The “Shanghai School” of painting (*haipai 海派*):
A derogatory term coined by critics of Shanghai-style opera in Beijing. “For instance, the term *haipai*, used both as a noun and an adjective, gained wide usage in Chinese around the turn of the century, both to denote the particular artistic taste and style of life associated with Shanghai’s comprador merchants, and to be contrasted to the *Jingpai 京派* (Beijing School or Beijing style) of the established bureaucratic elites. Identified originally with Shanghai’s operatic theater and art market, the term *haipai* was extended to include styles of entertainment as well as patterns of consumption. While it was a matter of status among many of Shanghai mercantile elites to live up to the expectations of *haipai*, the term in fact carried negative connotations outside the the arriviste social circle as symbol of bad taste and dubious significance. After the 1920s, *haipai* became an object of denunciation by cultural bureaucrats appointed by the Nationalists and later by the Communists.” (Jason Kuo, introduction to *Visual Culture in Shanghai, 1830s-1930s*).

Keep in mind that the term Shanghai person (*Shanghai ren 上海人*) is not used until the 1910s.
Example of JINGPAI

Chen Shizeng, Landscape. 1916. (33 7/16 x 12 15/16 in.) Ink and color on paper; 33 7/16 x 12 15/16 in. BMFA
The Four Rens of Shanghai:
• Ren Xiong (1820-1857)
• Ren Bonian (courtesy name Ren Yi, 1840-1896)
• Ren Xun (1835-1893)
• Ren Yu (1850-1903)

Ni Tian (1855-1919)
Qian Hui’an (1833-1911)
Fei Danxu (1801-50)
Wang Yiting (1867-1938)
Qian Hui’an.  
*Study of a Woman, 1881*  
Scroll, ink and light color on paper;  
9-1/4 x 13-3/4 in., (23.5 x 34.9)
Wang Zhen (Wang Yiting, 1867-1938)  
Fate. 1922  
Pair of hanging scrolls, ink on paper  
Each 120 x 61 cm  
Duoyunxuan, Shanghai
Fei Danxu. *Wringing the cloth.* Hanging scroll, ink and color on silk; 113 x 30 cm. Duoyunxuan Collection (*Shanghai huihua quanji*, 1: 22)