**Pan Yuliang (潘玉良) (born Chen Xiuqing, 張玉良), 1895 -1977.**



Pan Yuliang, *The Woman Before the Window,* 1940. National Museum of China, Beijing (see attached pdf for link to site)

Pan Yuliang was a Chinese painter whose work combined Western themes and techniques with Chinese sensibility. Her lines have a distinct calligraphic quality, seemingly spontaneous they display in-depth knowledge of her subject matter. As one of the few Chinese women of her generation trained in Western modernism, Pan was accepted by Shanghai Art Academy under Liu Haisu (刘海粟). She furthered her education in Lyon, Paris and Rome. On returning to China in 1929 she taught at her alma mater, then accepted Xu Beihong’s (徐悲鸿) invitation to be professor at Nanjing Central University.

Pan considered Asian female nudes to be her most significant works. The controversy surrounding these in conservative China influenced her decision to return to Paris in 1937, the same year as the Nanjing massacre. She exhibited regularly in European salons and won a number of awards. She remained in Paris until her death.

Pan’s life story has been the subject of a novel, movie and TV series. Born in Yangzhou and orphaned at a young age, she was sold to a brothel. In 1913 she married Pan Zanhua who supported her art education and practice.

Her work is largely held in public collections, Anhui Provincial Museum, National Art Museum of China and Musee Cernuschi.

**References and Futher Reading**

Clark, John. (1998) *Modern Asian Art*, Sydney: Craftsman House and Honolulu: University of Hawai'i Press. (Provides art historical context and brief mention of artist in context of development of genre of the nude in Chinese art.)

Exhibition Catalogue. (2006) *Pan Yu Liang: The Exhibition of Pan Yu Liang*, Taiwan: National Museum of History and National Taiwan Museum of Fine Arts.

Sullivan, Michael. (1996) *Art and Artists of Twentieth Century China*, Berkeley: University of California Press. (Historical analysis of development of Western art in China, biographical information and brief summary of style of artist’s work alongside that of teachers and peers.)

Teo, Phyllis. (2010) ‘Modernism and Orientalism: The Ambiguous Nudes of Chinese Artist Pan Yuliang’, *New Zealand Journal of Asian Studies*, vol. 12, no. 2: 65-80. (Again situates in socio-political environment, some rare discussion of artist’s sculptural works, and culturally sensitive, feminist reading of her nude works.)

Yang Yingshi and Wang Shanshan. (May 31, 2002) ‘From Red Lights to Painting the Town Red’, *China Daily*: 10. (Press article about Beijing exhibition, outlines life story and exhibitions of artist’s work post 1985.)