

46 Route to Freedom (America)

83 ~~45~~ Resurrection

NO.

NAME

YON GEE (Chin)

ADDRESS

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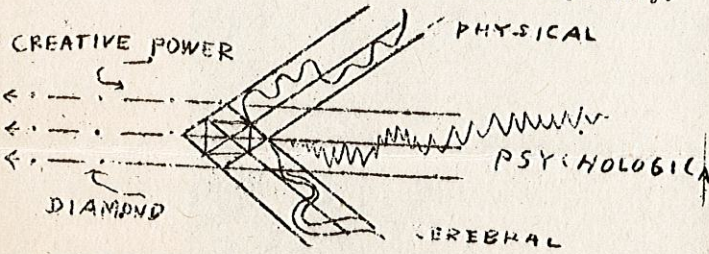
The expression of the 20th Century -- at last !

A Diamond? So what?

The Diamond acts as a prism, a One Way Glass. It is nothing but a medium. And not a cause, but a power. It is up to the artist to use it. Up to the spectator as well.

When painting the picture the Diamond assures that all the nine matters are represented on the finished picture. The artist turns the Diamond so, that all the creative causes, which often paralyze themselves, are transposed to one wavelength (tunes them in): The creative power.

The onlooker only has to do the contrary. Turn the Diamond backwards - to detect all the 9 matters separately.



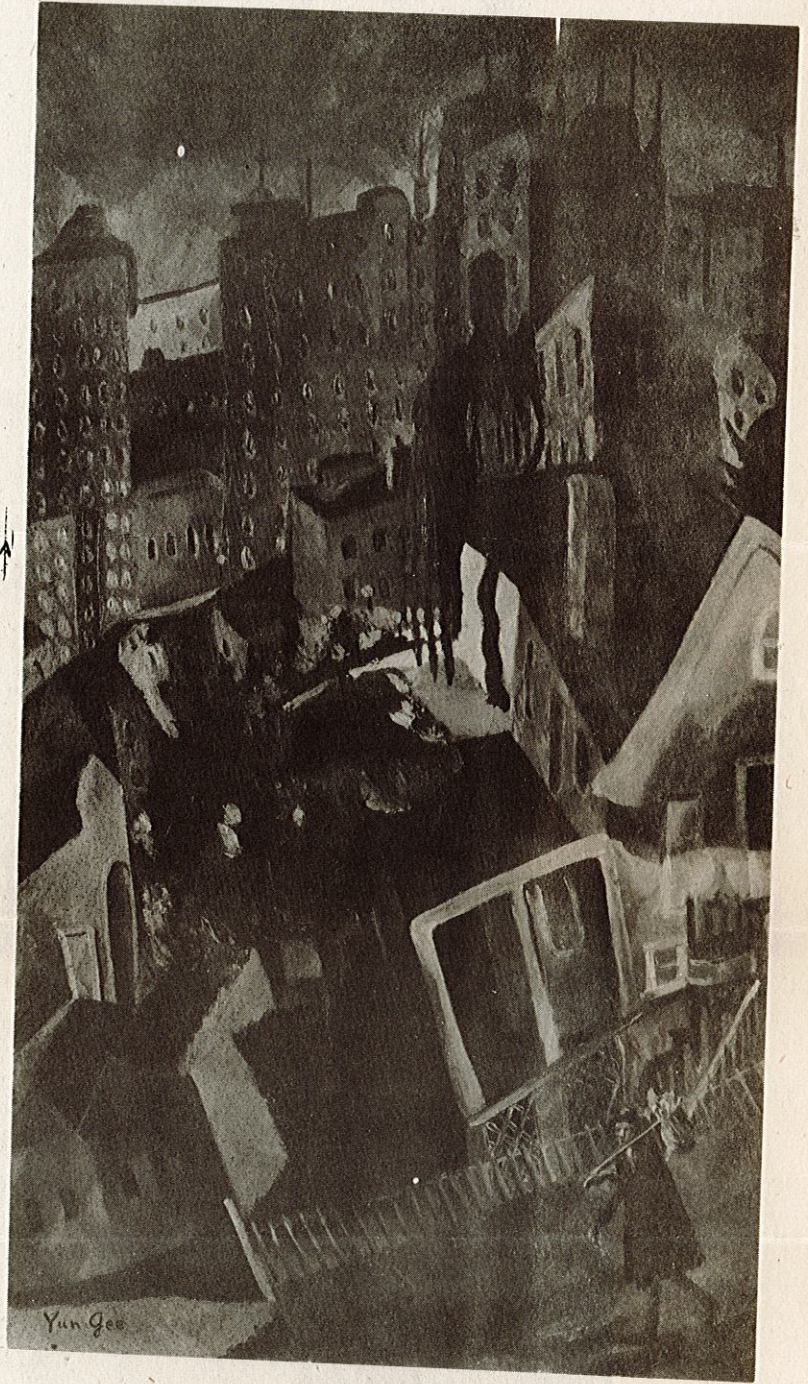
Cubism wanted to give the Inside Information too. Why was it a failure? Because they did not tune in all the matters. They proceeded by slicing up objects. In the end things did not look like they were. Nobody could make anything out of it. If I cut a wooden cube in slices, and present them to you, you cannot tell whether it is a cube or a pyramid. If I cut a human face into pieces, you cannot tell who it is.

But people of the 20th Century want things to look like they are supposed to be. We want a motor-car to look like a motor-car. And we despise those horrible "electromobiles" which tried to look like horse-driven carriages. We like a clock of glass which shows the inside mechanism. But it still must look like a clock and all at first glance the time.

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Everybody recognizes the shape of a human body. And still it does not look like any human body you can see in town. It is everything but a "true to life" wax model! And yet it shows in the most perfect way the inside of man. Without being ugly -- or unrecognizable.

That is Diamondism in Painting.



12

### Une image de Confucius

Le peintre chinois Yun Gee, dont une exposition fut remarquée, et qui expose aux *Falleries* un portrait de poète, se fixe définitivement à Paris, laissant San Francisco qui le fêta et l'Italie qui le retint un moment, pour la Mecque de l'Art vivant.

Poète, lui-même, lettré plus encore.

Yun Gee, peintre contemporain, a donné aussi une curieuse image de Confucius. C'est, selon lui, la vraie figure du Sage, la seule qu'on puisse proposer aux rares lecteurs de la *Fixité* dans le milieu et des *Dialogues* moraux.

Du « Portrait ovale » au « Portrait de Norman Gray » il est une troublante littérature du portrait et de sa mystique. Je n'ai trouvé que deux fois, dans un Salon, mon « miroir peint ». Auguste Bréal, pour le premier Salon d'Automne, peignit ma jeunesse... en pied, et chapeau haut de forme! La puis-je reconnaître? C'est un Chinois, Yun Gee, qui interprète mon âge mûr Et feu puis être encore trompé. Yun Gee se flatte d'avoir recréé, avant de me peindre, la vraie figure de Confucius Yun Gee est patriote chinois, ce qui est rare et bien louable. Il est poète aussi, ce qui explique les « remarques » en « surimpression » dont s'agrémentent ses portraits. Pour moi un petit oiseau et une autre bestiole, je songe aux signes que Picasso faisait, à la craie, sur le seuil de la rue Lavignan. Le coloris métallique de Yun Gee est une révélation. Ne retrayez du chinois... belle occasion de vacances! Mais reprenez le nom de Yun Gee.



## YUN GEE SPEAKS HIS MIND

It has been said, "He who allows his face slapped too often, will have no face at all."

This is an odd way to start an anecdote, I know; but it is perhaps the only way I can start to tell you why a person who was successful in San Francisco and Paris does not seem able to adjust himself in New York. That man is of course myself..and inspite of world acceptance..here I am in New York counting the days when my work and reputation will reach a more secure position.

Mr. Maurice Geo. Klyne, in his last interview, asked me why this was happening. I explained the true picture to him. He nodded understandingly and suggested that I put this down on paper and he would circulate my story with "AS KLYNE SEES IT".

Thus, I beg your indulgence while I present as a forelog a bit of autobiography and explain with the exciting approach I discovered for painting which I call "DIAMONDISM".

As it is written in one of the journals who cover renowned Artists, I have honor of sharing the same birthday as George Washington and saw my first shaft of light in Canton, China..Son of an American of Chinese decent.

In China I studied theology and at the age of thirteen I had a running knowledge of most of the religions both of Eastern and Western origin. This was the tear; I was expelled from school. I shocked my elders with my theory on the morality of the Chinese morality in the era of the three kingdoms. Perhaps, being expelled was meant to be, for I sort of fell into painting as a result of a Psychic manifestation pressed to my soul from the portrait of KUHAN KUNG. It was through this manifestation and the phenomenal creativity I experienced that I decided to go back to California...

In California I enrolled in the CALIFORNIA SCHOOL OF FINE ARTS, where I was accepted as a prodigy for my productiveness and ability to use the medium of paint. While I attended this school I met MR. OTIS OLDFIELD, an inspiring Modern Artist. It was through him that I discovered the broad scope of creativity in painting. Then I collected 200 paintings I previously painted and made a bonfire..No! I wasn't being cute, I just realized how little I knew. San Francisco was nice to me. I exhibited at the Modern Gallery...Then with the cooperation of MR. PAIN CHIANG and DR. YOUNG who helped organize the REVOLUTIONARY PAINTERS' CLUB and discovered DIAMONDISM which happily set San Francisco on its ear and attracted the patronage of PRINCE and PRINCESS MURAT. These two invited me to go to Paris, France..In fact it was through their understanding that I made this big step.

Paris...Ah, the ultimate dream of the artist...La Belle took this artist right to her bosom and within seven days I had my first exhibit and was very excited by the way they accepted humble YUN GEE.... Not Yun Gee the student; but Yun Gee the master Artist, the philosopher and the young prodigy. I was drunk with joy and realized the success that it gave me...Such experts as ANDRE SALMON, PIERRE MILLE, VULLARD, GUILLAUME, THE NATIONAL MUSEUM OF FRANCE and others of equal note...I exhibited in only the finest galleries...In fact I was having a ball.

In 1931, still floating from the reception and kindness of Paris, I came to New York...Here the scene changed to indifference..I was no longer an Artist. I was an Oriental from China Town..and I suppose the interpretation of such a person was that he was only a Launderer or a Restaurateur...Facil in an Irish concoction..they call Chop Suey..and this wa. hardly the reception I expected in my own country...Aside from JEWELL, the critic, the rest were apathetic... A friend of MRS. WHITNEY, attempted to get me into the WHITNEY MUSEUM...MRS. WHITNEY may have been in favor of this...But MRS. EDNA FORGE felt that the museum had enough Oriental Modernists..and did not care whether I was talented or not...The METROPOLITAN MUSEUM would have accepted my work if it were like VAN GOGH, GAUGHIN etc...The MODERN MUSEUM included my work with the Radicals...And the husband of a famous writer of Chinese novels said that he would prefer to help his own kind out, never mind the Orientals. The name for the Chinese in this city was "Charlie", an unfair interpretation of the many distinguished Chinese families who aided in making America grow...After dragging through this moral muck for five years, I decided to return to Paris...

Paris welcomed me again..! A welcomed relief from the darkness of New York's apathetic coldness...It was in this period that I met DR. SIGMUND FREUD and other notables...It was here I discovered the HERALDED SCHOOL OF DIAMONDISM...It was here, in fabulous Paris that I regained the title of master...There I remained in comparative happiness until the clouds of war began to close over the world and I returned once again to New York.

The New York critics still maintained their cool view of my work..and in some cases were positively insulting...Their interpretations of my art were foul...Since it was not the subject of my work, but my race, and as a matter of establishing this as fact, I will quote from direct critique and point out..that it was not art..but my race....

### COMMENTS ON DIAMONDISM BY FRENCH EXPERTS:

Princess Achille Murat."Paris cannot but appreciate"  
Princess P. Reuss.."Prism, a million colors."  
Marque Albert D'Pourvourville.."Bespeaks genius."  
Pierre Mille.."Is most remarkable."  
Paul Guillaume.."Most talented and praise worthy."  
Paul Vallery.."A New Yorker with a delightful taste."  
Andre Salmon.."Yun Gee is a revelation; reminds me of Picasso."  
Rouiznan Street.."Coloring of Yun Gee is a revelation."

### COMMENTS BY AMERICAN EXPERTS:

E. Jewell.."Charming spirit; fantasy."  
H. Yotnakporain.."Diamondism perfects four dimensions and best of our time."  
Maxmillien Ganthier.."Yun Gee has constructed a theory, Diamondism."  
D. Rhodes Johnson.."Diamondism really is a philosophy on the place of light in art."  
Ben Rindol (Aufbau, June 12, 1942)

"More than traces of Matisse can be found in 'Lady on Horse' of the fauves in 'House in Madrid', of Utrillo in his more recent 'Central Park in Winter', expressionism in his well meant but distractingly sloppy propoganda paintings 'Tanaka Memorial' and 'War Dance'. Hitler and Hirohito'. His 'Horses' and 'Three Horses' are an unsatisfying crossbreed between Chinese Ming and Franz Marc's 'Blue Horses'."

Melville Upson (The New York Sun, Oct. 15, 1943)  
 "To complicate matters further Yun Gee had his artistic training in this country, yet he remains about as Chinese as Pell Street, which after all is only Quasi-Chinese. All this, the failure to remain purely oriental and at the same time not see wholly with Western eyes, is brought out in his work. This considering the present agitation over post-war peace problems, might, one fancies, prove of interest to the psychologists of the State Department..."

H. McBride (New York Sun, April 7, 1945)  
 "...is a Chinese artist who has had some experience in Paris and met with some encouragement there. He probably felt more at ease there than in New York...Doubtless on longer acquaintance Yun Gee will find those moments."

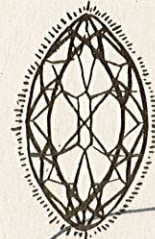
It has been said that man can only accomplish the things when he respects his fellows...As I seriously believe in the principles of America. I know by practicing respect for all, we can form a true reflection inspite of race and religion...Thus may I end with this note...That as an American I believe that most Americans believe as I do.

Your Humble Servant,

Yun Gee



par André SALMON

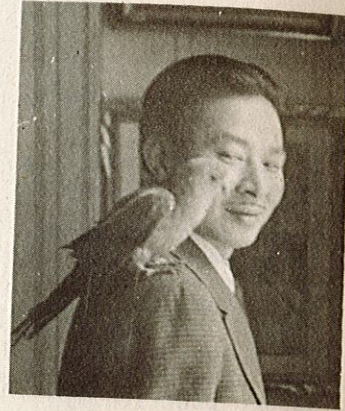


YUN GEE

Private instruction only—results excellent  
 SCHOOL of DIAMONDISM  
 51 E. 10 ST. OR 4-0351

51820

NY 3



DIAMONDISM

DIAMONDISM — AT LAST !

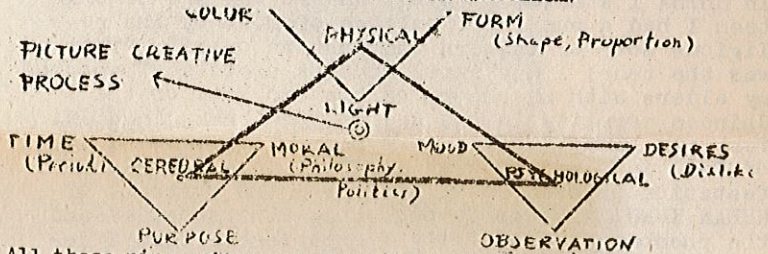
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Yun Gee is one up to Surrealists, Cubists and the lot.....

Good start after weary years of struggle.....

What it takes to make a good picture

Look at the imponderabilities one by one, after classifying them into three groups. The triangle is a natural result. But makes no sense, other than to demonstrate it more easily. Boo to all mystery and symbolism.



All these nine matters are inevitably influencing, causing the creative process. Some painting schools deliberately ignored the presence of some of them. But they were there nevertheless. The different schools can thus be easily classified and explained, when putting the stress one of the matters. Latins: Color. Anglo-Saxons: Form. Impressionists: Mood. Surrealists: Desires, Dislikes, etc.

Every sincere painting tries to find an adequate expression of its time. In expressing h o w people look at things and at w h a t.

Modern civilization forced people to make the most of everything: Of love, work, entertainment. We look for the highly concentrated essence of everything. We want everything bottled up, labeled, ready for immediate use - expecting a violent reaction. That applies to material matters as well as abstract matters. We want the red-hot I n s i d e I n f o r m a t i o n, the low-down on life in the 20th Century.

Diamondism in painting is the supreme "Inside Information" about the objects reproduced.

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APR 15 1948

By Yun Gee

(Commission for Marshal Lyautey) 1929

At the very beginning in my interest to paint more serious pictures, I made several copies of the Christ paintings from masterpieces which are in the church of San Francisco. When I was sixteen, the time grew bad for a good Christian, therefore I tried to express the Christianity spirit through modern art which people understand better.

The canvas of Resurrection was painted like all the last of my religious and sage paintings and it happened to me too with my inventions, and where to find the great masterpieces.

I always had devotion waking up at night so at that time I drew it unconsciously. I had a vision in the night sowing the Christ moving and this message I painted as the Resurrection had experimented many times the drawing of Christ but was unsuccessful till this vision come through and help me to paint one Christ after other. Senen Christs in moving without end to Heaven through this " verre homme " of my diamondism of my teachical theory. " Resurrection " was crowned with success in Paris. The French critics declared that this painting had techically been done utmost modern and artistic ability and was intelligible even for the layman.

Gee (Yun)



D A T A S H E E T

DATE

*Manly*

APR 15 1948

CONCERNING AN INDIVIDUAL WORK OF MODERN RELIGIOUS ART:

(meaning art with some of these qualities: unconventional, synthetic, expressionistic, metaphysical, mystical, transcendental, dynamic, concerned with man's destiny and relation to the cosmos).

(Send to Dr. R. F. Paper, Syracuse University, Syracuse 10, N. Y. Sincere thanks to you.)

- 1. Name of Artist (please print) . . . . . YUN GEE . . . . .
- 2. Year of birth FEB. 22, 1906 . . . . . 3. Nationality AMERICAN . . . . .
- 4. Permanent mail address . . . . . 51 EAST 10 th STREET, NEW YORK 3, N. Y.
- 5. Title of work . . . . . RIGHT ROUTE TO FREEDOM . . . . . 6. Year finished 1947
- 7. Exact medium used (as: painting in oil, water color, serigraph, lithograph, sculpture in marble, etc.) . . . . . OIL
- 8. Size . . . . . 37"x 40"
- 9. Present owner and address YUN GEE, 51 East 10 St. N. Y. C.

(Use back of sheet if necessary in answering the following questions:)

- 10. Books and magazines (with dates) containing accounts of your work:
  - in the back page
- 11. Under what conditions would you grant me permission to use a reproduction of this work in a comprehensive, illustrated book on modern religious art? Any thing you offer and any way you want to use this reproduction is all right to me.
- 12. A frank, clear statement of the mood, sentiment, idea, or vision which you experienced, developed or expressed in this work, and perhaps indicate its occasion?
  - in the back page
- 13. What do you regard as your distinctive or characteristic technical manner, method or achievement?
  - Founder of Diamondism as many critics called Sur-Impressionism ,
- 14. Would you write a compact statement of your philosophical and religious background, view, or outlook?
  - in the back page
- 15. Name and address of one artist (or more) who is producing significant works of the kind described above: none

10.

San Franciscan- Dec. 1926. The Argus of San Francisco Dec. 1926. Mar. JULY  
 and April. and June 1927 ~~oct.~~ Dec. 1927. The Argonaut April 1926. Breux-  
 Art Jan. 1928. L'amour de Art Dec. 1927. Revue Vrai et du Beau Feb. 1928.  
 Le Crapouillpt May 1928. Revue Vrai et du Beau Jan. 1929. Le Crapouillot  
 Jan. 1929. Breux Art 15 Aug. 1929. Sagesse July 1929. Societe des Amateurs  
 d'art et des Collectionneurs July 1929. Le Maitre des Sentences, Publi-  
 shed by Les Editions du Monde Moderne 1929. China Weekly Review Oct. 1930  
 and Beb. 7. 1931. Who's Who in China 1931. 1935 and 1946. News Pictorial of  
 Chicago July 1931. The Young Companion Oct. 1931 Shanghai. Asia Sept. 1931  
 of N. Y. The Culture Art Review of Shanghai Nov. 1932. and jan 1933. The  
 Museum of Modern Art of N. Y. May 1932. The Art News May 1932. Art Digest  
 May 1932. The Chinese Christian Student April 1933. The Parish Visitor  
 St. Peter in the Bronx June 1933. The Chinese Christian Student of N. y.  
 April 1933. Studio News July 1933. The Young Companion June 1934. of Shan-  
 ghai. Sun Mon Monthly of Chicago March 1934. Gramercy Monthly Jan. 1934.  
 Who's Who in American Art 1933, 1936-1937, ----1947. Le Livre des Peint-  
 res Exposants 1938. La Semaine a Paris Feb. 2 1938, April 5 1938, Mar.  
 29 1938. Le Cri de Paris Mar. 11 1938. Le Nouveau Cri Mar 19 1938. Breux  
 Arts Mar 25 1938, - June 24 1938. Aux Ecoutes Mar 19 1938, - June 11, 1938.  
 La Vie Mar. 1 1938. L'Art Vivant April, - June 1938, and May Breux-Art  
 25 May, 1938 Mar. 17 1939. Sin Po of Singopoor Feb. 1939. Carters de Fran-  
 ce July 1939. Beatris by Desclee de Brouwer Co, 1937. Art Digest May 1  
 1940, Dec. 15 1940, June 1 1941, Oct 1944, Oct 1 1943 Nov. 1 1943, ~~Feb. 15~~  
 1944, April 1 1945 Sept. 15 1946, Art News; Dec. 14 1940, July 1 1941, Nov.  
 1 1943, April 1 1945, Sept. 7 1947. Cue; May 4-11 1940, Dec. 14 1940, Aug. 2  
 1947. Picture on Exhibit; Dec. 1940, April 1945. Spur May 1940. Modern  
 Plastics May 1941. French Forum: Summer 1944. The University of Missouri  
 Bulletin, May 1944. Studio Dec. 1944 New Yorker June 13 1942, Oct. 16 43.  
 Tomorrow Nov. 1943. House and Garden Dec. 1943. Life Jan. 3 1944. Art  
 News; May 15 1942, June 1942 Aug. 1942, June 1941, Mar. 1 1943, Nov. 15-43  
 May, 15-41, feb. 15-44. ~~Picture on Exhibit~~ Picture on Exhibit June 1942. Cue June  
 6 1942. Future Aug. 1942, July 1945. Time magazine, July 1945. Army Tran-  
 sportation Journal May 1945. Limited Editions Sept. 1945, Oct. 1945. M.K.  
 R. May 1946. The Argonaut of S.F. Sept. 1946, Nov. 15 1946. China Monthly  
 Feb. 1948. Biographical Encyclopedia of The World 1948.

NOV. 1 & 15  
 1944

12 and 14-----

RIGHT ROUTE TO FREEDOM

This vision, also painted in the same way as Resurrection describes  
 on the other paper, has been a Christian thought. I have always been  
 conscious that war was disturbing me, through my experience in Europe  
 and Asia. In those countries, the people have been dreadfully and  
 materially they can be released and gain peace by the help of Uncle Sam.  
 The spirit of Uncle Sam undoubtly is lead by the Christ and makes for  
 real lasting peace for the world. That must come through hardship,  
 both diplomatica; ;y and financially. Fight is necessary to abolish the  
 egoistic leaders that lead the nations to war. The first world war  
 could be avoided if our diplomates had been stopped in their mistakes, #  
 Whence my painful feeling to see Uncle Sam symbolically riding a horse  
 under the protection of an angel that points out the right way to go  
 to find the light of peace, instead to go blindly on the left to streng-  
 then the wrong.

APR 15 1948

"THE RIGHT ROUTE TO FREEDOM", PAINTED BY THE CHINESE AMERICAN IDEALIST YUN GEE, IS AN OUTSTANDING PAINTING SYMBOLIZING THE READJUSTMENTS OF MANKIND AFTER THE TRAGEDY OF WAR. IN HIS PAINTING YUN GEE SHOWS AMERICA, A LEADER OF NATIONS, ON HORSEBACK, AND DIRECTLY ABOVE HIM AN ANGEL POINTING OUT TO HIM THE RIGHT ROAD, THAT ROAD GLORIFIED BY THE LIGHT OF HOPE AND FREEDOM, THAT ROAD WHICH HE MUST TREAD IN ORDER THAT THE SMALLER NATIONS WILL FOLLOW IN HIS PATH, AND IN A LESSER MEASURE TRY TO FORGET THE DESTRUCTIONS OF WAR. BESIDE THIS SYMBOLISM IN THE PAINTING, YUN GEE HAS PROVEN HIMSELF A MAN OF REMARKABLE ARTISTIC ABILITY. IN EVERY PAINTING THAT YUN GEE HAS DONE HE HAS NOT ONLY STRIVED TO MAKE IT A WORK OF ART, BUT ALSO TO CONVEY A MESSAGE TO THE PUBLIC IN GENERAL, HOPING TO ACHIEVE IN THIS WAY HIS MISSION IN LIFE, THAT OF SPREADING THE DOCTRINES OF LIBERTY, THROUGHOUT THE WORLD. THE LIGHT AND MOVEMENT IN HIS MOST RECENT PAINTING, " THE RIGHT ROUTE TO FREEDOM, " REMINDS ONE QUAINLY ENOUGH, OF A GREAT PAINTER OF THE SEVENTEENTH CENTURY, EL GRECO. YUN GEE WITH HIS ARTISTIC ABILITY COMBINED WITH HIS INTENSE DESIRE FOR FREEDOM, MAKES HIM A TRULY OUTSTANDING ARTIST OF OUR TIME.

AUGUST 1 1947

HARRY B. YOTNAKPARAIN

APR 15 1948

DIAMONDISM

DIAMONDISM -- AT LAST !

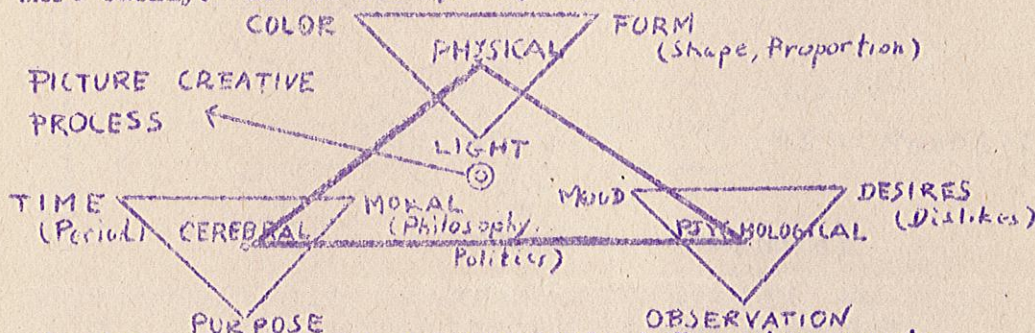
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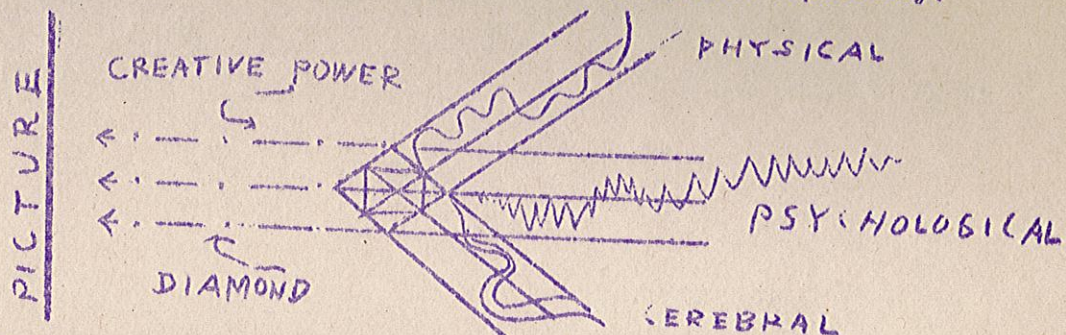
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*The Jersey City Museum*

presents

*An*

*Exhibition*

*of the Work of*

*Yun Gee*

*51210 NYC*

at the

MUSEUM GALLERIES

of the

BERGEN BRANCH LIBRARY

Bergen and Clinton Avenues

Jersey City, New Jersey



January 5th to 26th, 1948

1:00 to 9:00 P. M.

*Gee*

— OILS —

1. Confucius
2. Harmonie Universelle (Lao Tze)
3. Empress Yang Kwei-Fei at Bath (Commission for Marshal Lyautey)
4. Charm of Music (Commission for Marshal Lyautey)
5. Poetess (Commission for Marshal Lyautey)
6. Resurrection (Commission for Marshal Lyautey)
7. Butterflies (Dream by Chuang)
8. Wheels "Industrial Metropolis"
9. The Tanaka Memorial (Japanese Imperialistic Dream)
10. War Dance (Hitler and Hirohito)
11. Right Route to Freedom
12. Self Portrait
13. Hospital Court
14. Still Life with Peacock
15. Still Life with Rabbit
16. Still Life on Netting Table
17. Still Life with Blue Drape
18. Bouquet
19. Temptation
20. Life and Death
21. Returning Home (Radio Street, Pelham Bay No. 1)
22. Returning Home (Radio Street, Pelham Bay No. 2)
23. Bronx Botanical Garden in Spring
24. Hunter Estate in Summer (Pelham Bay)
25. Building in Lower Manhattan
26. Saint Mark Place
27. The Sled Dog (Central Park)
28. Old Broadway in Winter

— OILS —

29. Sunset in Riverside Drive
30. Belvedere Tower (Central Park)
31. Washington Bridge from Palisades
32. West Tower from Central Park
33. Fountain in Philadelphia
34. School House on Avenue Jean Jaures
35. Birds and Trees
36. Horses at Sunset
37. Nude Study
38. Cape Cod

— SCULPTURE —

39. Self Portrait (Pagoda Stone)
40. Confucius (Plaster)
41. Confucius (Plastic, for commercial use)

— WOODCARVING —

42. New York Couple
43. Dragon
44. Phoenix
45. Four Butterflies

— PAINTINGS IN CASES —

46. Diana and the Triumph of Love Ascribed to Titian
47. Saint Lucy Ascribed to Paolo Veronese
48. Sportsman Ascribed to Guillaume Sulpice Gavarni

## ABOUT THE ARTIST

Yun Gee, a truly international artist, is a native of China, a citizen of the United States and a product of both American and French art training. Born near Canton in 1906 he is the son of an American-born Chinese. At the age of 15 he came to this country, and five years later held his first exhibition, in San Francisco. A year later he went to Paris to study, and since then has alternated between France and the United States.

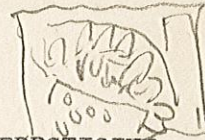
He has had individual shows in New York, as well as San Francisco and Paris, and is represented in numerous private and public art collections. Over the years his style has varied greatly, changing with the times and his personal development, so that his (current) exhibition under the sponsorship of the Jersey City Museum, including works of several of his periods, exhibits a range not usually covered in a one-man show.

Included in the exhibition are three pictures which Mr. Gee discovered and acquired, two in New York and the third in Paris. He believes, and has obtained considerable evidence to support his belief, that one of these pictures is "Diana and the Triumph of Love," by Titian, the second a portrait of a sportsman by Guillaume Gavarni, French, 1804 - 1866, and the third a Paolo Veronese which he calls "Saint Lucy."

Stephen Haff

Editor, The Calendar of the Art Council of New Jersey

Yun Gee



NG for WA THE LAST SUPPER USES AVERTICAL INSTEAD OF A HORIZ PERPSTICIVE, DEPICTING Christ as a strongly masculine personality and Judas as a sly effinate person

THE RIGHT ROUTE TO FREEDOM, symbolizes the readjustments of mankind after the tragedy of war. In this ptg. he shows America, a leader of nations, on horseback, and directly above him an angel pointing out to him the right road, that road glorified by the light of hope and freedom, that road which he must tread in order that the smaller nations will follow in his path, and in a lesser measure try to forget the destructions of war. In every pating he hopes to achieve his mission in life, that of spreading the doctrines of liberty throughout the world.

Preceding by Harry B. Yotnakparain, Aug 4, 1947

*Yun Gee*

Notes on paintings of Yun Gee

An expert in psychic training in Taoism.

N.Y. POST, Oct. 26, 1943, Daily Magazine and Comic section.

By Mary Braggiotti:

During war worked in a teeming Brooklyn factory from 8 to 5:30, and spent evenings and mornings ptg. He must paint every day. If he doesn't he begins to see spirits and moving life in everything--hands in trees, for instance. Painting gets these ~~via~~ visions out of his system, just as Sigmund Freud, in 1936, told him it would.

Yung Gee is in the middle thirties. Gee is an Americanization of his family name Chu, the name of all descendents of Chu Yuen Chong, founder of the Ming dynasty. Born in Canton on Washington's birthday, 1907, has been an Amer. citizen since birth. Father an importer. Even before he reached the teens Yun was a student of Buddhism, Judaism, Taoism, Lhamaism, Mohammedanism and Confucius.

He says, "Always I saw spirits in things--in wood, grass, everything. I tried to express it. I could not do it in writing or singing; so I painted. I tried always to paint blood in the body. It was the unconscious beginning of diamondism."

"Diamondism is the expression of the fourth dimension, which is transparency. You will find it in Buddhism and Taoism. Buddha said, 'I look at the temple and the temple is I.' Tao said, 'Look through a million obstacles and you can still see.' That is transparency. I paint as through a window."

At 14 joined his father in San F. There at the Calif Art School, he mastered traditional occidental ptg. technique, only to renounce it after a short time (he made a bonfire of his 200 early ptgs) at the inspiration of Otis Oldfield, pioneer modern painter.

In 1929 he packed up for Paris' Latin Quarter--thus ending what critics call his "Power Period" and beginning his "Lyrical Period," which he describes as a form of modernism, which, in turn, had been inspired in France by the "chinoiserie" fad of some years before.

He returned to the US. in 1931, but was back in Paris in 1936. And after a visit to Freud, his current "Diamondism" or "Life Period" began.

He plays several Chinese instruments, including the flute, trombone, and mandolin. He studied dancing with Isadora Duncan in Paris. His reading, aside from the philosophers, consists mainly of newspapers.

His big wish is to paint a good picture. He says, "I agree with Dr. Sun Yat Sen that art will save our country."

Yun Gee

Pierre Mille, Paris, 1939, foreword to exhibition folder at Montross Gallery, 785 Fifth Ave., N.Y., Dec. 0-21, 1940.

His art has that stripped appearance which is the distinction of the Eng and Amer schools. But he came to France where he found the richest and most varied impressionistic palette at the same time as he found Picasso's acrobatic simplification.

He added to these the patience and thoughtfulness of his race--that taste for pure and honest color which has remained with the potters of his country. All art is summed up in the form of a varnished vase shaped like a fruit or a breast which is as agreeable to touch as it is to see. Perhaps it is catholicism--enemy of voluptuousness--which has discredited the sense of touch, but it is no longer honored among us.

The Orientals have maintained the usual relationship  $\chi/\psi$  of the sensitivity  $\chi/\psi$  of the soul--the conductive wire of artistic emotion. That is why their ptg, without clashes or hatchings, goes straight to its goal which is the stable and intellectual transposition of our rapid and fugitive visions.

Notes by Stephanie Lieber

in exhibition folder at China Institute in America, 1947,

"Art will save our country!" so spoke the famous Dr. Sun Yat Sen in China. In America we are proud to present a Chinese-Amer idealist, YUN GEE, who with brush in hand goes one step further. It is his belief and conviction that, through the medium of art, we can find the Symbol of the New World--that new world of peace and security we are all hoping and striving for.

Altho blessed with youth, YG is endowed with a rich maturity gained from his ancestral background and fortified by travel and studies in China, America, and France. Five years after 1906, when he came to San Francisco, he was declared a "prodigy artist," and gave his first one-man show in San F. and sold nearly all of the 72 ptgs displayed.

Originated the school of Diamondism or Sur-Impressionism.

During his "Power Period" which followed, the keynote is struck in his prophetic ptgs (Tanaka Memorial, 1931, and War Dance 1933) where he depicts the wild Axis plottings and the ultimate world conflagration. A year before the war he returned to America, where he is still hard at work. Recently in RIGHT ROUTE TO FREEDOM he has represented America symbolically as the peacemaker of the world, inspired by God and capable of leading all peoples toward the democratic, Amer way of life--which he feels is synonymous with freedom. As an unassuming modern apostle of liberty, his fervent desire is to spread the gospel of democracy in general, and to further the cause of China in particular.

YG combines the styles of French impressionistic modernism with the Amer. school, personified by our age of industrialization. But in all his ptgs there breathes the reincarnated spirit of the Chinese aesthetic of the Ming Dynasty giving his work the ageless, universal quality of great art.

HOW TO LIVE A FULLER AND LONGER LIFE

PHILOSOPHY OF TAOISM IN THE 20TH CENTURY - by Yun Gee

Extended longevity through the path of righteousness and modesty was propounded by Lao-tze approximately 2500 years ago. The basic philosophy contained in the TAO-TEH-KING is true understanding and appreciation of fellow man through self practice of kindness, economy, and modesty. The object of the philosophy is to prolong life through aesthetic means by reducing and abolishing illnesses caused by mental unrest and worry. The philosophy teaches the elevation of the human being to the state of "Supreme Being" by the full development of emotional outlets such as painting, music, dancing, and other aesthetic means. The mental calmness and relaxation derived from the practice of Taoism is inductive to longer life in that the physical body is benefited by the restful nights, reduced weight, improved complexion, the abolition of cardiac diseases caused by emotional strain, and the general increase in vitality derived from the relaxed mental state.

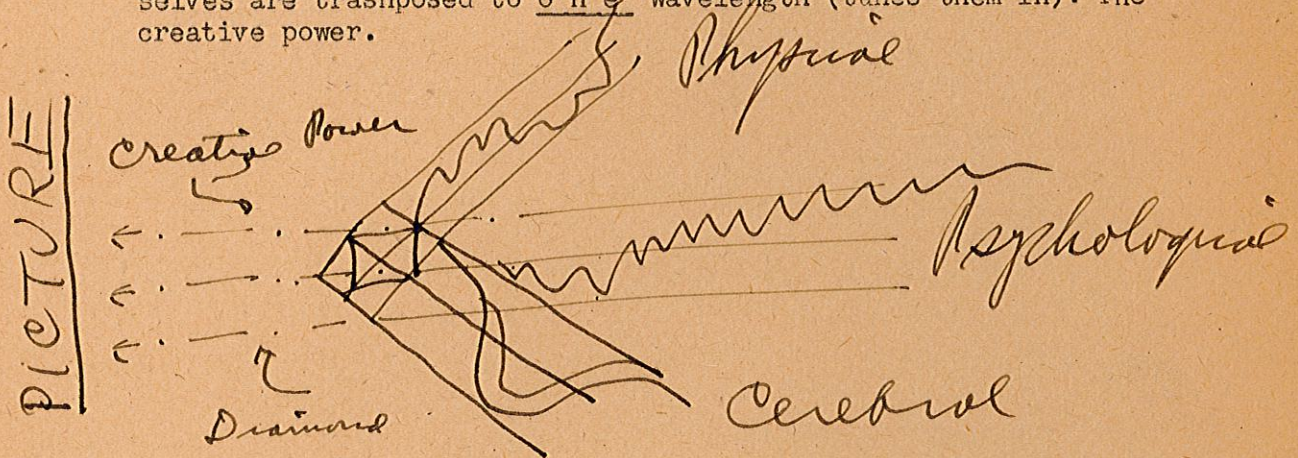
To achieve this state of "Supreme Being", the individual must have complete mental and physical relaxation, learn to "do nothing," i.e., do things without conscious effort, no thinking, no desire, no worries. Taoism teaches through the medium of mental contentment and light exercises (Taichi: improvement of function of internal organs as opposed to external force) to build up a magnetic personality and intellectualism. It propounds the philosophy of the Kishi, to live exclusively in nature's realms with the creative power, as embodied in the seven arts, as the primitive force. Taoism combines complete individualism with total democracy in such a manner as to free the individual from the phenomenal world, prolong earthly existence, and give everlasting life to the spirit.

Yun Yee cont.

A Diamond? So what?

The Diamond acts as a prism, a One-way Glass. It is nothing but a medium. And not a cause, but a power. It is up to the artist to use it. Up to the spectator as well.

When painting the picture the Diamond assures that all the nine matters are represented on the finished picture. The artist turns the Diamond so that all the creative causes, which often paralyze themselves are transposed to one wavelength (tunes them in): The creative power.



The onlooker has to do the only the contrary. Turn the Diamond backwards--to detect all the 9 matters separately.

Cubism wanted to give the Inside Information too. Why was it a failure? Because they did not tune in all the matters. They proceeded by slicing up objects. In the end things did not like they were. Nobody could make anything out of it. . .

But people of the 20th Century want things to look like they are supposed to be....We like a clock of glass which shows the inside mechanism. But it still must look like a clock and tell at first glance the time.

Diamondism is comparable in painting with the famous "Man of Glass" at the World's Fair of Paris , 1937.

Everybody recognizes the shape of a human body. And still it does not look like any human body you can see in town. It is everything but a "true to life" wax model! And yet it shows in the most perfect way the inside of man. Without being ugly--or unrecognizable.

That is Diamondism in painting.

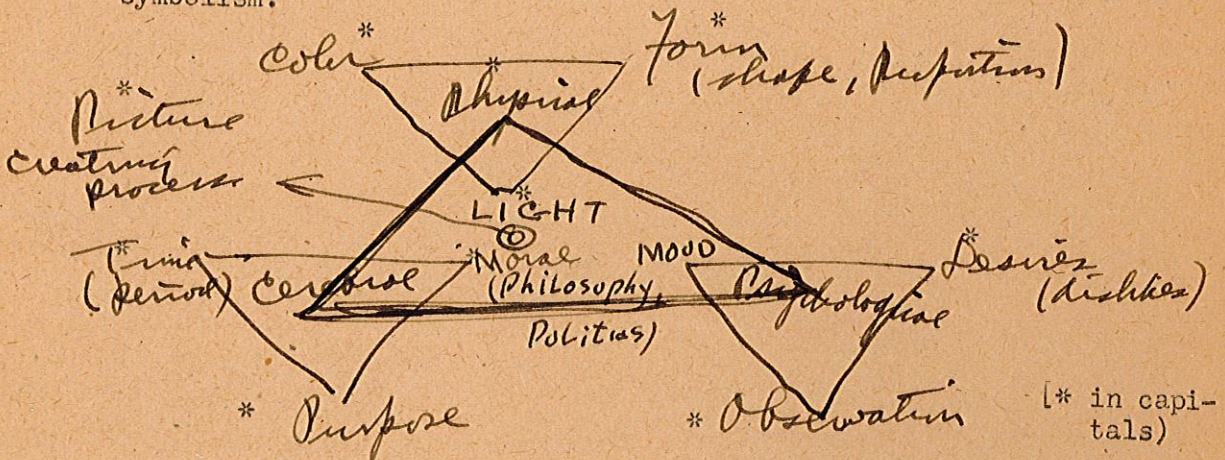
DIAMONDISM -- AT LAST!

Som thoughts about painting in he 20th century . . . . .  
 Yun Gee is one up to Surrealists, Cubists, and the lot. . . . .

Good start after weary years of struggle. . .

What it takes to make a good picture

Look at the imponderables one by one, after classifying them into three groups. The triangle is a natural result. But makes no sense, other than to demonstrate it more easily. Boo to all mystery and symbolism.



All these nine matters are inevitably influencing, causing the creative process. Some painting schools deliberately ignored the presence of some of them. But they were there nevertheless. The different shools can thus be easily classified and explained, when putting the stress on one of the matters. Latins: Color. Anglo-Saxons: Form. Impressionists: M<sub>o</sub>od. Surrealists: Desires, Dislikes, etc.

Every sincere painting tries to find an adequate expression of its time. In expressing: h o w people look at things and at w h a t.

Modern civilization forced people to make the most of everyting: Of love, work, entertainment. We look for the highly concentrated essence of everything. We want everything bottled up, labeled, ready for immediate use--expecting a violent reaction. That applies to material matters as well as abstract matters. We want the red-hot I n s i d e I n f o r m a t i o n, the low-down on life in the 20th century.

Diamondism in paintingg is the supreme "I<sub>n</sub>side Information" about the objects reproduced.

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RESURRECTION

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BY YUN GEE

1929

104 9th Ave., N. Y. Tel. ST. 9-6888

APEX STUDIOS  
Photographers

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