dynamic lines. During this period his style had changed. There were countless white lines crossing on the work – very dynamic and flexible. Zen experience provided a new perception on his art and life, and thus he found his own artist spirit.

Zen philosophy helps the abstract expressionist painter to

explore the possibility of their own feelings. Zen emphasizes the absolute freedom of the individual mind, which greatly inspired the artists to create with the participation of the spirit. Their concept of self-renewal kept upgrading. In the end, this artistic spirit makes the form of artistic creation constantly diverse.

VIII.3.3 New Pictorial Resources

Zen aesthetic did not only change the concepts artist wanted to express but also the way they created art. As the subject matter that artist wanted to express had changed, so did the material and form of the painting. Art and painting, from this time, began to be given a new meaning.

The expression of the artistic language in the painting conveys the conceptual information of the artist at the most basic level. Abstract Expressionism painting is beyond the traditional schema. The artist can express their feelings directly in the way art works in the form of unforeseen artistic language: the centralism of composition, the emphasis of strokes and lines, the extension of spatial position, the diversification of materials, and the free expression of artists. The painting language is gradually abstracted, and the image of art is moving towards the state of chaos. Robert Rauschenberg said:

For abstract expression painting, the canvas appears to be a stage for a performance, not an object in which to reproduce, reconstruct, analyze, or express an object. Whether it is real or imagined space (Rauschenberg, 1952. p. 25).

Artists in the process of artistic creation have a great freedom of creation; there is a large flexible space in the composition, and they can capture their ideas and the inspiration and consciousness at any time without constraints

and quickly make it come true on canvas. In the process of painting, they may not rely on drawing or sketches made of color but are also not afraid of it being changed. They also may not consider the prospects and the relationship between the background in traditional painting. These painters who were going through the change were not afraid to destroy and reconstruct fine art. In the expression of painting language, artists will be affected by the mood and emotional fluctuations in the spontaneous abandonment of some habitual movement handwriting. It can form an intense non-deliberate rhythmic effects by putting pen to paper.

In the performance of color, the painter used the contrast of cold and warm colors, blending the shades of color changes, even the throwing and sprinkling of pigment and other flexible methods to create a different vivid picture effect. Thus, it forms the ever-changing drawing schema. Artists directly express their feelings in their works with their hearts' posture in the natural situation. They become the artist exposing mood and experience. In short, the artist's creation is the record of inspiration embedded in the inner feelings of rich self-experience, a certain inexplicable state of mind or the natural flow of ideas. Abstract Expressionism seems to hide a mysterious and unpredictable infinite surrounding space. The painting process has become a ritual filled with magic and change that has neither begun nor ended. These artistic characteristics are a breakthrough in the United States in the past, making it so the connotation of painting can be greatly extended.

Zen Buddhism emphasizes that the "heart" is the foundation and root of all things; everything is derived from the heart. The process of the artist's creation and the change from the traditional painting itself is actually the way they follow their heart, liberating themselves from the traditional values of painting, and obtaining a great performance with freedom from the impetuous creation.

For example, Jackson Pollock rejects all the traditional techniques, sprinkling and dripping oil paint on a large flat canvas lying on the ground. The canvas which is full of vertical and horizontal lines is to convey an infinite vitality and sense of movement; this is an inner vivid power. The strong appeal of the painting formed its independent life. The art historian researcher Ernst Gombrich (1960, p. 48) said that: "The way of painting of American abstract expressionist painter Jackson Pollock and his followers is somehow similar to the performance of Chinese calligraphy, paint without plan, follow their heart and finish at one stretch."

Inspired by the power of psychological expression in paintings, the diversification of the means of expression and the enrichment of painting methods was also achieved. The painters transform their own sense into various creative expressions via different new pictorial resources. It has become a part of the creative process to look for a different medium for painting.

IX

CONTEMPORARY ZEN PAINTERS ORIENTAL: CHINA AND JAPAN

Introduction

As two inevitable places of Zen Aesthetic, China and Japan did not stop developing Zen in contemporary painting. After reviewing seven traditional Zen painters, there are four contemporary Chinese and Japanese Zen painters listed in this section. The author has selected Zao Wou-ki (Chinese: 赵无极, 1921 - 2013) and Hsiao Chin (Chinese: 萧勤, 1935 -) as object painter in the investigation of China, and Jiro Yoshihara (Japanese: 吉原治良, 1905 - 1972) and Shiryu Morita (Japanese: 森田子龍, 1912 - 1999) in Japan. The standard of selection considered three factors: theme, technique, and artistic conception.

IX.1 Standard of Selection

Unfortunately, as the birthplace, Zen does not get the attention it deserves in contemporary Chinese society. Due to political and historical reasons, contemporary society has partially lost the Zen spirit. After World War II in Japan, due to a long period of difficult times, there were not a lot of resources dedicated to the art world. For a long time, both China and Japan missed the golden age of Zen in the development of contemporary art. However, China and Japan, as the two most important countries of Zen, soon discovered this problem. The artists selected in this chapter must be valued according to the following aspects:

Theme

In the development of Zen painting, the early work was mainly to describe the characteristic in Zen Buddhism. Gradually, the theme of Zen painting had changed. Zen painting as an art form was slowly getting away from Chinese Buddhism – the object of painting was no longer limited to Buddhism itself (Lin, 2014. p. 120). But this did not mean that Zen painting and Chinese Buddhism has nothing to do with each other. One thing that was for sure was that any one could enter the world of Zen painting without becoming a Zen monk. It expanded the theme and scope of Zen painting.

The themes of Zen painting has become increasingly secular and life-based due to historical changes. In addition to the basic Buddhist figure, the follow-up Zen paintings described the landscape, daily necessities, animals and food, and even abstract shapes. In the contemporary art of Zen painting, the religious elements have been very difficult to see.

Technique

The secret of Zen painting is Po (Chinese: 破, break through), which means trying not to be restricted by existing rules. Also, it can be understood as sublation, like Wu Wei in Taoism, governing by accepting nothing is against nature. In Zen Aesthetic, painting by painting so that nothing is against nature. This was in order to accomplish painting at a stretch without any stops or interruptions to the painter. In a very short period of time, the painter cannot show luxurious style.

The technique of non-stopping and spontaneous can be found in Zen painting. Creating in different new resources to express the characteristic of Zen Aesthetic is the technique of Zen painting. Perhaps most Zen paintings are similar to Minimalist paintings without the extra brush. However, it does not mean Minimalist art is a kind of Zen painting.

Artistic Conception

Oriental ancient painting developed an important characteristic in painting which is Yi Jing (Chinese: 意境, artistic conception). Artistic conception, a core issue of Chinese and Japanese traditional culture, is the soul of painting which has always been regarded as the highest aesthetic pursuit. Brush and ink are major languages for modeling in Chinese and Japanese landscape paintings; the artistic conception is the main contents of their aesthetic inten-

sions and appeals. The artistic conception of Zen painting is only to be sensed, not explained.

The creation of Zen painting is the artist's meditation process. Those who watched Zen painting would soon be brought into a meditative state. If who want to figure out what other feelings it can also bring out, it is a relaxed and comfortable mood. Perhaps there will be a little sense of humor. It can even take the viewer away from the secular world to another spiritual world. And these feelings are expressed through the usual theme and simple technique.

IX.2 Contemporary Zen Painters in China

The historical development of Chinese painting gradually formed a unique art aesthetic thinking and formal language; the basic idea is the combination of shape and spirit through the image of the key parts to express the visual effect. The painting conveys the spirit of the object considers the “form of spirit” as the highest state. Therefore, the first principal of The Six principles of Chinese painting written by Xie He (Chinese: 谢赫, 5th Century) is “Spirit Resonance”, or vitality, and seems to translate to the nervous energy transmitted from the artist into the work – the overall energy of the work of art. Xie said that without Spirit Resonance there was no need to look further (Six principles of Chinese painting, 2016). The pursuit of the main spirit performance is opposite to Occidental painting. According to The Six principles of Chinese painting, the performance of Chinese painting was free and open thousand years ago.

The creation of art is presented through the intangible concept and the external image. Zen Buddhism deeply influenced China’s way of life. The “virtual - real” and “exist – non-existent” in painting have transcended the senses of cognition and need to be understood by heart. For Zen artists, painting was not only imitating the nature of the world but also expressing the artist’s internal perception and the form of painting so that the artist’s creative ideas can be conveyed successfully.

IX.2.1 Zao Wou-Ki 赵无极 (1921 - 2013)

Zao Wou-Ki (Chinese: 赵无极, 1921 - 2013) was born in Beijing on 13 February, 1921 and it is said that his ancestors were from the royal family of the Song Dynasty (960 - 1279) (Zao, 2000. p. 94). In his childhood he went back to his hometown Dantu (Chinese: 丹徒) and studied calligraphy from his grandfather, who was a Taoist master for many years. Since his family, who owned several banks in his hometown, was extremely rich he was never worried about life issues and was able to dedicate himself into art with unlimited resources. Chinese people have the habit of worshipping ancestors every year, and this was no exception for Zao in his childhood. In the process of ancestor worship, there is also a part which is the worship of Zao's family heirlooms. There is a priceless one among them that is a Chinese painting from the Song Dynasty (960 - 1279) by Mi Fu^a (Chinese: 米芾, 1051 - 1107).

His father was his first painting teacher and taught him the basic painting skill. Also, his uncle was a painter who studied in Paris and sent him many posters bought from different museums in Europe. This is the first time he came into contact with Occidental art. Above all, his favorite was "El Ángelus" by Jean-François Millet^b (1814 - 1875) which was created in 1857. From 1935 to 1941, he was accepted to study painting at the age of 14 at the China

a Mi Fu (Chinese: 米芾, 1051 - 1107) was a Chinese painter, poet, and calligrapher born in Taiyuan during the Song Dynasty (960 - 1279). In painting he gained renown for his style of painting misty landscapes. This style would be deemed the "Mi Fu" style and involved the use of large wet dots of ink applied with a flat brush. His poetry followed the style of Li Bai and his calligraphy that of Wang Xizhi. His uninhibited style made him disliked at the Song court.

b Jean-François Millet (1814 - 1875) was a French painter and one of the founders of the Barbizon school in rural France. Millet is noted for his scenes of peasant farmers; he can be categorized as part of the Realism art movement.



Figure 202.
Mountains and Pines in Spring 春山瑞松
Mi Fu, 1100
Chinese ink and color on paper,
35 x 44.1 cm
National Palace Museum, Taiwan,
China



Figure 203.
L'Angélus
Jean-François Millet, 1857 - 1859
Original
66 x 55 cm
Musée d'Orsay, Paris, France



Figure 204.
A portrait of girl
Zao Wou-ki, 1942
An early work of Zao
26.5 x 22 cm
Private collection in Paris

Academy of Art^a in Hangzhou, Zhejiang province.

There were two major classes in the academy: traditional Chinese painting and regular art training learned from France and Belgium. He was aware of the danger and struggled against these traditions. He felt that these things were distorted and exaggerated, only paying attention to detail but ignore the whole emotion. He believed that authentic Chinese painting was before 14th century. He began to reject his school education, yearning for modern art masters such as Renoir, Cezanne, Matisse, and Picasso. A work created in 1942 was in his first exhibition, which was held in Chong Qing, which was the temporary capital of China because of the war.

In 1948, he went with his wife to Paris to live on the same block in Montparnasse where the classes of Émile Othon Friesz^b (1879 - 1949) took place. His neighbor Alberto Giacometti^c (1901 - 1966) paid him a frequent visits. His earliest exhibitions in France were met with praise from Joan Miró and Picasso.

In China there was no sea-themed Chinese painting.

a China Academy of Art (Chinese: 中国美术学院) (also translated China National Academy of Fine Arts) is a fine arts college under the direct charge of the Ministry of Culture of China. It was founded in Hangzhou in 1928 by the government of the Republic of China and the renowned educator Cai Yuanpei. It was the first art university and first graduate school in Chinese history. At the time, China Academy of Art's goal was to promote fine arts education as a replacement for religion in the then war-torn China. The fine arts has been held as equal to a religion at the institution for almost eight decades.

b Achille-Émile Othon Friesz (6 February 1879 – 10 January 1949), who later called himself Othon Friesz, a native of Le Havre, was a French artist of the Fauvist movement.

c Alberto Giacometti (10 October 1901 – 11 January 1966) was a Swiss sculptor, painter, draughtsman and printmaker. He was born in the canton Graubünden's southerly alpine valley Val Bregaglia, as the eldest of four children to Giovanni Giacometti, a well-known post-Impressionist painter. Coming from an artistic background, he was interested in art from an early age.

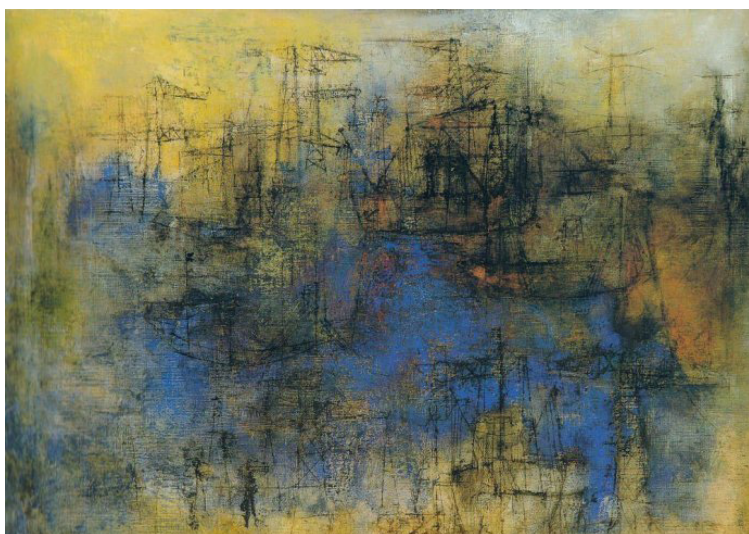


Figure 205.
A ship in the harbour
Zao Wou-ki, 1951
73 x 92 cm
Private collection in Paris

Generally in the landscape painting, the performance of water is mainly rivers, lakes, waterfalls and clouds. When Zao Wou-ki arrived in Belgium and Netherlands he was amazed at the ports of Antwerp and Amsterdam. More importantly, he saw ocean-themed oil paintings for the first time in his life. He even created a series of paintings on the theme of the ocean. This was an important period in which Zao Wou-ki shifted from concrete to abstract (Ibid, p. 103).

Zao Wou-ki's creation can be divided into four periods. The first one was initially influenced by Paul Klee. When Zao talked about Klee's work, he said: "The small painting becomes very big because he is good at creating space ...his understanding of Chinese painting and love is very obvious. He created a world from the small symbols in the small space. It attracts me a lot (Ibid, p. 109)." Klee was full of imagination of the world which stimulated Zao to find his heart full of poetic picture.

During 1951 to 1952, Zao traveled through Spain, Italy, Switzerland and other countries in Europe, looking for a poetic object to paint in addition to the Chinese land-

Figure 207.
Henri Michaux and Zao Wou-Ki
Zao Wou-Ki arrived in France
from China in the spring of 1948
and met Henri Michaux at the
end of the following year. Made
up of a warm regard emanating
from both men, the human bond
joining them was to last until the
death.
Photo by Fondation Martin Bod-
mer

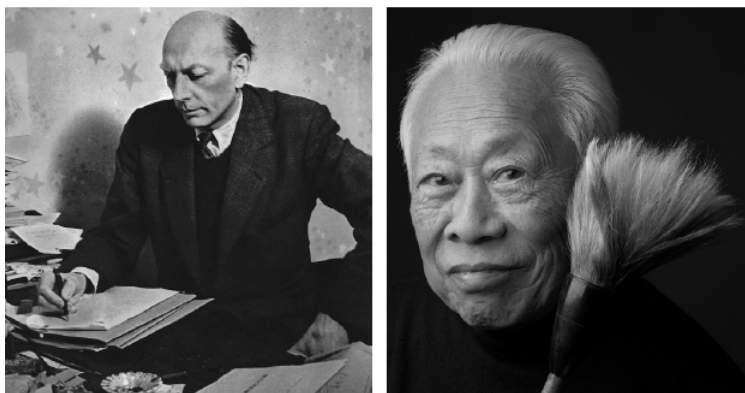
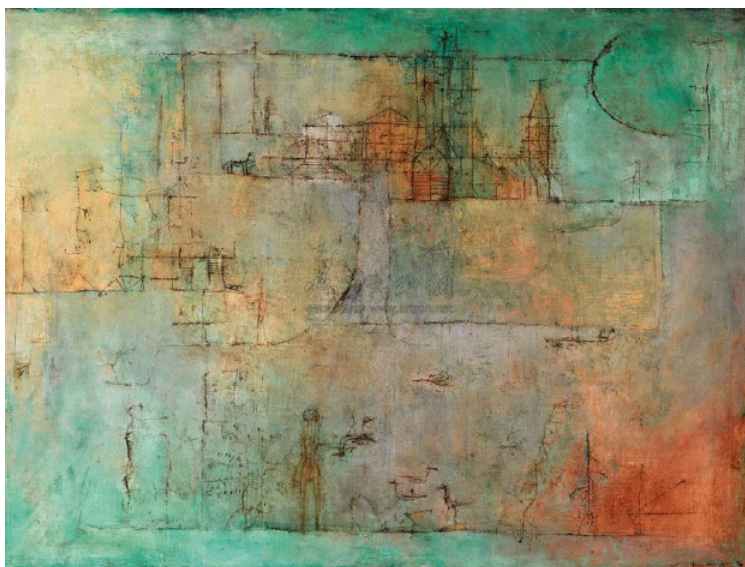


Figure 206.
Cathédrale et Ses Environs
Zao Wou-ki, 1951
97 x 130 cm
Private collection in Paris



scape. During the tour, he observed the city's architecture carefully and said "...observation of the city's buildings will help me to conceive the arrangement of the painting" (Ibid.). The representative work of this period is "Cathédrale et Ses Environs", created in 1951. It reflects how the artist transformed church buildings, characters, and other objects into a simple shapes of the lines and symbols, meticulously arranging them in the limited space of a painting. On the poetic background, Zao outlined the landscape with simple black lines. There are five long and short lines on the painting, and the five levels of the scene are put together: the viewer seems to have gone through the river



Figure 208.
Four Egrets
Lin Fengmian (1900-1991)
Ink and colour on paper, 66 x 66.7
cm

of the nearest park, through the other side of the building, went to the solemn church, with accompanied by the moon. The whole scene is rich and complete; there are subtle interests but also a still-life scene of a quiet and poetic mood. It is representative of Zao Wou-ki's first creative period of his career. The formation of painting symbols in this period were sketching using the scrawl of fine lines. Henri Michaux^a (1899 - 1984) described the Zao's first period:

He wants to hide and cover it, it seems linking even broken, with the free using of lines, depicting the reverie of the pulse, which is what Zao Wou-ki likes. Suddenly, the

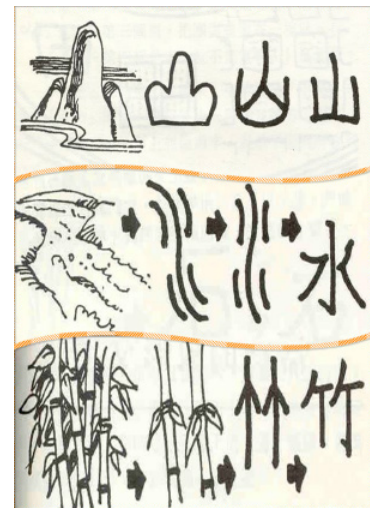


Figure 209.
An example of evolution of Chinese characters
Source: <http://www.weijunkj.cn/ziyuan/pazmyi1tVRCTjXsL.html>

^a Henri Michaux (1899-1984) was a highly idiosyncratic Belgian-born poet, writer, and painter who wrote in French. He later took French citizenship. Michaux is best known for his esoteric books written in a highly accessible style.

Figure 210.
Hommage à Chu Yun 向屈原致敬
(Homage to Chu Yun—05.05.55),
Zao Wou-ki, 1955
Oil on canvas, 195 × 130 cm
Private collection, Switzerland

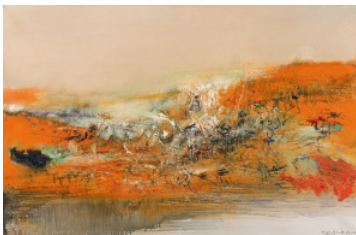


Figure 211.
1.5.70
Zao Wou-Ki, 1970
Oil on canvas, 65 x 100 cm

picture is vibrant with a Chinese city and a unique village festivity, another scene of joy...in a group of symbols (Foundation of Martin Bodmer, 2015).

The infiltration of poetic imagination is hidden in the visual picture, which has the characteristics and achievements of Zao Wou-ki, trying to combine Oriental and Occidental art in a way which is similar to Paul Klee.

“Cathédrale et Ses Environs” is different from the colorful oil paintings created before the 1950s, the background is painted with gold, copper, and green colors. The focus is on how the oil painting can imitate the stratified sense of the ink painting, in an attempt to show the ever-changing color levels of a single color. It created a sense of space with smooth, multi-leveled changes. Zao’s distinctive ingenuity has had a close relationship with his first experience in lithographs in 1949. His years of training on ink painting and the understanding of the Chinese ink performance helped him to create the new artistic effect. There is no doubt that it was a combination of Oriental thinking and Occidental method.

Through Paul Klee’s Oriental spiritual painting, Zao Wou-ki found that he could be inspired by his own Chinese tradition and even surpass it. He began to return to the roots of Chinese culture; the ideas that he gained during his study in China Academy of Art in Hangzhou became his important nutrients. When he studied in Hangzhou, Zao had agreed with the theory of innovations of Chinese painting by professor Lin Fengmian^a (Chinese: 林风眠, 1900 - 1911). He hoped to rebuild an imagination and spiritual space that was lost in Chinese painting after he left China for France. Zao referred to the “imagination and changing space” as Klee’s creative symbols and poetic world. Klee’s symbols and letters led Zao to think of the symbols in Chinese culture – that is, Chinese characteristics which had five thousand years of history. Lin Fengmian published a paper named “The Future of Oriental and Occidental Art”^b in 1926, where he mentioned:

a Lin Fengmian (Chinese: 林风眠, 1900 - 1911) was a Chinese painter and is considered a pioneer of modern Chinese painting for blending Chinese and Western styles. He was also an important innovator in the area of Chinese art education.

b Available at: <http://m.china.com.cn/yidian/doc_1_286611_1301766.html>



Figure 212.
After The Eclipse
Zao Wou-Ki, 11 August 1999
Oil on canvas



Figure 213.
4.8.93
Zao Wou-Ki, 1993
Oil on canvas

Figure 214.
Up: Untitled. Zao Wou-Ki, 2007.
Chinese ink on paper, 93 × 97 cm.
Private collection, Taiwan.

Figure 215.
Down: Untitled. Zao Wou-Ki,
2005. Chinese ink on paper, 46 ×
89 cm.



In ancient China, painting and writing are not different. Painting is a pictogram. Such as sun, moon, grass or wood (Chinese: 日月草木) is this kind of pictogram. But the point is, where does it come from? Is it an imitation of nature or an imagination? We can not define it but it is a blend of

nature and imagination.

Zao undertook this theory and developed it into his own style. He considered ancient Chinese characteristics as abstract art symbols and transformed them into modern art language, which is his unique art language. It set him free from both traditional Oriental and Occidental art, breaking the limitless of theme and story.

The second period of Zao's artistic life turned to lyrical and fine strokes with superb skills. His painting style turned to abstract painting, which gradually became similar to the abstract symbols of Oracle, floating in the space of nothingness and changing colors filled with the mysteriousness of an Oriental atmosphere. The abstract symbols gradually mingled the stratified background and the performance of large color blocks and free strokes. The third period is from about 1960 to 1970, which was the period of maturity of his Oriental oil painting style.

This period of works are mostly black, brown, and other dark colors. Strokes are changeable and full of intensity which make the painting more dynamic. He blended abstract symbols into the artistic space at the same time and deconstructed symbols into the poetry-like space. In the painting "Hommage à Chu Yun", which Zao painted in 1955, is evidence that his style transferred from flat to spacial. He paid more and more focus on space and light changing, trying to build an atmosphere of the nature. Zao Wou-Ki mentioned in Paris 1961 (No Limits: Zao Wou-Ki at Asia Society Museum, 2016):

"... if the influence of Paris is undeniable in my complete artistic development, I also must say that I have gradually rediscovered China, to the extent that my deepest personality asserted itself... Paradoxically, perhaps, it is to Paris that I owe this return to my deepest roots."



Figure 216.
Vent
Zao Wou-Ki, 1954
Oil on canvas, 195 x 96,5 cm



Figure 217.
25.6.86
Zao Wou-Ki, 1986
Oil on canvas, 195 x 130 cm

In the painting “1.5.70”, Zao enhanced the calligraphy style strokes and painted with speed. He mixed the Chinese cosmology view and the Oriental fun with the Occidental painting form, based on his own cultural roots.

The fourth period of Zao Wou-ki’s artistic creation, which his peak age as well, was in the 1980s. He began to re-explore fundamental Chinese painting and express inner feelings and spirit directly in this period. He could paint whatever he wanted in his own Zen style with unlimited confidence. The works of this period show a brighter mood and begin to show large tracts of white from the Oriental philosophy, which nurtured tranquil elements. Finally, he painted the unity of man and the universe.

In the early days of his creation, he was very confused about the positioning. However, there was one thing that he definitely wanted to get rid from his own cultural identity which was Chinese culture. He reckoned that it was a lower level of creation when painting on paper. At this time, he accidentally discovered that Klee’s work had a feeling of déjà vu. Klee was also trying to use a calligraphy symbol to express the inner world, which is close to Zao’s idea. Klee’s symbols not only opened his own inner world, but more importantly, opened the door of freedom to Zao Wou-ki. It made Zao to review the essence of Chinese culture.

This review was not to abandon the already existing essence but to rediscover and re-establish his own nature, to find his own nutrients of Chinese culture that he had absorbed. It could affect his works deeper and wider, finding the source through Occidental painting technique. The Chinese characteristics of lines, pictographic symbols, conceptual background, and so on are the elements can be found in each of his works. China’s cosmology view, Lao Zhuang’s Taoist thought and Zen aesthetic have been imperceptibly infiltrated into his paintings. He created a



unique mood of “Yi” in his way. His paintings remind the viewer of the works of the Chinese Song Dynasty (960 - 1279), as if they were a continuation. From his paintings, one finds the Zen atmosphere, natural and spiritual connotations. (Jia Fangzhou, 2010. p.37) He no longer allows painting with ink on paper.

Zao can express a dynamic tranquility via strokes and compose a colorful symphony, perfectly and deliberately harmonizing between humanity and the universe. This makes people think of permeating in the Chinese landscape without seeing mountains and rivers. The blank-leaving part can express even more. What’s most important is that Zao created a Zen universal space via the merge of the Oriental and Occidental cultures, which has rarely been seen in the history of art. “I like people to be able to stroll in my works, as I do when creating them” Zao (No Limits: Zao Wou-Ki at Asia Society Museum, 2016) said. The author will analyze three representative works of Zao.

Figure 218.
Untitled
Zao Wou-ki, 1972
Chinese ink on paper, 66.5 × 119.5
cm
Private collection, Switzerland

The painting of “Vent” was created in 1954, which was the period Zao tried to integrated Zen spirit into dynamic abstract action painting. Although they both painted with the canvas lying down on the ground, Jackson Pollock and Zao Wou-ki are quite opposite. One is extremely rough and bold and the other is ethereal and spiritual.

Painting on the ground instead of using an easel is, in fact, the evolution of modern art. This way is easier to immerse yourself in the creation as part of the work itself. Symbols like the Oracle are the expression of the Oriental spirit with the space of nothingness and color changing. This is a natural way of painting without premeditation. This is his first non-narrative painting; the viewer immerses themselves directly into the works because the frame is very large. In the composition, he expresses the Oriental spirit in the space of nothingness he created but also the tranquility hidden in dynamic rhythm. This period of work also used a lot of dark colors, such as the mysterious grey and blue. What is the relationship between this painting and Zen? The emptiness and naturalness describe a constant change while expressing the eternal way of nature.

In the 1980s, Zao Wou-ki reached the peak of his artistic life. He has become an internationally famous painter at that time. From the painting “25.06.86”, one can find an absolute confidence and freedom. Purple and blue blend to form an abstract waterfall, constantly flowing layer by layer. And this is an infinite cycle space of imagination.

With the growth of age and experience, he shows more aura in his painting. He has got the skill of painting the intensive colors with harmony. Although there is no specific scenery in the picture, the viewer will think of China’s traditional landscape painting, this space brings people into an invisible real space. The combination of true and false is a high-level imagination, but you can see the painter’s

calm. This piece of work describes another level of space, reflecting the unique artistic conception of Chinese culture.

He began to create works of ink in the 1970s. This is a very interesting thing because in his youth he was the most resistant to the art form of ink and paper. He once felt that Chinese ink painting was a relatively low level of art. However, in his most mature time, he may think that his young point of view was wrong. This was rumination after he was influenced by Occidental arts for many years. It is clear that the works of ink and oil paintings maintain the unity of style; however, the ink works on an entirely a different level of artistic space. He can switch between true and false with skill and ease with the help of ink and paper. There is no doubt that he gained freedom from the Zen aesthetic.

Later, his work became more and more free between the Oriental philosophy and Occidental art so that he found his own unique space. It is difficult to deny that it is not the Zen spirit. Zao Wou-ki's abstract art entered a state of meditation on Zen's border. Zao Wou-ki's paintings show a kind the unique meditation spirit of the Chinese people, the integration of the European atmosphere, and the Oriental sense of space, with a natural control of the universe. (Jia Fangzhou, 2010. p. 39)

Looking at the mature paintings of Zao Wou-ki, they show several main features: calligraphy style strokes, open composition, and funny liberty. He learned the essence of Chinese culture and art, conveying the Zen spirit through the characteristics of Occidental art. He is very sensitive to light and space and good at grasping the hazy and clear. Zao Wou-ki's abstract paintings reflect the blend of Oriental and Occidental art but also the landscapes in the hometown of mountains and rivers in his heart, which are abstract as well. He really entered into his inner medita-

Figure 221.
Early drawing of Hsiao

Practice x 4
Hsiao Chin, 1954
Ink on paper, 32 x 20 cm
Dimension Art Center, Taipei,
China



Figure 219.
1956, Barcelona
View of the "Ton-Fan" group at the
Palacio de la Virreina



Figure 220.
1956, Barcelona
Hsiao Chin in front of the church
of the Sagrada Família designed
by Gaudi

tion hall – the contemporary master of “Yi Jing”.

IX.2.2 Hsiao Chin 蕭勤 (1935 -)

Hsiao Chin (Chinese: 蕭勤, 1935 -) was born in Shanghai in 1935, his father Hiso You-mei (Chinese: 蕭友梅, 1884 - 1940) is a well-known contemporary musician who founded the very first music school in China, the Shanghai Academy of Music in 1927. Hsiao Chin's concept of art was influenced by his father during childhood. After the death of his father Chin had to move to live together with his uncles in Taiwan in 1949. For the first time he considered being artist as his career at Taipei's Chengkung Middle School, beginning his art life. It is unusual to see one that enters the Art Department at Provincial Taipei Teacher's College at such a young age. Then he began to study with Li Chunshan (Chinese: 李仲生, 1912 - 1984), who was a pioneer on contemporary Chinese art. Hsiao Chin said, “Professor Li teaches students in accordance of their aptitude. He used psychological means of inspiration, that everyone can be developed based on his own personality. What he taught me is critical to my entire life of artistic creation...” (Hsiao, 1993, p. 209). It is understandable to find the influence of Li in his later works, and Hsiao was also commencing formal study of modern art since then.

Obviously, he was not a person that remained in a prop-

er sphere. In 1956, he founded the first Chinese abstract painting movement, the “Ton-Fan Art Group^a” (Chinese: 东方画会, Oriental Art Group) with several contemporary Chinese artists. This group had significantly contributed to the development of abstract art in China. In a few months, he received a scholarship from the Spanish government to study fine arts in Madrid. It was not easy for him to decide since he had had a perfect job. However, he decided to head to Spain after quitting his job. In Madrid, he discovered the extreme conservatism of the Academia de Bellas Artes de San Fernando in Madrid. Soon, he resolved not to matriculate there and in November moved to Barcelona. It was a bold decision for Hsiao to make at that time.

He chose the Escuela Superior de Bellas Artes La Lonja (Catalán: Escola Superior de Belles Arts La Llotja) in Barcelona to continue his art education. However, he was determined to drop out and lose all of his scholarship. At the same year, Hsiao participated in the “Barcelona IV Jazz Salon” and was chosen as one of the top ten outstanding painters. Besides, he took part in a series of Salon de Mayo, which was the most avant-garde national exhibition at the time in Spain. He held his first solo exhibition in Europe at the “Mataró Fine Arts Museum” (Catalán: Museu de Belles Arts de Mataró) located near Barcelona. The first Ton-Fan Art Group Exhibition was held at year’s end simultaneously in Taipei and Barcelona’s Galeria Jardin.

He spent a long time living in Barcelona where he became a contemporary artist. Later he decided to move to Milan where he met his future wife, an Italian painter Pia Pizzo (1937 -). Hsiao created the “Punto Art Movement” together with the Italian artist. During this period, he held

a Ton-Fan Group (Chinese: 东方画会), also known as Oriental Painting Society or Eastern Art Group, East Movement or Dongfang Huahui, is an avant-garde Taiwanese artistic movement founded in 1956 at Taipei. The creation of this group played a major role in the development of Taiwanese art and in the history of Chinese art of the twentieth century



Figure 222.
Abstract
Li Chun-shan, 1960
Oil on paperboard, 24 x 35 cm

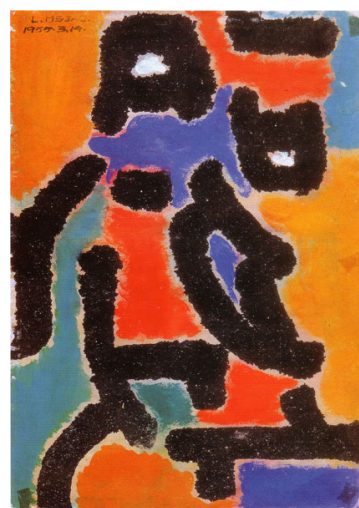


Figure 223.
Abstract 3
Hsiao Chin, 1955
Ink and pastel on paper, 40 x 29 cm
Artist's collection

Figure 225.
Left: Pintura - 1
Hsiao Chin, 1959
Ink on paper, 61 x 33 cm
Dimension Art Center, Taipei,
China

Figure 226.
Right: Untitled
Hsiao Chin, 1959
Ink on paper, 69 x 38 cm
Unpublished



Figure 224.
Chinese opera characters Series
Hsiao Chin, 1956
Oil on paper, 20 x 38 cm
Dimension Art Center, Taipei,
China

numerous exhibitions and galleries, such as the “Galleria Salone Annunciata” in Milan, “Galerie Internationale d’Art Contemporain” in Paris, and “Signals Gallery” in London. In 1967, he visited New York for the first time, remaining there through 1972. In the United States, he met many artists like Mark Rothko and Mark Tobey who would teach him an art that broke everything he had previously known. So his work underwent a great evolution due to the experiences he had lived throughout these years (Hsiao&Leonhard, 1965. p. 35).

Hsiao Chin is one of the artists who understood the inner life and explored the inner spirit. He had a macro view and was not influenced by the secular world. He also has rich cross-cultural experiences, from the Oriental to the Occidental and from the Occidental to the Oriental. He did not forget what teachers said to him, that one must keep their own national style. So the spirit of Occidental modernism was cleverly integrated into the spirit of Oriental art by him. He established the field of art dialogue



Figure 227.
Peace and contemplation
Hsiao Chin, 1975
Acrylic on canvas, 88 x 128 cm
Artist's collection

between Occidental contemporary art and Oriental culture. His artistic creation is based on the philosophical thoughts of Zen and Taoism. He explores the philosophy of life from the concept of Yin Yang^a (Chinese: 阴阳), and the truth of the Tai Chi^b (Chinese: 太极) from Taoism. There is Yin inside Yang and Yang inside Yin, which he understood as Zen aesthetic. (Chen Qixiang, 2011)

He escaped from an academic style completely after 1954. Li Chun-shan encouraged him to create modern art with an Oriental mind. This idea is right even in the present. It can be proven in his early characteristic sketches. He used the oriental calligraphy lines, skimming the outline of the

a Yin Yang (Chinese: 阴阳) describe how seemingly opposite or contrary forces may actually be complementary, interconnected, and interdependent in the natural world, and how they may give rise to each other as they interrelate to one another.

b Tai Chi (Chinese: 太极) is an internal Chinese martial art (Chinese: 武术) practiced for both its defense training and its health benefits. Though originally conceived as a martial art, it is also typically practiced for a variety of other personal reasons: competitive wrestling in the format of pushing hands (tui shou), demonstration competitions, and achieving greater longevity. As a result, a multitude of training forms exist, both traditional and modern, which correspond to those aims with differing emphasis.



Figure 228.
New way - 6
Hsiao Chin, 1970
Acrylic on canvas, 88 x 128 cm
Marconi Foundation, Milan, Italy

Figure 229.
 Untitled
 Hsiao Chin, 1962
 Ink on paper, 46 x 55 cm
 Artist's collection



Figure 230.
 Untitled
 Hsiao Chin, 1962
 Ink on paper, 60 x 49 cm
 Artist's collection

characteristics. It can be seen that he was influenced by the Oriental art of the Buddha portrait. Soon his oil paintings had exaggerated proportions and characteristics.

In terms of color, he loved bright colors. This is not a common phenomenon among Oriental artists. He said:

"I am so interested in color. Professor Li used to teach me to study the color of Henri Matisse and Raoul Dufy, as well as the color of Chinese Peking opera costumes. And I'm also very interested in Paul Klee and Joan Miro. Especially their inspiration from ancient Chinese characteristics, the application of symbols (Hsiao Chin, 1993. p. 210)."

Fauvism and Chinese Peking opera costumes coupled with the teacher's free and open teaching style nurtured the formation of Hsiao's high color performance. His paintings are a representation of the idealism of Neo-Taoism; an abstract and constructivist representation that does not follow only a Occidental colorist technique but includes the classic Chinese typographic style, in order to



Figure 231.
Black Sun
Hsiao Chin, 1964
Ink on canvas, 100 x 70 cm
Artist's collection

create a Zen atmosphere and recall the origins of its cultural roots. There are three major types of his art works: Exploration the Structure and Color, Minimalist Mechanical Civilization, and Oriental Philosophy of the Cosmic Atmosphere.

Exploration the Structure and Color

Li believed that Hsiao had a very good sense of color and

Figure 232.
Ch'an (Zen) - 5
Hsiao Chin, 1976
Ink on canvas, 47 x 85 cm
Artist's collection



Figure 233.
Ch'an (Zen) - 15
Hsiao Chin, 1977
Ink on canvas, 89 x 137 cm
Artist's collection



that the structure of the painting was also very good. So he guided Hsiao to study the Fauvist style, analyzing the composition of the color and the tension of the lines. However, more important than all this, the work must have the national feelings of Chinese culture. At the beginning, Hsiao was still stuck in a the relatively simple concept of moving a Chinese figure directly without his own understanding. So there are many paintings about the Chinese Peking costume style. The author thinks this is a primitive cultural combination, just like having western food with chopsticks. Deliberately simplified shapes, clear and contrasting colors, innocent childlike strokes...he was trying to combine these two cultures.



Figure 235.
Ch'an (Zen) - 26
Hsiao Chin, 1977
Ink on canvas, 96 x 117 cm
Artist's collection

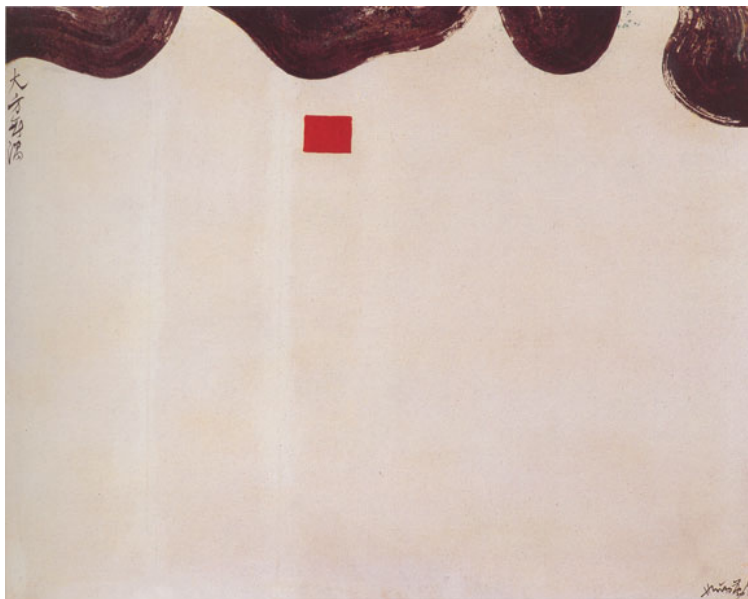
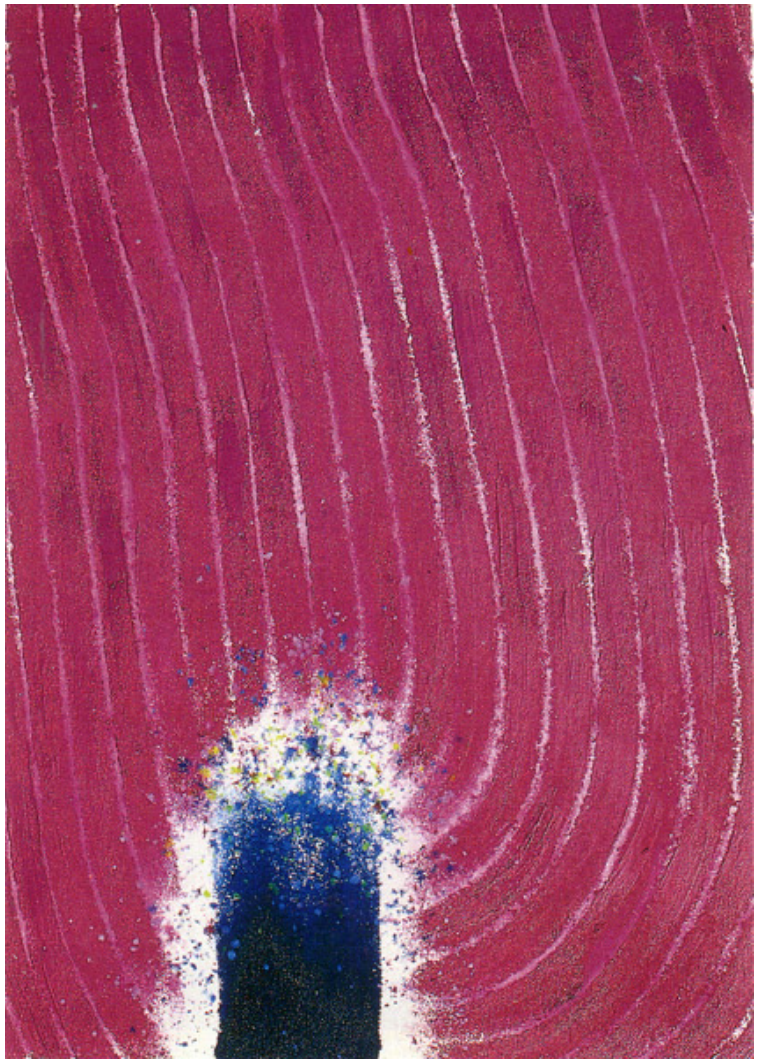


Figure 234.
The great boundaryless site
Hsiao Chin, 1961
Ink on canvas, 80 x 100 cm
Private collection, Taichung, China

When he first arrived at Spain, he was amazed at exotic art and began to breed his own style. Inspired by Paul Klee and Joan Miro, he started to be concerned with ancient Chinese characters and calligraphy. After 1955, his abstract art is the evidence. (Ibid, p. 221) It begins to show a smell of the Oriental philosophy in modern art.

Figure 236.
Passage through the great thresh-
old - 50
Hsiao Chin, 1991
Acrylic on canvas, 70 x 50 cm
Artist's collection



He is quite sensitive to lines. Influenced by his teacher, he began to explore Chinese calligraphy. These works showed a great improvement after he studied Joan Miro in Barcelona. Also, he integrated action painting into the creation of a poetic and visual effects. This was the first time his work had been recognized.

Minimalist Mechanical Civilization

From the Oriental lyrics to the Occidental modern geometric modeling, the ink had been replaced by the colorful colors, and the blank-leaving was gradually covered by the bright colors. This series made his performance go beyond the most popular minimalist art at that time. Tough, streamlined, powerful geometric figures became the form and content of this period. It was a time when the machine began to replace people; this was his view on it.

And he is intuitive to form a piece of work, in the picture by adding an unexpected shape and sharp corners. It showed the unique philosophical thinking of the Oriental with a simple picture and a restrained quietness. Hsiao (Ye, 1987. p. 111) said, "Occidental 'hard side' skills and 'minimalist art' is the rational structure of sublimation following the trend. For me, it's still intuitive." Due to the development of space industry, Hsiao made a number of stainless steel metal surfaces to echo this period of mechanical industry in civilization.

Oriental Philosophy of the Cosmic Atmosphere

This series of works shows Xiao Qin's most well-known style, which has continued to the present. Laozi and Zhuangzi's thoughts became the ideas of his creation, especially Zen thought after 1958. At that time, he started from the idea but relaxed his own ideas deliberately in order to replace the strong bright colors with the use of ink for the performance of the form, coupling it with color ink or watercolor to create a Oriental style. Hsiao said:

From 1960 to 1961, my paintings were created under the influence of the duality of Laozi's philosophy, which is Yin and Yang. I used the contrast of flowing and fixed form to express 'dynamic' and 'static', 'timeliness' and 'eternity', 'transparent' and 'opaque' color, 'internal' and 'external' performance, 'spiritual' and 'material'. Also, I used the

painting of China's unique 'ethereal space' for spiritual meditation (Hsiao, 1993. p. 220-221).

He preferred to bring Chinese ink style into the painting in a series works named after the universe – galaxy, stars, dust, and other works are simple and complicated. He made the different Oriental and Occidental painting concepts cleverly integrate by revealing the Zen thought of emptiness and naturalness by extracting its essence.

With his deepening thought of Taoism, he had a growing interest in Zen. In this process of exploration, he wanted to find a new style. He depicted a symbol of the sun in the universe, plus geometric abstract graphics.

After more than ten years of Oriental Yi painting, gradually Hsiao involved into a more religious philosophy. Zen thought had a great impact on his mind. He evolved himself from his understanding, tests, and sublimation of life. He forgot about the fame and deliberately stopped the pursuit of visual effects. The performance of the creation is more arbitrary, natural, and reckless. The Universe atmosphere of the Zen series are the representative works of Hsiao. He said:

After 1974, after the study of mysticism and Taoism philosophy and also Buddhist and Zen thought, I finally give up these inorganic, chemical performance tools (metal, acrylic paint, etc.), and returned to the pole indifferent paper, ink, and cotton in 1975... (Ibid.)

In 1977, Hsiao entered another creative realm, returning to the discussion of Zen and Tao origin, and realized that to conform to the true meaning of nature was to return to the origin of his own culture. So, he painted the introverted color and ink coupled with a simple and powerful shape, showing the empty field and the actual interaction of virtual energy with a mature use of blank-leaving.

Looking at his painting style and the ideological connotation from his works, Zen had become a symbol for Hsiao Chin, he said:

Zen did not teach me how to paint, and my art is not about painting Zen. Zen just let me see my heart clearly with more freedom. So Zen liberated my nature and splashed on the painting. It gave me the power to control my pen and color unrestrainedly. It combines in me and the power in my heart (Hsiao, 1983, p. 86).

Zen emphasizes personal enlightenment and among the wisdom this life philosophy, Xiao Qin made practical use of his works, becoming an endless stream of creative power. That is an exploration of his life as well. The creation of art works and living experiences would never be apart like the meditation process of Zen.

He mentioned:

Painting is not 'painting' for me, but discussing the source of my life, recording my life and sense the hope by painting... In the consciousness, I am philosophical, analytical, empirical; in the subconscious, I belong to Taoism, Buddhism, religious mysticism, comprehensive tendency (Hsiao, 1993. p. 222).

He used ink as the material to express the Yin and Yang and the binary opposition of thought, embodied in the form of the actual situation of painting in order to achieve the harmony of the universe and human by artistic creation. The author focuses on three of his works in different series.

Around the 1960s, he began to try creating while being inspired by the Taoist ideology. In his paintings, he often refers to Zen philosophy as the 'emptiness' and 'nothingness'. What exactly is the 'emptiness' and 'nothingness'?

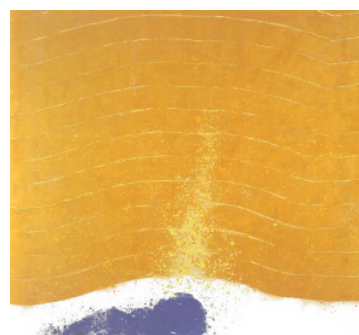


Figure 237.
Passage through the great threshold - 121
Hsiao Chin, 1992
Acrylic on canvas, 180 x 198 cm
National Taiwan Museum of Art,
Taichung, China

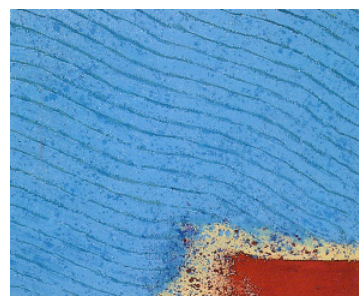


Figure 238.
Passage through the great threshold - 55
Hsiao Chin, 1992
Acrylic on canvas, 60 x 70 cm
Artist's collection

that he understands? Is the answer blank-leaving in painting? Maybe not – fullness and existence could be also a part of it. Like Ma Yuan and Xia Gui from the Song Dynasty (960 - 1279), he can extend the infinite space with very little ink. Most importantly, they make the blank space a part of the painting. Obviously, Hsiao learned a lot from them.

One of his 1960s works named “The great boundaryless site” (Chinese: 大方無隅) is a good example of expressing Taoist ideas. He painted the top curve with many rows of lines, which are gentle and smooth. But the most amazing part is a small red square which makes the painting look so strange but creates another kind of harmony. This painting creates a visual space which is full of binary opposition and harmony, and there is a mysterious mood in eternity.

The influence of Zen thought on Hsiao Chin was considerable. In addition to his painting creation, he was indifferent to the pursuit of fame and fortune. At that time Hsiao had given up a well-paid professor position in the United States and went back to Europe so that he could continue working as an artist. Re-picking up the familiar brush to create was naturally an excellent tour for him.

In the painting of “Zen 26” (Chinese: 禪 26), the proportion of blank space was increased and he created an Oriental style with the mature painting of ink. Hsiao Chin was originally very sensitive to lines. With the help of Zen thought he painted the “Zen Series” to express his own understanding of Zen aesthetic. It was a pure and abstract form, using the ink for the performance in the form of random red strokes.

In 1990, Hsiao experienced the pain of life; he lost his daughter, Samantha Hsiao, in Los Angeles, California. He was aggrieved by the death of his daughter, so he created

a new series under the theme “The Great Threshold” (Chinese: 大限), relating to his new outlook on life. He deeply felt the impermanence of life, going back to the colorful style to describe it. He painted in this way to express his love for his daughter and the limitless of life.

In this series of painting, there is are strong Oriental feelings and the atmosphere of Chinese philosophy, integrating the Occidental modern geometrics with the Oriental subjective lyrics. He used bright ink colors to paint. Blank-leaving was also gradually being infected with submerged bright colors, in the streamlining of strong composition, and the color of tension and emotions continued to spread.

Being colorful and liquidity was an enlightenment experienced after the death. He turned the sorrow to joy; this process is also the one of looking for the essence of life. He interpreted the new meaning of the life.

Hsiao Chin was one of the artists who first promoted the avant-garde art movement in China in the 1950s. Also, he was the first artist in Europe dedicated to the communication of Oriental and Occidental art. As shown, it is obvious that his art works are deeply rooted in the philosophical musings from Taoist and Zen origins. Hsiao has achieved a status of spiritual fulfillment through his direct expression by combining elements of the Oriental and Occidental cultures. His goal was to explore the meanings of life, discovering man’s inner potential and experiencing the truth of being one with nature. It is clear that Hsiao has successfully inaugurated new expressions and possibilities for traditional Chinese ideas and elements, which was crucial to the modernization of art in China. In addition, in the international avant-garde world, he has offered unprecedented and unique perspectives coming from an Oriental artist (Maggie, 2014).

However, the most meaningful point of all is that he has shown us the extraordinary reflections of a sensitive mind in a lonely journey through life and art. It is a treasure for humanity to understand and cherish.

6.3 Contemporary Zen Painters in Japan

While Zen became more and more popular in the United States, it received the opposite treatment in Japan. In fact, not just Zen but almost all of the traditional Japanese culture is standing on the edge of survival. Young Japanese are simply reluctant to discuss Zen Buddhism, and fewer and fewer young people enter the monastery to study as a monk. They deliberately keep distance their from Asian culture, especially traditional Japanese culture. It is because of its strong associations with militarism and the emperor (Ellen Pearlman, 2012. p. 91).

Due to the unpopularity of Zen Buddhism in the 20th century in Japan, more and more Zen scholars chose to go to the United States to give lectures. This also indirectly assisted in the development and popularization of Zen in the United States. Perhaps because of the wounds of the Second World War, the Japanese nation began to doubt their own traditional culture. At that time Zen was more popular in the United States as the representative of the Occidental philosophy. This was an interesting cultural exchange. Active contemporary Japanese cultural forces such as Hiroshi Sugimoto and Issey Miyake have repeatedly said that they did not understand Japanese culture before leaving Japan.

Fortunately, there are still some Japanese artists who remained in the contact with Zen Aesthetic. Zen Buddhism

can be described as familiar and unfamiliar thoughts for contemporary Japanese artists

IX.3.1 Jiro Yoshihara 吉原治良 (1905 - 1972)

In the 1930s of Japan, most Japanese artists were more conservative, only liking classical realism and could not accept the pioneer's new art forms. But there was one exception; he constantly experimented with new art schools. That was Jiro Yoshihara (Japanese: 吉原治良, 1905 - 1972) who was always on the way to integrate Oriental philosophy and Occidental art forms. Yoshihara was born in Osaka, Japan in 1905 in a rich merchant family. Like many artists, he did not receive any formal education about fine art when he was a child and was mostly self-taught. Around the age of going to college, Yoshihara joined Nika-kai (English: Second Section Association) which was a group of predominately fauvist style painters. This group came from the Ministry of Education's academic salon.

Once he entered the art world, he was attracted to the work of Giorgio de Chirico, Joan Miró, and Wassily Kandinsky. (Kung, 1966. p. 137-139.) He began to be interested in geometric abstraction instead of surrealism, which was popular among the Japanese avant-garde artists at that time. In 1938 he founded an association named Kyushitsu-kai (English: Ninth Room Association) to be against Nikai-kai (Munroe, 1994. p. 83-98.).

His early works showed some traces of geometric abstraction. His paintings have natural strokes and repetitive shapes. Sometimes it is bright colors, sometimes only black and white. There are regular arrangements or abstract action compositions. One could see that he was exploring between the Oriental and Occidental ideas.

In the early 1950s, Yoshihara established the Gendai Bi-



Figure 239.
Work
Yoshihara Jiro, 1936
Oil on canvas, 53 x 45.5 cm

jutsu Kondan Kai (English: Contemporary Art Discussion Group), which was dedicated as a workshop for creating new art forms, merging Oriental and Occidental culture with both the modern and traditional. The main purpose of Yoshihara was to get recognition in the art world through Japanese traditional culture. It was really a bold attempt after the Second World War. Later, Yoshihara presented in the Salon de Mai in Paris. During this time period, Yoshihara drew inspiration from ancient Japanese Zen calligraphy and painting, as well as American avant-garde abstract painter Jackson Pollock. He rejected following Japanese contemporary art, which he considered to be boring and hopeless in the 1950s. He did not receive formal abstract either.

Figure 240.
Work
Yoshihara Jiro, 1953
Ink on paper, 13.5 x 28 cm



One of the critical moments in his life was in 1954 when he founded the Gutai group (Japanese: 日本具体美術協会, English: Japan Concreteness Art Group) in response to the reactionary artistic atmosphere of the time. This influential group was involved in large-scale multimedia environments, performances, and theatrical events that emphasized the relationship between body and matter in pursuit of originality. (Barnes, 2001. p. 96.) The movement rejected traditional art styles in favor of performative immediacy (Flash Art International, 2012. p. 111).

Aside from being involved with the Gutai group, Yoshihara was also interested in the pioneer calligraphy movement. Since 1962, Yoshihara worked on a series of circle paintings inspired by Zen tradition. In this period of time, his style changed to contemporary Enso painting on red, white, or black backgrounds. The first Enso painting that indicates Yoshihara's move toward this circle was "Untitled" of 1962, which was used as the logo of the newly inaugurated Gutai Pinacotheca. The white-on-black circle might look calligraphic at first glance, a language from the future. However, painting on a large canvas, it was made by no splashy instantaneous gesture; the painter slowly built the whole pictorial plane with the heavy materiality of oil paint, from which the white form vividly breaks out.

From this auspicious start, his exploration continued, per-



Figure 242.
Yoshihara Jiro and Isamu Noguchi,
1964
Yoshihara's *Untitled* (1962), which
marked the turning point toward
the circle series, is visible behind
him.

sistently and profoundly painting various performance of circle. In these works some are more calligraphic some more geometric. In 1965, he found an ultimate method for his circle: a thick band of circle demarcated by two occasionally and slightly bumpy circumferences, inside and outside (Reiko, 2016). His layering was quite natural or never predetermined. He adjusted the perimeters so as to balance the figure-ground tension brush by brush (Inui, 1973. p. 183). This deliberate control painted in a form was neither Oriental nor Occidental, sublimating the calligraphic gesture that he so admired in Pollock and the minimalism that brought out the best of his style. It shows an exquisite mix of organic and geometric characteristics. He declared, "In Gutai Art, the human spirit and matter shake hands with each other while keeping their distance (Ibid.)."

Recently, I drew mostly circles... Yet, I have to confess that I am often compelled to reckon my utter inability to draw even one utter circle in a satisfactory manner. If one cannot draw one perfect line, then one must begin with it. Therein lies a possibility lift unknown, lurking from a bottomless pit (Yoshihara, 1967).



Figure 241.
Cover of *Gutai Pinacotheca No. 1*,
15 March 1963



Figure 243.
Work
Yoshihara Jiro, 1967
Gouache on paper, 17.1 x 21.8 cm

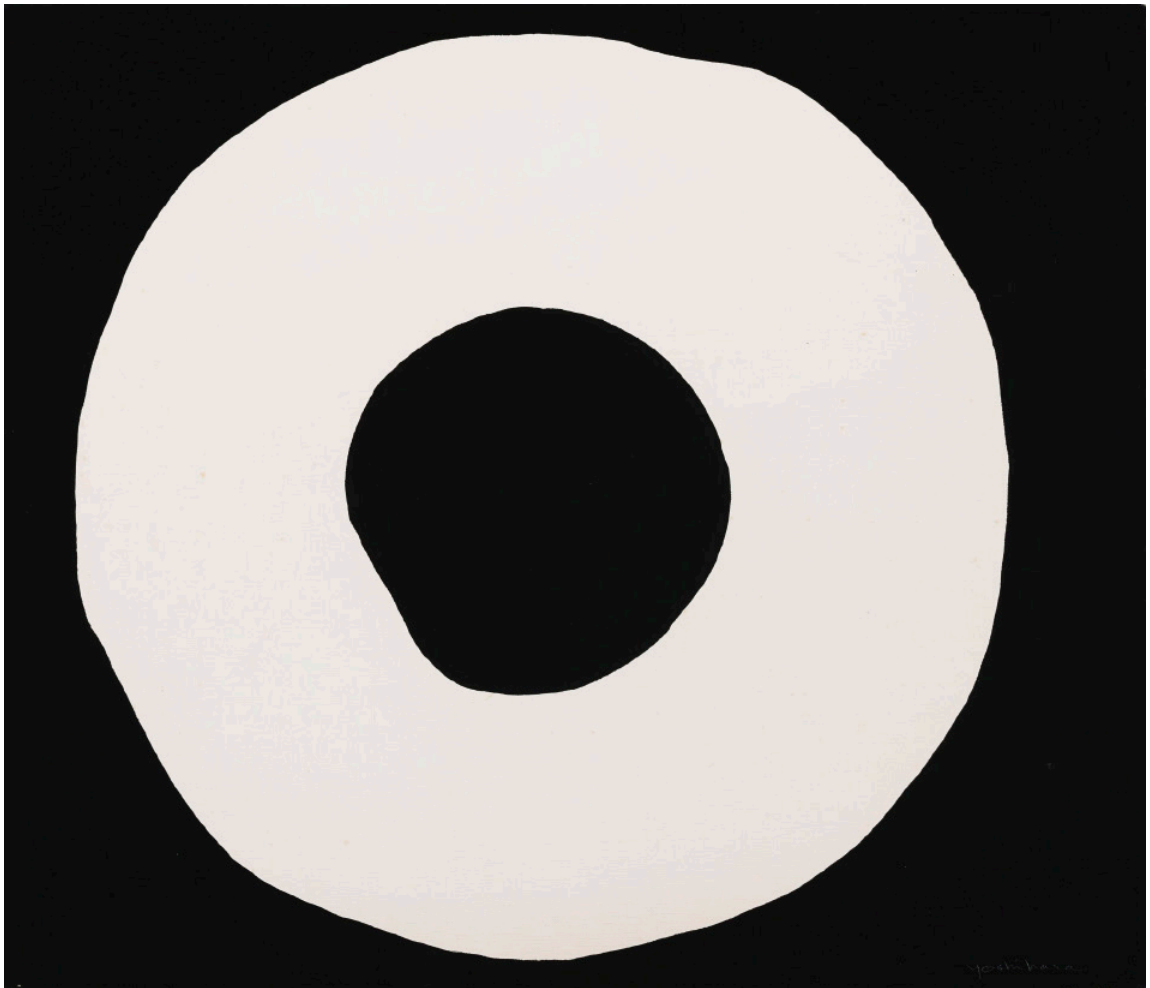


Figure 244.
 Untitled
 Yoshihara Jiro, 1971
 Acrylic on canvas, 45.6 x 53 cm
 At the Hakusasonso Garden and
 Museum, Kyoto, Japan
 Photo by Sotheby's

In the mode of gestural abstraction in the 1950s, this bold circle was mediated by the body that catalyzed action and afforded freedom (Reiko, 2016). The body and gesture were reduced to an almost imperceptible degree in his painting. The shape and meaning of the circle catalyzed his act of painting. Unexpectedly, it gave him an infinite yet challenging freedom to explore.

With this unique new form of Enso, which was his circle, he finally found something unique and suitable for his in-



Figure 246.
Full circle
Yoshihara Jiro, 1963
Ceramic, 19 x 19 cm
Artist's Collection

dividual quality, coming full circle in his expression and gaining a new sense of Zen spirituality (Ibid.). In addition to the circle, Yoshihara subsequently explored other art forms in the last years of his life, such as the ceramic plate.

So, what exactly was Yoshihara trying to express with the circles? The circle is a fundamental sign that is both global and abstract, serving as a regular symbol that has been widely used in painting. Along with the Occidental style of action abstract, it the viewer a sense of physical movement and is related to the traces and expressions that are found in the brushwork of Chinese calligraphy. Also, Yoshihara harmonized a philosophical and practical contradiction of aggressively linking the completely opposed elements of the material and the human spirit, which is mentioned in "The Gutai Art Manifesto":



Figure 245.
Untitled
Yoshihara Jiro, 1965
Oil on canvas, 31.8 x 41 cm

Figure 247.
Untitled
Yoshihara Jiro, 1965
Oil on canvas, 50 x 61 cm



We are following the path that will lead to an international common ground where the arts of the East and the West influence each other, and this is the natural course of the history of art.

The circle adds a spiritual depth that Occidental world might consider Zen Enso. On the one hand, his abstract nature considered the circle to be a symbol that perfectly approaches the spirit. On the other hand, the circle catalyzed a contradictory state in which the traces of physicality and individuality compete with each other. One of his projects named “Zero” translates to Enso, or circle, which went from Zen painting into a minimalist object signifying “Zero”.

IX.3.2 Shiryu Morita 森田子龍 (1912 - 1999)

Shiryu Morita (Japanese: 森田子龍, 1912 - 1999) was born in Toyooka, Japan in 1912. His calligraphy is similar to ab-

stract painting and his painting is considered to be calligraphy. People would rather call him a visual artist than simply defining him as a painter or calligrapher. Living at the same time as Yoshihara, Morita was trying to integrate traditional Japanese culture to modern civilization as well.

What is directly manifests here is that what is written is also what writes; that, instead of the form producing form, the form is produced by what is without form (Hisamatsu, 1982. p. 69).

He was an important voice in the development of post-war Japanese art, both in practice and theory. As a friend of Hisamatsu Shinichi, a Zen scholar, philosopher, and frequent contributor to Morita's group, he tried to combine Zen philosophy to modern art. Thus, he established an important magazine named Bokubi (Japanese: 墨美, English: Ink Art). Moreover, he was the editor and private publisher of the influential visual and literary journal Bokubi for many years in his life. In the first edition they pointed out their mission:

1. To research the aesthetic and philosophic expression of calligraphy;
2. To see calligraphy in the context of the whole life of a human being;
3. To establish calligraphy on the basis of modern art and theoretical ideas;
4. To see calligraphy in the larger perspective of all the arts;
5. To expand calligraphy to a global scale;
6. To re-examine and rediscover the classics;
7. To elevate the social standing of calligraphy^a.

Under his leadership, the group of artists became one of

^a Shiryu Morita on the mission of the contemporary calligrapher in the first edition of Bokubi.



Figure 248.
Selection of Bokubi journals

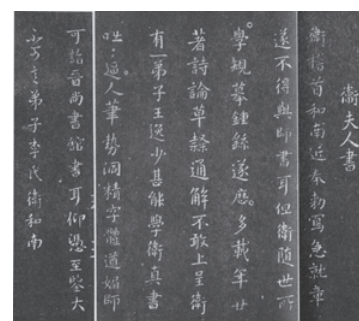


Figure 249.
Mrs. Wei's Calligraphy
Wei Shuo, 312?
Unknown

Figure 250.
Mu (Nothingness)
Shiryu Morita, 1960 - 69
Ink on paper, 69.6 x 41.2 cm



the most influential and innovative of the avant-garde traditional arts groups in Japan since 1950s. They conceptualized calligraphy as a form of a modern expressionist painting. They did not advocate forgetting either the existing calligraphy or painting but rather forming a visual



Figure 251.
Datsu (Emancipated)
Shiryu Morita, 1960 - 69
Ink on paper, 46 x 66.5 cm

container for philosophy. It was an artistic medium above the differences between Oriental and Occidental culture so as to produce a new international art. Their exploration of the calligraphic line was based on the theory of Wei Shuo^a (Chinese: 卫铄, 272 - 349), a fourth-century Chinese calligrapher, also known as Lady Wei, who declared that the line needed to be “like a human limb and have bone, muscle, flesh, and skin.” Wei’s “The Picture of Ink Brush” (Chinese: 笔阵图) describes the Seven Powers (Chinese: 七势) that later became the famous Eight Principles of Yong. (Wei Shuo, 2016) The line in modern calligraphy painting must move through the white of the paper and energize the white space through interaction with qualities of

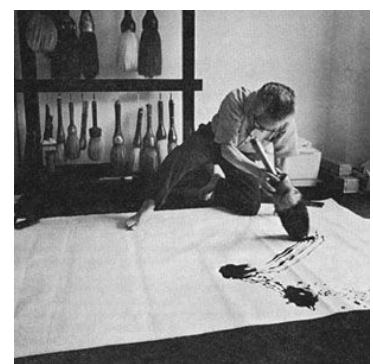


Figure 252.
Calligrapher Shiryu Morita in
action
Japan Art Galerie

^a Wei Shuo (Chinese: 卫铄, 272 - 349) was a Chinese calligrapher of Eastern Jin, who established consequential rules about the regular script. Her famous disciple was Wang Xizhi (Chinese: 王羲之).

Figure 253.
En (Deep Pool)
Shiryu Morita, 1960 - 69
Ink on paper, 41.5 x 50 cm



depth and strength.

One of the most important principles of Chinese writing and painting is creating without pause or self-correction. One must focus on the deliberateness of the expression, allowing for the flow of energy in their expressive movements. Thus, the final work is an expression of the engagement of body and mind through meditation. Morita reckons that performance a key aspect to art is that the piece must be written in one piercing movement. Artists in their group must rethink tradition and make an effort to give calligraphic practice international relevance.



Figure 254.
Ju, Ro, Kan (3 works)
Shiryu Morita, 1963
Sumi ink on paper, 94 x 62.9 cm

Also, Morita founded a Japanese art group called the Bokujin-kai (English: Ink Society) in 1952. Its influence was very far-reaching, ultimately producing the phenomenal art form of "The Spontaneous Gesture", known as American action painting. (Munroe, 1994. p. 132) Under Morita's leadership, the Bokujin-kai participated in extended intellectual and artistic exchanges with Occidental art circles



Figure 255.
En (Garten)
Shiryu Morita, 1967
Gold on laquered panel, 60.5 x
78.6 cm

that proved to be reciprocally rewarding: the Bokujin-kai calligraphy revolution became enriched by a range of theories and practices, while Occidental artists looked to Japanese calligraphy in their search for a universal language of gestural abstraction. It is difficult to imagine American avant-garde art, especially Abstract Expressionism, without Bokujin-kai.

For the inaugural issue of *Bokubi*, Morita used an image of Franz Kline's work for the cover and published a heart-warming letter from the American artist. Featuring prominent artists including Mark Rothko, Franz Kline, and Mark Tobey, *Bokubi* proved to be a dynamic art platform for artistic discussion between the Oriental and Occidental communities and was instrumental in raising international awareness for the Bokujin-kai. If D.T Suzuki brought Zen thought to the United States, then Morita was the D. T. Suzuki of the contemporary art field who inspired the whole American Abstract Expressionist movement with contemporary Zen art. He traveled and lectured extensively throughout his career. In 1954 the Museum of Modern Art in New York presented the pivotal "Abstract Japanese Cal-



Figure 257.
En (Circle)
Shiryu Morita, 1967
Aluminum flake pigment in
polyvinyl acetate medium, yellow
alkyd varnish on paper, 43.5 x 80
cm

ligraphy" exhibition, which marked Japanese avant-garde calligraphy's official ascension onto the international art stage (Bokujiin Group: Negotiating Expression in Post-War Japan, 2015). This group sought to reconceptualize calligraphy as a form of contemporary expressionist painting.



Figure 256.
Ryu wa ryu wo shiru (Dragon
Knows Dragon)
Shiryu Morita, 1969
Four-panel screen; aluminum
flake pigment in polyvinyl acetate
medium, yellow alkyd varnish, on
paper, 162 x 307 cm

In the Orient, the mere act of writing characters had an honorable history of three thousand years since it was raised to the level of fine art called SHO. While the act of writing characters may appear to be no more than the movement of the hand or body, what we mean by SHO is something different (Ibid.).

It is been widely noted that the 1960's were important for the artist, whose work expanded from the aesthetic and philosophical principles of calligraphy to a global art form. Morita depicted Chinese characters so abstracted from their benchmark representation that often the title of the work was needed to associate the inked form on canvas to the character he was expressing in the work.

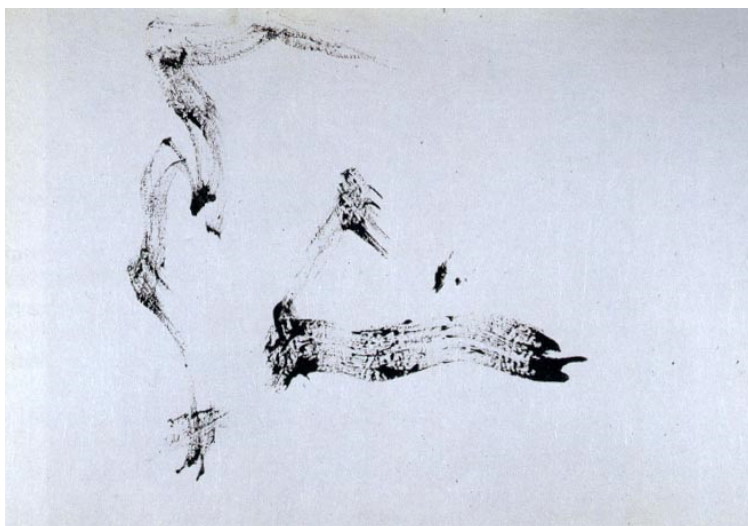


Figure 258.
Mu (Nothingness)
Shiryu Morita, 1963
Acrylic on paper laid on board,
62.2 x 87.6 cm

His art might be better identified as “Abstract Calligraphy” since his work was so deep and abundant. Normally, he painted a single character with particular emphasis upon visual expression through the powerful movement of his brushstrokes.

One of his works entitled “Deep Pool”, contains thickly applied ink pools into black masses that create intricately textured surfaces. This technique is rarely seen in traditional ink wash paintings. Morita describes the “Unity of Action” wherein (Ibid.):

Life expresses itself in immediate action, without need of, or rather, by eliminating the intervention of discriminating consciousness or senses... action can be something that, when we are awakened to our true self, actualizes the true self in and through that very action. Action which has nothing to do with the true self is nothing but debris in a pitfall.

Morita encouraged artists to step back from creating pure characters in order to revitalize the form with abstraction. Chinese characters themselves are images instead of

language, such as those of Occidental languages. In the tradition of Oriental culture, the character is the image. Morita insisted that the work must keep its linguistic expression so that brushstrokes and styles were encouraged.

Dragon is an essential symbol in Oriental culture. There is at least one dragon sculpture in every Zen monastery in China and Japan. Morita used to paint the notable “Ryu wa ryu wo shiru”, which literally means “dragon knows dragon”. Three characters brushed with metallic paint read “dragon knows dragon,” beside a phrase meaning “to recognize greatness is greatness.” In this work, the character for dragon becomes more expressive and vivid of the actual animal with a long tail flying through the canvas. His works are groundbreaking. Here the artist painted with an extremely large brush, working rapidly on the black canvas. The vigorous style of Morita often results in abstract forms that no longer appear to be a character of the actual language. It is really difficult to define his works. This work has been called “a stellar example of his groundbreaking and intense style of abstracted calligraphy, where motion and action with the brush is as important as the characters he chooses to paint”.

The concept of abstraction had been part of the Chinese calligraphy for many centuries. Morita wrote or painted often about the interaction between traditional Chinese calligraphy and Occidental abstract art. He collaborated with European artists of the Abstract Expressionist movement, such as Pierre Alechinsky and Georges Mathieu. American artists Mark Tobey and Franz Kline influenced and were influenced by contemporary Chinese calligraphy, such as that of Morita’s works. (Art Institute Chicago, 2016)

Thankfully, Morita’s great work brought Zen integration into contemporary art. Besides being a bridge between the Oriental and Occidental art circles, he helped to push American abstract art forward.

X

CONTEMPORARY ZEN PAINTERS OCCIDENTAL: THE UNITED STATES

Introduction

As a result of the efforts of many Japanese Zen scholars, Zen Buddhist literature in English has become rich and abundant (Pearlman, 2012. p. 93). More and more intellectuals began to study Zen Buddhism. Gradually Zen Aesthetic became an important part of the composition in contemporary American painting. The popularity and trend of Zen Buddhism allowed American Contemporary Zen painters to mingle with Zen Aesthetic. This section is focused on four contemporary Zen painters, who are Robert Motherwell (1915 - 1991), Mark Tobey (1890 - 1976), John Cage (1912 - 1992), and Ad Reinhardt (1913 - 1967) in the United States.

X.1 Standard of Selection

After the World War II, the United States emerged as one of the two dominant superpowers in the world (Gaddis, 2005). The ascent to being a superpower was accompanied by an inevitable development of fine arts. After the 1960s, post-modern art was getting popular in the world. Today, the face of contemporary art is dizzying, a variety of novel works take turns and different artistic ideas co-exist in collision. The United States led the trend in the development of contemporary art. It attracted attention from all over the world due to the American avant-garde movement. However, it is not surprising to find that the Oriental Zen Aesthetic had a profound influence on the development of American contemporary art.

Most of the American artists selected by the author of the thesis have attended D. T. Suzuki's course at Columbia University. Even if not, they are also indirectly affected by the impact of this course. Some of the artists like Mark Tobey and John Cage once lived and visited in Zen Buddhist monasteries in China or Japan. Also, those proficient in theoretical study, like Ad Reinhardt, published several articles about Zen Aesthetic (See Chapter "Comparison of Oriental and Occidental Scholars"). Zen Aesthetic has left its mark on the artists' works.

X.2 Contemporary Zen Painters in the United States

These contemporary artists directly or indirectly absorbed the Oriental Zen aesthetic and applied it to the inquiry of contemporary art. They were inspired by the sudden enlightenment, mindfulness, and spontaneity of ancient Oriental Zen painting. The four selected contemporary American artists are Robert Motherwell, Mark Tobey, John Cage and Ad Reinhardt. The harmony between human and nature is the theme that artists have always paid attention to and their paintings have explored the essence of life for human beings through the practice of daily life itself. Therefore, it reveals that different cultures have the essence of human nature and the existence of reality.

X.2.1 Robert Motherwell (1915 - 1991)

Robert Motherwell (1915 - 1991) was born in Aberdeen, Washington in 1915. He moved to San Francisco when he was still a child. Because of Motherwell's asthmatic condition, he spent most of his school years in California, which is the closest place to the Far East in the United States. There he found himself to be keen on the broad spaces and bright colors that became the essential characteristics of his abstract paintings. He was concerned with the theme of life limitation because of his frail health in childhood (Mattison, 2009. p. 10).

Motherwell briefly went to study in the California School of Art for 5 years and chose his major as philosophy in Stanford University. (Ibid. p. 169) At the age of 20, Motherwell traveled through Europe with his family, and it was an opportunity to broaden his horizon by traveling at that age. Later, he moved from Harvard University to Columbia University where he attended D. T. Suzuki's Zen Buddhism lectures. There, he decided to dedicate himself to being a professional artist. Also, he noticed the problems of American contemporary painting:

What I realized was that Americans could potentially paint like angels but that there was no creative principle around, so that everybody who liked modern art was copying it. Gorky was copying Picasso. Pollock was copying Picasso. De Kooning was copying Picasso. I mean I say this unqualifiedly. I was painting French intimate pictures or whatever. And all we needed was a creative principle, I mean something that would mobilize this capacity to paint in a creative way, and that's what Europe had that we hadn't had; we had always followed in their wake. And I thought of all the possibilities of free association—because I also had a psychoanalytic background and I understood the implications—might be the best chance to really make something entirely new which everybody agreed was the thing to do (Cummins, 1971).

In the early 1940s, he was deeply aware of the status of contemporary painting in the United States. In order to find a creative principle, he sought every possible answer that contained Zen Buddhism. Every American artist at that time was eager to find a new creative principle in the United States. Everyone's attitude was extremely hungry for new ideas. In particular, they wanted to get rid of Europe as soon as possible for the impact of the United States. Well, there was not a lot of choices at that time. After he started his career as a prolific writer and lecturer, he became a spokesman of the American avant-garde.



Figure 259.
Automatism B
Robert Motherwell, 1966
Lithograph, 76 x 53 cm
Published by Hollander, Private
collection



Figure 260.
From the Lyric Suite
Robert Motherwell, 1965
Red and blue ink on rice paper,
69.2 x 43.5 cm
Bernard Jacobson Gallery, United
States

In 1965 Motherwell was working on his prominent series named the "Lyric Suite". He recalled, "I went to a Japanese store to buy a toy for a friend's kid, and I saw this beautiful Japanese paper and I bought a thousand sheets. And made up my mind, this was in the beginning of April 1965, that I would do the thousand sheets without correction. I'd make an absolute rule for myself" (Young, 1970). Rice paper inspired Motherwell to enter the world of Zen painting. One of his best friends was in accident shortly after, which affected Motherwell a lot and he changed his subject matter to death. He began to paint with his own subjective consciousness, to convey its concern for life and death in an abstract form. He expressed himself with the use of Oriental calligraphy painting. Forming a straightforward painting with simple color across the realistic barriers, this was the spontaneity of Zen Aesthetic.

His artistic expression was based on philosophy, mythology, and pure modernism. In this art, the paradoxical creation of intuition and reason was his first impression, and it is also what he has been chasing. Most of his works were with a strong personal color and originality, considering the combination of feelings and thoughts. People should study the meaning behind the works (Flam, 1995. p. 10). Motherwell's painting began to exhibit the mindfulness of Zen Aesthetic.

Motherwell's works were all-encompassing and extremely rich. He constantly created new themes and paintings but also went back to re-create the old works once again in order to be able to make the viewer moved each time through the canvas instead of being an omission. Therefore, he had quite a varied creation of geometric patterns from organic matter to inorganic, from spontaneous to mindful. For example, "Automatism B" is the organic spontaneous painting with the Oriental Zen painting of stylish calligraphy, showing lyrical human feelings. There



Figure 261.
Elegy to the Spanish Republic
No. 34
Robert Motherwell, 1953-54
Oil On Canvas, 208.28 x 259.08
cm
Albright-Knox Art Gallery
Gift of Seymour H. Knox, Jr., 1957
Art © Dedalus Foundation, Inc./
Licensed by VAGA, New York,
United States

are some new works that were processed and re-created from the old works, like “Elegy to the Spanish Republic No.34” created in 1954. The image of creation is both organic and linear, both lyrical and sacred, never drawn from the limit, but constantly creating infinite possibilities for itself.

His works are quite different from the contemporary painters since he has not experienced the realism or the impact of naturalism schools, so the abstract creation techniques are different from painters from the same period. The formation of abstract painting needed to be conveyed. He created based on the philosophy and the connotation of the literature, so he never worried about if it was abstract art.

In the early stage of his artistic life, he was greatly influenced by Surrealism. His teacher back at Columbia Uni-



Figure 262.
The Little Spanish Prison
Robert Motherwell, 1941 - 44
Oil on canvas, 69.2 x 43.5 cm
Gift of Renate Ponsold Mother-
well

versity, Meyer Schapiro^a (1904 - 1996) introduced him to a group of exiled Parisian Surrealists (Max Ernst, Duchamp, Masson) and arranged for Motherwell to study with Kurt Seligmann^b (1900 - 1962). The time that Motherwell spent with the Surrealists proved to be influential to his artistic career (MoMA, 2007). Although Motherwell's attitude towards their works was sometimes resistant, they had different degrees of influence on his artistic development. From surrealism, he created his early organic form and the personal feelings of expression. Influenced by Mondrian, he produced a simple hobby of geometric lines and colors (Zheng, 2005). The color in his painting was quite important, and he gave it deeper meaning:

A particular color is more important to me than to most painters, even more than those who are the best at harmonizing with various colors. Not only in art, but also in daily life, I always see the color before the shape (Flam, 1995. p. 10).

His works were impressive and had an especially a high degree of recognition in terms of color through the consistency of the color and stroke. Although the works were always changing, they were still easily recognizable because of his personal color language. It could help him to create a pure abstract art.

The most commonly used colors are all kinds of yellows, reds, and blues. The colors black and white, which are not

a Meyer Schapiro (1904 - 1996) was a Lithuanian-born American art historian known for forging new art historical methodologies that incorporated an interdisciplinary approach to the study of works of art. An expert on early Christian, Medieval, and Modern art, Schapiro explored art historical periods and movements with a keen eye towards the social, political, and the material construction of art works.

b Kurt Leopold Seligmann (1900-1962) was a Swiss-American Surrealist painter and engraver. He was known for his fantastic imagery of medieval troubadors and knights engaged in macabre rituals and inspired partially by the carnival held annually in his native Basel, Switzerland.

regarded as colors, are the basic colors of his creations. Black and white are the structural basis of Motherwell's painting. In the series of "Elegy to the Spanish Republic" is representative of his works in black and white. He considered black as death and dark and white as life and light. Emphasising the comparison of black and white would help him to express his attitude on death and life. He said:

In most cases I use a variety of colors as simple symbols: ochre represents the land, green stands for grass, blue is the ocean and the sky. But I think I use black and white the most as the protagonist of the picture (Ibid, p. 9).

He spent his life between the black and white in order to create a space for dialogue, forming hidden theme with this black and white language. It was easier for his work to reach the abstract art realm.

His creation was different from other artists' creative techniques, rarely describing nature directly was his characteristic. He liked depicting daily life without daily objects, but the principles behind the daily life object that he had learned. The paintings of Motherwell can be divided into three parts; one is the so-called "Graffiti" works. For example, "Black on White" explores philosophy and art and its spontaneity was from Zen Aesthetic, which happened to coincide with the ancient Chinese Zen painter Zhu Da. His brush was constantly moving on the canvas, sometimes fast, sometimes slow, sometimes light, sometimes heavy. Thus, the hidden psychological subconsciousness and emotion could be conveyed. The second one are the "self-entertainment" paintings that he proclaimed with a Chinese brush, such as "Lyric Suite". It is related to his experience on Zen Buddhism meditation. The last one is self-exploration oil painting like "Figure in Black" (Mattison, 2009. p. 15).

Oriental calligraphy style painting was pivotal in his

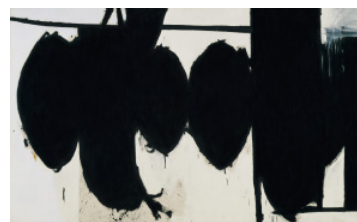


Figure 263.
Elegy to the Spanish Republic
No. 70
Robert Motherwell, 1961
Oil On Canvas, 175.3 x 289.6 cm
Anonymous Gift, 1965
Art © Dedalus Foundation, Inc./
Licensed by VAGA, New York,
United States



Figure 264.
Figure in Black
Robert Motherwell, 1947
Oil on board, 60.9 x 48.3 cm
Private collection



Figure 265.
A View No. 1
Robert Motherwell, 1958
Oil on canvas, 206 × 264.2 cm
Private collection

changing form of painting. It reminds the viewer a lot of ink paintings. More than a painting style, Zen thought influenced even his creative concept. He said:

I have always thought that in the Oriental painting concept, a painting represents a void, the other things on the canvas appear in an extreme, supernatural blank. Some of my works can also be understood in this way, like 'Beige with Charcoal' and 'A View No.1' (Ibid.).

The author has selected three works of him to elaborate the concept Motherwell mentioned. They are "Lyric Suite", "Samurai No.1", and "In Beige with Charcoal No.6".



Figure 266.
In Beige with Charcoal No. 6
Robert Motherwell, 1973
Arylic on canvas, 91.4×122 cm
Private collection

In the series of "Lyric Suite", he tried new painting methods with new material, also showing amazing modeling ability, in order to create a unique type from the changing and spontaneous shape. He bought almost one thousand rice papers to create a thousand automatic ink paintings without any intention. He tiled these papers on the ground and painted with simple techniques, integrating intentional shapes, which is a big challenge for him. Pure abstract painting provided him a vast space to find a great freedom to create. He painted arbitrarily and freely with the ink brush. An unexpected result appeared between the paper and ink, Motherwell reflected about this result many times. Motherwell painted with uninhibited brushstrokes to express a moment when the mind was free to let his body create. This is an absolute enlightenment of strength, elegance, and the void. He had reached ecstasy, forgetting the existence of the outside world. He said: "As the Asians often say, this is close to the real world without me and true, there is completely nothing between me and the outside world (Ibid, p. 16)." Is this not the realm of Zen Aesthetic?

The infiltration of ink on rice paper keeps changing; it cannot be ensure results in advance but forms a special



and fuzzy contour in the outline of the whole shape. The painting shows a unique tone and atmosphere; the pigment and water is in a flowing state of existence. This painting deepened his calligraphy style of painting, which was a fresh feeling of a freedom and boldness working in the planned, creative process with a little bit change. With lines and ink, black and white performance is extremely important to express a mysterious, abstract primitive consciousness. He borrowed from Zen aesthetic and expressed and conveyed things that are considered to be unacceptable and communicated in an intuitive way, even if the works are simple. From the painting, the viewer can find vigorous lines floating as the focus of painting, showing the power and action of Samurai. It is also a metaphor for male genitalia. The center of the picture is in the bottom half.

When it is developed to "Samurai No. 1", there is something more. This series is one of his most well-known series of paintings and, although there is nothing related to Samurai, the viewer can sense it via lines and ink style. Matisse used the form of clip art to paint in his later years – perhaps it is similar. He was depicting the heroic momentum and courage. Many of his works are reminiscent of Oriental calligraphy and ink painting, and he made great meaning that he had been inspired by Chinese calligraphy art: "Blank itself is beauty." (Cao, 2010. p. 78) Blank

Figure 267.
Three works of the Lyric Suite
pieces
Robert Motherwell, 1965
Ink on paper, 27.9 x 22.9 cm x 2
pieces, last one unknown
Dedalus Foundation, Inc.

Figure 268.
Samurai No.1
Robert Motherwell, 1974
Oil on canvas, 39.5 × 27.5 cm



does not mean that there is nothing, but it forms an empty space for meditating and thinking. He is good at using black and white to express two opposing states, like death and life, dark and light.

Being spontaneous is an important aspect of Zen painting, and Motherwell was obviously good at it. His works show a steady stream of momentum and the rich dynamic style of expression. This would be influenced by Chinese and Japanese calligraphy. In addition to the



majestic lines of performance, he combines the Chinese calligraphy momentum and the Japanese Samurai's vividness. As an American, it is not easy to maintain Chinese and Japanese culture and art style in one abstract work. Motherwell combined Occidental psychology and Oriental Zen with a kind of spontaneous writing and rough simple form of art. He created an Oriental aesthetic abstract painting in his way.

The series of "In beige with charcoal" is quite different from the previous works he created. However, it is identical with the Zen thought of "emptiness". It is based on the concept of "everything is empty", using a simple straight line of basic patterns to divide the irregular color gamut so

Figure 269.
In Beige with Charcoal No. 20
Robert Motherwell, 1973
Acrylic on canvas, 91×122 cm
Private collection

that it could form an empty space with unlimited imagination. Emptiness does not mean nothing but a space full of emptiness itself. Motherwell practiced Zen's "less is more" concept in this series, with only a small amount of color. Although there is not many strokes, the viewer can feel that it is full. He spoke about this series:

...but some Oriental paintings, especially the Japanese Zen painting, are somewhat similar to this series. In addition to significantly reducing the use of color, black, and white to emphasize the painting posture, what is more important is the concept... about the concept of metaphysics (Flam, 1995. p. 16).

There is nothing but tea in the Japanese Tea Ceremony room – this is a concept of emptiness. Nothing but only two people drinking tea is the essence of a tea room. It gives a lot of imagination just because it is empty. Emptiness can bring much more than one thinks. "Asians guide you to discover that 'emptiness' itself has beauty in it." he said. (Ibid.) In his rich and varied painter career, the philosophical abstract vocabulary and the Oriental Zen helped him to convey the aesthetic password. He had the most precious recipe in such a chaotic era.

Many of Motherwell's works were inspired by Oriental calligraphy and Zen painting. In his works, the viewer can see the movements of when he was painting. The movement of the brush was sometimes fast, sometimes slow, sometimes light, sometimes heavy, sometimes strong, or sometimes soft. It is not easy to integrate Zen Aesthetic in American abstract painting. Motherwell successfully combined Occidental psychology and Oriental Zen Aesthetic.

X.2.2 Mark Tobey (1890 - 1976)

Mark Tobey was born in 1890, and his family moved to

Chicago when he was 3 years old. He studied at the Art Institute of Chicago when he was 16 years old for two years. His father carved animals out of red stone and sometimes drew animals for the young Tobey to cut out with scissors. In his early painting education, he was mostly self-taught. He moved to New York City after graduation where he worked as a fashion illustrator for McCall's magazine^a. Soon he found that it was not his love so he quit. During his stay in New York, Tobey read some Bahá'í^b literature and accepted an invitation to Green Acre, where he converted to the Bahá'í faith. The spiritual unity of all humankind coming from Bahá'í Faith is partly similar to Zen Buddhism, which helped him to notice Zen Aesthetic later. In the following years, Tobey delved into works of Asian literature and teachings of Far East philosophies from China and Japan.

A few years later Tobey moved to Seattle (Cornish, 1964. p. 134-135), where he met Teng Kuei (Chinese: 邓魁), a Chinese painter and student at the University of Washington. Tobey was introduced to Oriental penmanship for the first time, beginning his exploration into Chinese calligraphy. He said:

In 1934, when I lived in the Dartington, England, I made a trip to China and Japan, where I studied calligraphy and

a McCall's was a monthly American women's magazine that enjoyed great popularity through much of the 20th century, peaking at a readership of 8.4 million in the early 1960s.

b The Bahá'í Faith (Persian: Bahā'í;) is a monotheistic religion which emphasizes the spiritual unity of all humankind. Three core principles establish a basis for Bahá'í teachings and doctrine: the unity of God, that there is only one God who is the source of all creation; the unity of religion, that all major religions have the same spiritual source and come from the same God; and the unity of humanity, that all humans have been created equal, coupled with the unity in diversity, that diversity of race and culture are seen as worthy of appreciation and acceptance. (Hutter, 2005. p. 737-740) According to the Bahá'í Faith's teachings, the human purpose is to learn to know and to love God through such methods as prayer, reflection, and being of service to humanity.

Figure 270.
Mark Tobey studying Chinese and
Japanese prints in Gordon Parks,
1958
After the trip to Asia Tobey started
collecting Asian art for his whole
life
Photo taken for Life Magazine
January, 1958



became familiar with some Eastern masters. For those oriental works, I have no interest of imitation because I have studied calligraphy with the Chinese student Teng at the University of Washington in Seattle in 1920s. I learned the way to experience as a tree from him. The original objective is not only the composition of the block or the light and dark but the expression of flexible lines. After returning to England in 1936, I began to paint the first "White Writing", entitled "Broadway", which is now in MoMA. In 1939, after returning to Seattle, I gradually used this style as a personal expression of my art. The representative work of the 1940s was "New York", a painting of the light (Meng, 2000. p. 45).

In 1931, Tobey became a resident artist of the Elmhurst Progressive School, while teaching at Dartington Hall in Devon and painting frescoes for the school. He became a close friend to Bernard Leach^a (1887 - 1979) and Arthur

a Bernard Howell Leach (1887 - 1979), was a British studio potter and art teacher. He is regarded as the "Father of British studio pottery".



Figure 271.
Broadway
Mark Tobey, 1935-36
Tempera on paper board, 66 x
48.9 cm
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Artists Rights Society (ARS), New
York

Waley^a (1889 - 1966), who were also on the faculty. Arthur (1922, p. 21-22) had just published a book "Zen Buddhism and Its Relation to Art". He discussed the problems of one or many and subjectivity or objectivity in the book.

In 1934, Tobey traveled to Asia with Leach. He went to visit

a Arthur Waley (1889 - 1966) was an English Orientalist and sinologist who achieved both popular and scholarly acclaim for his translations of Chinese and Japanese poetry. Among his honours were the CBE in 1952, the Queen's Gold Medal for Poetry in 1953, and he was made Companion of Honour in 1956. (John, 1983. p. 179.)

his old friend Teng Kuei in Shanghai and stayed for several days with him. Interestingly, as he was leaving to Japan, Japanese authorities confiscated and destroyed Tobey's 31 drawings without any explanation. They possibly considered his sketches of nude men to be pornographic. He spent a month studying Haiku and calligraphy at a Zen Buddhist monastery outside Kyoto before returning to Seattle. When Tobey returned to the United States, he said that only then did he understand what real painting was. (Seitz, 1962. p. 20.) He called the lines of the calligraphy and the traditional Chinese paintings he had learned in the Zen monastery "the lines of the activity", which were so dynamic, vivid, and flexible (Ibid, p. 22). He was inspired by Zen Buddhism, free his mind with a simple brush. Since then, he has been in the collection of Oriental painting.

In the famous work "Broadway", Tobey successfully transformed calligraphy lines into a new form of expression. In the painting, there is a little perspective of the spatial performance but it has been filled with dense white lines. The vivid and dynamic view of Broadway is perfectly expressed through a vibrant strokes. Lines are the most important elements of calligraphy performance. It could be more effectively played in its expressive force if there is no color interference. Tobey tried to avoid the complex colors and to maintain the unity of the line. Tobey not only accepted the Oriental art form but also the Oriental art concept. He used to say:

White lines in movement symbolize light as a unifying idea which flows through the compartmented units of life bringing a dynamic to men's minds, ever expanding their energies toward a larger relativity (Palace of Legion of Honor Catalog, 1951).

Under such inspiration, Tobey began to create works with a strong personal style. One of the most easily identified is

his white lines, also known as “White Writing”. These lines are not straight, and all of them are dynamic, just like the lines of calligraphy. This style appeared in 1935, just after he came back from Asia. In about 1940, he has developed his own abstract style. The dense white lines almost filled the entire canvas. The representative works of this period was “Broadway”, which was created in 1936. This is a painting depicting Broadway Avenue, with the white paint on a dark background with calligraphy lines. The viewer can see the colorful New York night, busy streets, and the city’s bustling through the staggered and vivid white lines. Tobey finally developed his own style from Zen; it can be said that this is inseparable from his experience. His first contact with Zen was in New York and his teaching experience at Dartington drove him to travel to Asia. His studying in Japan and friendship with Teng had a great influence on his artistic creation.

Later in the 1950s Tobey’s mind was turning more and more towards an Oriental aesthetic. He became a close friend of Paul Horiuchi^a (1906–1999), who gave him a Chinese brush and introduced him to painting with Chinese ink. The emphasis on line and spontaneity was the way Tobey liked to paint in the bottom of his heart. Sometimes a Zen master and connoisseur of Japanese art named Tamotsu Takizaki joined them. Tobey read “Zen in the Art of Archery” and applied its principles to painting. The way Tobey thought and painted was the awakening to an art form that was beginning to delight many forward thinkers in the United States art world through the application of Zen Buddhism. MoMA mounted the exhibition “Abstract Japanese Calligraphy” in the summer of 1954.

a Paul Horiuchi (1906 – 1999) was an American painter and collagist. He was born in Oishi, Japan, and studied art from an early age. After immigrating to the United States in his early teens, he spent many years as a railroad worker in the Western U.S. In 1946, he moved to Seattle, Washington, where he eventually switched his focus from painting to collage and came to be associated with the “Northwest School” of artists.



Figure 272.
Artists Tomatsu Takizaki (left),
Paul Horiuchi, and Mark Tobey,
late 1950s
Photo by George Uchida, Courtesy
Paul M. Horiuchi



Figure 273.
Sumi
Mark Tobey, 1957
Chinese ink on paper, 22.4 x 17.32
cm

Tobey became so steeped in Oriental philosophy that he presented a paper titled “Japanese Traditions in American Art” at the Sixth National Conference of the U.S. Commission for UNESCO in San Francisco in 1957 (Ament, 2003). Tobey brought out his old collection of Chinese and Japanese paintings to show his friends. They would discuss the brushstrokes and the spaces for hours. One of his guests described the studio as a dense accumulation of musical instruments, art, and unusual objects, especially Asian objects. (Ibid.)

The paintings were reduced to lines without any unnecessary details. He simplified it to colors or blocks to express a artistic conception, the performance of the artist’s idea and content. Mark Tobey created several ink paintings after 1957. The work reveals the simplicity in the Zen painting, which fully reflects the influence of Zen. The space seems to extend more with a touch of a quiet atmosphere, which reveals Zen painting’s simplicity and direct feature.



Figure 274.
Sumi
Mark Tobey, 1957
Chinese ink on paper, 20 x 46.6
cm

In addition to the important influence of Oriental religion on Tobey, the Oriental culture, especially the calligraphy, had an impact on his artistic creation. In the process of learning art, his creative inspiration from the Oriental calligraphy was not only from the traditional art but also the experimental spirit. So it helped him to form his own artistic characteristics. He was interested in Zen during the trip to China and Japan in 1934. Since then he did not stop seeking Oriental philosophical inspiration from Oriental calligraphy and aesthetics. It can be seen that Tobey considered Chinese calligraphy as an image to study. In contrast, Chinese people study calligraphy as a language so they cannot avoid noticing the structure and meaning. In this way, Tobey absorbed the concept of calligraphy and the spirit of calligraphy. He used to say (Meng, 2000. p. 47.):



I get rid of the shackles of the shape and form from the Chinese calligraphy...can be more free to show the characters, cars, and all the scenes of the dynamic and vitality.

Figure 275.
Chinese Grocery
Mark Tobey, 1957
Tempera, 12.7 x 20.4 cm
Private collection

He can get rid of the physical constraints because of the stimulation of the Oriental calligraphy. He has no limitation to depict everything he sees. Zen calligraphy also emphasizes the complete liberation and a real direct expression of the individual mind

In the painting "Chinese Grocery" and "Fire Dancer", which were painted in 1957, he used the calligraphy as a way to express the bustling of the crowd as well as the rhythm of the dancers. The viewer can see there is not the performance of the calligraphy in the painting, but the spirit of the calligraphy is exposed. The use of these soft ink lines was to create the lively atmosphere of an illusional city. Calligraphy helped Tobey to free brush strokes. This was



Figure 276.
Fire Dancers
Mark Tobey, 1957
Chinese ink on paper
Private collection

a new understanding after learning calligraphy with the use of calligraphy in the form of expression. He combined the Occidental freedom and unrestrained emotions and the Oriental introverted style, finding a constant source of creation.

On the performance of the way they painted, Jackson Pollock and Mark Tobey were similarly regarded. However, Pollock's style is not Zen Aesthetic but a dynamic performance which is action painting inspired by spontaneity. Compare to Pollock, Tobey's movement can express a static, harmony between nature and human. Introverted and implicit is the character of the Orient – something that can be found in Tobey's works and not Pollock's. Tobey's lines are dense and meticulous, filling all the canvas with soft colors and a touch of soft autumn atmosphere. The color is not what he wants to emphasize, but rather the line is the focus of performance. His work is relatively soft with a unified tone. His works show the state of the universe and nature; the painting is a calm. A balanced energy is presented, which can bring people into the contemplative world of meditation. This style expressed the harmony between yin and yang – the actual situation of the idea. It also integrated the Oriental and Occidental artistic spirit. His pursuit of a calm and stable state is different from the general American Abstract Expressionism artist. He has become a pioneer in the integration of the Oriental and Occidental spirits of art.



Figure 277.
Edge of August
Mark Tobey, 1953
Oil on canvas, 21.9 x 71.1 cm
Museum of Modern Art (MoMA),
New York City, United States

Lines in the performance of the calligraphy are a very important element. In order to make the performance of the line more pure, Tobey usually used a single color since he considered the color is less important. Too much color would make the work shallow. In addition, the calligraphy in the black, as a white concept, indicated the same status between black and white. Chinese painting often represents the space or cloud with the white. Actually, it is richer because of the imagination. White is the main



Figure 278.
White Night
Mark Tobey, 1942
Tempera on paperboard, 22 x 14
cm
Seattle Art Museum, Seattle,
United States

performance of his color; he likes to hide white or bright colors on the dark background to express the mysterious space and the inner reality via layer after layer of color (Ke, 1992).

Abstract artists learn strength and rhythm from the cal-

Figure 279.
Untitled (Ritual Space)
Mark Tobey, 1957
Sumi ink on Japanese paper, 53.5
x 75 cm



ligraphy lines and then make the drawing of the geometric lines gradually towards the organic writing lines. Tobey profoundly understands the essence of calligraphy. Lines could be converted into his own abstract language. The painting is chaotic at first glance, but afterwards it seems harmonious with these overlapping lines. The full performance of the calligraphy should be attributed to his understanding of the Zen, so that the line is more agile and full of vitality, completely revealing the Oriental Zen spirit. The artist is very subjective and unique for his creative form. He found his artistic expression language from the Oriental calligraphy. This is a form of expression that offers such a unique way of creation. Tobey could be more sincere to life and communicate with the viewer with resonance.

In the series of "Space Ritual", he used the stroke of the calligraphy to express the space. Although he used the stroke, he did not consider it as a language but rather an image, unlike the Chinese people. The viewer cannot see any actual language in it but the spirit of the calligraphy, combined with calligraphy's free brush, forms the new

style of American of calligraphy. He built a ritual space with simple calligraphy strokes and, of course, Zen spirit.

“As to the content of my work, well, in spite of the comments regarding my interest in Zen, it has never been as deep as my interest in the Bahá’í Faith. The need of a unifying idea is so clearly stated in the writings of its founder, Bahá’u’lláh, and so necessary as an explanation of our age with its new horizons for all men and its relative dangers from men of our age, it would seem to me to be the living core of what I could term Modernism.” (Conversation with Arthur L. Dahl, 1962)

Abstract artists understand that rhythm and strength from the calligraphy, so they gradually come towards the organic writing lines from geometric lines. Mark Tobey deeply experienced the essence of calligraphy, converting its lines into his own abstract language. One can find two contradictory power – harmony and chaos. He communicated with himself not only through calligraphy but, more importantly, he could communicate with the viewer with white writing. He made the emotional resonance of nature, which is the pursuit of Zen.

X.2.3 John Cage (1912 - 1992)

John Cage (1912 - 1992) dedicated himself to the integration of American Avant-garde art and Zen Aesthetic. He was considered to be a visual artist and composer. Cage was born in Los Angeles, California in 1912. His father was an inventor and his mother worked as a journalist for the Los Angeles Times. Cage’s aunt introduced him to the art world for the first time. After his graduation from Los Angeles High School, he enrolled at Pomona College in Claremont. At that time he decided to be a writer. Often crossing disciplines again, though, at Pomona he encoun-

tered the work of the artist Marcel Duchamp^a (1887 - 1968) via professor José Pijoan. Also, he was fond of the writer James Joyce^b (1882 - 1941) who Don Sample had told him about. He was also interested in philosopher Ananda Coomaraswamy^c (1887 - 1947) and Cowell (Swed, 2012). In 1930, he dropped out of the college and believed that “college was of no use to a writer” (Kostelanetz, 2003, p. 4.) After one incident, he described in a 1991 autobiographical statement:

I was shocked at college to see one hundred of my classmates in the library all reading copies of the same book. Instead of doing as they did, I went into the stacks and read the first book written by an author whose name began with Z. I received the highest grade in the class. That convinced me that the institution was not being run correctly. I left (Cage, 1991).

Like many artists, Cage decided to travel when he was young. He subsequently hitchhiked to Galveston and sailed to Le Havre, where he took a train to Paris (Perloff, 1994, p. 79). Cage spent almost 2 years traveling in Europe, looking for his destination in a different art field. First, he

a Marcel Duchamp (1887 - 1968) was a French, naturalized American painter, sculptor, chess player and writer whose work is associated with Cubism, conceptual art and Dada, although he was careful about his use of the term Dada and was not directly associated with Dada groups. Duchamp is commonly regarded, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the opening decades of the twentieth century, responsible for significant developments in painting and sculpture. (Adrian, 2002) Duchamp has had an immense impact on twentieth-century and twenty first-century art.

b James Joyce (1882 - 1941) was an Irish novelist, short story writer, and poet. He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century.

c Ananda Kentish Coomaraswamy (1866 - 1947) was a Ceylonese Tamil philosopher and metaphysician, as well as a pioneering historian and philosopher of Indian art, particularly art history and symbolism, and an early interpreter of Indian culture to the West. (Murray, 1947, p. 241-244.) In particular, he is described as “the groundbreaking theorist who was largely responsible for introducing ancient Indian art to the West.”

tried to dedicate himself in the Gothic and Greek architecture, but he then found that he was not interested enough in architecture (Kostelanetz, 2003. p. 4). He then tried painting, poetry, and music. After his return in 1931, he went to Santa Monica, California, where he made a living by giving small lectures on contemporary art (Perloff, 1994. p. 81). In a few years he went to USC^a and UCLA^b to study music formally, as well as privately.

In 1938, Cage drove to San Francisco looking for a job. After several months he left and moved to Seattle where he found work as composer and accompanist at the Cornish College of the Arts. The Cornish School years proved to be a particularly important period in Cage's life. Aside from teaching and working, Cage organized a gathering artists and intellectuals in a group. Cage also met many people at the Cornish School who became lifelong friends, such as painter Mark Tobey (1890 - 1976) and dancer Merce Cunningham^c (1919 - 2009). Cage left Seattle in the summer of 1941. One of the famous painters from Bauhaus^d

a USC, The University of Southern California is a private research university founded in 1880 with its main campus in Los Angeles, California. As California's oldest private research university, USC has historically educated a large number of the region's business leaders and professionals.

b UCLA, The University of California, Los Angeles is a public research university in the Westwood district of Los Angeles, California, United States.

c Merce Cunningham (1919 - 2009) was an American dancer and choreographer who was at the forefront of the American modern dance for more than 50 years. He is also notable for his frequent collaborations with artists of other disciplines, including musicians John Cage and David Tudor, and artists Robert Rauschenberg and Bruce Nauman. Works that he produced with these artists had a profound impact on avant-garde art beyond the world of dance.

d Bauhaus, was a German art school operational from 1919 to 1933 that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. The Bauhaus was founded by Walter Gropius in Weimar. The German term Bauhaus—literally “construction house”—was understood as meaning “School of Building”, but in spite of its name and the fact that its founder was an architect, the Bauhaus did not have an architecture department during its first years of existence. Nonetheless, it was founded with the idea of creating a “total” work of art (Gesamtkunstwerk) in which all arts, including architecture, would eventually be brought together.

School, László Moholy-Nagy^a (1895 - 1946) invited him to teach at the Chicago School of Design^b. Cage accepted the invitation because he hoped to organize a center for experimental music in Chicago, which was not achieved in Seattle. However, he did not achieve it in Chicago either. At one point, his reputation as percussion composer brought him an opportunity from the Columbia Broadcasting System^c to compose a soundtrack for a radio play by Kenneth Patchen^d (1911 - 1972). Spuriously, his work "The City Wears a Slouch Hat" was successful. Cage realized that there might be more opportunities in New York.

After his failure to establish an experimental music course in Chicago, he moved to New York in 1942. He first stayed with painter Max Ernst^e (1891 - 1976) and Peggy Guggenheim^f (1898 - 1979). Through them, Cage met so many im-

a László Moholy-Nagy (1895 - 1946) was a Hungarian painter and photographer as well as a professor in the Bauhaus school. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry into the arts.

b Chicago School of Design later became the IIT Institute of Design, it is at the Illinois Institute of Technology (IIT), founded as the New Bauhaus, is a graduate school teaching systemic, human-centered design.

c Columbia Broadcasting System is an American commercial broadcast television network that is a flagship property of CBS Corporation. The company is headquartered at the CBS Building in New York City with major production facilities and operations in New York City (at the CBS Broadcast Center) and Los Angeles (at CBS Television City and the CBS Studio Center).

d Kenneth Patchen (1911 - 1972) was an American poet and novelist. He experimented with different forms of writing and incorporated painting, drawing, and jazz music into his works, which have been compared with those of William Blake and Walt Whitman. (Smith, 2000. p. 67-81.)

e Max Ernst (1891 - 1976) was a German painter, sculptor, graphic artist, and poet. A prolific artist, Ernst was a primary pioneer of the Dada movement and Surrealism.

f Peggy Guggenheim (1898 - 1979) was an American art collector, bohemian and socialite. Born to the wealthy New York City Guggenheim family, she was the daughter of Benjamin Guggenheim, who went down with the Titanic in 1912, and the niece of Solomon R. Guggenheim, who would establish the Solomon R. Guggenheim Foundation.

portant artists such as Piet Mondrian^a (1872 - 1944), André Breton^b (1896 - 1966), Jackson Pollock, Marcel Duchamp, and many others. However, Cage's artistic life went through a crisis in the mid-1940s. Guggenheim supported Cage a lot. She organized a concert of Cage's music at the opening of her gallery. Cage also worked with Cunningham, who had moved to New York a few years earlier. Because of this partnership they fell in love with each other, Cunningham was Cage's partner for the rest of his life.

In the search for inspiration, Cage went to D. T. Suzuki's lectures on Zen Buddhism in late 1940s and early 1950s. He was a frequent student who attended Zen class at Columbia University. He found release from the self-judgment and fear that shattered him in the 1940s. Zen showed Cage his true nature: peaceful, loving, and joyful. He wanted to put all these soaring insights into his art works. Also, it brought to Cage's attention to know more about Asian philosophy, so he read further the works of Coomaraswamy. Inspired by Indian concepts, Cage accepted the goal of music as explained to him by Sarabhai: "to sober and quiet the mind, thus rendering it susceptible to divine influences." (Cage, 1973. p. 158.) In 1951, Cage's pupil Christian Wolff^c (1934 -) presented his teacher with

a Piet Mondrian (1872 - 1944) was a Dutch painter. Mondrian was a contributor to the De Stijl art movement and group, which was founded by Theo van Doesburg. He evolved a non-representational form which he termed neoplasticism. This consisted of white ground, upon which he painted a grid of vertical and horizontal black lines and the three primary colors.

b André Breton (1896 - 1966) was a French writer, poet, and anti-fascist. He is known best as the founder of Surrealism. His writings include the first Surrealist Manifesto (*Manifeste du surréalisme*) of 1924, in which he defined surrealism as "pure psychic automatism". (André Breton, 1969. p. 26.)

c Christian Wolff (1934 -) is an American composer of experimental classical music.



Figure 280.
In Japan for the first time, on a trip organized by Toshi Ichiyanagi and Yoko Ono in 1962, John Cage immediately set off to D. T. Suzuki's house. Ten years after the debut of 4'33", Cage honored his ninety-two-year-old teacher and the teachings that had shown him the heart of silence.
Image courtesy of John Cage Trust / Penguin

a copy of a Chinese classic text book “I Ching^a” (Chinese: 易经, The book of Changes) (Kostelanetz, 2003. p. 68). This version of the “I Ching” was the first complete English translation and had been published by Wolff’s father, Kurt Wolff^b (1897 - 1963) of Pantheon Books^c in 1950. It came to Cage to create art chance by chance. He felt that creating art work is like “imitating nature in its manner of operation (Pritchett, 1993. p. 97)”:

When I hear what we call music, it seems to me that someone is talking, and talking about his feelings, or about his ideas of relationships. But when I hear traffic, the sound of traffic - here on Sixth Avenue, for instance - I don’t have the feeling that anyone is talking. I have the feeling that sound is acting. And I love the activity of sound... I don’t need sound to talk to me^d.

With the help of “I Ching”, Cage created his notable works like the “Concerto for Prepared Piano and Chamber Orchestra” (Pritchett, 1993. p. 71.). “I Ching” provided him a total new version to observe the world. The “I Ching” became Cage’s standard tool for composition: he used it in practi-

a I Ching (Chinese: 易经, The book of Changes) is an ancient divination text and the oldest of the Chinese classics. Possessing a history of more than two and a half millennia of commentary and interpretation, the I Ching is an influential text read throughout the world, providing inspiration to the worlds of religion, psychoanalysis, business, literature, and art. Originally a divination manual in the Western Zhou period (1000-750 BC), over the course of the Warring States period and early imperial period (500-200 BC) it was transformed into a cosmological text with a series of philosophical commentaries known as the “Ten Wings.” (Kern, 2010. p. 17.) After becoming part of the Five Classics in the 2nd century BC, the I Ching was the subject of scholarly commentary and the basis for divination practice for centuries across the Far East, and eventually took on an influential role in Western understanding of Eastern thought.

b Kurt Wolff (1897 - 1963) was a German publisher, editor, writer and journalist.

c Pantheon Books is an American book publishing imprint with editorial independence. It is part of the Knopf Doubleday Publishing Group.

d John Cage, in an interview with Miroslav Sebestik, 1991. From: Listen, documentary by Miroslav Sebestik. ARTE France Développement, 2003.

cally every work composed after 1951. It could be said that “I Ching” helped Cage to ask questions of the most fundamental sort. During this time of creating chances, he was also working as a teacher at the avant-garde Black Mountain College just outside New York City, where Mark Tobey used to attend D. T. Suzuki’s Zen Buddhism lectures. Black Mountain College was an important spot for the Zen thought spreading in the United States. In 1952, he organized what has been called the first “happening” movement in the United States, and later the title was changed to “Theatre Piece No. 1”, a multi-media performance event. Cage reckoned it, “...would greatly influence 1950s and 60s artistic practices”. (Welch, J.D., 2008. p. 5-8.) Under the impact of “I Ching”, Cage began to explore more Oriental philosophies. In this period, Cage had started to drift away from the Indian spiritual traditions as he became more deeply immersed in the work of D. T. Suzuki and, especially, in his essays on Zen Buddhism. Kay Larson (2012, p. 47.) writes:

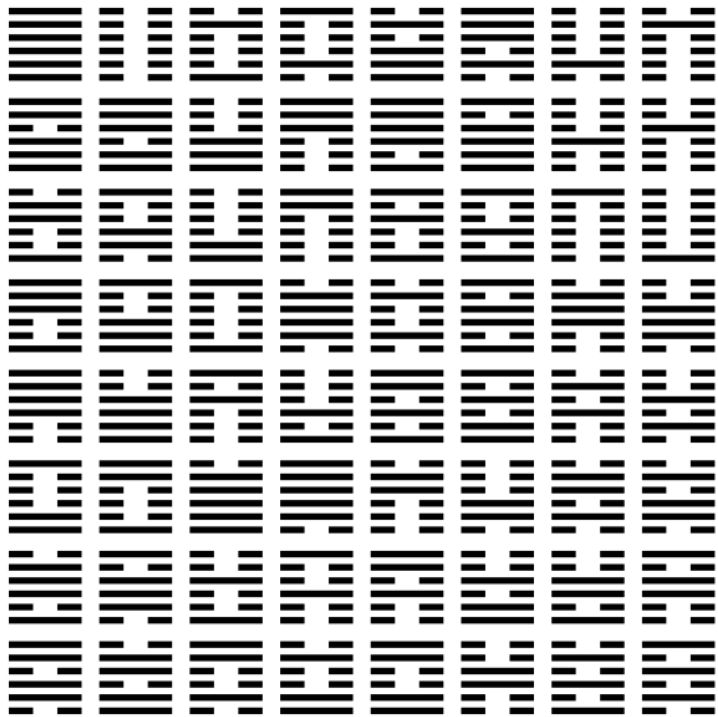
Cage’s mind is breaking its shell. It’s not that he has walked away from the Indians altogether; Cage rarely abandoned anyone or anything that affected him deeply. Rather, a new thought (or a series of thoughts) is in the process of emerging. Cage has set out to solve the problems caused by love — his love for Merce, his love for music, and a love that perhaps he can’t name, that arises as a mysterious upheaval of the heart, a spiritual fire that is causing an urgent search for solutions.

Actually D. T. Suzuki taught Cage something essential about breaking the rules of Occidental culture’s most destructive example. Its toxic ultra-individualism and attachment to ego (Ibid.).

Suffering builds character and impels you to penetrate life’s secrets. It’s the path of great artists, great religious leaders, great social reformers. The problem is not suffer-

Figure 281.

"I Ching" involves obtaining a hexagram by random generation (such as tossing coins), then reading the chapter associated with that hexagram.



ing enough, but rather our identification with our own ego: our divided, dualistic, cramped view of things. 'We are too ego-centered,' Suzuki tells Cage. 'The ego-shell in which we live is the hardest thing to outgrow. We seem to carry it all the time from childhood up to the time we finally pass away.'

Cage went to Wesleyan University^a and collaborated with members of its Music Department during the 1950s. At the University, the philosopher, poet, and professor of

^a Wesleyan University is a private liberal arts college in Middletown, Connecticut, founded in 1831. Wesleyan is a Baccalaureate College that emphasizes undergraduate instruction in the arts and sciences.

classics Norman O. Brown^a (1913 - 2002) became friend of Cage's. In this year he helped Cage to finally start teaching classes in experimental music. In October 1961, Wesleyan University Press published "Silence", a collection of Cage's lectures and writings on different subjects, including the famous "Lecture on Nothing" that was composed with a complex time length scheme. "Silence" was Cage's first, most widely read, and influential book. In the next decade, Cage produced many notable works such as "Cheap Limitation" and "Empty Words". Aside from music, Cage dedicated more time to writing and painting. In 1978, Cage was invited by Kathan Brown^b (1935 -), of the Crown Point Press, to engage in art form of printmaking.

In his music philosophy, a chart system was used for the large piano work of "Music of Changes", created in 1951. In this work, material would be selected from the charts by using the "I Ching". All of Cage's music since 1951 was composed using chance procedures. For example, works from "Music for Piano" were based on paper imperfections: the imperfections themselves provided pitches and coin tosses, and "I Ching" hexagram numbers were used to determine the accidentals, clefs, and playing techniques. (Pritchett, 1993. p. 94.) Applying chance operations created a whole series of works, most notably "Atlas Eclipticalis" (1961-62), and a series of etudes "Etudes Australes" (1974-75), "Freeman Etudes" (1977-90), and "Etudes Boreales" (1978). (Nicholls, 2002. p. 139)

a Norman O. Brown (1913 - 2002) was an American scholar, writer, and social philosopher. Beginning as a classical scholar, his later work branched into wide-ranging, erudite, and intellectually sophisticated considerations of history, literature, psychology, culture, and other topics. Brown advanced some novel theses and in his time achieved some general notability.

b Kathan Brown (1935 -) is an American printmaker, writer, lecturer, and entrepreneur. Brown founded Crown Point Press, a fine art print shop specializing in etching, in 1962 and has owned and directed it since then. Crown Point Press is widely credited with sparking the revival of etching as a viable art medium.

Cage's creating method of using the "I Ching" was not just a simple coin toss. The procedures varied from composition to composition and were usually complex. For example, in the case of "Cheap Imitation", the exact questions asked to the "I Ching" were:

1. Which of the seven modes, if we take modes as the seven scales beginning on white notes and remaining on white notes, am I using?
2. Which of the twelve possible chromatic transpositions am I using?
3. For the phrase for which the transposition of this mode will apply, which of the seven notes am I using to imitate the note that Satie wrote? (Kostelanetz, 2003. p. 84.)

"I Ching" inspired "Chance" operations, offering Cage a chance to change his own mind without intellectualizing. It inspired a self-change by immersing himself in experiences without judgment and letting his inner mind teach him. Indeed, chance and change went hand-in-hand for him:

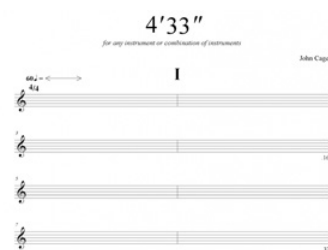


Figure 282.
Music score of 4'33"

Instead of representing my control, they represent questions I've asked and the answers that have been given by means of chance operations. I've merely changed my responsibility from making choices to asking questions. It's not easy to ask questions... I became free by means of the "I Ching" from the notion of 2 (relationship). Or you could say I saw that all things are related. We don't have to bring about relationships... People frequently ask me if I'm faithful to the answers, or if I change them because I want to. I don't change them because I want to. When I find myself at that point, in the position of someone who would change something — at that point I don't change it, I change myself. It's for that reason that I have said that instead of self-expression, I'm involved in self-alteration



Figure 283.
John Cage sitting in Anechoic Chamber, 1990
Photo by Eich Malter Courtesy of the John Cage Trust

(Larson, 2012. p. 52-54).

“I Ching” taught Cage a moral and spiritual lesson and was a guide that led him back to his mind. Setting up a structure as carefully as he could with his hands, he then surrendered to everything he had learned. Accept anything you receive willingly and gratefully and be present for whatever comes. From that point, Cage opened the heart to chance and change. Cage never realized that “I Ching” would cause such a big change in him:

I never thought of not accepting it! That is precisely the first thing the “I Ching” teaches us: acceptance. It essentially advances this lesson: if we want to use chance operations, then we must accept the results. We have no right to use it if we are determined to criticize the results and to seek a better answer. In fact, the “I Ching” promises a completely sad lot to anyone who insists on getting a good answer. If I am unhappy after a chance operation, or if the result does not satisfy me, by accepting it I at least have the chance to modify myself, to change myself. But if I insist on changing the “I Ching”, then it changes rather

than I, and I have gained nothing, accomplished nothing (Ibid.)!

Another impressive famous music work is 4'33" composed in 1952. It became a reflection of Zen Buddhism for Cage, the epitome of his idea that any sounds may constitute music. (Gutmann, 1999) Cage stated that 4'33" was, in his opinion, his most important work. (Kostelanetz, 2003. p. 70.) Composing the silence is like painting invisibility, an important expression of Zen thought. At that time, Cage felt that such a piece of work would be "incomprehensible in the Western context," since it was full Oriental Zen philosophy. He was quite reluctant to write it down: "I didn't wish it to appear, even to me, as something easy to do or as a joke. I wanted to mean it utterly and be able to live with it (Revill, 1993. p. 164)."



Figure 284.
John Cage, Merce Cunningham,
Robert Rauschenberg, Unknown
Photo by the John Cage Trust

In 1951, Cage visited the Anechoic Chamber^a at Harvard University^b. An anechoic chamber is a room that can absorb every sound you make rather than reflect them as echoes. If there is a space that is absolutely sound proof then the chamber might be the closest one. Cage entered the chamber expecting to hear the sound of silence, but he wrote later, "I heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation^c." Cage



Figure 285.
Not Wanting to Say Anything
About Marcel
John Cage, 1969
Comprising eight silk screened
plexiglas panels and one walnut
base, 35.6 x 50.8 x 0.3 cm
Philadelphia Museum of Art,
United States

a An anechoic chamber ("an-echoic" meaning non-reflective, non-echoing or echo-free) is a room designed to completely absorb reflections of either sound or electromagnetic waves. They are also insulated from exterior sources of noise. The combination of both aspects means they simulate a quiet open-space of infinite dimension, which is useful when exterior influences would otherwise give false results.

b Harvard University is a private Ivy League research university in Cambridge, Massachusetts, established in 1636, whose history, influence, and wealth have made it one of the world's most prestigious universities.

c "A few notes about silence and John Cage". CBC.ca. November 24, 2004. <https://web.archive.org/web/20060212191730/http://www.cbc.ca/sask/features/artist/journal2.html>

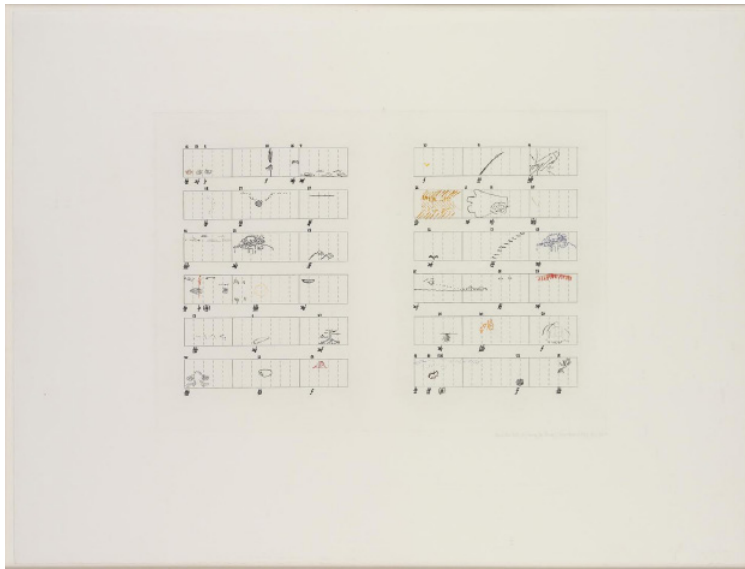


Figure 286.
Score Without Parts (40 Drawings
by Thoreau): Twelve Haiku
John Cage, 1978
Color Etching, Soft Ground Etch-
ing, Drypoint, Engraving, Sugar
Lift Aquatint, And Photoetching
On Rives BFK Paper, 32.7 x 46.4
cm
Achenbach Foundation, United
States

heard sound when he was expecting the total silence. "Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music (Cage, 1961. p. 8)." No doubt this adventure to find inner silence led to the masterpiece 4'33".

When Cage saw his friend and colleague Robert Rauschenberg^a (1925 - 2008), who painted a series of white paintings in 1951, he was amazed. Rauschenberg was trying to paint "invisibility" via visual work. These were blank canvases that actually changed according to varying light conditions in the rooms in which they were hung, the shadows of people in the room, and so on (Revill, 1993. p. 164). This is exactly what Cage wanted to do: "Actually what pushed me into it was not guts but the example of Robert Rauschenberg. His white paintings [...] when I saw those, I said, 'Oh yes, I must. Otherwise I'm lagging,

a Robert Rauschenberg (1925 - 2008) was an American painter and graphic artist whose early works anticipated the pop art movement. Rauschenberg is well known for his "Combines" of the 1950s, in which non-traditional materials and objects were employed in innovative combinations.



Figure 287.
Seven Day Diary: Title page - Day 3
John Cage, 1978
Painting, etching and drypoint, 30.5 × 43.2 cm
Gift of Kathan Brown, National Gallery of Art, Washington, United States

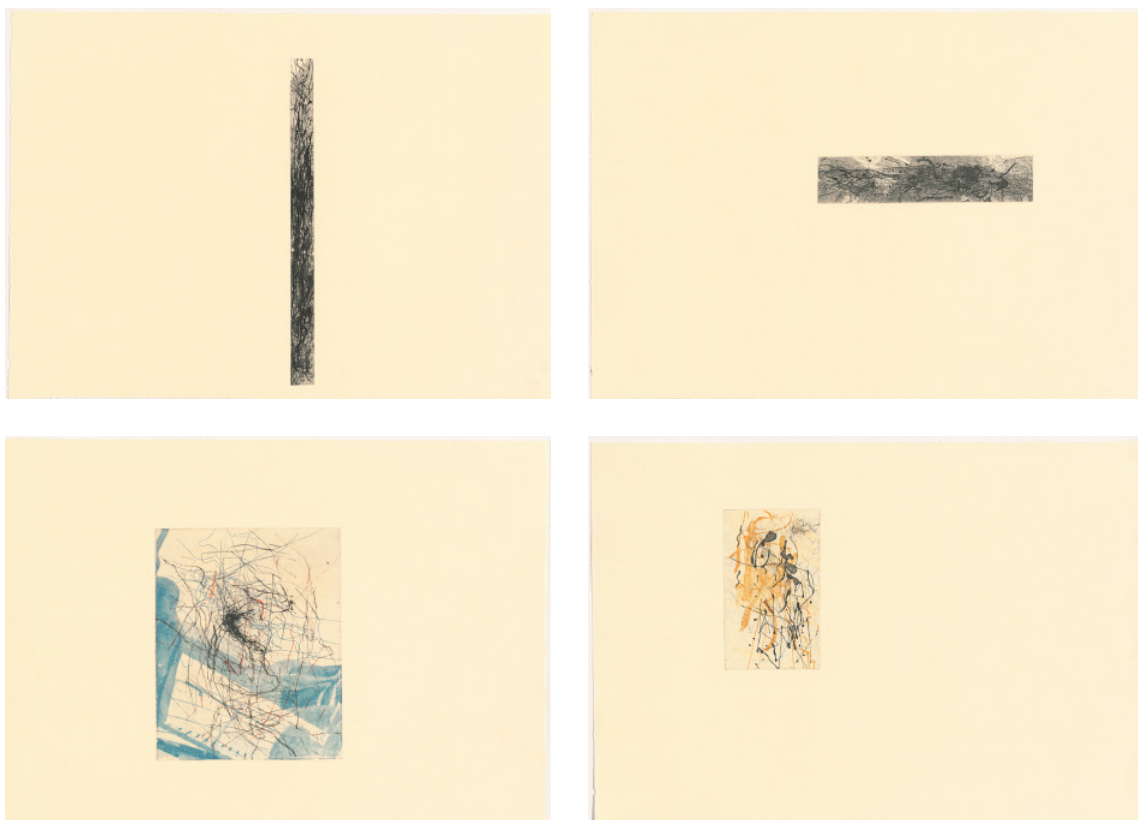


Figure 288.
Seven Day Diary: Day 4 - Day 7
John Cage, 1978
Painting, etching and drypoint, 30.5 × 43.2 cm
Gift of Kathan Brown, National Gallery of Art, Washington, United States

otherwise music is lagging' (Kostelanetz, 2003. p. 71)." No doubt that Rauschenberg was also a highly influenced Zen painter at that time. Cage wrote as an introduction "To Whom It May Concern: The white paintings came first; my silent piece came later (Cage, 1961. p. 2)."

Although Cage started painting when he was a teenager, he made a trade-off and concentrated on music instead. However, it is never too late to paint again. All forms of art are interlinked; the only difference is the form of expression. He created his first mature art work "Not Wanting to Say Anything About Marcel" in 1969. This piece of art work was formed by two lithographs and a set of plexigrams, which was a silk screen printing on plexiglas panels. The panels and the lithographs all consisted of bits and pieces of words in different typefaces, all governed by his unique chance operations inspired by "I Ching" (Nicholls, 2002. p. 112-113).

Cage worked at the Crown Point Press^a with Brown on experimental visual art after 1978. The earliest project completed there was the etching of "Score Without Parts", created in 1978 from fully notated instructions. When it came to the area of visual art, he also called upon ideas and principles he had used as a musician: the development of an idea over time, reliance on chance, the privileging of process over representation, and what he called "the social habits of musicians...the division of labor." Cage painted a work named "Seven Day Diary" with his eyes closed in the same year. The title of this series refers to the seven-day period over which he painted and completed one work each day. He did not know the technical aspects of

a Crown Point Press began in 1962 as a print workshop, and started publishing prints in 1965 with etching portfolios by Richard Diebenkorn and Wayne Thiebaud. It functioned as both workshop and publisher until 1971 when its founder, Kathan Brown, formed an alliance with the New York publisher Parasol Press. It is a light-filled gallery with a studio & bookshop, featuring hand-printed works by contemporary artists.



Figure 289.
Where R=Ryoanji: R3
John Cage, 1983
Drypoint, 40 × 23 cm
Courtesy Henning Lohner

the printmaking processes that he was going to use when he began to create this series. He tried all the processes available to him over the course of seven days. He chose a paper he liked or the size of the margins, selected modest sized copper plates, and determined the size and shape of his plates by asking his “I Ching” charts that used a lot in music creation. His attitudes developed from his studies of Zen Buddhism. By creating a sense of emptiness, he visually expressed the Zen state of “knowing nothing.”

Cage produced a number of large series of prints from 1979 to 1982: “Changes and Disappearances”, “On the Surface”, and “Déreau”. These were the last works in which he used engraving (Nicholls, 2002. p. 115–118). In this period, his works were sparse and abstract, the swooping curves, dashed lines, and fragmented forms seemed to visualize the emphasis on chance that permeates throughout Cage’s visual art works. For his experimental visual art, he started using various unconventional materials for painting, such as cotton batting, foam, etc. The 1983 painting “Eninka” was one of his works within this period. He even used stones and fire to create his visual works. After that he went back to painting with watercolors.

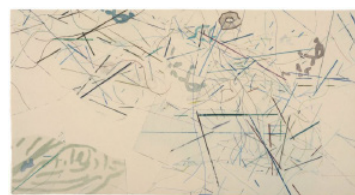


Figure 290.
Changes and Disappearances 35
John Cage, 1979 - 1982
Color Engraving, Drypoint, And
Photoetching On Twinrocker
Gray-Green Laid Paper, 28.6 × 54.2
cm
Achenbach Foundation, United
States



Figure 291.
Eninka 1
John Cage, 1986
Burned, Smoked, And Branded
Gampi Paper Mounted On Don
Farnsworth Handmade Paper,
63.2 × 48 cm
Achenbach Foundation, United
States

Figure 293.
 "New River Rocks and Smoke"
 Series
 John Cage, 1990
 Dry point on smoked paper,
 unknown



Figure 292.
 John Cage Workshop, 1990.
 Smoking paper for John Cages's
 "New River Rocks and Smoke".
 Menil Collection. Houston, Texas,
 United States

At the Mountain Lake Workshop^a, Cage concentrated on drawing and painting. His painting experiments were organized here. At the time, Cage lectured at the opening exhibition of his recent prints and drawings. He created several art works here from a new series of etchings and paintings entitled "Where R = Ryōan-ji" that Cage had based on his experience of the famous Zen Aesthetic gar-

a Mountain Lake Workshop is where one can result collaborative efforts between guest artists and members of the artistic, academic, student, and local community in the Appalachian region around Mountain Lake in Giles County, southwest Virginia. The Mountain Lake Workshop is a testimony to the high level of aesthetic achievement that can be reached when people, motivated by a common interest, come together in collaborative undertaking. The spirit of collaboration that has permeated the workshop has been nurtured by the belief that a genuine art and culture can develop from any situation in which there are shared experiences. This is especially so if these experiences are rooted in place and locale-namely, the physical, historic, and psychic spaces in which people live and work. These efforts, which began in 1983, are still an on-going project series.

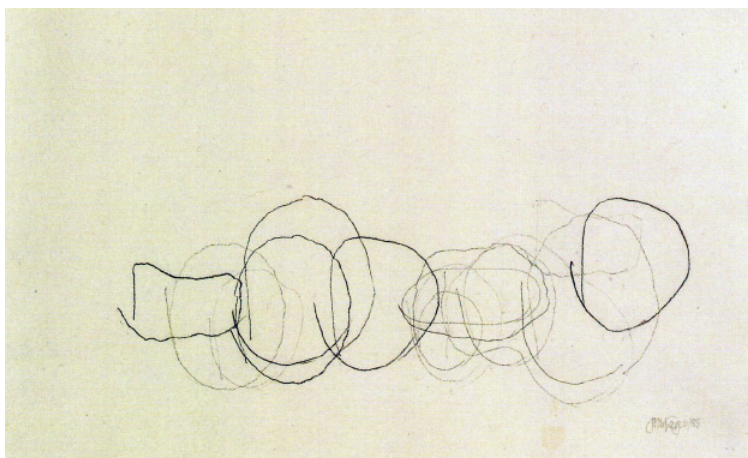


Figure 295.
Ryoanji 17
John Cage, 1988
Pencil on Japanese handmade
paper, 36 × 19.4 cm

den at the Ryōan-ji Temple^a (Japanese: 龍安寺) in Kyoto, Japan. Ryōan-ji Temple has fifteen stones which are variously positioned in a field of raked gravel. During his visit in 1983, Cage explored areas of the local New River and gathered stones from a site. This experience inspired him to return to the Mountain Lake workshop in 1988 and use river stones to create watercolor paintings.

Cage was trying to paint with nature. After the “Where R = Ryōan-ji” series he turned to another series “New River Rocks and Smoke”. This is rarely seen in the history of American art. Instead of painting indoors, Cage worked outdoors in order to collecting different instruments from the nature. As his last painting, it was made during his third visit to Mountain Lake Workshop. During this session he decided to use a smoking technique in combination with watercolors for the first time. Before he started to

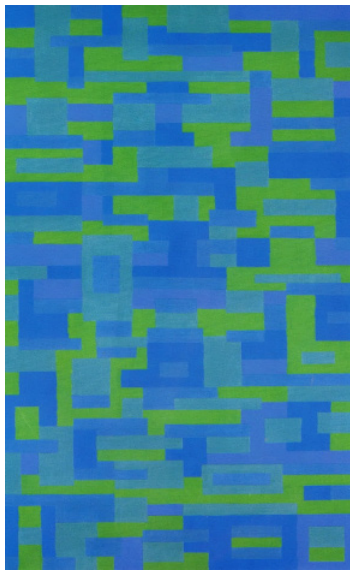


Figure 294.
John Cage painting at the Mountain Lake Workshop, 1988. Photography by Rick Griffiths, Virginia Tech Media Services, courtesy of the Mountain Lake Workshop.

^a Ryōan-ji Temple (Japanese: 龍安寺) is a Zen temple located in north-west Kyoto, Japan. It belongs to the Myōshin-ji school of the Rinzai branch of Zen Buddhism. The Ryōan-ji garden is considered one of the finest surviving examples of kare-sansui (“dry landscape”), (Nitschke, 1999, p. 88-89.) a refined type of Japanese Zen temple garden design generally featuring distinctive larger rock formations arranged amidst a sweep of smooth pebbles (small, carefully selected polished river rocks) raked into linear patterns that facilitate meditation. The temple and its gardens are listed as one of the Historic Monuments of Ancient Kyoto, and as a UNESCO World Heritage Site.

work, assistants smoked the paper in successive to different sections. Cage used large stones that had been collected from the New River in Virginia. The flattest surface of each stone was designated as the bottom, and their vertical orientation was fixed. Cage used brushes selected by chance from a group of twelve brushes. The horizontal scroll combined fifteen watercolor brush traces around large rocks located along the lower portion of the paper, as if they were lying on the riverbed with smoke stains above. The yellow areas in this work were like ethereal counterpoints to the more deliberate, though hardly emphatic, calligraphic brush strokes below. The combination of both contradictory elements, fire and water, are underscored by the visual suggestion of flow.

With his predominantly modest works on paper, Cage managed to challenge just about all of Occidental traditional culture on the definition of painting. Painting has been regarded as a means of communication for hundreds of years. However, in Cage's opinion, the form of painting is a self-alteration, a method to sober the mind inside one's heart. Cage considered it to be an exploration of how nature itself functions as a means of opening the mind and spirit to the beauty of life with a minimum of artistic expression or interpretation. Cage preferred that viewers provide their own meaning according to their individual personality and experience (Kostelanetz, 2003. p. 177). Given that non-intentionality was Cage's guide and principle, it may come as no surprise that there is a consistency through all his art works. Although he varied the forms, the colors, and the techniques from music to painting, Cage's strategy was the sense of a moment. Cage's last painting series "New River Rocks and Smoke" horizontality exaggerated and expressed what is light and gentle. There is an overriding harmony in everything he created, in accordance with Cage's belief in the essential. It is an unknowable order in nature, as revealed by his chance operation (Bernstain & Hatch, 2001. p. 243).



Ad Reinhardt's early paintings are geometric and polychrome.

Figure 296.
Left: Blue-Green Painting
Ad Reinhardt, 1948
Oil on canvas, 127 x 203.2 cm

Figure 297.
Right: Abstract Painting
Ad Reinhardt, 1948
Oil on canvas, 152.4 x 97.8 cm

X.2.4 Ad Reinhardt (1913 - 1967)

Adolph Frederick Reinhardt was also called Ad Reinhardt. He was born in New York in 1913^a. Reinhardt considered himself a painter since he was a child. Thus, he won prizes for painting in grade school and high school. He excelled in school and showed an interest in painting from an early age. In high school, he worked as an illustrator for the school's newspaper. He was pretty confident that he had already gained all the technical skills in high school so he turned down scholarships from art schools and accepted a full scholarship at Columbia University. At that time he

^a Ad Reinhardt biography, it can be consulted at: Lippard, Lucy R. (1981) Ad Reinhardt. New York: Harry N. Abrams.

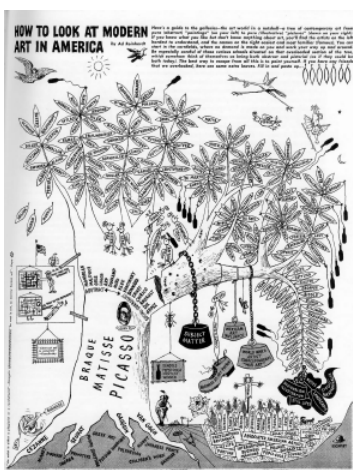


Figure 298.
How to Look at Modern Art in America
Ad Reinhardt, 1946
Copyright by ARTnews

befriended Robert Lax^a (1915 - 2000) and Thomas Merton^b (1915 - 1968). These three later developed similar concepts of simplicity in different areas in the history of American culture. At Columbia, Reinhardt studied under Meyer Schapiro (1904 - 1996), an iconic American historian of art who was critical for Robert Motherwell during his stay at Columbia as well. His two majors included literature and art history. His studies there provided him a solid background in the humanities, while informing him of the latest trends in fine arts and theory. Schapiro introduced Reinhardt to radical campus politics, which shaped the leftist views that he maintained throughout the rest of his life. He attended painting classes as an undergraduate. And after graduation he began to study painting with Carl Holty^c (1900 - 1973) and Francis Criss^d (1901 - 1973) at the American Artists School^e, both of whom were influenced by the European traditions of Cubism and Constructivism. At the same time, he was studying portraiture at the Na-

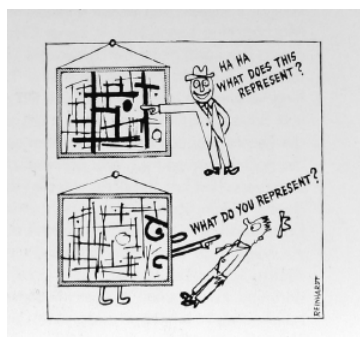


Figure 299.
How to Look at Modern Art
Ad Reinhardt, 1946
Copyright by ARTnews

a Robert Lax (1915 - 2000) was an American poet, known in particular for his association with famed 20th century Trappist monk and writer Thomas Merton. A third friend of his youth, whose work sheds light on both Lax and Merton, was Ad Reinhardt. During the latter period of his life, Lax resided on the island of Patmos, Greece. Considered by some to be a self-exiled hermit, he nonetheless welcomed visitors to his home on the island, but did nothing to court publicity or expand his literary career or reputation.

b Thomas Merton (1915 - 1968) was an American Catholic writer, theologian and mystic. A Trappist monk of the Abbey of Gethsemani, Kentucky, he was a poet, social activist, and student of comparative religion.

c Carl Holty (1900 - 1973) was a German-born American abstract painter. Raised in Wisconsin, he was the first major abstract painter to gain notoriety from the state. Harold Rosenberg described Holty as "a figure of our art history," known for his use of color, shape and form.

d Francis Hyman Criss (1901 - 1973) was an American painter. Criss's style is associated with the American Precisionists like Charles Demuth and his friend Charles Sheeler.

e American Artists School was a progressive independent art school in New York City associated with socialism and the American Radical movement. The school was founded in April 1936 at 131 West Fourteenth Street. The school emphasized art that was not only technically excellent but also alive to the social and class realities of the day, and stressed socially relevant content.

tional Academy of Design^a.

He was considered to be a painter by Burgoyne Diller^b (1906 - 1965) after finishing college, which allowed him to work for the WPA^c Federal Art Project^d. While engaged in this work, he met other leading artists like Willem de Kooning (1904 - 1997) and Arshile Gorky^e (1904 - 1948). These friendships would continue to be important to Reinhardt. Eventually, he became a member of the AAA^f, the group of American Abstract Artists, with the help of Holty. He also exhibited with them for the next decade.

a National Academy of Design is an honorary association of American artists founded in 1825 by Samuel F. B. Morse, Asher B. Durand, Thomas Cole, Martin E. Thompson, and others "to promote the fine arts in America through instruction and exhibition."

b Burgoyne Diller (1906 - 1965) was an American abstract painter. Many of his best-known works are characterized by orthogonal geometric forms that reflect his strong interest in the De Stijl movement and the work of Piet Mondrian in particular.

c Works Progress Administration (renamed in 1939 as the Work Projects Administration; WPA) was the largest and most ambitious American New Deal agency, employing millions of unemployed people (mostly unskilled men) to carry out public works projects, including the construction of public buildings and roads. In a much smaller but more famous project, Federal Project Number One, the WPA employed musicians, artists, writers, actors and directors in large arts, drama, media, and literacy projects. (Arnesen, 2007. p. 1540.)

d Federal Art Project (1935 - 1943) was a New Deal program to fund the visual arts in the United States. Under national director Holger Cahill, it was one of five Federal Project Number One projects sponsored by the Works Progress Administration, and the largest of the New Deal art projects.

e Arshile Gorky (1904 - 1948) was an Armenian-American painter, who had a seminal influence on Abstract Expressionism. He spent most his life as a national of the United States. Along with Mark Rothko, Jackson Pollock and Willem de Kooning, Gorky has been hailed as one of the most powerful American painters of the 20th century.

f AAA, American Abstract Artists was formed in 1936 in New York City, to promote and foster public understanding of abstract art. American Abstract Artists exhibitions, publications, and lectures helped to establish the organization as a major forum for the exchange and discussion of ideas, and for presenting abstract art to a broader public. The American Abstract Artists group contributed to the development and acceptance of abstract art in the United States and has a historic role in its avant-garde. It is one of the few artists' organizations to survive from the Great Depression and continue into the 21st century.



Figure 300.
Number 5 (Red Wall)
Ad Reinhardt, 1952
Oil on canvas, 106.7 x 203.2 cm



Figure 301.
In 1950s, Ad Reinhardt began to paint monochrome.

Number 107
Ad Reinhardt, 1950
Oil on canvas, 91.4 x 203.2 cm
Museum of Modern Art (MoMA),
New York City, United States

He was soon one of the artists in group exhibitions at the Peggy Guggenheim Gallery. His first solo exhibition was held at the Artists Gallery in 1943. Since he had a good relationship with Betty Parsons^a (1900 - 1982), Reinhardt had annual solo exhibitions at the Betty Parsons Gallery after 1946. Due to these regular exhibitions, his works were displayed frequently throughout the 1940s and 1950s at the Whitney Museum of American Art^b.

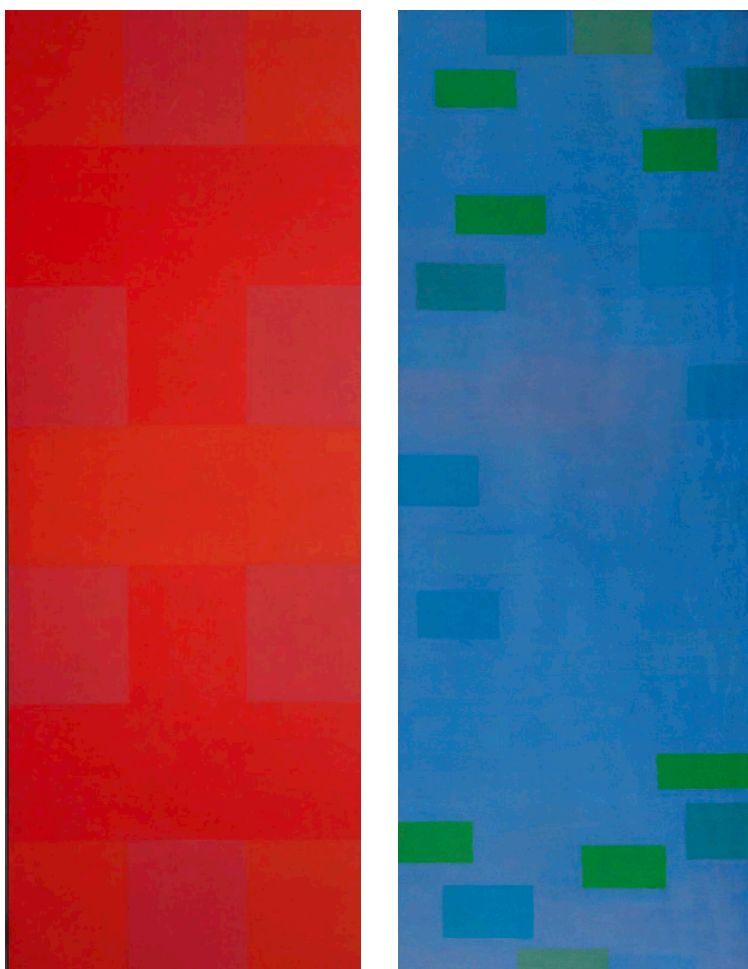
During this period, Reinhardt's art works were mainly influenced by the geometric abstraction he had learned at the college. Also, he was interested in gestural abstraction, yet his handling was restrained in comparison to that. In addition, he also worked as a freelance illustrator and cartoonist for several New York publications, such as ARTnews^c. At the same time, he published cartoons for "How to Look at Modern Art" and "How to Look at Modern Art in America" in 1946.

In the 1950s, there was an important stronghold for American abstract painters supported by John Cage in New York. Cage conducted several important lectures in the group on the topic of nature and art, especially "I Ching" and Zen Buddhism. It was a huge influence to artists at

a Betty Parsons, born Betty Bierne Pierson, (1900 - 1982) was an American artist, art dealer, and collector known for her early promotion of Abstract Expressionism.

b The Whitney Museum of American Art – known informally as the "Whitney" – is an art museum located in Manhattan. It was founded in 1931 by Gertrude Vanderbilt Whitney (1875 – 1942), a wealthy and prominent American socialite and art patron after whom the museum is named.

c ARTnews is an American visual-arts magazine, based in New York City. It covers art from ancient to contemporary times. It includes news dispatches from correspondents, investigative reports, reviews of exhibitions, and profiles of artists and collectors.



that time, including Theodoros Stamos^a (1922 - 1997), Robert Motherwell, Philip Pavia^b (1911 - 2005), John Ferren^c

a Theodoros Stamos (1922 - 1997) was a Greek American artist. He is one of the youngest painters of the original group of abstract expressionist painters (the so-called "Irascibles"), which included Jackson Pollock, Willem de Kooning and Mark Rothko.

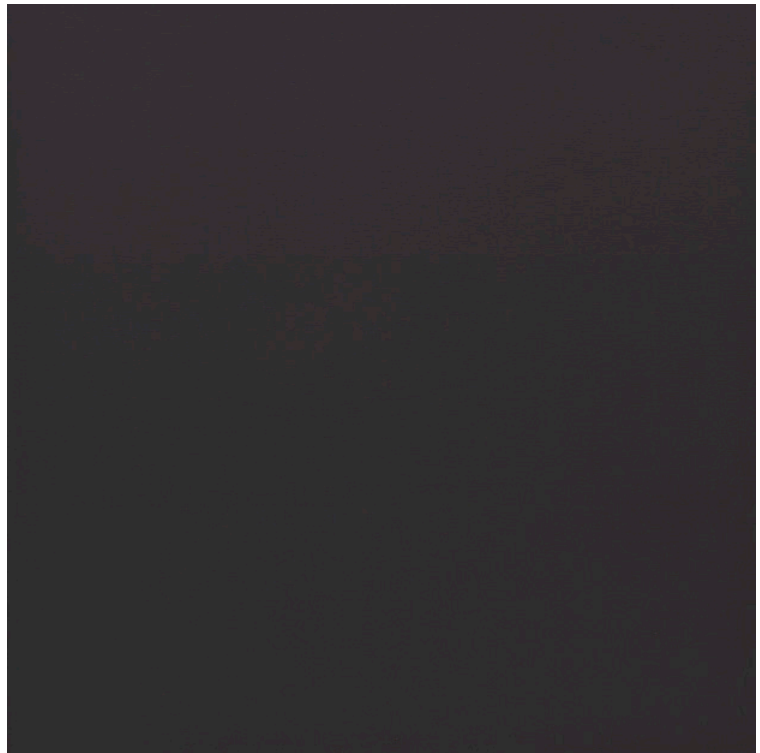
b Philip Pavia (1911 - 2005) was an internationally exhibited American painter and sculptor most closely associated with the abstract expressionist movement.

c John Ferren (1905 - 1970) was an American artist. In his 20s, he apprenticed as a stonecutter in San Francisco, California. He is Bran Ferren's father. He is noted for his success in France as an American artist.

Figure 302.
Left: Red Painting
Ad Reinhardt, 1952
Oil on canvas, 38 x 76.5 cm
Whitney Museum of American
Art, New York City, United States

Figure 303.
Right: Blue Painting
Ad Reinhardt, 1948
Oil on canvas, 38 x 77 cm
Museum of Modern Art (MoMA),
New York City, United States

Figure 304.
Abstract Painting
Ad Reinhardt, 1960 - 1966
Oil on canvas, 152.4 x 152.4 cm
Solomon R. Guggenheim Museum,
New York City, United States



(1905 – 1970) and Alcopley^a (1910 - 1992). Of course, Reinhardt was not only a guest but also one of the organizers. Reinhardt became a teacher at Brooklyn College in 1947 and taught there until his death in 1967. During his stay there he primarily studied Asian art related to China, Japan, and India. He found himself obsessed with Oriental art history. Obviously, he was unsatisfied with the Occidental way of seeing Oriental art: “India and the Far East, like China and Japan or Buddhism art, when can they be part of art history of the world exactly?” (Reinhardt, 1966. p. 224-227)

a Alcopley (1910 - 1992) Alfred Lewin Copley was a German-American medical scientist and an artist at the New York School in the 1950s. As an artist he worked under the name L. Alcopley. He is best known as an artist for his abstract expressionist paintings, and as a scientist for his work in the field of hemorheology.

Reinhardt was extremely interested in Asian art, and he also had a deep knowledge of Asian history and philosophy, which he studied at Columbia University. He worked for many years as a teacher of Asian culture at Brooklyn College. The viewer could find a special resonance in Reinhardt's work, which the artist characterized as, "...a logical development of personal art history and the historic traditions of Eastern and Western pure painting (Flam, 2014)." He tried to create with the help of his understanding of Oriental art – in particular of Chinese landscape painting, containing its ambiguous conception of emptiness. Reinhardt's mature work is characterized by his search for an absolute form of abstraction, which led him to Zen Aesthetic. He considered Abstract Expressionism to be infected by Biomorphism^a, an abundance of emotional innuendos, and a cult of the ego. In contrast, he sought to create an abstract art that contained no suggestions of narrative or emotion and withheld the slightest reference to anything outside the canvas. In November 1954, an exclusively compelling opportunity for Reinhardt was the "Chinese Landscape Painting" exhibition that he saw at the Cleveland Museum of Art. He reviewed this significant exhibition for ARTnews that December. By his own word, it was the largest exhibition ever concerned to the subject of Chinese art in the United States, and he wrote about it with great enthusiasm, calling classic Chinese landscape painting, especially Zen painting, "one of the greatest achievements in art and human history (Westgeest, 2007. p. 84)."

The "bricks" series expanded across the surface of Abstract Painting in 1950 and first appeared in their burgeoning form on the canvases, with the edges of the colored shapes often softer, more diffuse, and less rectilinear. Re-



Figure 305.
Ad Reinhardt was painting in
studio, 1960s
Unknown

a Biomorphism models artistic design elements on naturally occurring patterns or shapes reminiscent of nature and living organisms. Taken to its extreme it attempts to force naturally occurring shapes onto functional devices.

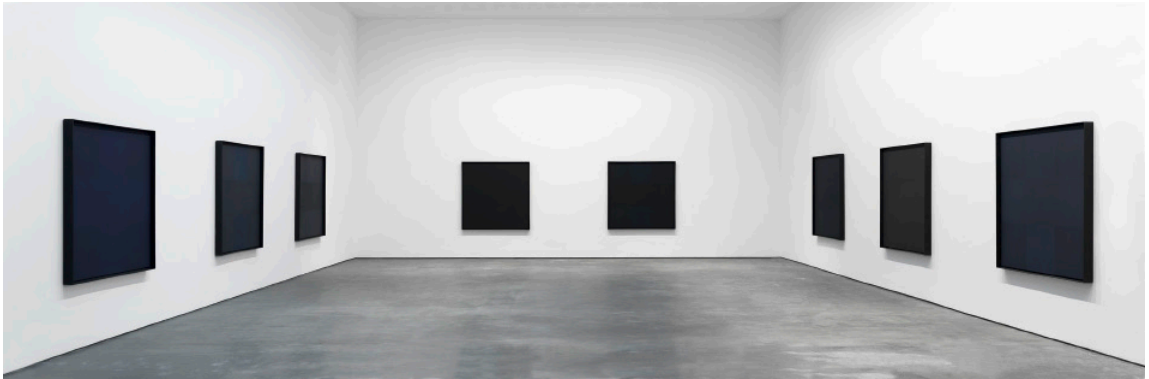


Figure 306.
Installation view of Ad Reinhardt.
at The Museum of Modern Art,
New York.
Photo by Mali Olatunji

Reinhardt's palette, which had included vivid pinks, yellows and greens, became more and more reductive in the 1950s. During that time, the paintings' component parts were more flattened and colors of related tonal quality were interlaced in a complicated composition of geometric patterns. ARTnews magazine used to talk about the refined mastery of Reinhardt's paintings of the early 1950s at Betty Parsons Gallery in New York: (Thomas B. Hess, 1953. p. 26.)

The precious aspect of the small 1913 Mondrians is avoided, as is the overwhelmingly panoramic suction into surface of the giant-scale works of Jackson Pollock or Clyfford Still... The edges of the shapes are neat but not precise, soft, obviously hand-made ...The hues too are distributed evenly... Contrasting colors are often adjusted to equivalences... which, in Fairfield Porter's phrase, make your eyes rock.... But despite their variety, flatness is positively asserted in all the pictures: there is no overlapping, no play with illusion or dimension.

At the beginning in the late 1940s, his interest in Chinese and Japanese painting afflicted his artistic creations in a adequately direct and accessible way. He developed a calligraphic style that owed a clear bill to Asian painting, which was not an abnormal way in that period. Mark Tobey used to do that as well. In addition, he shared an

enthusiasm for Taoism and for Zen Buddhism with many American artists and writers due to his specialized knowledge about Asian culture, as spread by the translations and writings of Arthur Waley, Lin Yutang^a (Chinese: 林语堂, 1895 - 1978), D. T. Suzuki, and Alan Watts^b (1915 - 1973).

Like John Cage and Robert Motherwell in 1950s, he went to the lectures of D. T. Suzuki at Columbia University for a better understanding of Zen thought and, most importantly, how to integrate Zen philosophy in his art. Reinhardt considered Suzuki his favorite religious writer (Lippard, 1981. p. 176). Besides that, he had studied a work of the friends of Mark Tobey and Arthur Waley, who had just published a book "Zen Buddhism and Its Relation to Art". Waley had an important role in Cage's club, presenting several lectures on the topic of Zen Buddhism and art. Obviously, Reinhardt preferred the peaceful and independent Oriental philosophy than the exaggerated and manic art movement which was popular in New York that time. (Westgeest, 2007. p. 85) As a writer, he also described Chinese paintings in a way that clearly shows the ambition of his own black paintings, and he published several articles to express his opinions on Chinese art (Ad Reinhardt, 1954. p. 212-215):

Classic Chinese paintings are organized, organic, atmospheric, and airless, immanent and transcendent, ideal, unreal, and most real. They are complete, self-contained, absolute, rational, perfect, serene, silent, monumental, and universal... Some are formless, lightless, spaceless,

a Lin Yutang (Chinese: 林语堂, 1895 - 1978) was a Chinese writer, translator, linguist and inventor. His informal but polished style in both Chinese and English made him one of the most influential writers of his generation, and his compilations and translations of classic Chinese texts into English were bestsellers in the West.

b Alan Watts (1915 - 1973) was a British philosopher, writer, and speaker, best known as an interpreter and populariser of Eastern philosophy for a Western audience.

timeless, a 'weighted nothingness' with no explanations, no meanings, nothing to point out or pin down.

He also cited the article with this statement on Oriental art to describe his own exhibition, which held in Düsseldorf in 1972: "Breathtaking, eternal, no faction, no position, neither alive nor dead, endless." (Ibid.) In the end of the 1940s, Reinhardt created several works that were long scroll like Chinese landscape paintings. They have almost the same characteristics, a huge picture with a single color and shades of subtle differences. Soon, he changed completely. In this regard, Reinhardt was deeply influenced by the art and theoretical writings of Kazimir Malevich^a (1878 - 1935), who created Suprematism^b. Malevich's "Black Square" inspired the artist to begin using solid fields of color arranged in rigid geometric patterns of squares and rectangles. It was around this time, during the mid-1950s, that Reinhardt set out to devote himself exclusively to the Black Paintings, which encircled the constitutional conflicts in plenitude, which is a kind of emptiness and negation and a kind of affirmation. Behind the black paintings are thoughts of the void that he discovered in Zen Buddhism, the field in which action and inaction are one unit. It held in perfect equilibrium these apparent opposites, (Levy, 2006. p. 139-147) the harmony between Yin and Yang. These experiments in the early the 1950s resulted in several series of paintings devoted to a single color, which were "the Red Paintings", "the Blue Paintings", and, finally, "the Black Paintings".

a Kazimir Malevich (1878 - 1935) was a Russian painter and art theoretician. He was a pioneer of geometric abstract art and the originator of the avant-garde Suprematist movement. He was a devout Christian mystic who believed the central task of an artist was that of rendering spiritual feeling.

b Suprematism is an art movement, focused on basic geometric forms, such as circles, squares, lines, and rectangles, painted in a limited range of colors. It was founded by Kazimir Malevich in Russia, around 1913, and announced in Malevich's 1915 exhibition, The Last Futurist Exhibition of Paintings 0.10, in St. Petersburg, where he, alongside 13 other artists, exhibited 36 works in a similar style.

Right after he had created the long scrolls, he found his true love, which became his notable signature – the Black Paintings. From 1954 until his death in 1967, Reinhardt devoted himself exclusively to the Black Paintings. He believed in the profound symbolic potency of the color black. He considered black to be the absolute zero, both the start and the end of light, the void, the nothingness, the simplicity. For him, this irreducible point forced painting as a genre to be pushed to the limits of expression. He had finally applied Zen aesthetic in his art. He wrote: “A free, unmanipulated, unmanipulatable, useless, unmarketable, irreducible, unphotographable, unreproducible, inexplicable icon.” (Spector, 1993) These muted black painting containing hardly visible cruciform shapes were a challenge to the limits of visibility. Reinhardt’s opinion was a “negative progression,” that abstraction evolved a series of subtractions, and he created the last or “ultimate paintings”. Reinhardt was not only predicting the death of painting as a viable art form but also affirming painting’s potential to transcend the contradictions of universality – ultimately everything is nothing and ultimate noise is silence, which belongs to Zen thought. Reinhardt’s attraction to the mystical side of negation was produced from his appreciation of Oriental art and religion, which can be found all-over Islamic design patterns, the poetically reductive space of Chinese and Japanese landscape painting, and the meditative, ascetic quality of Zen Buddhism. His lifelong friend that met at Columbia, poet Thomas Merton, was also a Trappist monk and an authority on Zen. Reinhardt saw nothing but his own dark canvases, with their classic compositions, the monastic repudiation of anything unrelated, and meditated depth as a integration of Oriental and Occidental traditions. (Ibid.)

From Black Painting, Reinhardt’s idea of emptiness found its opposite side, which is fullness. And from darkness there is light, an idea that was learned by his readings

in both Asian and European mysticism, which could be found in his notebooks that ranged from the Oriental philosophy of Laozi's "The Tao is dim and dark" to the Occidental Meister Eckhart^a (1260 - 1328) "The divine dark." Reinhardt was deeply committed to how it might be possible to offer invisible ideas in a visible form. It was like the ideas themselves that are both present and not quite visible: "Awareness of hidden things, look toward what is hidden. Intangible, invisible, illimitable." Classic Chinese painting was exactly the way he always wanted. It had drawn Reinhardt's attention during the late 1940s. In terms of a different kind of thought-structure, he came to understand after he saw the exhibition in Cleveland. It did so not easily effect him in terms of the surface marks. "Void," he wrote, "diluted by matter, disturbed by light split-up or sucks time, space, identity into absolute of nothingness (Flam, 2014)."

In Reinhardt's hands, light plays a revelatory role, contributing to the palpable presence of color in contemporary American Zen painting and ultimately the other chromatic masterpieces of the artist's creation. Playing with natural interaction sublimated Zen aesthetic with the mature composition and is revealed as the colorings absorb or reflect the light that plays across the surface, varying according to the time of day or angle of observation. Abstract painting in the 1950s exemplified Reinhardt's ability to honor the primal mystery and possibilities of color as an essence of universality and not just a metaphor.

a Meister Eckhart (1260 - 1328) was a German theologian, philosopher and mystic, born near Gotha, in the Landgraviate of Thuringia in the Holy Roman Empire. He was well known for his work with pious lay groups such as the Friends of God and was succeeded by his more circumspect disciples John Tauler and Henry Suso. Since the 19th century, he has received renewed attention. He has acquired a status as a great mystic within contemporary popular spirituality, as well as considerable interest from scholars situating him within the medieval scholastic and philosophical tradition.



Layers of Black

Figure 307.
Installation view of Ad Reinhardt.
at The Museum of Modern Art,
New York.
Photo by Mali Olatunji

There were two technical elements of Chinese painting that especially fascinated Reinhardt – one being the subtle ways in which the ink was laid down on the soft Chinese paper support. Another is the way that the representational landscapes, such as mountains and water, became what he called “standard, abstract pre-fixed forms” that were built into “towering systems that grow boundless and infinite, and seem to ‘correspond’ to the vastness and majesty of nature and the universe.” Both of these features make themselves felt in the black paintings. Reinhardt transformed the idiosyncrasies of subject and brush painting from Chinese painting into his own style. This was an exceptional act of fusion that was inspired by the way Chinese artists were looking at creating art “that must be sought from beyond the shapes.” Reinhardt’s new method for his own art had little direct physical resemblance to Chinese painting, but drew upon its Zen aesthetic and philosophical view. The grids behind the surface are composed of nine squares that give a geometric anchor to the later black paintings and are a commensurate of the litany of the “abstract pre-fixed forms” that so struck him in Chinese paintings. This showed the paradoxical but necessary mission of giving structure to the void and emptiness. In his idea “the infinite is a square without angles”, Reinhardt worked with oil on canvas and



Figure 308.
Abstract Painting No. 5
Ad Reinhardt, 1962
Oil on canvas, 152.4 x 152.4 cm
Private collection, London, United Kingdom

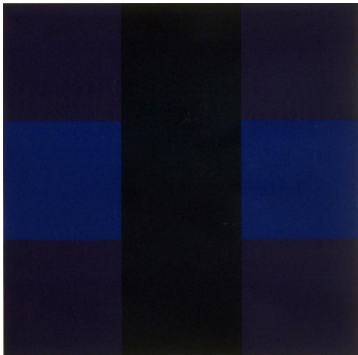


Figure 309.
Untitled No. 6
Ad Reinhardt, 1966
Oil on canvas, 30.5 x 30.5 cm
Unknown

entirely covered his support with a almost opaque pigment unlike Chinese paintings, which are executed in half transparent inks on a support of rice paper and which reveal large areas of that support. This made it simple for him to express some kind of perceived structure in the emptiness behind. It hardly seems coincidental that the structure he selected to paint with was built of nine symmetrical square units which obliquely evoke both the Christian cross and the form of the Mandala^a. He hoped his own black painting would activate these images in the viewers (Smith, 1990. p. 43).

An explanation of one Reinhardt's Black Paintings is inevitably complicated and conflicting. The viewer would be stunned by the entire absence of either narrative or coloristic interplay, and yet the canvas is extremely full of solid color. A closer observation reveals that the ostensibly monochrome surface is composed of different layers of black shades, from light to dark. The black paintings are not quite black. To make them, Reinhardt added tiny amounts of red, blue, and green to black paint and then let the mixtures stand so that coloring and firmness would isolate. He applied the raw pigment to these square canvases in a nine part grid, wiping away brush marks as he worked to leave matte planes. (Russeth, 2013) Reinhardt spent years developing a mature algorithm to create the properties he desired. He carried off oil from the colorings that he used to paint a very tender suede surface. His cold surfaces thus further absorbed light into their classy darkness. This technique is responsible for the serious maintenance issues combined with Reinhardt's Black Paintings today. Their surfaces are too delicate and the original technique too complex so that the conservation and restoration of each canvas is always a painful, expensive, and time-consuming burden.

a Mandala is used in Asian art as an aid to precisely the kind of extended meditation

The artistic conception of the black paintings also convoluted a commerce of Chinese habits into Occidental art. Reinhardt described Chinese paintings as ranging “from rich complexes of brushstrokes to formless washes and dissolved spaces,” often including massive areas of empty space, which is one of the important elements of Zen painting – blank-leaving. Expressed only by slight touches of ink, the light seems organic. Reinhardt’s black paintings seem to give the viewer entire area of darkness at first. He had to cancel the physical appearance of Chinese art in order to express his understanding of the kinds of thoughts that it contained, seemingly the direct opposite of Chinese paintings. In the black paintings darkness becomes a form of light; the fleeting glimmers of color are the “last vestige of brightness.” (Ibid.) Taoist artists injected their paintings with spirit or life-force: “When the divine magic is working, the brush-ink attains the Void. Then there is brush beyond brush and ink beyond ink (Levy, 2006. p. 53).”

The analytic aspect of Reinhardt’s Zen thought was his desire to keep opposites in an unresolved equilibrium, which was the most important dynamic behind his Yin and Yang inspired art. It is expressed in a powerful way in the Black Paintings, his greatest achievement. They seem to be a kind of negative realization of the concept of the void in ancient Chinese Zen paintings. The black painting is a negative analogue of Chinese landscape painting. Reinhardt built an artistic system of thought with limitless negations. Created by this disapproval of Chinese painting was an original assertion of its hidden principles, which is a resonant conjuration of Zen Buddhism. Reinhardt’s paintings have a timeless existence because of all their noticeable formalist involvements. Reinhardt’s opus remains a pivotal cornerstone in the evolution in the American Contemporary art history of the 1950s to the Minimal and Conceptual art movements of the follow-

ing decade. They are a subtle, soulful, and mindful artistic asset. Reinhardt consumed an incomparable jurisdiction over color and composition that was contemplative of his independent adventure toward “the first painting which cannot be misunderstood.” His successful experience integrated Oriental philosophy and Zen aesthetic. As Occidental contemporary art has inspired many later artists, Reinhardt came to be seen as a elder and prognosticator figure by the subsequent generation.

ZEN PAINTING CHARACTERISTICS AND CONTEMPORARY ZEN PAINTERS

Painters / Characteristics	Simplicity	Limited Imagination	Bound	Independence	Fun	Improvisation
Zao Wou-ki		×	×	×		
Hsiao Chin	×	×		×		
Jiro Yoshihara			×		×	×
Shiryu Morita			×	×		×
Robert Motherwell		×		×		×
Mark Tobey		×	×			×
John Cage				×	×	×
Ad Reinhardt	×	×	×			

Figure 310.
Zen Painting Characteristics and Contemporary Zen Painters.
Three most prominent characteristics of Zen Paintings for each painter.
Made by Author

XI

CONCLUSIONS

The thesis has gone through the background, evolution, cultural, and pictorial influence of Zen Aesthetic in China, Japan, and the United States. It is focused on the contemporary world. Finally, there are several conclusions from the investigation.

The influence of Zen Buddhism in China is immersed in secular life and is fundamentally embedded directly in the minds of the literate, and it can be reflected on all aspects of life. After reviewing the literature on Zen, it originated in China during the Tang Dynasty (619-907) through a school of Mahayana Buddhism, which was strongly influenced by Taoism. It integrated with the Japanese shinto when it arrived in Japan. In the 20th century, American thinkers combined Zen thought with the original Western philosophy and developed into a characteristic of American culture like Beat Zen and Cage Zen. There is not much difference between Eastern and Western. However, they have a strong characteristic of the times, maintaining the essence of Zen. There is no clear performance. In China, there is no special Zen faction, so there is no tea ceremony, flower arrangement, haiku, or other special performances. On the basis of the analysis of the origin and development of ancient Zen painting in China and Japan, the influence of Zen in China is immersed in secular life and is embedded directly into the minds of the literati. Zen, Confucianism, and Taoism have

the same performance in China; they did not become a religion but they affected the mindset of every dynasty in China as philosophies.

Contemporary Zen painting has not been limited to traditional inherited techniques but has been able to adapt to new materials, procedures, and techniques.

Contemporary Zen painting is not limited by the expression of technique. Painting techniques and materials are making progress. According to the analysis of ancient Zen painting in China and Japan, the ancient Zen painters created with brush and ink on paper. However, it does not mean that Zen painting must involve brush and ink. The reader can find various painting methods, as stated in the research of the eight contemporary painters related to Zen in China, Japan, and the United States.

In contemporary painting, Zen had the greatest influence in American contemporary art among China, Japan, and the United States.

Zen Aesthetic, directly and indirectly, influenced contemporary American Abstract Expressionism to a good extent in the ideological thought of creation. Together with its native philosophy, it gave rise to an organic creation based on the thinking of new art. Zen thought, directly or indirectly, partially influenced American contemporary Abstract Expressionism. American artists like John Cage no longer stay on the surface of learning Oriental painting skills. They began to consider Zen thought as the guiding ideology of creation, coupling it with their native philosophy. This is an organic creation of new art thinking.

Zen Aesthetic has contributed to internalization or spiritualization in Occidental contemporary painting.

The pursuit of contemporary art in the Occidental world changed from outward forms to the inner spirit. From the beginning of the 19th century, Rococo and Impressionism began to study the artistic expression technique in

Oriental painting. In contemporary painting, avant-garde artists in the United States paid attention to the thinking behind Oriental painting, which contained Zen Aesthetic. The pursuit of Occidental art developed from precision to spirit, which is Yi Jing (Chinese: 意境, Artistic Conception).

Zen Aesthetic's capacity for globalizing and integrating involvement in pictorial research, creative, and aesthetic thinking, in general.

It becomes difficult to isolate oneself and develop Zen Aesthetic in contemporary painting. On one side, each Oriental contemporary Zen painter analysed in the research had an Occidental experience, attaining globalized reason. On the other side, each Occidental contemporary Zen painter analysed had an Oriental experience. They had either been traveling to Zen monasteries or taking Zen Buddhism lectures. Being isolated in Zen Aesthetic itself would be a difficult way to push contemporary Zen painting forward.

In the crisis of painting for the extraordinary mastery of digital and visual technologies, Zen thought and aesthetic could contribute to paintings material and spiritual revitalization.

Zen thought contributes to the communication between human and nature, seeking harmony by expressing Zen Aesthetic through cultural methods and contemporary painting. The flaws of the machine era such as imperfection, impermanence, and error are actually the evidence of human existence, which Zen thought advocates.

According to the research of its cultural influence, Zen Aesthetic can be found in architecture, fashion, graphic design, industrial design, photography, and painting in particular.

Zen Aesthetic has become increasingly prominent and important. It is probable that, over time, there will be no differences between Oriental and Occidental Zen. Zen is becoming a lifestyle, expanding its cultural influence. Zen thinking and aesthetic are pene-

trating more and more into the parts of everyday life. In modern society, citizens can find photo ads with Zen Aesthetic; they can buy digital technology with Zen Aesthetic; they can use industrial products with Zen Aesthetic; they can wear clothes with Zen Aesthetic; they can see buildings with Zen Aesthetic, and so on. More importantly, it has formed new generations of thinkers and artists.

Zen Aesthetic's spirit has achieved an expansive emotional resonance that has influenced both contemporary Oriental and Occidental paintings. After reviewing four contemporary Zen painters from China and Japan, there is a obvious trace of Zen thought in their works, expressed with a contemporary painting language. The same occurred with four contemporary Zen painters in the United States. The emotional resonance is an intuition of the individual, once they understands the essence of Zen thought, no matter in Oriental or Occidental world.

It is probable that Zen might become more prevalent in the material productive era. It leads a trend in the pursuit of the inner mind. It is likely that Zen thought will become the third mind to help the daily practice of those in search of the balance of inner harmony, especially in modern societies under the conflicts between Christian and Muslim cultures. In this sense, Zen thinking could contribute by giving mediation to civilizations.

Zen will likely lead to a second Renaissance. The first Renaissance was based on the return to the ancient Greek and Roman tradition, and the result was liberation from the rule of God. The second Renaissance will go back to the Oriental classical philosophy, whose core is based on Zen thought, and the result will be liberation from the rule of machines (material and machine). People would regain an abundant humanistic nature, and recover a new humanism and lost spirituality.

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GLOSSARY

A

Aleatoric music (also aleatory music or chance music; from the Latin word *alea*, meaning "dice") is music in which some element of the composition is left to chance, and/or some primary element of a composed work's realization is left to the determination of its performer(s). The term is most often associated with procedures in which the chance element involves a relatively limited number of possibilities.

Awakening of Faith in the Mahayana (Chinese: 大乘起信論) is a text of Mahayana Buddhism. Though attributed to the Indian master Aśvaghoṣa, the text is now widely regarded as a Chinese composition.

Azuchi-Momoyama period (Japanese: 安土桃山時代 *Azuchi-Momoyama jidai*?) is the final phase of the Sengoku period (戦国時代 *Sengoku jidai*?) in Japan. These years of political unification led to the establishment of the Tokugawa shogunate. It spans the years from c. 1573 to 1600, during which time Oda Nobunaga and his successor, Toyotomi Hideyoshi, imposed order upon the chaos that had pervaded since the collapse of the Ashikaga shogunate.

B

Bahá'í Faith is a monotheistic religion which emphasizes the spiritual unity of all humankind. Three core principles establish a basis for Bahá'í teachings and doctrine: the unity of God, that there is only one God who is the source of all creation; the unity of religion, that all major religions have the same spiritual source and come from the same God; and the unity of humanity, that all humans have been created equal, coupled with the unity in diversity, that diversity of race and culture are seen as worthy of appreciation and acceptance. (Hutter, 2005, p. 737-740) According to the Bahá'í Faith's teachings, the human purpose is to learn to know and to love God through such methods as prayer, reflection, and being of service to humanity.

Bauhaus, was a German art school operational from 1919 to 1933 that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. The Bauhaus was founded by Walter Gropius in Weimar. The German term *Bauhaus*—literally "construction house"—was understood as meaning "School of Building", but in spite of its name and the fact that its founder was an

architect, the Bauhaus did not have an architecture department during its first years of existence. Nonetheless, it was founded with the idea of creating a "total" work of art (Gesamtkunstwerk) in which all arts, including architecture, would eventually be brought together.

Beat Zen happened in 1940s - 1960s. It ranges from a use of Zen for justifying sheer caprice in art, literature, and life to a very forceful social criticism and "digging of the universe" such as one may find in the poetry of Ginsberg and Snyder, and, rather unevenly, in Kerouac.

Beatnik was a media stereotype prevalent throughout the 1950s to mid-1960s that displayed the more superficial aspects of the Beat Generation literary movement of the 1950s.

Beaux-Arts Architecture expresses the academic neoclassical architectural style taught at the École des Beaux-Arts in Paris. The Beaux-Arts style heavily influenced the architecture of the United States in the period from 1880 to 1920. In contrast, many European architects of the period 1860-1914 outside France gravitated away from Beaux-Arts and towards their own national academic centers. British architects of Imperial classicism, in a development culminating in Sir Edwin Lutyens's New Delhi government buildings, followed a somewhat more independent course, owing to the cultural politics of the late 19th century.

Biomorphism models artistic design elements on naturally occurring patterns or shapes reminiscent of nature and living organisms. Taken to its extreme it attempts to force naturally occurring shapes onto functional devices.

Bodhi was the location of Bodhi Tree, which is a large and very old sacred fig tree, under which

Siddhartha Gautama, the spiritual teacher later became known as the Buddha, is said to have attained enlightenment. (Gethin Rupert, 1998. p. 22.)

Bodhisattva is the Sanskrit term for anyone who, motivated by great compassion, has generated bodhicitta, which is a spontaneous wish and a compassionate mind to attain buddhahood for the benefit of all sentient beings. Bodhisattvas are a popular subject in Buddhist art.

Buddhism (Chinese: 佛教) is a religion and dharma that encompasses a variety of traditions, beliefs and spiritual practices largely based on teachings attributed to the Buddha. Buddhism originated in India sometime between the 6th and 4th centuries BCE, from where it spread through much of Asia, whereafter it declined in India during the middle ages. Two major extant branches of Buddhism are generally recognized by scholars: Theravada (Pali: "The School of the Elders") and Mahayana (Sanskrit: "The Great Vehicle"). Buddhism is the world's fourth-largest religion, with over 500 million followers or 7% of the global population, known as Buddhists.

Buddhist meditation refers to the meditative practices associated with the religion and philosophy of Buddhism. Core meditation techniques have been preserved in ancient Buddhist texts and have proliferated and diversified through teacher-student transmissions. Buddhists pursue meditation as part of the path toward Enlightenment and Nirvana. The closest words for meditation in the classical languages of Buddhism are *bhāvanā* and *jhāna/dhyāna*. Buddhist meditation techniques have become increasingly popular in the wider world,

with many non-Buddhists taking them up for a variety of reasons.

C

Caodong school (Chinese: 曹洞宗) was founded by Dongshan Liangjie and his Dharma-heirs in the 9th century. Some attribute the name "Cáodòng" as a union of "Dongshan" and "Caoshan" from one of his Dharma-heirs, Caoshan Benji; however, the "Cao" could also have come from Cáoxī (Chinese: 曹溪), the "mountain-name" of Huineng, the Sixth Ancestor of Chan. The sect emphasized sitting meditation, and later "silent illumination" techniques.

Cha Tao (Japanese: 茶道) The Japanese tea ceremony, also called the Way of Tea, is a Japanese cultural activity involving the ceremonial preparation and presentation of matcha (Japanese: 抹茶), powdered green tea.

Color wheel or colour circle is an abstract illustrative organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, tertiary colors etc.

Chan (Chinese: 禅), from Sanskrit dhyāna (meaning "meditation" or "meditative state"), is a school of Mahāyāna Buddhism combined with Taoism. It developed in China from the 6th century CE onwards, becoming dominant during the Tang and Song dynasties. After the Yuan, Chan more or less fused with Pure Land Buddhism. Chan spread south to Vietnam as Thiền and north to Korea as Seon, and, in the 13th century, east to Japan as Zen.

Chinese Buddhism (Chinese: 中国佛教) has shaped Chinese culture in a wide variety of ar-

eas including art, politics, literature, philosophy, medicine, and material culture. The translation of a large body of Indian and Nepalese Buddhist scriptures into Chinese and the inclusion of these translations together with works composed in China into a printed canon had far-reaching implications for the dissemination of Buddhism throughout the Chinese cultural sphere, including Korea, Japan, Ryukyu Islands and Vietnam. Chinese Buddhism is also marked by the interaction between Indian religions, Nepalese religion Chinese religion, and Taoism.

Chinese imperial examinations (Chinese: 科举) were a civil service examination system in Imperial China to select candidates for the state bureaucracy.

Chinese Sub-colored ink: Ancient Chinese artists believe that one color ink can be divided to five colors to express spatial relation in Chinese painting.

Classic of Tea (Chinese: 茶经) is the first known monograph on tea in the world, by Chinese writer Lu Yu between 760 CE and 762 CE, during the Tang Dynasty.

Confucianism (Chinese: 儒家) is described as tradition, a philosophy, a religion, a humanistic or rationalistic religion, a way of governing, or simply a way of life. Confucianism developed from what was later called the Hundred Schools of Thought from the teachings of the Chinese philosopher Confucius (551–479 BCE), who considered himself a retransmitter of the values of the Zhou dynasty golden age of several centuries before. In the Han dynasty (206 BCE – 220 CE), Confucian approaches edged out the "proto-Taoist" Huang-Lao, as the official

ideology while the emperors mixed both with the realist techniques of Legalism. The disintegration of the Han political order in the second century CE opened the way for the doctrines of Buddhism and Neo-Taoism, which offered spiritual explanations lacking in Confucianism.

Cursive Script (Chinese: 草书), often mistranslated as grass script, is a style of Chinese calligraphy. Cursive script is faster to write than other styles, but difficult to read for those unfamiliar with it. It functions primarily as a kind of shorthand script or calligraphic style. People who can read standard or printed forms of Chinese may not be able to comprehend this script.

D

Dharma Transmission is a custom in which a person is established as a "successor in an unbroken lineage of teachers and disciples, a spiritual 'bloodline' (kechimyaku) theoretically traced back to the Buddha himself." The dharma lineage reflects the importance of family-structures in ancient China, and forms a symbolic and ritual recreation of this system for the monastical "family".

Dhyāna sutras (Chinese: 禅经) or "meditation summaries" (Chinese: 禅要) are a group of early Buddhist meditation texts which are mostly based on the Yogacara meditation teachings of the Sarvāstivāda school of Kashmir circa 1st-4th centuries CE. Most of the texts only survive in Chinese and were key works in the development of the Buddhist meditation practices of Chinese Buddhism.

E

Edo period (Japanese: 江戸時代 Edo jidai) or Tokugawa period (Japanese: 徳川時代 Tokuga-

wa jidai) is the period between 1603 and 1868 in the history of Japan, when Japanese society was under the rule of the Tokugawa shogunate and the country's 300 regional daimyō. The period was characterized by economic growth, strict social order, isolationist foreign policies, a stable population and popular enjoyment of arts and culture.

F

Fayan school, or Fayan House (Chinese: 法眼宗) was one of the Five Houses of Chán, the major schools of Chinese Chán during the later Tang Dynasty.

H

Haiku (Japanese: 俳句) is a very short form of Japanese poetry. It is typically characterised by three qualities: cutting word, syllables and seasonal reference.

Han Dynasty (Chinese: 汉朝, 206 B.C. – 220 A.D.) was the second imperial dynasty of China, preceded by the Qin dynasty (221-206 BC) and succeeded by the Three Kingdoms period (220-280 AD). Spanning over four centuries, the Han period is considered a golden age in Chinese history.

Heart Sūtra (Sanskrit Prajñāpāramitāh dayā) is a famous sutra in Mahāyāna Buddhism. Its Sanskrit title, Prajñāpāramitāh dayā, literally means "The Heart of the Perfection of Understanding".

Hongzhou school (Chinese: 洪州宗) was a Chinese school of Chán of the Tang period, which started with Mazu Daoyi (709-788). It became the archetypal expression of Zen during the Song Dynasty.

Honkyoku (Japanese: 本曲, "original pieces") are the pieces of shakuhachi music played by mendicant Japanese Zen monks called komusō.

Hua Tao (Japanese: 花道) Ikebana (生け花, "arranging flowers") is the Japanese art of flower arrangement, also known as kadō (華道, the "way of flowers"). The tradition dates back to the 7th century when floral offerings were made at altars. Later they were placed in the tokonoma alcove of a home. Ikebana reached its first zenith in the 16th century under the influence of Buddhist teamasters and has grown over the centuries, with over 1000 different schools in Japan and abroad.

Huainanzi (Chinese: 淮南子) is an ancient Chinese text that consists of a collection of essays that resulted from a series of scholarly debates held at the court of Liu An, King of Huainan, sometime before 139 BC. The Huainanzi blends Daoist, Confucianist, and Legalist concepts, including theories such as Yin-Yang and the Five Phases. (Le Blanc, 1993. p. 18.)

Huang Chao Rebellion (Chinese: 黄巢之乱) The uprising of Huang Chao led to the final loss of power of the Tang dynasty in 875-884 and led China almost immediately to the period of the Five Dynasties. It was initially an uprising of confederate bandit groups, but because of the lack of leadership of the imperial bureaucracy finally crushed the whole society into chaos.

I

I Ching (Chinese: 易经, The book of Changes) is an ancient divination text and the oldest of the Chinese classics. Possessing a history of more than two and a half millennia of commentary and interpretation, the I Ching is an influential text read throughout the world, providing in-

spiration to the worlds of religion, psychoanalysis, business, literature, and art. Originally a divination manual in the Western Zhou period (1000-750 BC), over the course of the Warring States period and early imperial period (500-200 BC) it was transformed into a cosmological text with a series of philosophical commentaries known as the "Ten Wings." (Kern, 2010. p. 17.) After becoming part of the Five Classics in the 2nd century BC, the I Ching was the subject of scholarly commentary and the basis for divination practice for centuries across the Far East, and eventually took on an influential role in Western understanding of Eastern thought.

In Praise of Shadows (陰翳礼讃 In'ei Raisan) is an essay on Japanese aesthetics by the Japanese author and novelist Jun'ichirō Tanizaki in 1933.

J

Japonism (from the French Japonisme) was first described as the study of Japanese art and artistic talent. This first description came from French art critic and collector Philippe Burty in 1872. Japonism affected fine arts, sculpture, architecture, performing arts and decorative arts throughout Western culture. The term is used particularly to refer to Japanese influence on European art, especially in impressionism. In France the term Japonisme refers to a specific French style which mainly found expression in the fine arts from 1864, while in England it initially influenced the decorative arts, with the first documented pieces of furniture in the Anglo-Japanese style completed in 1862, even if the term Anglo-Japanese was used as early as 1851.

Jin Dynasty (Chinese: 晋朝, 265 - 420) distin-

guished as the Sima Jin and Liang Jin, was a Chinese dynasty, empire, and era traditionally dated from ad 265 to 420. It was founded by Sima Yan, son of Sima Zhao who was made Prince of Jin and posthumously declared the founder of the dynasty. It followed the Three Kingdoms period (220-280 AD), which ended with the conquest of Eastern Wu by the Jin.

Judeo-Christian is an ethical (rather than theological or liturgical) sense was used by George Orwell in 1939, with the phrase "the Judeo-Christian scheme of morals." It has become part of the "American civil religion" since the 1940s.

K

Kamakura Period (Japanese: 鎌倉時代, 1185–1333) is a period of Japanese history that marks the governance by the Kamakura shogunate, officially established in 1192 in Kamakura by the first shogun, Minamoto no Yoritomo. The period is known for the emergence of the samurai, the warrior caste, and for the establishment of feudalism in Japan.

Kamakura shogunate (Japanese: 鎌倉幕府, Kamakura bakufu) was a Japanese feudal military government (Nussbaum, 2005. p. 459.) that ruled from 1185 to 1333.

Kanō school (Japanese: 狩野派) is one of the most famous schools of Japanese painting. The Kanō school of painting was the dominant style of painting from the late 15th century until the Meiji period which began in 1868,[1] by which time the school had divided into many different branches.

Kōan (Chinese: 公案) is a story, dialogue, question, or statement, which is used in Zen prac-

tice to provoke the "great doubt" and test a student's progress in Zen practice.

L

Laozi (also Lao-Tzu or Lao-Tze, Chinese: 老子 "Old Master") was an ancient Chinese philosopher and writer. He is known as the reputed author of the Tao Te Ching and the founder of philosophical Taoism, and as a deity in religious Taoism and traditional Chinese religions. Although a legendary figure, Laozi is usually dated to around the 6th century BCE and reckoned a contemporary of Confucius, but some historians contend that he actually lived during the Warring States period of the 5th or 4th century BCE. A central figure in Chinese culture, Laozi is claimed by both the emperors of the Tang dynasty and modern people of the Li surname as a founder of their lineage. Laozi's work has been embraced by various anti-authoritar

Linji (Chinese: 临济宗) was named after Chán master Línjì Yìxuán, who was notable for teaching students in ways that included shouting and striking in an attempt to help students reach enlightenment. The Linji school is the predominant Chinese Chán school.

Lotus Position (Chinese: 坐蓮) is a cross-legged sitting asana originating in meditative practices of ancient India, in which the feet are placed on the opposing thighs. It is an established asana, commonly used for meditation, in the Yoga, Jain and Buddhist contemplative traditions. The asana is said to resemble a lotus, to encourage breathing properly through associated meditative practice, and to foster physical stability.

M

Madhyamaka (Sanskrit: Madhyamaka, Chinese: 中觀派) refers primarily to a Mahayana Buddhist school of philosophy founded by Nagarjuna. According to Madhyamaka all phenomena (dharmas) are empty which gives them "solid and independent existence," because they are dependently co-arisen. But this "emptiness" itself is also "empty": it does not have an existence on its own, nor does it refer to a transcendental reality beyond or above phenomenal reality.

Maitreya (Chinese: 彌勒佛) is regarded as a future Buddha of this world in Buddhist eschatology. According to Buddhist tradition, Maitreya is a bodhisattva who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. In China, it is a symbol of happiness and wisdom humor.

Ming Dynasty (Chinese: 明朝, 1368 - 1644) was the ruling dynasty of China – then known as the Empire of the Great Ming – for 276 years (1368 - 1644) following the collapse of the Mongol-led Yuan dynasty. The Ming, described by some as “one of the greatest eras of orderly government and social stability in human history,” was the last imperial dynasty in China ruled by ethnic Han Chinese. Although the primary capital of Beijing fell in 1644 to a rebellion led by Li Zicheng (who established the Shun dynasty, soon replaced by the Manchu-led Qing dynasty), regimes loyal to the Ming throne – collectively called the Southern Ming – survived until 1683.

Muromachi Period (Japanese: 室町時代, 1336 - 1573) is a division of Japanese history running from approximately 1336 to 1573. The period marks the governance of the Muromachi or Ashikaga shogunate (Muromachi bakufu or

Ashikaga bakufu), which was officially established in 1338 by the first Muromachi shogun, Ashikaga Takauji, two years after the brief Kenmu Restoration (1333–36) of imperial rule was brought to a close. The period ended in 1573 when the 15th and last shogun of this line, Ashikaga Yoshiaki, was driven out of the capital in Kyoto by Oda Nobunaga.

N

Nīlaka ha Dhāra ī or **Mahākaru ā Dhāra ī** (Chinese: 大悲咒; popularly known as the Great Compassion Mantra in English), is a dhāra ī of Mahayana Buddhist origin. It was spoken by the bodhisattva Avalokite vara before an assembly of Buddhas, bodhisattvas, devas and kings, according to the Mahakarunikacitta Sutra. Like the now popular six-syllable mantra "om mani padme hum", it is a popular mantra synonymous with Avalokite vara in East Asia. It is often used for protection or purification.

O

Opium Wars were two wars in the mid-19th century involving Anglo-Chinese disputes over British trade in China and China's sovereignty. The disputes included the First Opium War (1839–1842) and the Second Opium War (1856–1860). The wars and events between them weakened the Qing dynasty and forced China to trade with the rest of the world.

Orientalism is an academic term, used in art history, literary studies, geography, and cultural studies, which is and describes a critical approach to representations of the Orient; of the Eastern cultures of the Middle East, North Africa, South West Asia, and South East Asia, represented as “European knowledge of the Orient” created by artists and writers from Western

Europe. In particular, Orientalist painting, representing "the Middle East", was a genre of Academic art in the 19th century. Likewise, Western European literatures treated and dealt with the Orient and things oriental; the cultural influence was notable in the application of Asian visual styles to genres of Western art, especially in architecture and the decorative arts.

P

Pacific Rim are the lands around the rim of the Pacific Ocean. The Pacific Basin includes the Pacific Rim and the islands in the Pacific Ocean. The Pacific Rim roughly overlaps with the geologic Pacific Ring of Fire.

Pali (Pāli) is a Prakrit language native to the Indian subcontinent. It is widely studied because it is the language of much of the earliest extant literature of Buddhism as collected in the Pāli Canon or Tipi aka and is the sacred language of Theravāda Buddhism.

Papermaking is the process of making paper, a material which is used universally today for writing and packaging. It is known to have been traced back to China about 105 CE, when Cai Lun, an official attached to the Imperial court during the Han Dynasty (202 BCE-220 CE), created a sheet of paper using mulberry and other bast fibres along with fishnets, old rags, and hemp waste.

Platform Sutra of the Sixth Patriarch (Chinese: 六祖壇經) is a Chan Buddhist scripture that was composed in China during the 8th to 13th century. The "platform" (施法壇) refers to the podium on which a Buddhist teacher speaks. Its key themes are the direct perception of one's true nature, and the unity in essence of īla (conduct), dhyāna (meditation) and

prajñā (wisdom).

Prajñāpāramitā means "the Perfection of (Transcendent) Wisdom" in Mahāyāna Buddhism. Prajñāpāramitā refers to this perfected way of seeing the nature of reality, as well as to a particular body of sutras and to the personification of the concept in the Bodhisattva known as the "Great Mother" (Tibetan: Yum Chenmo). The word Prajñāpāramitā combines the Sanskrit words prajñā "wisdom" with pāramitā "perfection". Prajñāpāramitā is a central concept in Mahāyāna Buddhism and is generally associated with the doctrine of emptiness (Shunyata) or 'lack of Svabhava' (essence) and the works of Nagarjuna. Its practice and understanding are taken to be indispensable elements of the Bodhisattva path.

Pure Land Buddhism (Chinese: 淨土宗), also referred to as Amidism in English, is a broad branch of Mahāyāna Buddhism and one of the most widely practiced traditions of Buddhism in East Asia. Pure Land is a tradition of Buddhist teachings that are focused on Amitābha Buddha. The three primary texts of the tradition, known as the "Three Pure Land Sutras", are the Longer Sukhāvatīyūha Sūtra (Infinite Life Sutra), the Shorter Sukhāvatīyūha Sūtra (Amitābha Sutra) and the Amitayurdhyana Sutra (Contemplation Sutra).

Q

Qin Dynasty (Chinese: 秦朝, 221 B.C. - 206 B.C.) was the first dynasty of Imperial China, lasting from 221 B.C. to 206 B.C.. Named for its heartland of Qin, in modern-day Gansu and Shaanxi, the dynasty was formed after the conquest of six other states by the Qin state, and its founding emperor named Qin Shi Huang, the First

Emperor of Qin. The strength of the Qin state was greatly increased by the “Legalist” reforms of Shang Yang in the fourth century B.C., during the Warring States period. In the mid and late third century B.C., the Qin accomplished a series of swift conquests, first ending the powerless Zhou dynasty, and eventually conquering the other six of the Seven Warring States to gain control over the whole of China. It is also the shortest dynasty in Chinese history, lasting only 15 years with two emperors.

Qing Dynasty (Chinese: 清朝, 1644 - 1912), officially the Great Qing, also called the Qing Empire by itself or the Manchu dynasty by foreigners, was the last imperial dynasty of China, ruling from 1644 to 1912 with a brief, abortive restoration in 1917. It was preceded by the Ming dynasty and succeeded by the Republic of China. The Qing multi-cultural empire lasted almost three centuries and formed the territorial base for the modern Chinese state.

R

Renaissance was a period in European history, from the 14th to the 17th century, regarded as the cultural bridge between the Middle Ages and modern history. It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe, marking the beginning of the Early Modern Age.

Rinzai School (Japanese: 臨濟宗) is one of three sects of Zen in Japanese Buddhism, known as Linji in China.

Rococo is an artistic movement born in France, which developed progressively between the years 1730 and 1760 approximately. The Rococo is defined as an individualist, anti-formalist and courtier art, by the artist Ronald Rizzo. It is

characterized by a taste for light colors, soft and clear. Predominant forms inspired by nature, mythology, the representation of naked bodies, Chinese art and especially the gallant and loving themes. It is a basically mundane art, without religious influences, that deals with subjects of daily life and human relations, a style that seeks to reflect what is pleasant, refined, exotic and sensual.

S

Samurai (Japanese: 侍) were the military nobility and officer caste of medieval and early-modern Japan.

Sanskrit is the primary liturgical language of Hinduism; a philosophical language of Hinduism, Buddhism, and Jainism; and a literary language and lingua franca of ancient and medieval South Asia. As a result of transmission of Hindu and Buddhist culture to Southeast Asia and parts of Central Asia, it was also a language of high culture in these regions during the early-medieval era.

Seven passions and six desires (Chinese: 七情六欲) is from Buddhism sutra, seven passions are joy, anger, worry, fear, love, hate, desire; six desires are vision, hearing, smell, taste, touch, lust.

Shang Dynasty (Chinese: 商朝, 1766 B.C. - 1122 B.C.) or Yin dynasty (殷代; Yīn dài), according to traditional historiography, ruled in the Yellow River valley in the second millennium BC, succeeding the Xia dynasty and followed by the Zhou dynasty. The classic account of the Shang comes from texts such as the Book of Documents, Bamboo Annals and Records of the Grand Historian. According to the traditional chronology based on calculations made

approximately 2,000 years ago by Liu Xin, the Shang ruled from 1766 to 1122 BC, but according to the chronology based upon the "current text" of Bamboo Annals, they ruled from 1556 to 1046 BC. The Xia-Shang-Zhou Chronology Project dated them from c. 1600 to 1046 BC.

Shinto (神道 Shintō), also called kami-no-michi, is a Japanese religion. It focuses on ritual practices to be carried out diligently, to establish a connection between present-day Japan and its ancient past. It combined with ancient Japanese religion, Taoism and Buddhism.

Shiryu Morita on the mission of the contemporary calligrapher in the first edition of Bokubi

Shōbōgenzō (Japanese: 正法眼藏, "Treasury of the True Dharma Eye") is the title most commonly used to refer to the collection of works written in Japanese by the 13th century Japanese Buddhist monk and founder of the Japanese Sōtō Zen school, Eihei Dōgen. The term shōbōgenzō can also more generally as a synonym for the Buddha Dharma as viewed from the perspective of Mahayana Buddhism.

Shu Tao (Japanese: 書道) Japanese calligraphy is a form of calligraphy, or artistic writing, of the Japanese language.

Six Dynasties (Chinese: 六朝, 220 or 222 - 589) is a collective term for six Chinese dynasties in China during the periods of the Three Kingdoms (220–280 AD), Jin dynasty (265–420), and Southern and Northern Dynasties (420–589). It also coincides with the era of the Sixteen Kingdoms (304–439).

Song Dynasty (Chinese: 宋朝, 960 - 1279) was an era of Chinese history that began in 960 and continued until 1279. It succeeded the

Five Dynasties and Ten Kingdoms period, coincided with the Liao and Western Xia dynasties, and was followed by the Yuan dynasty. It was the first government in world history to issue banknotes or true paper money nationally and the first Chinese government to establish a permanent standing navy. This dynasty also saw the first known use of gunpowder, as well as the first discernment of true north using a compass.

Song of Enlightenment (Chinese: 證道歌), also translated as Song of Awakening and Song of Freedom, is a Zen discourse written some time in the first half of the 8th century C.E. and usually attributed to Yongjia Xuanjue. The true authorship of the work is a matter of debate, with a number of elements in the writing suggesting either the text has been substantially changed over time or Yongjia was an unlikely author. The first commentaries appeared in the 11th century during the Song Dynasty (960 - 1279).

Song of the Precious Mirror Samadhi (Chinese: 寶鏡三昧歌; also translated as Song of the Jeweled Mirror Samadhi and Sacred Mirror Samadhi) is a Zen poem in Classical Chinese that appeared during the Song Dynasty. The work is often attributed to Dongshan Liangjie, the co-founder of the Caodong/Sōtō branch of Zen Buddhism, although modern research suggests this is unlikely.

Sumeru Mountain: The most sacred mountain in Buddhism legendary, the habitat of Buda.

Sumi-e (Japanese: 墨絵) is Japanese name of Chinese Ink (wash/splash) painting, also known as literati painting is an East Asian type of brush painting of Chinese origin that uses black ink—the same as used in East Asian calligraphy, in

various concentrations. For centuries, this most prestigious form of Chinese art was practiced by highly educated scholar gentlemen or literati.

Suprematism is an art movement, focused on basic geometric forms, such as circles, squares, lines, and rectangles, painted in a limited range of colors. It was founded by Kazimir Malevich in Russia, around 1913, and announced in Malevich's 1915 exhibition, *The Last Futurist Exhibition of Paintings 0.10*, in St. Petersburg, where he, alongside 13 other artists, exhibited 36 works in a similar style.

Svabhava: Literally means "own-being" or "own-becoming". It is the intrinsic naturalness, essential naturalness or essence of living beings.

T

Tai Chi (Chinese: 太极) is an internal Chinese martial art (Chinese: 武术) practiced for both its defense training and its health benefits. Though originally conceived as a martial art, it is also typically practiced for a variety of other personal reasons: competitive wrestling in the format of pushing hands (*tui shou*), demonstration competitions, and achieving greater longevity. As a result, a multitude of training forms exist, both traditional and modern, which correspond to those aims with differing emphasis.

Tang Dynasty (Chinese: 唐朝, 619 - 907) was an imperial dynasty of China preceded by the Sui dynasty and followed by the Five Dynasties and Ten Kingdoms period. It is generally regarded as a high point in Chinese civilization, and a golden age of cosmopolitan culture. Its territory, acquired through the military campaigns of its early rulers, rivaled that of the Han dynasty,

and the Tang capital at Chang'an (present-day Xi'an) was the most populous city in the world.

Tao or Dao (Chinese: 道) is a Chinese word signifying 'way', 'path', 'route', 'key' or sometimes more loosely 'doctrine' or 'principle'. Within the context of traditional Chinese philosophy and religion, the Tao is the intuitive knowing of "life" that cannot be grasped full-heartedly as just a concept but is known nonetheless through actual living experience of one's everyday being. The Tao differs from conventional (Western) ontology in that it is an active and holistic practice of the natural order of Nature and its universal awakening, rather than a static, atomistic one.

Taoism (Chinese: 道家), also known as Daoism, is a religious or philosophical tradition of Chinese origin which emphasizes living in harmony with the Tao (道, literally "Way", also romanized as Dao). The Tao is a fundamental idea in most Chinese philosophical schools; in Taoism, however, it denotes the principle that is both the source, pattern and substance of everything that exists. Taoism differs from Confucianism by not emphasizing rigid rituals and social order. Taoist ethics vary depending on the particular school, but in general tend to emphasize *wu wei* (effortless action), "naturalness", simplicity, spontaneity, and the Three Treasures: 慈 "compassion", 儉 "frugality", and 不敢為天下先 "humility".

Tathāgatagarbha sūtras are a group of Mahayana sutras that present the concept of the "womb" or "embryo" (*garbha*) of the *tathāgata*, the buddha. Every sentient being has the possibility to attain Buddhahood because of the *tathāgatagarbha*.

Tendai (Japanese: 天台宗) is a Japanese school

of Mahayana Buddhism, a descendant of the Chinese Tiantai or Lotus Sutra school.

Three Marks of Existence (Chinese: 三法印) are three characteristics of all existence and beings which mentioned in Dhammapada, (Magga-vagga, 1996) which is a collection of sayings of the Buddha in verse form and one of the most widely read and best known Buddhist scriptures.

Three Steps One Bow (Chinese: 三步一跪) pilgrimage was inspired by monks in ancient China who would bow every third step for thousands of miles to a famous monastery or a renowned teacher. Now it is a way of Zen practice of total silence.

U

Ukiyo-e (Japanese: 浮世絵) genre of art flourished in Japan from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica. The term ukiyo-e translates as "pictures of the floating world".

W

Wabi-cha (Japanese: わび茶; 侘茶; 侘び茶), is a style of Japanese tea ceremony particularly associated with Sen Rikyū, Takeno Jōō and its originator Murata Jukō. Wabi-cha emphasizes simplicity.

Warring States period (Chinese: 战国时代) was an era in ancient Chinese history following the Spring and Autumn period and concluding with the Qin wars of conquest that saw the an-

nexation of all other contender states, which ultimately led to the Qin state's victory in 221 BC as the first unified Chinese empire known as the Qin dynasty.

Wheel of Samsara (Chinese: 六道轮回) also called six kingdoms of existence or six kingdoms of rebirth, according to the Buddhist worldview, are the forms of existence or destinies that make up the cycle of existence (samsara), in which sentient beings are reborn as long as they have not been liberated (moksha) And achieved illumination. (VV.AA. 1993)

Wu Wei (Chinese: 无为) is an important concept in Taoism that literally means non-action or non-doing. In the Dao De Ching, Lao zi explains that beings (or phenomena) that are wholly in harmony with the Tao behave in a completely natural, uncontrived way.

Y

Yin Yang (Chinese: 阴阳) describe how seemingly opposite or contrary forces may actually be complementary, interconnected, and interdependent in the natural world, and how they may give rise to each other as they interrelate to one another.

Yogachara is an influential school of Buddhist philosophy and psychology emphasizing phenomenology and ontology through the interior or lens of meditative and yogic practices. It was associated with Indian Mahāyāna Buddhism in about the 4th century CE, but also included non-Mahayana practitioners of the Dārstāntika school.

Yuan Dynasty (Chinese: 元朝, 1271 - 1368), officially the Great Yuan (Chinese: 大元), was the empire or ruling dynasty of China established

by Kublai Khan, leader of the Mongolian Borjigin clan. Although the Mongols had ruled territories including today's North China for decades, it was not until 1271 that Kublai Khan officially proclaimed the dynasty in the traditional Chinese style, and the conquest was not complete until 1279. His realm was, by this point, isolated from the other khanates and controlled most of present-day China and its surrounding areas, including modern Mongolia. It was the first foreign dynasty to rule all of China and lasted until 1368, after which the rebuked Genghisid rulers retreated to their Mongolian homeland and continued to rule the Northern Yuan dynasty. Some of the Mongolian Emperors of the Yuan mastered the Chinese language, while others only used their native language (i.e. Mongolian) and the 'Phags-pa script.

Yunmen School (Chinese: 云门宗) Yunmen founded the Yunmen school, one of the five major schools of Chán (Chinese Zen). The name is derived from Yunmen monastery of Shaozhou where Yunmen was abbot. The Yunmen school flourished into the early Song Dynasty, with particular influence on the upper classes, and eventually culminating in the compilation and writing of the Blue Cliff Record.

Z

Zazen (literally "seated meditation"; Chinese: 坐禪) is a meditative discipline that is typically the primary practice. The precise meaning and method of zazen varies from school to school, but in general it can be regarded as a means of insight into the nature of existence. In the Japanese Rinzai school, zazen is usually associated with the study of koans. The Sōtō School of Japan, on the other hand, only rarely incorpo-

rates koans into zazen, preferring an approach where the mind has no object at all, known as shikantaza.

Zen Teien (Japanese: 禪庭園, Zen garden) are traditional gardens that create miniature idealized landscapes, often in a highly abstract and stylized way. (Nitschke, 1999. p. 9-10.)

Zendo (Japanese: 禪堂 Zen hall) is a Japanese "meditation hall".

Zhuangzi (Chinese: 庄子, "Master Zhuang"), was an influential Chinese philosopher who lived around the 4th century BC during the Warring States period, a period corresponding to the summit of Chinese philosophy, the Hundred Schools of Thought. He is credited with writing - in part or in whole - a work known by his name, the Zhuangzi, which expresses a philosophy of skepticism.

ONOMASTIC LIST

A

AAA, American Abstract Artists was formed in 1936 in New York City, to promote and foster public understanding of abstract art. American Abstract Artists exhibitions, publications, and lectures helped to establish the organization as a major forum for the exchange and discussion of ideas, and for presenting abstract art to a broader public. The American Abstract Artists group contributed to the development and acceptance of abstract art in the United States and has a historic role in its avant-garde. It is one of the few artists' organizations to survive from the Great Depression and continue into the 21st century.

Achille-Émile Othon Friesz (6 February 1879 – 10 January 1949), who later called himself Othon Friesz, a native of Le Havre, was a French artist of the Fauvist movement.

Ad Reinhardt (1913 - 1967) was an abstract painter active in New York beginning in the 1930s and continuing through the 1960s. He was a member of the American Abstract Artists and was a part of the movement centered on the Betty Parsons Gallery that became known as abstract expressionism. He was also a mem-

ber of The Club, the meeting place for the New York School abstract expressionist artists during the 1940s and 1950s. He wrote and lectured extensively on art and was a major influence on conceptual art, minimal art and monochrome painting. Most famous for his "black" or "ultimate" paintings, he claimed to be painting the "last paintings" that anyone can paint. He believed in a philosophy of art he called Art-as-Art and used his writing and satirical cartoons to advocate for abstract art and against what he described as "the disreputable practices of artists-as-artists".

Adrian Margaret Smith Piper (born September 20, 1948) is an American conceptual artist and philosopher. Her work addresses ostracism, otherness, racial "passing" and racism. She attended the School of Visual Arts, City College of New York, and Harvard University, where she earned her doctorate in 1981. Piper received visual arts fellowships from the National Endowment for the Arts in 1979 and 1982, and a Guggenheim Fellowship in 1989. In 1987, she became the first female African-American philosophy professor to receive academic tenure in the United States. In 2012, she received the Artist Award for Distinguished Body of Work from the College Art Association. In 2015, she

was awarded the Golden Lion for best artist of the 2015 Venice Biennale for her participation in Okwui Enwezor's central show, "All the World's Futures".

Agnes Bernice Martin (March 22, 1912 - December 16, 2004), born in Canada, was an American abstract painter. Her work has been defined as an "essay in discretion on inward-ness and silence". Although she is often considered or referred to as a minimalist, Martin considered herself an abstract expressionist.

Alan Watts (1915 - 1973) was a British philosopher, writer, and speaker, best known as an interpreter and populariser of Eastern philosophy for a Western audience.

Alberto Giacometti (10 October 1901 - 11 January 1966) was a Swiss sculptor, painter, draughtsman and printmaker. He was born in the canton Graubünden's southerly alpine valley Val Bregaglia, as the eldest of four children to Giovanni Giacometti, a well-known post-Impressionist painter. Coming from an artistic background, he was interested in art from an early age.

Alcopley (1910 - 1992) Alfred Lewin Copley was a German-American medical scientist and an artist at the New York School in the 1950s. As an artist he worked under the name L. Alcopley. He is best known as an artist for his abstract expressionist paintings, and as a scientist for his work in the field of hemorheology.

Alexandra Munroe is a curator and historian of modern and contemporary art from Asia as well as a scholar of world art studies and transnational art history. Munroe organized the first retrospectives in America of several Asian-born artists, including Yayoi Kusama, Yoko Ono, Cai

Guo-Qiang, and Lee Ufan. Munroe's survey exhibition *Japanese Art After 1945: Scream Against the Sky* (1994 - 1995) initiated the academic and curatorial field of postwar Japanese art history in the United States. In 2006, Munroe was appointed the Senior Curator of Asian Art at the Solomon R. Guggenheim Museum, New York. It was the first curatorial post of its kind in an international art museum devoted to modern and contemporary art.

Alfons Maria Mucha (24 July 1860 - 14 July 1939), known as Alphonse Mucha, was a Czech Art Nouveau painter and decorative artist, known best for his distinct style. He produced many paintings, illustrations, advertisements, postcards, and designs.

American Artists School was a progressive independent art school in New York City associated with socialism and the American Radical movement. The school was founded in April 1936 at 131 West Fourteenth Street. The school emphasized art that was not only technically excellent but also alive to the social and class realities of the day, and stressed socially relevant content.

An anechoic chamber ("an-echoic" meaning non-reflective, non-echoing or echo-free) is a room designed to completely absorb reflections of either sound or electromagnetic waves. They are also insulated from exterior sources of noise. The combination of both aspects means they simulate a quiet open-space of infinite dimension, which is useful when exterior influences would otherwise give false results.

Ānanda (Chinese: 阿難) was a first cousin of Gautama Buddha and one of his ten principal disciples. Amongst the Buddha's many disci-

ples, Ānanda stood out for having the most retentive memory. Most of the sutras of the Sutta Pitaka are attributed to his recollection of the Buddha's teachings during the First Buddhist council. For that reason, he was known as the Guardian of the Dharma.

Ananda Kentish Coomaraswamy (Ānanda Kenti Kumāraswāmī; 1866 - 1947) was a Ceylonese Tamil philosopher and metaphysician, as well as a pioneering historian and philosopher of Indian art, particularly art history and symbolism, and an early interpreter of Indian culture to the West. (Murray, 1947. p. 241-244.) In particular, he is described as "the groundbreaking theorist who was largely responsible for introducing ancient Indian art to the West."

André Breton (1896 - 1966) was a French writer, poet, and anti-fascist. He is known best as the founder of Surrealism. His writings include the first Surrealist Manifesto (*Manifeste du sur-réalisme*) of 1924, in which he defined surrealism as "pure psychic automatism". (André Breton, 1969. p. 26.)

Anne Truitt (March 16, 1921 - December 23, 2004) born Anne Dean, was a major American artist of the mid-20th century. She married James Truitt in 1948 (they divorced in 1969), and she became a full-time artist in the 1950s. She made what is considered her most important work in the early 1960s anticipating in many respects the work of minimalists like Donald Judd. She was unlike the minimalists in some significant ways.

Antoine Watteau (1684 - 1721) better known as Antoine Watteau, was a French painter whose brief career spurred the revival of interest in colour and movement, as seen in the tradition of

Correggio and Rubens. He revitalized the waning Baroque style, shifting it to the less severe, more naturalistic, less formally classical Rococo.

Antoni Tàpies (1923 - 2012) was a Catalan painter, sculptor and art theorist, who became one of the most famous European artists of his generation. He was increasingly interested in philosophy, especially that of Sartre as well as Eastern thought. (Fundació Antoni Tàpies, 2017)

Arshile Gorky (1904 - 1948) was an Armenian-American painter, who had a seminal influence on Abstract Expressionism. He spent most his life as a national of the United States. Along with Mark Rothko, Jackson Pollock and Willem de Kooning, Gorky has been hailed as one of the most powerful American painters of the 20th century.

Arthur Waley (1889 - 1966) was an English Orientalist and sinologist who achieved both popular and scholarly acclaim for his translations of Chinese and Japanese poetry. Among his honors were the CBE in 1952, the Queen's Gold Medal for Poetry in 1953, and he was made Companion of Honour in 1956. (John, 1983. p. 179.)

Arthur Wesley Dow (1857 - 1922) was an American painter, printmaker, photographer and influential arts educator.

ARTnews is an American visual-arts magazine, based in New York City. It covers art from ancient to contemporary times. It includes news dispatches from correspondents, investigative reports, reviews of exhibitions, and profiles of artists and collectors.

Attila (406–453) frequently referred to as Attila the Hun, was the ruler of the Huns from 434 un-

til his death in March 453. Attila was a leader of the Hunnic Empire, a tribal confederation consisting of Huns, Ostrogoths, and Alans among others, on the territory of Central and Eastern Europe.

Aubrey Vincent Beardsley (21 August 1872 - 16 March 1898) was an English illustrator and author. His drawings in black ink, influenced by the style of Japanese woodcuts, emphasized the grotesque, the decadent, and the erotic.

Augustus Vincent Tack (1870–1949) was an American painter of portraits, landscapes and abstractions.

B

Bada Shanren (Chinese: 八大山人 born Zhu Da ca. 1626 - 1705) was a Han Chinese painter of ink wash painting and a calligrapher. He was of noble lineage, being a descendant of the Ming dynasty prince Zhu Quan. Art historians have named him as a leading painter of the period.

Bernard Howell Leach (1887 - 1979), was a British studio potter and art teacher. He is regarded as the “Father of British studio pottery”.

Bertha Boynton Lum (1869 - 1954) was an American artist known for helping to make the Japanese and Chinese woodblock print known outside of Asia.

Betty Parsons, born Betty Biernie Pierson, (1900 - 1982) was an American artist, art dealer, and collector known for her early promotion of Abstract Expressionism.

Bill Viola (1951 -) is a contemporary video artist whose artistic expression depends upon electronic, sound, and image technology in New

Media. His works focus on the ideas behind fundamental human experiences such as birth, death and aspects of consciousness.

Black Mountain College, a school founded in 1933 in Black Mountain, North Carolina (near Asheville, North Carolina), was a new kind of college in the United States in which the study of art was seen to be central to a liberal arts education, and in which John Dewey’s principles of education played a major role. Many of the school’s students and faculty were influential in the arts or other fields, or went on to become influential.

Bodhidharma (Chinese: 菩提达摩) was a Buddhist monk who lived during the 5th or 6th century. He is traditionally credited as the transmitter of Chan Buddhism to China, and regarded as its first Chinese patriarch. According to Chinese legend, he also began the physical training of the monks of Shaolin Monastery that led to the creation of Shaolin Kung Fu. In Japan, he is known as Daruma.

Brahmā is a leading god and heavenly king in Buddhism. He was adopted from other Indian religions that considered him a protector of teachings (dharmapala), and he is never depicted in early Buddhist texts as a creator god. In Buddhist tradition, it was deity Brahma who appeared before the Buddha and urged him to teach, once the Buddha attained enlightenment but was unsure if he should teach his insights to anyone.

Bund or **Waitan** (Chinese: 外滩, literally: “Outer Beach”) is a waterfront area in central Shanghai. The area centers on a section of Zhongshan Road (East-1 Zhongshan Road) within the former Shanghai International Settlement, which

runs along the western bank of the Huangpu River in the eastern part of Huangpu District. The area along the river faces the modern skyscrapers of Lujiazui in the Pudong District. The Bund usually refers to the buildings and wharves on this section of the road, as well as some adjacent areas. It is one of the most famous tourist destinations in Shanghai. Building heights are restricted in the area.

Burgoyne Diller (1906 - 1965) was an American abstract painter. Many of his best-known works are characterized by orthogonal geometric forms that reflect his strong interest in the De Stijl movement and the work of Piet Mondrian in particular.

C

Camille Pissarro (10 July 1830 - 13 November 1903) was a Danish-French Impressionist and Neo-Impressionist painter born on the island of St Thomas (now in the US Virgin Islands, but then in the Danish West Indies). His importance resides in his contributions to both Impressionism and Post-Impressionism. Pissarro studied from great forerunners, including Gustave Courbet and Jean-Baptiste-Camille Corot. He later studied and worked alongside Georges Seurat and Paul Signac when he took on the Neo-Impressionist style at the age of 54.

Carl Gustav Jung (1875 - 1961) was a Swiss psychiatrist and psychoanalyst who founded analytical psychology. His work has been influential not only in psychiatry but also in anthropology, archaeology, literature, philosophy and religious studies. As a notable research scientist based at the famous Burghölzli hospital, under Eugen Bleuler, he came to the attention of the Viennese founder of psychoanalysis, Sigmund

Freud. The two men conducted a lengthy correspondence and collaborated on an initially joint vision of human psychology. Freud saw in the younger man the potential heir he had been seeking to carry on his “new science” of psychoanalysis. Jung’s researches and personal vision, however, made it impossible for him to bend to his older colleague’s dogma and a breach became inevitable. This break was to have historic as well as painful personal repercussions that have lasted to this day. Jung was also an artist, craftsman and builder as well as a prolific writer. Many of his works were not published until after his death and some are still awaiting publication.

Carl Holty (1900 - 1973) was a German-born American abstract painter. Raised in Wisconsin, he was the first major abstract painter to gain notoriety from the state. Harold Rosenberg described Holty as “a figure of our art history,” known for his use of color, shape and form.

Charles John Huffam Dickens (1812 - 1870) was an English writer and social critic. He created some of the world’s best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the twentieth century critics and scholars had recognised him as a literary genius. His novels and short stories enjoy lasting popularity.

Charles-Édouard Jeanneret, known as Le Corbusier (October 6, 1887 – August 27, 1965), was a Swiss-French architect, designer, painter, urban planner, writer, and one of the pioneers of what is now called modern architecture. He was born in Switzerland and became a French citizen in 1930. His career spanned five decades;

he constructed buildings in Europe, Japan, India, and North and South America.

Chicago School of Design later became the IIT Institute of Design, it is at the Illinois Institute of Technology (IIT), founded as the New Bauhaus, is a graduate school teaching systemic, human-centered design.

China Academy of Art (Chinese: 中国美术学院) (also translated China National Academy of Fine Arts) is a fine arts college under the direct charge of the Ministry of Culture of China. It was founded in Hangzhou in 1928 by the government of the Republic of China and the renowned educator Cai Yuanpei. It was the first art university and first graduate school in Chinese history. At the time, China Academy of Art's goal was to promote fine arts education as a replacement for religion in the then war-torn China. The fine arts has been held as equal to a religion at the institution for almost eight decades.

Christian Wolff (1934 -) is an American composer of experimental classical music.

Columbia Broadcasting System is an American commercial broadcast television network that is a flagship property of CBS Corporation. The company is headquartered at the CBS Building in New York City with major production facilities and operations in New York City (at the CBS Broadcast Center) and Los Angeles (at CBS Television City and the CBS Studio Center).

Crown Point Press began in 1962 as a print workshop, and started publishing prints in 1965 with etching portfolios by Richard Diebenkorn and Wayne Thiebaud. It functioned as both workshop and publisher until 1971 when its founder, Kathan Brown, formed an alliance

with the New York publisher Parasol Press. It is a light-filled gallery with a studio & bookshop, featuring hand-printed works by contemporary artists.

D

Daisetsu Teitaro Suzuki (Japanese: 鈴木 大拙, 1870 - 1966) was a Japanese author of books and essays on Buddhism, Zen (Chan) and Shin that were instrumental in spreading interest in both Zen and Shin (and Far Eastern philosophy in general) to the West. Suzuki was also a prolific translator of Chinese, Japanese, and Sanskrit literature. Suzuki spent several lengthy stretches teaching or lecturing at Western universities, and devoted many years to a professorship at Ōtani University, a Japanese Buddhist school.

Daitoku-ji (大徳寺, the temple of Great Virtue) is a Buddhist temple, one of fourteen autonomous branches of the Rinzai school of Japanese Zen. It is located in Kita-ku, Kyoto, Japan. The "mountain name" (sangō) by which it is known is Ryūhōzan (Japanese: 龍宝山). The Daitoku-ji temple complex today covers more than 23 hectares (57 acres).

Dan Flavin (April 1, 1933, Jamaica, New York - November 29, 1996, Riverhead, New York) was an American minimalist artist famous for creating sculptural objects and installations from commercially available fluorescent light fixtures.

Dao'an (Chinese: 道安, 312 - 385) was a Buddhist monk of the Eastern Jin Dynasty, originating from what is now Hebei Province. (Buswell & Lopez, 2013. p. 213.) Mainly important today as a translator of Buddhist scripture.

Dharma Realm Buddhist Association (Chi-

nese: Chinese: 法界佛教总会) is an international, non-profit Buddhist organization founded by the Venerable Master Hsuan Hua in 1959 to bring the orthodox teachings of the Buddha to the entire world. DRBA has branch monasteries in many countries and cities, including San Francisco, Los Angeles, Seattle, and Vancouver, as well as in Malaysia, Taiwan, Hong Kong, and Australia.

Dōgen Kigen (Japanese: 道元希玄 or Dōgen Zenji 道元禪師; 19 January 1200 - 22 September 1253), also known as Dōgen Kigen (道元希玄), Eihei Dōgen (永平道元), Koso Joyo Daishi (高祖承陽大師), or Bussho Dento Kokushi (仏性伝東国師), was a Japanese Buddhist priest, writer, poet, philosopher, and founder of the Sōtō school of Zen in Japan. Originally ordained as a monk in the Tendai School in Kyoto, he was ultimately dissatisfied with its teaching and traveled to China to seek out what he believed to be a more authentic Buddhism. He remained there for five years, finally training under Tian-tong Rujing, an eminent teacher of the Chinese Caodong lineage. Upon his return to Japan, he began promoting the meditation practice of zazen through literary works such as *Fukan zazengi* and *Bendōwa*. He eventually broke relations completely with the powerful Tendai School, and, after several years of likely friction between himself and the establishment, left Kyoto for the mountainous countryside where he founded the monastery Eihei-ji, which remains the head temple of the Sōtō school today. Dōgen is known for his extensive writing including his most famous work, the collection of 95 essays called the *Shōbōgenzō*, but also *Eihei Kōroku*, a collection of his talks, poetry, and commentaries, and *Eihei Shingi*, the first Zen monastic code written in Japan, among others.

Dong Qichang (Chinese: 董其昌, 1555 – 1636), was a Chinese painter, scholar, calligrapher, and art theorist of the later period of the Ming Dynasty.

Donglin Temple (Chinese: 东林寺; Literally: “Eastern Forest Temple”) is a Buddhist monastery approximately 20 kilometres (12 mi) from Jiujiang, Jiangxi Province, China. Built in 386 CE at the foot of Lushan by Hui Yuan, founder of the Pure Land Sect of Buddhism, it is well known for how long it has stood without collapsing.

Dunhuang Grottoes (Chinese: 敦煌石窟) is a collective name for various Buddhist cave temples in the area of Dunhuang, Gansu Province, China. Sometimes only the Mogao grottos and the Western Thousand Buddha Caves (Xi Qian Fo dong) are understood as well as the Mogao caves.

E

East China Sea (Chinese: 东海) is a marginal sea east of China. The East China Sea is a part of the Pacific Ocean and covers an area of roughly 1,249,000 square kilometres (482,000 sq mi). To the east lies the Japanese islands of Kyushu and the Ryukyu Islands, to the south lies the South China Sea, and to the west by the Asian continent. The sea connects with the Sea of Japan through the Korea Strait and opens to the north into the Yellow Sea.

Edgar Degas (born Hilaire-Germain-Edgar De Gas, 19 July 1834 - 27 September 1917) was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance; more than half of his works depict dancers. He is regarded as one of the founders of Impressionism, al-

though he rejected the term, preferring to be called a realist. He was a superb draftsman, and particularly masterly in depicting movement, as can be seen in his rendition of dancers, race-course subjects and female nudes. His portraits are notable for their psychological complexity and for their portrayal of human isolation.

Édouard Manet (23 January 1832 – 30 April 1883) was a French painter. He was one of the first 19th-century artists to paint modern life, and a pivotal figure in the transition from Realism to Impressionism.

Edward Wadie Said (1935 - 2003) was a professor of literature at Columbia University, a public intellectual, and a founder of the academic field of postcolonial studies. A Palestinian American born in Mandatory Palestine, he was a citizen of the United States by way of his father, a U.S. Army veteran.

Eihei-ji (Japanese: 永平寺) is one of two main temples of the Sōtō school of Zen Buddhism, the largest single religious denomination in Japan (by number of temples in a single legal entity). Eihei-ji is located about 15 km (9 mi) east of Fukui in Fukui Prefecture, Japan. In English, its name means “temple of eternal peace” (in Japanese, ‘ei’ means “eternal”, ‘hei’ means “peaceful”, and ‘ji’ means “Buddhist temple”).

Emei Mount (Chinese: 峨眉山) is a mountain in Sichuan Province, China, and is one of the Four Sacred Buddhist Mountains of China. Mt. Emei sits at the western rim of the Sichuan Basin. It was made a UNESCO World Heritage Site in 1996. (UNESCO, 2007)

Emperor of Japan is the head of the Imperial Family and is the ceremonial head of state of Japan's system of constitutional monarchy. Ac-

cording to the 1947 constitution, he is “the symbol of the State and of the unity of the people.” Historically, he is also the highest authority of the Shinto religion as he and his family are said to be the direct descendants of the sun-goddess Amaterasu, and his importance also lies in dealing with heavenly affairs, including Shinto ritual and rites throughout the nation.

Ernest Fenollosa (1853 - 1908) was an American art historian of Japanese art, professor of philosophy and political economy at Tokyo Imperial University, immigrated from Catalunya. An important educator during the modernization of Japan during the Meiji Era, Fenollosa was an enthusiastic Orientalist who did much to preserve traditional Japanese art.

Eugène Henri Paul Gauguin (7 June 1848 - 8 May 1903) was a French post-Impressionist artist. Underappreciated until after his death, Gauguin is now recognized for his experimental use of color and synthetist style that were distinctly different from Impressionism. His work was influential to the French avant-garde and many modern artists, such as Pablo Picasso and Henri Matisse. Gauguin's art became popular after his death, partially from the efforts of art dealer Ambroise Vollard, who organized exhibitions of his work late in his career, as well as assisting in organizing two important posthumous exhibitions in Paris.

Ezra Weston Loomis Pound (30 October 1885 - 1 November 1972) was an expatriate American poet and critic, and a major figure in the early modernist movement. His contribution to poetry began with his development of Imagism, a movement derived from classical Chinese and Japanese poetry, stressing clarity, precision and economy of language.

F

Federal Art Project (1935 – 1943) was a New Deal program to fund the visual arts in the United States. Under national director Holger Cahill, it was one of five Federal Project Number One projects sponsored by the Works Progress Administration, and the largest of the New Deal art projects.

Feng Youlan (Chinese: 冯友兰, 1895 - 1990) was a Chinese philosopher who was instrumental for reintroducing the study of Chinese philosophy in the modern era.

Feng Zikai (Chinese: 丰子恺, November 9, 1898 - September 15, 1975) was an influential Chinese painter, pioneering manhua artist and essay author.

Francis Hyman Criss (1901 - 1973) was an American painter. Criss's style is associated with the American Precisionists like Charles Demuth and his friend Charles Sheeler.

Franz Kline (May 23, 1910 – May 13, 1962) was an American painter born in Pennsylvania. He is mainly associated with the Abstract Expressionist movement of the 1940s and 1950s. Kline, along with other action painters like Jackson Pollock, Willem de Kooning, Robert Motherwell and Lee Krasner, as well as local poets, dancers, and musicians came to be known as the informal group, the New York School. Although he explored the same innovations to painting as the other artists in this group, Kline's work is distinct in itself and has been revered since the 1950s.

Franz Marc (1880 - 1916) was a German painter and printmaker, one of the key figures of the German Expressionist movement. He was

a founding member of Der Blaue Reiter (The Blue Rider), a journal whose name later became synonymous with the circle of artists collaborating in it.

Fukui (Japanese: 福井) is the capital city of Fukui Prefecture, Japan. The city is located in the north-central part of the prefecture on the coast of the Sea of Japan.

G

Gary Snyder (born May 8, 1930) is an American man of letters. Perhaps best known as a poet (often associated with the Beat Generation and the San Francisco Renaissance), he is also an essayist, lecturer, and environmental activist. He has been described as the “poet laureate of Deep Ecology”. Snyder is a winner of a Pulitzer Prize for Poetry and the American Book Award. His work, in his various roles, reflects an immersion in both Buddhist spirituality and nature. Snyder has translated literature into English from ancient Chinese and modern Japanese.

Gautama Buddha (563 B.C. - 483 B.C.), also known as Siddhārtha Gautama, Shakyamuni Buddha, or simply the Buddha, after the title of Buddha, was an ascetic (rama a) and sage, on whose teachings Buddhism was founded. He is believed to have lived and taught mostly in the eastern part of ancient India sometime between the sixth and fourth centuries B.C.. Gautama taught a Middle Way between sensual indulgence and the severe asceticism found in the rama a movement[7] common in his region. He later taught throughout other regions of eastern India such as Magadha and Kosala. Gautama is the primary figure in Buddhism. He is recognized by Buddhists as an enlightened teacher who attained full Buddhahood,

and shared his insights to help sentient beings end rebirth and suffering. Accounts of his life, discourses, and monastic rules are believed by Buddhists to have been summarized after his death and memorized by his followers. Various collections of teachings attributed to him were passed down by oral tradition and first committed to writing about 400 years later.

Genghis Khan (Chinese: 成吉思汗 1162 – August 18, 1227, born Temüjin), was the founder and Great Khan (Emperor) of the Mongol Empire, which became the largest contiguous empire in history after his death.

Georges Ferdinand Bigot (7 April 1860 - 10 October 1927) was a French cartoonist, illustrator and artist. Although almost unknown in his native country, Bigot is famous in Japan for his satirical cartoons, which depict life in Meiji period Japan.

Georgia O'Keeffe (1887 - 1986) was an American artist. She was best known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes. O'Keeffe has been recognized as the "Mother of American modernism".

Gu Kaizhi (Chinese: 顾恺之, c. 344-406), courtesy name Changkang (長康), was a celebrated painter of ancient China. (Cihai, 1997. p. 1846.)

Guggenheim Museum Bilbao is a museum of modern and contemporary art, designed by Canadian-American architect Frank Gehry, and located in Bilbao, Basque Country, Spain. The museum was inaugurated on 18 October 1997 by former King Juan Carlos I of Spain. Built alongside the Nervion River, which runs through the city of Bilbao to the Cantabrian Sea, it is one of several museums belonging to

the Solomon R. Guggenheim Foundation and features permanent and visiting exhibits of works by Spanish and international artists. It is one of the largest museums in Spain.

Guifeng Zongmi (Chinese: 圭峰宗密, 780 - 841) was a Tang dynasty Buddhist scholar-monk, installed as fifth patriarch of the Huayan (Chinese: 華嚴) school as well as a patriarch of the Heze (WG: Ho-tse) lineage of Southern Chan.

Gustav Klimt (July 14, 1862 – February 6, 1918) was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt is noted for his paintings, murals, sketches, and other objets d'art. Klimt's primary subject was the female body, and his works are marked by a frank eroticism.

H

H.C. Dieter Rams (born 20 May 1932 in Wiesbaden, Hessen) is a German professor emeritus and industrial designer closely associated with the consumer products company Braun and the Functionalist school of industrial design. His unobtrusive approach and belief in "less but better" design generated a timeless quality in his products and have influenced the design of many products, which also secured Rams worldwide recognition and appreciation.

Han Yue Fa Zang (Chinese: 汉月法藏 1573 - 1635) Chinese champion chan with branch yangqi schools length line , poet.

Harvard University is a private Ivy League research university in Cambridge, Massachusetts, established in 1636, whose history, influence, and wealth have made it one of the world's most prestigious universities.

Hasegawa Tōhaku (Japanese: 長谷川 等伯, 1539 – 1610) was a Japanese painter and founder of the Hasegawa school of Japanese painting during the Azuchi-Momoyama period.

Helen Hyde (April 6, 1868 - May 13, 1919) was an American etcher and engraver. She is best known for her color etching process and wood-block prints reflecting Japanese women and children characterizations.

Heng Sure (Chinese: 恆實法師, Christopher R. Clowery, born October 31, 1949) is an American Buddhist monk, born and ordained in the United States. He is a senior disciple of the late Venerable Master Hsuan Hua, and is currently the director of the Berkeley Buddhist Monastery, a branch monastery of the Dharma Realm Buddhist Association.

Henri Marie Raymond de Toulouse-Lautrec-Monfa (24 November 1864 - 9 September 1901), also known as Henri de Toulouse-Lautrec was a French painter, printmaker, draughtsman and illustrator whose immersion in the colourful and theatrical life of Paris in the late 19th century allowed him to produce a collection of enticing, elegant and provocative images of the modern, sometimes decadent, life of those times.

Henri Michaux (1899-1984) was a highly idiosyncratic Belgian-born poet, writer, and painter who wrote in French. He later took French citizenship. Michaux is best known for his esoteric books written in a highly accessible style.

Hetian (Chinese: 和田) also transliterated as Hotan, is a major oasis town in southwestern Xinjiang, an autonomous region in western China. The city proper of Hotan broke off from the larger Hotan County to become an administra-

tive area in its own right in August 1984. It is the seat of Hotan Prefecture. It is famous of jade in the history.

Hiroshi Sugimoto (Japanese: 杉本博司, 1949 -), is a Japanese photographer currently dividing his time between Tokyo, Japan and New York City, United States. His catalogue is made up of a number of series, each having a distinct theme and similar attributes.

Hsuan Hua (Chinese: 宣化 April 16, 1918 – June 7, 1995), also known as An Tzu and Tu Lun, was a monk of Zen Buddhism and a contributing figure in bringing Chinese Buddhism to the United States in the 20th century.

Hui Yuan (Chinese: 慧远, 334–416 AD) was a Chinese Buddhist teacher who founded Donglin Temple on Mount Lushan in Jiangxi province and wrote the text *On Why Monks Do Not Bow Down Before Kings* in 404 AD.

Huineng (Chinese: 惠能; pinyin: Huìnéng, 638–713). His posthumous name is Dajiana, considered as a Buddhist monk.

I

Ieoh Ming Pei, (Chinese: 贝聿铭 born April 26, 1917), commonly known as I. M. Pei, is a Chinese-American architect. In 1948, Pei was recruited by New York City real estate magnate William Zeckendorf. There he spent seven years before establishing his own independent design firm I. M. Pei & Associates in 1955, which became I. M. Pei & Partners in 1966 and later in 1989 became Pei Cobb Freed & Partners. Pei retired from full-time practice in 1990. Since then, he has taken on work as an architectural consultant primarily from his sons' architectural firm Pei Partnership Architects. His first ma-

major recognition came with the National Center for Atmospheric Research in Colorado; his new stature led to his selection as chief architect for the John F. Kennedy Library in Massachusetts. He went on to design Dallas City Hall and the East Building of the National Gallery of Art.

Irwin Allen Ginsberg (June 3, 1926 – April 5, 1997) was an American poet of Jewish origin, and one of the leading figures of both the Beat Generation of the 1950s and the counterculture that soon would follow. He vigorously opposed militarism, economic materialism and sexual repression and was known as embodying various aspects of this counterculture, such as his views on drugs, hostility to bureaucracy and openness to Eastern religions. He was one of many influential American writers of his time known as the Beat Generation, which included famous writers such as Jack Kerouac and William S. Burroughs.

Isamu Noguchi (Japanese: 野口勇, 1904 - 1988) was an American artist and landscape architect whose artistic career spanned six decades, from the 1920s onward. Known for his sculpture and public works, Noguchi also designed stage sets for various Martha Graham productions, and several mass-produced lamps and furniture pieces, some of which are still manufactured and sold. In 1947, Noguchi began a collaboration with the Herman Miller company, when he joined with George Nelson, Paul Lazlo and Charles Eames to produce a catalogue containing what is often considered to be the most influential body of modern furniture ever produced, including the iconic Noguchi table which remains in production today. His work lives on around the world and at the Noguchi Museum in New York City.

Issey Miyake (Japanese: 三宅 一生, born 22 April 1938) is a Japanese fashion designer and fragrance connoisseur. He is known for his technology-driven clothing designs, exhibitions and fragrances, most notably the “L’eau d Issey” brand scent which became his most iconic product worldwide.

J

Jack Kerouac (1922 - 1969) was an American novelist and poet. He is considered a literary iconoclast and, alongside William S. Burroughs and Allen Ginsberg, a pioneer of the Beat Generation. Kerouac is recognized for his method of spontaneous prose. Thematically, his work covers topics such as Catholic spirituality, jazz, promiscuity, Buddhism, drugs, poverty, and travel. He became an underground celebrity and, with other beats, a progenitor of the hippie movement, although he remained antagonistic toward some of its politically radical elements.

Jackson Pollock (1912 - 1956) was an American painter and a major figure in the abstract expressionist movement. He was well known for his unique style of drip painting. During his lifetime, Pollock enjoyed considerable fame and notoriety; he was a major artist of his generation. Regarded as reclusive, he had a volatile personality, and struggled with alcoholism for most of his life. In 1945, he married the artist Lee Krasner, who became an important influence on his career and on his legacy.

Jacques Joseph Tissot (15 October 1836 – 8 August 1902), Anglicized as James Tissot, was a French painter and illustrator. He was a successful painter of Paris society before moving to London in 1871. He became famous as a genre

painter of fashionably dressed women shown in various scenes of everyday life. He also painted scenes and characters from the Bible.

James Abbott McNeill Whistler (1834 - 1903) was an American artist, active during the American Gilded Age and based primarily in the United Kingdom. He was averse to sentimentality and moral allusion in painting, and was a leading proponent of the credo “art for art’s sake”. His famous signature for his paintings was in the shape of a stylized butterfly possessing a long stinger for a tail. The symbol was apt, for it combined both aspects of his personality, his art was characterized by a subtle delicacy, while his public persona was combative. Finding a parallel between painting and music, Whistler entitled many of his paintings “arrangements”, “harmonies”, and “nocturnes”, emphasizing the primacy of tonal harmony.

James Joyce (1882 - 1941) was an Irish novelist, short story writer, and poet. He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century.

Jasper Johns (1930 -) is an American painter, sculptor and printmaker associated with Abstract expressionism, Neo-Dada, and Pop art.

Jean-François Millet (1814 - 1875) was a French painter and one of the founders of the Barbizon school in rural France. Millet is noted for his scenes of peasant farmers; he can be categorized as part of the Realism art movement.

Jianzhen (or Ganjin) (Chinese: 鉴真 688-763) was a Chinese monk who helped to propagate Buddhism in Japan. In the eleven years from 743 to 754, Jianzhen attempted to visit Japan some six times. Ganjin finally came to Japan in

the year 754 and founded Tōshōdai-ji in Nara. When he finally succeeded on his sixth attempt he had lost his eyesight as a result of his hardship.

John Ferren (1905 - 1970) was an American artist. In his 20s, he apprenticed as a stonecutter in San Francisco, California. He is Bran Ferren’s father. He is noted for his success in France as an American artist.

John La Farge (1835 - 1910) was an American painter, muralist, stained glass window maker, decorator, and writer.

John Milton Cage (1912 - 1992) was an American composer, music theorist, writer, philosopher, and artist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage’s romantic partner for most of their lives.

Jōjin (Japanese: 成尋, 1011-1081) was a Japanese Tendai monk.

Jordan Belson (June 6, 1926 - September 6, 2011) was an American artist and filmmaker who created nonobjective, often spiritually oriented, abstract films spanning six decades.

Josetsu (Chinese: 如拙, 1405-1496?) is a Chinese immigrant, one of the first Chinese ink style Zen Japanese painters in the Muromachi Period (15th century). He was probably also a teacher of Tenshō Shūbun at the Shōkoku-ji monastery

in Kyoto. He is known as “the father of Japanese ink painting”

Jun'ichirō Tanizaki (Japanese: 谷崎 潤一郎, 24 July 1886 – 30 July 1965) was one of the major writers of modern Japanese literature, and perhaps the most popular Japanese novelist after Natsume Sōseki. Some of his works present a shocking world of sexuality and destructive erotic obsessions.

K

Kan Tai-Keung (Chinese: 靳埭強, 1942 -) was born in Guangdong, China. He smuggled into Hong Kong in 1957. Founded KL&K Design. Award 100 Graphic Designer of the world by IDEA. Member of AGI.

Kanō Eitoku (Japanese: 狩野永徳 February 16, 1543 – October 12, 1590) was a Japanese painter who lived during the Azuchi-Momoyama period of Japanese history and one of the most prominent patriarchs of the Kanō school of Japanese painting. He studied the older Song, Yuan and Muromachi periods' styles of ink painting by examining scrolls.

Kanō Masanobu (Japanese: 狩野 正信, 1434 – 1530) was the chief painter of the Ashikaga shogunate and is generally considered the founder of the Kanō school of painting.

Kanō Motonobu (Japanese: 狩野 元信, August 28, 1476 – November 5, 1559) was a Japanese painter. He was a member of the Kanō school of painting. Through his political connections, patronage, organization, and influence he was able to make the Kano school into what it is today. The system was responsible for the training of a great majority of painters throughout the Edo period (1615–1868).

Kathan Brown (1935 -) is an American print-maker, writer, lecturer, and entrepreneur. Brown founded Crown Point Press, a fine art print shop specializing in etching, in 1962 and has owned and directed it since then. Crown Point Press is widely credited with sparking the revival of etching as a viable art medium.

Kazimir Malevich (1878 - 1935) was a Russian painter and art theoretician. He was a pioneer of geometric abstract art and the originator of the avant-garde Suprematist movement. He was a devout Christian mystic who believed the central task of an artist was that of rendering spiritual feeling.

Kazuyo Sejima (Japanese: 妹島 和世 born 29 October 1956) is a Japanese architect. She is known for designs with clean modernist elements such as slick, clean, and shiny surfaces made of glass, marble, and metals. She also uses squares and cubes, which can be found in her designs in various degrees. Large windows allow natural light to enter a space and create a fluid transition between interior and exterior. It is this connection of two spaces from which she draws her inspiration.

Kenneth Charles Marion Rexroth (December 22, 1905 - June 6, 1982) was an American poet, translator and critical essayist. He is regarded as a central figure in the San Francisco Renaissance, and paved the groundwork for the movement. Although he did not consider himself to be a Beat poet, and disliked the association, he was dubbed the “Father of the Beats” by Time Magazine. He was among the first poets in the United States to explore traditional Japanese poetic forms such as haiku. He was also a prolific reader of Chinese literature.

Kenneth Patchen (1911 - 1972) was an American poet and novelist. He experimented with different forms of writing and incorporated painting, drawing, and jazz music into his works, which have been compared with those of William Blake and Walt Whitman. (Smith, 2000. p. 67-81.)

Kenya Hara (Japanese: 原研哉, born 1958) is a Japanese graphic designer and curator. He is a graduate of Musashino Art University. Hara has been the art director of Muji since 2001 and designed the opening and closing ceremony programs of the Nagano Winter Olympic Games 1998. He published *Designing Design*, in which he elaborates on the importance of “emptiness” in both the visual and philosophical traditions of Japan, and its application to design. In 2008, Hara partnered with fashion label Kenzo for the launch of its men’s fragrance Kenzo Power. Hara is a leading design personality in Japan and in 2000 had his own exhibition “Re-Design: The Daily Products of the 21st Century”. (Kenya, 2015)

Kobun Otagawa (Japanese: 乙川 弘文 February 1, 1938 – July 26, 2002) was a Sōtō Zen priest, serving as Shunryu Suzuki’s assistant at Tassajara Zen Mountain Center until 1970.

Kurt Leopold Seligmann (1900-1962) was a Swiss-American Surrealist painter and engraver. He was known for his fantastic imagery of medieval troubadours and knights engaged in macabre rituals and inspired partially by the carnival held annually in his native Basel, Switzerland.

Kurt Wolff (1897 - 1963) was a German publisher, editor, writer and journalist.

Kyushu (Japanese: 九州) is the third biggest

island of Japan and most southwesterly of its four main islands. Its alternative ancient names include Kyūoku (九国, “Nine States”), Chinzei (鎮西, “West of the Pacified Area”), and Tsukushi-no-shima (筑紫島, “Island of Tsukushi”). The historical regional name Saikaidō (西海道, lit. West Sea Circuit) referred to Kyushu and its surrounding islands. In the 8th century Taihō Code reforms, Dazaifu was established as a special administrative term for the region.

L

La Monte Thornton Young (born October 14, 1935) is an American avant-garde composer, musician, and artist generally recognized as the first minimalist composer. His works are cited as notable examples of post-war experimental and contemporary music, and were tied to New York’s downtown music and Fluxus art scenes.

László Moholy-Nagy (1895 - 1946) was a Hungarian painter and photographer as well as a professor in the Bauhaus school. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry into the arts.

Lin Fengmian (Chinese: 林风眠, 1900 - 1911) was a Chinese painter and is considered a pioneer of modern Chinese painting for blending Chinese and Western styles. He was also an important innovator in the area of Chinese art education.

Lin Yutang (Chinese: 林语堂, 1895 - 1976) was a Chinese writer, translator, linguist and inventor. His informal but polished style in both Chinese and English made him one of the most influential writers of his generation, and his compilations and translations of classic Chinese texts

into English were bestsellers in the West.

M

Longmen Grottoes (Chinese: 龙门石窟 Dragon's Gate Grottoes) or Longmen Caves are one of the finest examples of Chinese Buddhist art. Housing tens of thousands of statues of Buddha and his disciples, they are located 12 kilometres (7.5 mi) south of present-day Luòyáng in Hénán province, China.

Louis Isadore Kahn (born Itze-Leib Schmuilowsky) (March 5 [O.S. February 20] 1901 – March 17, 1974) was an American architect, based in Philadelphia. After working in various capacities for several firms in Philadelphia, he founded his own atelier in 1935. While continuing his private practice, he served as a design critic and professor of architecture at Yale School of Architecture from 1947 to 1957.

Louvre-Lens is an art museum located in Lens, Pas-de-Calais, Northern France, approximately 200 kilometers north of Paris. It displays objects from the collections of the Musée du Louvre that are lent to the gallery on a medium- or long-term basis. The Louvre-Lens annex is part of an effort to provide access to French cultural institutions for people who live outside of Paris. Though the museum maintains close institutional links with the Louvre, it is primarily funded by the Nord-Pas-de-Calais region.

Lü Shou-Kun (Chinese: 吕寿琨, 1919 - 1975) Modern Chinese Painter, considered as Chinese painting pioneer, Kan's Art teacher.

Lu Yu (Chinese: 陆羽, 733–804) is respected as the Sage of Tea for his contribution to Chinese tea culture. He is best known for his monumental book *The Classic of Tea*, the first definitive work on cultivating, making and drinking tea.

Ma Ke (Chinese: 马可) (born 1971 in Changchun, China) is a Chinese fashion designer. She has an haute couture line founded in 2006. In 2007, Ma Ke starred in the award-winning documentary *Useless* by Chinese director Jia Zhangke. In 2008, her fashion house WUY-ONG was appointed as a Guest member of the *Chambre Syndicale de la Haute Couture* in France. (Deeny, 2008)

Ma Yuan (Chinese: 马远 1160~65 – 1225) was a Chinese painter of the Song Dynasty. His works, together with that of Xia Gui, formed the basis of the so-called Ma-Xia (马夏) school of painting, and are considered among the finest from the period. His works has inspired both Chinese artists of the Zhe School, as well as the great early Japanese painters Shūbun and Sesshū.

Mahākāśyapa (Chinese: 摩柯迦叶) or Kāśyapa was one of the principal disciples of Gautama Buddha and convened and directed the First Buddhist council. He came from the kingdom of Magadha. Mahākāśyapa is one of the most revered of the Buddha's entire disciples, foremost in ascetic practices. He is often depicted in statuary together with Ananda, each standing to one side of the Buddha. He was considered the first Chan Ancestor.

Marcel Duchamp (1887 - 1968) was a French, naturalized American painter, sculptor, chess player and writer whose work is associated with Cubism, conceptual art and Dada, although he was careful about his use of the term Dada and was not directly associated with Dada groups. Duchamp is commonly regarded, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped to define the revolu-

tionary developments in the plastic arts in the opening decades of the twentieth century, responsible for significant developments in painting and sculpture. (Adrian, 2002) Duchamp has had an immense impact on twentieth-century and twenty first-century art.

Marco Polo (1254 – January 8–9, 1324) was an Italian merchant traveller and citizen of the Venice Republic whose travels are recorded in *Livres des merveilles du monde* (Book of the Marvels of the World, also known as *The Travels of Marco Polo*, c. 1300), a book that introduced Europeans to Central Asia and China.

Marian Zazeela (born April 15, 1940) is a light-artist, designer, painter and musician based in New York City. She was a member of the 1960s New York experimental music collective Theatre of Eternal Music, and is known for her collaborative work with minimalist composer La Monte Young.

Mark George Tobey (December 11, 1890 – April 24, 1976) was an American painter. His densely structured compositions, inspired by Asian calligraphy, resemble Abstract expressionism, although the motives for his compositions differ philosophically from most Abstract Expressionist painters. His work was widely recognized throughout the United States and Europe. Along with Guy Anderson, Kenneth Callahan, Morris Graves, and William Cumming, Tobey was a founder of the Northwest School. Senior in age and experience, he had a strong influence on the others; friend and mentor, Tobey shared their interest in philosophy and Eastern religions. Similar to others of the Northwest School, Tobey was mostly self-taught after early studies at the Art Institute of Chicago. In 1921, Tobey founded the art department at The Cor-

nish School in Seattle, Washington.

Mark Rothko (born Markus Yakovlevich Rotkovich, September 25, 1903 – February 25, 1970), was an American painter of Russian Jewish descent. Although Rothko himself refused to adhere to any art movement, he is generally identified as an abstract expressionist. With Jackson Pollock and Willem de Kooning, he is one of the most famous postwar American artists.

Martin Heidegger (1889 - 1976) was a German philosopher and a seminal thinker in the Continental tradition and philosophical hermeneutics. According to the Internet Encyclopedia of Philosophy, he is “widely acknowledged to be one of the most original and important philosophers of the 20th century.” Heidegger is best known for his contributions to phenomenology and existentialism, though as the Stanford Encyclopedia of Philosophy cautions, “his thinking should be identified as part of such philosophical movements only with extreme care and qualification.”

Mary Farkas (1911–June 7, 1992) was the director of the First Zen Institute of America (FZIA), running the center’s administrative functions for many years following the death of her teacher (Sokei-an) in 1945. Though she was not a teacher of Zen Buddhism in any traditional sense of the word, she did help to carry on the lineage of Sokei-an and also was editor of the FZIA’s journal, *Zen Notes*, starting with Volume 1 in 1954. Additionally, she also edited books about Sokei-an, i.e. “The Zen Eye” and “Zen Pivots.” Through her transcriptions of his talks, the institute was able to continue on the lineage without having a formal teacher (Sokei-an left no Dharma heir).

Mary Stevenson Cassatt (1844 - 1926) was an American painter and printmaker. She was born in Pennsylvania, but lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the Impressionists. Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.

Massachusetts Institute of Technology (MIT) is a private research university in Cambridge, Massachusetts, often cited as one of the world's most prestigious universities. Founded in 1861 in response to the increasing industrialization of the United States, MIT adopted a European polytechnic university model and stressed laboratory instruction in applied science and engineering. Researchers worked on computers, radar, and inertial guidance during World War II and the Cold War. Post-war defense research contributed to the rapid expansion of the faculty and campus under James Killian.

Matteo Ricci, S.J. (October 6, 1552 – May 11, 1610), was an Italian Jesuit priest and one of the founding figures of the Jesuit China missions. His 1602 map of the world in Chinese characters introduced the findings of European exploration to East Asia. He is considered a Servant of God in Roman Catholicism.

Max Ernst (1891 - 1976) was a German painter, sculptor, graphic artist, and poet. A prolific artist, Ernst was a primary pioneer of the Dada movement and Surrealism.

Mazu Daoyi (Chinese: 马祖道一, 709 - 788) was an influential abbot of Chan Buddhism during the Tang dynasty. The earliest recorded use of the term "Chan school" is from his Extensive

Records. Master Ma's teaching style of "strange words and extraordinary actions" became paradigmatic Zen lore.

McCall's was a monthly American women's magazine that enjoyed great popularity through much of the 20th century, peaking at a readership of 8.4 million in the early 1960s.

Meister Eckhart (1260 - 1328) was a German theologian, philosopher and mystic, born near Gotha, in the Landgraviate of Thuringia in the Holy Roman Empire. He was well known for his work with pious lay groups such as the Friends of God and was succeeded by his more circumspect disciples John Tauler and Henry Suso. Since the 19th century, he has received renewed attention. He has acquired a status as a great mystic within contemporary popular spirituality, as well as considerable interest from scholars situating him within the medieval scholastic and philosophical tradition.

Merce Cunningham (1919 - 2009) was an American dancer and choreographer who was at the forefront of the American modern dance for more than 50 years. He is also notable for his frequent collaborations with artists of other disciplines, including musicians John Cage and David Tudor, and artists Robert Rauschenberg and Bruce Nauman. Works that he produced with these artists had a profound impact on avant-garde art beyond the world of dance.

Meyer Schapiro (1904 - 1996) was a Lithuanian-born American art historian known for forging new art historical methodologies that incorporated an interdisciplinary approach to the study of works of art. An expert on early Christian, Medieval, and Modern art, Schapiro explored art historical periods and movements

with a keen eye towards the social, political, and the material construction of art works.

Mi Fu (Chinese: 米芾, 1051 - 1107) was a Chinese painter, poet, and calligrapher born in Taiyuan during the Song Dynasty. In painting he gained renown for his style of painting misty landscapes. This style would be deemed the “Mi Fu” style and involved the use of large wet dots of ink applied with a flat brush. His poetry followed the style of Li Bai and his calligraphy that of Wang Xizhi. His uninhibited style made him disliked at the Song court.

Mi Yun Yuan Wu (Chinese: 密云圆悟 1566 - 1642) Chinese champion chan schools length line.

Morris Graves (1910-2001) was an American painter. He was one of the earliest Modern artists from the Pacific Northwest to achieve national and international acclaim. His style, referred to by some reviewers as Mysticism, used the muted tones of the Northwest environment, Asian aesthetics and philosophy, and a personal iconography of birds, flowers, chalices, and other images to explore the nature of consciousness.

Mount Lu or **Lushan** (Chinese: 庐山), also known as Kuanglu (匡庐) in ancient times, is situated in the northern part of Jiangxi province in southeastern China, and is one of the most renowned mountains in the country.

Mount Tiantai (Chinese: 天台山) is a mountain in Tiantai County near the city of Taizhou, Zhejiang, China. Its highest peak, Huading, reaches a height of 1,138 meters. The mountain was made a national park on 1 August 1988. One of nine remaining wild populations of Seven-Son Flower *Heptacodium miconioides* is located on Mount Tiantai. Also it is a school of Buddhism

in China, Japan, Korea, and Vietnam that reverses the Lotus Sutra as the highest teaching in Buddhism since the Guoqing Temple on it.

Mountain Lake Workshop is where one can result collaborative efforts between guest artists and members of the artistic, academic, student, and local community in the Appalachian region around Mountain Lake in Giles County, southwest Virginia. The Mountain Lake Workshop is a testimony to the high level of aesthetic achievement that can be reached when people, motivated by a common interest, come together in collaborative undertaking. The spirit of collaboration that has permeated the workshop has been nurtured by the belief that a genuine art and culture can develop from any situation in which there are shared experiences. This is especially so if these experiences are rooted in place and locale—namely, the physical, historic, and psychic spaces in which people live and work. These efforts, which began in 1983, are still an on-going project series.

Muqi Fachang or **Muxi Fachang** (Chinese: 牧溪法常, 1210?-1269?) was a Chinese Zen Buddhist monk and painter who lived in the 13th century, around the end of the Southern Song dynasty. His surname is thought to be Xue; Muqi/Muxi was a hao or pseudonym, and Fachang a monastic name.

Myōan Eisai (Japanese: 明菴栄西, 1141 - 1215) was a Japanese Buddhist priest, credited with bringing both the Rinzai school of Zen Buddhism and green tea from China to Japan. He is often known simply as Eisai/Yōsai Zenji (栄西禅師), literally “Zen master Eisai”.

N

Nam June Paik (Korean: 백남준, July 20, 1932 -

January 29, 2006) was a Korean American artist. He worked with a variety of media and is considered to be the founder of video art. He is credited with an early usage (1974) of the term “electronic super highway” in application to telecommunications.

Naoto Fukasawa (Japanese: 深澤 直人, 1956 -) is a Japanese industrial designer, born in Yamanashi Prefecture in 1956. He graduated from Tama Art University in 1980. After having acted as the head of the American company IDEO's Tokyo office, he established Naoto Fukasawa Design in 2003.

National Academy of Design is an honorary association of American artists founded in 1825 by Samuel F. B. Morse, Asher B. Durand, Thomas Cole, Martin E. Thompson, and others “to promote the fine arts in America through instruction and exhibition.”

Norman O. Brown (1913 - 2002) was an American scholar, writer, and social philosopher. Beginning as a classical scholar, his later work branched into wide-ranging, erudite, and intellectually sophisticated considerations of history, literature, psychology, culture, and other topics. Brown advanced some novel theses and in his time achieved some general notability.

O

Oscar-Claude Monet (14 November 1840 - 5 December 1926) was a founder of French Impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein-air landscape painting. The term “Impressionism” is derived from the title of his painting *Impression, soleil levant* (*Impression, Sunrise*), which was

exhibited in 1874 in the first of the independent exhibitions mounted by Monet and his associates as an alternative to the Salon de Paris.

P

Pantheon Books is an American book publishing imprint with editorial independence. It is part of the Knopf Doubleday Publishing Group.

Paul Klee (December 1879 - 29 June 1940) was a Swiss-German artist. His highly individual style was influenced by movements in art that included Expressionism, Cubism, Surrealism and Orientalism. Klee was a natural draftsman who experimented with and eventually deeply explored color theory, writing about it extensively; his lectures *Writings on Form and Design Theory* (*Schriften zur Form und Gestaltungslehre*), published in English as the *Paul Klee Notebooks*, are held to be as important for modern art as Leonardo da Vinci's *A Treatise on Painting for the Renaissance*. He and his colleague, Russian painter Wassily Kandinsky, both taught at the Bauhaus school of art, design and architecture. His works reflect his dry humor and his sometimes childlike perspective, his personal moods and beliefs, and his musicality.

Peggy Guggenheim (1898 - 1979) was an American art collector, bohemian and socialite. Born to the wealthy New York City Guggenheim family, she was the daughter of Benjamin Guggenheim, who went down with the Titanic in 1912, and the niece of Solomon R. Guggenheim, who would establish the Solomon R. Guggenheim Foundation.

Philip Guston (1913 - 1970) was a painter and printmaker in the New York School, an art movement that included many abstract expressionists like Jackson Pollock and Willem

de Kooning. In the late 1960s Guston helped to lead a transition from abstract expressionism to neo-expressionism in painting, abandoning so-called “pure abstraction” in favor of more representational, cartoonish renderings of various personal situations, symbols and objects.

Philip Pavia (1911 - 2005) was an internationally exhibited American painter and sculptor most closely associated with the abstract expressionist movement.

Philip Whalen (1923 - 2002) was an American poet, Zen Buddhist, and a key figure in the San Francisco Renaissance and close to the Beat generation.

Pierre Bonnard (3 October 1867 - 23 January 1947) was a French painter and printmaker, as well as a founding member of the Post-Impressionist group of avant-garde painters Les Nabis.

Pierre-Auguste Renoir, commonly known as Auguste Renoir (25 February 1841 - 3 December 1919), was a French artist who was a leading painter in the development of the Impressionist style. As a celebrator of beauty and especially feminine sensuality, it has been said that “Renoir is the final representative of a tradition which runs directly from Rubens to Watteau.”

Piet Mondrian (1872 - 1944) was a Dutch painter. Mondrian was a contributor to the De Stijl art movement and group, which was founded by Theo van Doesburg. He evolved a non-representational form which he termed neoplasticism. This consisted of white ground, upon which he painted a grid of vertical and horizontal black lines and the three primary colors.

Plato (428 - 348 B.C.) was a philosopher in Classical Greece and the founder of the Academy

in Athens, the first institution of higher learning in the Western world. He is widely considered the most pivotal figure in the development of philosophy, especially the Western tradition. Unlike nearly all of his philosophical contemporaries, Plato's entire work is believed to have survived intact for over 2,400 years.

Pu He (Chinese: 普荷; 1593 - 1683) Monk Painter from Qing dynasty.

Q

Qi Baishi (Chinese: 齐白石 January 1, 1864 – September 16, 1957) was an influential Chinese painter, noted for the whimsical, often playful style of his Chinese ink works. Born to a peasant family from Xiangtan, Hunan, Qi became a carpenter at 14, and learned to paint by himself. After he turned 40, he traveled, visiting various scenic spots in China. After 1917 he settled in Beijing. Some of Qi's major influences include the early Qing dynasty painter Bada Shanren (Zhu Da) and the Ming dynasty artist Xu Wei.

R

Rei Kawakubo (Japanese: 川久保 玲, born 11 October 1942) is a Japanese fashion designer from Tokyo. She is the founder of Comme des Garçons and Dover Street Market.

Robert Lax (1915 - 2000) was an American poet, known in particular for his association with famed 20th century Trappist monk and writer Thomas Merton. A third friend of his youth, whose work sheds light on both Lax and Merton, was Ad Reinhardt. During the latter period of his life, Lax resided on the island of Patmos, Greece. Considered by some to be a self-exiled hermit, he nonetheless welcomed visitors to his home on the island, but did nothing to court

publicity or expand his literary career or reputation.

Robert Rauschenberg (1925 - 1908) was an American painter and graphic artist whose early works anticipated the pop art movement. Rauschenberg is well known for his "Combines" of the 1950s, in which non-traditional materials and objects were employed in innovative combinations. Rauschenberg was both a painter and a sculptor and the Combines are a combination of both, but he also worked with photography, printmaking, papermaking, and performance.

Roland David Smith (March 9, 1906 – May 23, 1965) was an American abstract expressionist sculptor and painter, best known for creating large steel abstract geometric sculptures.

Rose-Carol Washton Long (1938 -) is Professor of Art History at the Graduate Center of the City University of New York. Among her books is "Kandinsky: The Development of an Abstract Style".

Ryōan-ji Temple (Japanese: 龍安寺) is a Zen temple located in northwest Kyoto, Japan. It belongs to the Myōshin-ji school of the Rinzai branch of Zen Buddhism. The Ryōan-ji garden is considered one of the finest surviving examples of kare-sansui ("dry landscape"), (Nitschke, 1999. p. 88-89.) a refined type of Japanese Zen temple garden design generally featuring distinctive larger rock formations arranged amidst a sweep of smooth pebbles (small, carefully selected polished river rocks) raked into linear patterns that facilitate meditation. The temple and its gardens are listed as one of the Historic Monuments of Ancient Kyoto, and as a UNESCO World Heritage Site.

Sari Dienes (1898 - 1992) was a Hungarian-born American artist. During a career spanning six decades she worked in a wide range of media, creating paintings, drawings, prints, sculptures, ceramics, textile designs, sets and costumes for theatre and dance, sound-art installations, mixed-media environments, music and performance art. Her large-scale 'Sidewalk Rubbings' of 1953-55 - bold, graphic, geometrical compositions, combining rubbings of manhole covers, subway gratings and other elements of the urban streetscape - signalled a move away from the gestural mark making of Abstract Expressionism towards the indexical appropriation of the environment that would be further developed in Pop art, and exerted a significant influence on Robert Rauschenberg and Jasper Johns.

S

Sen no Rikyū (Japanese: 千利休, 1522 – April 21, 1591), also known simply as Rikyū, is considered the historical figure with the most profound influence on Japanese Tea Ceremony, the Japanese "Tao of Tea", particularly the tradition of wabi-cha.

Sengai Gibon (Japanese: 仙厓 義梵, 1750 - 1837) was a Japanese Zen monk. He was known for his controversial teachings and writings, as well as for his lighthearted sumi-e paintings. After spending half of his life in Nagata near Yokohama, he secluded himself in Shōfukuji (in Fukuoka), the first Zen temple in Japan, where he spent the rest of his life.

Sesshū Tōyō (Japanese: 雪舟等楊; Since 1431, also known as Tōyō, Unkoku, or Bikeisai; 1420 – 26 August 1506) was the most prominent Japanese master of ink and wash painting from the

middle Muromachi period.

Shaolin Monastery (Chinese: 少林寺; pinyin: Shàolín sì), also known as the Shaolin Temple, is a Chan ("Zen") Buddhist temple in Dengfeng County, Henan Province, China. Dating back 1,500 years when founded by Fang Lu-Hao, Shaolin Temple is the main temple of the Shaolin school of Buddhism to this day. It is famous for Shaolin Kung Fu. Shaolin Monastery and its Pagoda Forest were inscribed as a UNESCO World Heritage Site in 2010 as part of the "Historic Monuments of Dengfeng".

Shi Tao (Chinese: 石涛, 1642-1707) was a Chinese landscape painter and poet during the early part of the Qing Dynasty (1644-1911)

Shitou Xiqian (Chinese: 石头希迁, 700 - 790) was an 8th-century Chinese Chán (Zen) Buddhist teacher and author. All existing branches of Zen throughout the world are said to descend either from Shitou Xiqian or from his contemporary Mazu Daoyi.

Shizilin Garden (Chinese: 狮子林园林, English: Lion Grove Garden) is a garden located at 23 Yuanlin Road in Pingjiang District, Suzhou, Jiangsu, China. The garden is famous for the large and labyrinthine grotto of taihu rocks at its center. The name of the garden is derived from the shape of these rocks, which are said to resemble lions. The garden is recognized with other classical gardens in Suzhou as a UNESCO World Heritage Site.

Shunryu Suzuki (Japanese: 鈴木 俊隆, 1904 - 1971) was a Sōtō Zen monk and teacher who helped popularize Zen Buddhism in the United States, and is renowned for founding the first Buddhist monastery outside Asia (Tassajara Zen Mountain Center). Suzuki founded San

Francisco Zen Center, which along with its affiliate temples, comprises one of the most influential Zen organizations in the United States. A book of his teachings, *Zen Mind, Beginner's Mind*, is one of the most popular books on Zen and Buddhism in the West.

Sokei-an Shigetsu Sasaki (Japanese: 佐々木 指月 (曹溪庵); 1882 – May 17, 1945), born Yeita Sasaki (佐々木 栄多), was a Japanese Rinzai roshi who founded the Buddhist Society of America (now the First Zen Institute of America) in New York City in 1930.

Soyen Shaku (Japanese: 釈 宗演 January 10, 1860 – October 29, 1919) was the first Zen Buddhist master to teach in the United States. He was a Roshi of the Rinzai school and was abbot of both Kenchō-ji and Engaku-ji temples in Kamakura, Japan. Shaku was a disciple of Imakita Kosen.

St. John's University (SJU) was an Anglican university in Shanghai. Founded in 1879 by American missionaries, it was one of the oldest and most prestigious universities in China, often regarded as the Harvard of China.

Steve Jobs (1955 - 2011) was an American entrepreneur, businessman, inventor, and industrial designer. He was the co-founder, chairman, and chief executive officer (CEO) of Apple Inc.; CEO and majority shareholder of Pixar; a member of The Walt Disney Company's board of directors following its acquisition of Pixar; and founder, chairman, and CEO of NeXT. Jobs and Apple co-founder Steve Wozniak are widely recognized as pioneers of the microcomputer revolution of the 1970s and 1980s. Jobs briefly attended Reed College in 1972 before dropping out. He then decided to travel through India in

1974 seeking enlightenment and studying Zen Buddhism.

Su Shi (Chinese: 苏轼 January 8, 1037 – August 24, 1101), also known as Su Tungpo, was a Chinese writer, poet, painter, calligrapher, pharmacologist, gastronome, and a statesman of the Song dynasty.

Suzhou Museum (Chinese: 苏州博物馆) is a museum of ancient Chinese art, ancient Chinese paintings, calligraphy, and handmade crafts, opened in 2006, situated in Suzhou, Jiangsu, China.

T

Tadao Ando (Japanese: 安藤 忠雄, born September 13, 1941) is a Japanese self-taught architect (Ando, 2008) whose approach to architecture and landscape was categorized by architectural historian Francesco Dal Co as “critical regionalism”.

Tamotsu Fujii (Japanese: 藤井 保, born in 1949) Contemporary Japanese photographer. After working at the OSAKA SENDEN KENKYUSHO CO.,LTD. Fujii relocated to Tokyo in 1976, establishing Tamotsu Fujii Photography and launching his career as an independent photographer. Fujii has been the recipient of numerous awards, including the ADC (Ar Director's Club) award, the ACC (All Japan Radio & Television Commercial Confederation) award, the Asahi Advertising Award and Silver Lion at the Cannes International Advertising Festival.

Tehching Hsieh (Chinese: 謝德慶; born 31 December 1950; Nanjhou, Pingtung County, Taiwan) is a performance artist. He has been called a “master” by fellow performance artist Marina Abramovi. He is most known for six durational

performance pieces completed between 1978 and 2000.

Tenshō Shūbun (Japanese: 天章 周文, died c. 1444–50) was a Japanese Zen Buddhist monk and painter of the Muromachi period (Nussbaum, 2005. p. 889).

The First Zen Institute of America is a Rinzai institution for laypeople established by Sokeian in New York, New York in 1930 as the Buddhist Society of America (changing its name after World War II). The emphasis on lay practice has its roots in the history of the organization. In 1875, the Japanese Rinzai Zen master Imakita Kosen founded a Zen institute, Ryomokyo-kai, dedicated to reviving Zen in Japan by recruiting talented and educated lay people.

Theodoros Stamos (1922 - 1997) was a Greek American artist. He is one of the youngest painters of the original group of abstract expressionist painters (the so-called “Irascibles”), which included Jackson Pollock, Willem de Kooning and Mark Rothko.

Thomas Merton (1915 - 1968) was an American Catholic writer, theologian and mystic. A Trappist monk of the Abbey of Gethsemani, Kentucky, he was a poet, social activist, and student of comparative religion.

Ton-Fan Group (Chinese: 东方画会), also known as Oriental Painting Society or Eastern Art Group, East Movement or Dongfang Huahui, is an avant-garde Taiwanese artistic movement founded in 1956 at Taipei. The creation of this group played a major role in the development of Taiwanese art and in the history of Chinese art of the twentieth century.

Tripi aka, also referred to as Tipi aka or Pali

Canon, is the traditional term for the Buddhist scriptures. These are canonical texts revered as exclusively authoritative in Theravada Buddhism. The Mahayana Buddhism also reveres them as authoritative but, unlike Theravadins, it also reveres various derivative literature and commentaries that were composed much later.

U

UCLA, The University of California, Los Angeles is a public research university in the Westwood district of Los Angeles, California, United States.

University of Pennsylvania (commonly known as Penn or UPenn) is a private Ivy League research university located in Philadelphia, Pennsylvania, United States. Incorporated as The Trustees of the University of Pennsylvania, Penn is one of 14 founding members of the Association of American Universities and one of the nine original colonial colleges.

USC, The University of Southern California is a private research university founded in 1880 with its main campus in Los Angeles, California. As California's oldest private research university, USC has historically educated a large number of the region's business leaders and professionals.

V

Vincent Willem van Gogh (30 March 1853 - 29 July 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life in France, where he died. They include landscapes, still-

life, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. His suicide at 37 followed years of mental illness and poverty.

W

Walter Joseph De Maria (October 1, 1935 - July 25, 2013) was an American artist, sculptor, illustrator and composer, who lived and worked in New York City. Walter de Maria's artistic practice is connected with Minimal art, Conceptual art, and Land art of the 1960s.

Wang Wei (Chinese: 王维; 699 - 759) was a Tang dynasty Chinese poet, musician, painter, and statesman. He was one of the most famous men of arts and letters of his time. Many of his poems are preserved, and twenty-nine were included in the highly influential 18th-century anthology Three Hundred Tang Poems.

Wassily Wassilyevich Kandinsky (4 December 1866 - 13 December 1944) was a Russian painter and art theorist. He is credited with painting one of the first recognised purely abstract works. Born in Moscow, Kandinsky spent his childhood in Odessa, where he graduated at Grekov Odessa Art school. He enrolled at the University of Moscow, studying law and economics. Successful in his profession. He was offered a professorship (chair of Roman Law) at the University of Dorpat. Kandinsky began painting studies (life-drawing, sketching and anatomy) at the age of 30.

Wei Shuo (Chinese: 卫铄, 272 - 349) was a Chinese calligrapher of Eastern Jin, who established consequential rules about the regular script. Her famous disciple was Wang Xizhi (Chinese: 王羲之).

Wesleyan University is a private liberal arts college in Middletown, Connecticut, founded in 1831. Wesleyan is a Baccalaureate College that emphasizes undergraduate instruction in the arts and sciences.

Whitney Museum of American Art – known informally as the “Whitney” – is an art museum located in Manhattan. It was founded in 1931 by Gertrude Vanderbilt Whitney (1875 – 1942), a wealthy and prominent American socialite and art patron after whom the museum is named.

Will Grohmann (1887 - 1968) was a German art critic and art historian specialized in German Expressionism and abstract art. He was known as the “godfather of modernism”. (Goethe Institut: “In the Network of Modernism”: The Art Critic Will Grohmann: <http://www.goethe.de/kue/bku/kuw/en10112845.htm>)

Willem de Kooning (1904 - 1997) was a Dutch-American abstract expressionist artist who was born in Rotterdam, Netherlands, and moved to New York in 1927. In the post-World War II era, de Kooning painted in a style that came to be referred to as Abstract expressionism or “action painting”, and was part of a group of artists that came to be known as the New York School. Other painters in this group included Jackson Pollock, Elaine de Kooning, Lee Krasner, Franz Kline, Arshile Gorky, Mark Rothko, Hans Hofmann, Adolph Gottlieb, Anne Ryan, Robert Motherwell, Philip Guston, Clyfford Still, and Richard Pousette-Dart.

Works Progress Administration (renamed in 1939 as the Work Projects Administration; WPA) was the largest and most ambitious American New Deal agency, employing millions of unemployed people (mostly unskilled men) to

carry out public works projects, including the construction of public buildings and roads. In a much smaller but more famous project, Federal Project Number One, the WPA employed musicians, artists, writers, actors and directors in large arts, drama, media, and literacy projects. (Arnesen, 2007. p. 1540.)

Wu Tai Shan (Chinese: 五台山; Mount Wutai, Literally: “Five Plateau Mountain”), also known as Wutai Mountain or Qingliang Shan, is a Buddhist sacred site located at the headwaters of river Qingshui, in the Chinese northeastern province of Shanxi. UNESCO World Heritage. Nanshan Temple (Chinese: 南山寺) is the largest temple in it.

X

Xia Gui (Chinese: 夏圭 or 夏珪, 1195 - 1224) was a Chinese landscape painter of the Song dynasty. Very little is known about his life, and only a few of his works survive, but he is generally considered one of China’s greatest artists. He continued the tradition of Li Tang, further simplifying the earlier Song style to achieve a more immediate, striking effect. Together with Ma Yuan, he founded the so-called Ma-Xia (馬夏) school, one of the most important of the period.

Xu Guangqi (Chinese: 徐光启, April 24, 1562 – November 8, 1633) was a Chinese scholar-bureaucrat, agricultural scientist, astronomer, and mathematician in the Ming Dynasty. Xu was a colleague and collaborator of the Italian Jesuits Matteo Ricci and Sabatino de Ursis and they translated several classic Western texts into Chinese, including part of Euclid’s Elements. He was also the author of the Nong Zheng Quan Shu, one of the first comprehensive treatises on the subject of agriculture. He was one of the

“Three Pillars of Chinese Catholicism”. His current title is Servant of God.

Xuanzang (Chinese: 玄奘, 602-664) was a Chinese Buddhist monk, scholar, traveller, and translator who described the interaction between China and India in the early Tang dynasty. He became famous for his seventeen-year overland journey to India, which is recorded in detail in the classic Chinese text *Great Tang Records on the Western Regions*, which in turn provided the inspiration for the novel *Journey to the West* written by Wu Cheng'en during the Ming dynasty, around nine centuries after Xuanzang's death. (Cao, 2006. p. 62.)

Y

Yayoi Kusama (Japanese: 草間 彌生, born March 22, 1929) is a Japanese artist and writer. Throughout her career she has worked in a wide variety of media, including painting, collage, soft sculpture, performance art, and environmental installations, most of which exhibit her thematic interest in psychedelic colors, repetition, and pattern.

Yoko Ono (Japanese: 小野 洋子, born February 18, 1933) is a Japanese multimedia artist, singer, songwriter, and peace activist who is also known for her work in performance art and filmmaking. She is the second wife and widow of singer-songwriter John Lennon of the Beatles.

Yu Jian (Chinese: 玉潤) unknown date of birth and death. A monk painter in late Song dynasty.

Yungang Grottoes (Chinese: 云岡石窟) are ancient Chinese Buddhist temple grottoes near the city of Datong in the province of Shanxi.

They are excellent examples of rock-cut architecture and one of the three most famous ancient Buddhist sculptural sites of China.

Yuquan Shenxiu (Chinese: 玉泉神秀, 606? - 706) was one of the most influential Chan masters of his day, a Patriarch of the East Mountain Teaching of Chan Buddhism. Shenxiu was Dharma heir of Daman Hongren (601 - 674), honoured by Wu Zetian (r. 690 - 705) of the Tang dynasty, and alleged author of the *Guan Xin Lun* (Treatise on the Contemplation of the Mind, written between 675 - 700), a text once attributed to Bodhidharma.

Yves Klein (1928 - 1962) was a French artist considered an important figure in post-war European art. He is the leading member of the French artistic movement of *Nouveau réalisme* founded in 1960 by art critic Pierre Restany. Klein was a pioneer in the development of performance art, and is seen as an inspiration to, and as a forerunner of, minimal art, as well as pop art. Klein's work revolved around a Zen-influenced concept he came to describe as “*le Vide*” (the Void). Klein's Void is a nirvana-like state that is void of worldly influences; a neutral zone where one is inspired to pay attention to one's own sensibilities, and to “reality” as opposed to “representation”.

Z

Zhang Daqian or **Chang Dai-chien** (Chinese: 張大千; pinyin: Zhāng Dàqiān; 10 May 1899 – 2 April 1983) was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally known as a *guohua* (traditionalist) painter, by the 1960s he was also renowned as a modern impressionist and expressionist painter. In addition, he is regarded

as one of the most gifted master forgers of the twentieth century.

Zhang Yanyuan (Chinese: 张彦远, 815 - 877), courtesy name Aibin (爱宾), was a Chinese art historian, scholar, calligrapher and painter of the late Tang Dynasty.

Zhang Zao (Chinese: 张皞) a Chinese painter of the eighth century. Its dates of birth and death are not known. He is good at drawing pine trees.

Zhu Da (Chinese: 朱耷; 1626 - 1705) Monk Painter, one of the most famous Individualist painters of the early Qing period.

Zhu Derun (Chinese: 朱德润 1294 - 1365) was a Chinese painter and poet in Yuan Dynasty. He was a native of Suiyang (now Shangqiu), Henan Province, and later lived in Suzhou. (Cihai, 1979. p. 88) He was at one time the editor at the national academy of history, and also served as academic director in Zhendong Province, and supervisor in Jiangzhe Province.

Zhu Xi (Chinese: 朱熹, 1130 - 1200) was a Song dynasty Confucian scholar who was the leading figure of the School of Principle and the most influential rationalist Neo-Confucian in China. His contributions to Chinese philosophy including his assigning special significance to the Analects, the Mencius, the Great Learning, and the Doctrine of the Mean (the Four Books), his emphasis on the investigation of things (gewu), and the synthesis of all fundamental Confucian concepts, formed the basis of Chinese bureaucracy and government for over 700 years. He has been called the second most influential thinker in Chinese history, after Confucius himself.

Zong Bing (Chinese: 宗炳, 375 - 444) was a Chinese artist and musician who wrote the earliest text on landscape painting.

LIST OF FIGURES

1. Mindmap Estructura de La Tesis. Hecho por Autor
2. Mind Map of Main Points of The Dissertation. Made by Author
3. The author made a pilgrimage. Photo by Dongshan Monastery
4. American Bhikshus Heng Ju and Heng Yo, who during 1973 and 1974 made a pilgrimage for world peace from Gold Mountain Monastery in San Francisco to Marble Mountain, Washington, bowing once every three steps, while observing a practice of total silence. Source: http://www.dharmasite.net/Three_Steps_One_Bow.htm
5. Dongshan Monastery (Chinese: 东山寺). Photo by Author
6. Mindmap Structure of Thesis. Made by Author
7. Sumeru Mountain sculpture in Yonghe Temple. Beijing, China 雍和宫须弥山. Photo by Li Xi, 2011.
8. Daisetsu Teitarō Suzuki (1870 - 1966) can realize the relationship between human and natural- Japanese Buddhism philosopher. Photo by Shigeru Tamura (1909 - 1987) The practice of Zen meditation is a way to obtain enlightenment- 現代日本の百人 1953年刊
9. Bodhidharma, Ukiyo-e woodblock print by Tsukioka Yoshitoshi, 1887.
10. A Brief Chart of Zen Lineage. Made by Author
11. Flower Sermon. Available at: <https://harijan.word-press.com/2012/03/21/751/>
12. Traditional Chinese illustration of Mahākāśyapa from a woodblock print, the first buddhist patriarch after Buddha and before Ananda. Available at: <http://goldsummit-monastery.org/>
13. A Brief Chart of Five Houses of Zen (Wu jia qi zong, 2016). Translated and Made by Author
14. A Brief Time Line of Zen Thought (Right Page). Made by Author
15. Where does the dust itself collect? Xu Bing, 2004
16. Xu Bing creating "Where does the dust itself collect?"
17. Doll for dust transport
18. Angler on a Wintry Lake. Ma Yuan, 1195 Song Dynasty 141 x 36cm. Tokyo National Museum
19. A Brief Chart of Zen Aesthetics Principals. Made by Author
20. This Nara period wooden statue vividly represent both Jianzhen's gentle personality and his indomitable willpower.
21. Fish. Zhang Daqian, 1976 Chinese ink on paper
22. Book of Landscape. Pu He, 1628. Chinese ink on paper
23. Mynah Bird on an Old Tree Zhu Da, 1703. Hanging scroll, ink on paper The Palace Museum, Beijing
24. This Japanese scroll calligraphy of Bodhidharma reads, "Zen points directly to the human heart, see into your naturalness and become Buddha." It was created by Hakuin Ekaku (1685-1768)
25. KISS. Feng Zikai, 1938 36.5 x 25 cm
26. Six Persimmon. Mu Xi, 13th Century. Ink on Paper, 36.2 x 38.1 cm Daitoku-ji, Kyoto, Japan
27. Zen Aesthetics Characteristics. Made by Author
28. A Brief Chart of Zen Aesthetics and Naturalness Made by Author
29. A Brief Chart of Zen Aesthetics of Oriental Scholars. Made by Author
30. A Brief Chart of Zen Aesthetics of Occidental Scholars. Made by Author

31. Hetian Jade. Unknown
32. The Empire of the Huns and subject tribes at the time of Attila.
33. Renaissance medal with the legend, Attila, Flagelum Dei (dubiously-spelled Latin for "Attila, Scourge of God")
34. Genghis Khan as portrayed in a 14th-century Yuan era album. Original size is 47 cm wide and 59.4 cm high. Paint and ink on silk. Now located in the National Palace Museum, Taipei, Taiwan.
35. Marcus Polus venetus totius orbis et Indie peregrator primus. Gallery of Monsignor Badia, 16th Century
36. A portrait of Xuanzang. Identified that it is 玄奘三藏像 made in Kamakura period (14C) Tokyo National Museum, Japan
37. The Diamond Sutra of the Chinese Tang Dynasty, the oldest dated printed book in the world, found at Dunhuang, from 868 CE. A page from the Diamond Sutra, printed in the 9th year of Xiantong Era of the Tang Dynasty, i.e. 868 CE. Currently located in the British Library, London.
38. Fahua Jing. Mogao Caves No. 85, Tang Dynasty.
39. Mogao Caves (Chinese: 莫高窟)
40. Details of painting of the meeting of Manjusi and Vimalakirti. Cave No. 159.
41. The Italian Jesuit Matteo Ricci (left) and the Chinese mathematician Xu Guangqi (right) in an image from Athanasius Kircher's China Illustrata, published in 1667. The Chinese edition of Euclid's Elements (Chinese: 几何原本), was printed in 1607.
42. Utagawa Hiroshige's Ukiyo-e (left) and Van Gogh's copy (right) in 1887
43. Portrait of Père Tanguy by Vincent van Gogh, an example of Ukiyo-e influence in Western art (1887)
44. The Chinese Garden. François Boucher (1703 – 1770) 1742. Oil on canvas, 40.5 × 48 cm. Musée des Beaux-Arts et d'Archéologie de Besançon, Besançon, France
45. The Embarkation for Cythera, 1717, Louvre. Many commentators note that it depicts a departure from the island of Cythera, the birthplace of Venus, thus symbolizing the brevity of love.
46. Scene 9 (The family scene) of the British Museum copy of the "Admonitions Scroll", attributed to Gu Kaizhi. c.345-c.406
47. Chinese print of Xixiang Ji written by Wang Shifu. Yuan Dynasty. Museum für Ostasiatische Kunst, Germany
48. Emile Zola, 1868 Edouard Manet (1832-1883) Oil on canvas, 146.5 x 114 cm © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski
49. Right: A Comparison between Chinese and Japanese print. Left: Song Jiang by Chen Laolian in Ming Dynasty. Right: Asakayama E-hon by Sukenobu in 1739
50. Madame Monet en costume Japonais., Claude Monet, 1876. 231.8 × 142.3 cm. Museum of Fine Arts, Boston
51. Dry Garden in Ryōan-ji Temple (Kyoto, Japan) Photo by Stéphane D'Alu, 2004
52. Louvre-Lens (Lens, Pas-de-Calais, France) Photography by Iwan Baan, 2015
53. Louvre-Lens (Lens, Pas-de-Calais, France) Photos by Iwan Baan, 2015
54. Church of the light, Japan Unknown
55. Church of Sea, Japan Unknown
56. Drawing of Tadao Ando. Source: 真駒内滝野霊園. Available at: <http://takinoreien.com/?page_id=168>
57. Makomanai Takino Cemetery (Japan) Photography by Official Website Available at: <http://takinoreien.com/?page_id=168>
58. Suzhou Museum, China Photography by Peter Potrowl, 2010
59. Suzhou Museum, China Unknown
60. Suzhou Museum, China Unknown
61. Immortal in Splashed Ink 泼墨仙人 Liang Kai 梁凯, Song Dynasty. 48.7 x 27.7 cm. National Palace Museum, Taiwan, China
62. Li Bai In Stroll 太白行吟图. Liang Kai 梁凯, Song Dynasty 81.1 x 30.5 cm. Tokyo National Museum, Japan
63. Issey Miyake Fashion: White and Black, New York. Irving Penn, 1990
64. Steve Jobs wearing his signature black mock turtle neck by Issey Miyake. Photo by David Paul Morris
65. Issey Miyake Fashion: Grey, New York. Irving Penn, 1990
66. Issey Miyake: L'eau d'issey
67. Comme des Garçons Collection
68. WUYONG Collection. Photo by WUYONG Advertisement
69. Pine Trees / left hand screen 松林图 左隻. Hasega-

- wa Tōhaku. 156.8 × 356 cm. Tokyo National Museum
70. MUJI Horizon, 2003
 71. Programs for the Opening and Closing Ceremonies of the Naga- no Winter Olympic Games 1998 AD: Kenya Hara D: Kenya Hara, Chihiro Murakami, Yukie Inoue
 72. An early painting of Kan Tai- Keung
 73. Kan Tai-Keung Poster Collection "Times of Inks"
 74. An early painting of Lü Shou-Kun
 75. Comparison of Japanese and German Kitchen Knives
 76. 10 Influential Design of Dieter Rams
 77. Dieter Rams's Japanese Garden. Also he is a big fan of Bonsai. Photo by Philip Sinden, 2010
 78. Naoto Fukasawa Designed CD Player
 79. Naoto Fukasawa Designed Umbrella
 80. Naoto Fukasawa Designed Trash Bin
 81. Naoto Fukasawa Designed Juice Packing
 82. OnePlus Bamboo Mobile Phone Photo by Phoebe Guo, 2014
 83. Advertisement of Naoto Fukasawa Designed Chair. Photo by Tamotsu Fujii
 84. Naoto Fukasawa Designed Chair. Photo by Tamotsu Fujii
 85. Advertisement of "Maglife Flash- light". Photo by Tamotsu Fujii
 86. Takochi River. Photo by Tamotsu Fujii, 1995
 87. MUJI Horizon Campagin Photo by Tamotsu Fujii
 88. Boden Sea, Uttwil. Photo by Hiroshi Sugimoto, 1993
 89. Admonitions Scroll, also known as the Admonitions of the Court Instructress, from the British Museum. Traditionally ascribed to Gu Kaizhi, created between the 5th to 8th century.
 90. A portrait of Zong Bing. Unknown painter and year
 91. Landscape. Zhang Yanyuan, unknown. Song Dynasty
 92. Pine Trees. Zhang Zao. Song Dynasty
 93. Landscapes in the Manner of Old Masters (Wang Wei). Dong Qichang, 1621 - 1624. 56.2 x 36.2 cm. Nelson-Atkins Museum
 94. Angler on a Wintry Lake. Ma Yuan, 1195 Song Dynasty 141 x 36cm. Tokyo National Museum
 95. Mynah Bird on an Old Tree Bada Shanren (Zhu Da) Qing Dynasty. Forbidden City, Beijing
 96. Two Birds. Bada Shanren (Zhu Da) Qing Dynasty. 31.7 × 26.3 cm, Oiso, Japan
 97. Haboku-Sansui, splashed-ink style landscape. Sesshū Tōyō (雪舟 等楊, 1420 - 1506) 148.6 × 32.7 cm. The full scroll contains numerous inscriptions, and the painting, which is reproduced here in full, only takes up about a third of the scroll. Tokyo National Museum
 98. Four Season View 四季花鳥図. Kanō Motonobu (狩野 元信, 1476 - 1559). Kyoto National Museum (京都国立博物館) Kyoto, Japan
 99. Hermits and a Fairy / left hand screen (仙人高士図 / 左隻) Kano Motonobu (狩野 永徳, 1543 - 1590) 155 × 361.4 cm. Kyoto National Museum (京都国立博物館) Kyoto, Japan
 100. Darumazu (Portrait of Daruma/ Bodhidharma) Hakuin Ekaku (白隠 慧鶴, 1685 - 1768) Private Collection
 101. (Previous page) Transmission of Zen Buddhism to Japan (Villalba Fernández, 2003. p. 404.) Translated and Made by Author
 102. Damour Budaoweng. When people always ask for a wish to pray, blessing in Japan
 103. Dazu Huike offering his arm to Bodhidharma. Sesshū Tōyō (雪舟 等楊) 1496 Ink painting 1496 by Huike Sainen-ji, Aichi, Japan
 104. In'ei Raisan (Japanese: 陰翳礼讃 In Praise of Shadows)
 105. Typical example of a Japanese Tea Room
 106. 'Fujisan' Teabowl Honami Kōetsu 本阿弥光悦
 107. Dian Cha & Jian Cha Photography by hk.on.cc
 108. Rikyu Tea Room 待庵
 109. Tea house at Koishikawa. The morning after a snowfall (礪川雪の旦) - Koishikawa yuki no ashita Katsushika Hokusai (Japenses: 葛 飾北斎) (1760 - 1849), 1830.
 110. A portrait of Sen no Rikyū. Tōhaku Hasegawa (長谷川等伯) Calligraphy by Sōen Shunoku (春屋 宗園), 1580
 111. CHASHAKU. Japanese Bamboo Tea Scoop and Signed Case
 112. The Bamboo Flute <http://www.finesketch.com/#shaku>
 113. Palace Examination at Kaifeng, Song Dynasty, China
 114. Samurai on horseback, wearing armor and horned helmet, carrying bow and arrows. Date circa 1878? Author Unknown

115. A session of the 1893 World Parliament of Religion
116. Soyen Shaku (Japanese: 釈宗演, January 10, 1860 – October 29, 1919)
117. This photo is of Wikis Take Manto goal code D7, First Zen Institute of America. 4 October 2008
118. D. T. Suzuki with John Cage, 1962
119. San Francisco Zen Center. Photo credit: slightly-less-random via Flickr
120. Courtesy of San Francisco Zen Center
121. (Previous page) Transmission of Zen Buddhism to United States Made by Author
122. Kobun Otagawa (Japanese: 乙川弘文) as a witness in Steve Job's wedding
123. Hokusai's The Great Wave off Kanagawa, 1831
124. Circle, Triangle, and Square, Sengai Gibon. Edo period, early 19th century Hanging scroll; ink on paper, 28.4 x 48.1 cm. Idemitsu Museum of Arts, Tokyo.
125. Broadway. Mark Tobey, 1935–36 Tempera on paper board, 66 x 48.9 cm. Rights and Reproduction: © 2016 Artists Rights Society (ARS), New York
126. Installation View: The Third Mind: American Artists Contemplate Asia 1860 - 1989. Solomon R. Guggenheim Museum, 2009
127. Map of Expansion. Made by Author
128. Bhavacakra (Wheel of Becoming) - a complex symbolic representation of sa sara used in Tibetan Buddhism.
129. Ensō (円相) de Ryōnen Gensō (1646-1711) 了然元総
130. Chinese characters of "Cursive Script" in regular script (left) and cursive script (right). Notice that for the cursive form, there is only a total of 3 strokes which is significantly lower than its regular counterpart.
131. Cursive script in Sun Guoting's 孙过庭 Treatise on Calligraphy.
132. Haboku-Sansui, splashed-ink style landscape. Sesshū Tōyō (雪舟 等楊, 1420 - 1506) 148.6 x 32.7 cm. The full scroll contains numerous inscriptions, and the painting, which is reproduced here in full, only takes up about a third of the scroll. Tokyo National Museum
133. Ink Flower. Shi Tao. Qing Dynasty
134. The Second Patriarch in Contemplation. Shi Ke 石恪, 10th Century. Two hanging scrolls, ink on paper, 35.3 x 64.4 cm. Five Dynasties Period (907 - 960) Tokyo National Museum
135. Circle, Triangle, and Square, Sengai Gibon. Edo period, early 19th century Hanging scroll; ink on paper, 28.4 x 48.1 cm. Idemitsu Museum of Arts, Tokyo.
136. Chu Brush, the oldest Chinese brush, around 2300 - 2500 years ago. Warring States period, 475 BC - 221 BC
137. A Copy of Chu Bamboo Book written by Chu Brush.
138. An old Chinese inkstick made in the form of lotus leaves and flowers.
139. Chinese Ink Strokes Performance Windyroc copyright@nipic.com
140. Ancient Western Pen: Reed Pen and Quill Pen.
141. Five different levels of ink
142. Shrimp. Qi Baishi, 1948. Ink and wash painting
143. Lu Mount (Right part) Yu Jian, Song Dynasty. It was divided to 3 pieces in 1653.
144. Houses on a Lake, attributed to Shubun, Tenshō Shūbun (天章 周文), 16th century
145. Angler on a Wintry Lake. Ma Yuan, 1195 Song Dynasty 141 x 36cm. Tokyo National Museum
146. Depicted Capital of Song dynasty, Qīng dynasty royal version Qīngmíng-scroll (清院本清明上河圖 Qīngmíng shàng hé tú) by the Qīng dynasty royal painters
147. Two patriarchs putting their mind into harmony 二祖調心圖 Shi Ke, Song Dynasty. 35.5 x 129 cm. Tokyo National Museum, Japan
148. The Sixth Patriarch Cutting the Bamboo 六祖破竹. Liang Kai 梁凱, Song Dynasty Tokyo National Museum, Japan
149. Li Bai In Stroll 太白行吟圖. Liang Kai 梁凱, Song Dynasty 81.1 x 30.5 cm. Tokyo National Museum, Japan
150. Immortal in Splashed Ink 泼墨仙人 Liang Kai 梁凱, Song Dynasty. 48.7 x 27.7 cm. National Palace Museum, Taiwan, China
151. View from top of Emei Shan: Sea of clouds. Photo by Rako, 2007
152. Six Persimmon. Mu Xi, 13th Century. Ink on Paper, 36.2 x 38.1 cm Daitoku-ji, Kyoto, Japan
153. Evening bell from mist-shrouded temple series. Mu Xi, 13th Century. The scene depicted is one of the Eight Selected Scenes of Xiaoxiang. Hanging scroll. Ink on paper. Located at the Hatakeyama Memorial Museum of Fine Art, Tokyo. The scroll has been designated as National Treasure of Ja-

- pan in the category paintings.
154. Guanyin, Monkeys, and Crane. Mu Xi (絹本墨画 淡彩観音猿鶴図, kenpon bokuga tansai kan- non enkakuzu) Three hanging scrolls, 174.2 cm x 98.8 cm (Kannon), 173.9 cm x 98.8 cm (monkeys and crane, each). Ink and light color on silk. These scrolls have been designat- ed as National Treasure of Japan in the category paintings. Daitoku-ji, Kyoto, Japan.
 155. Daitoku-ji in Kita-ku, Kyoto, Kyoto Prefecture, Japan. 大徳寺, 仏殿, 京都府京都市北区
 156. Lotus. Zhu Da, Qing Dynasty. ink on paper, 27 × 36.4 cm. Private Collection
 157. A portrait of Zhu Da (Bada Shan- ren) by Huang An Pin, detail of a hanging scroll portrait of geshen(an alias of Ba Da Shan Ren) with inscriptions by himself and others ink on paper, 97 x 60.5cm, 1674 Gallery of Bada Shanren Nonchen, Kansai Province, China
 158. Lotus and Birds Zhu Da, Qing Dynasty Shanghai Museum, China
 159. Two birds Zhu Da, Qing Dynasty ink on paper, 31.7 × 26.3 cm. Collection K. Sumitomo, Oiso, Japan
 160. Golden Temple in Kyoto 金閣寺 Kinkaku-ji . Symbol of Muromachi period, a reflection of Japanese aesthetics of that time
 161. Heiji Monogatari Emaki (Heiji story illustration scroll), art style before the arrival of Josetsu from China. Author unknown Kamakura Period 鎌倉時代 1185 - 1333. Museum of Fine Arts, Boston, United States
 162. Portrait of Sesshū Tōyō (Copy), one of Josetsu's followers important cultural property of Japan, hanging scroll. Fujita Art Museum, Osaka, Japan
 163. Catching cat-fish with a gourd / Hyonenzu 瓢鮎図. Considered the beginning of Japanese ink painting Josetsu 如拙, 1415. Ink on paper, 111.5 × 75.8 cm Myōshin-ji temple, Taizō-in, Kyoto, Japan
 164. Landscape ink painting by Mu Xi, 13th Century
 165. A study of Mu Xi by Sesshū Tōyō, 15th Century
 166. Birds and Flowers of the Four Seasons: Autumn and Winter Sesshu Toyo (1420-1506), Muromachi period, late 15th-early 16th century Ink, and color on paper, 178.3 x 375.7 cm. Freer Gallery of Art, Washington, D.C., United States
 167. Birds and Flowers of the Four Seasons: Spring and Summer. Sesshu Toyo (1420-1506), Muromachi period, late 15th-early 16th century Ink, and color on paper, 178.1 × 375.7 cm. Freer Gallery of Art, Washington, D.C., United States
 168. Pure and Remote View of Streams and Mountains 溪山清遠圖. Xia Gui 夏圭 Hanging scroll and ink on paper, 46.5 × 889.1 cm National Palace Museum, Taipei, Taiwan, China
 169. Landscape. Sesshu Toyo, Muromachi period, 1420-1506. Ink on paper, 178.5 x 379.8 cm Freer Gallery of Art, Washington, D.C., United States
 170. Dancing and Singing (Peasants Returning from Work) by Ma Yuan, 1160 - 1225. 192.5 × 111 cm. Beijing Palace Museum, China
 171. A study of Ma Yuan by Sesshū Tōyō, 95.9 x 32.7 cm, Late 15th Century,
 172. Zhou Maoshu Appreciating Lotuses 周茂叔愛蓮圖. Kanō Masanobu, 15th century. A hanging scroll painted by Kanō Masanobu. The scroll has been designated as National Treasure of Japan in the category paintings. Ink and light color on paper, 84.5 × 33 cm. Kyushu National Museum, Japan
 173. Detail of "Reading in a Bamboo Grove"竹斎讀書図. Tenshō Shūbun, 1446. The painting has been designated as National Treasure in the category paintings.
 174. Landscape of the Four Seasons 四季山水図屏風. Tenshō Shūbun, Muromachi Period, 15th century. 150.0 x 355.4 cm, ink on paper Important Cultural Property Tokyo National Museum, Japan
 175. Cypress Trees. Kano Eitoku, Azuchi-Momoyama period (1573-1603)
 176. Gold tea-room at Fushimi (Momoyama) Castle, Kyoto. It reveals Japanese aesthetics at that time. Photo by Bulwersator
 177. Pine Trees (left hand screen) 松林 図 左隻. Hasegawa Tōhaku, 16th Century Pair of six-folded screens, ink on screen, 156.8 × 356 cm. Tokyo National Museum, Japan
 178. Crows and Herons 烏鷺図屏風. Tohaku Hasegawa 1605 355.5 x 154.5 cm. Kawamura Memorial DIC Museum of Art, Japan
 179. Primordial Chaos 混沌図. It remains unsolved the circle in the painting. Zhu Derun, 1349 Medium ink on paper mounted on handscroll, 86.4 x 29.8 cm Shanghai Museum, China
 180. Japan und Ostasien in der Kunst. Ausstellungskatalog. Katalog der Ausstellung. <https://www.zvab.com/JA-PAN-Ostasien-Kunst-Ausstellungskatalog-Katalog-Ausstellung/17078662019/buch>
 181. Winter Landscape. Wassily Wassilyevich Kandinsky, 1909 in Munich / Monaco, Germany. Oil,

- cardboard, 97.5 x 75.5 cm Hermitage Museum, Saint Petersburg, Russia
182. Improvisation 7. Wassily Wassilyevich Kandinsky, 1910 in Munich / Monaco, Germany. Oil, canvas, 97 x 131 cm. Tretyakov Gallery, Moscow, Russia
 183. Wassily Kandinsky, cover of Der Blaue Reiter almanac, 1912
 184. A Cat. An illustration by Wassily Kandinsky for Der Blaue Reiter almanac, 1912
 185. Composition VIII. Wassily Kandinsky, 1923; Germany Oil on canvas, 201 x 140 cm Solomon R. Guggenheim Museum, New York City, United States
 186. Green Emptiness. Wassily Kandinsky, 1930, Alten / Dessau-alten, Germany. Oil on canvas, 40 x 35 cm. Musée des Beaux-Arts de Nantes, Nantes, France
 187. Improvisation 31. Wassily Kandinsky 1913, Munich, Germany. Oil on canvas, 119.7 x 140.7 cm
 188. Ensō (2000) by Kanjuro Shibata XX. Some artists draw ensō with an opening in the circle, while others close the circle.
 189. Color Study: Squares With Concentric Circles. Wassily Kandinsky, 1913. Mixed technique, paper Lenbachhaus, Munich, Germany
 190. Untitled. Paul Klee, unknown. Museum für Ostasiatische Kunst, Cologne, Germany
 191. Untitled (Two fishes, one on the hook). Paul Klee, 1901. Pen and watercolor on cardboard, Center Paul Klee, Bern, Switzerland
 192. Childhood. Paul Klee, 1938. Paste color on paper on cardboard, 27 x 42.8 cm. Center Paul Klee, Bern, Switzerland
 193. The Cabinet. Paul Klee, 1940. Paste color on paper on cardboard, 41.5 x 29.5 cm. Center Paul Klee, Bern, Switzerland, donation Livia Klee
 194. No. 5. Jackson Pollock, 1948. Oil on fiberboard, 244 x 122 cm Private collection
 195. Untitled. Willem de Kooning, 1949-1950 Unknown
 196. Ernest Fenollosa (1853-1908), American orientalist
 197. Epochs of Chinese and Japanese Art, by Ernest Fenollosa, 1st Edition
 198. A series of blue ink painting Georgia O'Keeffe, 1916 Watercolor, paper, 27.8 x 40.5 cm Brooklyn Museum, New York City, United States
 199. Blue lines. Georgia O'Keeffe, 1916 Watercolor, paper, 27 x 42 cm Private collection
 200. Crystallizations. Mark Tobey, 1944. Tempera on board, 45.7 x 33 cm Iris & B. Gerald Cantor Center for Visual Arts at Stanford University
 201. Automobile Tire Print. Robert Rauschenberg, 1953 Monoprint: house paint on 20 sheets of paper, mounted on fabric, 41.9 x 671.8 cm. San Francisco Museum of Modern Art. Purchase through a gift of Phyllis Wattis
 202. Mountains and Pines in Spring 春山瑞松. Mi Fu, 1100. Chinese ink and color on paper, 35 x 44.1 cm. National Palace Museum, Taiwan, China
 203. L'Angélus. Jean-François Millet, 1857 - 1859 Original 66 x 55 cm. Musée d'Orsay, Paris, France
 204. A portrait of girl. Zao Wou-ki, 1942. An early work of Zao 26.5 x 22 cm Private collection in Paris
 205. A ship in the harbour Zao Wou-ki, 1951. 73 x 92 cm. Private collection in Paris
 206. Henri Michaux and Zao Wou-Ki Zao Wou-Ki arrived in France from China in the spring of 1948 and met Henri Michaux at the end of the following year. Made up of a warm regard emanating from both men, the human bond joining them was to last until the death. Photo by Fondation Martin Bodmer
 207. Four Egrets. Lin Fengmian (1900-1991). Ink and colour on paper, 66 x 66.7 cm
 208. An example of evolution of Chinese characters. Source: <http://www.weijunkj.cn/ziyuan/pazmyilt-VRCTjXsL.html>
 209. Hommage à Chu Yun 向屈原致敬. (Hommage to Chu Yun—05.05.55), Zao Wou-ki, 1955 Oil on canvas, 195 x 130 cm Private collection, Switzerland
 210. 1.5.70. Zao Wou-Ki, 1970. Oil on canvas, 65 x 100 cm
 211. After The Eclipse Zao Wou-Ki, 11 August 1999 Oil on canvas
 212. 4.8.93 Zao Wou-Ki, 1993 Oil on canvas
 213. Untitled. Zao Wou-Ki, 2007. Chinese ink on paper, 93 x 97 cm. Private collection, Taiwan.
 214. Untitled. Zao Wou-Ki, 2005. Chinese ink on paper, 46 x 89 cm.
 215. Vent. Zao Wou-Ki, 1954 Oil on canvas, 195 x 96.5 cm
 216. 25.6.86. Zao Wou-Ki, 1986 Oil on canvas, 195 x 130 cm
 217. Untitled. Zao Wou-ki, 1972 Chinese ink on paper, 66.5 x 119.5 cm. Private collection, Switzerland
 218. Early drawing of Hsiao
 219. 1956, Barcelona. View of the "Ton-Fan" group at

- the Palacio de la Virreina
220. 1956, Barcelona. Hsiao Chin in front of the church of the Sagrada Familia designed by Gaudi
 221. Abstract. Li Chun-shan, 1960. Oil on paperboard, 24 x 35 cm
 222. Abstract 3. Hsiao Chin, 1955. Ink and pastel on paper, 40 x 29 cm. Artist's collection
 223. Pintura - 1. Hsiao Chin, 1959. Ink on paper, 61 x 33 cm Dimension Art Center, Taipei. China
 224. Untitled. Hsiao Chin, 1959. Ink on paper, 69 x 38 cm Unpublished
 225. Chinese opera characters Series Hsiao Chin, 1956. Oil on paper, 20 x 38 cm Dimension Art Center, Taipei, China
 226. Peace and contemplation Hsiao Chin, 1975. Acrylic on canvas, 88 x 128 cm Artist's collection
 227. New way - 6. Hsiao Chin, 1970. Acrylic on canvas, 88 x 128 cm Marconi Foundation, Milan, Italy
 228. Untitled. Hsiao Chin, 1962. Ink on paper, 46 x 55 cm Artist's collection
 229. Untitled. Hsiao Chin, 1962. Ink on paper, 60 x 49 cm Artist's collection
 230. Black Sun. Hsiao Chin, 1964. Ink on canvas, 100 x 70 cm Artist's collection
 231. Ch'an (Zen) - 5. Hsiao Chin, 1976. Ink on canvas, 47 x 85 cm Artist's collection
 232. Ch'an (Zen) - 15. Hsiao Chin, 1977. Ink on canvas, 89 x 137 cm Artist's collection
 233. Ch'an (Zen) - 26. Hsiao Chin, 1977. Ink on canvas, 96 x 117 cm Artist's collection
 234. The great boundaryless site. Hsiao Chin, 1961. Ink on canvas, 80 x 100 cm Private collection, Taichung, China
 235. Passage through the great thresh- old - 50. Hsiao Chin, 1991. Acrylic on canvas, 70 x 50 cm Artist's collection
 236. Passage through the great thresh- old - 121. Hsiao Chin, 1992. Acrylic on canvas, 180 x 198 cm National Taiwan Museum of Art, Taichung, China
 237. Passage through the great thresh- old - 55. Hsiao Chin, 1992. Acrylic on canvas, 60 x 70 cm Artist's collection
 238. Work. Yoshihara Jiro, 1936. Oil on canvas, 53 x 45.5 cm
 239. Work. Yoshihara Jiro, 1953. Ink on paper, 13.5 x 28 cm
 240. Yoshihara Jiro and Isamu Noguchi, 1964. Yoshihara's Untitled (1962), which marked the turning point toward the circle series, is visible behind him.
 241. Cover of Gutai Pinacotheca No. 1, 15 March 1963
 242. Work. Yoshihara Jiro, 1967. Gouache on paper, 17.1 x 21.8 cm
 243. Untitled. Yoshihara Jiro, 1971. Acrylic on canvas, 45.6 x 53 cm. At the Hakusasonso Garden and Museum, Kyoto, Japan Photo by Sotheby's
 244. Full circle Yoshihara Jiro, 1963 Ceramic, 19 x 19 cm Artist's Collection
 245. Untitled. Yoshihara Jiro, 1965. Oil on canvas, 31.8 x 41 cm
 246. Untitled. Yoshihara Jiro, 1965. Oil on canvas, 50 x 61 cm
 247. Selection of Bokubi journals
 248. Mrs. Wei's Calligraphy Wei Shuo, 312? Unknown
 249. Mu (Nothingness). Shiryu Morita, 1960 - 69. Ink on paper, 69.6 x 41.2 cm
 250. Datsu (Emancipated) Shiryu Morita, 1960 - 69 Ink on paper, 46 x 66.5 cm
 251. Calligrapher Shiryu Morita in action. Japan Art Galerie
 252. En (Deep Pool). Shiryu Morita, 1960 - 69 Ink on paper, 41.5 x 50 cm
 253. Ju, Ro, Kan (3 works). Shiryu Morita, 1963. Sumi ink on paper, 94 x 62.9 cm
 254. En (Garten). Shiryu Morita, 1967. Gold on laquered panel, 60.5 x 78.6 cm
 255. En (Circle) Shiryu Morita, 1967. Aluminum flake pigment in polyvinyl acetate medium, yellow alkyd varnish on paper, 43.5 x 80 cm
 256. Ryu wa ryu wo shiru (Dragon Knows Dragon) Shiryu Morita, 1969. Four-panel screen; aluminum flake pigment in polyvinyl acetate medium, yellow alkyd varnish, on paper, 162 x 307 cm
 257. Mu (Nothingness). Shiryu Morita, 1963. Acrylic on paper laid on board, 62.2 x 87.6 cm
 258. Automatism B. Robert Motherwell, 1966 Lithograph, 76 x 53 cm Published by Hollander, Private collection
 259. From the Lyric Suite. Robert Motherwell, 1965. Red and blue ink on rice paper, 69.2 x 43.5 cm. Bernard Jacobson Gallery, United States
 260. Elegy to the Spanish Republic No. 34. Robert Motherwell, 1953-54. Oil On Canvas, 208.28 x 259.08 cm
 261. Albright-Knox Art Gallery. Gift of Seymour H. Knox, Jr., 1957 Art © Dedalus Foundation, Inc./ Li-

- censed by VAGA, New York, United States
262. The Little Spanish Prison Robert Motherwell, 1941 - 44 Oil on canvas, 69.2 x 43.5 cm Gift of Renate Ponsold Mother- well
 263. Elegy to the Spanish Republic No. 70. Robert Motherwell, 1961. Oil On Canvas, 175.3 x 289.6 cm Anonymous Gift, 1965. Art © Dedalus Foundation, Inc./ Licensed by VAGA, New York, United States
 264. Figure in Black, Robert Motherwell, 1947. Oil on board, 60.9 x 48.3 cm Private collection
 265. A View No. 1. Robert Motherwell, 1958. Oil on canvas, 206 x 264.2 cm Private collection
 266. In Beige with Charcoal No. 6 Robert Motherwell, 1973 Acrylic on canvas, 91.4x122 cm Private collection
 267. Three works of the Lyric Suite pieces. Robert Motherwell, 1965. Ink on paper, 27.9 x 22.9 cm x 2 pieces, last one unknown Dedalus Foundation, Inc.
 268. Samurai No.1. Robert Motherwell, 1974. Oil on canvas, 39.5 x 27.5 cm
 269. In Beige with Charcoal No. 20 Robert Motherwell, 1973 Acrylic on canvas, 91x122 cm Private collection
 270. Mark Tobey studying Chinese and Japanese prints in Gordon Parks, 1958. After the trip to Asia Tobey started collecting Asian art for his whole life. Photo taken for Life Magazine January, 1958
 271. Broadway. Mark Tobey, 1935-36. Tempera on paper board, 66 x 48.9 cm. Rights and Reproduction:© 2016 Artists Rights Society (ARS), New York
 272. Artists Tomatsu Takizaki (left), Paul Horiuchi, and Mark Tobey, late 1950s. Photo by George Uchida, Courtesy Paul M. Horiuchi
 273. Sumi. Mark Tobey, 1957. Chinese ink on paper, 22.4 x 17.32 cm
 274. Sumi. Mark Tobey, 1957. Chinese ink on paper, 20 x 46.6 cm
 275. Chinese Grocery. Mark Tobey, 1957 Tempera, 12.7 x 20.4 cm Private collection
 276. Fire Dancers. Mark Tobey, 1957 Chinese ink on paper Private collection
 277. Edge of August. Mark Tobey, 1953. Oil on canvas, 21.9 x 71.1 cm Museum of Modern Art (MoMA), New York City, United States
 278. White Night. Mark Tobey, 1942. Tempera on paperboard, 22 x 14 cm. Seattle Art Museum, Seattle, United States
 279. Untitled (Ritual Space). Mark Tobey, 1957. Sumi ink on Japanese paper, 53.5 x 75 cm
 280. In Japan for the first time, on a trip organized by Toshi Ichiyanagi and Yoko Ono in 1962, John Cage immediately set off to D. T. Suzuki's house. Ten years after the debut of 4'33", Cage honored his ninety-two-year-old teacher and the teachings that had shown him the heart of silence.
 281. Image courtesy of John Cage Trust / Penguin
 282. "I Ching" involves obtaining a hexagram by random generation (such as tossing coins), then reading the chapter associated with that hexagram.
 283. Music score of 4'33"
 284. John Cage sitting in Anechoic Chamber, 1990 Photo by Eich Malter Courtesy of the John Cage Trust
 285. John Cage, Merce Cunningham, Robert Rauschenberg, Unknown Photo by the John Cage Trust
 286. Not Wanting to Say Anything About Marcel. John Cage, 1969. Comprising eight silk screened plexiglas panels and one walnut base, 35.6 x 50.8 x 0.3 cm Philadelphia Museum of Art, United States
 287. Score Without Parts (40 Drawings by Thoreau): Twelve Haiku. John Cage, 1978. Color Etching, Soft Ground Etching, Drypoint, Engraving, Sugar Lift Aquatint, And Photoetching On Rives BFK Paper, 32.7 x 46.4 cm Achenbach Foundation, United States
 288. Seven Day Diary: Title page - Day 3. John Cage, 1978. Painting, etching and drypoint, 30.5 x 43.2 cm. Gift of Kathan Brown, National Gallery of Art, Washington, United States
 289. Seven Day Diary: Day 4 - Day 7. John Cage, 1978. Painting, etching and drypoint, 30.5 x 43.2 cm. Gift of Kathan Brown, National Gallery of Art, Washington, United States
 290. Where R=Ryoanji: R3 John Cage, 1983 Drypoint, 40 x 23 cm Courtesy Henning Lohner
 291. Changes and Disappearances 35 John Cage, 1979 - 1982. Color Engraving, Drypoint, And Photoetching On Twinrocker Gray-Green Laid Paper, 28.6 x 54.2 cm. Achenbach Foundation, United States
 292. Eninka I. John Cage, 1986. Burned, Smoked, And Branded Gampi Paper Mounted On Don Farnsworth Handmade Paper, 63.2 x 48 cm. Achenbach Foundation, United States
 293. "New River Rocks and Smoke" Series. John Cage,

1990. Dry point on smoked paper, unknown
294. John Cage Workshop, 1990. Smoking paper for John Cages's "New River Rocks and Smoke". Me- nil Collection. Houston, Texas, United States
295. Ryoanji 17. John Cage, 1988. Pencil on Japanese handmade paper, 36 x 19.4 cm
296. John Cage painting at the Moun- tain Lake Workshop, 1988. Pho- tography by Rick Griffiths, Virginia Tech Media Services, courtesy of the Mountain Lake Workshop.
297. Blue-Green Painting. Ad Reinhardt, 1948. Oil on canvas, 127 x 203.2 cm
298. Abstract Painting. Ad Reinhardt, 1948. Oil on canvas, 152.4 x 97.8 cm
299. How to Look at Modern Art in America. Ad Reinhardt, 1946. Copyright by ARTnews
300. How to Look at Modern Art Ad Reinhardt, 1946 Copyright by ARTnews
301. Number 5 (Red Wall). Ad Reinhardt, 1952. Oil on canvas, 106.7 x 203.2 cm
302. In 1950s, Ad Reinhardt began to paint mono- chrome. Number 107. Ad Reinhardt, 1950. Oil on canvas, 91.4 x 203.2 cm Museum of Modern Art (MoMA), New York City, United States
303. Red Painting. Ad Reinhardt, 1952. Oil on canvas, 38 x 76.5 cm Whitney Museum of American Art, New York City, United States
304. Blue Painting. Ad Reinhardt, 1948. Oil on canvas, 38 x 77 cm Museum of Modern Art (MoMA), New York City, United States
305. Abstract Painting. Ad Reinhardt, 1960 - 1966. Oil on canvas, 152.4 x 152.4 cm Solomon R. Guggen- heim Muse- um, New York City, United States
306. Ad Reinhardt was painting in studio, 1960s. Un- known
307. Installation view of Ad Reinhardt. at The Muse- um of Modern Art, New York. Photo by Mali Ola- tunji
308. Installation view of Ad Reinhardt. at The Muse- um of Modern Art, New York. Photo by Mali Ola- tunji
309. Abstract Painting No. 5. Ad Reinhardt, 1962 Oil on canvas, 152.4 x 152.4 cm Private collection, London, United Kingdom
310. Untitled No. 6. Ad Reinhardt, 1966. Oil on canvas, 30.5 x 30.5 cm Unknown

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AND CONTEMPORARY PAINTING OF CHINA, JAPAN AND USA**
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LA PINTURA CONTEMPORÁNEA DE CHINA, JAPÓN Y EE.UU.

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