

## Acknowledgements

When I started my study of Chinese language and culture, I was convinced that this was the best way to gain an understanding of Chinese painting technique, and more specifically, to understand its differences from western painting techniques. As long as I can remember, I have had this interest in the material side of the fine arts.

Growing up, I spent as much time as I was allowed in the painting studio of my father. My interest in the materials and technique of painting was fed by the hours I spent posing for him and his friends. Aside from several dearly-valued portraits of my childhood, these posing sessions gave me an understanding of the ways in which the different painters used their materials and how they arrived at the results. In the 1970s a five-year study at the Amsterdam Rietveld Academy trained me as a professional in painting and the graphic arts. Much later, in 1991, I started to study Chinese Culture and Languages at Leiden University. This put me on my way to understanding more of the language and culture of China. In 1994 a full academic year in China gave me the opportunity to personally get acquainted with the culture.

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I would like to state clearly that any mistakes in this book are mine.

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