

## Qiu Di and Mordern Chinese Arts

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### Abstract

**As an outstanding female painter in the painting field of the republic of China, Qiu Di accepted the systematic art education in his early years and later devoted himself to the art cause of the republic of China. She participated in Juelan Club and related exhibition activities, and won the only "Juelan Club Award" of that year. Qiu Di created a large number of art works in her life, making her own contribution to the development of the art of the republic of China and writing an important page in the history of the art of the republic of China.**

### Keywords

**Qiu Di, Juelan Club, Art.**

### 1. Introduction

The Juelan Club was brewed in 1930 and was active in Shanghai art circle from 1931 to 1935. It was a representative art society in the first half of the twentieth century. The main founders of the association include Pang Xunqin and Ni Yide, who are deeply saddened by the decadent spirit and backward culture of the Chinese art circle today. However, their shallow knowledge and their own efforts are not enough to alleviate the decadent trend. They are determined to organize art associations by gathering the strength of several comrades or by contributing to the world. On September 23 of that year, the first conference was held in Meiyuan Restaurant, Shanghai. There were five participants, and the conference resolution association was named "the Resolution Lan Society".[1] Since its establishment, the Juelan Club has carried out a lot of activities, bringing a fresh atmosphere to the painting circle of the Republic of China. Among many members of the club, Qiu Di is a noteworthy woman. She is a member of the club, the wife of Pang Xunqin, and the only winner of the "club award" in that year. In the past, scholars paid far less attention to this character. The author tries to collect relevant raw materials, try to explore Qiu Di's life story, reveal its relationship with the Juelan Club, and objectively comment on its status and influence in the art circle of the Republic of China.

### 2. Introduction of Qiu Di

Qiu di (1906 - 1958), once named Qiu Bizhen, xiukun, was originally from Xiapu Songcheng Tea Tingtou West Street , Fujian Province. Born in an gentry family with strong political and economic strength, it objectively provided good conditions for the growth of Qiudi and paved the way for its future painting and study. Qiu Di lost her mother in her infancy and lost her mother's care too early. However, she was hardworking and determined to study hard. She graduated from primary school and was admitted to Fuzhou Women's Normal University. At the age of 13, Qiu Di had excellent performance in various subjects, and also had great interest and talent in sewing, painting, handicraft, household gardening, which laid a foundation for his future work in painting, clothing design and arts and crafts.

Qiu Di was in the period of normal education when the Wusi Movement came into being. Influenced by the revolutionary trend of thought, she was good at reading, learning and accepting new things and ideas, and pursuing new culture, art and life style. She took the lead in cutting short and long hair, leading the fashion trend with her actions and new era image, and then swept away the old style and imitated the new style. Mutual assistance and social transformation campaign, using summer vacation with classmates, Zheng Xiaoqin door-to-door mobilization of those "stay at home" ladies and

housewives to learn culture, emancipate the mind, and create a new life. Qiu Di seems to feel that its original name is too vulgar and not in line with the trend of the times. It resolutely changed its name to a rather personalized "Di", which is a solid bank against the corrupt forces.

Qiu Di spent most of his university life in Shanghai, even after he returned home from Japan. The reason for choosing Shanghai is that in the 1920s and 1930s, Shanghai became an important "gateway" to absorb western civilization. At that time, the pluralism of Shanghai culture, the prosperity of art, the freedom of thought, the prosperity of the market and various "lifestyles" which depended on the by-products of western industrial civilization came with it. Shanghai was called "Oriental Paris" and "Modern World". Bound. Nie Yide's remark in 1935 may be the best explanation: "Shanghai is the place we yearn for. Although we can't live in Paris, the capital of art, we have to live in Shanghai at least in China, because the focus of new art here is lively and easy to get new stimulation." [2] In July 1925, Qiu Di came to Shanghai to study with curiosity for "modern" and "fashion" and longing for art and new life. He was admitted to the Western Painting Department of Shanghai Fine Arts College. At this time, 43 students were enrolled in the class, including 8 girls. At that time, Shanghai Art College was a famous art school at home and abroad. It had an advanced art education system. It was famous. The young artists from all over the country came to Shanghai and cultivated famous artists all over the world.

In August 1928, as a graduate of the second Western Painting Department of Shanghai Academy of Fine Arts, Qiu Di, with his brother Qiu Bingxian, went to Japan to study with him. From the prevailing painting style in Japan at that time, the foreign painting circle has been the mainstream of the new painting school, and the techniques and concepts are also introduced to Europe. The style of the painting circle is more avant-garde than that of China. In addition, the French Impressionist and Fauvism painting style occupied a considerable advantage in Japan at that time, which had a great impact on the mound embankment for learning in Japan. In 1930, Qiu Di stopped studying abroad for less than two years and returned to Shanghai Academy of Fine Arts to become a researcher of Shanghai Academy of Fine Arts. Qiu Di chose oil painting, a new thing that even men at that time thought was challenging.

Since the Republican China, especially in the 1920s and 1930s, a number of painting associations have sprung up in Shanghai, and exhibitions and exhibitions have emerged in endlessly. The Tianma Club, which was born in 1919, is one of the more active ones. Tianma Club has held 9 large-scale art exhibitions. Qiudi has seen many exhibitions during her stay in Shanghai. The strong artistic atmosphere strongly infected her. In 1932, Qiu Di was deeply impressed by Pang Xunqin's personal painting exhibition and the first painting exhibition of the Juelan Club. It was at the exhibition that Pang Xunqin was known, and then they married. Since then, they have joined in the activities of the Resolution Juelan Club and devoted themselves to the artistic creation of painting. After the outbreak of the Anti-Japanese War, living conditions were extremely difficult. According to his husband Pang Xunqin, he recalled, "My life is actually a life of escape. When I returned to Shanghai by plane, my life was more awkward than when I fled. "In the first month, my elder sister rented a room or two for me, and in the second month, I had to move to a private office of a small advertising company." [3] Despite the great shortage of life, the couple continued to insist on artistic creation. Qiu Di's <<Self-portrait>> and Pang Xunqin's <<Composition of a picture>> appeared at the second National Art Exhibition of the Ministry of Education in 1937, together with Xu Beihong, Zhang Daqian and Liu Haisu. [4] According to Pang Tao, Qiu Di's daughter, she recalled that during the Anti-Japanese War, her mother was very busy with housework. "She had personally designed and made more than 100 doll charity sales and donations. There was once an oil painting, <<The Cloth Doll>>, which was recorded at that time. [5]

From the victory of the War of Resistance to 1948, the Qiudi family had migrated between Shanghai, Hangzhou and Guangzhou. Even though she was vagrant, she and Pang Xunqin created many scenery paintings of West Lake and Lushan at the same time. Among them, <<Pinghu Autumn Moon>>, created in 1946, is a sunshine work of Qiudi; <<Outside the Window>>, <<Mushroom>> and

<<Root>> are all works of Qiudi in Guangzhou in 1947. Her placement of the Root of the Tree in the open and desert space implies a transcendental and associative implication. In the second half of 1948, Qiudi and Pang Xunqin returned to Shanghai and settled in Shanghai Puyuan, which consists of many garden houses. With the approaching of Shanghai's liberation, she and Pang Xunqin, 43 Shanghai artists, jointly published a declaration on "Supporting the Communist Party of China, Supporting the People's Liberation Army" in <<Dagong paper>>(Shanghai), and participated in the creation of "portraits of great men" and various propaganda paintings to welcome Shanghai's liberation.

In the early days of the founding of the People's Republic, there were many wastes to be revived. Since 1952, Qiu Di and Pang Xunqin have been concentrating their efforts on the national arts and crafts education, mainly in line with the national key projects. In 1953, Pang Xunqin transferred to Beijing to preside over the preparations for the Central Academy of Arts and Crafts, and set up Qiudi in the Institute of Practical Aesthetics of the Central Academy of Arts and Crafts. Since then, the identity of Qiudi has changed from a freelance painter to a "craftsman" within the system. Qiu Di worked in Beijing for five years, which was the last time of her life. She actively devoted herself to practical arts and crafts, clothing research and fashion design, and became the manager and "actual person in charge" of the Institute. In 1956, Qiu Di published her only paper, <<Talking about the Style of Clothing>>, in the magazine <<Art>>. In this article, she expounds her views on national costumes, advocates that Chinese costumes should gradually improve our costumes according to their personal preferences under the principles of economy, practicality and beauty, and emphasizes that the core idea of "not uniformity, but diversity" is still practical in today's view, although it has lasted more than 60 years. Qiu Di participated in the national fashion exhibition and designed a number of national and modern fashions. In March 1958, Qiu Di, 53, died in Beijing.

In 1998, Qiudi-Exhibition of Three Generations of Chinese Female Painters was held in Beijing, New York, and Vancouver,. The world paid attention to it. The name and art of Qiudi began to spread widely in the art circles all over the world, and its works were sought after and promoted unprecedentedly in the auction market. Eleanor Hartney, an American art critic, highly praised Qiu Di as "a brilliant and outstanding female painter of action in the history of the first generation of Chinese oil painting". In 2001, the artists of Qiudi held the "Three Generations and Nine People Art Exhibition of Qiudi" in the Oriental Exhibition Hall of Shanghai. The works exhibited in the art exhibition not only reflect the personal style, but also the brand of the times. The artistic relay of three generations of Qiudi family reflects the inheritance of her artistic life, and reflects the continuous development and changes of China's oil painting industry since a century ago.

### 3. Qiu Di and Juelan Club

Julan Club was brewed in 1930. Its predecessor was the "Taimeng" painting Club organized by Pang Xunqin, but it was soon sealed up. Shortly afterwards, Pang Xunqin assembled his colleagues to organize the Juelan Club, which was founded in Shanghai in 1931. The so-called "Juelan" means that the members of the painting society are determined to play a role in the development of Chinese art, to open the gap between old art and new art, and to actively devote themselves to the development of Western painting and Chinese art with the purpose of "exploring and developing Chinese oil painting art". Its main founders are Pang Xunqin, Ni Yide and Wang Jiyuan.

Since the founding of the Julian Club, many exhibitions have been held. The first exhibition was held on October 9, 1932 at the Chinese Academy of Arts and Arts, in which Ni Yide's "Declaration of the Julian Club" undoubtedly became one of the most remarkable contents in the opening ceremony of the exhibition. The declaration says, "The air around us is so quiet that ordinary and vulgar surround us. The foolishness of innumerable imbeciles and the clamor of innumerable superficials should also bring about a new atmosphere in the 20th century Chinese art circle. Let's get up! With the same passion as a hurricane, the same reason as iron, to create our world of color, line, shape staggered !"  
[6]

The origin of Qiudi and Juelan Club is precisely from the exhibition held by Juelan Club. "In the early autumn of 1932, Qiu Di visited Pang Xunqin's first personal painting exhibition after he returned home and got to know Pang Xunqin," said Pan Yuke, a friend of Qiu Di's early years. Half a month later, she went to see the exhibition of paintings by the Juelan Club. She was very excited. [7] It can be seen that more than 50 pieces of works exhibited for the first time by the Juelan Club, the avant-garde style of paintings made people surprise, especially Pang Xunqin, the representative of the new trend of modern Chinese painting at that time, and her works of "special style and surreal interest", which inspired Qiu Di, "very excited", and strengthened her belief that "painting style developed to modernism". And the young artist of Juelan Club is unforgettable for her "youthful vigor". It was the opportunity of this painting exhibition that led to the marriage between Qiu Di and Pang Xunqin, and thus changed Qiu Di's life.

The second exhibition was held in 1933 by Shanghai Xiafeilu Fukesen Road World Society. Before the exhibition, in order to publicize and expand its influence and encourage more young artists to be absorbed, the Juelan Club decided to accept the participation of young artists outside the exhibition and launched an activity of "rewarding new artists". Qiu Di created the oil painting "Vase Flowers" with the theme of "Green Flowers and Red Leaves". For the first time, Qiu Di formally participated in the exhibition and won the "Juelan Club Award". After the publication of this work in the newspapers and magazines, a controversy arose. Because "green flowers and red leaves" were not objective, the painters and critics of the realistic style of the Academy criticized it. At that time, the more conservative painters and audiences did not accept it, although the author said it was a flower growing in hometown, and the unexpected "misunderstanding" made all of her colleagues laugh and laugh. This use of subjective color which does not follow nature conveys more radical new ideas. In order to encourage young artists to create freely and avant-garde artistic spirit, and in line with the essence of the society's pursuit of personality and creation, the club insists on awarding the club award to Qiudi with a bonus of 50 yuan. Li Shi, one of the four elders of the Kuomintang and a celebrity of Shanghai's cultural and educational circles, was the award-giver.

This is the first award-giving event since the founding of the Juelan Club. <<Vase Flowers>> is also the only award-winning work, which caused quite a stir in Shanghai at that time. In any case, Qiu Di became a well-known young female painter in Shanghai at that time because she won the "Juelan Club Award", which also occupied a place in the history of Chinese art. For the controversy of public opinion at that time, Ni Yide made a public explanation in A Group of the Juelan Club: "Whether there is a kind of red leaves or green flowers in the flowers or plants, sometimes in order to decorate the effect, even if it changes the natural color is indifferent. Because the flower is entirely inclined to decorate." Therefore, it can be considered that Qiu Di is a modern young artist with creative ideas, adhering to the concept of modernism, innovating, daring to impact tradition, daring to innovate.

After that, Qiu Di was introduced to join the Juelan Club, became a full member, devoted to creating works, supporting and participating in the activities of the Juelan Club. In addition to the <<vase flower>>and <<spring>> exhibited in the second exhibition, the third and fourth exhibitions all have works on display, the media and the audience have given a lot of attention.

#### 4. Qiu Di and Mordern Chinese Arts

According to Pang Tao's <<Annotation of Pang Xunqin's Early Works>>, most of the works we can see today have not left detailed information, let alone photographs. Many of his early works were reproduced from pictorials and magazines in the 1930s.

Judging from the existing works of Qiudi, her painting specifications are not large, generally no more than 60 cm, the theme picture is not the pursuit of major themes, she prefers to find extraordinary beauty in the daily life of insignificant. Qiu Di's signature works are different from others. It has a distinct personality sign: he likes to sign "Schudy" in English. [8] In the corner of the picture, the word "di" is used for signature, and the signature "Schudy" is earlier than "di". But her early works were mostly lost because of war and migration. In 1939, her two paintings on Qingyun Street were

innovative and different from other works. They were painted on the same canvas on both sides, one side was <<Cloth Doll>> and the other side was <<Chrysanthemum>>. "Double-sided oil painting" is the personal creation of Qiudi, and is also a representative work of Qiudi during the Anti-Japanese War. <<Chrysanthemum>> was created in 1943, when the Qiudi family had moved to Chengdu. The landlord sent a bunch of cut chrysanthemum flowers. Because of the shortage of canvas, they had to paint on the back of the canvas of <<Cloth Doll>>. <<The Pheasant>>, which was created in 1957, is the only oil painting of Qiudi after the founding of the People's Republic of China. It is also her masterpiece. [9]The work depicts a beautiful pheasant who has just died. Although his life has passed away, his body temperature still exists, and his vigorous and vigorous energy still seems to be contained in his body, which makes people think about life.

Qiudi's post-impression style paintings, especially her early oil paintings of Still Life in Japan, can clearly feel the influence of Japanese modern art on her. After studying abroad in Japan, Qiu Di opened his eyes. She not only saw western oil paintings and accepted the influence of modernism and Impressionist and post-Impressionist styles, but also guided the formation of her artistic concept and the improvement of her painting skills. After returning from Japan and facing the trend of modernism in Shanghai painting, as well as the trend of modern painting in Europe, such as post-impressionism, Fauvism and cubism, Qiudi, together with the artists of Pang Xunqin and other Juelan Club, who "undertook the mission of new art", has made great efforts to set off a "surge" in Chinese painting circle and explore the direction and emergence of the development of Chinese art. Pang Xunqin said in 1934, "All the efforts made by predecessors, even if they only filled those gullies, paved the way for the exploration of later generations." [10]

It can be imagined that Qiu Di, where various artistic trends of thought converge at home and abroad, has also experienced a process of maturation of its artistic ideas, integrating China and the West, and exploring the road of Chinese artistic development. On this basis, she created a large number of works, which is very important in the history of art in the Republic of China.

## 5. Conclusion

The transformation of China from tradition to modern and the integration of Chinese and Western cultures have brought great challenges to the art circle. At the time of the convergence of China and the West, Qiu Di, with other "returnees" youth, has made great contributions to the transformation of Chinese art from tradition to modernity by integrating Western art and exploring new foreign knowledge.

In the history of modern Chinese painting, there are few famous female oil painters, because in the period of feudal consciousness, the life of female college students and foreign students is inseparable from tradition, which restricts the improvement of their artistic level and influence. If you want to achieve your career and life, and compete equally in a male-dominated society, the struggle will surely be full of challenges. Qiu Di's life has gone through various historical periods such as the Republic of China, the War of Resistance Against Japan and the founding of New China. Painting in her childhood and adolescence laid the foundation for her artistic career. Her experience of studying abroad in Japan made her directly accept the influence of European culture and art, and had an open and worldwide artistic vision. Since the Republic of China, she and contemporary artists have surpassed Chinese traditional art and western modern art, and creatively carried out the modern transformation practice of Chinese art. She joined the Juelan Club and participated in the painting exhibition of the Juelan Club, paying for its development and construction. She created a large number of works of art. While disseminating the ideas of Western art creation, she developed the Chinese art career and left behind a new female artist's artistic exploration.

## References

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