

F O K U S V I R T U A L

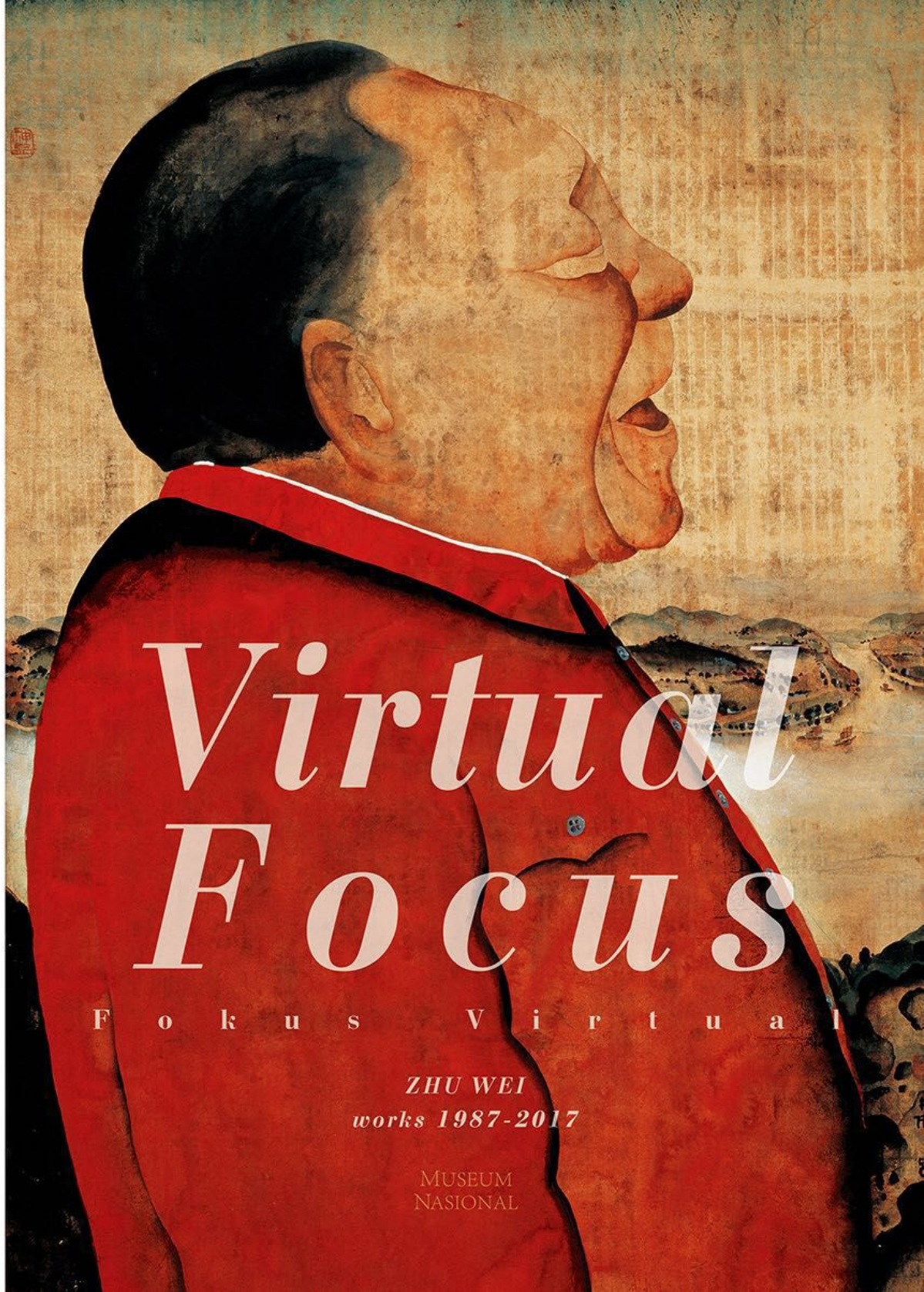
Virtual **Focus**

ZHU WEI

works 1987-2017



MUSEUM
NASIONAL



Virtual **Focus**

F o k u s V i r t u a l

ZHU WEI
works 1987-2017

MUSEUM
NASIONAL

*Virtual
Focus*

*ZHU WEI
works 1987-2017*



Virtual Focus



MUSEUM
NASIONAL



Contents

Pengantar

Preface

序言

I 9 / 11 / 13

II 17 / 21 / 25

Texts

Perpaduan Sempurna

Antara Tradisi Dan Kontemporer

Sebuan Interpretasi Pencarian Artistik Zhu Wei

The Successful Integration Between

The Tradition and The Contemporary

An Interpretation of Zhu Wei's Artistic Pursuit

傳統與當代的成功對接

解讀朱偉的藝術追求

50 / 56 / 42

Urban Hermit

都市隱者

48 / 52

ZHU WEI

朱偉

56 / 60

Using the Past to Serve the Present
Traditional Elements in the Art of Zhu Wei

古為今用
朱偉作品中的傳統元素
64 / 74

Karya Terkini Zhu Wei
Dari Aneh dan Sengit ke Aneh dan Hambar

Zhu Wei's Recent Work
From Strange and Sardonic to Strange and Bland

朱偉近作
從怪誕譏諷到怪異淡然
82 / 90 / 98

Kepada Zhu Wei
Dua Mimpi dan Pemberian Seorang seniman

To Zhu Wei
Two Dreams and A Gift of An Artist
致朱偉：兩個夢和一個藝術家的平安夜禮物
106 / 110 / 114

Context and Logic
The Art Career of Zhu Wei

情景與邏輯
朱偉的繪畫歷程
118 / 126

50 Tahun Kesenian Kontemporer
50 Years of Contemporary Art

當代藝術三十年
154 / 158 / 142

Works

147

Dialogue

What Are We Busy With?
Dialogue with Zhu Wei

我們在忙活什麼？
和朱偉的談話
478 / 486

Resume

495



Pengantar I

oleh Drs. Siswanto, M.A

Selama 50 tahun terakhir Zhu Wei telah berhasil menciptakan banyak seri karya seni kontemporer luar biasa yang berkaitan dengan isu-isu kemanusiaan. Sebagai serotan utama dalam pameran ini kami mempersembahkan Zhu Wei pada anda, salah satu dari segelintir seniman Cina yang telah membawa teknik lukis klasik Cina ke dalam dunia seni kontemporer, ia berhasil meraih kesuksesan di tengah daya tarik global seni kontemporer.

Dalam buku *Contemporary Chinese Ink 1979-1999* yang diterbitkan oleh China Social Science Press, serta dalam *History of Contemporary Chinese Art 1978-2008* yang diterbitkan oleh Hebei Fine Arts Publishing House, sejarawan dan kritikus kesenian Cina Lu Hong menyampaikan bahwa, “Kebijaksanaan karya-karya Zhu Wei terletak pada bagaimana ia menunjukkan pada kita bahwa ketika seseorang mengejar ekspresi kontemporer, hal yang paling penting adalah memelihara sarana karakter tradisional untuk memberikan hasil yang inovatif. Hal ini sangat penting untuk menjaga sebuah keunikan dalam output artistik seseorang saat ini, terutama saat perkembangan seni kontemporer berada di bawah ancaman homogenisasi. Sepanjang perjalanan sejarah kesenian, bahkan seniman yang paling kreatif sekalipun dalam beberapa fase karir mereka. Dengan menggunakan metode-metode untuk berjarak atau melalui sarana restrukturisasi, sang seniman meraih bentuk ekspresi baru. Selain dari hal-hal itu, tidak ada jalan lain lain demi tercapainya tetobosan artistik.”

Zhu Wei lahir pada tahun 1966 di daerah pinggiran Barat pabrik baja Beijing dimana ia menghabiskan masa kecilnya dengan tenang dan damai. Pada tahun 1982 ia bergabung dalam militer dimana ia memulai karir artisiknya. Antara akhir 90’ an hingga awal abad baru, nama Zhu Wei mulai dikenal. Lebih dari 40 museum internasional mengoleksi lebih dari 70 karyanya yang dianggap sebagai sosok perwakilan seni lukis tinta kontemporer. Ia bukan hanya seniman pertama yang mengusung teknik Gongbi dalam dunia seni kontemporer, ia juga merupakan salah satu seniman pertama yang menggambarkan sejarah sosial Cina dalam karya-karyanya. Selama beberapa tahun, termasuk tahun 2015, ia hanya menghasilkan sebuah karya dalam setahun. Sepanjang 10 tahun Zhu Wei menghasilkan banyak esai dan risalah mengenai kesenian, menganalisa permasalahan yang

dihadapinya sebagai seorang seniman, serta keadaan terkini lingkaran kesenian kontemporer Cina yang dikompilasikan dalam sebuah terbitan. Buku yang ia terbitkan pada tahun 2014 menduduki peringkat tinggi dalam situs-situs web kesenian terkenal selama 4 tahun.

Pada titik ini, Zhu Wei memulai fase pencapaian artistik yang baru, yang dia sebut sebagai 'eksperimentasi' dimana ia mencari sebuah ekspresi baru.

Pameran touring ini telah ditampilkan di Museum of Contemporary Art Singapore (MOCA@Loewen Singapore), Beijing Today Art Museum, Nanjing Academy Art Museum. Kurator untuk Today Art Museum dan Nanjing Art Academy Museum adalah Mr Zhu Zhu dan Mr Li Xiao Shan masing-masing. Mr Lu Hong yang menjadi kurator khusus pameran di Museum of Contemporary Art Singapore dan Museum Nasional Jakarta (Gajah Museum).

Terakhir, saya ingin berterima kasih pada Linda Ma juga tim-timnya di Jakarta, Singapore dan Beijing untuk mencari dan mengumpulkan karya-karya dalam pameran ini.

Semoga pameran ini sukses.

Agustus, 2017

* Drs.Siswanto, M.A, The Director of Museum Nasional Indonesia.

P. 2

中國中國，水墨設色紙本，朱偉落款，藝術家鈐印二方：朱偉書畫和神品。美國舊金山杰克和蘇珊藏；
China China, Ink and colour on paper, signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Shen Pin. Collected by Jack and Susan Collection (San Francisco, USA).
90×63cm, 1997

P. 4

開春國冊頁之十五，水墨設色紙本，朱偉落款，藝術家鈐印六方：朱偉、朱偉書畫、與時俱進、朱偉水墨畫寶、大玩，圖章；
Album of Vernal Equinox, No15, Ink and colour on paper, signed Zhu Wei, with six seals of the artist: Zhu Wei, Zhu Wei Shu Hua, Yu Shi Ju Jin, Zhu Wei Shui Mo Hua Bao, Da Wan, Tu Zhang.
50×38cm, 2011

P. 8

水墨研究課徒系列，水墨設色紙本，朱偉落款，藝術家鈐印四枚：與時俱進、神品、十有八九、朱偉書畫；
Ink and Wash Research Lectures series, Ink and colour on paper, signed Zhu Wei, with four seals of the artist: Yu Shi Ju Jin, Shen Pin, Shi You Ba Jiu, Zhu Wei Shu Hua.
117×74cm, 2014

Preface I

by Drs. Siswanto, M.A

For the past 30 years, Zhu Wei has successfully created many series of excellent contemporary art works that deal with issues within the field of humanity. For the highlight of this exhibition, we present to you Zhu Wei, one of the few Chinese artists who has brought forth classical Chinese painting techniques into the contemporary art world, achieving success in the midst of a global fascination with Chinese contemporary art.

In the book *Contemporary Chinese Ink 1979 – 1999*, published by the China Social Science Press, and in *History of Contemporary Chinese Art 1978 – 2008*, published by Hebei Fine Arts Publishing House, renowned Chinese art historian and critic Lu Hong pointed out that, “The wisdom of Zhu Wei’s works lies in showing us that when one is pursuing a contemporary expression, the most important thing is to retain the means of a traditional rendition, to produce innovative results. It is especially crucial to retain a point of uniqueness in one’s artistic output in this time, when the development of contemporary art is under the threat of homogenization. Over the course of art history, even the most creative artist has had to peruse artistic tradition as inspiration for their work at some phrase of their career. Using methods to distance or through means of restructuring, the artist arrives at a new expression. Other than that, there is no other way for artistic breakthroughs.”

Zhu Wei was born in 1966, in the western suburbs of Beijing’s steel plant dormitory area, where he spent a quiet and peaceful childhood. In 1982, he was transcribed into the army, where he began his artistic career. Between the late nineties and in the first years of the new century, Zhu Wei started to gain a name for himself. More than 40 international museums have collected over 70 art works by the artist, who is deemed as the representative figure of contemporary ink art. Not only is he the first artist to bring the Gong-bi technique into the contemporary art world, he is also one of the earliest artist to reflect China’s social history in his work. From 2003, he abruptly restricted the number of art works he produced. For a few years, including the year 2015, he only produced a single art work each year. In these 10 years, Zhu Wei produced many essays and treatises on art, in turn analysing the problems he faced as an artist, and the current state of China’s

contemporary art scene, which are compiled into a publication. The book he authored in 2014 occupied the top spot in popular art websites for 4 years.

At this point, Zhu Wei has begun a new phase of artistic pursuits, which he terms as 'experimentation', where he seeks for a new expression.

This touring exhibition has been exhibited at Museum of Contemporary Art Singapore (MOCA@Loewen), Beijing Today Art Museum as well as Nanjing Art Academy Museum. The curator of the exhibition in Beijing today Art museum and Nanjing Art Academy museum was Mr Zhu Zhu and Mr Li Xiao Shan respectively. Mr Lu Hong is the curator specially appointed for the shows in the Museum of Contemporary Art Singapore and National Museum of Indonesia, Jakarta. We would like to express our most sincere gratitude to them.

Lastly, we want to thank Ms Linda Ma for seeking and compiling the works for this exhibition, as well as the teams in Jakarta, Singapore and Beijing.

We wish the exhibition great success.

August, 2017

* Drs.Siswanto, M.A. The Director of Museum Nasional Indonesia.



中國中國二號，銅雕塑，朱偉落款；
China China, No.2. Bronze Sculpture, signed Zhu Wei.
257×40×95cm, 248×126×88cm, 2016

序 一

文/Drs.Siswanto, M.A

30年來朱偉成功創作了出色的跨越人文學科的當代藝術作品。這個展覽的亮點是，在上個世紀中后期出現的引起世界注意的中國當代藝術熱潮中，朱偉是極少數的幾位以本土繪畫進入當代領域的藝術家，並且同時獲得了成功。

中國著名藝術史學家，批評家魯虹在由社會科學出版社出版的《中國當代水墨1979-1999》和河北美術出版社出版的《中國當代藝術史1978-2008》中指出：“朱偉給我們的啓示是，在尋求對於當代生活的表達時，重要的是要努力沿續傳統的表達方式，並有所創造、有所豐富。而在當代藝術有着全球同質化發展的情況下，這種保持異質化表達顯得特別重要。在藝術史上，即使最有創意的藝術家，也不得不從傳統中選擇若干樣式與慣例作為自己在某個階段的出發點。然后再按照需要予以偏離、重構。除此之外，別無它法。”

朱偉1966年出生于北京西郊的鋼鐵廠宿舍區，在那裏度過了平靜的童年。1982年他從軍并在軍隊中開始了他的繪畫生涯。上世紀九十年代后期和新世紀的頭幾年，朱偉的名聲越來越大，世界各地已經有四十多家美術館、博物館收藏了其超過七十件作品，他被譽為中國當代水墨的先行者和代表人物，第一位將工筆畫手法引進中國當代藝術領域的藝術家，也是最早反思國家社會主義歷史的藝術家之一。2003年他突然放慢了創作，有幾年包括最近的2015年，一年當中只創作一幅作品。在這十年當中，朱偉寫了大量的藝術隨筆，回顧和分析了自己創作中所遇到的問題和對中國當代藝術現狀的思考，并出版一本文集。他寫于2014年的最后一篇專欄連續四年在熱門藝術網站年度點擊率第一。

現在朱偉重新開始繪畫創作，他總是做試驗，尋找一種新的表達。

這個展覽先后在新加坡當代美術館，北京今日美術館，南京藝術學院美術館巡回展出。今日美術館，南藝美術館分別由朱朱先生和李小山先生策劃展覽，新加坡當代美術館和印度尼西亞國家博物館由魯虹先生策展，再次向他們表示真誠的謝意！

最后，更要感謝為此次展覽作品的搜集整理協調作了大量工作的馬美玲小姐及其領導的雅加達，新加坡，北京畫廊團隊。

祝福展覽盛大成功。

2017年8月

* Drs.Siswanto, M.A. 印尼國家博物館館長



right

烏托邦五十號，水墨設色紙本，朱偉落款，藝術家鈐印六方：

朱偉印信、Plum Blossoms、網站、朱偉印鑒、朱偉、藝術家網站；

Utopia, No. 50, Ink and colour on paper, Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Xin, Plum Blossoms, website, Zhu Wei Yin Jian, Zhu Wei, and the artist's website.

120×103cm, 2005



above

水墨研究課徒系列，水墨設色紙本，朱偉落款，藝術家鈐印四方：與時俱進、朱偉書畫、朱偉印鑒、神品；

Ink and Wash Research Lectures series, Ink and colour on paper, signed Zhu Wei, with four seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua, Zhu Wei Yin Jian, Shen Pin.

65×55cm, 2017

Pengantar II

oleh Lu Hong

Saya mempelajari Gongbi saat kuliah. Setelah lulus saya terlibat dalam beberapa pameran nasional dengan karya-karya Gongbi saya. Selama beberapa tahun saya banyak menaruh perhatian pada Gongbi. Tapi jujur, keadaan tidak berjalan dengan mulus. Pertama, banyak pelukis masih menggunakan teknik tradisional dan pola saat mereka 'berkarya'. Hasil lukisan mereka akibatnya banyak mengandung tanaman, burung, ikan atau serangga, mengikuti pola terdahulu. Beberapa bahkan hanya mengandung imej bagian Gongbi sebelumnya yang diperbesar tanpa hal baru dan kepribadian. Kedua, beberapa pelukis lainnya sangat terpengaruh dengan lukisan realistik Barat, biasanya bertujuan untuk mereproduksi objek. Lebih spesifiknya, mereka bukan hanya menggunakan teknik lukisan tradisional Cina terdahulu, melainkan juga teknik Barat seperti chiaroscuro dan pengukuran yang digunakan dalam gambar-gambar perspektif. Permasalahannya terletak pada fenomena pelukis-pelukis ini memenangkan banyak sekali penghargaan melalui karya Gongbi mereka yang sebenarnya sangat berseberangan dengan lukisan Gongbi tradisional. Yang lebih parah lagi, banyak seniman muda tersesat dengan kenyataan ini. Siapapun yang memahami Gongbi akah tahu bahwa Gongbi, bersamaan dengan Xieyi sesungguhnya menekankan pada semangat penyampaian, meski menggunakan sapuan kuas yang membatasi detail dengan sangat tepat, dimana hal ini berlawanan dengan gaya interpretasi dan ekspresi bebas Xieyi. Lukisan ternama seperti *Stroll About in Spring* dan *Court Ladies Preparing Newly Woven Silk*, serta beberapa pelukis ternama lainnya di Dinasti Song, seluruhnya merupakan contoh yang baik terhadap poin ini. Sebenarnya, dalam hal memotret objek, hal 'virtual' masih terdapat dalam lukisan-lukisan Gongbi. Contohnya, komposisi dan tampilan dalam *Hibiscus* sangat berbeda dengan foto bunga hibiscus. Karena lukisannya yang memiliki banyak ruang putih adalah akibat dari subjektivitas sang pelukis. Saya percaya para seniman akan menggunakan teknik realistik Barat dengan hati-hati setelah mereka benar-benar memahami poin ini. Ketiga, sejak tahun 1980'an, beberapa pelukis terpengaruh dengan pelukis realis Barat seperti Gericault dan Dali, hingga model, komposisi dan teknik yang mereka gunakan mirip dengan pelukis-pelukis realis Barat. Meski mereka menyoroti

'virtualitas', namun eksplorasi seni mereka kurang memuaskan karena banyak tampilan estetis Gongbi dihapuskan setelah mereka melukis imej perspektif dengan cara 'rendering' ketimbang garis. Dalam Gongbi tradisional saya mempelajari bahwa tulang Gongbi yang disebut sebagai garis, merupakan produk murni pikiran karena ia diserap oleh seniman melalui obyek sasarannya; secara estetika, ia lebih tepat ditampilkan dalam permukaan yang rata dengan ornamen dan penambahan lainnya. Selain alat bantu bagi garis; warna dan 'rendering' seharusnya selaras dengan garis-garis saat melukis Gongbi, karena penekanan terhadap 'tiga sisi dan lima bayangan' serta perubahan warna hangat dan dingin pasti akan melemahkan ekspresi kekuatan garis, menjadikan Gongbi sebagai gambar Tahun Baru akan membuat kemandirian nilai estetika Gongbi hilang.

Dari sudut pandang di atas inilah saya mengakui eksplorasi artistik yang dilakukan oleh seniman Zhu Wei. Dalam pandangan saya, ia bukan hanya menggunakan media material-material Gongbi tradisional atau penggambaran relevan serta teknik celup dengan mahir, tapi ia juga telah melampaui pola artistik dan stereotip gaya tradisional Gongbi, ia bahkan secara langsung mengembangkan cara baru komposisi imej dengan karakteristik khusus waktu di luar realitas. Saya bahkan berfikir tindakannya -terhadap, dari, dan tradisi hari ini membantu mendorong kesuksesannya. Statistik menunjukkan bahwa Zhu Wei melukis seri *The Story of Beijing*, *Sweet Life*, *China Diary*, *Ink and Wash Research Lectures*, dan *Vernal Equinox* sejak tahun 1990'an. Ia menciptakan metode penyelesaian antik dengan penggunaan kertas tua Xuan dan mempersonalisasi simbol-simbol, seperti solider sederhana, tirai merah, bintang, kisi-kisi dan daun pisang. Ini semua tentu saja merupakan sebuah integrasi tema baru, perasaan baru seperti 'pengalaman sosialistik' dan tradisional Gongbi. Ini juga merupakan proses pembentukan ulang Gongbi. Hari ini saat kita menyebut Gongbi, orang niscaya akan membicarakan mengenai gaya. Beberapa orang bahkan percaya bahwa gaya merupakan alasan atas rutinitas Gongbi. Ini adalah kesalahpahaman. Sebenarnya jika dibandingkan dengan seni Barat dan Cina, termasuk lukisan, drama, dan lainnya, secara umum seluruhnya menekankan pada gaya. Gongbi tradisional mencerminkan asumsi estetika khusus dan memperkenalkan cara umum dalam penyajian dan pemikiran pada aspek yang lebih luas. Hanya setelah latihan dan praktek, pelukis dapat menguasai teknik dan kemudian meningkatkan teknik-tekniknya. Sepanjang sejarah seni kesenian Cina, seluruh pelukis yang handal menguasai pola tradisional baru kemudian menciptakan pola lukisan mereka sendiri. Zhu Wei, sebagai seseorang yang mengenali sejarah kesenian Cina menyadari hal ini. Dan dirinya, sebagai pelukis, bukan hanya memahami mengenai pola tradisional Gongbi, tapi juga membentuknya ulang dengan tema, konsep, dan pengalaman baru, membuatnya unggul dalam ekspresi lukisan. Seluruh audiens, baik orang Cina maupun asing, bisa melihat bahwa lukisan-lukisan Zhu Wei memiliki karakter tradisional dan kontemporer. Lukisannya bukan hanya menampilkan sifat Cina saja, melainkan dengan tampilan internasional juga.

Pada era pembaruan dan individualitas, Zhu Wei berhasil menyeimbangkan

'kreasi' dengan 'tradisi'. Eksplorasinya penting bagi sisi kontemporer. Kita dapat belajar dari dirinya mengenai pentingnya menjaga tradisi dan tetap berusaha berinovasi saat kita ingin mengekspresikan diri, ini merupakan suatu hal yang sangat penting untuk dilakukan hari ini saat kemiripan muncul di dunia seni kontemporer.

Melihat kronologi karyanya, kita bisa mempercayai bahwa karya-karya Zhu Wei yang ditampilkan dalam pameran ini merupakan kemajuan yang layak berdasarkan pada masa lalu. Seperti yang dapat kita lihat dalam seri-seri karya barunya yang berjudul *Curtain* dan *Ink and Wash Research Lectures*, seluruhnya menampilkan tirai merah, yang ternyata cukup kerap ia gunakan. Menariknya, pengecualian pada beberapa karyanya dimana terdapat perwakilan pertemuan dalam pakaian tunik Cina di latar depan, selebihnya, karya Zhu Wei hanya melukis tirai merah atau batu Taihu saat ini, kambing dan pohon palem, pisang dan mantan pemimpin Uni Soviet di bagian latar depan. Menurut penjelasan sang seniman sendiri, tirai merah disini mengimplikasikan tempat dan dimasukkannya unsur baru, sama seperti Cina moderen dan ideologi khusus, sementara batu Taihu merupakan simbolisasi tradisi kuno yang masih mempengaruhi masyarakat hari ini; kambing dan pohon palem mewakili generasi masyarakat Cina yang penurut. Sebagai tambahan, pisang merupakan metafor bagi orang dengan jiwa Barat di dalam, namun berpenampilan Cina di luar, hal ini menggambarkan hubungan antara ideologi Barat dan realitas Cina; *The Silent Night No. 1* dan *The Silent Night No. 2* yang menampilkan pemandangan tentara di Lapangan Merah dan mausoleum Lenin tak diragukan merupakan simbol dampak besar mereka terhadap Cina. Sepemahaman saya, konsepsi artistik dua karya ini benar-benar sama seperti apa yang ia tampilkan melalui lukisan patung mantan pemimpin Uni Soviet dengan tirai merah... Disini saya tidak akan berusaha menerjemahkan mereka satu per satu sehubungan dengan keterbatasan kata. Suatu ketika Zhu Wei pernah berkata, "meski saat ini masyarakat tertarik dengan masifnya gerakan ekonomi, lompatan komersial dan berbagai satelit komersil, setiap keluarga memiliki surat gadai, mobil yang buruk, musik pop dan jazz, komputer, telepon seluler dan internet, namun pondasi dasar masyarakat ini tetap tidak berubah, dan pondasi ini bahkan tidak diperkuat. Inilah kondisi sosial Cina hari ini yang membuatnya tak berdaya." Dari sini, tidaklah sulit untuk memahami konotasi-konotasi dalam karya Zhu Wei. Saya juga ingin sampaikan bahwa Zhu Wei menggambar sejumlah lukisan baru-baru ini, lukisan-lukisannya ini sangat menarik perhatian saya karena ia sudah tak lagi melukis dengan kertas tua Xuan dan sutra, melainkan beradaptasi dengan kertas koran. Karyanya ini bahkan lebih mendalam dalam hal pengekspresian gagasan karena ia melukis tirai-tirai merah dan simbol-simbol yang relevan. Semua orang yang terbiasa dengan sejarah kesenian memahami bahwa maestro Picasso dan Huang Keli pernah menampilkan eksperimen seni yang serupa. Sebagai perbandingan, dua karya terakhir disebut, merupakan eksplorasi murni dalam bentuk, dimana Zhu Wei menggunakannya untuk menggambarkan kontrol media manual moderen terhadap ideologi masyarakat. Adalah kesalahan apabila seseorang menganggap lukisan Zhu Wei yang menggunakan

kertas koran adalah permainan bentuk dan material belaka.

Dalam lukisannya yang berjudul Vernal Equinox, buah-buahan menyampaikan harapan Zhu Wei terhadap masa depan. Sementara bagi saya, itulah sebabnya ia memutuskan untuk menampilkan lukisan-lukisannya yang tampak saling berbeda dalam satu pameran.

8 Mei 2017

Overseas Chinese Town, Wuhan

* Lahir di provinsi Jiangxi pada Januari 1954, Lu Hong lulus dari Akademi Seni Rupa Hubei pada tahun 1981. Sekarang ia adalah Direktur Eksekutif Museum United Art di Wuhan, profesor dan mahasiswa master Sichuan Fine Arts Institute dan Akademi Seni Hubei Fine Arts, peneliti National Center for Contemporary Arts, peneliti tamu di Hubei Museum of Art, the National First-Class Artist, dan anggota Asosiasi Artis China.

Preface II

by Lu Hong

I studied Gongbi in college and participated in several national exhibitions with my Gongbi works after graduation. I've consistently been concerned about Gongbi for years, but frankly speaking, things hasn't been going well. First of all, many painters still use traditional techniques and patterns when they are "creating". Their paintings, as a result, comprise of plants, birds, fishes or insects composed according to prior patterns. Some even just consists of magnified parts of prior Gongbi paintings without novelty and individuality. Secondly, Influenced by the western realist movement, some painters have undertaken a re-evaluation of our objective visual language and effect. More specifically, they use not only prior techniques of traditional Chinese painting, but also western techniques such as chiaroscuro and measurement which are used in perspective drawings. Despite their counter-traditionalist "Gongbi" painting, these painters have frequently been awarded numerous prize at national competitions and awards, misleading many younger artists from the true essence of the style. Anyone who understands Gongbi knows that Gongbi, together with Xieyi, naturally emphasizes on conveying spirit, although it uses highly detailed brushstrokes that delimits details very precisely, which is the opposite to the interpretive and freely expressive Xieyi style. Famous paintings such as Stroll About in Spring and Court Ladies Preparing Newly Woven Silk, and many outstanding paintings of painters in the Song Dynasty all are good illustrations of this point. In fact, when it comes to depicting objects, "virtuality" still exists in Gongbi paintings. For example, the composition and presentation of Lotus is very different from that of photos of lotus, because the painting, with its abundant white space, is the subjective product of the painter. I believe that artists will borrow from western realistic paintings with caution after they have real understanding of this point. Thirdly, since 1980s, some painters are influenced by western realistic painters, such as Gericault and Dalí, so that the modeling, composition and techniques they've used are similar to those of western painters. Even though these artists highlight "virtuality", their exploration into the technique is less than satisfactory as many aesthetic features of Gongbi are erased after they paint perspective images with the use



of rendering rather than lines. I realized from the study of traditional Gongbi that the skeleton of Gongbi, namely what is defined as a line, is purely a product of mind as it is extracted by an artist from objective subject; aesthetically, it is more suitable for it to be performed on a flat surface with ornamentation and exaggeration; besides, as auxiliary means for lines, coloring and rendering must be in harmony with lines while painting Gongbi, as the overemphasis of “three sides and five shades” and changes in warm and cold colors will certainly weaken the expressive force of lines, making Gongbi akin to the 80s pen drawing prevalent during festive seasons, reducing the aesthetic merits of the technique to nothing. It is from the abovementioned angle that I acknowledge the artistic exploration conducted by artist Zhu Wei. In my opinion, he not only uses materials of traditional Gongbi or relevant delineating and dyeing techniques skillfully but also has boldly transcended the artistic pattern and stereotyped style of traditional Gongbi, using reality as a tool to create works imbued with distinctive yet fresh take on the style. I even think that his weaving between tradition and now helps him make a career. Zhu Wei has painted The Story of Beijing Series, Sweet Life Series, China Diary Series, Ink and Wash Research Lectures Series and Vernal Equinox Series since 1990s. And he created a

method of Using antique finish of ripe Xuan paper and personalized symbols, such as bald soldier, red curtain, star, grille and banana leaf. These are unquestionably the integration of new theme, new feelings including “socialistic experience” and traditional Gongbi. It is also a process of remolding Gongbi. At present, on mentioning contemporary Gongbi, people seldom talk about stylization. Some even believe that stylization is the reason for the routinism of Gongbi. That is quite a misconception. Actually, compared with western art, Chinese art, including painting, drama and etc., generally emphasizes stylization. To a large extent traditional Gongbi reflects a peculiar aesthetic assumption and brings about an atypical system of presenting and thinking. Only after relentless training and practicing, can painters master techniques and then improve those techniques. Throughout the history of Chinese art, all great painters have mastered traditional patterns and then created the painting pattern of their own. Zhu Wei, as a man who is familiar with the history of Chinese art, has took notice of this. And he, as a painter, not only knows about traditional patterns of Gongbi, but also remold them with new themes, new concepts and new experience, making him a master in both expression and painting. Regardless if one is Chinese or not, anyone can see that Zhu Wei’s paintings have both traditional as well as contemporary characteristics. They are paintings with not only Chinese characteristics, but also international features as well.

In an era of novelty and individuality, Zhu Wei carefully balances “innovation” with “tradition”. His exploration is invaluable to his contemporaries. We can learn from him that it is essential to preserve tradition and to try to innovate at the same time when we want to express ourselves, which is very important nowadays when similarity emerges in the contemporary art world.

As Seen from the chronology of his works, we can absolutely believe that the works of Zhu Wei displayed in this exhibition are actually reasonable advancement based on the past. As we can see that his new works Curtain Series and Ink and Wash Research Lectures Series all feature a red curtain, which he uses frequently. Interestingly, except a few works where there are meeting representatives in Chinese tunic suit in foreground, more of his works only paint the red curtain or present Taihu stone, goat and palm, banana and figures from the former Soviet Union in foreground. According to the explanation of the artist himself, here red curtain implies place and context as well as recent China and its special ideology, while Taihu stone symbolizes ancient traditions which still influence today’s people; goat and palm stand for generations of tamed Chinese people. In addition, the banana is a metaphor for a man who is a westerner inside but a Chinese outside, which stresses the relationship between Western ideology and China’s reality; The Silent Night No. 1 and The Silent Night No. 2 which use the scene of troops review in Red Square and Lenin’s mausoleum undoubtedly symbolize their great impact on China. To my understanding, the artistic conception of these two works is exactly the same as what he presents by painting figures in the former Soviet Union in the red curtain...which I will not further elaborate in this essay.

Zhu Wei once said that, “although people of today are compelled by ongoing massive economic movement, commercial leaps and various commercial satellites and every family has mortgage, ugly car, pop music and jazz, computer, cellphone and the internet now, but the foundation of this society remains completely unchanged, possibly even led to further fortifications. That is current social situation of China which makes people feel helpless.” From this, it is not difficult to understand the connotations of Zhu Wei’s works. Also, I’d like to mention that Zhu Wei drew a batch of paintings recently, which deeply attracts my attention for he no longer painted with ripe Xuan papers and silks in these works, but adopted the common newspaper. His works are more profound in the expression of ideas through his usage of the red curtains and relevant symbols in these works. People who are familiar with art history all know that great masters Picasso and Huang Keli have performed similar art experiments. In comparison, the latter two are pure exploration in form, whereas Zhu Wei utilized this to stress the control of modern media over people’s ideology. So, one is making a big mistake if he or she thinks Zhu Wei’s painting with newspaper is just a play with forms and materials.

In his painting Vernal Equinox, those fruits convey Zhu Wei’s hope for the future. As for me, that is why he decides to display his seemingly disparate paintings on one exhibition.

8th May, 2017
Overseas Chinese Town, Wuhan

* Born in Jiangxi province in January 1954, Lu Hong was graduated from Hubei Academy of Fine Arts in 1981. Now he is the executive director of United Art museum in Wuhan, professor and master students’ supervisor of Sichuan Fine Arts Institute and Hubei Academy of Fine Arts, researcher of the National Center for Contemporary Arts, visiting researcher in Hubei Museum of Art, the national First-Class Artist, and a member of the China Artists Association.

P. 22

開春圖冊頁之十四，水墨設色紙本，朱偉落款，藝術家鈐印五方：朱偉印鑒、朱偉、大玩、圖章、朱偉書畫；
Album of Vernal Equinox, No. 14, Ink and colour on paper, signed Zhu Wei, with five seal of the artist: Zhu Wei Yin Jian, Zhu Wei, Da Wan, Tu Zhang, Zhu Wei Shu Hua.
47×38cm, 2011

序 二

文 / 魯虹

我讀書時學的是工筆畫，畢業后還曾經以這一畫種從事創作參加過幾屆全國美展。因為有這一背景，很多年來，我對工筆畫創作一直是很關注的。恕我直言，整體情況并不樂觀：首先，有很多人基本上是沿用傳統工筆花鳥畫的圖式與技巧進行所謂“創作”。故在他們的畫中，至多是將花、鳥、魚、蟲與樹移來移去，再就是將古代工筆畫中的局部放大或加以拼湊，絲毫不見任何任何新意與個人的獨特感受；其次，因受西方寫實主義繪畫的影響，長期以來，另有一些人追求的是客觀再現的視覺效果。具體地說，這些人的畫雖然在勾綫、染色上借鑒了傳統，但在圖像的獲取上運用的却是強調透視的西式定點寫生法。更有甚者，竟然運用明暗法處理畫面。問題在于，在國家級大展中，此類與傳統美學追求背道而馳的工筆畫作品竟屢屢得大獎，結果也誤導了不少青年藝術家。但凡了解傳統工筆畫的人都知道，相對於傳統寫意畫，工筆畫的確更加重視對客觀物象的模擬，可與傳統寫意畫一樣，它在本質上更強調對現實的超越和處理，并不認對現實形態的絕對性呈現。象歷史上著名的《游春圖》、《搗練圖》以及宋人的大量優秀花鳥畫作品無不如此。其實，即便是模擬客觀對象，中國傳統工筆畫也是以“虛擬性”為前提的，比如宋畫中的《芙蓉圖》在造型與構圖處理上，與一些人根據照片所畫的荷花絕對不一樣，因為其是經過主觀處理過的，而且出現在了留有空白的底子上。我想，藝術家們只要真正理解了這一點，肯定會更加謹慎的對待如何借鑒西方寫實主義藝術的問題；再其次，上個世紀80年代以降，還有一些人由于受了西方超現實主義藝術家，如解裏柯、達立等人的影響，在畫面上更多使用了和他們相似的造型、構圖與處理方式。當然，他們也是在強調“虛擬性”，但不足之處是，他們在廢掉綫條的表現功能后，改而使用了傳統的渲染法去描畫立體的圖像，這就在很大程度上消解了工筆畫的審美特征，是絕對得不償失的探索。從對傳統工筆畫的研究中，我體會到：工筆畫的骨架，即所謂綫條純為主觀產物，它是藝術家從客觀對象上提煉出來的。從美學的角度講，它更適合在平面上展開，同時進行裝飾性、誇張性的處理；再者，作為綫條的輔助

性手段，在工筆畫創作中，着色和渲染必須與綫條的處理相諧調，如果過分強調三面五調與冷暖色彩的變化，必然會削弱綫條的表現力，以至使工筆畫成爲擦筆年畫，這樣，工筆畫的獨立審美價值也就不復存在了。正是從以上角度出發，我高度肯定藝術家朱偉的藝術探索。在我看來，他不僅很好運用了傳統工筆畫的媒材或相關勾綫與染色技巧，還大膽超越了傳統工筆畫的藝術圖式與造型套路，直接從現實中轉換出了具有鮮明時代特點的全新圖像與畫面構成方式。我甚至認爲，恰恰是往來於傳統和現在之間才成就了他的一番事業。資料顯示，朱偉從上個世紀90年代到現在，已經分別創作了《北京故事》系列、《甜蜜的生活》系列、《中國日記》系列、《水墨課徒研究》系列與《開春圖》系列等優秀作品。事實上，他在獨創了將熟宣紙做舊的手法時，還成功地創造了光頭男（軍）人、大紅帷幕、五角星、格子窗、芭蕉葉等具有個人特點的藝術符號。毫無疑問，這是新的藝術題材與新的感受——包括“社會主義經驗”進入傳統工筆畫程式，繼而對其進行改造的過程，是非常難得的！現如今，人們在談及當代工筆畫的創作時，一般很少提到程式化表現的問題。有些人甚至認爲，程式化表現是傳統工筆畫走上千篇一律道路的原因。這當然是極大的誤解。與西方藝術相比，中國藝術一向十分強調程式化的表現。繪畫如此，戲劇亦然。在很大程度上，傳統工筆畫的藝術表現程式既體現了特殊的審美假定性，也形成了一套特殊的表現原則與思惟邏輯。只有很好地加以訓練，然後達到精確的地步，才有可能繼承與發展。縱觀那些中國藝術史上的優秀繪畫大師，無不是精確掌握了傳統程式，又創造出個人化程式的人。熟讀中國藝術史的朱偉無疑知道這一點，他的過人之處就在于：一方面很好繼承了傳統工筆畫的表現程式，另一方面選用新的題材、新的觀念、新的感受重構了工筆表現的新傳統，這就使他能從容自如地進行全新的藝術表現。相信中外觀衆都會感到他的作品既是傳統的，又是當代的；既是中國的，又是世界的。

在一個強調藝術創新與個性表達的新時代，朱偉在“創”與“守”之間保持了很好的張力，其探索之路很值得同道借鑒。他給我們的啓示是：在尋求對於當代生活的表達時，重要的是不僅要努力沿續傳統的表達方式，還要想辦法有所創造、有所豐富。而在當代藝術有着全球同質化發展的情況下，這種強調民族身份或保持異質化表達的追求特別重要。

從藝術家的創作年表來看，我們完全可以認爲，朱偉在本次展覽中展出的作品其實是在過去基礎上的合理推進。恰如大家所見，他的新作《帷幕》系列與《水墨研究課徒》系列都表現了他慣用的大紅帷幕符號。有趣的是，除了少數作品在前景上還有身裝中山裝的開會代表外，更多的作品要么是只表現大紅帷幕符號，要么是在前景上呈現出

太湖石、小羊與手掌、香蕉與前蘇聯的雕塑符號。據藝術家本人解釋，在這裏，紅色的帷幕既暗示着會場與灌輸，也象征着近代中國與一種特殊的意識形態，比如那太湖石乃象征着仍然影響着今人的古老傳統；羊與手掌則象征着一代代被馴服的中國人。此外，香蕉是借用了黃皮白心的著名隱寓，強調了西來意識形態與中國現實的關係；而分別借用了紅場檢閱與列寧墓場景的《平安夜之一》與《平安夜之二》無疑象征着其對中國巨大的影響。按我的理解，這二幅作品的意境正如他過往畫中前蘇聯社會主義時期的雕塑在紅色的帷幕上呈現出來一樣……限于文字，我在此就不一一解讀了。朱偉曾經說過，“雖然現如今人們被正在進行大規模的經濟運動，商業大躍進，各行各業的商業衛星所裹挾，每個家庭多了貸款按揭和簡陋的汽車，流行音樂爵士樂，多了電腦手機和網絡，但這個社會的基礎未有絲毫改變，甚至得到了加強，這就是中國當代社會現狀，讓人們束手無策。”由此我們並不難理解朱偉作品的內含之所在。需要說明的是，朱偉最近創作了一批畫深爲我所關注，在這些作品中，他不再用熟宣紙與絹作畫，而是採用了人們司空見慣的報紙。由于畫的是紅色帷幕與相關符號，故其作品在觀念的表達上更顯深刻。熟悉藝術史的人都知道，大師畢加索與克立也曾經做過類似藝術實驗。相比起來，后二者是在做純形式的探索，朱偉却是借此強調人爲操作的現代媒介對人們思想的控制。如果有人認爲朱偉用報紙作畫是在玩形式與玩材料就大錯特錯了。

在名爲《開春圖》的作品中，朱偉借爛爛的果實表達了他對未來的希望。按我的理解，這大概就是他将若干貌似不搭界的作品放在一起展出的內在原因吧。

是爲序。

2017年5月8日于武漢華僑城

* 魯虹，1954年1月生，祖籍江西。1981年畢業于湖北美術學院，現爲武漢合美術館執行館長，四川美術學院與湖北美術學院教授、碩士生導師、國家當代藝術研究中心專家委員會委員、湖北美術館客座研究員、國家一級美術師、中國美術家協會會員。



Texts

Perpaduan Sempurna Antara Tradisi Dan Kontemporer

Sebuah Interpretasi Pencarian Artistik Zhu Wei

oleh Lu Hong

Kita bisa dengan mudah melihat tampilan kontemporer dalam karya-karya Zhu Wei jika kita hanya melihatnya melalui pendekatan ikonografi dan sosiologi. Karena terlihat jelas karya-karyanya sangat terhubung dengan kehidupan kontemporer dan hal ini bisa dilihat dalam banyak seri karyanya seperti “The Story of Beijing”, “Sweet Life”, “The Utopia”, dan “China Diary”.

Interpretasi semacam itu akan menyederhanakan karya Zhu Wei menjadi seperti karya umum lainnya, atau akan menggambarkannya seperti simbolis label lainnya. Seperti yang kita ketahui, karya semacam itu banyak ditemui hari ini. Biasanya mereka tidak bicara mengenai karya itu sendiri, melainkan menampilkan standar-standar eksternal yang tidak berhubungan dengan karya itu sendiri hingga capaian nilai artistik yang diperlukan akhirnya terabaikan. Tentu saja saya tidak menyangkal pentingnya pengaruh besar kehidupan kontemporer atau konsep tertentu pada Zhu Wei; namun saya masih percaya sepenuh hati bahwa mereka tak lebih dari bahan-bahan yang digunakan oleh Zhu Wei. Saat melukis, ia selalu berhadapan atau memecahkan permasalahan-permasalahan formal besar. Namun hal ini tidak bisa dipecahkan dengan mudahnya hanya melalui menampilkan kehidupan kontemporer serta gagasan baru; jika demikian, akan banyak orang yang akan menjadi seniman besar. Menurut pandangan saya, terdapat beberapa orang yang lebih cakap dari Zhu Wei dalam hal membicarakan tentang konsep baru. Kenyataannya, bentuk artistik, termasuk komposisi, model, kuas dan pewarnaan merupakan sistem yang relatif mandiri dimana masing-masing memiliki asal-usul dan sejarah. Proses pembentukan dan perkembangannya lebih banyak bergantung pada stuktur internal dan aturan perbaikan diri. Jika seorang seniman tidak menciptakan pendekatan atau aturan baru sebelum ia memasuki yang sudah ada, maka mustahil baginya untuk dicatat dalam sejarah.

Karenanya, dalam sejarah kesenian, bahkan seniman yang paling kreatif sekalipun tidak bisa selain memilih pola dan kebiasaan tradisi sebagai titik awal di beberapa tahapan tertentu, kemudian mengubah dan membanggunya kembali sesuai kebutuhan. Tidak ada jalan keluar lain. Berdasarkan sikap semacam itu, saya menekankan pendapat

saya bahwa kunci utama untuk memahami karya seni Zhu Wei harus dimulai dari karyanya sendiri, baru kemudian menganalisa dan mempelajari bagaimana kehidupan kontemporer serta konsep-konsep tertentu mempengaruhi penggunaan dan penciptaan karya-karyanya.

Sejarahwan seni Perancis; Henri Focillon menawarkan prinsip “teknik adalah hal yang paling utama” dalam karya *The Life of Forms in Art*,^[1] yang sangat saya hormati.

Kita dapat lihat dalam karya-karya Zhu Wei bahwa bentuk utama lukisannya dipastikan berasal dari lukisan (kuas halus) tradisional kerajaan. Disini kita bisa melihat sebuah permasalahan: kenapa Zhu Wei tidak meniru bentuk lukisan moderen Barat dengan kuas halus seperti yang lainnya? Seperti yang disampaikan oleh teoritis Wu Hong dalam sebuah artikel, selama tiga dekade terakhir, beberapa pelukis tinta dan kuas berfokus pada permasalahan bagaimana membuat lukisan tinta dan kuas menjadi kontemporer dan global.^[2] Apakah hal ini cukup untuk mencapai tujuan karya mereka meraih ‘kesan kontemporer’ dan ‘tampilan global’ dengan cepat? Lagipula, medium yang digunakan dalam lukisan kuas lebih mudah untuk menggambar lukisan moderen Barat ketimbang lukisan tangan. Saya rasa, alasan mengapa Zhu Wei memilih arah yang berlawanan pertama adalah akibat latar belakang pendidikannya, kedua, cita-cita artistiknya. Lalu apa pula yang dimaksud dengan cita-cita artistiknya? Tentu saja berdasarkan pada tradisi, penciptaan ulang agar mendapat ekspresi kontemporer yang benar-benar berbeda dari mereka yang di Barat. Suatu kali ia berkata: “Hampir 50 tahun sejak saya mulai menggambar lukisan tinta dan kuas, dan seluruh materi dan teknik saya berasal dari tradisi dan berhubungan lekat dengan tradisi. Saya tidak pernah meninggalkan tradisi, namun apa yang saya gambarkan adalah masyarakat dan hal-hal hari ini yang berkembang, yaitu subyek-subyek kontemporer yang biasa kita jadikan acuan. Maka itu saya tidak pernah berfikir bahwa tradisi itu terpisah dari kontemporer; membuat masa lalu berguna untuk hari ini adalah gagasan dan petunjuk dalam lukisan tinta dan kuas saya.”^[3] Tentu saja, hal ini membuat eksplorasinya menjadi sangat penting dalam perkembangan capaian seni kontemporer Cina setelah “Re-Sinification”.^[4]

Saya melihat dalam proses penggunaan dan pembentukan ulang tradisi lukis, Zhu Wei telah melewati proses eksperimental percobaan dan eror terus menerus atau penyesuaian yang terus menerus. Dokumen-dokumen menunjukkan bahwa sebelumnya ia juga berupaya dalam arahan yang berbeda. Ambil contoh “Portrait No. 2 yang merupakan bentuk dari gaya kuas lansekap Bada, embrio Beijing Strory” yang dibuat pada tahun 1998 sebagai contoh, mudah menemukan bahwa ia menggambarkan masyarakat dan Tian An Men of Republic of China dengan gambar tangan kuas minimalis dalam kertas nasi yang menegaskan kesan tua dan waktu. Selain itu ia juga meminjam bentuk lukis mural tradisional; yang berdasar persegi berwarna biru tua, ia menulis beberapa karakter dalam bahasa Cina sederhana dengan warna putih. Karya tersebut memang menampilkan banyak karakter Cina meski belum cukup sehubungan

dengan waktu. Mungkin saat itu ia menangkap perbedaan antara tujuan pribadi dan bentuk hingga ia membuat penyesuaian besar pada karyanya. Ambil contoh “Beijing Story, Colorful Sketch, No.2” yang dilukis pada tahun 1991, meski ia berhasil dengan pendekatan penggunaan kertas nasi dengan kesan kuno sebagai dasar lukisannya, namun ia kembali mengacu pada lukisan tradisional (halus) kerajaan yang kemudian juga menjadi jalur utamanya. Seperti yang kita lihat, lukisan ini menggambarkan plot Peking Repartee, ia bukan hanya membuat perubahan bentuk figur yang luar biasa, tapi juga menggunakan permukaan kecil Kubisme sebagai latar belakangnya. Luar biasa apa yang ia lakukan dengan penggabungan dua unsur tersebut. Dalam lukisan Zhu Wei, terdapat beberapa elemen berikut yang menuntunnya pada distorsi figur-figur: pertama, mengikuti model bentuk lukis figur tradisional kerajaan (kuas halus), tugas Zhu Wei adalah melakukan transformasi untuk melayani masyarakat kontemporer. Lebih jauh lagi, selama proses ini, ia berhasil menciptakan tentara botak, bendera merah, bintang lima, kisi-kisi jendela, daun pisang dan simbol-simbol artistik lainnya penuh dengan tampilan personal berdasarkan pada pengalaman personal khususnya, dan ia berhasil mengubah simbol-simbol ini menjadi bentuk. Sebenarnya ini adalah proses dimana subjek dan kesan baru, termasuk ‘pengalaman sosialisme’^[5] memasuki kaedah tradisional dan membentuk ulang mereka; dan pada akhirnya, hasilnya mempengaruhi seluruh struktur dan pendekatan yang digunakan oleh lukisan secara alami; kedua, kepribadian humoris Zhu Wei juga turut memberikan pengaruh tertentu yang bukan hanya memperkenalkan ekspresi absurditasnya dalam kehidupan melalui kebijaksanaan yang mengejek, tapi juga membantunya membentuk cara pemodelan dengan karakteristik pribadi – sebagai contoh, wajah dalam figur-figurnya menampilkan kepala, hidung, mulut yang besar dan telinga yang kecil yang membuat masyarakat mengenali lukisan-lukisan Zhu Wei saat pertama kali mereka melihatnya; ketiga, karakteristik datar dan dekoratif sebagai hasil dari proses dan penggunaan material lukis kuas tradisional halus bernama ‘5 lapis air alum dan 9 lapis pewarnaan’ turut berperan juga. Perlu disampaikan, ia selalu melakukan transformasi kontemporer berdasarkan pada prinsip estetis lukis kuas halus. Perlu diingat bahwa beberapa pelukis kuas halus sering mengubah lukisan kuas halus dengan teknik 5 dimensi atau teknik realis Barat, dari sini saya bisa menyadari kecerdasan Zhu Wei bahkan dengan lebih baik. Sehubungan dengan ini, Zhu Wei juga melangkah lebih dalam terhadap pencapaian kreasinya; di satu sisi, ia mengadopsi pendekatan ‘close up’ yang sering digunakan dalam fotografi moderen dalam lukisan-lukisannya, contohnya komposisi ini digunakan dalam “The Story of Beijing, No.5” dan karya terkininya seri “The Ink and Wash Research Lectures”; di sisi lain, ia menggunakan pendekatan dengan menjajarkan orang-orang zaman terdahulu dan moderen dalam satu lukisan, seperti yang dapat kita lihat dalam “My Story No.1” dan “New Positions of the Brocade Battle, No.5” yang menunjukkan ko-eksistensi tentara moderen dan anak-anak zaman terdahulu. Selain itu, ia juga menggunakan pendekatan ‘posmoderen’ seperti ‘apropriasi gambar’ dan ‘pengubahan yang klasik’,

contohnya, terdapat penggunaan dan proses ulang subyek lukisan Cina dalam “Two Red Flags, No.5” dan “China Diary No.54”. Karya pertama menampilkan referensi yang dipinjam Zhu wei dari “Cao Buxing yang menggambarkan pakaian yang tampak baru saja keluar dari air” dan menggambarkan detil bendera merah yang sangat lekat dengan memori kontemporer Cina; karya terakhir menunjukkan proses ulang Zhu Wei atas detil “Five Bulls Picture”, sebuah maha karya pelukis dinasti Tang; Han Huang. Dalam hal pewarnaan, dalam benak saya, meski Zhu Wei menambahkan beberapa gaya berdasarkan pada keringanan kehidupan moderen dan seni moderen Barat, namun ia masih berada dalam prosedur lukis tradisional serta masih menggunakan warna-warna dari lukisan Cina. Efek visual yang menenangkan dengan kesan ketebalan dalam pewarnaan tercapai melalui banyaknya pencampuran warna dan tinta; hal ini juga menghasilkan kesan artistik yang benar-benar berbeda dari lukisan Barat. Tak diragukan, pada tingkat tertentu, gaya unik karya seni Zhu wei tercipta berdasarkan penggunaan alternatif hal-hal yang telah disampaikan di atas. Harus saya tegaskan bahwa “Album of Vernal Equinox”, seri terkini Zhu Wei mengganti pendekatan lukisan tangan dan mengadaptasi komposisi tradisional. Contohnya seperti dalam “Album of Vernal Equinox No.17”, empat orang dalam keadaan seolah tanpa gravitasi yang keletihan dengan latar belakang putih yang luas, berdiri disana dengan membosankan seperti empat gelas minuman. Banyak buah persik mekar di bagian tengah kiri gambar menggambarkan datangnya musim semi, namun pemandangan musim semi yang memunculkan orang-orang yang saling terisolasi tampaknya menandakan orang-orang ini memiliki mentalitas aneh yang terus saling berpandangan satu sama lain dan menekankan perlindungan diri di era yang semakin menurun. Meski dalam seri karyanya yang terakhir.

“The Ink and Wash Research Lectures” ia masih mengadopsi komposisi ‘close-up’ dan warna merah yang kerap ia gunakan. Latar belakangnya adalah simbol bendera merah yang ia ciptakan sementara di latar mukanya orang Cina dengan gaya model kuat ala Zhu Wei yang mengenakan pakaian tunik Cina dan tampak membosankan, mati rasa dan lambat, atau dengan gaya rambut yang terpisah di tengah atau di sisi lainnya; atau dengan mata terbuka atau terpejam. Saya tidak tahu bagaimana perasaan orang lain mengenai lukisan ini; bagi saya, setelah melihat lukisan ini, saya merasakan dampak besar yang dirasakan oleh sebagian besar masyarakat Cina dari semacam kekuatan besar yang kasat mata. Jadi dalam pikiran saya, mereka tampak seperti potret masa kini. Saya percaya bahwa semua orang dengan latar belakang yang sama dapat membaca beberapa pemikiran pribadi mereka sendiri melalui karya-karya ini.

Hari ini, orang jarang membicarakan mengenai permasalahan representasi konvensional dalam lukisan Cina saat menyentuh ranah lukisan Cina dan tinta dan kuas kontemporer. Beberapa orang bahkan beranggapan bahwa kesenian Cina senantiasa menekankan pada representasi konvensional; beginilah lukisan jika dibandingkan dengan opera. Saya ingat suatu waktu Mr. Jiang Zhou pernah menulis di sebuah artikel

bahwa “Integrasi Timur dan Barat telah membuat lukisan tradisional Cina melalui perkembangan yang merusak pada era abad ke-20, saat banyak terdapat elemen-elemen berharga terbuang karena hal ini; pelajaran yang kita dapat harus dijadikan refleksi saat memasuki abad baru.” Ia juga mengatakan bahwa “perkembangan lukisan tradisional Cina merupakan proses pemecahan permasalahan relasi antara formula dan realitas, ketimbang bersandar pada pembatalan formula dasar akibat eksistensi relasi ini. Tanpa formula, tak akan ada lukisan tradisional Cina.” [6]

Saya sangat setuju dengan pendapatnya dan disini saya ingin menambahkan sesuatu: formula representasi artistik lukisan kuas halus tradisional bukan hanya menunjukkan asumsi estetika khusus, namun juga membentuk serangkaian representasi prinsip dan pemikiran logis. Warisan dan perkembangan hanya bisa dicapai melalui kedisiplinan baik hingga di tingkat tertentu. Melihat kembali pada pelukis-pelukis maestro dalam sejarah Cina, semuanya benar-benar memahami formula tradisional sebelum mereka mampu menciptakan karya pribadinya.

Dengan pemahaman yang mendalam dan menyeluruh tentang sejarah seni China, Zhu Wei tentu paham betul mengenai hal ini. Kecemerlangannya terletak pada kenyataan bahwa ia di satu sisi mampu dengan baik mewarisi formula representasi lukisan tradisional kuas halus, sementara di sisi lain juga membangun kembali tradisi lukis kuas halus dengan subyek baru, gagasan baru dan pengalaman baru, yang membuatnya mampu melakukan manifestasi artistik baru. Ini mengingatkan saya pada kata-kata berikut dari Ooka Makoto, seorang kritikus artistik Jepang:

“Seluruh produk peradaban manusia bersembunyi di masa lalu dan ruang, dunia yang tidak diketahui kita semua. Yang perlu kita lakukan, adalah mulai menjelajahnya dari sekarang dan menganggapnya sebagai milik kita sendiri, yaitu demi meraih ‘masa depan’ lagi. Berdasarkan pertimbangan seperti itu, yang ingin saya temukan adalah Du Fu baru, Mozart baru, Baudelaire baru, dan Matsuo Basho baru. Bagi saya, mereka bukanlah orang-orang ‘masa lalu’, sebaliknya, mereka adalah orang-orang ‘masa depan kita’. Saat kita memasuki dunia mereka, kita memasuki masa depan daripada mundur kembali pada masa lalu. Dalam pengertian ini, saya pikir, salah satu kekuatan budaya dan seni terbesar adalah bahwa mereka dapat mengubah masa lalu menjadi masa depan.” [7]

Saya tidak tahu apakah Zhu Wei telah membaca kata-kata dari Ooka Makoto ini atau belum, tapi saya pikir, dia setuju dengan Ooka Makoto secara mental. Jika tidak ia tidak akan dapat mengembangkan elemen kontemporer yang ia gali dari lukisan tradisional istana kerajaan (kuas halus). Dan pencapaian yang erat kaitannya dengan seni kontemporer dengan konteks tradisional inilah yang harus kita perhatikan secara serius saat kita melakukan penciptaan seni kontemporer atau berpartisipasi dalam dialog

internasional. Guru saya, sejarawan seni terkenal Ruan Pu pernah berkata, “Lukisan kuas halus Cina adalah genre dengan masa depan yang hebat dan harus dikembangkan dengan baik.” Zhu Wei membuktikan kebenaran pandangan Profesor Ruan Pu.

Di era baru yang menekankan pada penemuan artistik dan ekspresi kepribadian, Zhu Wei mempertahankan ketegangan antara “penciptaan” dan “reservasi” yang dipelajarinya dengan baik dari pelukis lain. Inspirasi yang ia berikan pada kita adalah: saat mencari ekspresi kehidupan kontemporer, penting untuk mewarisi dan mengembangkan ekspresi tradisional dan membuat sesuatu yang baru dan lebih baik. Dengan latar belakang seni kontemporer sedang mengalami perkembangan homogen global, bukankah pencapaian diferensiasi ini yang lebih penting?

Saya harap Zhu Wei sukses yang besar!

16 Desember 2012
Marco Polo Hotel, Hong Kong

Pertama kali diterbitkan di ZHU WEI: WORKS 1988-2012, China Today Art Museum Publishing House, January 2015, h.10

CATATAN:

- [1] Henri Focillon, *The Life of Forms in Art*, Peking University Press, January, 2011.
- [2] Wu Hong, *Integration of Chinese Contemporary and Tradition: Re-Outlining*, published in Hong Kong M+ art center website.
- [3] Zhu Wei: *Techniques and Materials Can Be Inherited, But Not Spirit*, published in Art website www.99ys.com: Song Rui interviewing Zhu Wei.
- [4] Selama periode “New Wave ‘85”, sebagai bentuk pemberontakan pada mode penciptaan Revolusioner Budaya ekstrem kiri, seniman gelombang baru Cina lebih banyak meminjam gagasan dan metode seni moderen Barat; yang, meskipun sangat membantu dalam melampaui mode Revolusi Budaya dan membuka banyak pola, namun menimbulkan masalah “de-Sinofikasi”. Sejak pertengahan 1990-an dan seterusnya, seni kontemporer Cina mulai melakukan upaya “Sinofikasi ulang”; dimana pentingnya pencapaian Zhu Wei terungkap.
- [5] Yang disebut sebagai “pengalaman sosialisme” disini secara khusus mengacu pada ingatan kolektif orang-orang Cina setelah tahun 1949.
- [6] Diterbitkan di Wenyi Bao (*Literary Gazette*), 11 Mei 2000, edisi 4.
- [7] Lihat *Core Problems in Modern Art*, by Ooka Makoto, published in *World Literature*, issue 1, 1990.

The Successful Integration Between The Tradition and The Contemporary

An Interpretation of Zhu Wei's Artistic Pursuit

by Lu Hong

We could easily read the contemporary features in Zhu Wei's artworks if we simply adopt the approaches of iconography and sociology. Because it's obvious that his works are well related with contemporary life and this could be clearly seen in many series like "The Story of Beijing" series, "Sweet Life" series, "The Utopia" series and "China Diary" series. However, such an interpretation will simplify the works of Zhu Wei to be fairly some common conceptual contents, or will describe them to be one and another symbolic fable. As we all know, similar articles are numerous today. Usually they are not talking about artworks themselves, moreover, they impose unrelated external standards to artworks, and therefore, the achievements in artistic value it acquired are naturally negligible. Of course I'm not denying the necessary grand influence of contemporary life or certain concepts on Zhu Wei; yet I still believe faithfully that they are no more than materials Zhu Wei deals with. When he draws, he is always facing or solving a large amount of formal issues. But these cannot be solved easily through merely presenting contemporary life and new concept; or there would be many peoples who could become outstanding artists. In my impression, there are some people do much better than Zhu Wei in talking about new concept. In fact, artistic forms, including composition, modeling, brush work and coloring, are comparatively independent systems which have both their origin and history. It's forming up and development depend more upon their internal structure and self-improving rules. If an artist skips to create new approaches or rules before he could enter the existing ones, then it's impossible for him to be written into the history. Therefore, in the history of art, even those most creative artists cannot but choose patterns and conventions in tradition to be their starting point of certain stages, then change and re-construct them according to needs. There is no other way out. Based on such a stance, I insist my opinion that the key point to understand Zhu Wei's art is to start from his artwork itself, then analyze and study how the contemporary life and certain concepts influenced his adoption and creation in form. French historian of art Henri Focillon proposed the principle of "technique is the most important" in his *The Life of Forms in*

Art,^[1] which I appreciate very much.

We could see from Zhu Wei's artworks that the main form of his painting is undoubtedly originated from the great traditional imperial court (fine brush) painting. Here we see a problem highlighted: why Zhu Wei didn't imitate the form of western modern painting with fine brush painting like some others? As is pointed out by the theorist Wu Hong in an article, during the past three decades, some ink and wash painters have been focusing on thinking about how to make ink and wash painting contemporary and globalized.^[2] Can this be enough to achieve the goal of making their artworks with "contemporary sense" and "globalized feature" quickly? Moreover, it is easier for medium used in fine brush painting to draw from western modern painting than that in freehand painting. I guess, the reason why Zhu Wei chose the opposite direction is firstly his education background and secondly his artistic ideal. Then what on earth his artistic ideal is? Obviously, it is, based on tradition, to re-create in order to get a contemporary expression completely different from those of the West. He once said: "It's almost thirty years since I started drawing ink and wash painting and all my materials and techniques come from tradition and are closely related with tradition. I never left tradition yet what I depicted are peoples and things today which are in progress, namely the contemporary subjects we normally refer to. Therefore, I never thought that tradition is separated from the contemporary; making the past serve the present is the idea and clue in my ink and wash painting."^[3] Of course, this also made his exploration especially significant in the progress of Chinese contemporary art pursuing after "Re-Sinofication".^[4]

I noticed that in the process of utilizing and reshaping tradition painting, Zhu Wei has gone through an experimental process of constant trials and errors or constant adjustments. Documents showed that he also had earlier attempts in other ways. Take "Portrait No.2 derivative from Bada's landscape brush style, the embryo of Beijing Story" created in 1988 as an example, it's easy to discover that he then was depicting peoples and Tian An Men of Republic of China with minimalist freehand brush on processed rice paper that emphasize the sense of oldness and time. Moreover, he also borrowed forms from traditional mural paintings; that is on the deep blue rectangular grounding, he wrote down some characteristics in simplified Chinese in white color. The work did featured Chinese characteristics a lot, yet not good enough in sense of the times. Maybe he sensed the differences between personal intention and form then, he made significant adjustment to his creation. Take his "Beijing Story, Colorful Sketch, No.2" painted in 1991 as an example, though he maintained the approach in using processed rice paper with ancient sense as the grounding of painting, yet he turned to refer to traditional imperial court (refined) painting in creation, which also became his later main way to go. As we see, in this painting depicting the plot of Peking Repartee, he not only made meaningful deformation to figures, but also used the small surface of Cubism in his background. It's precious that he made a wonderful integration of the

two. In Zhu Wei's picture, there are the following elements that led to the distortion of figures: firstly, following the modeling form of traditional imperial court (fine brush) figure painting, Zhu Wei's work is to make a transformation to cater to contemporary peoples. Moreover, during this process, he successfully created bold soldier, red flag, five pointed star, lattice window, banana leaf and other artistic symbols full of personal features based on his special personal experiences and he successfully transformed these symbols into forms. Actually this is a process that new subjects and new sense, including "socialism experiences", [5] entered traditional conventions and reshaped them; then in turn the results influenced the overall structure and dealing approaches of the picture naturally; secondly, Zhu Wei's humorous mentality also had certain impact which not only promoted his expression of absurdity in life with wisdom in a mocking way, but also helped him to form a modeling way with personal characteristics—for example, the faces of his figures feature big head, big nose, big mouth and small ears which made people recognize that they are Zhu Wei's artwork at the first glance; thirdly, the flat and decorative characteristics caused by the process and material in traditional fine brush painting called "alum water for 5 layers and dyeing for 9 layers" also played a role. That is to say, he has always been doing a contemporary transformation based on the traditional aesthetic principles of fine brush painting. Having in mind that some fine brush art painters often reform fine brush painting in 3D approaches or western realistic techniques, I could realize the brilliance of Zhu Wei even better. Related with this, Zhu Wei also went further deeply into his creation pursuit; namely, on one hand, he adopted the big-close up approach often used in modern photography into his paintings, for example, this composition is used in "The Story of Beijing, No.5" and his recent works "The Ink and Wash Research Lectures" series; on the other hand, he used surrealistic approach through juxtaposing ancient peoples and modern peoples together in picture, which we can see in "My Story No.1" and "New Positions of the Brocade Battle, No.5" which showed the coexistence of modern soldier and ancient child. Besides, he also utilized "post-modern" approaches like "image appropriation" and "reforming the classics", for example, there are utilization and re-processing of traditional Chinese painting subjects in both "Two Red Flags, No.5" and "China Diary No.54". The former one featured Zhu Wei's reference borrowed from "Cao Buxing's depicting of clothes look like just coming out from water" and described details of red flag which is closely related to the memory of contemporary Chinese; the latter, however, showed Zhu Wei's re-process of the details of "Five Bulls Picture", a masterpiece of Tang Dynasty painter Han Huang. As for the coloring, in my mind, though Zhu Wei added in some new approaches based on the lightening of modern life and western modern art, he is still in the traditional painting procedure and is still using colors from Chinese paintings. The sober visual effect with sense of thickness in thin coloring is achieved through his many times dyeing and rendering blending color and ink; it also has a totally different artistic sense from western paintings.



Undoubtedly, to a certain extent, the unique style in Zhu Wei's artwork is established upon his alternative utilization of the features stated above. I must emphasize that the "Album of Vernal Equinox", a recent series of Zhu Wei changed the past freehand approach and adopted traditional composition. For example in "Album of Vernal Equinox NO.17", four agraric peoples are drawn on the widely empty background, which stand there dully like four tumblers. A bunch of blossoming peach on the mid-left part of the picture is manifesting the coming of spring yet the scene that spring outing peoples who are in isolation from one another seem to be implicating that peoples have strange mentality that keep looking out one another and emphasize self-protection in the declining era. Yet in his new works "The Ink and Wash Research Lectures series" he still adopted his normally used close up composition and red color tone. The background is the red flag symbol he created while in the foreground, it's Chinese man of strong modeling style of Zhu Wei who is in Chinese tunic suit and looks dull, numb and slow, or with the hair style that the separation line lies in the middle or on one side; or with eyes open or closed. I don't know other people's feel about them; as to me, after viewing these paintings, I sensed the great impact on most Chinese people from a kind of strong invisible power. So in my mind, they seem to be portraits of the era. I believe that all peoples with same background could read out some personal thoughts of their own from these works.

Today, people rarely talk about the conventional representation problem in Chinese painting when touching Chinese painting and contemporary ink and wash. Some even think that Chinese art has always been emphasizing the conventional representation; it is like this in painting as in opera. I remember once Mr. Jiang Zhou said in an article that "the integration of the east and the west made Chinese traditional painting gone through an almost damaging development in the 20th century,

when many precious excellent elements were lost for that; the lesson we got in it need to be reflected entering the new century.” He also said that “development of Chinese traditional painting is a process solving the relationship between formula and reality, rather than cancelling the basic formula to rely on because of the existence of this relationship. No formula, no Chinese traditional painting.”^[6] I agree to him a lot and here I want to supplement something: the artistic representation formula of traditional fine brush painting not only showed a special aesthetic assumption, but also formed a set of special representation principle and thinking logic. Heritage and development could only be gained through good training up to a precise extent. Looking back to those outstanding painting masters in the history of China, all of them had precisely grasped the traditional formulas before they could create their personal ones. With a profound and overall understanding of the art history of China, Zhu Wei of course knows well about this point. His brilliance lies in that he can on one hand well inherit the representation formula of traditional fine brush painting, while on the other hand well re-construct the new tradition of fine brush painting with new subjects, new ideas and new experiences, which made him feel free to do brand new artistic manifestation. This reminds me of the following words of Ooka Makoto, an artistic critic of Japan:

“All products of human civilization hide in the past time and space, which is unknown world to every one of us. What we need to do, is to start exploring it from now on and take it as something of our own, namely to acquire 'future' again. Based on such a consideration, what I try to discover is new Du Fu, new Mozart, new Baudelaire, and new Matsuo Basho. For me, they are never peoples of the 'past', but on the contrary, they are peoples of 'our future'. When we enter their worlds, we enter the future rather than withdraw back to the past. In this sense, I think, one of the greatest powers of culture and art is that they can turn the past into the future.”^[7]

I don't know whether Zhu Wei has read these words of Ooka Makoto or not, but I think, he is unanimous with Ooka Makoto mentally. Or he cannot develop the contemporary elements he excavated from the traditional imperial court (fine brush) paintings. And this pursuit which closely connected contemporary art with traditional context is precisely what we must give full attention to when we do contemporary art creation or participating in international dialogues. My teacher, the famous art historian Ruan Pu once said, “Chinese fine brush painting is a genre with great future and should be well developed.” Zhu Wei proofed the rightness of professor Ruan Pu's view.

In the new era emphasizing artistic invention and personality expression, Zhu Wei kept good tension between “creation” and “reservation” which well worth learning from for other painters. The inspiration he gives us is: when seeking for the

expression of contemporary life, it's important to inherit and develop the traditional expression and make something new and better. Against the background that contemporary art is going on a globalized homogenous development, isn't this pursuit of differentiation expression even more important?

I wish Zhu Wei a greater success!

Dec.16, 2012

At Marco Polo Hotel, Hong Kong

First published in ZHU WEI: WORKS 1988-2012, China Today Art Museum Publishing House, January 2015, p.10

NOTES:

- [1] Henri Focillon, *The Life of Forms in Art*, Peking University Press, January, 2011.
- [2] Wu Hong, *Integration of Chinese Contemporary and Tradition: ReOutlining*, published in Hong Kong M+ art center website.
- [3] Zhu Wei: *Techniques and Materials Can Be Inherited, But Not Spirit*, published in Art website www.99ys.com: Song Rui interviewing Zhu Wei.
- [4] During the “85 New Wave” period, as a rebellion to the extremeleft Cultural Revolutionary creation mode, Chinese new wave artists borrow ideas and methods more from western modern art; which, though was helpful in surpassing Cultural Revolution mode and open multiple pattern, brought about “de-Sinofication” problem. From mid-1990s onward, Chinese contemporary art started to make effort in “re-Sinofication”; where the importance of Zhu Wei's pursuit was revealed.
- [5] Here the so-called “socialism experience” specifically refer to the collective memory of Chinese people after 1949.
- [6] Published in *Wenyi Bao (Literary Gazette)*, on May 11st, 2000, edition 4.
- [7] See *Core Problems in Modern Art*, by Ooka Makoto, published in *World Literature*, issue 1, 1990.

P. 59 left

開春圖粉本八號，水墨設色紙本，朱偉落款，藝術家鈐印五方：與時俱進、大玩、朱偉、圖章、朱偉印鑒；
Vernal Equinox Model Sketch, No.8. Ink and colour on paper, signed Zhu Wei, with five seal of the artist: Yu Shi Ju Jin, Da Wan, Zhu Wei, Tu Zhang, Zhu Wei Yin Jian.
57×55cm, 2006

P. 59 right

開春圖粉本九號，水墨設色紙本，朱偉落款，藝術家鈐印四方：與時俱進、朱偉、圖章、神品；
Vernal Equinox Model Sketch, No.9. Ink and colour on paper, signed Zhu Wei, with four seal of the artist: Yu Shi Ju Jin, Zhu Wei, Tu Zhang, Shen Pin.
57×55cm, 2006

傳統與當代的成功對接

解讀朱偉的藝術追求

文 / 魯虹

如果簡單援用圖像學和社會學的辦法，我們將很容易解讀朱偉作品的當代性。因為其作品與當代生活的相關性再明顯不過了。而這無論在《北京故事》系列、《甜蜜的生活》系列；還是在《烏托邦》系列、《中國日記》系列中，我們都可以清楚地看到。不過，如此解讀只會將朱偉的作品簡化為極一般的概念化內容，或者描述為一個個象征性的寓言。大家知道，此類文章在當下是很多的。由于其常常不是在談論藝術品本身，加上它還要塞給藝術品一些無關的外在標準，于是，由它所獲得的關於藝術價值的成果自然微不足道了。我當然不否定當代生活或特定的觀念必然會對朱偉產生巨大影響，可我堅信，這一切都只是朱偉處理的材料而已。當他伏案作畫時，他總要面對或解決大量的形式問題。但所有這些是不能單靠表現當代生活與新的觀念就可以簡單解決的。那樣的話，很多人都可成為優秀藝術家。在我的印象中，有些人談起新觀念來，遠比朱偉厲害。事實上，藝術的形式——包括構圖、造型、用筆或用色是相對獨立的系統，既有自己的源頭，也有自己的歷史。它的組成與發展，更多依賴于自身的內部結構和自我完善的規則。一個藝術家要是不能進入到這些規則之中，進而去創造新的方法或規則，決不可能青史留名。因此，在藝術史上，即使最有創意的藝術家，也不得不從傳統中選擇若干樣式與慣例作為自己在某個階段的出發點。然后再按照需要予以偏離、重構。除此之外，別無它法。基于這樣的立場，我堅持認為，理解朱偉藝術的關鍵點是要從作品出發，進而分析或研究當代生活和特定觀念，究竟如何影響了他對形式的借鑒或創造。法國藝術史家福西永在他的著作《形式的生命》中曾經提出了“技術第一”的原則，¹我是非常贊同的。

從朱偉的一系列作品看去，他創作所借鑒的主要形式無疑來源于偉大的傳統院體（工筆）畫。在這裏，一個問題就突顯了出來，即朱偉為什麼不像一些人那樣直接用工筆畫的媒材去摹仿西方現代繪畫的形式呢？正如理論家巫鴻先生在一篇文章中指出的一樣，過去30年來，部分水墨畫家思考的重點就是怎樣把水墨畫變得當代與全球化。²而

這不是可以很快就讓作品達到“當代感”與“全球化”的目的嗎？況且，工筆畫使用的媒材遠比寫意畫使用的媒材更容易借鑒西方現代繪畫。按我的猜想，朱偉之所以要反其道而行之，首先與他的學習背景有關；其次則與他的藝術理想有關。那麼，究竟為何他的藝術理想呢？很明顯，那就是立足于傳統進行再創造，以追求一種完全不同于西方的當代表達。對此他曾說道：“我畫水墨快三十年，使用的材料、技法全部從傳統來，和傳統有密切的聯繫。我並沒有脫離傳統，但我描繪的是當下發生的人和事，是正在進行時，也就是人們常說的當代題材。所以我一直沒覺得傳統和當代是隔離的，古為今用是我畫水墨畫的理念和創作脈絡。”³當然，這也使他的探索在中國當代藝術追求“再中國化”的過程中顯得特別有意義。⁴

我注意到，朱偉在借鑒與改造傳統繪畫的過程中，其實有一個不斷試錯或不斷調整的實驗過程。資料顯示，他早先也有過其它的嘗試。以他在1988年所畫的《用八大筆法描繪北京故事人物圖二號》為例，我們並不難發現，他當時是在已經做舊或強調時間感、間隔效果的宣紙上，以極簡的寫意筆法描繪民國的人物與天安門。而且，畫上還借用了傳統壁畫的方式，即在深藍色的長方形底子上，以漢簡的風格與白色寫下了一些文字。作品的確很有中國特點，但時代感却不太夠。也許是感到了個人意圖與形式之間尚存着差異，他此后大幅度地調整了創作方案。以他于1991年創作的《北京故事粉本之二》為例，雖然他還是保留了將宣紙做舊為畫底的方式，但却改以傳統院體（工筆）畫傳統作為創作的借鑒，這也成為了他今后的主要創作方向。恰如大家所見，在這幅表現講相聲情節的作品中，他既對人物進行了有意味的變形處理，還將立體主義的小面引用到了對背景的處理中。難得他將兩者融合得特別的好。分析起來，在朱偉的畫面中，人物變形的結果乃是由以下幾個方面的因素所決定的：第一，傳統院體（工筆）人物畫的造型方式在起着前導作用，而他所做的工作就是將其轉化，使之符合當下人的感覺。而且，在此過程中，他基于個人的特殊經歷，還成功地創造了光頭軍人、大紅旗、五角星、格子窗、芭蕉葉等具有個人特點的藝術符號，并讓這些符號成功地轉換為形式。應該說，這是新題材與新感受——包括“社會主義經驗”進入傳統程式，⁵繼而改造傳統程式的過程，其結果又自然的影響了畫面大的結構與處理方式；第二，朱偉本人幽默化的心態亦起到了一定的作用，而這不僅十分有利于他以調侃的方式智慧表達生活的荒謬性，也很有利于他形成具有個人特點的造型方式——比如，他的人物臉部造型就具有大頭、大鼻、大嘴、小耳的特點，以致讓人一看就是朱偉的作品；第三，傳統工筆畫“三礬九染”的程序與材料自身引發的平面化、裝飾化特點所致。也就是說，他一直是在遵從傳統工筆畫美學原則的基礎上進行當代性的變通。聯想到一些工筆畫家常常借用三維

或西方寫實的畫法改造工筆畫，更令我體會到了朱偉的高明所在。與此相關的是，朱偉還進一步深化了他的創作追求，即一方面將現代攝影常用的大特寫手法移入了他的畫中——如在《北京故事三號》、近作《水墨研究課徒》系列中就運用了這樣的構圖方式；另一方面還將古人與今人并置的超現實方式置入了他的畫中——如在《我的故事一號》、《新編花營錦陣五號》中，就有現代軍人與古代小孩共處的處理。此外，他還巧妙地運用了“形象挪用”與“改畫經典”的“后現代”方式——如在《兩面紅旗五號》、《中國日記五十四號》中都有對源自中國傳統繪畫的題材的借鑒與再處理。在前者，是借鑒“曹衣出水”的手法，描繪了與當代中國人記憶密切有關的紅旗局部；后者則對唐代大畫家韓幹的《五牛圖》局部進行了再處理。至于在色彩的運用上，我認為，盡管在現代生活與西方現代藝術的啓示下，他也加進了一些新的手法，但他仍然是在傳統的作畫程序中操作，運用的也主要是中國畫顏色。由于他畫中的色彩是通過色墨交混的多次渲染而成，所以既具有薄中見厚、深沉耐看的效果，也具有與西畫完全不同的藝術感覺。毫無疑問，在很大的程度上，朱偉那獨闢蹊徑的作品風格就是對以上諸特點加以交錯使用才形成的。必須強調的是，朱偉最近的作品《開春圖》系列一改了過去的大特寫方式，采用的是傳統構圖方式。如在《開春圖十七號》中，便在大片留白的背景之上畫了四個失重的人，他們都表情木訥的站着，就像四個不倒翁一樣。在畫幅中間偏左的地方，放有一束開放的桃花以表明春天的到來，可游春人之間互不往來的場面，却似乎暗示了在當今世風日下，人們相互防範與強調自保的奇怪心理。而在新作《水墨研究課徒》系列中，他仍然採用了過去慣用的大特寫構圖與偏紅的色調。背景是他創造的大紅旗符號，前景上則是有着強烈朱偉造型特點的中國男性。其身着中山裝，顯得十分呆滯、麻木、遲鈍。或者梳着中分頭或側分頭；或者睜着眼與閉着眼。不知他人感受如何，我在看了畫后，體會到的是一種強大的無形力量對大多數中國人的巨大影響。故我認為其仿佛是一幅幅關於時代的肖像。相信一切有着相同背景的人都可以從中讀出自己的感想來。

現如今，人們在涉及中國畫與當代水墨畫時，一般很少談論中國畫的程式化表現問題。有些人甚至認為，程式化是中國畫走上千篇一律道路的原因。這當然是極大的誤解。因為與西方藝術相比，中國藝術一向十分強調程式化的表現。戲劇是這樣，繪畫也是這樣。記得江洲先生在一篇文章中曾經說過：“中西合璧使國畫在20世紀遭遇到幾乎是毀滅性的發展過程，國畫因此失去了許多寶貴的優秀成分，其中的教訓，在新世紀初需要反思。”他還說道：“國畫的發展是解決程式與現實的關係，而不是因為這種關係的存在，而取消基本的賴以生存的程式。國畫沒有了程式，也就沒有了國畫。”⁶我

很同意他的看法，在此想補充一下，即傳統工筆畫的藝術表現程式不僅體現了特殊的審美假定性，也形成了一套特殊的表現原則與思維邏輯。只有很好地加以訓練，並達到精確的地步，才有可能繼承與發展。縱觀那些中國歷史上的優秀繪畫大師，無不是精確掌握了傳統程式，又創造出個人化程式的人。熟讀中國藝術史的朱偉當然知道這一點，他的過人之處就在于：既很好地繼承了傳統工筆畫的表現程式，又用新的題材、新的觀念、新的感受重構了工筆表現的新傳統，這就使他能從容自如地進行全新的藝術表現。相信中外觀眾都會感到他的作品既是傳統的，又是當代的；既是中國的，又是世界的。這不禁使我想起了日本文藝評論家大岡信說過的一段話：

“人類文明的產物，一切都隱藏在過去的這個時空中，而這一切對於我們每一個個體來說，都是未知的世界。而我們需要的則是從現在開始發掘它，把它作為我們自己的東西，即重新獲取‘未來’。正因為基于這樣的考慮，我所試圖發現的是新杜甫、新莫扎特、新波特萊爾、新鬆尾芭蕉們。他們對於我，絕不是‘過去’的人，相反，他們是‘我們未來’的人們。當我們進入他們世界之時，就進入了未來之中，而絕不是退到了過去。在這個定義上，我認為文化藝術最偉大的力量之一，就在于它可以把過去變成未來。”⁷

我不知道朱偉是否看過大岡信的這段話，但我認為他與大岡信的心是相通的。要不然他決不可能從傳統院體（工筆）畫中挖掘出當代因素去發揚光大。而這種將當代藝術與傳統文脈保持緊密聯繫的追求，恰恰是我們從事當代藝術創作或參與國際對話時必須充分注意的。我的老師、著名的美術史家阮璞曾經說過：“中國工筆畫是一個很有前途的畫種，應該給予發揚光大。”朱偉用他的作品證明了阮璞教授的觀點是十分正確的。

在一個強調藝術創新與個性表達的新時代，朱偉在“創”與“守”之間保持了很好的張力，這很值得同道借鑒。他的啓示是：在尋求對於當代生活的表達時，重要的是要努力沿續傳統的表達方式，並有所創造、有所豐富。而在當代藝術有着全球同質化發展的情況下，這種保持異質化表達的追求不是顯得特別重要嗎？

祝願朱偉取得更大的成功！

2012年12月16日寫于香港馬可勃羅酒店

首次刊發于《朱偉作品1988-2012》，中國今日美術館出版社2013年1月出版，13頁。

注：

1. 福西永，《形式的生命》，北京大學出版社，2011年1月版。
2. 巫鴻，《中國當代和傳統的齒合：重新勾勒》，載于香港M+藝術中心網站。
3. 《朱偉：精神不能繼承，繼承的是技法和材料》，載于99藝術網：宋睿採訪朱偉。
4. 在“85新潮”時期，為反撥極左的文革創作模式，中國新潮藝術家更多是借鑒西方現代藝術的觀念與手法，這雖然對超越文革模式與開創多元化的局面有利，但帶來了“去中國化”的問題。從90年代中期以後，中國當代藝術開始了“再中國化”的努力。而朱偉追求的重要性在此之中，也顯示出來了。
5. 這裏所說的“社會主義經驗”特指1949年以後中國人的集體記憶。
6. 載于《文藝報》2000年5月11日第4版。
7. 見《現代藝術的中心問題》，大岡信，載于《世界文學》1990年1期)



right

水墨研究課徒系列，水墨設色紙本，未完成；

Ink and Wash Research Lectures series, Ink and colour on paper, unfinished.

65×50cm, 2017

Urban Hermit

by Geremie R. Barmé

*What need is there to be outside the city to really understand?
From a patch close at hand one can clearly have distant thoughts...*

The eremitic tradition of China makes much of flight from raucous urban centers and the search for untrammelled byways and remote keeps where the cultivated could commune with the rivers and hills. Unfettered by worldly cares other pursuits-poetry, calligraphy and painting-could temper the artistic soul and refine the spirit.

The image is a pleasant fiction that was often belied in practice, for many talented scholar-gentlemen found in the city the very kind of hideaway that would allow them to shepherd their artistic talents unhindered while not denying themselves the diversions of society. The practice was called “reclusion in the city” or shi yin.^[1]

Zhu Wei is a Beijing urban hermit. He cultivates his lifestyle as a city recluse while pursuing his art; he also finds reclusion in artistic themes and motifs of traditional China far from the clamour of the contemporary, all the while accepting within his work the diversions of the life around him. As an urban hermit the bustle of the marketplace, naoshi, is only as far away as his doorstep.

Being remote from the world is not a matter of physical distance, it is a state of mind.^[2] As the art historian Craig Clunas has noted when discussing the subject of “reclusion in the city,” as the pursuit of urban escape became popular, even hackneyed in the 16th Century, writers would claim that “the place where one is mentally alive need not be remote...”^[3]

“The place where the mind is concentrated”, hui xin chu, is the artist’s studio, the homeland of the creative spirit. Zhu Wei’s spartan workspace is located in an undistinguished apartment block in the northwest suburbs of the city. It is his place of reclusion, a permanent residence benzhai, a space for repose as well as the flurry of activity that sees the artist produce a constant flow of works that record both the world in which he lives and limn a particular vision of a world beyond anything that can be lived.

Zhu Wei also occupies an uncomfortable position in Beijing. An urban stylite (if

one sees his tower block as a pillar of isolation) who does not disdain the company of his own rowdy friends, entrepreneurs and music-makers, he has but little intercourse with the alternative art world for which the city has become something of an international drawcard. He draws in both similar and different ways.

His work is often the object of obloquy, characatured and dismissed as being too “cartoon-like” and insufficiently painterly. Zhu supposedly creates works that are little more than manhua (“cartoons”) that appeal to the foreign eye and have little to recommend them to those in the know at the cutting edge of Beijing. His technique, style and themes are trenchantly traditional; he is backward and not sufficiently fashionable, shimao. This last characterization is the most damning for a culture choked by neophilia. It is especially easy for others to nullify the art of a painter who shies from dwelling in the uncomfortable embrace, the sodality, of Beijing art society.

In 1920s Shanghai, where it first appeared in the mainland media, the very expression “cartoon”, manhua, was seen as being a Chinese neologism.^[4]

Although the modern manhua can be identified as a loan-word from the Japanese manga, a term that had been current for some time, the expression actually has a venerable history in China. One, if not the earliest reference to it appears in a Song Dynasty notebook by the famous storyteller and critic, Hong Mai (1125-1202), the Five Collections of Miscellaneous Notes from the Acquiescent Study (Rongzhai suibi).

In one of his essays Hong describes two birds found in the border region of Yingzhou and Mozhou (present day Baoding in Hebei Province). The “Xintianyuan” (literally, “He who trusts in heaven’s providence”), a type of stork, stands in the water all day long without moving, and waits for fish to swim between its legs. The “Manhua”-a bird said to be akin to a wild duck-on the other hand, fossicks around in the water, sticking its beak indiscriminately into rotting rushes and mud without a moment’s respite. “Nature has endowed them with such different characters,” the author observes in wonderment.

Another noteworthy pre-modern use of man hua, this time in the sense of casual or impromptu painting, occurs in the writings of Jin Nong (Dongxin, 1687-1765), one of the Eight Eccentrics of Yangzhou. Mr Dongxin’s Inscriptions for Miscellaneous Paintings records the following inscription:

I live on the bank of the Zhe River. During the Fifth Month seasonal fruits come from the mountains in a veritable flood. The most exceptional are the plums of Xiang Lake, and a basket can be had for a few cash. Their sweet juice tingles the teeth, and one cannot get enough of them. In comparison, the locquats of Dongting Lake are hardly worth relishing. The season has now arrived and I find myself thinking of the flavours of my old home. I casually paint man hua some broken branches [of the plum] - what difference between this and “gazing at plums to quench one’s thirst”?

In the autumn of 1927, a group of eleven artists in Shanghai formed the “Manhua Society.” They rejected the various popular Westernized names available to describe their art, and fixed instead on the widely-used Japanese term manga. Huang Dunqing, one of the founding members of the association, claimed that by setting up their group this clutch of cartoonist had “officially introduced the word manhua to China, initiating thereby a process for the study of both the theory and technique of this art form.”

Bi Reguan, an historian of the Chinese manhua, suggests that since few of the artists in the new group had received a formal art education, their work went generally unrecognized by the established art world, one which included the new Western-style institutions. He argues that they decided on the word manhua in response to the disdain in which they were held and as a calculated rejection of “orthodox” Chinese guohua painting and its practitioners. By monopolising the word manhua, with all of its modern Japanese and commercial associations, they were declaring themselves to be apart from an hierarchical art scene that had no place for them.

There was, however, another school of manhua painting, one championed by both scholar-literati artists like Chen Shizeng (d.1925) and the Japan-educated Zhejiang painter Feng Zikai (1898-1975), renowned since the debut of his art as the creator of “Zikai manhua.” Feng offered the following interpretation of the expression, and it is one worth considering as we contemplate Zhu Wei’s work:

The impromptu painting is rich in the sentiment of the brush and mood of ink bimo qingqu, while the cartoon or caricature is merely concerned with satire and humour. The former is created with few brush strokes, the latter is a detailed drawing executed with a pen... The meaning of the term can be understood from the two characters of which it consists: man, meaning according to one’s wishes; and those paintings hua which are made according to such a whim can justifiably be called manhua.[5]

And in his war-time study of the subject *The Drawing of manhua*, published in 1945, Zikai provided a definition of what he termed the “lyrical manhua.”

[I]t is born of a sentiment that has its well-springs in the artist’s own nature, therefore it is quite unlike satirical paintings which aim at social criticism, or propaganda paintings which are done with a desired effect in mind. Such manhua are art because they create a sympathetic response in people’s hearts...

I call such works lyrical manhua because they record a certain sentiment, they hint at a truth, for indeed they have no other function.

Superficially such paintings are prosaic and shallow people may find them

uninteresting. Only those with rich emotional lives can appreciate them. So we claim these are the most artistic of all manhua.[6]

Thus if Zhu Wei is to be relegated to a school of one, to confound his critics and laud him for creating contemporary lyrical manhua would not be such a disservice. Indeed, to do so locates him perhaps within a tradition that finds uneasy company with the makers of Political Pop, Cynical Realism and Gaudy Art, stereotyping categories that define much late-20th Century mainland commercial nonofficial painting.

October, 1998

First published in ZHU WEI: WORKS 1988-2012, China Today Art Museum Publishing House, January 2015, p.47

NOTES:

[1] See Craig Clunas, *Fruitful Sites, Garden Culture in Ming Dynasty China* (Durham: Duke University Press, 1996), p.146. The lines from a poem by Wen Zhengming can also be found in Clunas, *ibid*.

[2] *Op. cit.*, p.95.

[3] *Ibid*.

[4] These remarks on manhua come from my study *Art in Exile, a life of Feng Zikai (1898-1975)* (Berkeley: University of California Press, in press).

[5] Feng Zikai, “Wode manhua,” in Yang Mu, ed., *Feng Zikai wenxuan IV* (Taipei: Hongfan shudian, 1982), p.197.

[6] Feng Zikai, “Manhuade miaofa”, in his *Feng Zikai wenji: yishu juan 4* (Hangzhou: Zhejiang wenyi/Zhejiang jiaoyu chubanshe, 1990), pp.274, 2767 respectively.

* Geremie R. Barmé was a Senior Fellow in the Research School of Pacific and Asian Studies, The Australian National University, Canberra. He is the founding director of the Australian Centre on China in the World (<http://ciw.anu.edu.au>) and editor of *China Heritage Quarterly* (www.chinaheritagequarterly.org).

都市隱者

文 / 白杰明

何必遠離都市才索問真義？

假如身畔片土已能啓發人清遠之幽思……

（絕憐人境無車馬，信有山林在市城）

中國歸隱的傳統促使許多人遠離喧囂的都市中心去尋覓自在的蹊徑以抵達遙遠的秘地，在那兒受過教育的文明人可以同山川河流互通有無心心相印。世俗的束縛從此解脫，世俗之外的追求——譬如詩譬如書譬如畫——柔軟了一顆藝術的靈魂，淬煉了人的心。

這是一幅多么令人愉悅的圖景，可惜現實中常常落空，于是很多才華橫溢的文人士紳在城市裏找到了一種既能發揮藝術天分又不致切斷其社會觸須的歸隱方式。這種方式被稱為“城市中的歸隱”，或曰市隱。¹

朱偉是一位北京的都市隱者。他追求藝術的同時也孕育了作為城市隱士的生活方式；他對藝術題材主旨的選擇同樣淫浸於傳統中國，遠離當代之喧囂，亦孜孜將其周遭生活之脈絡納入作品當中。作為一名都市隱者，嘩鬧的市井即鬧市距離他不過數步之遙。

遠離世俗并非一個物理距離，而是一種心理狀態。²藝術史學者柯律格曾撰文討論過“隱于市”的主題，冀圖歸隱都市一度蔚為流行，十六世紀時甚至成了陳詞濫調，文人們每每不忘宣告“心遠地自偏……”³

“匯聚心力之所”，亦即匯心處，是藝術家朱偉的工作室，也是其創造精神的家園。朱偉這間嚴格自律的工作室位於城西北一個不起眼的居民區，這兒是他的遁世之所也是他定居的本宅，在這兒可以悶頭大睡也可以暢然作畫，流動的畫筆下記錄的既是藝術家置身其中的世界，也是超越這個世界自身的精鏤世相。

朱偉在北京的處境也同樣尷尬。作為一個都市修行者（假如把他居住的小區樓房當作孤島核心的話）他的朋友三教九流，粗人、企業家和音樂人都受之禮遇，同時他却又與這

座城市越來越具國際知名度的另類藝術世界罕有瓜葛。他的繪畫在同質與異類中游走。

由于不像繪畫、太過有“卡通相”，他的作品往往被詬病、輕率歸類乃至被忽略。人們認為他應該畫些没那么漫畫（卡通）的東西，畢竟這樣才能取悅外國人的眼睛，也能獲得北京前衛藝術圈內人的重視。朱偉的技法、風格和主題都嚴重地取自傳統，他太落伍，不够時髦。這最后一條定性對於一個熱衷追新逐異的文化來說簡直要了老命。對旁人而言，一位畫家不愛在北京藝術界的冰火中摸爬打滾，那么指責他的藝術毫無價值也是輕而易舉。

上世紀二十年代在上海，漫畫這個詞匯首次出現於中國大陸的媒體，當時被視為漢語中的一個新詞。⁴

儘管現代漢語中漫畫這個詞可視為從日本傳入中國的舶來語，傳入之前其日文之概念亦已風行時日，但實際上這個詞在中國自有着悠久的歷史。迄今為止最早提及漫畫的文獻之一出現於宋代，由著名的士大夫文人洪邁（1123-1202）所著的《容齋隨筆》中的《五筆》。

《容齋五筆》中有《狼莫問二禽》一文，說及在瀛、莫二州（今河北保定）之境，塘澱之上有禽二種。其一類鵠，色正蒼而喙長，擬立水際不動，魚過其下則取之，終日無魚，亦不易地。名曰信天緣（意思為相信天意）。另一種鳥叫做“漫畫”，類鶩，奔走水上，不閉腐草泥沙，啞啞然必盡索乃已，無一息少休。文末作者驚嘆，“二禽皆稟性所賦，其不同如此。”

另一部更為知名的早在前現代時期提及漫畫的文獻是揚州八怪之一金農（號冬心先生，1687-1763）所著《冬心先生雜畫題記》，這一次該詞始有隨興繪畫之意。《題記》中金農書道：

予家曲江之濱，五月閑時，果以蕭然山下湘湖楊梅為第一。入市數錢，則連籠得之，甘漿沁齒，飽啖不厭。視洞庭枇杷不堪，恣大嚼也。時已至矣，輒思鄉味。漫畫折枝數顆，何異乎望梅止渴也。

1927年秋，十一位漫畫家在上海成立了“漫畫會”。他們拒絕用各種流行的西化名稱來命名他們的藝術，遂以日文中業已廣泛使用的漫畫二字定名。漫畫會創始人之一王敦慶聲稱，通過把漫畫家組織起來，“正式將漫畫這個詞引入中國，從而也創立了一套漫畫理論和技法學習的辦法。”

中國漫畫史學家畢可官提到過，這個新組織內接受過正式藝術教育的人寥寥無幾，

而當時的藝術圈已經承認新式西方風格，他們的作品必然難以被這樣的藝術圈所接納。畢可官又論證道，定名為漫畫，既是他們對素來所受怠慢的反擊，也是對“正統”中國國畫及其從業者的蓄意抗拒。對漫畫這個詞的壟斷以及這個詞天生賦予的所有對現代日本的和商業功能的聯想，他們等于宣布從等級森嚴的藝術界退場，因為那兒素無他們的容身之地。

但有另一個地方，一個專屬於漫畫的領域，是身為學者、文人和藝術家的陳師曾（?-1923）與留學日本的浙江籍畫家豐子愷（1898-1975）所堅決捍衛的。豐子愷由于他的“子愷漫畫”而一鳴驚人，他在論及漫畫時提出的一個觀點值得我們注意，因為這也同樣適用於朱偉的作品：

但中國的急就，即興之作，比西洋的卡通趣味大異。前者富有筆情墨趣，後者注重諷刺滑稽。前者祇有寥寥數筆，後者常有用鋼筆細描的。……總之，漫畫二字，望文生義：漫，隨意也。凡隨意寫出的畫，都不妨稱為漫畫。⁵

在戰時研究漫畫的著作、出版于1943年的《漫畫的描法》中，豐子愷提出他定義為“感想漫畫”的漫畫類型。

“感想漫畫”是最藝術的一種漫畫。吾人見聞思想所及，覺得某景象顯示着一種人生相或世間相，心中感動不已，就用筆描出這景象，以舒展自己的胸懷。這叫做感想漫畫。作這種畫，由于感情，出于自然，并不象作諷刺漫畫地欲發表批評意見，也不象作宣傳漫畫地預計描成后的效用。但因為人心必有“同然”，如孟子所說：“心之所同然者何也？理也。”故倘其情感合乎理與義，則必能在看者的心中引起同樣的感動，而使心與心相共鳴。……

象上述一類的畫，稱為“感想漫畫”。因為它們只是記錄一種感想，暗示一種真理，而並無其他作用。因此，這種畫表面都平淡，淺率的人看了毫無興味，深于感情的人始能欣賞。所以說這是最藝術的一種漫畫。⁶

因此假如朱偉被驅逐至這一藝術類型，便能擊潰相關批評，亦能贏得“當代感想漫畫創作者”之贊譽，也未必不妥。誠然，如此界定將會使他置身于與政治波普、玩世現實主義、艷俗藝術相較之不利的位上，在崇尚時髦的風氣下這些刻板的藝術樣式業已瓜分了二十世紀晚期中國大陸非官方商業繪畫的大部分類型。

首次刊發于《朱偉作品1988-2012》，中國今日美術館出版社2013年1月出版，50頁。

注：

1. 參見柯律格 (Craig Clunas) 著作《豐饒之地：明代中國的園林文化》(Fruitful Sites, Garden Culture in Ming Dynasty China) (達勒姆：杜克大學出版社，1996年) p.146。其出處文徵明的詩句在柯律格該文中亦有引用，來源同上。
2. 文獻同上，p.93。
3. 同上。
4. 此段對漫畫之研究摘自拙作《藝術放逐：豐子愷的一生(1898-1975)》(Art in Exile, a life of Feng Zikai (1898-1975)) (伯克利：加州大學出版社，2002年)。
5. 豐子愷，《我的漫畫》，楊牧編《豐子愷文選IV》(臺北：洪範書店，1982)，p.197。
6. 豐子愷，《漫畫的描法》，收錄于《豐子愷文集·藝術卷·四》(杭州：浙江文藝/浙江教育出版社，1990)，兩段文章分別出自p.274及p.276-7。

* 作者白杰明當時為澳大利亞國立大學亞太地區研究中心高級研究員，現為澳大利亞中華全球研究中心 (<http://ciw.anu.edu.au>) 創會理事兼《中國遺產季刊》雜誌編輯 (www.chinaheritagequarterly.org)。

1998年10月

ZHU WEI

by Li Xiaoshan

Without doubt, Zhu Wei and his work have become a mirror of contemporary Chinese art. Zhu Wei has penetrated the depths of reality with his extraordinary wit and sharpness, and opened a new door for the public to acquaint themselves with Chinese contemporary art through his works, which are lively and rich in visual tension. I have written an article which focuses on the following observation: the reason why Zhu Wei reigns supreme in the Chinese contemporary art scene is that, unlike other short-sighted artists who sacrifice their artistic ideal as a result of temptations of all sorts, Zhu Wei kept raising his artistic platform until it reached a height which is unsurpassed by others. Amazingly, he might be subtle and introverted in temperament, yet in art he is like a fighter charging ahead. Some of his works are already classics of our time, assuming an unchallengeable historical position. If my prediction is right, these works shall become monuments of artistic creation.

As an artist, a contemporary Chinese artist in particular, many complicated factors have been transformed outwardly into the set design behind the work. People seem to enjoy and be enamored of the ornaments in the set. To quote Li Xianting: "What is important is not the art" - but what is? Many years ago I was involved in a discussion with several art critics about some strange phenomena in Chinese contemporary art. We all came to the conclusion that, because of outside disturbances and inborn anaemia, our artists generally suffer from malnutrition; not because they lack talent or have devoted too little effort; it would certainly be unfair to ask that they strive to make up their inborn limitations. If at all there is a problem with the artists, it's because the soil which nurtures them is barren. The limitations are pre-set and it's not difficult to trace the root-cause of all kinds of narrations. Still, there is an exception to everything and a few members of the cream of China's contemporary art scene seem to possess a kind of self-sufficiency. This element of self-sufficiency is rooted in their genius and vision, which transports them beyond pre-set limitations.

One day, some years ago, I had a chat with Zhu Wei about the relation between the fame of an artist and artistic creation, and I discovered, to my surprise, how low-keyed

he is. Then I remembered someone once told me Zhu Wei is an interesting subject - one can always uncover something out of the ordinary from him. I have received material on him, from the artist himself, in which there is no lack of records of excellence. Yet I could see his effort in trying to conceal those records. Westerners like to say that your character is your fate. Many people do not know how to treat their fate; Zhu Wei never flaunts his achievement or outlines a grand panorama of his vision for the future. To quote him, he just "labours silently like a hard-working farmer."

In the grip of summer heat Zhu Wei arrived in Nanjing on a tour. During our conversation we hit on the idea of recording the content of our casual chat. Should something worthwhile emerge, we would compile it into a collection of dialogues on art and life. The dialogue went on for nine days and basically our thoughts and positions conveyed in the process were well captured in the recording. We titled the recording 'Talk of Nine Days' to give it a temporal dimension. It was perhaps the first time Zhu Wei had delved deep into things he seldom had touched on in ordinary life, and I discovered a passion in him for the expression of feelings hidden underneath his linguistic simplicity and self-repression. Despite his low-keyed style and unwillingness to get into verbal flourish, I believe I captured his linguistic buoy. His talent and perseverance are illustrated not only in his paintings - he has an immense inner strength which is amazing.

In his discussion of the artistic traits of artists, Taine emphasized: "There is a 'family' behind all the artists." To me it means no artist can avoid a certain inherent restraint on him/her. I discovered an interesting fact in my reading of some of the critiques of Zhu Wei by critics outside China: these critics (including art curators) inevitably hold a common stand in their interpretation of contemporary Chinese art - they try their very best to crack the 'secret political code' hidden in the work of Chinese artists; with thoughts turned to a political linkage even in seemingly ordinary scenes or depictions. I think the political interest in the Chinese artists has obviously been exaggerated - even demonized - by some Westerners. Yet, from an ideological and psychological perspective, this phenomenon is enhanced by a relationship of mutual dependence. Zhu Wei's art is the product of this age and, to quote Taine again, a member of the "family". The question is: can we find artistic expressions that are deeper in nature, given the fact that all are typical works of the same age? What's contained in some representative works of Zhu Wei is neither a statement nor cynicism or play; its implications are different from 'political pop'. Here I would like to add that there is often a basis to the political complex of the Chinese artists, whose thread is clearly discernable. Prompted by a desire to give vent to personal feelings, artists are unanimously attracted to common subjects and themes; the effect of the 'family' is evident. In handling his subjects, Zhu Wei skillfully turns a certain collective unconsciousness into a unique personal viewpoint. In his work he ingeniously interweaves his childhood dreams with real-life circumstances, constructing a virtual reality that runs parallel to life; a reality that is filled with all sorts of contradictory contrasts which dissolve unenthusiastically into harmony, and

which mirrors a pain in the depths of his spirit. At the same time, the pain reflects his genuine concern for society and humanity.

Zhu Wei has repeatedly emphasized to me the essence of “humanity” rather than the so-called “political complex”. As far as the issue of humanity is concerned, specific concern can be demonstrated only within the scope of a specific linguistic context, since there is no pure, abstract humanity. However, his concern for humanity makes Zhu Wei more mature than his contemporaries. Zhu Wei does not explicitly reveal the ‘humanity’ aspect but keeps his feelings condensed at the level of sensibilities which, for an artist, happens to be a solid and effective gesture. I wish to elaborate that ‘humanity’ in the eyes of Zhu Wei is interpreted variedly from the lengthy and laborious one offered by the intellectuals. He approaches it from the soil of existence stripped of all frills. Humanity is pervasive while political complex changes with time. That Zhu Wei is able to deepen his themes on the basis of humanity is a crafty act. I have seen quite a large number of Zhu Wei’s works and realized that the myriad themes are but contours of expressions for him; what lies at the core of these works is his superb grasp of man’s situation in life. Be it a work that impresses outwardly as politically-inclined or one that reflects his personal experiences, the common thread which runs through them is evident.

Ink painting is the main medium utilized by Zhu Wei, who has also created a considerable number of sculptures and prints. Wherever one might find his ink pieces, it is obvious, from motif to expressiveness; the artist has exploited to the full the expressive powers of the medium. One might say that in his hands ink painting is no longer an art medium but a deft mother-tongue, a tool which he wields to perfection. I have seen too many shoddy works and works which showcase petty acts; there are indeed many painters around us who win fame and fortune by gimmicky feats; such a trend tends to threaten, to erode, all the artists inside the circle. Zhu Wei doesn’t mind if he is considered an insider or not - he counters the erosion almost by a kind of self-exile. His ink paintings are much sought after by a considerable number of collectors, but I think few among them truly comprehend the meaning of his works. I have written an article titled *From Chinese Painting to Ink* in which I state that the change in concept is actually a change in standpoint. The endless debates on ‘Chinese Painting’ are due to the ambiguity in concept, while ‘Ink’ is a medium. Hence it is highly flexible, in terms of the scope and form of its expression. Zhu Wei doesn’t care much for the kind of expressive (*xie yi*) ink paintings which are casually composed, and rejects others which are shabbily painted on the spur of the moment. An American researcher of Chinese art history has asserted that the rise of the expressive (*xie yi*) painting halted the development of Chinese art history. Putting aside the issue of whether this is bigotry, his judgment was formed on account of the phenomenon he observed. Chinese painters are fond of saying “One should follow the spirit of the ancients and not their way.” This rather reverses the correct order of things. From the works of many contemporary artists one can see that much of the way of the ancients has been used with the “spirit”

thrown to the wind. Zhu Wei makes no bones about his love of gongbi (fine-lined traditional style) painting. In his work, the mode of gongbi as a form of expression serves to bring out the idea and atmosphere of his imagery. His use of line, colour and texture shows continuity of the traditional practice, but because his conceptualization originates from reality, a flavour of contemporary time is palpable in his works. In the creation of imagery I would say he has surpassed the ancients. And I must again emphasize the contemporary flavour of his imagery - note that many contemporary artists love to resort to the externalization of self-image, but in Zhu’s work, its handling has become a symbol of the times. Many years later, the images in his painting shall be the visual code with which people can distinguish our era.

At one time there were heated discussions among Chinese art critics about the limitations of the expressive power of ink painting, which obviously runs counter to the present situation of contemporary art. Take Zhu Wei for example: whether ink painting, printmaking or sculpting, genre and medium are of no significance - when the time is ripe an artist will give life to whatever form of art when spurred by a creative impulse. The prints of Zhu Wei take on the characteristics of his ink painting: abbreviated, pure and simple, and full of visual tension. Furthermore, the nature of the print material serves to enhance the form quality of his imagery. Zhu Wei’s sculptures are scattered in various regions outside of China, which makes it difficult for the mainland viewers to view them. I have told Zhu Wei that sculpture is quite an impressive component of his repertoire and that I would like to invite him to participate in a forth-coming exhibition of architecture and sculpture which I am planning. I think the fact that Zhu’s works have captured the fancy of overseas organizations and individual collectors also gives an international dimension to his art, and adds a demonstrative value to it.

Dictated by his habits and predilections, Zhu Wei moves forward, step-by-step, remaining as low-keyed and earthy as he has always been. I have reasons to believe that he is growing and heading for his zenith, and that of our times. This is the triumph of time - just like they say: “Time is the final judge.”

Dec. 25th, 2004

First published in *NEW PICTURES OF THE STRIKINGLY BIZARRE*, published by Plum Blossoms (International) Ltd. and Singapore Tyler Print Institutes, 2005

* Li Xiaoshan was Born in 1957, Li Xiaoshan is one of the leading characters of Chinese contemporary art. His articles and activities has already been an important part of Chinese contemporary art history. His major publications include: *History of Modern Chinese Painting*, *Attitude toward Criticism & Translation*, *The New China*, *Provocation In A Battlefield and What We Are Facing*. Now he is professor of Nanjing Arts Institutes, the director of Graduate School of Contemporary Art (Nanjing Arts Institute), director of the Museum of Nanjing Arts Institute, and Nanjing Square Museum of Contemporary Art.

朱偉

文 / 李小山

毫無疑問，朱偉和他的作品已經成為中國當代藝術的一面鏡子，原因在于：朱偉以他超凡出眾的智慧和敏銳穿透了現實的重重幕簾，并以他充滿生命氣息和視覺張力的作品，向人們洞開了一扇認識中國當代藝術的大門。我曾寫過一篇文章談到這個現象：朱偉之所以能够在中國當代藝術領域裏獨領風騷，關鍵在于他没有像一些短視的藝術家那樣，因為各種誘惑而降低其藝術理想，——相反，他堅持把藝術的底綫一再往上提升，提升到一個別人難以跨越的高度，盡管他的個性是含蓄而內斂的，但在藝術上却像一個衝鋒陷陣的鬥士，他的某些代表作已是這個時代的經典，具有不可動搖的歷史地位。

作為藝術家，尤其是作為當代中國的藝術家，許多復雜的因素均外化成為背后的布景，人們似乎更欣賞、更着迷于布景中的點綴，用栗憲庭的話說：重要的不是藝術。——不是藝術，是什么呢？許多年前，我和幾個批評家討論中國當代藝術中的一些奇怪現象，都認為，由于外部紛擾與內在貧血，藝術家普遍存在着營養不良，我們覺得，不是藝術家的努力不够或才華不足，要求藝術家將先天性的娘胎裏帶來缺陷依靠后面的勤勞來彌補，那是不現實的。假如說藝術家有問題，成因在于培育他們的土壤太板結，局限是預設的，所以種種言說都很容易找到根源。然而，凡事都有例外，中國當代藝術中的最優秀的一部分人，似乎天生具備某種自足性，這種自足性的本質是他們的才華和視野，促使他們超越了先驗的局限。

幾年前的某一天，我和朱偉談及藝術家的名聲和創作的關係，發現他如此低調。我想起了有人對我說的，朱偉是個非常有趣的個案，從他身上可以挖掘出另一種常態以外的東西。我收到過朱偉寄給我的資料，裏面的有不少足以驕人記載，然而，我却看到他對那些記載的掩藏。西方人喜歡說性格即命運，其實很多人并不知道該如何對待命運，朱偉從來不炫耀他的業績，從來不抒發他對未來圖景的宏大構想，用他自己的話說，只像一個勤勞的農民，踏踏實實地埋頭勞作。

今年盛夏，朱偉來到酷暑中的南京游玩，我們在閑聊的時候萌發了一個念頭，把即

興式的閑聊記錄下來，如果有些意思的話，便把它做成一本關於人生和藝術的對話集。對話共用了九天，錄音整理出來后，基本上表達了雙方的想法和立場，決定書名就叫《九日談》，以表達這些對話的時間概念。朱偉大約是第一次認真并深入地談論他平時很少談論的東西，我發覺在他自我壓抑的訥言的背后，其實隱藏着樂意抒發胸臆的激情，盡管他仍然是低調的，仍然不肯暢所欲言，但他的語言浮標已經讓我捕捉，他的才智和執著不僅體現在他的畫面上，根本上說，他具有一種令人驚訝的強大的內在氣質。

丹納論述藝術家的風格特征時這樣強調：他們身后都有一個“家族”，換句話說，任何藝術家都避免不了某種必然性制約。我讀到國外批評家對朱偉作品的評析，發現一有趣的現象，國外批評家（包括策展人）對中國當代藝術的解讀，都有一個相同的立場：他們竭盡一切可能去破譯中國藝術家作品中的“政治密碼”，即使看似尋常的場景或故事，也不無牽強地聯系到政治的根子上。我以為，中國藝術家對政治的興趣明顯被某些西方人士誇大了，甚至到了妖魔化的程度，而從意識形態和心理接受的層面上，雙方之間的依賴關系又大大強化了這樣的印象。朱偉的作品是這個時期的產物，用丹納的比喻，是“家族”中的一員，問題在于，同樣是某個時期藝術典型，有沒有更深層面上的精彩表達呢？就如朱偉的一些代表作，其內容所涉及的東西即不是聲討，也不是調侃和嬉戲，它蘊涵的意義是與“政治波瀾”或“潑皮”不一樣的。我得補充，藝術家的政治情結并非空穴來風，它的綫索很清晰，由于不吐不快的感情因素，藝術家不約而同對某類題材和內容感興趣，“家族”的潛在作用顯而易見。朱偉在處理他的題材時，非常老練地將一種集體無意識轉化成他個人的獨特視角，把童年夢想和現實境遇巧妙地穿插起來，構築了一個與生活并行的虛擬實在，裏面設計了各種自相矛盾的對立，對立之中又自行化解為無奈的和諧，折射了他精神暗處的隱痛，同時，這種隱痛折射了朱偉對社會和對人性的真切關懷。

朱偉曾反復對我強調所謂“人性”的重要實質，而不是所謂的“政治情結”。關於“人性”問題，在特殊的語境中只能賦予特殊的關注，因為沒有純粹的抽象的“人性”，然而，關注“人性”的出發點，使朱偉比他的同代藝術家更為成熟。朱偉沒有具體落到“人性”的範疇，只是凝滯在感受層面上，對藝術家而言，恰恰是一個很落實的很有效的動作。我想說明，朱偉眼裏的“人性”和知識分子的煩瑣解釋不一樣，他是站在生存的土壤上，以樸實無華的方式當做思考出發點的。人性是普遍的，“政治情結”却是隨時間的推移而改變，朱偉以“人性”為基點深化他的主題，無疑是一種高明之舉。我觀賞過朱偉不少作品，發覺各種各樣的題材對他來說僅僅是表達的輪廓，他對人的生活狀態的把握才是他作品的內核。不管是他那些外表看來帶有“政治”色彩的作

品，還是那些個人經驗化的作品，從根本上看，一條主綫是貫穿始終的。

朱偉以他的水墨畫作為主打，又創作了數量不低的雕塑和版畫。朱偉的水墨畫放在任何場合都可以一眼認出，說明一點，無論從圖式到表現性，他都實際地發揮了水墨畫表現力的邊界效應，可以說，水墨畫在他手裏，已經不是一個畫種，而是得心應手的母語，他將他的母語發揮到了極致。我看到了太多的粗制濫造，和太多的販賣小聰明的伎倆，那種依靠一點才情博取名利的家伙遍地都是，敗壞的風氣很容易腐蝕所有在場者。朱偉不屑于“在場”，他幾乎依賴于自己的自我放逐來抵禦那種侵蝕。朱偉的水墨畫已被很多人追捧，但是，我覺得他們之中有不少人尚未真正理解他作品中的涵義。我曾撰寫過一篇《從中國畫到水墨》的文章，談到概念的轉變其實是思考立場的轉變，“中國畫”所帶來無休止爭論在于概念的模糊性。水墨則是媒材，因此，就它的表現範圍和表現形式而言，都顯得更具彈性。朱偉不看重那種隨意性很强的寫意畫，甚至對那種亂塗亂抹的寫意畫頗為排斥。美國一位研究中國美術史的學者斷言：寫意畫的興起終止了中國美術史的發展，姑且不論他是否偏執，畢竟他是依據現象判斷的。中國畫家經常喜歡說：師古人之心，不師古人之迹。這正好把順序做了不合理的顛倒。從當代許多藝術家的實踐看，“古人之迹”是被常常利用的，“古人之心”却拋到九霄雲外。朱偉毫不隱晦自己對傳統工筆表現方式的偏愛，不過，在他的作品裏，方式完全從屬於畫面所體現的觀念及氣氛所需，例如他在技法上——諸如綫條、色彩、機理等等，皆與傳統方式的延續有關，但由于他的觀念是從現實中生長，因此他作品中強烈的當代氣息撲面而來。特別是在造型方面，朱偉具有超越古人的獨特貢獻。我仍得強調他在造型上生活氣息，實際上，有很多當代藝術家喜歡利用自我形象的外化，但是在朱偉那裏，形象的處理已成為一個時代符號，在若干年以後，他畫中的那些形象將是人們認識我們時代的視覺代碼。

有一度，國內的批評家熱衷于討論水墨畫表現力的邊界問題，顯然，這是有悖于當代藝術現狀的。正如朱偉在水墨畫之外，又創作了為數不少的版畫和雕塑那樣，作品的類型和媒材無關緊要，藝術家在某種創作激情的推動下做出這種或那種作品，是水到渠成的。朱偉的版畫承襲了他水墨畫中的特征：簡潔、單純和富有視覺張力。另外，由于版畫的材料性能，更加顯示出造型上的形式感。朱偉的雕塑作品全都散布在國外的不同地區，所以國內的人很少能夠欣賞得到。我對朱偉說過，雕塑是他整個創作的相當精彩的部分，我將在我不久後主持的一個建築、雕塑活動裏力邀他參加。我以為，某些國外的收藏機構和收藏家喜歡它們，顯示了朱偉作品的國際化意義，也是一種示範的作用。朱偉被他的生活慣性拉動着一步步邁進，依舊如往常一樣低調和樸實，但是我有理由相信，他是與我們這個時代的藝術一起成長并一起登頂的。這是時間的勝利，——正如俗

話所說的，時間是最終的裁判者。

2004年12月25日

首次刊發于《朱偉——新二刻拍案驚奇》，Plum Blossoms 國際有限公司與新加坡泰勒版畫研究院聯合出版，2005

* 李小山，1957年生，是20世紀80年代以來藝術界的風雲人物，他的許多文章和活動已經成為中國當代藝術史的重要部分。他曾經出版過《中國現代繪畫史》、《批評的姿態》、《陣中叫陣》、《我們面對什麼》等著作。現為南京藝術學院教授、當代美術研究所所長、南京四方當代美術館館長、南京藝術學院美術館館長。

Using the Past to Serve the Present

Traditional Elements in the Art of Zhu Wei

by *Alfreda Murck*

Zhu Wei is famously a painter of political and social subjects who regularly draws on motifs from traditional Chinese painting. He juxtaposes ancient and unmistakably modern figures to offer reflections on Chinese life and society from the perspective of the era of reform and opening that began in the early 1980s. He also works with traditional media, but evolved his own ways of using them. There are clear connections to the period of the Cultural Revolution and quotations from the art of the imperial past marshaled to tell stories of the more recent past. The mood is gently ironic. Cadres in their Mao jackets and motifs from Song or Yuan dynasty paintings seem equally distant in both being part of history. Zhu Wei's art reflects a culture and society that have changed dramatically, so we are prompted to ask: what is enduring in Chinese culture? And how we are to understand China's history over the second half of the twentieth century?

Zhu Wei's most recent work is a series of paintings under the title "Vernal Equinox," which carries his art in a new direction. In "Vernal Equinox No. 5" (Fig.1) weightless figures levitate against an undefined ground amid flowers and leaves. Their faces are impassive, but variously register glum indifference, distress, surprise, or satisfaction. Hands are tucked into pockets or folded into sleeves recalling the idea of passively "looking on with folded arms." Scale varies, but not consistently enough to indicate recession or space. Hair whooshes up as though the figures are dropping, or blowing in the breeze like seeds of germinating trees. Looking rather like untethered balloons, the figures are unconnected, neither looking at each other or at us. At the lower left, a branch of peach blossoms in luxuriant bloom is larger than any of the figures and anchors the painting. This is a quotation from an anonymous small round fan of the Southern Song (960-1278), here painted much larger and on paper instead of silk (Fig.2). On the left and right borders are impressions of large seals, deployed in the manner of collectors' inventory seals, half on the painting and half on a now-missing mounting. One legend is "www," an incomplete website address. In most of the paintings, we see the characters Zhu Wei, cut in half vertically. These are interspersed

with smaller seals, with such legends as "Eight or Nine Out of Ten" (Shi you ba jiu), "Zhu Wei Authentication Seal" (Zhu Wei yin jian), or "www.zhuweiartden.com." There is typically a small signature in a variant of ancient script that recalls the carved inscriptions on Northern Wei stele or the so-called lacquer script of Jin Nong.

The series title reminds that it is spring and these floating figures may be falling in love. It is the traditional motif of the thickly blossoming peach blossoms that confirms the romantic connection. The poet Tao Qian (565-427) gave peach blossoms a measure of fame when he wrote the "Peach Blossom Spring Preface" about a remote valley far from the strife of a war-torn world. In later centuries peach blossoms were increasingly associated with sensual pleasure such as in the popular seventeenth century play *Peach Blossom Fan*.^[1] In *Vernal Equinox No. 1*, while peach blossoms communicate romance, the individual experience is inequitable. Some figures float in contentment; earth-bound figures are left merely to think about love, to dwell on memories or longings. The "Vernal Equinox" theme will cause some Chinese viewers to think of Dong Wenhua's song "1992-Another Spring." The song was inspired by Deng Xiaoping's well-publicized southern tour that symbolically announced renewed efforts to carry forth economic and social reforms. The "new spring" led to the closing of unprofitable factories and the loss of certainty for many citizens. The "Vernal Equinox" series will have many more images. When it is complete, we may have a better idea of how these individual stories are resolved.

Like many of Zhu Wei's works in recent years, the "Vernal Equinox" paintings are patinated and the colors made more nuanced by rinsing and further working the painting surface. How does Zhu Wei achieve this distinctive effect? Early in his painting career, Zhu Wei elected to work in the traditional media of soft-haired brush, ink and paper. He, however, manipulates them in unconventional ways. The mulberry-bark paper, which is made in Anhui province to his specifications, has to be strong and resilient to hold up under the repeated soakings. He antiques the paper by brushing on a mustard-colored wash. The paper being treated lies on a wooden grid or nubby carpet which creates interesting patterns as pigments puddle in the hollows of indentations. Zhu Wei keeps watch as the paper dries, sometimes soaking up or washing off unwanted pigments. He carefully considers the elements that will best express his thoughts, distilling designs from multiple sketches. For the key persona, model sketches (fuben 粉本) are made. The model sketch allows him to shift the figures around, to multiply them (the characters often appear in pairs), and to recombine them in different contexts. With the main elements in place, lines are inked with a traditional brush. In the modern era, because Chinese characters are written with pens, pencils and computers, the soft brush is no longer a necessity of daily life, but a aesthetic exercise. Zhu Wei inks such lines as are needed with a deft and light touch. The forms are primarily formed with color washes in both vivid and muted tones. Before finalizing the eyes and hair, he rinses the paper under the tap, crunching the painting here and there. It is a process that

takes finesse, experience and a little courage because, more than once, the paper has given way, spoiling the painting. Despite the risk, it seems worth doing as the results are intriguing: an antiqued surface, mottled and cracked, with a distinctive texture and depth. The relatively slow pace at which he produces art, recalls the Tang dynasty poet Du Fu's description of a contemporary who simply could not be rushed: "Ten days to paint a pine tree, five days to paint a rock."^[2] This observation could equally apply to Zhu Wei's preparation of materials and compositions.

Enhancing the connection with dynastic Chinese painting are the seals mentioned above and Zhu Wei's calligraphy. He inscribes and signs his paintings in a distinctive hand that is inspired by the clerical script (*li shu*) of the third to first centuries BCE. When the inscriptions are written in white on vertical black panels, they form strong graphic elements in the composition and resemble the calligraphy on archaeologically-excavated wooden or bamboo slips. At other times the vertical rows seem to float like propaganda slogans that, during Zhu Wei's youth, hung from balloons at major gatherings.^[5]

Zhu Wei's art has been shaped by the unique circumstances of his age and life experience. Growing up in an army household, Zhu Wei was an impetuous youth with little inclination to do his parents' bidding. In 1982 at age sixteen he enlisted in the People's Liberation Army. At the time, the status of the army was in momentary decline. During the Great Proletariat Cultural Revolution, the PLA had enjoyed high position due to its having preserved China from devolving into a full-fledged civil war in 1967-1968. As the only government organization reliably loyal to the Central Government, the PLA had restored order after the chaos unleashed by the Red Guards. From the summer of 1968, the PLA was directing the Cultural Revolution with Mao's wife Jiang Qing serving as the PLA's cultural impresario. The arrest in 1976 of Jiang Qing and the Gang of Four (characters who would later appear in his paintings) and their conviction in 1981, tarnished the military's heroic reputation. The momentous redirection of government policy to economic reform and engagement with the outside world further diminished the role of the army. Because his father was a soldier, Zhu Wei was aware of this shift in perception, but, given his interest in art, enlisting in the army trumped the alternative of following his mother into medicine.

After three years as a regular enlistee, Zhu was admitted to the PLA Art Academy in the Haidian district of Beijing, and his enthusiasm for all things visual was put to the test. The training was both rigorous and tedious. One exercise was to practice drawing lines and circles with a rolled up paper tube. The tip of the tube had to be inked just so. The arm had to be suspended above the paper; leaning an elbow on the table resulted in an uneven line. Too much pressure and the hollow tube would crunch and bend. Hours of drawing lines and circles with a squishy paper tube drove some young minds to distraction. If one lasted, then the discipline took hold and eventually provided precision, deftness of touch, patience, and a sense of pride. The study of approved literature and

political thought provided another strand for Zhu Wei's art: the poetry of Mao Zedong (1893-1976), and the recitation of official slogans such as Art must serve the people, The past should serve the present, Hold high the great red banner, Implement the Four Modernizations. At the same time, the restrictive atmosphere of the military encouraged day-dreaming and the creation of an imaginative world. Because of his decade-long association with the PLA, when he began painting, soldiers and officials frequently appear in his works as well as the mind-numbing tedium of meetings. Graduating from the Art Academy in 1989, Zhu drew an assignment that was not to his liking, so he turned to what would become a second major influence in his art, film.

In 1990 he enrolled in the Beijing Film Academy for three years and began to assemble in memory hundreds of classic films. At the end of 1992, in anticipation of completing the course and having to make a living, Zhu Wei began to think about painting as a career. For what he had to say, painting was the language with which he was most competent. The art of film making, however, gave him a unique perspective. The framing of many paintings resonates with a film shot or a full-screen close up; some compositions bear a resemblance to story boards, or to movie sets. More importantly, film informed the way that Zhu thought about painting as narration. He conceived of his paintings in terms of allegory and story telling. In any given series, the paintings communicate with each other like scenes in a film or like a succession of frames. However striking they are individually, the paintings are more revealing in aggregate. They are less like a traditional narrative handscroll, or a series of album leaves, and closer in mood to a sequence of film clips.

Popular culture contributed further contemporary influences. Elements from novels, plays and rock music appear in his paintings. Zhu Wei was captivated by the immediacy of rock music. Cui Jian, one of the key figures of China's new music scene, wrote lyrics that became Zhu Wei's text, providing inspiration for images and inscriptions. In the regular patterning of bars and bold ink dots in the series "Descended from the Red Flag" or "Story of sister Zhao," one can sense the insistent beat of rock music.

CLASSICAL ALLUSIONS and ILLUSIONS

When Zhu Wei considers pictures of China's rich visual past, he gravitates to the art of the imperial painting academies, especially the idealized realism of Song dynasty painting. His incorporation of traditional motifs from court works, however, does not mean that Zhu Wei could have won a position in an imperial painting academy. In dynastic China, serving as a court artist required not only technical facility, but also a certain disposition, a willingness to paint whatever the court required. Under emperor Huizong (r.1100-1125) rigorous examinations were instituted to select painters. In skill and imagination, Zhu Wei would have passed with ease. More difficult would have been

the requirement to conform to a style specified by the court. As one mid-twelfth century author wrote:

What was esteemed at that time was formal likeness alone. If anyone had personal attainments and could not avoid being expressive or free, then it would be said that he was not in accordance with the rules or that he did not continue the heritage of a master. [4]

One suspects that Zhu Wei would not have made the cut, for although he paints with the precision and meticulous techniques of an academy painter, his style is uniquely his own. Zhu Wei is gifted and disciplined but also opinionated. During the reign of Emperor Huizong's father Shenzong (r. 1068-1085) artists were recommended to the court rather than selected by examination and his father was more tolerant. After Emperor Shenzong ascended the throne, a famous painter named Cui Bai (active second half 11th c.) was summoned to court at the beginning of the Xining reign (1068-1077). Biographies relate that although Cui Bai was an exceptional painter, he was said to be overly casual and unable to fulfill his responsibilities. By circumstance and inclination, Zhu Wei has a bit of the independent personality of a Cui Bai.

While Song dynasty court painting has the greatest drawing power for Zhu Wei, his taste is admirably eclectic. He reveres Fan Kuan's monumental landscape of about 1000 CE, *Traveling among Streams and Mountains* (hanging scroll, Taipei Palace Museum) with its breathtaking scale. He esteems the court paintings of the twelfth and thirteenth centuries, such as *Water Studies* by the court painter Ma Yuan (active ca. 1190-1250, handscroll, Beijing Palace Museum) and the *Flower Basket* by Li Song (active ca. 1190-1250) with its precise brushwork and balanced use of strong colors (Fig.5). Zhu Wei is a particular fan of the work of the early Qing dynasty (1644-1911) individualists Zhu Da (Bada Shanren, 1626-1705) and Shitao (1642-1707), both of whom were descendants of the Ming dynasty imperial clan. Their idiosyncratic works defined life-long struggles to create identity and find acceptance under Manchu rule. In the dangerous world of the early Qing dynasty, when Ming loyalist generals were still battling Manchu forces, both Bada Shanren and Shitao hid their imperial lineage and were guarded in making friends. Bada's paintings of birds and fish show a keen awareness of the dangers lurking in relationships. His birds anxiously eye each other, alert to hidden agendas (Fig.4). This sense of caution informs the cast of characters that people Zhu Wei's paintings and, beyond body language, it is the eyes that communicate emotions. While some appear self-satisfied or tolerant, many are watchful, wary, and still others are resigned, bitter, or vindictive. They all seem to be negotiating their way through social mine fields, careful not to misstep. The series of paintings of children performing on a tightrope is evocative of the paranoia that typified the aftermath of the era of class struggle in 1990s China. The children have the anxious expressions of kids who are accustomed to being punished but are not sure why. Earnestly concentrating on finding the right balance, they strive to please with a good performance.

His well-known series titled "Utopia" features huge heads on sturdy bodies participating in official meetings. In a sequence of as many as fifty paintings, party members listen with respect, with boredom, sometimes dutifully taking notes with stubby fountain pens. Because Zhu Wei has sat through many of these meetings, his portrayals are sympathetic for he knows what it is to struggle to keep attention. Small details are entertaining: a People's Representative has an ear stud suggesting punk leanings; a large worm hole in a robust banana plant hints that it is past its prime. The meetings feature huge red flags and a cheerful floral display of the sort that graces the dais at every formal gathering (Fig.5). The basket of flowers adapted from the Li Song album leaf of figure four fits well as an emblem of the modern court. The vivid fresh flowers form a contrast with the grizzled, vacuous, or attentive faces listening to the drone of speeches that will reveal the new party line.

Juxtaposition of polychrome realism and artful criticism is not new to the twentieth century. In Chinese painting history, although the writing brush was the implement of choice for scholars wishing to hint at discontent, vivid color was also employed to lodge silent complaints, especially in vegetable and flower paintings. [5] Here "realism" does not mean fidelity to the phenomenological world but rather to psychological reality, the truth that is found in Zen Buddhist and literati monochrome ink painting.

Mixing ancient and modern elements often results in humorous and ironic pictures. In *The Trials of a Long Journey* No. 2 of 1994, for example, there is a visual quotation from the twelfth century handscroll *The Night Revels of Han Xizai* (Beijing Palace Museum, attributed to Gu Hongzhong of the tenth century). *The Night Revels* was said to have been commissioned to record the rakish Minister Han Xizai's evening soirees. In the Song dynasty handscroll, the women provide the full-range of entertainment from music and dance to sexual favors. In the background of Zhu Wei's painting, one sees a pair of figures from *The Night Revels* composition: a man with his arm around the shoulder of a young girl urges her off to a tryst. The irony (and irreverence) of Zhu Wei's work comes from the series title, "The Trials of a Long Journey," or in Chinese "a thousand mountains, ten thousand rivers," a reference to the Long March. [6]

Another traditional source tapped by Zhu Wei is the lore of the horse. In dynastic Chinese literature and painting, horses were frequent metaphors for human talent in all its variety. The noble stallion, the lazy mount, the abused steed, the starving nag all appear in literary allegories and paintings. Horses are depicted responding to their riders in the excitement of the hunt, interacting with their handlers, enjoying or enduring the existence that it is their lot. The intelligence and awareness of such horses, is captured in a well-known wall painting in the tomb of Lou Rui, the prince of Dongan of the Northern Qi (550-577). Among the equestriennes parading on the walls, a few steeds startle us as they look askance or directly out at the viewer. [7] The wall painter seems

to tell us that these hard-working horses know that they are metaphors.

Why are horses wandering through Zhu Wei's paintings? Often upstaged by foreground heads that partly obscure them, the horses seem to have personal meanings. One source that he has used multiple times is a horse and groom painting that is attributed to the great scholar, painter, and calligrapher Zhao Mengfu (1254-1322). In "Training a Horse" (Fig.6), the groom stands in the conventional position to the right of the horses' head. What is unconventional is the stiff wind that whips the horse's tail and mane as well as the groom's sleeves, robe, and whiskers making the title of the painting ironic. How can one train a horse in a gale-force wind that swallows up all sound? Zhu Wei links the image to the military life that he had known for ten years. As in other series, he experimented with the horse and groom, rearranging them, juxtaposing them with other figures. In "Race Horse on a Rainy Night, No. 5," the groom is replaced by a soldier who sits on the ground with a cloth-wrapped bundle of simple victuals next to him (Fig.7). In the pinched expression on his face we can feel the wind's cold bite. In another version, "Race Horse on a Rainy Night, No. 5" (1998), the "groom" is a female cadre with her head wrapped in scarf, while the horse's long tail is blown around her shoulder (Fig.8). Because Zhu Wei was born in the year of the horse (in the Chinese vernacular, he belongs to horse, is a horse), we cannot discount the possibility that some of these steeds represent the artist himself. This connection is made more likely in "Race Horse on a Rainy Night, No. 5" where the otherwise rarely-seen sprigs of bamboo (竹) makes a homophonic pun on the artist's surname. Again, ancient and recent past are deployed to serve the present.

WEIGHT and WEIGHTLESSNESS

The poet Tao Yuanming, who was cited above as the author of "Peach Blossom Spring Preface," had a lack of patience for the pomposity of rank and class airs. Tao had the talent to serve in a government position and took a post at his wife's insistent urging. Less than three months into his service, Tao was told that, to receive a visiting official of higher rank, he had to don a particular robe and belt as a sign of respect. To Tao, the arbitrary distinction was cause for resignation just eighty days after taking office. The event made him realize that rural poverty was preferable to the onerous - if well compensated - protocol of bureaucracy. Zhu Wei can identify with this attitude.

Although not trained as a sculptor, Zhu Wei has been inspired by difficulties of expression in his two-dimensional art to create witty and stylish three-dimensional paintings. (If China can have "silent poetry," then it should be possible to have "three-dimensional painting.") Zhu Wei's monumental bronze figures of Party cadres lean forward about to tip over. Their bulky physicality expresses things that could not be easily conveyed on paper. First created in 1999 at the time of the fiftieth anniversary of the People's Republic of China, the pair of enormous figures in politically-correct Mao

jackets stand at attention with shoulders back, arms at their sides, heads raised. They are rooted to the ground even as they eagerly press forward (往 前 进). The solidity bespeaks unflinching confidence; the uplifted heads suggest respect for higher authority, while the absence of eyes suggests blind, unthinking obedience.

The surface is the most fragile aspect of the sculptures, and a telling feature. The bronze (or in some cases, painted fiberglass) figures have a dusty encrustation created with sandy mud from the banks of the Yangtze River. They look like freshly-excavated objects: they resemble artifacts to be housed in a museum and studied as historical relics as part of China's cultural heritage. When a pair was shown in the atrium of the IBM Building in New York, the installers did not understand that the patination was part of the sculpture and scrubbed them clean. The earthen patination situates these sculptures with tomb figurines as examples of the ideal servant in the afterlife - silent, loyal, sycophantic. This cynical interpretation does not credit the reality that the CCP has many hardworking members who actively contribute to society: cadres are a weighty presence and wield great power. Like these immobile bronze behemoths, they are impossible to dismiss.

Zhu Wei's creation of art is an unusual amalgam of past and present. Visually, his paintings are more easily associated with the professional class of painters in dynastic China and yet the messages of empathy and social criticism are very clearly in the tradition of the educated elite. His awareness of the weight that words and images have carried in both traditional and modern China make his art both fascinating and obscure: messages are deeply imbedded in layered allusions and small details. As he enters his forties, Zhu Wei continues his keen observations of self and society, interested in a broad range of cultural issues. His commentaries are tempered with humor, the edginess is softened with humanity. In the best tradition of Chinese expressive art, Zhu Wei's paintings record quickly changing social norms, human foibles, and political absurdities, in short, the life that he is witnessing and the history that is unfolding before us.

First published in ZHU WEI'S ALBUM OF INK PAINTINGS 1988-2008, published by Plum Blossoms International Ltd., 2008

FIGURES:

- [1] Zhu Wei, "Vernal Equinox No. 5," ink and color on paper, 121 x 145 cm.
- [2] Anonymous, Song dynasty, "Peach Blossoms," round fan, ink and color on silk, 24.8 x 27 cm. Beijing Palace Museum. From Nie Chongzheng ed., *Gugong bowuyuan cang wenwu zhenpin daxi: Jin Tang liang Song huihua: huaniao zoujin* (Shanghai: Kexue jishu, 2004), pl. 49. 佚名《碧濤圖》
- [3] Zhu Da (1626-1705), "Lotus and Birds," ca. 1690, detail, handscroll, ink on satin, 27.5 x 205.1 cm. The Metropolitan Museum of Art, New York, Bequest of John M. Crawford, Jr. 1988. 朱耷《蓮池禽鳥圖》
- [4] Li Song (active ca. 1190-1250), "Flower Basket," album leaf, ink and colors on silk, 19.1 x 26.5 cm.

Beijing Palace Museum. 李嵩《花籃圖》

[5] Zhu Wei, "Utopia No. 46," 2005, ink and color on paper, 120 x 120 cm. 朱偉《烏托邦四十六號》

[6] Zhao Mengfu (1254-1522), "Training a Horse," album leaf, ink on paper, 22.7 x 49 cm. Taipei Palace Museum. From National Palace Museum, Hua ma ming pin tezhan tulu (Taipei: National Palace Museum, 1990), p. 35. 趙孟頫《調良圖》

[7] Zhu Wei, "Race Horse on a Rainy Night, No. 5," ink and color on paper, 1997, 66 x 66 cm, Private Collection. From Zhu Wei's Diary (Hong Kong, Plum Blossoms Ltd, 2000), p. 214.

[8] Zhu Wei, "Race Horse on a Rainy Night, No. 5," ink and color on paper, 1998, 151 x 151 cm, Private Collection. From Zhu Wei's Diary (Hong Kong, Plum Blossoms Ltd, 2000), p. 216.

NOTES:

[1] Tao Yuanming (365-427), "The Peach Blossom Spring," James Robert Hightower, translated and annotated, *The Poetry of T'ao Ch'ien* (Oxford: Clarendon, 1970), pp. 254-256. Kong Shangren (1648), *The Peach Blossom Fan*, trans. Chen Shih-hsiang and Harold Acton, *The Peach Blossom Fan by K'ung Shang-jen* (Berkeley and Los Angeles: Univ. of California, 1976).

[2] Zhu Jingxuan (active mid 9th c.), *Tang chao minghua lu* (early 840s), quoting the appraisal of the painter Wang Zai by Du Fu (712-770).

[3] For example see Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), *New Positions in the Brocade Battle*, no. 5, p. 79, Box No. 5, p. 274.

[4] Deng Chun, *Hua ji*, juan 10, in *Huashi congshu* edition, vol. 1, p. 547.

[5] Alfreda Murck, "Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Tu Fu's Garden", *Archives of Asian Art* (亞洲藝術檔案) 48 (1995), 52-47. 中譯：姜斐德《以萵苣、白菜和野草為畫——杜甫菜園的隱喻》《清華美術》，2005-12.

[6] 《萬水千山二號》，Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), p.47.

[7] Lou Rui tomb wall painting, detail, Northern Qi (550-577), Shanxi Province Cultural Heritage Research Institute. From *Bei Qi Dongan wang Lou Rui mu* (Beijing: Cultural Relics, 2006), color plate 52.

* Alfreda Murck earned a PhD at Princeton University in Chinese art and archaeology with an emphasis on the history of Chinese painting. She worked in the Asian Art Department at the Metropolitan Museum of Art, New York, from 1979-1991. Since 1991 she has lived with her husband Christian Murck in Taipei and Beijing. She has published articles on Chinese art and a book on how eleventh century scholars used poetry in painting to express dissent: *Poetry and Painting in Song China: The Subtle Art of Dissent* (Harvard University Asia Center, 2000). She is a lecturer at the Central Academy of Fine Arts, and is a researcher in the Palace Museum's Painting and Calligraphy Research Center and a consultant to the Palace Museum's English web-page.

right

南海六號，水墨設色紙本，朱偉落款并書“制于北京”，藝術家鈐印一方：朱偉書畫。香港亞洲協會藏；

South Sea, No.6. Ink and colour on paper, signed Zhu Wei, inscribed "Made In Beijing", with one seal of the artist: Zhu Wei Shu Hua.collected by Asia Society (Hong Kong Center).

33x33cm, 2000



古為今用

朱偉作品中的傳統元素

文 / 姜斐德

朱偉之所以著名，在於他經常使用源自中國傳統繪畫的題材來表現政治和社會的主題。他把古代人物和毫無疑義的現代人物的形象進行融合，以反映自改革開放伊始的八十年代初以來的中國社會與生活。朱偉也使用傳統的媒介，但他獨闢蹊徑而自成一體。朱偉的作品和文革有着清晰的聯繫，同時，他也糅和了帝制中國的藝術形式，以此來敘述發生在最近的故事，筆調有種溫和的諷刺意味。身着中山裝的干部與宋元的題材一同粉墨登場，似乎它們同為久遠歷史的一部分。朱偉的藝術反映了翻天覆地變化中的文化與社會，於是我們要問：在中國文化中，什麼是持久不變的？如何理解1949年以來的歷史？

朱偉最近的作品系列名為《開春圖》，這一系列顯示了他新的創作方向。《開春圖三號》（圖1）畫的是飄浮在花葉中處於失重狀態的人，背景留白。人物似乎面無表情，但又各自有不同意蘊，有的顯得陰郁、無動于衷，有的憂傷，有的驚訝，有的則志得意滿。他們的手插在衣兜裏或藏在袖子裏，不禁讓人想到“袖手旁觀”這個成語。人物形體大小各異，但無定規，不足以說明前後次序或空間感。他們頭髮炸開，似乎他們正在往下墜落，或者說像微風中隨風飄蕩的種子，更像是沒有拴綫的氣球。他們彼此沒有關聯，既不互相瞧着，也不望向我們。畫的左下角，一束桃花正灼灼開放，比所有人都大，支撐住了整個畫面。此桃花來自南宋（1127-1278）一位匿名畫家的小團扇畫，然而在朱偉筆下變得更為碩大，並且是畫在紙上而不是絹上（圖2）。畫面左右邊界處均有巨大的印章，如藏家收藏章一般，半鈐在畫上半消失於綾子邊緣。其中的一個印章是“www”，一個未完成的網址；在畫面的大部分，我們可以看到“朱偉”二字，被垂直地切去了一半。此外，畫面上還點綴着其它較小的圖章，如“十有八九”、“朱偉印鑒”、“www.zhuweiardden.com”等。畫面上有小的畫家簽名，字體略近魏碑或金農的漆書。

這個系列令人想起這是春天，漂浮的人們或許正墜入愛河。繁盛綻放的桃花是傳統

繪畫的題材，讓人產生爛漫的遐想。詩人陶淵明（365-427）在《桃花源記》中，描寫了遠離戰亂世界的遙遠山穀桃花源，這使得“桃花”聞名遐邇。而接下來的數個世紀，“桃花”逐漸與感官上的愉悅聯繫起來，比如在十七世紀廣為流傳的戲劇《桃花扇》裏。¹在朱偉的《開春圖一號》裏，桃花依舊傳達出浪漫意味，可個人的體驗却大相迥異。漂浮着的一些人心滿意足；脫離了大地的人們只能去思考愛，只能去琢磨回憶與渴望。《開春圖》這個題目可能會讓一些中國人聯想到著名歌手董文華的歌曲《1992年，又是一個春天》，這首歌寫于鄧小平南巡，重新推進改革開放之後。《開春圖》這個系列還在延續中，只有在其完成時，我們才能明了這些個人的故事將如何終結。

如朱偉近年來的許多作品一樣，《開春圖》呈現出古色古香的面貌，對畫作表面的水洗以及進一步處理使顏色褪變得更为微妙。他是如何做出這極具個人特色的效果的？在繪畫生涯早期，朱偉就選擇了以毛筆、墨、紙張等傳統媒材來創作，然而，他用非傳統的方式使用它們。安徽訂制的桑樹皮紙必須質地牢固有彈性，經得起反復浸潤，因為紙張必須刷上棕黃色顏料來做舊。刷的時候紙張下面墊上有柵格的木板或糙面的地毯，當顏料在凹處沉澱凝結時，紙上便現出有趣的圖案。紙張干燥過程中，朱偉一直在旁守候，不時吸掉或洗掉不想要的顏料。他審慎考慮所有最能表達他想法的元素，從多達數倍的草稿圖中提煉出構思。主要的人物角色都有粉本，用粉本的好處是，角色能被挪動、復制（人物通常成對出現）、在不同的背景中組合。主要元素到位后，綫條畫需用傳統毛筆渲染。在如今這個時代，寫出中國字的是鋼筆、鉛筆和電腦，柔軟的毛筆不再是日常生活必需品，而演化為一種美學活動。渲染綫條畫時，朱偉的筆觸必須靈動輕柔，這樣，事先做舊的圖畫就同時具備了鮮活與灰暗的質地。在最后完成眼睛和頭髮之前，他把畫紙放到水龍頭下衝洗，揉搓畫作的某些部位。這一步驟極需細心、經驗和一些勇氣，因為不止一次紙張曾被揉碎，整張畫于是便被毀損。畫管存在風險，這一步是值得的，原因就是那及其迷人的最終效果：古董般斑駁皸裂的表面，別具一格的皺紋和深度。出于同樣的原因，他創作的步調也相當緩慢，令人回想起唐代詩人杜甫的詩句：“十日畫一松，五日畫一石”。²這句詩同樣也能用于朱偉對材料和構圖的準備。

朱偉的書法與上文中提到的印章也加強了其畫作同中國古代繪畫之間的聯繫。他在畫作上的落款和字體非常獨特，靈感来源于公元前三世紀到公元前一世紀的隸書。白色的款識寫在豎直黑底色塊上，形成強烈的構圖效果，類似于考古挖掘出來的木牘或竹簡。另外一些時候，豎直的字行猶如漂浮半空的宣傳標語，正如朱偉年少時從集會人群頭頂的氣球垂下的標語一樣。³

在獨特環境中成長與生活的經歷塑造了朱偉的藝術。他出身于軍人家庭，在躁動

的青年時代，他極少聽從父母的命令。1982年，十六歲的朱偉應募加入中國人民解放軍。那時軍隊的地位大幅下降。在偉大的無產階級文化大革命期間，因為在1967—1968年間阻止中國陷入全面內戰，中國人民解放軍的地位極其崇高。作為中央政府信任的唯一一個官方機構，中國人民解放軍收拾了紅衛兵留下的爛攤子，恢復了原有秩序。從1968年夏開始，毛澤東的妻子江青成為中國人民解放軍文化掌權者，其后中國人民解放軍開始指揮文化大革命。1976年江青和四人幫（這些人物以后將出現在他的作品中）被捕，1981年被宣判有罪，自此以后，軍隊的輝煌聲譽便失去光澤。當政府政策出現了重大轉向后，改革開放進一步削弱了軍隊的重要性。由于父親是一名軍人，朱偉對這一轉變有深刻認知，然而，對愛好藝術的朱偉而言，應征入伍總勝于步母親的后塵進入醫藥界。

服役三年之后，朱偉被位于北京海澱區的解放軍藝術學院招收入學，從這個時刻開始，他對所有視覺事物的熱情將接受檢驗。學校訓練既嚴苛又乏味。其中一項訓練是用尖端蘸上墨水的紙卷畫直綫和圓圈，手臂必須懸浮在紙上方，手肘稍稍碰一下桌面就有可能畫出不勻稱的綫條。下筆稍重，空心的紙卷就可能被壓扁或壓彎。用軟綿綿的紙管接連畫上數個小時的直綫和圓圈，要不讓年輕人分心非常艱難，可一旦堅持下來，就會掌握住規則，最終收獲的將是精細靈動的筆觸、耐心、以及自豪感。對官方文學和政治思想的學習是造就朱偉藝術的另一條綫：毛澤東（1893—1976）詩詞，朗讀宣傳官方口號如“文藝為人民服務”、“古為今用”、“高舉紅旗”、“實現四個現代化”。同時，軍隊裏的嚴厲氛圍却引起了白日夢，創造一個幻想世界。當朱偉剛剛開始作畫時，數十年與軍隊的關聯使他筆下常常出現軍人和官員的形象，時常出現的還有那些令人頭昏腦脹的沉悶會議。1989年，朱偉從解放軍藝術學院畢業，那年他被指派畫他并不所喜好的東西，于是，他轉向了第二個將對他的藝術具有重大影響的領域——電影。

1990年，朱偉被北京電影學院錄取，數以百計的經典影片伴隨了他三年的學習生涯。1992年末，預計將完成學業去謀生，朱偉開始考慮將繪畫作為終生職業。事實上他不得不承認，繪畫是他最擅長的語言，而拍電影給他提供了獨特的視角。許多朱偉畫作的取景讓人聯想起電影攝影或一個封閉的全屏幕；有些構圖則與故事板類似，或像是電影場景。更為重要的是，電影提供了朱偉把繪畫用作敘述的方法。他把繪畫當成寓言和故事來講述，和電影中的連續場景或連續數幀畫面類似。在他的任何繪畫系列裏，前后都有關聯，不論每張畫多么自成一體，作為一個系列它們還是會透露出更多信息。不同于傳統的故事手卷抑或是冊頁，朱偉的系列作品在狀態上更接近于電影剪輯。

流行文化則帶來了更多當代氣息。朱偉的畫作中出現了從小說、戲劇、音樂中汲取的

素材，搖滾樂的震撼使他着迷。崔健是中國新音樂中不可或缺的關鍵人物之一，他寫的歌詞成為朱偉的文本，使他獲得圖像與款識的靈感。看到《紅旗下的蛋》和《趙姐的故事》系列中他一貫的柵格圖案配上大膽的墨點，人們確乎能感受到搖滾樂的持續衝擊。

古典暗喻及幻像

當朱偉面對中國過去豐饒的視覺藝術時，他傾心的是來自宮廷畫院的藝術，尤其其代理理想的寫實主義繪畫。朱偉善用宮廷書畫的傳統題材，但是，這不表明他能够在宮廷畫院裏謀得一席之地。帝制中國的宮廷畫家不僅具備技藝上的能力，還得擁有某種職務，朝廷要什么就得畫什么。宋徽宗（1100—1125年在位）曾親自嚴格挑選任命每一位畫家。就技法和想象力而言，朱偉當然能毫不費力地通過甄選，困難之處在于遵照朝廷要求的風格做畫。誠如一位十二世紀中葉的鄧椿所述：

蓋一時所尚，專以形似，苟有自得，不免放逸，則謂不合法度，或無師承。⁴

朱偉使用畫院畫家的工筆技法作畫，這并不能成為懷疑他無法突破傳統束縛的理由，實際上他的風格僅僅屬於他自己。朱偉有才華，受過良好訓練，但也非常有自己的想法。在宋徽宗的父親神宗（1068—1085年在位）統治期間，畫院畫家的甄選方式是舉薦而非考取，神宗的父親對此則更為寬松。神宗登基后，著名畫家崔白（活躍于11世紀后半葉）于熙寧年間（1068—1077）應召進入畫院。據傳記記載，崔白畫藝超群，却生性疏闊，乃至無法完成他在畫院的職責。無論從環境還是個性上來看，朱偉都多少有些崔白的獨立個性。

儘管宋朝畫院繪畫對朱偉有強烈影響，他的趣味并不拘泥于此。他將範寬那幅創作于公元十一世紀的經典《溪山行旅圖》（手卷，臺北故宮博物院藏）改成了尺寸驚人的新作。他看重十二、三世紀的宮廷畫作，因為它們有細密的筆法和富麗的色彩（圖3），譬如宮廷畫家馬遠的《水圖》（手卷，北京故宮博物院藏，馬遠活躍于1190~1230年）和李嵩（活躍于1190~1230年）的《花籃圖》。朱偉尤其欣賞明末清初的個人主義者朱耷（八大山人，1626—1705）和石濤（1642—1707），這兩人均為明皇室的后裔。二人奇僻的畫風勾勒出他們長達一生的掙扎——那是在滿洲統治下不斷確認自我、尋求認同的掙扎。清朝前期，社會動蕩，明朝遺老遺少仍處在與滿清的鬥爭中，八大山人和石濤不得不隱藏他們的皇族血統，甚至連交友都受監視。八大筆下的鳥

和魚總顯示出對周遭環境的敏銳知覺。他的鳥兒緊張地注視彼此，警覺地隱藏起他們的動機（圖4）。這種謹小慎微讓人想起朱偉筆下的人物，那些人物不是用身體語言，而是他們的眼睛暴露出了他們的感情。儘管這些人中的一些看起來躊躇滿志，或是順從忍耐，有些人則警覺而機敏，但是，其它人還是得聽天由命、愁眉苦臉、怨氣衝衝。他們似乎都在社會這個地雷陣裏踉蹌前行，生怕走錯一步。《走鋼絲》這一系列作品很容易將我們帶回到階級鬥爭之后的九十年代，這些孩子們面上挂着習慣了被莫名懲罰時才有的神情，他們正全神貫注于找到鋼絲上的平衡，竭盡全力用盡善盡美的表演取悅于人。

著名的“烏托邦”系列刻畫了那些頂着大腦袋的強健身軀參加官方會議的情景。這一系列有五十幅左右，會議中黨員們百無聊賴，但仍貌似恭敬地聽着，還時不時用粗短的鋼筆忠誠地記錄着什麼。因為朱偉曾多次忍受這樣的會議，所以他的筆觸是具有同情心的——他知道要掙扎着保持注意力到底是什麼含義。小細節也很有意思：一位人大代表穿了個耳釘，說明他的朋克傾向；在生機勃勃的芭蕉葉上有一個巨大的蟲蝕洞，表明它已經渡過了青春期。巨大的紅色旗幟和繁花似錦的講臺擺設是這種正式群眾聚會場合不可避免的（圖5），從李鴻昌頁裏來的花籃則很好地擔任了現代宮廷的象征。臺上的演講正宣揚着黨的新路綫，而臺下那些正在傾聽着的蒼老空虛的面容却與鮮活的花朵并置在一起，形成一個絕佳的對照。

色彩豐富的現實主義與隱蔽的針砭批判在二十世紀已經不是什麼新鮮事。中國繪畫史上，儘管文人墨客更愛用筆法來暗示他們的不滿，然而鮮明的色彩也被采納于表達沉默的抗議，在植物花草的繪畫中尤為如此。⁵在這裏，“現實主義”不代表同現實世界保持一致，而是同心理現實保持一致。我們可以在禪宗和文人的單色水墨作品中發現這個事實。

將古代和現代元素融合起來，通常導致的結果是幽默與諷刺。如1994年的《萬水千山二號》，在視覺形象上援引了十二世紀的手卷《韓熙載夜宴圖》摹本（北京故宮博物院藏，原本為公元十世紀的顧闳中所作）。《夜宴圖》據說是顧闳中奉命夜至素有放逸之名的大臣韓熙載家，窺視其夜宴的情景而畫的。在這幅宋代摹本中，女性提供了從音樂舞蹈到性挑逗的全套娛樂服務。而在朱偉這幅作品的背景中，人們可以看到與《夜宴圖》構圖相似的一對人物：一個男人正摟着一個女孩的肩，慫恿她同他去幽會。朱偉的嘲諷（和不恭）來自于這個作品系列的名字——《萬水千山》，意指長征。⁶

朱偉接觸的另一個傳統資源是對馬的認知。在中國帝制時期的文學與繪畫中，馬常常被用來隱喻人在各方面的才華。高貴的種馬、慵懶的乘騎、被奴役的戰馬、饑餓的駑馬，無一不出現在文學寓言和繪畫裏。馬的形象是在緊張激烈的狩獵中追隨騎手，與騎

手合二為一，享受或是忍受它們既定的命運。在著名的北齊東安王婁睿（550—575）的墓室壁畫中，馬的智慧與洞察力被捕捉得很傳神。畫中的女儀衛們正列隊騎行，而那幾匹戰馬却是人們注意力的中心，它們正白眼斜視或直視着牆外的我們。⁷壁畫作者似乎想告訴我們，這些含辛茹苦的馬匹完全明了它們自己所代表的寓意。

為何馬匹會在朱偉的畫中遊蕩？前景中鮮明的人物頭像常常使馬匹藏于暗處，它們似乎有更個人化的涵義。偉大的文學家、畫家、書法家趙孟頫筆下的馬匹和馬夫被朱偉借用過數次。趙的《調良圖》（圖6）中，馬夫按照傳統習慣畫到了馬頭的右方，然而畫面中却掀起了一陣并非傳統的強風，吹得馬尾馬鬃、馬夫的衣袖長袍虬髯，無一不在風中翻飛，結果是使這幅畫的名稱變得極具諷刺意味。人怎么可能在吞噬一切聲響的狂風中馴馬？朱偉把這個畫面同他熟諳的數十年軍旅生涯聯系起來，在一些系列作品中，他實驗性地將馬匹和馬夫重新構圖，并加入了新面孔。《圖夜跑馬圖三號》裏，馬夫被一名士兵代替，士兵坐在地上，身旁放着一布包裹的糧食（圖7）。從士兵緊鎖的愁眉中，我們感受到了寒風的凜冽。在另一幅作品《雨夜跑馬圖五號》（1998）中，“馬夫”又變成了個女干部，圍巾包住她的頭，長長的馬尾掃着她的肩（圖8）。朱偉在馬年出生（按中國屬相算，朱偉屬馬），我們不能排除這些戰馬中的幾匹有代表藝術家本人的可能性。在《雨夜跑馬圖五號》中這種聯系被加強了，畫面裏罕見地出現竹葉，而中文中的“竹”與藝術家的姓同音，這是再一次的“古為今用”。

重與失重

上文中提到的《桃花源詩并記》的作者，詩人陶淵明，是個難以忍受等級森嚴的氛圍的人。陶淵明有做官的天分，在妻子的督促下，他接受了官府的任命。上任后不到三個月，一次有人告訴陶淵明，某大官要來視察，為了迎接這名大官，陶淵明應當束帶迎之，以示尊敬。這種粗暴的尊卑之分導致陶淵明上任僅八十天后遂授印去職。這次事件讓他意識到，儉樸的田園生活勝過官僚制度下——即使有所補償——的繁文縟節。朱偉的態度也是如此。

雖然沒有經過雕塑訓練，朱偉還是從他在二維藝術中遭遇的困難獲得靈感，創作出談諧而極具個人特色的三維繪畫。（如果中國有“沉默的詩歌”，那麼也有可能存在“三維繪畫”）朱偉經典的銅雕塑作品塑造了向前傾斜站立、幾近跌倒的黨干部。它們那巨大的實體感表達了不容易在紙上表達的東西。第一尊雕塑創作于中國人民共和國成立五十周年的1999年，兩個龐大的人身着政治正確的中山裝，站姿畢恭畢敬，雙肩收

緊，雙臂貼于身側，仰着頭。他們緊緊扎根于地面，却表達出強烈的向前進的欲望。他們的堅固性表明了無所畏懼的堅強信心；仰起的腦袋暗示着對更高權威的尊敬，而他們眼睛的缺失則暗示着盲目和愚忠。

雕塑的表面是其最脆弱的部分，也是極具特點的部分。銅（在另一版本中為着色的玻璃鋼）像表面有一層灰土覆蓋物，那是從揚子江岸取來的沙土。它們使得雕塑看上去似乎剛出土：像是作為中國文化遺產一部分被陳列在博物館裏作為歷史遺迹來研究的史前古物。雕塑在紐約IBM大廈中庭安裝時，安裝者不知道這些塵土銹迹是雕塑的一部分，結果把雕塑擦洗得干干淨淨。塵土銹迹使雕塑具有墓葬雕像的意味。墓葬雕像象征着來世裏理想的奴僕——沉默、忠誠、阿諛。對憤世嫉俗的闡釋者而言，說中國共產黨有許多成員不辭勞苦地積極投身于社會是難以置信的。干部是重量級的群體，手握巨大權力。像這些巋然不動的銅制龐然大物一樣，他們不容忽視。

朱偉的藝術創作是過去與現在相融合的非凡合金。視覺上，他的畫很容易讓人聯想到中國帝制時期的職業畫家，然而，他的畫所透露的社會精英秉承的移情與社會批判的信息也非常清晰。他意識到傳統中國和現代中國承載的文字和圖像的力量，這讓他的藝術既令人着迷又隱密晦澀：訊息被深深地隱藏在多層暗示和微妙的細節裏。步入不惑之年，朱偉仍繼續他對自我、對社會的敏銳觀察。他對廣泛的文化問題懷有興趣，幽默緩和了他的闡釋，人性軟化了他的銳利。在中國最好的寫意傳統中，朱偉的繪畫記錄了正在迅速轉變的社會規範、人性的弱點、政治的荒謬，簡而言之，他記錄了他正在見證的生活，和正在我們面前展開的歷史。

首次刊發于《朱偉水墨冊頁1988-2008》Plum Blossoms 國際有限公司2008年出版

圖釋：

1. 朱偉，《開春圖三號》，水墨設色紙本，121×143厘米。
2. 佚名，宋代，《桃花圖》，團扇，水墨設色絹本，24.8×2厘米，北京故宮博物院藏。摘自《故宮博物院藏文物珍品大系：晉唐兩宋繪畫·花鳥走獸》（上海科學技術出版社2004年出版），聶崇正編纂，pl.49，佚名《碧濤圖》。
3. 朱耷（1626-1705），《蓮池禽鳥圖》，1690年，詳情，卷軸，水墨緞本，27.3×205.1厘米。大都會藝術博物館藏，紐約，小John M. Crawford于1988年遺產捐贈。
4. 李嵩（活躍于公元1190-1230年），《花籃圖》，冊頁，水墨設色絹本，19.1×26.5厘米。北京故宮博物院藏。

5. 朱偉，《烏托邦五十號》，2005年，水墨設色紙本，120×103厘米。
6. 趙孟俯（1254-1322），《調良圖》，冊頁，水墨紙本，22.7×49厘米。臺北故宮博物院藏。摘自國立故宮博物院《畫馬名品特展圖錄》（臺北：國立故宮博物院1990年出版），p.33。
7. 朱偉，《雨夜跑馬圖三號》，水墨設色紙本，1997年，66×66厘米，私人收藏。摘自《朱偉日記》（香港：Plum Blossoms有限公司2000年出版），p.214。
8. 朱偉，《雨夜跑馬圖五號》，水墨設色紙本，1998年，131×131厘米，私人收藏。摘自《朱偉日記》（香港：Plum Blossoms有限公司2000年出版），p.216。

注：

1. 陶淵明（365-427），《桃花源記》，James Robert Hightower翻譯成英文并注釋，選自《陶潛詩作》（The Poetry of T' ao Ch' ien）（牛津：Clarendon出版，1970），p.254-256。孔尚任（1648-1718），《桃花扇》，Chen Shih-hsiang與Harold Acton翻譯成英文，選自《孔尚任的桃花扇》（The Peach Blossom Fan by K' ung Shang-jen）（伯克利與洛杉磯：加利福尼亞大學出版，1976）。
2. 參考朱景玄（約公元9世紀中期）《唐朝名畫錄》（9世紀40年代前期）妙品上八人，杜甫對王宰的評價：“十日畫一松，五日畫一石”。
3. 例如萬玉堂有限公司出版的《朱偉日記》（香港：萬玉堂國際公司出版，2000），新編花營錦陣三號，p.79，盒子三號，p.274。
4. 鄧椿《畫繼》卷十，（收入《畫史叢書》第一冊，255-356頁），273頁。
5. Alfreda Murck, "Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Tu Fu's Garden", Archives of Asian Art (亞洲藝術檔案) 48 (1995), p.32-47. 中譯：姜斐德《以高苜、白菜和野草為畫——杜甫菜園的隱喻》《清華美術》，p.2005-12。
6. 《萬水千山二號》，Plum Blossoms Ltd., Zhu Wei Diary (Hong Kong: Plum Blossoms International, 2000), p.47。
7. Lou Rui tomb wall painting, detail, Northern Qi (550-577), Shanxi Province Cultural Heritage Research Institute. 《北齊東安王婁睿墓》（北京：文物出版社，2006），32彩色圖。

* 姜斐德，普林斯頓大學中國藝術與美學博士，專攻中國繪畫史。1979-1991年，任職于紐約大都會藝術博物館亞洲藝術部，1991年后與丈夫Christian Murck遷居至臺北和北京。曾多次發表有關中國藝術的文章，并著述關於十一世紀文人在繪畫中以詩表達怨意的書籍《宋代繪畫與詩歌：委婉的抱怨方式》（哈佛大學出版社2000年出版）。目前任中央美術學院主講教師，故宮博物院古代書畫研究中心研究員，以及故宮博物院資料信息中心顧問。

Karya Terkini Zhu Wei

Dari Aneh dan Sengit ke Aneh dan Hambar

oleh Britta Erickson

ZHU WEI dan CHEN HONGSHOU

Saya tidak memiliki kesempatan istimewa untuk bertemu dengan Zhu Wei, namun dengan melihat lukisan-lukisannya dan sekarang membaca banyak esai-esainya yang diterbitkan, saya sangat berharap dapat melakukannya juga. Baik tulisan maupun imajinasinya membuat saya berfikir bahwa ia adalah versi seniman Dinasti Ming terakhir; Chen Hongshou (陳洪綏, 1599-1652), seorang pelukis yang sangat berbakat yang berkembang pesat diluar ranah artistik arus utama. Saya bahkan mulai membayangkan Zhu sedikit tampak seperti seniman Ming dalam potret diri (versi yang terpelajar, bukan yang dalam keadaan mabuk dan lusuh), sedikit menyendiri dan terbungkus dalam jubah panjang seperti kepompong.

Baik Zhu Wei maupun Chen Hongshou berada dalam profesinya melalui jalur yang berputar, dan keduanya telah menyesuaikan elemen lukisan tokoh kuno untuk mengekspresikan keterasingan mereka dari arus utama, serta nilai yang mereka tempatkan untuk mempertahankan integritas mereka sebagai individu. Arkaisme mengisyaratkan keterpisahan dengan masa kini, seolah era lalu yang mendalam adalah era yang lebih murni. Ada kesan bahwa mereka tidak sesuai dengan zaman mereka, mengamati dan memahami, namun tidak terlibat dalam gerakan kontemporer.

Chen Hongshou bercita-cita mengikuti karir keluarga sebagai pegawai pemerintahan, namun ia gagal dalam ujian provinsi yang akan membuka pintu untuk posisi tersebut. Sebagai gantinya ia menjadi pelukis profesional, sebuah status yang berada di bawah apa yang ia cita-citakan. Ia melukis sosok-sosok manusia (figur), dan mengembangkan gaya personal yang santun, pada titik paling ekstrem, termasuk menggambar fitur wajah dan proporsi tubuh yang menyimpang. Zhu Wei menghindari karir medis yang didesak oleh keluarganya dengan cara bergabung dalam tentara pada tahun 1982. Beberapa tahun kemudian ia memasuki Akademi Kesenian PLA di Beijing, dimana ia mendapat doktrin pendidikan kesenian yang keras dan dapat diprediksi (lulus tahun 1989). Setelah menyelesaikan tugasnya di tentara ia belajar di Akademi

Film Beijing (lulus 1995), dan kemudian akhirnya menjadi seniman independen. Figur-figur yang dilukis oleh Zhu Wei (怪 *guai*), atau aneh dengan cara yang sangat ekstrem. Keanehan mereka akan dikagumi, baik mereka itu batu atau akar atau benda-benda lainnya dihargai dan dikumpulkan oleh cendekiawan China. Tidak seperti Chen Hongshou yang kerap menciptakan setting yang rumit untuk figur-figurnya, Zhu Wei cenderung membidik figur itu, dan seringkali di wajah, bukan dengan cara close-up di film. Maka tidak mungkin menghindari tampilan yang terdistorsi dan mencolok dari figur-figur gemuk/kekar Zhu Wei. Dengan bibir besar mereka, pipi yang pipih, dan dahi persegi, banyak figur-figur Zhu Wei mendapat perasaan iba: mereka tampak terkantung-kantung, terputus dari lingkungan mereka. Karya terbarunya, seri “Hills Beyond a River”, “Ink and Wash Research”, dan “Study of People” (2005-2012), terdiri dari tampilan figur tunggal. Kualitas figur-figur itu pada dasarnya tetap *guai*, sementara pada satu titik mencapai keadaan kehambaran yang menarik dan mudah dipahami atau Netral (seperti yang diistilahkan oleh Barthes-dijelaskan di bawah).

SERI HILLS BEYOND A RIVER

Judul seri Zhu Wei yang sedang berjalan, “Hills Beyond a River”, diambil dari buku James Cahill, “Hills Beyond a River: Lukisan Cina Dinasti Yuan, 1279-1368”. Meskipun Zhu adalah pelukis figur, dia juga seorang pelukis lanskap yang mahir, dan sejak lama berkeinginan untuk menyelesaikan gelar master dalam lukisan lanskap. Dalam beberapa tahun terakhir, banyak pelukis tokoh profil tinggi yang bekerja di bidang minyak atau akrilik di atas kanvas Memalingkan tangan mereka ke lukisan pemandangan.^[1] Dalam beberapa tahun terakhir, banyak pelukis figur ternama yang bekerja dengan penggunaan minyak atau akrilik di atas kanvas telah beralih ke lukisan lanskap. Ada kecenderungan baru di kalangan seniman untuk mencari citra dan inspirasi di antara monumen besar sejarah kesenian Cina, terutama pemandangan lanskap besar masa lalu. Kecenderungan ini didorong oleh serangkaian pameran besar dengan tema Shanshui (lanskap). Meskipun ia memiliki keterampilan untuk menciptakan lanskap, namun Zhu Wei belum memilih untuk bergabung dalam tren ini, ia masih menetap pada genre lukisan figur.

Penerimannya pada lanskap sejarah hanya terbatas pada judul “Hills Beyond a River”, yang disukainya karena mengandung rasa keterasingan. Ungkapan itu awalnya digunakan untuk menggambarkan komposisi lukisan pemandangan khas yang dikembangkan dan disukai selama dinasti Yuan oleh seniman terkenal seperti Ni Zan (倪瓚, 1306-1374). Menampilkan elemen latar depan tanah yang didukung oleh hamparan air yang luas, dan bukit-bukit di kejauhan. Kedua elemen tanah terpisah secara abadi, maka tersiratlah rasa kesepian atau keterasingan. Dalam kondisi Ni Zan, elemen-elemen lanskap menjadi semakin jauh saat dia berusia lanjut.

Lukisan-lukisan dalam seri “Hills Beyond a River” Zhu Wei masing-masing

menggambarkan sebuah figur dari dada ke atas, membelakangi latar belakang datar bermotif air. Tak terdapat sekelompok perbukitan yang jauh, dan hanya beberapa yang memiliki tanda setting di belakang latar belakang air mengalir yang datar: figur itu benar-benar terisolasi. Satu figur jaketnya terbuka kancingnya dan memegang sumpit, siap beraksi. . . Tapi kita tidak melihat adanya makanan yang menanti untuk disantap. Sosok lain dapat dikenali dengan jelas: potret sepinggang Joseph Stalin (1879-1955), diktator Uni Soviet yang bertanggung jawab atas kematian sepuluh sampai dua puluh juta orang, dilatari oleh air bermotif yang mirip dengan lukisan “Hills Beyond a River” lainnya. Lukisannya khas seperti figur-figur lainnya yang tidak terlalu mencolok. Seragam khas Stalin dengan epolet emas tampak lebih solid dan awet ketimbang kepalanya yang ditampilkan memudar dengan mata terpejam; individu yang pudar dalam sejarah, tapi pengaruh kuatnya diwakili oleh seragamnya yang bertahan.

SERI THE INK AND WASH RESEARCH LECTURES

Dengan nada ironis Zhu Wei memberi judul seri karya terkininya The “Ink and Wash Research Lectures” (水墨研究课徒系列). Judulnya memiliki kesan akademik, dan terdapat isu-isu serius dibalik seri ini, namun mereka tak ada kaitannya dengan tinta dan kuas basah. Seri ini justru mengenai kegelisahan terhadap masyarakat kontemporer Cina serta kemungkinan akan instabilitas sosial. Cina saat ini mengalami periode reformasi selama tiga dekade dan kebijakan Membuka Diri yang berdampak pada tingginya standar hidup serta meningkatnya kebutuhan. Tiga puluh tahun lalu setiap orang menaruh harapan besar terhadap masa depan; namun sepuluh tahun belakangan ini menjadi jelas bahwa struktur kekuatan yang kaku tetap bertahan, korupsi telah mengakar dengan dalam hingga tidak ada yang bisa mengharapkan kesempatan yang adil dalam segala aspek, jarak antara yang kaya dan miskin semakin luas, dan komersialisme ekstrim negara memastikan tak ada seorangpun yang terpuaskan. Seperti yang dikatakan Zhu Wei, “Di masa lalu kita mendasarkan perkembangan kita pada konsumsi berlebihan sumber daya alam. Namun di masa depan, tidak akan ada lagi sumber daya untuk dikonsumsi, jadi pola perkembangan kita akan berubah melalui rasantipu daya. Dengan tipu daya yang dimainkan itu, stabilitas politik akan menjadi hal yang sangat penting dan pondasi bagi segalanya. Salah satu tujuan utama pemerintah adalah stabilitas sosial. Tujuan seri The “Ink and Wash Research Lectures” adalah untuk menggambarkan dan melacak perubahan sosial pada periode ini. Figur yang memakai mikrofon adalah seorang 'penjaga stabilitas' seperti yang bisa anda temui di setiap jalanan. Ini adalah potret nyata Cina. Wisatawan yang melakukan kunjungan singkat di Cina tidak akan menyadarinya dengan mudah.” [2]

Fakta bahwa judul seri The “Ink and Wash Research Lectures” secara keseluruhan menghindari subjek lukisan yang mencerminkan fakta - meluasnya kegelisahan yang diidentifikasi oleh Zhu Wei - jarang dibahas. Sejauh ini Zhu Wei baru

melukis empat karya di seri ini, tapi ia melihatnya sebagai proyek jangka panjang. The “Ink and Wash Research Lectures” Nomor 1 menggambarkan seorang lelaki pendiam dan pasif dengan perangkat radio penerima kecil yang terselip di balik telinganya, berlatar belakang tirai merah. Perangkat radio penerima dan latar belakang merah menunjukkan bahwa ia bekerja untuk dinas pemerintah, mendengarkan dengan saksama komentar dan instruksi yang disampaikan kepadanya sebagai pengawas keselamatan publik, atau petugas “penjaga stabilitas”. Ia bisa jadi menjadi siapa saja, karena hampir semua orang bisa berkontribusi tanpa berpikir sebagai “penjaga stabilitas” dengan sukarela. Setiap orang memiliki peran untuk dimainkan, dan mereka pasrah menerimanya meski dengan melakukan hal tersebut, mereka tunduk pada tekanan hidup yang terus terjadi dan mengalami tekanan tanpa memiliki keputusan pada sendiri. Figur yang hampir identik (tapi dengan posisi rambut yang berbeda) dalam The “Ink and Wash Research Lectures No. 2” matanya tertutup dan tampak seperti telah mencapai keadaan tenang tanpa emosi mirip dengan Buddha. Alih-alih kesadaran Buddhis, ini merupakan keadaan waspada penuh terhadap instruksi yang diterima dari perangkat radiopenerima di telinganya. Kita bisa membaca perangkat radio penerima dan instruksinya sebagai metafora aturan tak tertulis yang mengatur kehidupan di China. Meski peraturan tersebut tidak terdengar, atau mungkin hanya dibisikkan, namun mereka tetap membawa kekuatan besar yang menindas.

SERI THE STUDY OF PEOPLE

Jika kita membandingkan sosok pasif, tanpa emosi, tak menarik dan lumpen protagonis dalam seri The “Ink and Wash Research Lectures” dengan petugas yang sama, kita akan melihat meski ia tampak mirip seperti figur kunci dalam seri lainnya, tapi ia tampak lebih tua dan letih, ia menunjukkan gaya rambut yang tersisir rapih khas sosok pejabat Cina, dan ia mengenakan jubah berwarna merah kuat, dengan latar belakang merah - pengulangan tirai emrah yang terisolasi dalam seri Red Flags (2008-2010) - ketimbang warna indigo atau hijau PLA seperti pada figur dalam seri “Hills Beyond a River” dan “Study of People”. “Study of People” dilukis hampir pada tahun yang sama dengan seri The “Ink and Wash Research Lectures” dan “Hills Beyond a River”, seri ini merupakan studi melukis seseorang yang identik dalam sudut tiga perempat yang membelakangi latar putih, satu-satunya perubahan antar gambar selain pakaian yang mengindikasikan kepedaran: garis di samping hidung hingga ujung bibir tampak lebih jelas. Kita bisa melacak figur lelaki botak, pasif dan tanpa emosi (Sang seniman? Mungkin ya, mungkin tidak) ini kembali pada karya-karya Zhu Wei, dimana figur-figurnya tampak berbeda seperti yang terdapat dalam “1998 Sweet Life No. 21”. Dalam karya itu sosok protagonis tampak melamun; pada tahun 2012 ia masih terdiam. Kita bisa mempertimbangkan penggambaran subjek dalam seri Study of People sebagai lambang kehambatan dalam lukisan figur.

KEHAMBARAN

Sungguh ironis seorang pelukis dengan bakat satir harus sampai pada representasi hambar, (*淡 dan*), sebuah prestasi yang umumnya diraih oleh para pelukis lansekap akademik. Dalam seni lukis figur Cina, kehambaran ekstrim macam itu hanya umum terjadi pada potret leluhur yang telah meninggal. Ini akibat lukisan yang terakhir dikerjakan oleh pelukis kelas rendah yang belum pernah bertemu dengan subjeknya, dengan tujuan khidmat untuk menghormati yang telah meninggal. Sebaliknya, menurut pelukis akademik par excellence Zhao Mengfu (趙孟頫, 1254-1322), “Dalam melukis figur manusia, keunggulannya terletak pada kemampuan menangkap karakter (性 *xing*) dan emosi (情 *qing*)”.^[5] Sehubungan dengan karakter, kehambaran dipandang sebagai hal yang ideal: “Saat karakter seorang lelaki polos dan hambar, serta tidak menunjukkan kecenderungan tertentu, maka ia menguasai segala kemampuan diri dan memanfaatkannya dengan efektif: ia membiasakan dirinya terhadap segala perubahan dan tidak pernah menemui kendala.”^[4]

Dalam buku In “Praise of Blandness: Proceeding from Chinese Thought and Aesthetics”, sinologis Perancis François Jullien (lahir tahun 1951) telah menulis bahwa konsep kehambaran bukan hanya yang mendasari berbagai cabang filosofi Cina; ia juga merupakan kualitas yang diharapkan dalam musik, puisi, dan lukisan di berbagai period.^[5] Sepanjang perjalanan karirnya, Zhu Wei telah menunjukkan minat besar pada lukisan-lukisan dinasti Yuan, sebuah era dimana kehambaran mewakili puncak keberhasilan artistik. Lansekap pelukis akademik dinasti Yuan; Ni Zan melambangkan konsep kehambaran dalam lukisan, tak ada tanda-tanda kelebihan, dengan minim variasi dalam warna tinta, tak ada sapuan kuas dramatis, minimalistik yang tenang dan komposisi repetitif. Nilai kehambaran, seperti yang diistilahkan sebagai Netral oleh filsuf Perancis Roland Barthes (1915-1980) terletak pada keadaan Netral yang siap menuju ‘menjadi’. Ini bisa menjadi sesuatu atau hal lain: potensi besarnya hilang saat Netral menjadi suatu keadaan tertentu. Merujuk pada karya pakar semiotik Swiss; Ferdinand de Saussure (1857-1915), Barthes mengatakan, “Paradigma adalah sumber makna; Dimana ada makna, terdapat paradigma, dan dimana ada paradigma (oposisi), terdapat makna: artinya ia bertumpu pada konflik (pilihan satu istilah terhadap yang lain), dan semua konflik bersifat generatif: untuk memilih *satu* dan menolak yang *lain* selalu merupakan pengorbanan yang dilakukan demi makna, untuk menghasilkan makna, artinya menawarkannya untuk dikonsumsi.”^[6] Netral adalah “segala sesuatu yang melampaui {*déjoué*} paradigma” atau “mbingungkan paradigma.”^[7]

LUKISAN FIGUR KONTEMPORER dan KEHAMBARAN

Kehambaran merupakan kutukan kesenian kontemporer, dimana superlatif merupakan hal yang biasa dan sang seniman mengejar keterkejutan untuk menarik perhatian

penonton yang lesu. Bukan hanya penonton saja yang lesu: perhatian juga tampak menurun karena volume isyarat visual meroket akibat budaya online dan kejenuhan lingkungan kota dengan papan-papan reklame. Lukisan figur khususnya menjauhkan kesan hambar. Di Cina hal ini sebagian besar karena lukisan figur Cina kontemporer di satu sisi merupakan warisan realisme akademis Eropa abad kesembilan belas, dan realisme akademis yang sama tersebut berubah menjadi alat propaganda yang efektif dalam bentuk realisme sosialis. Dampak Gerakan Empat Mei, para seniman awal abad ke-20 mengunjungi Eropa untuk mendapat pendidikan. Sekembalinya mereka ke Cina, beberapa orang berusaha menggabungkan realisme akademis dengan lukisan tinta Cina. Zhu Wei menyesali ‘perubahan’ atau kekurangajaran lukis tinta ini, ia menulis “Saya rasa kita tidak perlu bersyukur dengan ‘kepulangan’ para seniman yang mengabdikan dirinya untuk mengubah tradisi lukis tinta. Saya harap mereka tidak pernah kembali. Jika saja mereka membangun keberanian untuk mengubah lukisan minyak Barat... Mungkin Picasso dan Matisse akan menendang mereka keluar dari negaranya.”^[8] Pada pertengahan abad ke-20, penyebaran realisme sosialis mengaburkan realisme melalui penambahan model dan pencahayaan dramatis seperti alat manipulasi emosional lainnya: tampilan dan nuansa yang sama terasa sangat berhati-hati - seperti masalah kebijakan - yang dipindahkan ke dalam lukisan figur melalui kuas Cina dengan tinta dan warna di atas kertas. Bagi Zhu Wei, menjauh dari verisimilitude dan drama emosional demi mengejar Netral merupakan langkah besar. Beberapa figur yang mendekati keadaan Netral ini muncul dalam lukisan Fang Lijun (方力鈞, lahir tahun 1965) di sekitar tahun 1990’an, namun dorongan Zhu Wei terhadap kehambaran mutlak pada lukisan figur merupakan hal unik. Jika sulit bagi para pelukis lansekap untuk mencapai kehambaran di abad ke-14 saat mereka membagi nilai mereka dengan sekelompok kecil individu yang berpikiran sama, bayangkan betapa sulitnya bagi pelukis abad-21 untuk melakukan hal serupa. Ini karena kita hidup di era meluasnya hasrat demi stimulasi dan sensasionalisme belaka, dan karena pelukis harus lebih melekat secara pribadi dalam subjek, seorang manusia, entah seperti atau tidak seperti dirinya sendiri.

ZHU WEI dan LUKISAN AWAL CINA

Pendekatan Zhue Wei terhadap Netral beberapa tahun belakangan ini menjadi lebih menarik dengan menimbang karya-karyanya terdahulu. Dari tahun 1988, ketika dia merujuk karya kuas Bada Shanren (八大山人, 1626-1705) yang menjadi karya seri utama pertamanya, “Beijing Story”, ia telah secara konsisten merujuk pada seniman-seniman dan lukisan-lukisan terkenal di masa lalu, seringnya yang menampilkan efek sengit. Sebagai contoh adalah karya “Racing Horse on a Rainy Night, No. 2 dan No. 5” (1997), adalah campuran posmoderen yang secara langsung merujuk pada kuda dan mempelai lelaki dari album daun Zhao Mengfu, “Training a Horse”, serta menggabungkan unsur-unsur budaya kontemporer seperti sepeda dan tulisan lirik

dari bintang rock Cui Jian (崔健, lahir tahun 1961) berjudul “Opportunist” (投机分子 *Touji fenzi*). Sebuah varian pada lukisan Kaisar Huizong (徽宗, 1082-1135) tentang burung beo yang mengenakan masker pelindung di era lukisan SARS Zhu, “The Heavenly Maiden No. 27 (2005)” - gangguan penyakit modern yang mematikan dalam pandangan kaisar tentang dunia alami yang sempurna. Pelukis istana Li Song (李嵩, aktif tahun 1190-1250) Flower Basket yang mewah dan teliti ditampilkan dalam beberapa seri lukisan Zhu yang berjudul “Utopia” (2001-2005) di mana mereka bertentangan dengan simbol masyarakat kontemporer ‘komunis utopis’ seperti bendera-bendera merah, pertemuan wajib, dan syal leher merah yang sangat membosankan. Segalanya mulai dari perempuan istana Tang (“Comrades”, 1995) hingga ikan Bada (“Diary of the Sleepwalker No. 24”, 1998; “South Sea No. 1”, 2000), hingga para martir komunis dan tokoh-tokoh politik (Deng Xiaoping in “China China”, 1997) merupakan umpan bagi karya seni Zhu Wei dimana ironi juxtaposisi memainkan peran utama.

KOMENTAR SOSIAL

Di awal tahun 1990’an terdapat banyak imej humoris tak sopan Mao Zedong, tentara PLA, para martir komunis dan sejenisnya, hal ini membuatnya dekat dengan gerakan Realisme Sinis dan Politik Pop yang tersebar luas, namun ia tetap berada diluar. Mungkin sentuhannya terlalu halus, mungkin tidak ada pelukis tinta yang tak menemukan jalur mereka dalam gerakan tersebut, atau mungkin ini hanyalah permasalahan lingkaran sosial: sebagai seniman handal PLA, Zhu Wei tidak terlalu dekat seniman-seniman dari jalur pendidikan arus utama seperti Akademi Pusat Seni Murni, ia memilih untuk tetap berada di luar lingkaran kesenian Beijing. Di kemudian tahun ia terus membuat pernyataan-pernyataan politik, misalnya ia menggambarkan Lapangan Tiananmen sebagai panggung laut yang bergelombang bagi peristiwa-peristiwa politik (seri “The Square”, 1995-1996). dalam lukisan dan esainya, beberapa kali ia menggunakan metafor untuk menyampaikan maksudnya, menggambar pengalaman umum seperti penghargaan terhadap kubis, atau kenangan indah tentang film yang ditonton beberapa dekade lalu.

Seri “Study of People” menghadirkan metafora yang sangat kuat. Untuk mewakili setiap warga Cina dalam keadaan hambar di Netral, menyiratkan bahwa masyarakat Cina berada pada titik di mana ia dapat diarahkan ke segala arah. Selama arah masa depan menentukan, maka terdapat potensi yang tak terbatas. Apa yang dibutuhkan adalah membuat masyarakat bergerak ke arah tertentu, bagaimanapun ini hanyalah dorongan yang sangat kecil, dan tidak akan dapat ditarik kembali untuk tujuan baru. Siapa yang bisa menjamin ini akan menjadi hal yang baik atau buruk bagi generasi masa depan? Seri The “Ink and Wash Lectures” menekankan pada ketakutan tak terucap masyarakat mengenai masa depan: mereka dengan alami merasakan potensi negatif

masa itu. Berdampingan, dua seri ini saling menyoroti kekuatan masing-masing. Pada akhirnya karya tersebut tampak mengacu pada sikap maestro lukis di masa lalu-idealnya kehambatan Yuan - dapat membawa makna yang lebih besar daripada rujukan gambar atau sikap kuas. Menanamkan kecermatan Yuan dalam hiruk pikuk era kontemporer membutuhkan kecerdasan luar biasa. Ini sesuai dengan gagasan ideal Yuan mengenai tujuan seni, seperti yang dikatakan oleh cendekia Tang Hou (湯后, aktif awal abad 14), “Ketika orang-orang kuno melukis, mereka semua memiliki konsep mendalam. Sejak mereka merawat gagasan-gagasan dan memanipulasi kuas mereka, tak ada seorangpun yang mati tanpa tujuan.”^[9]

First published in ZHU WEI: WORKS 1988-2012, China Today Art Museum Publishing House, January 2015, p.20

NOTES:

[1] 22 December 2012 email from Zhu Wei to the author.

[2] Ibid.

[3] Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 271.

[4] Liu Shao 劉邵 (5rd c.), “Jiu zheng” 九徵 (Nineteen traits), in *Renwuzhi* 人物志 (The treatise on human abilities), 1.1b, commentary by Liu Bing 劉炳 (fl. 586). Quoted in François Jullien, *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics*, translated by Paula M. Varsano (New York: Zone Books, 2004), p. 60

[5] Jullien, *ibid.*

[6] Roland Barthes, *The Neutral: Lecture Course at the College de France (1977-1978)* (New York: Columbia Press, 2007), p. 7.

[7] Barthes, *ibid.*, p. 6.

[8] Zhu Wei, 野火燒不盡 春風吹不活 “Wildfire Will Not Extinguish It, the Spring Breeze Will Not Revive It” [HI 藝術] HIART (May 2008).

[9] Tang Hou 湯后, *Hua lun* 畫論, translated in Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 258.

* Dr. Britta Erickson is a curator who focuses on contemporary Chinese art. She has taught at Stanford University and University of California, Berkeley.

Zhu Wei's Recent Work

From Strange and Sardonic to Strange and Bland

by Britta Erickson

ZHU WEI and CHEN HONGSHOU

I have not had the privilege of meeting Zhu Wei, but having seen his paintings and now having read through many of his published essays, I very much look forward to doing so. His writings and imagery both lead me to expect him to be a contemporary version of the late Ming artist Chen Hongshou (陳洪綬, 1599-1652), an extremely talented painter who thrived outside the artistic mainstream. I even am beginning to imagine Zhu looking a bit like the Ming artist in his self-portrait (the scholarly self-portrait, not the drunken and disheveled one), slightly aloof and swathed within a cocoon-like long robe.

Both Zhu Wei and Chen Hongshou came to their profession via a circuitous route, and both have adapted elements of archaic figure painting in order to express their alienation from the mainstream, as well as the value they place on maintaining their integrity as individuals. The archaism hints at a disjuncture with the present, as if the deep past was a purer era. There is the sense that they are out of step with their times, observing and understanding but not participating in contemporary movements.

Chen Hongshou had aspired to follow the family career as a scholar-official, but he failed the provincial examination that would have opened the door to such a position. Instead he became a professional painter, a status beneath that to which he had aspired. He painted figures, and developed a mannered personal style that, at its most extreme, included distorted facial features and body proportions. Zhu Wei avoided the medical career his family urged on him by joining the army, in 1982. A few years later he entered the PLA Art Academy in Beijing, where he received a rigorous and predictably doctrinaire art education (graduated 1989). Upon completing his stint in the army he studied at the Beijing Film Academy (graduated 1993), and afterwards finally became an independent artist. Zhu Wei's painted figures are (怪 *guai*), or strange, in the extreme. Their grotesquerie would be admired, were they rocks or roots or other such objects treasured and collected by Chinese scholars. Unlike Chen Hongshou, who frequently created complex settings for his figures, Zhu Wei tends to zero in on

the figure, and often on the face, rather in the manner of a film close-up. Thus, it is impossible to avoid the distorted, blocky features of Zhu Wei's stocky figures. With their big lips, jowly cheeks, and squared-off foreheads, many of Zhu Wei's figures elicit pity: they seem adrift, disconnected from their environment. His most recent works, the "Hills Beyond a River", "Ink and Wash Research Lectures", and "Study of People" series (2005-2012), comprise bust views of single figures. The quality of those figures remains essentially *guai*, while at one point achieving a fascinatingly elusive state of blandness or the Neutral (as Barthes terms it - explained below).

THE HILLS BEYOND A RIVER SERIES

The title of Zhu Wei's ongoing series, "Hills Beyond a River", is taken from James Cahill's book, "Hills Beyond a River: Chinese Painting of the Yüan Dynasty, 1279-1368". Although Zhu is a figure painter, he is also an adept landscape painter, and long ago had aimed to complete a master's degree in landscape painting.^[1] In the past few years, many high profile figure painters who work in oil or acrylic on canvas have turned their hand to landscape painting. There is a new trend among artists to seek both imagery and inspiration among the major monuments of Chinese art history, most notably the great landscapes of the past. This tendency has been encouraged by a flurry of large exhibitions on the theme of Shanshui (landscape). Although he has the training to create landscapes Zhu Wei has not chosen to participate in this trend, keeping to the genre of figure painting. His nod to historical landscapes is restricted to the title "Hills Beyond a River", which he likes because it conveys a sense of alienation. The phrase originated to describe a typical landscape painting composition developed and favored during the Yuan dynasty by such noted artists as Ni Zan (倪瓚, 1306-1374). It featured a foreground land element backed by a wide stretch of water and, in the distance, hills. The two land elements are eternally separated, hence the implied sense of loneliness or alienation. In the case of Ni Zan, the landscape elements became farther apart as he aged.

Paintings in Zhu Wei's "Hills Beyond a River" series each portray a single figure from the chest up, against a flat background of patternized water. There is no distant group of hills, and only a few bear any hint of a setting beyond the flat background of flowing water: the figure is completely isolated. One figure has his jacket unbuttoned and holds chopsticks poised, ready for action . . . but we see no dish of food waiting to be savored. Another figure is clearly identifiable: a bust portrait of Joseph Stalin (1879-1955), the Soviet Union dictator responsible for the deaths of ten to twenty million people, is backed by the patternized water familiar from other "Hills Beyond a River" paintings. His image is as particular as the other figures are nondescript. Stalin's familiar uniform with gold epaulettes seems more solid and lasting than his head, whose feature are faded, and eyes closed: the individual fades in history, but the powerful role

represented by the uniform endures.

THE INK AND WASH RESEARCH LECTURES SERIES

With tongue in cheek Zhu Wei named his most recent series the “Ink and Wash Research Lectures” series (水墨研究課徒系列). The title has a scholarly flavor, and there are serious issues behind the series, but they have nothing to do with ink and wash. Instead, the series is concerned with contemporary society in China, and the potential for social instability. China has now experienced three decades of reform and opening-up policies, resulting in a higher standard of living and increased expectations. Thirty years ago everyone held great hope for the future; during the last ten years, however, it has become evident that the rigid power structure remains, corruption has established such deep roots that no-one expects a fair chance at anything, the distance between rich and poor is growing ever wider, and the country’s extreme commercialism ensures that no-one is ever satisfied. As Zhu Wei has remarked, “In the past we based our development on the over consumption of natural resources. In the future, however, there will be no more resources to consume, so our development pattern will transfer into a hundred tricks. With tricks being played, political stability will be very important and the foundation of everything. One of the central aims of the government will be social stability. The aim of the “Ink and Wash Research Lectures” series is to depict and track the social changes of this period. The figure wearing a microphone is a ‘stability maintenance’ person such as you can see everywhere in the streets. It is a real portrait of China. Tourists who make a short stay in China won’t notice that easily.”^[2]

The fact that the title of the “Ink and Wash Research Lectures” series completely avoids the paintings’ subject mirrors the fact that the subject - the widespread unease identified by Zhu Wei - is rarely discussed. So far Zhu Wei has painted only four works in this series, but he sees it as a long-term project. “Ink and Wash Research Lectures No. 1” depicts a passive, stolid man with a tiny receiver tucked behind his ear, set against a background of red drapery. The receiver and red background suggest that he is working in the service of government forces, listening dispassionately to comments and instructions relayed to him as a monitor of public safety, or a “stability maintenance” worker. He could, however, be anybody, as almost everybody contributes mindlessly to “stability maintenance” through compliant behavior. People each have a role to play, and they are resigned to accept it even though in doing so they subject themselves to the ongoing and widely shared stress of life without self-determination. The almost identical figure (but with hair parted in a different place) in “Ink and Wash Research Lectures No. 2” has his eyes closed, and appears to have reached a state of emotionless calm akin to that of a Buddha. Rather than Buddhist mindfulness, however, it is a state of mindless attentiveness to the instructions issuing from the receiver in his ear. We can read the receiver and its instructions as a metaphor for the unstated rules that govern

life in China. Although those rules remain unvoiced, or may be only whispered, they nevertheless carry weighty, oppressive power.

THE STUDY OF PEOPLE SERIES

If we compare the passive, emotionless, unattractive, lumpen protagonist of the “Ink and Wash Research Lectures” series with similar precursors, we see that although he looks much the same as the key figure in other series, he appears older and tired, he sports the tidily combed hair style typical of Chinese authority figures, and he is garbed in power red, with a red backdrop - a refrain of the red drapery isolated in the “Red Flags” series (2008-2010) - rather than the indigo or PLA green of, for example, the figures in the “Hills Beyond a River” and “Study of People” series. “Study of People”, painted during roughly the same years as the “Ink and Wash Research Lectures” and “Hills Beyond a River” series, is a study of a single person painted in identical three quarters view against a white ground, the only change between images other than clothing being a slight indication of aging: the lines from beside the nose to the corners of the mouth become more pronounced. We can trace this passive, emotionless bald male figure (The artist? Maybe yes, maybe no.) back through Zhu Wei’s oeuvre, to slightly different manifestations as early as “1998 Sweet Life No. 21”. In “1998 Sweet Life No. 21” the protagonist looks slightly bemused: by 2012 he is utterly still. We can consider the rendering of the subject in the “Study of People” series as the epitome of blandness in figural painting.

BLANDNESS

It is ironic that a painter with such a talent for satire should arrive at a superlative visual representation of the bland, (淡 *dan*), an achievement generally reserved for scholarly landscape painters. In Chinese figure painting, such extreme blandness was only common in posthumous ancestor portraits. This is because the latter paintings were executed by a lower class of painters who had never seen their subjects, with the solemn function of commemorating the deceased. By contrast, according to the Yuan scholar-painter par excellence Zhao Mengfu (趙孟頫 , 1254-1322), “In painting human figures, excellence lies in capturing character (性 *xing*) and emotion (情 *qing*).”^[3] Regarding character, however, blandness was considered an ideal: “When a man’s character is plain and bland and does not exhibit any particular proclivities, then he is master of all his abilities and uses them most effectively: he adapts himself to all changes and never encounters an obstacle.”^[4]

In his book “In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics”, the French Sinologist François Jullien (b. 1951) has noted that not only does the concept of blandness underlie multiple branches of Chinese philosophy; it

also was a desirable quality in the music, poetry, and painting of various periods.^[5] Throughout his career Zhu Wei has demonstrated a strong interest in painting of the Yuan dynasty, the era during which blandness came to represent the pinnacle of artistic achievement. Yuan scholar-painter Ni Zan's landscapes epitomize the concept of blandness in painting, stripped bare of any hint of excess, with little variation in ink tone, no dramatic brushstrokes, and calm minimalistic and repetitive compositions. The value of blandness or, as French philosopher Roland Barthes (1915-1980) terms it, the Neutral, lies in the state of the Neutral as poised on the brink of becoming. It could become one thing or another: the vast potential vanishes the moment the Neutral commits to a defined state. Referring to the work of Swiss semiotician Ferdinand de Saussure (1857-1915), Barthes has stated, "the paradigm is the wellspring of meaning; where there is meaning, there is paradigm, and where there is paradigm (opposition), there is meaning - elliptically put: meaning rests on conflict (the choice of one term against another), and all conflict is generative of meaning: to choose "one" and refuse the "other" is always a sacrifice made to meaning, to produce meaning, to offer it to be consumed."^[6] The neutral is "everything that outplays {d  joue} the paradigm" or "baffles the paradigm."^[7]

CONTEMPORARY FIGURE PAINTING and BLANDNESS

Blandness is anathema to contemporary art, where superlatives are common and artists pursue the shocking so as to capture the attention of jaded viewers. And it is not just that viewers are jaded: attention spans seem to be shortening as the volume of visual cues skyrockets due to the ubiquity of online culture and the saturation of the city environment with signage. Figure painting in particular eschews the bland. In China this is largely because contemporary Chinese figure painting is the descendent of nineteenth century European academic realism on the one hand, and that same academic realism altered to be an effective propaganda tool in the form of socialist realism. As a result of the May Fourth Movement, early twentieth century art students traveled to Europe for an education. Upon their return to China some sought to meld academic realism with Chinese ink painting. Zhu Wei rues this "reform" or bastardization of ink painting, writing, "I do not think we should be grateful to the 'returnee artists' who were devoted to reforming the ink painting tradition. I wish they had never returned. If only they had built the courage to reform western oil painting . . . even if Picasso and Matisse might have kicked them out of the country."^[8] In the mid-twentieth century, the promulgation of socialist realism distorted realism via the addition of dramatic modeling and lighting as well as other tools for emotional manipulation: the same look and feel were deliberately - as a matter of policy - imported into figure painting with the Chinese brush in ink and color on paper. For Zhu Wei to move decisively away from verisimilitude and emotional drama in pursuit of the Neutral is a major step. A

few figures approaching this neutral state appear in Fang Lijun's (方力鈞, b. 1965) paintings from around 1990, but Zhu Wei's push toward absolute blandness in figure painting is unique. If it was difficult for landscape painters to achieve blandness in the fourteenth century when they shared their values with a small coterie of like-minded individuals, how much more difficult it must be for a twenty-first century figure painter to do so. This is both because we live in a time when there is a widespread yen for stimulation and sensationalism, and because the painter must be more personally invested in the subject, a human being, either like or unlike himself.

ZHU WEI and EARLY CHINESE PAINTING

Zhu Wei's approach to the Neutral in recent years is made more interesting by a consideration of his preceding works. From 1988, when he quoted Bada Shanren's (八大山人, 1626-1705) brushwork in the lead up to his first major series, "Beijing Story", he has consistently referenced widely recognized artists and paintings of the past, most often to sardonic effect. His "Racing Horse on a Rainy Night, No. 2 and No. 5" (1997), for example, are postmodern pastiches directly quoting the horse and groom in Zhao Mengfu's album leaf "Training a Horse", and incorporating elements of contemporary culture such as a bicycle and inscribed lyrics from the rock star Cui Jian's (崔健, b. 1961) "Opportunist" (投机分子 *Touji fenzi*). A variant on the Emperor Huizong's (徽宗, 1082-1135) painting of a parrot wears a protective mask in Zhu's SARS-era painting, "The Heavenly Maiden No. 27" (2005) - the intrusion of a deadly modern disease into the emperor's vision of a perfect natural world. Court painter Li Song's (李嵩, active 1190-1250) resplendent and meticulously rendered "Flower Basket" makes an appearance in several of Zhu's "Utopia" (2001-2005) series paintings where they contrast with such disappointingly prosaic symbols of contemporary post "communist utopian" society as red flags, mandatory meetings, and red neck scarves. Everything from Tang court ladies ("Comrades", 1995) to Bada's fish ("Diary of the Sleepwalker No. 24", 1998; "South Sea No. 1", 2000) to communist martyrs and political figures (Deng Xiaoping in "China China", 1997) are fodder for Zhu Wei's art, where ironic juxtaposition plays a major role.

SOCIAL COMMENTARY

In the early 1990s Zhu's many humorously disrespectful images of Mao Zedong, PLA soldiers, communist martyrs, and the like brought him close to the widely promoted Cynical Realism and Political Pop movements, but he remained outside. Perhaps his touch was too light, perhaps it was that no ink painters found their way into those movements, or perhaps it was a matter of social circles: as a PLA trained artist Zhu Wei was not well acquainted with artists who had undergone a more mainstream education,

for example at the Central Academy of Fine Arts, and he chose to remain outside of Beijing's art circles. In later years he continued to make social-political statements, for example depicting Tiananmen Square as a turbulent ocean stage for dramatic political events ("The Square" series, 1995-1996). In his paintings and essays, he frequently employs metaphor to make a point, drawing on common experiences such as the appreciation of varieties of cabbage, or fond memories of films seen decades in the past.

The "Study of People" series presents an exceedingly powerful metaphor. To represent China's Everyman as existing in a bland state, in the Neutral, implies that Chinese society is at a point where it could be tipped in any direction. Until the future direction is determined there is unlimited potential. All that is needed to commit that society to move in a particular direction, however, is just a very tiny push, and it will be irrevocably set on a new course. Who can say whether that will be for the good or bad of future generations? The "Ink and Wash Research Lectures" series highlights the unspoken dread people feel about the future: they instinctively sense the negative potential of the moment. Juxtaposed, these two series magnify one another's power. In the end it appears that referring to an attitude of past painting masters - the Yuan ideal of blandness - can carry even more meaning than the quotation of imagery or brush manner. Transplanting Yuan austerity into the raucous contemporary era requires great perspicacity. This is in accord with a Yuan ideal of purpose in art, as stated by the scholar Tang Hou (湯后, active early 14th century), who noted, "When the ancients painted, they all had profound concepts. As they nurtured their ideas and manipulated their brushes, there was not one who did not have a purpose." [9]

First published in ZHU WEI: WORKS 1988-2012, China Today Art Museum Publishing House, January 2015, p.20

NOTES:

[1] 22 December 2012 email from Zhu Wei to the author.

[2] Ibid.

[5] Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 271.

[4] Liu Shao 劉邵 (5rd c.), "Jiu zheng" 九徵 (Nine traits), in *Renwuzhi* 人物志 (The treatise on human abilities), 1.1b, commentary by Liu Bing 劉炳

(fl. 586). Quoted in François Jullien, *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics*, translated by Paula M. Varsano (New York: Zone Books, 2004), p. 60.

[5] Jullien, *ibid.*

[6] Roland Barthes, *The Neutral: Lecture Course at the College de France (1977-1978)* (New York: Columbia Press, 2007), p. 7.

[7] Barthes, *ibid.*, p. 6.

[8] Zhu Wei, 野火燒不盡 春風吹不活 "Wildfire Will Not Extinguish It, the Spring Breeze Will Not Revive It . . .

", [HI 藝術] HIART (May 2008).

[9] Tang Hou 湯后, *Hua lun* 畫論, translated in Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 258.

* Dr. Britta Erickson is a curator who focuses on contemporary Chinese art. She has taught at Stanford University and University of California, Berkeley.

朱偉近作

從怪誕譏諷到怪異淡然

文 / 林似竹

朱偉與陳洪綬

早先我并未有幸親見朱偉，但看過他的繪畫，讀了這許多他發表的文章之后，我真是不勝期許與他一見。他的文字與畫面都讓我覺得，他就是中國當代的陳洪綬（1599—1652年）——那位天賦極高、在藝術主流之外獨樹一幟的中國晚明杰出畫家。我甚至想象朱偉看上去都有些像他自畫像中的明代畫家（我說的是那幅學者氣息的自畫像，而不是酒醉不整的那幅），微有超然的神色，緊裹在蠶繭般的長袍裏面。

朱偉和陳洪綬走上藝術之路都經歷了曲折的過程，他們都為表達對主流的疏遠和對保持個人完善的重視而運用了古代人物畫的元素。古意暗示着與當下的分離，好似遙遠的過去是個更為素淨的時代一般。他們給人一種與其所處時代步伐不一的感覺，對當代的運動，他們觀察，領悟，但不參與。

陳洪綬曾經渴望繼承祖業，成為一名士大夫，可惜他鄉試落榜，于是通往這一地位的大門向他關閉了，他成為一名專職畫家，身份低于他曾期待的士大夫之位。他畫人物，創造出一種矯飾風格的個人特點，最顯著的特征就是變形的臉部特征與身體比例。而朱偉，為了逃避家庭對他成為醫生的期待，1982年參了軍。幾年之后他進入北京解放軍藝術學院，在那裏接受了極為嚴格且果然相當教條的藝術教育（畢業於1989年）。完成兵役之后，他進入北京電影學院學習（畢業於1993年），之后成為一名獨立藝術家。可以說，朱偉畫中人物顯著的特點就是“怪”。這種怪誕頗受人喜愛，就好像中國文人以珍愛和收藏怪石、老根及其他物件為樂趣一樣。與經常為自己的任務設定和繪制複雜背景的陳洪綬不同的是，朱偉傾向於在人物本身，甚至常常在人物面部歸零，這種方式很像電影的特寫鏡頭。所以，朱偉敦實的人物形象就難免表現出變形的塊狀特點。朱偉畫中的人物嘴唇肥大，下顎寬厚，額頭方正，足以引起觀者的憐憫之情：他們看上去茫然若失，同其所處環境没什么關係。他的最新系列畫作《隔江山色》、《水墨研究

課徒》、《人物研究》都是單人半身像。這些人物的特點本質上仍然保持着“怪”的特征，却達到淡然的狀態，極具吸引力又難以捉摸，又可以稱為“中性”（這是羅蘭·巴特的一個名詞——我在下文中做了解釋）。

《隔江山色》系列

朱偉正在創作的系列作品題為《隔江山色》，出自高居翰的著作《隔江山色：元代繪畫（1279—1368年）》。朱偉雖是人物畫家，却也擅長山水畫，先前還曾計劃攻讀山水畫碩士學位。¹ 近幾年，很多之前以布面油畫或丙烯為材料的高調人物畫家，轉手畫起了山水。藝術家們新近流行從中國藝術史上具有紀念碑式的意義的作品中，尤其是在古代的山水名畫中尋找意象和靈感。以山水為主題規模巨大的展覽風潮更是促進了這一流行。朱偉曾受過山水畫的訓練，他却不隨波逐流，而堅守了人物畫的創作。他對傳統山水畫的肯定僅限於為自己的系列作品選擇《隔江山色》這一標題，而之所以喜歡這一標題，是因為它傳達了一種疏離感。人們創造這個詞匯，描述的是由元代著名藝術家如倪瓚（1306—1374年）等人興起并發揚光大的一種經典山水畫構圖。這種構圖的特點是，前景是大地元素，后面是廣闊的水域，再遠處則是山。兩塊土地永遠兩相分離，意味着孤獨、疏離之感。至於倪瓚，他山水畫裏各種不同的元素則隨着他年齡的增長，而愈加疏離。

《隔江山色》系列畫作都是胸部以上的單人畫像，平平的背景是圖式化了的水域。沒有遠處的群山，只在平平的流水的背景后面，有寥寥幾筆稍加暗示着環境：人物是完全孤立的。一個人物外套的扣子未系，敞着懷，手握筷子擺好要開吃的姿勢……但他面前並沒有可吃的食物。另一個人物一眼就能看出來是誰：這是那位要對一兩千萬人的死負責的前蘇聯獨裁者約瑟夫·斯大林（1879—1953年）的半身像，背景正是其他“隔江山色”式繪畫中我們熟悉的那種圖式化水域。他的形象如此特別，有如其他人毫無特點的程度。挂着金色肩章的熟悉的斯大林軍服看似比他容貌褪色眼睛緊閉的頭部還要結實耐久：人物在歷史長河中消逝，而軍服代表的強權角色却可長存。

《水墨研究課徒》系列

朱偉將最新畫作系列命名為《水墨研究課徒》系列有些言不由衷。這個標題頗有一番學術意味，系列作品背后隱含着嚴肅的問題，但這些問題與水墨本身并無關係。實際

上，它關心的是中國當代社會狀態和社會動蕩潛在的可能性。中國搞了近三十年改革開放，人民生活水平提升不少，對未來的預期也逐漸提高。三十年前人人都對未來充滿希望，然而在過去的十年裏，權力結構依然僵化、腐敗根深蒂固、不公平現象隨處可見、貧富差距日益加大、國家奉行的極端商業主義注定讓人永無滿足之日等狀況變得昭然若揭。朱偉曾說：“過去我們依靠過度消耗自然資源謀求發展。但以後沒有更多資源讓我們去消耗，于是我們的發展模式將依靠大量謀略。謀略的時代裏，政治穩定將變得極其重要，成爲一切的基礎。政府將來主要目標之一就是社會穩定。《水墨研究課徒》系列作品就是要描繪和記錄這個時期的社會變化。這是對中國的真實刻畫。而游客來中國只做短期停留，是很難輕易察覺到的。”²

《水墨研究課徒》系列的標題完全避開了畫的主題，這反映出一個事實——朱偉所表現的社會普遍的不安全感，是很少有人論及的。目前，這一系列的作品朱偉只畫了4幅，但他是要把這個系列作爲一項長期創作項目來做的。《水墨研究課徒1號》刻畫了一個消極遲鈍的男人，耳后藏着接收器，背景是紅色的帷幔。接收器和紅帷幔暗示着他爲政府部門工作，他作爲一位公共安全工作人員，漠然地聆聽着傳遞到他耳中的評論和指令。然而他也可能是任何人，因爲幾乎所有的人都通過順從的行爲而有意無意地爲“穩定”做出了貢獻。每個人都有角色要扮演，他們認命地接受自己的角色，即使如此一來，他們只能毫無自我決定權地向當前多數人都在承受着的生活壓力妥協。《水墨研究課徒2號》中的人物幾乎與前一幅中的完全相同（只有發錢的位置不同），他眼睛闔着，看上去好像已經達到了如佛教徒一般無情無欲的平靜境界。與佛教徒的專注不同，他只是無需動腦地專注于耳朵裏接收器收到的指令。接收器與它發出的指令，可以解讀成對統治中國生活不明說的規則的隱喻。雖然沒人講出來，或者只是小聲耳語，但它們却具有沉重、壓迫的力量。

《人物研究》系列

《水墨研究課徒》系列的主人公消極、漠然、毫無吸引力、一副破落戶的樣子，若與早先的作品中類似的主角加以對比，我們會發現，或許前者看上去與其他系列的主要人物相差無幾，但顯得更年長、更疲憊一些，他整齊地梳着典型的中國政治家發型，穿着象征紅色權力的衣服，置身紅色背景之前——重復着《紅旗》系列（2008—2010年）中孤立的紅色帷帳——而非《隔江山色》和《人物研究》系列中靛藍色或軍綠的背景。《人物研究》系列與《水墨研究課徒》和《隔江山色》兩個系列大致創作于同一年，

它研究的是單一人物，統一都是置于白色的背景前的四分之三側面人物，除了服裝的變化之外，唯一區別是對年齡增長的輕微暗示：人物鼻翼到嘴角的兩條法令紋一個比一個更明顯。回溯朱偉的全部作品，會發現這種消極漠然的禿頭男性人物（作者自己？也許是，也許不是）自早在1998年創作的《甜蜜之生活第21號》中出現以來，只增添了些微差異。《甜蜜的生活21號》的主人公看上去有一點茫然：到了2012年，他進入了徹底寂靜的狀態。我們可以將《人物研究》系列中對主題的渲染看作是人物畫中“淡然”的典型。

淡然

如此具有諷刺天賦的畫家達到了“淡然”這樣一種最高級的視覺表現境界，本身就有嘲弄的意味——“淡然”一般是用于描述學院派山水畫家的境界的。在中國人物畫中，這種極致的淡然僅僅常見于死后先祖的畫像。因爲這些畫是由從未見過畫面主角的社會低層畫家所做，有紀念死者的莊嚴功能。與此相反，元代最卓越的士大夫畫家趙孟頫（1254—1322年）認爲，“畫人物以得其性情爲妙”。³至于性格特征，淡然是最爲理想的：“凡人之質量，中和最貴矣。中和之質，必平淡無味；故能調成五材，變化應節。”⁴

漢學家弗朗索瓦·于連在其著作《平淡頌：從中國思想和美學出發》中提到，淡的觀念不僅成爲多個中國哲學分支的基礎，它同時也是在不同時期，音樂、詩歌和繪畫所要求的品質。⁵朱偉的繪畫生涯體現出他對元代繪畫的濃厚興趣，在那個朝代，淡然意味着最高的藝術成就。元代院體派畫家倪瓚的山水畫，是繪畫中淡的概念典型的表現——畫家摒棄了任何多余的暗示，墨色變動極少，沒有誇張的筆觸，集平靜的極簡主義與重複式構圖于一體。淡然，或如法國哲學家羅蘭·巴特（1915—1980年）所說的“中性”，其價值存在于一種隨時轉換的中性狀態之中。它可以變成這個東西也可以變成那個東西：一旦“中性”明確地倒向了確定的某種狀態時，巨大的潛力也就消失殆盡了。談及瑞士符號語言學家費爾迪南·索緒爾（1857—1913年）的著作，羅蘭·巴特認爲：“範式是意義的源泉，哪裏有意義哪裏就有範式，哪裏有範式（反之）哪裏就有意義，簡言之：意義依賴衝突（兩個名詞中要選定一個），所有的衝突都會生成意義：選擇一個而否定另一個，是爲有意義、爲制造意義并供人使用而做的犧牲。”⁶“中性”是全部“擊敗範式”或“困擾範式”的東西。⁷

當代人物畫與淡然

當代藝術厭惡淡然，它普遍使用最強烈的語言，藝術家們追求震撼效果，以期引厭倦了的觀者注意。其實不僅觀者厭倦了：由于網絡文化普及以及城市環境的標識飽和，視覺因素在激增，人們對事物的關注時間似乎在隨之縮短。特別是人物畫，尤其要避免平淡。在中國，這種現象多因為，一方面當代中國人物畫延續了19世紀歐洲學院派現實主義人物畫傳統，而這種學院派的現實主義在社會主義現實主義下淪為有效的政治宣傳工具。20世紀早期五四新文化運動之後，藝術學生去歐洲接受教育。回到中國後，其中一些人尋求學院派現實主義與中國水墨畫的結合。朱偉對這種“改革”現象悲嘆道，“我不知道該不該感謝那些“海歸”回來口口聲聲要改變水墨畫的那些哥們，我甚至禱告他們當年別回來，有種的就他媽去改變西方的油畫，……我想這幫丫的不敢，照畢加索、馬蒂斯的脾氣早把他們大嘴巴抽回來了”。⁸ 20世紀中葉，社會寫實主義的普及以誇張造型、用光和其他操縱情感的手段扭曲了現實主義：使用中國的毛筆和紙上水墨為媒介，相同的樣子和感覺被故意地——作為一種政策——灌輸到了人物畫中。對於朱偉來說，毅然遠離仿真感和情感劇而追求“中性”，確實是邁出了一大步。從大約1990開始，方力鈞的一些畫作中出現了接近這種“中性”狀態的人物，但是朱偉在把人物畫推向絕對淡然狀態的方面是獨一無二的。如果那些與志趣相投的小圈子裏的人共享價值觀的14世紀山水畫家都很難達到淡然的境界，那麼對於21世紀的人物畫家來說，無疑難度大多了。這不僅因為我們生活在一個普遍對刺激和轟動效應上癮了的年代，還因為畫家必須從他的主題——一個像或不像自己的人物中——獲得更多人們對自己的投資。

朱偉與早期中國畫

考察朱偉早期作品，我們會發現近年來他對中性的靠近更加有趣。自1988年援用八大山人（1626—1705年）的筆法，創作早期主要作品《北京故事》系列以來，他持續廣泛借鑒古代著名畫家和畫作，多追求諷刺效果。例如他的《雨夜跑馬圖 2號》和《雨夜跑馬圖3號》（1997年），就是直接引用趙孟頫的《調良圖》冊頁中的馬和馬夫，並融合自行車和搖滾明星崔健（生于1961年）歌曲《投機分子》的歌詞等當代文化元素，創作的一支后現代主義混成曲。宋徽宗皇帝（1082—1135年）畫的一只鸚鵡的變體戴着保護面具，出現在朱偉SARS時期作品《天女散花27號》中（2003年）——致命的現代疾病闖入了皇帝欣賞自然美景的視野。朱偉在他一些《烏托邦》系列作品

（2001—2005年）中，引用了宮廷畫家李嵩（活動于1190—1230年之間）華麗精美的設色“花籃”，這些花籃與當代“后共產主義烏托邦”社會那些讓人失望的乏味象徵符號——如紅旗、強制性會議和紅領巾等——形成了鮮明對比。從唐朝宮廷仕女（《同志們》，1995年）到八大山人的魚（《夢游手記24號》，1998年；《南海1號》，2000年），再到共產主義烈士和政治人物（《中國中國》裏的鄧小平，1997年），都是朱偉以反諷性并置為主體的藝術創作的養料。

社會評論

上世紀90年代早期，朱偉對毛澤東、解放軍戰士、共產主義烈士及類似人物頗為不敬的幽默演繹，拉近了他與當時廣泛流行的玩世現實主義和政治波普運動的距離，但他却一直置身于這些運動的外面。也許因為他涉入太淺，也許因為水墨畫家無人能參加這些運動，又或者這是社交圈子的原因：朱偉作為解放軍藝術院校畢業的藝術家，不怎么熟悉那些受過更主流教育的，比如中央美術學院的畫家；而且，他自己也選擇了在北京藝術圈之外發展。隨後幾年，他繼續着自己對社會——政治的表達，比如他把天安門廣場作為戲劇性政治事件波濤洶湧的海洋舞臺（《廣場》，1995—1996年）來描繪。在他的畫作和散文裏，常吸收日常經驗，以隱喻立意，如對大白菜品種的評價，或對幾十年前看過的老電影的美好回憶。

《人物研究》系列表現了一個極有力量的隱喻。對中國普通人淡然中性的生存狀態的表現，暗示了中國社會正處在一個結點上，可以被引向任何方向。在確定未來方向之前，它有着無限的潛力。讓社會轉向一個特定方向所需要的，僅只是輕輕地一推，而這一推將會開啓一段無法回頭的新征程。誰能說那對未來子孫后代是好還是壞？《水墨研究課徒》系列突出了人們對未來不言而喻的恐懼感：他們本能地感知到了時下消極的潛在可能性。將這兩個系列并置，它們能有互相贊美對方的力量。最后我們會發現，對古代繪畫大師這樣一種態度的借鑒——即元代追求淡然的理想——比對圖像或筆法本身的引用更有意義。將元代的樸素植入喧囂的當代需要極大的智慧。學者湯后（活動于14世紀早期）認為，這與元代理想中的藝術追求是一致的，他說“古人作畫，皆有深意，運思落筆，莫不各有所主。”⁹

首次刊發于《朱偉作品1988—2012》，中國今日美術館出版社2013年1月出版，24頁。

注：

1. 朱偉2012年11月22日發送給作者的電子郵件。
2. 同上。
3. 見卜壽珊與時學顏：《中國早期畫論》（劍橋：哈佛燕京學社，1985年），第271頁。
4. 見劉邵（公元三世紀）《人物志》（這是一篇關於人類能力的論文）中的“九徵”，劉炳注釋。
5. 引自弗朗索瓦·于連《平淡頌：從中國思想和美學出發》，保拉·瓦爾薩諾譯（紐約：ZoneBooks出版社，2004年），第60頁。
6. 羅蘭·巴特《“中性”：法國大學的演講》（1988—1978年）（紐約：哥倫比亞出版社，2007年），第7頁。
7. 羅蘭·巴特，同上，第6頁。
8. 見朱偉：《野火燒不盡，春風吹不活》，發表于《HI藝術》（2008年5月刊）。
9. 湯后：《畫論》，卜壽珊、時學顏譯，《早期中國畫論》（劍橋：哈佛燕京學社，1985年），第258頁。

* 林似竹，斯坦福大學博士，策展人。任教于美國斯坦福大學。



right

報春圖二號，水墨設色紙本，朱偉落款，藝術家鈐印十二方：二方藝術家網站、二方朱偉印信、十有八九、朱偉、朱偉水墨畫寶、朱偉印鑒、大玩、朱偉真迹、神品和朱偉書畫；

Spring Herald, No.2, Ink and colour on paper, signed Zhu Wei, with twelve seals of the artist: two of artist's website, two of Zhu Wei Yin Xin, Shi You Ba Jiu, Zhu Wei, Zhu Wei Shui Mo Hua Bao, Zhu Wei Yin Jian, Da Wan, Zhu Wei Zhen Ji, Shen Pin, and Zhu Wei Shu Hua.

121×100cm, 2003

Kepada Zhu Wei

Dua Mimpi dan Pemberian Seorang seniman

oleh Zheng Wen

Kritikus seni tampaknya tidak keberatan memberikan afirmasi dan pujian bagi pelukis yang karyanya dapat memenuhi persyaratan logis gaya lukis mereka sendiri dan di saat bersamaan selaras dengan persepsi estetika kontemporer atas gagasan-gagasan kreatif. Kemungkinan kombinasi kedua hal ini sangatlah kecil, namun ketika keadaan ini terpenuhi pada seseorang, ini sama mengejutkannya seperti memenangkan jackpot, tampak seperti keberuntungan belaka sang seniman, tapi di sisi lain juga merupakan kesedihan sebuah zaman. Lebih jelasnya, ini merupakan keberuntungan seorang seniman bernama Zhu Wei yang berdedikasi pada lukisan tinta dan kuas. Pada tahun 1990'an ia memotret kehidupan politik dan sosial Cina saat itu melalui sapuan kuasanya dengan cara yang brilian, dengan demikian hal tersebut menjadi model gagasan umum mengenai "lukisan harus selaras dengan waktu," dan menjadi terkenal hingga luar negeri. Tapi di abad baru, tampaknya Zhu Wei terbiasa "menebus kekurangan keterlibatan lukisan lokal dalam kesenian kontemporer Cina." Dengan cara ini, saya benar-benar tidak tahu apakah ini keberuntungan Zhu Wei atau kesialan sebuah zaman. Bicara tentang "ketenaran tinta dan kuas", Zhu Wei berkata "ketika bicara tentang apa yang disebut sebagai 'tinta dan kuas baru' atau 'tinta dan kuas kontemporer', biasanya adalah mengenai lukisan dekorasi, bukan mengenai lukisan yang bertentangan dengan masyarakat, atau menggambarkan kondisi sosial. Saya tidak tahu apakah para seniman sengaja menghindari realitas, atau mereka memang tidak berkapasitas dalam wilayah ini."

Diantara hiruk-pikuknya perbincangan seni, Zhu Wei mewakili seni dengan cara yang sangat langsung. Dibandingkan dengan sistem teoritikal dari para teoritis, keterusterangan Zhu Wei terdengar sangat keras dan bergemuruh, namun itu adalah gemuruh yang terpenencil - karena 'tinta dan kuas', atau lebih spesifiknya 'karya kuas murni' dianggap tidak terlalu penting dalam sistem diskursus kesenian kontemporer 'mainstream' sejak tahun 1990'an. Tapi suara hati sesungguhnya seorang seniman selalu hadir melalui karya-karyanya ketimbang melalui kata-katanya. Meski lingkaran kesenian dapat dengan sengaja atau tidak memilih menghindari atau mengabaikan "omong kosong" Zhu Wei yang tajam, tapi sangat sulit mengabaikan karya-karyanya. 'Bobot'

dan 'kualitas' yang sangat menarik dalam karya-karya Zhu: letak 'kualitas'nya terletak pada gaya sapuan halus tinta dan kuasanya, sementara 'kualitas'nya terletak pada semangat transformasi kontemporer dan metode yang kaya dalam menampilkan gagasan-gagasannya.

Karya seni Zhu Wei memiliki 'kesan waktu' yang kuat, meski tidak mewakili isu hari ini dengan jelas. Sebenarnya 'kesan waktu' dalam karya-karyanya dan 'realitas' yang ia bicarakan sama sekali berbeda dari apa yang dibicarakan di zaman lain. Dengan cara pandang pesimis, setiap orang hanya bisa hidup di zamannya sendiri. Namun dengan cara pandang optimis, ini tidak berarti bahwa ia bisa dikurung dalam waktu dan ruang yang spesifik. Kekuatan semangat bisa terbuang atau menembus, baik itu menuju masa depan atau kembali ke masa lalu. Sumber kekuatan ini kerap disebut sebagai "sifat manusia". Yasujiro Ozu sekali waktu pernah berkata dalam ceramahnya mengenai seni peran: "lari dan melompatlah ketika senang, sedih dan menangislah saat merasa sedih - ini yang dilakukan oleh monyet di kebun binatang Ueno. Tertawa di wajah, menangis di hati, mengucapkan kata-kata yang bertentangan dengan nurani, menunjukkan ekspresi yang bertentangan dengan kehendak - itulah manusia, sulit untuk dipahami. Ibarat aktor yang handal, Zhu Wei tidak pernah menggunakan tangisan untuk menggambarkan kesedihan, atau mengaplikasikan raungan untuk menggambarkan amarah dalam karyanya. Ia mahir menggunakan gaya komik dalam menghadapi tragedi, mendampingi kisah yang menyedihkan dengan lagu-lagu yang menggembirakan. Kontras kuat dramatis ini bukan hanya memperkuat karyanya, melainkan juga memberikan ruang bagi seni untuk lebih fokus pada sifat alami manusia ketimbang pada kritisisme politik. Balthus memperingatkan seniman agar tak hanya berhasrat untuk mengekspresikan apa yang disebut dengan kepribadian mereka dengan melupakan bahwa hal-hal yang bersifat umum itu lebih penting. Beberapa komentator mengaitkan Zhu Wei dengan Chen Hongshou dan Bada, kita juga bisa melihat lukisan dan patungnya hadir di belahan sisi Atlantik, seperti di New York Stock Exchange dan markas utama IBM, membuktikan bahwa karyanya sama seperti karya-karya besar lainnya, melekat dengan ke'umuman' yang mampu melampaui waktu dan ruang.

Baik karya Fukuyama yang berjudul 'The End of Politics and History' maupun karya Danto yang berjudul 'The End of Art', namun ketikanarasi linear tak bisa lagi diteruskan, maka orang akan selalu memilih melihat ke belakang dan memanggil masa lalu. Objeknya tak lain adalah 'gaya klasik' yang terdapat dalam imajinasi kolektif manusia - seperti demokrasi klasik Yunani atau Renaissance Italia. Meski demikian, saya masih meragukan antusiasme masyarakat terhadap gaya klasik datang dari kurangnya rasa aman psikologis. Sejak mereka selalu menolak dan takut dengan masa depan yang samar dan tak pasti, serta terbiasa terbenam dalam fakta-fakta yang mapan dan gagasan-gagasan yang jelas. Karya seni Zhu Wei merangkul semacam tampilan 'klasik' tinta, kuas, dan seni kontemporer, tapi saya tak berharap ia diingat oleh masyarakat sebagai sosok 'klasik' yang keras dan kaku - Tentu saja, pemikiran dan eksplorasi Zhu

Wei yang terus berjalan tidak akan membuatnya dirinya memainkan peran semacam itu. Meski dengan rendah hati ia memberi judul karya terakhirnya 'Ink and Wash Research Class Series', tapi saya tidak yakin bahwa ia akan terang-terangan 'berteman dengan para leluhur'; pilihan yang ia ambil hanyalah untuk mengalienasi hiruk-pikuk zaman dan menyaring pikiran-pikiran kelompok mediokre agar ia dapat terus melangkah. Sesungguhnya, bukanlah 'klasik' maupun 'zaman keemasan' yang bisa dengan tepat mewakili bumi, melainkan berkah baik spritiual. Satu-satunya jalan untuk berhubungan dengan hal itu bukanlah melalui persembahan maupun nostalgia, melainkan dengan terus melanjutkannya dengan penuh keyakinan dan semangat yang tulus, serta menjadi 'klasik' atau 'zaman keemasan' dalam ranah ini.

Akhirnya, saya memikirkan dua kisah mengenai 'mimpi' yang ditulis oleh Zhang Dai dalam karyanya yang berjudul "Tao An's Dream Memory". Satu kisah adalah tentang seorang porter yang tanpa sengaja terjatuh dan memecahkan botol anggur. Karena ia tak memiliki uang untuk menggantinya, ia duduk lama termenung dan berfikir: ini hanyalah mimpi. Kisah lainnya mengenai pelajar miskin yang lolos ujian pemerintah di tingkat provinsi, tapi pada perjamuan perayaannya ia masih tak mampu percaya, ia menggigit lengannya dan berkata "Ini bukan mimpi kan?" Setiap saat kita membahas tentang perkembangan kesenian kontemporer Cina, mau tak mau kita memiliki perasaan bahwa hal itu seperti mimpi saja. Bagi lukisan tinta dan kuas Cina yang telah dikritik secara negatif sejak gerakan lima-empat di akhir periode Dinasti Qing, namun akhir-akhir ini dikejar oleh pasar, kesan mimpi ini tampak menjadi lebih jelas. Karena banyak seniman yang terikat dengan objek-objek eksternal ketimbang setia pada nuraninya, keadaan dan pikiran mereka seperti dua orang dalam kisah di atas-satu kala takut bahwa itu bukanlah mimpi, kala lain takut bahwa itu adalah sebuah mimpi. Lagipula "sebuah mimpi, dapat dianggap palsu oleh seseorang, sementara bagi orang lain akan dianggap nyata, keduanya sama-sama telah kehilangan akal." Tapi Zhu Wei ditakdirkan tidak menjadi salah satu diantaranya. Pada sebuah perayaan Natal, Zhu Wei akan menunjukkan beberapa karya 'freehand' barunya - "Christmas Eve". Makna karyanya tersembunyi dengan mendalam, ia masih memilih cara menyenangkan untuk mengekspresikan dirinya, dan bersiap meninggalkan pemberiannya ini untuk negara dan masyarakat yang tersesat dalam mimpi.

20-12-2014

* Zheng Wen, kurator paska 85', peneliti kesenian kontemporer dan Kepala Departemen Akademik AMNUA.

right

烏托邦四十八號，水墨設色紙本，朱偉落款；

Utopia, No.48. Ink and colour on paper, signed Zhu Wei.

70×60cm, 2005



To Zhu Wei

Two Dreams and A Gift of An Artist

by Zheng Wen

Art critics seem to have no hesitation to give affirmations and compliments to the painters whose works could both meet the logical requirements of their own types of painting and at the same time coincide with the contemporary aesthetic perception of creative ideas. The probability of the combination of both is very small, but whether this situation happens on whom, it is as surprising as hitting the jackpot, which is naturally the luck of individual artists, but also the sadness of an era. To be specific, this is a luck to an artist called Zhu Wei who dedicates to ink and wash painting. In the 1990s, he depicted China's political life and social life of the time through his brilliant fine brushwork, and so became a typical model of the idea "painting should be along with the times," as well as turned famous overseas. But in the new century, he seems to be used to "make up for the lack of local painting in Chinese contemporary art participation." In this way, I really do not know whether it is the fortune of Zhu Wei or the misfortune of the times. Talking about the "ink and wash hit", Zhu Wei said, "When it comes to the so-called 'new ink and wash' or 'contemporary ink and wash', they are mainly decorative paintings, not the paintings clashing with society, or describing the social situation. I do not know whether the artists intend to avoid the reality, or they are just incapable of intervening in."

Among the uproarious talks, Zhu Wei represents art in a very direct way. Compared with the misty theoretical system of the theorists, his straightforwardness is so loud and thundery, but it is a remote thunder - after all, "ink and wash", or more specifically, "fine brushwork" has been not so important in the "mainstream" contemporary art discourse system since the 1990s. But the most real voice of artist always comes from works rather than words. Even if the art circles could intentionally or unintentionally choose to avoid or ignore Zhu Wei's sharp "nonsense", but it is always difficult to ignore his works. The noticeable "weight" and "quality" in Zhu Wei's works: "quality" depends on its highly refined ink and wash painting style, "weight" depends on the keen contemporary transforming ways and rich methods to display ideas.

Zhu Wei's art has a strong "sense of times", but it does not present the issue clearly. In fact, the "sense of times" in his works and the "reality" he's talking about is utterly different from that of the other eras. Pessimistically, everyone can only live in his own era. But optimistically speaking, it does not mean that he can only be confined to a specific time and space. The power of the spirit can either spill or penetrate, whether it is going to the future or back to the past. And the source of this power is often called "human nature". Yasujiro Ozu said in his speech about acting: "run and jump when being happy, sad and cry when feeling sad - it is what monkey does in Ueno zoo. Laugh on the face, cry in the heart, say the words against the conscience, give the expression against the will - this is human, hard to understand. Just as a smart actor, Zhu Wei never uses crying to explain sadness, or applies roaring to depict anger in his creation. He is skilled at using a comic way to deal with a tragedy, accompanying a painful story with a brisk song. This dramatic strong contrast not only enhances the power of the work, but also lets art more focus on human nature rather than political criticism. Balthus warned artists not only to be eager to express their so-called personality with forgetting that the commonness is more important. Just as some commentators associate Zhu Wei with Chen Hongshou and Bada, we can also find that Zhu Wei's paintings and sculptures also appear on the side of the Atlantic, such as New York Stock Exchange and IBM headquarter, which shows that his art is the same as all great ones, embedded with some commonality that can transcend time and space.

Whether it is Fukuyama's the end of politics and history, or Danto's the end of art, when a linear narrative has been unable to continue, people always choose to look back and recall the past. Its object is nothing more than the "classic style" in collective imagination - such as the ancient Greek democracy or the Italian Renaissance. However, I still doubt people's enthusiasm toward classic comes from the lack of psychological security. For they always refuse and fear the vague and uncertain future, and are used to immerse in the established facts and clearly discernible ideas. Zhu Wei's art embraces some kind of "classic" features both to ink and wash art and contemporary art, but I do not want him to become a solid, stiff "classic" for people to remember - Of course, Zhu Wei's ongoing thinking and exploration will never make himself a role like that. Although he modestly named the recent work as "Ink and Wash Research Class Series", but I do not believe that he will unreservedly "make friends with the ancients"; the choice that he made is only to alienate the hustle and bustle of the times and to filter mediocre thoughts, so that he can go further. In fact, neither "classic" nor "golden age" can really represent on earth, it is actually a good spiritual sustenance. The only way to be associated with it is neither a tribute nor a nostalgia, but going ahead with much determination and pure spirit, and becoming "classic", or "golden age" in this course.

Finally, I think of two stories about "dream" written by Zhang Dai in his "Tao An's Dream Memory". One is about a porter who accidentally fell down and broke the wine jar. Because he had no money to refund, he sat for a long time and thought:

if only it is a dream. The other story is about a poor scholar who passed the imperial examinations at the provincial level, but at the celebrate banquet, he still did not dare to believe it, biting his arm and said: “This is not a dream, is it?” Whenever we talk about the development of contemporary Chinese art, we are inevitably have the feeling as it is a dream. For the Chinese ink and wash painting which has been negatively criticized since the five-four movement in the end of Qing Dynasty, and has been recently pursued by the market, this sense of dreaming is more obvious. For many artists who are bound by outside objects rather than being loyal to the heart, their circumstances and minds are like the two people in the story - sometimes being afraid that it is not a dream, and sometimes fearing that it is a dream. However, after all, “a dream, one would rather make it fake, but the other would rather make it real, both of them have lost their mind.” But Zhu Wei is doomed not to be one of them. At Christmas Eve, Zhu Wei will display a few new freehand works - “Christmas Eve”. The meaning of the work is hidden deep, he still chose a wonderful way to express himself, and prepared to leave this gift to the country and the people lost in dreams.

Dec. 20th, 2014

* Zheng Wen, post-85s curator, contemporary art researcher and Head of the Academic Department of AMNUA.



right

開春圖冊頁之十六，水墨設色紙本，題款“朱偉制開春圖冊頁”，藝術家鈐印九方：朱偉印信、大玩、朱偉書畫、朱偉水墨畫寶、朱偉印鑒、與時俱進、朱偉、圖章、神品；

Album of Vernal Equinox, No.16. Ink and colour on paper, inscribed “Zhu Wei Zhi Kai Chun Tu Ce Ye” (Album of Vernal Equinox Made by Zhu Wei), with nine seals of the artist: Zhu Wei Yin Xin, Da Wan, Zhu Wei Shu Hua, Zhu Wei Shui Mo Hua Bao, Zhu Wei Yin Jian, Yu Shi Ju Jin, Zhu Wei, pictorial seal, Shen Pin. 47×41cm, 2011

致朱偉：兩個夢和一個藝術家的平安夜禮物

文 / 鄭聞

藝術評論者們似乎從不吝于將肯定與褒獎送給這樣的畫家：作品既具備其繪畫種類自身發展的邏輯要求，又符合當代審美對創作觀念的審視。兩者集于一身的美好境遇從概率上來講非常之小，落在了哪個藝術家頭上，不啻中了頭彩般叫人驚喜。這自然是個體藝術家的幸運，却往往又是一個時代的悲哀。確切說，這是一個叫做朱偉的以水墨為業的畫家的幸運。上世紀九十年代，他以絕佳的工筆技藝表現當下中國的政治生活與社會生活，成為“筆墨當隨時代”這一理念的完美例證并蜚聲海外。可是在新世紀，他似乎還在被用來“彌補中國當代藝術缺乏本土繪畫參與”。如此一來，真不知道是朱偉的幸運還是時代的不幸。朱偉談到甚囂塵上的“水墨熱”時說道：“當下所謂的‘新水墨’和‘當代水墨，裝飾畫較多，和社會發生衝突的，或者說描寫社會現狀的基本上沒有。我不知道藝術家是有意躲避現實呢，還是沒有能力介入現實。”

在衆聲喧嘩中，朱偉談論藝術的方式非常直接。與理論家雲霧繚繞的理論體系相比，他的直白像雷聲轟鳴般低沉有力，但却是來自遠方的雷聲——畢竟，“水墨”，或者更加具體一點來說是“工筆”，在90年代以來的“主流”當代藝術的話語體系中仿佛并没那么重要。但是，藝術家最真實的聲音，總是出自作品而非文字。即使藝術界可以有意無意地選擇回避或無視朱偉一針見血的“胡說八道”，却始終難以忽視他的作品。這難以忽視源自朱偉作品的“份量”與“品質”：“品質”取決于其高度完善的水墨繪畫體例，“份量”則取決于其敏銳的當代轉化方式與豐富的觀念呈現方式。

朱偉藝術具有強烈的“時代感”，可是這并不能完全說明問題。其實他作品的“時代感”與他所談論的“現實”與不同年代人談論的“時代感”與“現實”根本不一樣。悲觀地說，每一個人只能活在他自己的時代裏。但樂觀地說，這也并不意味着他就只能囿于特定的時空。精神的力量既可以溢出也可以滲透，無論是去往未來還是回到過去。這力量的來源，恐怕也是我們時常稱之為“人性”的東西。小津安二郎在談論表演時說：“高興就又跑又跳，悲傷就又哭又喊，那是上野動物園猴子干的事。笑在臉上，哭



above

甜蜜的生活二十一號，水墨設色紙本，朱偉題款，藝術家鈐印三方：朱偉真迹、十有八九和萬玉堂鑒賞朱偉真迹，尤倫斯夫婦收藏；

Sweet Life, No.21, Ink and colour on paper, signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Zhen Ji, Shi You Ba Jiu, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji. Collected by Mr. and Mrs. Ullens Collection

178×170cm, 1998



在心裏，說出心裏相反的言語，做出心裏相反的臉色，這就是人，看不透。”正像一個高明的演員，朱偉在創作中從不采用大哭來闡述悲傷，或者是用咆哮來表達憤懣。他擅用一種喜劇的方式去處理悲劇，用一支輕快的歌曲為一個痛苦的故事配樂。這種戲謔的反差不僅增強了作品的力量，也使其藝術更加聚焦於人性本身而非政治批判。巴爾蒂斯告誡藝術家們不要僅僅急于表現他們的所謂個性，却忘記了共性才更重要。正像有評論者將朱偉與陳洪綬、八大聯系起來，我們也可以發現朱偉的繪畫與雕塑還出現在大洋彼岸紐約證券交易所和IBM總部這樣的所在，這說明他的藝術與一切優秀的藝術一樣，有着某些超越時空和地域的共性。

無論是福山的政治歷史終結論，還是丹托的藝術終結論，當一種綫性敘事已經無法繼續的時候，人們又總是選擇回溯或懷念。其對象無非集體想象中的“經典樣式”莫屬——比如古希臘的民主制度還是意大利的文藝復興。但是，我仍不時懷疑人們對經典

的熱情不過出于一種心理安全感的缺失。人們總是拒絕和恐懼于模糊難辨的未來，而習慣沉浸于既成的事實與清晰可辨的思想。朱偉的藝術之于水墨藝術和當代藝術，無疑都具有某種“經典”的特性，但我并不希望他成爲一個固態的、僵硬的、供人憑吊的“經典”——當然，朱偉持續的思考與探索也注定了他不會讓自己成爲那樣一個角色。盡管他將近期一部份作品謙虛地命名爲《水墨研究課徒系列》，但是我根本不相信他會毫無保留的“以古爲徒”，他所選擇的這種“以古爲徒”不過是爲了疏遠喧囂的時代、過濾平庸的思想，從而使自己走得更遠。“經典”也好、“黃金時代”也罷，其實都是回不去的，或者說只不過是一種美好的精神寄托罷了。唯一能夠與之發生關聯的方式，既不是憑吊也不是懷古，而更加堅決更加旁若無人地走下去，并在這走的過程中讓自己成爲“經典”，或者“黃金時代”。

最后，想起了張岱在《陶庵夢憶序》中寫的兩個關於“夢”的故事。一個是爲人挑酒的脚夫，不慎跌了一跤把酒壇子打破了。因爲無法賠償，便久久呆坐着想：這要是做夢就好了。又有一個貧窮的書生考取了舉人，在宴會上還不敢信以爲真，咬着自己手臂說：“這不是做夢吧？”每當我們談起中國當代藝術的發展，亦不免讓人生出一種恍然若夢的感覺。對於自清末民初五四運動被否定批判，近來又深受市場追捧的中國水墨畫而言，這種恍惚更加明顯。對於很多被外物束縛而非忠于內心的藝術家而言，他們的境遇和心理恰似這故事中的兩個人——有時害怕那不是夢，有時又害怕那是夢。然而，終究“一夢耳，惟恐其非夢，又惟恐其是夢，其爲痴人則一也。”而朱偉，注定不是他們中的一個。平安夜這天，朱偉將展出幾幅新的寫意作品《平安夜》。作品的寓意隱藏得很深，他仍然選擇了一種奇妙的方式去表達自我，并假以禮物的形式獻給一個夢中的國度和夢中的人們。

2014年12月20日

* 鄭聞，85后青年策展人、當代藝術與新媒體藝術研究者、南京藝術學院美術館學術部主任。

above

中國中國，手繪玻璃鋼雕塑，朱偉簽名；

China China, Fiberglass Sculpture, hand painted, Signed Zhu Wei.

190×87×57cm×2, 1999

Context and Logic

The Art Career of Zhu Wei

by He Guiyan

I

In the field of contemporary Chinese ink painting, Zhu Wei plays an important role with his works involve a in a variety of themes, which not only have a clear developmental trajectory and artistic language, but also reflect the change and breakthrough of contemporary Chinese ink painting and traditional Chinese Gongbi after 1989. For example, his works subverted and deconstructed the painting paradigm and aesthetic taste of traditional ink painting; in the post-89 art movement and in the 1990s when Chinese contemporary painting were transforming. Zhu Wei's understanding of reality and current affairs and presentation of people's living condition and spiritual life expanded the depth and scope of contemporary Gongbi, and his emphasis of visual effects, aesthetic taste and image narrative brought new possibility to the development of contemporary Gongbi and ink painting. Zhu Wei's dialogue with the tradition, his knowledge of the tradition, and his quest of contemporary transformation of art language can be found in his works created after 2000. In his opinion, Chinese contemporary ink painting and Gongbi should develop in two ways: first, artists should get rid of the influence of Western art and create new and original art language and rhetoric on the basis of tradition and art history; second, artists should concern themselves with reality, culture and aesthetics, and keep up with social changes. In fact, in the past three decades, Zhu Wei, with intervention or alienation, was always thinking about the relationship between history and reality, traditional and contemporary society, system and individual, culture and language. Sometimes he was ambitious, and sometimes he was hesitated and suspicious. Of course, these problems have various facets, but due to the changes of history and social context, these problems cannot be resolved in any singular action by any artist. And these problems enable us to see the painting trajectory and inner logic of the artist.

Zhu Wei began his creation in the middle and late 1980s. At the beginning, he consciously integrated personal creation into the art history where the contemporary

ink painting placed itself. Briefly, since the reform and opening-up of China, the development of contemporary ink isn't just an artistic issue, but also a social, cultural and even ideological one. Especially in the early 1980s, under the influence of the reflection of Cultural Revolution, modernized revolution, and Western modern and postmodern culture, contemporary ink painting bore an important cultural mission—to reverse and alienate socialist realism, to reject and deconstruct traditional ink painting, and to accept and absorb Western modern art and post-modern art language. These artistic and cultural demands are not separated but interwoven.

In the early stage of his artistic creation, Zhu Wei faces three transforming forces of contemporary ink painting in the 1980s. The first is to pursue the construction of modernity—the modern transformation of theme, language, aesthetic taste and painting paradigm and then endow them with contemporary cultural connotation. This wave of changes took place in the mid-1980s. The second is subversion and deconstruction. At first sight, this artistic thought was influenced by Dadaism and postmodern deconstructionist thought, but its inner power came from the “anti-traditionalist” trend in the 1980s. In fact, these enlightenment thoughts basically reached a consensus on “anti-traditionalist” in the 1980s. The consensus formed a concerted effort that derived into a distinctive sense of rebellion in the field of ink painting: to completely abandon the painting paradigm and artistic flavour of traditional ink painting and explore its new possibilities with an attitude of experimentation and deconstruction. The third tendency is “new literati painting”, which emphasizes personal taste, sense of humor, satire and parody to digest the depth of history and reality, resulting in a strong sense of civility. “New literati painting” neither overcame its own cultural limitations nor developed into a constructive artistic force. But its deliberate gesture, including satire and parody, had an impact on cynical realism in the early 1990s.

In the Imitating Zhu Da series, viewers can unveil Zhu Wei's thoughts and responses on the changes of contemporary ink painting in the 1980s. Although he was a student at the People's Liberation Army (PLA) Academy of Art, he had been thinking about the inevitable fission of traditional ink painting in contemporary cultural context and expressed his ideas in personalized ways. In this series, Zhu Wei gave up the traditional taste and liberated the noumenon, making his works more inclined to a modern expression. His emphasis on the plane means the rejection of the narrative function of traditional ink painting, which paved the way for the change of his paintings in the 1990s. In fact, in Western modern artistic logic or the context of contemporary Chinese painting, one method of the construction of modern art language, is the return to language and plane. Only the liberated and independent language can resist the narrative function undertaken by ink painting in its past traditions and the ideological discourse behind the concrete language system. As can be seen from the works in this period, Zhu Wei was more in favour of the subversion and reconstruction of ink painting. At the same time, those narratives formed by the daily discourse embodied the

artist's nonchalance and ridicule attitude rather than consider the visual composition of the painting. Is this a response to "new literati painting"?

After 1990, methodology to reconcile with the relationship between personal painting and tradition from the perspective of language, form and narrative and how to explore the possibility and tension between them formed an important development clue of Zhu Wei's art career. For example, in the different types of works such as Beijing Story Colorful Sketch series (1991), Racing Horse on a Rainy Night series (1997), Great Water (2000) and China Diary series (2001), Zhu Wei not only absorbed elements in traditional Chinese murals and Gongbi paintings, but also drew from the languages and schemas of Han Huang, Guo Xi, Ma Yuan, Zhu Da and many other masters. For these languages and schemas, the purpose of the artist is neither imitating nor borrowing. Instead, these languages and schemas formed a visual representation, or a hint that showed the relationship with the visual mechanism and viewing habit of the traditional painting. In New Positions of the Brocade Battle series (1994), The Story of Sister Zhao (1994) and other works, there was a correlation with the "model play" of the Cultural Revolution in the respect of visual expression, which formed an intercontextuality to the works. If there was a relationship with the old tradition in Racing Horse on a Rainy Night and Great Water, then what was shown in The Story of Sister Zhao was a "new tradition", that is, the artist deconstructed the "encoded" visual and image resources which have ideological meanings after the founding of new China; he then re-encoded them and presented them in a new structure and narrative discourse. Of course, for Zhu Wei, the ultimate goal of the intersection with the tradition was still the personal expression in the context formed between the ancient and the modern, the tradition and the present, history and reality. From this point of view, Zhu Wei's painting is always narrative. The most representative work is New Pictures of the Strikingly Bizarre series created in 1994. Although the image and schema are born out of the tradition, but the story is about current things related to reality.

II

"I've been working on ink painting for 50 years and my painting techniques and painting materials are closely related to traditional Chinese painting. But my paintings are focusing on contemporary subjects. So I've never thought that traditional painting and contemporary painting can be separated. I pursue the policy of making the past serve the present", Zhu Wei once said in an interview. ["Zhu Wei: We Can Only Learn Painting Techniques and the Use of Materials but not Spirit", Song Rui]

Chinese contemporary art, including contemporary ink painting, has been focusing on the transformation of art language since 1980. And many artists have contributed a lot to this attempt. Indeed, artists have different ideas on the formation of art language and inner logic. For that matter, some artists focus on traditional Chinese art; some

focus on the inner logic of art history; some focus on Western modern and post-modern art; some focus on the methodology of art creation. Zhu Wei uses traditional ways to construct the inner logic of his art language, even though he is influenced by deconstructing the nature of works. The paradox is that in the value system of Chinese contemporary art, the contemporary construction of language gives way to the narrative of the society. On the one hand, Chinese contemporary art needs to complete the linguistic turn, that is, in the discourse of "aesthetic modernity", form its own idioms and rhetoric to build a language system which is different from that of Europe and the United States. On the other hand, since 1980, the narrative of the society has become the dominant direction in the wave of "reflection of the Cultural Revolution", "emancipating the mind" and "cultural enlightenment". Thus, aesthetic narrative and sociological narrative are always in the state of game and encouragement, which was fully embodied in the seesaw struggle and confrontation between the purification of language and the need of the times for the soul in the mid-1980s. Of course, the inner reason is that Chinese contemporary art lacks a linear and self-disciplined modernist system that relies on the development of language, and it is based on the context of art history. Due to the innate deficiency, it is impossible to complete the construction of contemporary art system relying solely on language changes or "aesthetic avant-garde". In other words, sociological narrative or "cultural avant-garde" still dominated the value appeal of contemporary art. This feature was reflected most vividly by "political pop" and "cynical realism" in the early 1990s.

Zhu Wei starts to intentionally add sociological expressions to his works such as Comrades Caption (1995), The Story of Beijing (1995) and Sweet Life series (1994) in his 1995-1994 compositions. In Comrades Caption, the objective presentation of the soldier is completely upended while in The Story of Beijing and Sweet Life, "contemporary subjects" are closely represented in a calm way. In fact, the changes in social and cultural circumstances and artistic context in the early 1990s also indicated the changes in the creation of Chinese contemporary art. China undoubtedly became the focus of Europe and the United States after experiencing the changes from 1989 to 1992, especially in the context of the fall of Berlin Wall and the disintegration of the Soviet Union. In the field of art, the Modern Art Exhibition in 1989 marked the decline of the modern fine arts, because when the early cultural criticism could not find the answer in reality, it naturally meant the decline of the grand and lofty modernist narrative which is full of enlightenment ideas. At that time, it was not by accident that in Zhu Wei's paintings featured soldiers, intellectuals and Chairman Mao, but his creation was always at a certain distance from the wave of "political pop". This sense of distance, on the one hand, was reflected in the expression of the image. "Political pop" mostly used the image processing methods of juxtaposition and borrowing and paid attention to the differences and conflicts between different images in politics, culture, consumption, visual expression and other semantic categories. Zhu Wei would not

directly borrow or copy the existing image but would pay more attention to personal and original image expression. On the other hand, it was reflected in the different meaning appeals of the works. “Political Pop” concentrated on Chairman Mao and most involved the figures and various types of images in the period of Cultural Revolution, but Zhu Wei’s works involved more intellectuals, soldiers, or ordinary people. For the artist, the image was not the goal since he was more concerned about these people with different classes and identities as well as the change in living conditions or personal values in the rapid social changes in the 1990s. From this perspective, “Political Pop” is closer to the Western post-modern art, such as “New Dada”, while Zhu Wei’s paintings, despite the humor and satire, diffused a strong taste of realism.

Of course, it was not that Zhu Wei relied on the interpretation of society, but the artist could not avoid social changes and reality in China. For the contemporary art in the 1990s, the criticism of the language alone cannot fully grasp the pulse of the society in that era: it will appear weak in objective reality. In *Descended from the Red Flag* (1994), *Sweet Life* (1994), *The Square* series (1996) and other works, there is no doubt that the images and expressions related to rock and roll, pop culture, and urban consumerism constructed a context of era, but Zhu Wei’s expression on the reality was not a “mirror”; on the contrary, in the humorous atmosphere hid a profound and critical perspective. For example, the carnival of rock and roll shows aphasia; the consumer society brings alienation despite the longing of people; the “Square” is lofty but erodes personality. Obviously, Zhu Wei was always a calm observer of the changes the Chinese society. Sometimes, he was also like an “outsider” as he always kept a certain distance from the reality and society and was always vigilant against popular values. In the middle of the 1990s, Zhu Wei finished one of his most important painting—*China-China* (1997). It depicts Deng Xiaoping, the father of the reform and opening-up policy and one of the founders of China’s socialist construction, who has an enormous influence on contemporary China. From this work we can see his reflection on Chinese society.

If one should study Zhu Wei’s repertoire of works created after the 1990s, one would find that the themes would naturally converge into a huge contemporary Chinese social landscape. They point to reality and the spirit with grand and fragmented expression. But the main theme is still the representation of the actual and spiritual situation of people. *Utopia* series is Zhu Wei’s representative work after 2000. In those paintings, conventioners, though bored, listen respectfully but they have no right to declare their opinions. They are outsiders if they cannot vote. “Utopia” shows a special social class, who are familiar with a political discourse and accustomed to uniform, collective life, and certain rule, but they are categorized and disciplined without personality. If *Utopia* is a miniature of the Chinese people’s political life, then in *Box*, *Sweet Life* and other works, audiences saw another secularized survival landscape—micro, daily life which is full of desire. About these works, Zhu Wei said, “I painted my own world and my own experience, and as long as you open your eyes to look at any

street in Beijing, read the newspaper, or watch TV, you will find it.” In fact, the absurd of the reality and the awkwardness of survival perfectly fit Zhu Wei’s painting style which comprises exaggeration, joking and uncoordinated shape.

III

After 2000, in a very natural phenomenon, contemporary art began to bid farewell to the trend and movement; much like the time when an artistic trend followed one another that is observed since the 1980s, forming a linear developmental track in artistic movement. This essentially means that the contemporary art since the 1980s, especially the kind of contemporary art (or modern art) that was grandly narrated and had a prerequisite of language in the period of modern fine arts and the kind of cynicism-appealed contemporary art that satirized politics in the 1990s, gradually lost the dependent cultural context and avant-garde. Especially in the irreversible tide of globalization, with the increase in international art exchange and the gradual maturity of the biennial exhibition mechanism, Chinese artists began to face a new problem, that is, what’s the characteristics of rhetoric and expression of Chinese contemporary art compared to Western modern and contemporary art and whether Chinese contemporary art have its own idiom, language and pedigree. In addition to the anxiety from the language, Chinese contemporary art needs to eradicate the creative strategies dominated by western standards and postcolonial taste since 1990 and explore new ways for contemporary art.

After the *Utopia* series, Zhu Wei stops painting for several years. He is, in his own words, very anxious. “I think that ink painting, in its process of development, must stick with tradition, otherwise it will not be ink painting sooner or later”, Zhu Wei once said in an interview. In his opinion, “I’ve been working on ink painting for years and I think I should make some breakthrough. But at last I haven’t done anything so meaningful. Then I think there must be some problems with contemporary art—I’m not the only artist who is not creative. Chinese contemporary art is only in the exploration stage. Our main task is to stay active.” The work *Curtain* series in 2008 marked an important transformation of Zhu Wei’s creation, which on the one hand was the correction of the previous sociological narrative method and on the other hand was the turn of language, that is, return to the tradition, to look for a new personalized expression.

From the perspective of cultural ecology, the tradition should be “four in one”, which is reflected in the implements aspect of physical form, body aspect of practice and communication, institutional aspect of ethics and norm, as well as spiritual aspect of aesthetics and temperament. In Zhu Wei’s view, the return to the tradition and learning from the tradition means that the artist should really mine the connotation and spirit behind the traditional schema, language, and style, and build new idiom and rhetoric

under the guidance of new ideas and methods. The Curtain series reduced the use of ink and more relied on fine brushwork. The so-called turn of language is showed by dispelling the concrete content so as to get rid of the sociological discourse brought by the image, and in the process of the continuous purification of language, form became purer and simpler, relying on the line to intensify the abstract expression. Of course, what Zhu Wei pursued was not the abstraction in the sense of Western modernism. Western painting in the early stage of modernism emphasizes “meaningful form”, and in the heyday stresses the personal and original abstract schema full of elite consciousness. That is to say, the abstract schemas are completely self-disciplined, and they have nothing to do with nature and reality. However, in the Chinese painting world, the abstraction of the form is essentially the process that the creation subjects go toward the nature and understand objects. And different from the west, the subject and the object are not split nor in binary opposition, but on the contrary, they show the cognitive way of subject’s pursuit of reason and insight into the nature. Dating back to the tradition, the “investigate things” and “acquire knowledge” in the Northern Song Dynasty deeply reflected the wisdom of such philosophy and art. In Zhu Wei’s art career, his dialogue with the tradition, his learning from the tradition, and his seeking of contemporary transformation of language can be found in his earlier works, including Great Water series created in 2000.

His The Ink and Wash Research Lectures series continued the previous creative idea, but he injected image elements. Image is actually an important source of the significance generation of the work. As can be seen, Zhu Wei was still very tangled on form and content, language and meaning. The root of the problem, as previously stated, existed as early as the mid-1980s when “purify language” and “big soul” confronted. In other words, in the Chinese contemporary art pedigree without modernist tradition, only the concept expression of language is unable to complete the construction of the mansion of meaning. So, in The Ink and Wash Research Lectures series, it is not difficult to understand why Zhu Wei tried to seek for a balance between the form and image, language and meaning. In this series, there are three types of images, of which the most clear is the figure and rockery. In Zhu’s paintings, the figures are generally dull, at a loss and they are very similar to each other from their faces to their gestures. It is clear that this is a group of people without personality. The source of these figures is not clear, but from their dress and look, they come from a same social class. Zhu Wei did not clearly explain whether they are the intellectuals or belong to the middle-class. For these works, the artist once said, “Over the past two or three decades, Chinese people’s living environment has changed a lot. Many people have experienced jazz, bar, loan, mortgage and the like, but in fact, there is no relief in the ambition, and people have become tired, no longer passionate like the past. It seems that we are all enduring this state. So what I painted is just the state of enduring.” Rockery in the sense of image will not be accompanied by clear social information, so, compared with the works of

figure, it can more highlight the expressive force of language.

Since 2015, “new ink painting” and “new Gongbi” have been the integral part of Chinese contemporary art movement. But there is no clear definition of “new”. However, there must be a frame of reference. It is traditional ink painting and traditional Gongbi. Actually, on mentioning traditional ink painting and traditional Gongbi, we not only refer to art form, art language, but also artistic and cultural system which is already complete after hundreds years’ development. From this perspective, “new” things should be considered in the context of art history. How to create “new” art? Whether through language, rhetoric and methodology of art creation or through media, aesthetics and theme? Zhu Wei doesn’t care whether his works are “new Gongbi” or “new ink painting”. He keeps current art trend at a distance. As for the inner logic of art language, he is seeking for a way to stick with tradition without being fettered by tradition. He wants to make a breakthrough no matter how small it is.

In his work The Ink and Wash Research Lectures, he tried to paint on newspapers but still used the traditional ink-based rendering technique. The newspaper itself carried a variety of information, which was hidden or significant after rendering, so it was integrated into the meaning system of the work. Similarly, rockery can be seen as a symbol of Chinese traditional culture, but in the The Ink and Wash Research Lectures, it is the object of gaze. Rockery, together with the bright red curtain, clearly and directly transmits the unique Chinese visual tastes and cultural characteristics. Because in this series of works, the red curtain, as the carrier of abstract form, is both visual and full of ideology and can also bear the unconscious visual and cultural psychology of contemporary Chinese collective. From this point of view, regardless of figure or rockery, when they appear before the red curtain, the two images and visual meanings are in a state of confrontation. But for Zhu Wei, this image narrative is not important. What is important is that through his paintings people can feel the cultural and aesthetic experience of contemporary Chinese people.

July, 2017
Wangjing Dongyuan

* He Guiyan, famous art critic and curator. Graduated from CAFA with a Doctor’s degree, he is the professor and director of Art Theory Department of Sichuan Fine Arts Institute.

情景與邏輯

朱偉的繪畫歷程

文 / 何桂彥

—

在中國當代水墨領域，朱偉是一個重要的藝術個案，其作品涉獵多個主題，不僅有清晰的發展脈絡與語言軌迹，而且，透過其作品，可以從一個側面，反映中國當代水墨與工筆繪畫，尤其是后89之后的變革與突破。譬如，在1980年代的水墨變革中，藝術家對傳統水墨創作範式與審美趣味的顛覆與解構在當時是令人矚目的；在后89年藝術思潮與1990年代，中國當代繪畫創作轉向的背景，朱偉對現實的關注，對鮮活的文化現場的把握，以及對當代人生存境遇與精神狀態的表現，不僅拓展了當代工筆繪畫介入現實的深度與廣度，而且，在視覺表達、審美趣味，尤其是對圖像敘事的強調，為當代工筆與水墨藝術的發展帶來了新的可能性。2000年以來，朱偉始終堅持與傳統對話，以傳統為師，在傳統中尋求語言的當代轉換。在他看來，中國當代水墨與工筆畫的出路，一方面，在於尊重傳統，重視既有的藝術史上下文，擺脫西方藝術話語帶來的影響，建立新的、具有原創性的藝術語匯與修辭方式；另一方面，仍然要重視與現實的關聯，要反映和體現當代社會的變遷，及其內在的文化與審美訴求。事實上，在過去三十多年的創作歷程中，朱偉始終在歷史與現實、傳統與當代、系統與個人、文化與語言之間思考，或介入，或疏離，既躊躇滿志，也有過彷徨、質疑。當然，這些問題有不同的面向，考慮到歷史與社會情景的變遷，對於任何一位藝術家來說，都不是一蹴而就能解決的。但是，它們的意義，在於形成了一個語境，讓我們不僅能看到藝術家個人的繪畫綫索，而且，發現其內在的藝術邏輯。

朱偉的創作起步於1980年代中后期，從一開始，藝術家就有意識的將個人的創作融入當代水墨所置身的藝術史情景中。簡要地看，改革開放以來，當代水墨的發展從一開始就不單純是一個藝術形態問題，而是一個涉及社會學、文化學，甚至是意識形態的問題。尤其是在1980年代初反思文革，現代化變革，以及西方現代與后現代文化的衝

擊下，當代水墨的起步與發展便承擔着重要的文化使命——對社會主義現實主義的反撥與疏離，對傳統水墨的拒絕與解構，對西方現代藝術和后現代藝術語言的接納與吸收，而且，這些不同的藝術與文化訴求並不是涇渭分明，反而是始終交織在一起的。

在早期的藝術創作階段，朱偉就面對1980年代三種當代水墨的變革力量。第一種類型是追求“現代性”的建構，在繪畫主題、筆墨語言、審美趣味、創作範式等方面予以現代轉換，并賦予“當代性”的文化內涵。這股現代水墨的變革浪潮在1980年代中期曾掀起過一個高潮。第二種方向是走顛覆與解構的道路。表面看，這種藝術思想受到了西方“達達”，以及后現代解構主義思想的影響，但內在的力量，還源于1980年代的“反傳統”。在整個1980年代的多種啓蒙話語中，在“反傳統”方面，基本達成了共識。共識形成了一股合力，在水墨領域，同樣衍化成一種鮮明的反叛意識，就是徹底拋棄傳統水墨的創作程式與藝術趣味，以實驗、解構的態度，探索水墨的新的可能性。第三種傾向是“新文人畫”。強調個人的筆墨趣味，以幽默、調侃、戲擬的態度去消解歷史與文化的深度，有濃郁的市井氣息。“新文人畫”仍然有自身的文化局限性，並沒有發展成一種具有建設性的藝術力量，但那種故作姿態、刻意的，包括調侃與戲擬的態度，對1990年代初的“玩世現實主義”却產生了影響。

《仿八大》系列是真正的開始，標識着朱偉對1980年代當代水墨變革的諸多問題的回應。雖然當時他還是解放軍藝術學院的一名在校學生，但已經以個人化的表達，思考傳統水墨在當代文化語境中不可避免的裂變。在這一系列作品中，朱偉對傳統筆墨趣味的放棄，從而解放了本體，使其更傾向於一種現代主義意義上的構成。對平面的重視，意味着對傳統水墨敘事功能的拒絕，也為1990年代個人的繪畫創作走向圖像的表達鋪平了道路。實際上，不管是西方的現代藝術邏輯，還是在中國當代繪畫的語境中，語言的現代性建構的一個重要維度，是回歸語言，回歸平面。只有解放語言，讓其保持獨立，才能抵禦水墨在過去很長一段歷史時期裏所負載的敘事功能，拋棄具象語言體系背后裹挾的意識形態話語。通過這一時期的作品，可以看到，朱偉內心更為認同的是，顛覆與重建的水墨當代化之路。同時，那些以日常話語所形成的文字敘述，與其說是考慮畫面的視覺構成，毋寧說體現的是藝術家的一種虛無與調侃的態度。筆墨的嬉戲，是否又是對“新文人畫”的回應？

如何從語言、形式、敘事性等角度，處理個人繪畫與傳統之間的關係，探索其間的可能與張力，形成了朱偉繪畫1990年代以來一條重要的發展綫索。譬如在《北京故事粉本》系列（1991）、《雨夜跑馬圖》系列（1997）、《大水》（2000）、《中國日記》系列（2001）等多個類型的作品中，藝術家不僅在中國傳統的壁畫、工筆重彩中吸取

養料，而且在語匯與圖式上，可以看到韓滉、郭熙、馬遠、朱耆等諸大師的身影。對於這些語言、圖式，藝術家的目的既不是模仿，也不是后現代意義上的挪用，相反，它們所形成的是一種視覺表征，抑或說是一種提示，表明與傳統繪畫的視覺機制與觀看習慣之間的聯系。在《新編花營錦陣》系列（1994）、《趙姐之故事》（1994）等作品中，作品與文革“樣板戲”之間在視覺表達上也有着一種關聯，形成了互文性。如果說在《雨夜跑馬圖》、《大水》等作品中，朱偉表現出的是與“老傳統”的聯系，那么《趙姐之故事》呈現的就是一個“新傳統”。亦即是說，藝術家將新中國建立以來，繪畫與視覺藝術中那些經過“編碼”，賦予了意識形態，并具有中國印記的視覺與圖像資源進行拆解，予以重新編碼，使其在新的形式結構與敘事話語中呈現出來。當然，就朱偉來說，與傳統的交集，最終的目的，仍然是在古與今、傳統與當下、歷史與現實等形成的情景中進行個人化的表述。從這個角度講，朱偉的繪畫是繞不開敘事性的，最具代表性的作品是1994年創作的《新二刻拍案驚奇》系列。雖然圖像與圖式仍脫胎于傳統，但故事的内容却是當下的，與現實相關的。

二

朱偉在一次訪談中，曾這樣描述自己的創作理念，“我畫水墨快三十年，使用的材料、技法全部從傳統來，和傳統有密切的聯系。我一直沒有脫離開傳統，但我描繪的是當下發生的人和事，是正在進行時，也就是人們常說的當代題材。所以我一直沒覺得傳統和當代是隔離的，古為今用是我畫水墨畫的理念和創作脈絡。”（《朱偉：精神不能繼承，繼承的是技法和材料》，載于99藝術網：宋睿採訪朱偉）

中國的當代藝術，當然包括當代水墨，從1980年代以來就致力於語言的現代轉換，而且，許多藝術家在語言的探索方面做了大量的貢獻。從語言的生成與內在邏輯考慮，不同藝術家有不同的路徑：有的從傳統出發，有的重視藝術史自身的內在邏輯，有的在西方現代或后現代藝術中尋找資源，有的則重視創作的方法論。毫無疑問，朱偉是從傳統出發去構建語言的內在邏輯的，盡管一開始就充斥着解構意識。但是，悖論在于，在中國當代藝術的價值體系中，語言的當代性建構遠遠讓位于社會學的敘事。一方面，中國當代藝術需要完成語言學的轉向，即在“審美現代性”的話語下，形成自身的語匯與修辭，構建一個有別于歐美的語言體系。另一方面，從1980年代以來，在“反思文革”“解放思想”“文化啟蒙”的浪潮中，社會學的敘事成為了主導性的意義方向。儘管美學敘事與社會學敘事都是當代藝術需要解決的問題，但二者始終處於博弈、

砥礪的狀態。這在1980年代中期，“純化語言”與“時代需要大靈魂”的拉鋸與對抗中體現得尤其突出。更內在的原因，在于中國當代藝術缺乏一個依托語言的發展，以綫性的、自律的、立足于藝術史上下文的現代主義體系。正是先天性的不足，導致僅僅依靠語言的變革，或者“美學前衛”無法完成當代藝術意義系統的建構。換言之，社會學敘事，或者“文化前衛”仍將主導當代藝術的價值訴求。這一特點，在1990年代初，以“政治波普”與“玩世現實主義”身上體現得淋漓盡致。

1993年創作的《上尉同志》《北京故事》，1994年的《甜蜜生活》系列，標志着朱偉的作品開始有意識地注入社會學話語。《上尉同志》顛覆了主題性繪畫中的軍人形象，而《北京故事》《甜蜜生活》則以冷靜的、近距離的方式表現朱偉所說的“當下發生的人和事”。事實上，1990年代初，伴隨着社會文化情景與藝術語境的轉變，也預示着中國當代藝術創作的轉向。在經歷了1989—1992年的變革，尤其是置身于柏林墻的倒塌與蘇聯解體的國際背景下，中國無疑成了歐美關注的焦點。就藝術領域而言，1989年的“現代藝術展”標識着“新潮美術”的式微，因為當早期的文化批判無法在現實中找到答案時，自然也意味着此前那種宏大、崇高、充滿啟蒙意識的現代主義敘事方式的沒落。在那一階段的作品中，朱偉筆下出現了軍人、知識分子、毛主席等形象，并非偶然。但是，其創作始終與“政治波普”所掀起的浪潮保持着一定的距離。這種距離感，一方面體現在圖像的表達上。“政治波普”大多采用并置與挪用的方法，重視不同圖像之間，在政治、文化、消費、視覺表達等意義範疇形成的差異與衝突；在朱偉的作品中，藝術家不會直接去挪用、復制既有的圖像，反而會更重視個人化的、原創性的圖像表達。另一方面體現為作品意義訴求的不同。“政治波普”集中在毛主席身上，所涉獵的也大多是“文革”時期的人物與各類圖像，但在朱偉的作品中，表現得比較多的是知識分子、軍人、或者普通的大眾。對於藝術家來說，圖像并不是目的，因為他更關注的是，在1990年代急劇的社會變遷中，這些不同階層、不同身份的人，他們的生存境遇，抑或說個人價值觀所發生的變化。從這個角度講，“政治波普”更接近于西方的“新達達”，而朱偉的繪畫，盡管帶着幽默與調侃，彌散出的却是濃郁的現實主義意味。

當然，并不是朱偉要倚重社會學的闡釋，而是，社會的變遷、鮮活的現實、中國的文化現場令藝術家無法回避。對於1990年代的當代藝術創作，倘若僅僅立足于語言的批判，根本無法把握那個時代的脈動，在現實面前，也會顯得孱弱無力。在《紅旗下的蛋》（1994）、《甜蜜的生活》（1994）、《廣場》系列（1996）等作品中，毫無疑問，與搖滾樂、流行文化、都市消費主義相關的圖像與表達為畫面構築了一個時代語境，但是，朱偉對現實的表現却不是“鏡像”式的，相反，在談諧、幽默的氛圍中，隱

藏着一種深邃與批判的視角。譬如，搖滾樂的話語狂歡，流露出的反而是一種失語；消費社會盡管讓人向往，但帶來的却是異化；“廣場”雖然崇高，但吞噬的却是個性。顯然，對當時中國社會呈現出的變化，朱偉始終是一個冷靜的觀察者。有的時候，又像一個“他者”，因為，他與身邊的現實、社會總有一定的距離，對流行的價值觀始終保持着警醒。1990年代中期，朱偉有一件重要的作品，名字叫《中國·中國》（1997）。作為中國改革開放的締造者與新時期社會主義建設的總設計師，鄧小平對於當代中國的意義無意是巨大的。這件作品的出現，再一次的反映出，藝術家對當時中國社會境遇的思考。

如果將朱偉1990年代以來的作品集結起來，就會發現，其涉獵的多個題材，自然會匯聚成當代中國的一幅巨大的社會圖景。它既指向現實，也反映精神；既有宏大敘事，也有微觀的、碎片化的表達。但最為核心之處，仍然是對人——對人的現實處境、精神境遇的言說。《烏托邦》系列是朱偉2000年以來的代表性作品。畫面中的與會者盡管百無聊賴，但又必須洗耳恭聽；雖然有舉手這個環節，但他們却像是局外人。“烏托邦”表現了一個特殊的社會階層，他們熟悉特定的政治話語，習慣整齊劃一，習慣集體生活，習慣某種規則，但是，他們却是類型化的、無個性的、被規訓的。如果說《烏托邦》表現的是中國人政治生活的一個縮影，那么在《盒子》《甜蜜的生活》等作品中，觀眾看到的則是另一種世俗化的生存景觀——微觀的、日常的、欲望化的生活。對於這批作品，朱偉曾談道，“我畫我自己的世界，我自己的經歷，你只要睁眼看看北京的任何一條街，看看報紙，看看電視，就會發現我畫的全都是那兒的東西。”事實上，現實的荒誕、生存的別扭與朱偉的繪畫風格，即那種誇張的形式，戲謔的手法、不協調的形狀是完美契合的。

三

2000年以後，一個非常典型的現象是當代藝術開始告別潮流，告別運動，不再像1980年代以來，一個藝術思潮接着另一個思潮，一個現象接着另一個現象，由此形成綫性的發展軌迹。這實質也意味着，1980年代以來，尤其是“新潮美術”時期那種宏大敘事的、語言為先決條件的當代藝術（或者說現代藝術），1990年代那種反諷政治，以大儒主義為訴求的當代藝術，逐漸失去了自身依存的文化語境和前衛性。尤其是在不可扭轉的全球化的浪潮中，伴隨着國際藝術交流的增多，加之雙年展機制的逐漸成熟，中國藝術家開始面對一個新的問題，即中國當代藝術是否有自己的語匯和語言，和西方

現當代藝術比較起來，它的修辭和表述又有什么特點？它有自己的發展譜系嗎？除了來自語言方面的焦慮，中國當代藝術需要從1990年以來，那種由西方標準和“后殖民”趣味所支配的創作策略中擺脫出來，探索當代藝術新的意義生成方式。

完成《烏托邦》系列之後，朱偉有幾年的時間沒有創作新的作品，用他自己的話說，處於一種焦慮的狀態。在一次訪談中，他談道，“這些年畫畫一直在想的一個問題是水墨畫一定得照顧中國兩年多年來的傳統，只是一個勁兒的往前走就不是水墨了。”在他看來，“我一直覺得水墨畫是一個課題，這個課題對我來說是這樣的：既然畫了水墨，就應該有所突破。但是老覺得畫了半天沒有太令人激動的貢獻。所以我經常老是質疑當代藝術，不是我一個人沒有新意，中國當代藝術還是應該以探索為主……保持生命力。”2008年的《帷幕系列》標識着朱偉創作一個重要的轉變，一方面是對此前的社會學敘事方法的矯正；另一方面是實現語言的轉向，即重新回到傳統，尋找一種新的個人化的表達方法。

倘若從文化生態學的角度考慮，傳統應是“四位一體”的，它體現在物理形態的器物層面，體現在實踐與交往的身體層面，體現在倫理與規範的制度層面，體現在審美與氣質的精神層面。在朱偉看來，回歸傳統，從傳統中汲取養料，藝術家應該真正去挖掘傳統的圖式、語言、風格背後積澱的內涵與精神，在新的觀念與方法的指導下，構建新的語匯與修辭。《帷幕系列》減少了水墨的表現性，更多的是倚重工筆重彩的方法。所謂語言的轉向，不僅表現為消解了具象性的內容，擺脫了因圖像所帶來的社會學話語，而且，在不斷純化語言的過程中，形式至純至減，以錢為依托，強化了抽象性的表達。當然，朱偉所追求的，並不是西方現代主義意義上的抽象。西方繪畫在早期現代主義階段，強調的是“有意味的形式”，在鼎盛時期，推崇的是一種個人的、原創的、充滿精英意識的抽象圖式。亦即是說，抽象的圖式完全是自律的，它們與自然、與現實沒有任何聯繫。但是，在中國人的繪畫世界裏，形式的抽象化，實質是創作主體走向自然、理解客體的過程，與西方不同的是，主體與客體不是分裂的，更不是二元對立，相反，它所體現的是主體追求理性、洞悉自然的本質的一種認知方式。倘若追溯傳統，北宋以降，“格物”與“致知”就深切的反映了這種哲學與藝術的智慧。在朱偉個人創作的發展軌迹中，與傳統對話，以傳統為師，在傳統中尋求語言的當代轉換，較早的作品也包括2000年創作的《大水》系列。

《水墨研究課徒》系列延續了先前的創作思路，但藝術家又重新為畫面注入圖像因素。圖像實質就是作品意義生成的一個重要來源。看得出，就形式與內容、語言與意義，究竟誰執輕執重，朱偉仍然十分糾結。而問題的根源，誠如前文所言，早在1980



年代中期“純化語言”與“大靈魂”的砥礪與對抗中就始終存在了。換言之，在缺乏一個現代主義傳統的中國當代藝術譜系中，僅僅依靠語言的觀念表達，是無法完成意義這個大廈的建構的。所以，在《水墨研究課徒》系列中，就不難理解，朱偉為什麼要在形式與圖像，語言與意義之間尋求平衡。在這批作品中，大致出現過三類圖像，其中最為明確的是人物和假山石。在藝術家的筆下，人物普遍目光呆滯，茫然若失，從神情到姿態，都十分相似，很顯然，這是一批沒有個性特征的人。雖然我們并不知道，這些人物的圖像學來源，但從他們的穿着、神情上看，是屬於一個社會階層的。到底是知識分子，還是中產階級，朱偉並沒有明確的交代。對於這批作品，藝術家曾談道，“我覺得過去了二三十年，中國人的生存環境有了很大變化，每個人身邊都多了點兒爵士樂、酒吧，貸款，按揭什么的，但是其實並沒有在抱負裏解脫出來，人們都變得疲憊了，不像當年那麼有激情，也沒有當年的爆發力，似乎大家都在忍受這種狀態，所以我畫的就是

一個忍耐的狀態。”因為假山石在圖像學的意義上不會附帶明確的社會信息，所以，與人物類的作品比較，反而更能凸顯語言自身的表現力。

2013年以來，中國藝術界曾掀起一波“新水墨”“新工筆”的浪潮。但是，究竟怎么體現這個“新”，藝術界並沒有給予明確的界定。不過，既然談“新水墨”“新工筆”，話語邏輯的背后，必然存在着一個參照系，即傳統水墨、傳統工筆。事實上，傳統水墨，或傳統的工筆，不僅僅包括形式與語言，而且涉及整個藝術生態和文化系統。這個系統經過一千多年的發展，已經十分完備。所以，從這個角度講，所謂的“新”一定要有藝術史的上下文關係，但“新”到底又以何種方式體現出來呢？是語言、修辭方式之新？創作方法論、媒介觀念之新？觀看方式、審美趣味之新？或者作品的現實指向與文化內涵之新？朱偉對自己的作品是否是“新工筆”或“新水墨”一點也不在意。對於當下的藝術潮流，他也始終保持一定的距離。不過，就語言的內在邏輯方面，他仍然堅持從傳統中去尋找，但又不能落入傳統的窠臼。哪怕僅僅只是從一個微小的地方入手，如渲染、用色、用紙、造型等，他都希望有所突破。譬如在《水墨研究課徒》中，他嘗試在報紙上進行創作，但仍然採用傳統的以墨色為底的渲染手法。由於報紙自身負載着各種信息，渲染之後，或隱或顯，自然將信息融入到作品的意義系統中。同樣，假山石既可以看作是中國傳統文化的一個符號，但在《水墨研究課徒》中，它却是一個凝視的對象。與大紅色的帷幕一道，鮮明而直接地傳遞出中國獨有的視覺經驗與文化經驗。因為，在這一系列作品中，紅色帷幕——既是視覺的，也充斥着意識形態；既是抽象的形式的載體，也可以負載着當代中國集體無意識的視覺文化心理。從這個角度講，不管是人物，還是假山上，當它們出現在紅色帷幕之前，兩種圖像、兩種視覺意義，就處于一種對抗狀態。但對於朱偉來說，重要的不是這種圖像敘事的方法，而是，通過這一系列作品，能讓人感受到屬於當代中國人的文化與審美經驗。

2017年7月于望京東園

* 何桂彥。批評家，策展人。中央美術學院博士，四川美術學院教授，四川美術學院當代藝術研究所所長，美術學系主任。

left

隔江山色，水墨設色紙本，朱偉落款，藝術家鈐印二方：朱偉書畫、大玩；

Hills Beyond A River, Ink and colour on paper, signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Da Wan.

174×123cm, 2005-2012

30 Tahun Kesenian Kontemporer

oleh Zhu Wei

Akibat memanjakan diri terlalu lama dengan lukisan membuat saya semakin konservatif terhadap hal-hal baru. Melukis itu seperti kerajinan. Ibarat semakin banyak jenis menu yang kamu makan, semakin berkurang keinginanmu untuk berimprovisasi dalam tiap menu. Saya menjadi semakin kritis. Masyarakat Cina menghargai perasaan melalui lidah, sementara Jepang menghargai hal-hal baik melalui makanan lezat. Semua teman-teman yang mengenal saya memahami bahwa di hari dan usia saya saat ini, saya masih tidak menggunakan blog atau Wechat, dan melekat dengan Nokia berusia 7 tahun. Tapi demi kue adonan lezat, saya bisa lari sejauh beberapa kilometer untuk membeli kue itu dari kedai-kedai kue, kue adonan tanpa daun parsley. Sebuah kata: Elegan.

Sebuah kata untuk menggambarkan para orang kaya hari ini: Plin-plan. Dalam tingkat ekstrim, ini seperti standar tinggi yang diwariskan oleh kaum aristokrat dari periode dinasti Qing: saya lebih baik mati kelaparan daripada harus masak.

Selama 30 tahun kesenian kontemporer Cina, meski saya tidak mengikuti parade membela konstitusi bersama Star Art Society, namun saya terus berkarya selama 27 tahun. Penuh dengan air mata dan sandungan. Dalam beberapa tahun terakhir saya membuat ruang untuk bernafas dan bersenang-senang, tapi kemudian menyadari saya tidak bisa kembali. Terlalu sibuk dengan melukis dan pameran-pameran tanpa berfikir secara matang itu ibarat berdesakan dalam bus di sebuah perjalanan panjang melewati gunung dan sungai selama sehari-hari, dan ketika saya keluar untuk buang air kecil, tiba-tiba saya bertanya: mau kemana kita sekarang?

Hampir setiap orang tau Renaissance Italia, dan Tiga Raksasa Renaissance; Leonardo Da Vinci, Michelangelo dan Raphael. Tapi sesungguhnya Tiga Raksasa Renaissance Italia bukan hanya 3 orang itu saja, terdapat juga tiga pemikir humanis 200 tahun yang lalu: Dante, Petrarca, dan Boccaccio. Adalah teori dan 'Komedi Ketuhanan'; The Decameron dan soneta-soneta dari tiga pemikir itulah yang membimbing kreasi seniman-seniman setelahnya. Sebelum kelahiran seni kontemporer, kesenian Barat terpengaruh oleh para filsuf dan pemikir tenar seperti Hegel, Nietzsche, Schopenhauer, Feuerbach, Spencer, dan John Dewey, kemudian oleh Russell,

Wittgenstein, Heidegger, Foucault, Jean Paul Sartre, dan Derrida. Foucault meninggal tahun 1984. Pakar strukturalisme Derrida mengikuti seni kontemporer hingga tahun 2004. Gagasan mendahului tindakan, seperti yang sering dikatakan orang-orang, teori membimbing praktek. Seseorang memutuskan apa yang ingin mereka makan di rumah, kemudian membawa keranjang belanjanya ke pasar, sementara hanya segelintir orang yang pergi ke pasar dan belanja apapun yang mereka lihat. Sejujurnya, aplikasi teori-teori para pemikir Barat ini dalam opera, drama, balet, lukisan klasik, puisi, sastra, tidak ada hubungannya dengan masyarakat Cina. Jadi sejak kesenian kontemporer Cina telah berlangsung selama 30 tahun, sudahkah kita menghasilkan sistem ideologi dan teori kita sendiri? Jika sudah, apa sajakah itu? Jika belum, datang dari manakah kesenian kontemporer Cina kita? Dengan kata lain, apakah Cina memiliki kesenian kontemporer?

Tampaknya sulit menjelaskan keadaan ini, sama seperti menjelaskan permasalahan 'ayam dan telur'. Jika Cina tidak memiliki kesenian kontemporer, lalu bagaimana dengan karya-karya kontemporer yang masif? Sebenarnya mudah saja membongkar fakta. Mengenai apa yang telah terjadi dalam sejarah Cina selama ribuan tahun. Teresa Seng menyanyikan hal ini dengan sangat jelas dalam lagunya: "Aku tak bisa melupakanmu, tapi kamu telah melupakan diriku. Kamu bahkan memanggillku dengan nama yang salah. Kamu bilang akan menemuiku dua hari lagi, tapi kini aku telah menanti lebih dari setahun." Banyak energi kita habis untuk saling mengintrik satu sama lain, mengeluh, merendahkan capaian kita sendiri, tanpa adanya kreatifitas. Jika tidak salah, dalam sebuah pameran Kesenian Modern Cina di tahun 1989, sang kurator berdiri di hadapan pintu Museum Kesenian Nasional Cina dan mengumumkan pada dunia: "Seniman Cina hanya menghabiskan 10 tahun untuk menyelesaikan proses yang dilakukan oleh seniman kontemporer Barat selama ratusan tahun." Hal ini jelas menyampaikan pada kita bahwa kesenian kontemporer Cina menggunakan jalan pintas. Sebuah imitasi.

Imitasi bukanlah hal yang memalukan, tapi imitasi buruk yang merusak kedua belah pihaklah yang menjadikannya memalukan. Inspirasi "One Hundred Years of Solitude" oleh Marquez, sang maestro realis magis dari Amerika Latin ini datang dari karya Juan Rulfo berjudul "Pedro Paramo". Juan Rulfo menggunakan dua generasi untuk menempatkan sebuah keluarga dalam keadaan kesepian, sementara Marquez menggunakan tujuh generasi. Akan tetapi Marquez berhasil membuat seluruh ceritanya lebih dinamis, lebih mengagumkan. Itulah kenapa ia dijuluki sebagai "maestro imitasi paling cemerlang di seluruh dunia". Kesenian pop datang dari Amerika Serikat, ketika Andy Warhol menggunakan simbol-simbol populer dan merek-merek dagang dalam lukisan-lukisannya hingga masyarakat menjadi terbiasa dengan hal itu, maka lukisannya menjadi kesenian pop. Kesenian pop mengandung sarkasme terhadap budaya konsumsi dalam masyarakat kapitalis, perlawanan terhadap kekuasaan dan langgengnya kesenian, serta pengingkaran terhadap kesenian moderen. Namun ketika kesenian moderen

menyebarkan di Uni Soviet, ia justru berkembang menjadi seni Politik Pop dan sukses. Contohnya adalah karya Kosolapov yang berjudul “Lenin and Coca Cola”, serta karya instalasi Kabakov berjudul “The Red Wagon”. Hal ini juga berdampak pada genre kesenian kontemporer Soviet yang terkenal; Konseptualisme Moskow. Meski Revolusi Cina tidak bisa diabaikan. Hiruk pikuk Revolusi Oktober memperkenalkan kita pada Marxisme-Leninisme yang masih terus disebut hingga hari ini. Sebelumnya, serbuan Perang Opium telah menghantar dua Majikan ke Cina; demokrasi dan ilmu sains.

Dibandingkan dengan beragam aliran kesenian kontemporer Barat, kesenian kontemporer Cina tidaklah lebih sederhana. Pada dasarnya mereka masih merupakan lukisan-lukisan dengan sandaran kayu, yang mana dalam introspeksi Revolusi Budaya dijadikan sebagai acuan, jarak dalam Revolusi Budaya digunakan sebagai standar, dan simbol-simbolnya dianggap sebagai tampilan artistik. Beginilah bagaimana generasi yang lahir setelah periode 1950’an hingga 1970’an terhadap kesenian kontemporer, sama halnya dengan lahirnya Gerakan Seni tahun 1985 dan pasca 1989. Karya seni mereka bercampur dengan instalasi, aksi seni, seni multi media yang bukanlah Cina maupun Barat, tidak dangkal maupun modis, dan tidak bisa dipahami oleh banyak golongan seniman profesional. Saya selalu berfikir seniman-seniman ini yang berani membuat karya yang hanya dapat diterima oleh audiens di negara-negara paska-industrial adalah para petarung sejati. Revolusi Budaya bukanlah hasil, melainkan fenomena. Untuk mengkritisi dan menyindir sebuah fenomena tanpa penjelasan apapun justru membuat fenomena ini mewujud. Hal ini menunjukkan bahwa kesenian kontemporer Cina tidak matang, atau kekurangan nasihat dari para pakar.

Setelah tahun 1949, negara mengalami perkembangan sementara sektor privat mengalami kemunduran. Dengan terjadinya beberapa revolusi dan gerakan, hampir seluruh industri dinasionalisasi, bahkan Qi Baishi yang memiliki kedai ukiran stempel dekat Qianmen diterima dalam Akademi Lukis oleh Pemerintahan Rakyat. Saya pikir ini adalah hal yang menyedihkan; udang, kepiting, kubis Cina, lobak, dan tahu, terlepas dari bahan-bahan yang terkandung dalam mangkuk panas pedas yang dilukis oleh Qi Baishi dengan mewah ini cukup mewakili momentum kebangkitan sebuah negara dan kemajuan bangsa, namun pijakan yang paling cocok bagi Qi tetaplah massa dan rakyat. Hal ini seperti program TV kompetisi perempuan super. Perempuan-perempuan ini mampu nyanyi, bicara, menghibur, menarik perhatian, jadi kita tawarkan mereka sertifikat kelayakan, menyemangati mereka dengan kata-kata, jika hal itu tidak berhasil, kita membayar mereka. Jadi mereka mampu menghidupi dirinya sendiri. Jika setiap perempuan diberikan penghargaan People’s Artist, bagaimana mungkin anak-anak ini bisa meraih masa depannya? Selama periode Reformasi dan Pembukaan Diri, perubahan besar yang dibawa oleh kesenian kontemporer membuat kesenian Cina mengalami perubahan lingkungan kehidupan. Perubahan adalah hal yang revolusioner, pembentukan zaman, serta merupakan tonggak peristiwa penting. Para seniman telah melakukan ini selama hampir 20 tahun. Pertama, mereka menggunakan

strategi mengelilingi kota-kota dari pedesaan, kemudian mereka membeli apartemen di kota. Saya tidak mengenali kota-kota lain, tapi beberapa wilayah di pinggiran kota Beijing, Tongxian, Yanjiao, Daxing, Shunyi, Miyun, Huairou, Shijingshan, Yanqing, Sunhe, Songzhuang, Cuigezhuang, Hegezhuang, Tiejiaqing, Feijiacun, Suojiacun, Caochangdi, Heiqiao, bahkan Zhoukoudian; kawasan orang kaya Peking di distrik Fangshan membangun taman seni yang besar. Kedua, mereka melancarkan perang rakyat. Mereka meyakinkan, mendidik dan memperingati kader-kader desa dan petani mengenai konsekuensi-konsekuensi, mengubah mereka yang pada awalnya tidak paham menjadi bersatu pada akhirnya, hingga masyarakat dan seniman-seniman ini menjadi kesatuan yang harmonis, dan setiap orang dapat saling memuaskan. Ketiga, mereka memainkan perang pergesekan. Rumah-rumah mereka telah dihancurkan dan dibangun kembali, dibangun dan dihancurkan. Tak ada api padang rumput yang dapat menghancurkan rumput, karena akarnya terus tumbuh dengan bantuan sumber air.

Saat orang menikmati karya seni, mereka selalu berharap dapat melihat sesuatu selain karya itu sendiri. Tuntutan yang cukup sederhana. Beberapa karya seni melangkah terlalu jauh untuk tidak meninggalkan apapun. Tiga puluh tahun perjalanan kesenian kontemporer Cina tidaklah lama, melainkan cukup singkat. Lukisan minyak Eropa memiliki sejarah sepanjang 700 tahun, dan lebih dari 170 tahun sejak di impor ke Cina. Eksplorasi kesenian moderen dan kontemporer mereka telah melalui perjalanan lebih dari ratusan tahun. Lukisan tinta dan kuas Cina memiliki sejarah selama 3000 tahun. Haruskah eksplorasi kesenian kontemporer kita melangkah lebih maju? Jika semua berjalan dengan lancar, mari membuatnya hingga ratusan, bolehkah kita?!

Terbit pertama kali dalam ART ABSOLUTE, edisi perdana, Agustus 2015, h.10

30 Years of Contemporary Art

by Zhu Wei

Being indulging in painting for a long time, I have become more and more conservative toward new things. Painting is a kind of craft. As the more meals you have eaten, the less you want to improvise each meal. I become more critical. Chinese value the feelings on the tongue, while Japanese value the good intention in delicious food. My friends who are familiar with me all know, that in this day and age, I still do not use blog or Wechat, and adhere to my seven-year-old Nokia. However, for a tasty battercake, I can run as far as a kilometer, to pick out accurately from a dozen battercake vendors, a battercake without parsley. A word: Elegant. A word to describe rich people nowadays: Capricious. To the extreme it's like a high standard that aristocrats left over from the late Qing Dynasty could reach: I would rather starve to death than cook.

In the thirty years of Chinese contemporary art, although I didn't catch the parade of defending constitution with the Star Arts Society, I have kept creating art for 27 years. It is full of snot and tears and stumbling. In recent years I made room for breathing and having fun, and then, I realize I cannot go back. Having been busy in painting and exhibitions but without thinking deeply is like squeezing in a long-distance bus over mountains and rivers day and night, and when I get off to urinate, suddenly I want to ask: where are we going now?

Almost everyone knows the Italian Renaissance, and the Three Giants of the Renaissance, Leonardo da Vinci, Michelangelo and Raphael. In fact the Three Giants of the Renaissance in Italy are not these three, but the three humanist thinkers 200 years ago: Dante, Petrus Gramsci, and Boccaccio. It's the theory of the three thinkers and their "Divine Comedy", "The Decameron" and sonnets that guided the creation of later artists. Before the birth of contemporary art, the Western art was affected by famous philosopher and thinkers such as Hegel, Nietzsche, Schopenhauer, Feuerbach, Spencer, and John Dewey, and then by Russell, Wittgenstein, Heidegger, Foucault, Jean Paul Sartre, and Derrida. Foucault died in 1984. The structuralism master Derrida went along with contemporary art till 2004. Idea goes before action, just like what people often say, theory guides practice. People decide what they want to eat at home, and

then carry a basket to market, while few people go to market and purchase whatever they see. Frankly speaking, theories of these Western thinkers were for their own opera, drama, classical ballet, classical painting, poetry, literature, having nothing to do with Chinese. So, since Chinese contemporary art have been bustling for thirty years, have we produced our own ideological and theoretical system? If we do, what are they? If not, where did our Chinese contemporary art come from? In other words, does China have contemporary art?

It seems difficult to explain this situation, as if to explain the chicken-and-egg problem. If China does not have contemporary art, what are the massive contemporary artworks? Actually it's easy to divulge facts. About what has China been doing in thousands years of history, Teresa Teng sang it clearly in her song: "I can't forget you, but you have forgotten me. You even called me the wrong name. You said you would come to see me two days later, but I have waited for more than a year." Most of our energy has been spent in intriguing against each other, complaining, undermining our credit, without any creativity. If I'm not mistaken, in the Chinese modern art exhibition held in 1989, the curator stood on the door step of the National Art Museum of China, and announced loudly to the world: "Chinese artists spent only ten years, to accomplish the process which Western contemporary artists spent a hundred years on." So it obviously told us that Chinese contemporary art had taken a shortcut. It's an imitation.

Imitation is not a shame, but a bad imitation which leads to interecine is. The inspiration of "One Hundred Years of Solitude" by Marquez, the master of magical realism in Latin American, was derived from Juan Rulfo's "Pedro Páramo". Juan Rulfo used two generations to place a family into a lonely situation, while Marquez used seven generations. However, Marquez made the whole story more dynamic, more fascinating. Therefore, he was called "the most brilliant master of imitation in the world". Pop art was originated in the United States. When Andy Warhol put popular symbols and trademarks which people were familiar with into painting, it became the pop art. Pop art contained sarcasm towards consumer culture in capitalist society, resistance against the authority of art and easel art, and denial of modern art, but when pop art spread to the Soviet Union, it evolved into Political Pop and succeeded. The examples include Kosolapov's representative work "Lenin and Coca Cola" and Kabakov's installatoin "the Red Wagon". It also results in a famous Soviet contemporary art genre, Moscow Conceptualism. Even the Chinese revolution is not an exception. The salvoes of the October Revolution brought us marxism-leninism, which has been mentioned up to now. Before that, the gunshot of Opium War had brought two Misterys to China: democracy and science.

Comparing to the various Western contemporary art schools, Chinese contemporary art couldn't be simpler. Basically they are still Easel paintings, in which the introspection on Cultural Revolution is used as coordinates, the distance from Cultural Revolution is taken as standards, and the symbols of Cultural Revolution is



considered as artistic features. This is how the generation born after 50s, 60s and 70s in contemporary art, as well as the 85 Art Movement and Post 89, came out. Their art mixed with some installations, action art, multimedia art that are neither Chinese nor Western, neither corny nor fashionable, and could not be understood by many professional artists. I always think these artists who dare to make artworks that can only be accepted by audiences in post-industrial countries are real fighters. Cultural Revolution is not a result but a phenomenon. To criticize and satirize a phenomenon without any explanation turned the phenomenon into a result. It shows that the Chinese contemporary art is not matured, or lack of expert's advice.

After 1949, state advances while the private sector retreats. With several revolutions and movements, almost all industries have been nationalized, and even Qi Baishi, who had a vendor of seal engraving near Qianmen, was accepted into painting academy by the people's government. I think it was a pity. The shrimp, crab, Chinese cabbage, radish, and bean curd, no matter whether these ingredients of spicy hot pot

painted by Qi Baishi are majestic enough to represent the momentum of a booming country and a flourishing nation, the most suitable soil for Qi was still the mass and people. It's like the TV program of super girl competition. Those girls are capable of singing, talking, refreshing, distracting attention, so we offer them certificate of merit, encourage them with words, and if it doesn't work, we pay them money. Then they can make a living by themselves. If each girl were awarded a title of People's Artist, how these kids find their ways in the future? During the Reform and Opening Up, the biggest change that the emergence of contemporary art brought to Chinese art is the change of living environment. This change is revolutionary, epoch-making, and landmark. Artists have done this for almost 20 years. First of all, they used the strategy of encircling the cities from the countryside, and then, they bought a flat in the city. I'm unacquainted with other cities, but the several suburbs around Beijing, Tongxian, Yanjiao, Daxing, Shunyi, Miyun, Huairou, Shijingshan, Yanqing, Sunhe, Songzhuang, Cuigezhuang, Hegezhuang, Tiejiangying, Feijiacun, Suojiacun, Caochangdi, Heiqiao, even Zhoukoudian, the Peking-Man-rich region in Fangshan district, has built a large art park. Secondly, they launched the people's war. They persuaded, educated, and warned the village cadres and ordinary farmers of consequences, changing them from incomprehension at beginning to uniting as one at last, until these locals and artists become a harmonious whole, and everyone is pleasing to each other's eye. Thirdly, they played a war of attrition. Their houses have been dismantled and rebuilt, rebuilt and dismantled. No prairie fire can destroy the grass, while it shoots up again with the spring.

When people enjoy artworks, they always hope to see something other than the artwork itself. The requirement is quite modest. Some artworks went too far to leave nothing behind. Thirty years of Chinese contemporary art is not long, but quite short. The European oil painting has a history of 700 years, and more than 170 years since it has been imported in China. The exploration of their modern and contemporary art has gone through a journey of more than a hundred years. Chinese ink and wash painting has a history of 5000 years. Should our exploration of contemporary art go further? If nothing goes wrong, let's make it an even hundred, shall we?!

First published in ART ABSOLUTE, the inaugural issue, August 2015, p.10

left

人物研究，水墨設色紙本，朱偉落款，藝術家鈐印一方：朱偉書畫；

Study of People, Ink and colour on paper, signed Zhu Wei, with one seal of the artist: Zhu Wei Shu Hua.

123×111cm, 2005-2012

當代藝術三十年

文 / 朱偉

因為長期畫畫的原因，我對新生事物的態度變得越來越保守。畫畫是一手藝活兒，就像吃飯吃的時間越長反而每頓都不想湊合，反而越來越講究。中國人講舌尖上的感受，日本人講究從美味中感受到心意。熟悉我的哥們兒都知道，現在都啥時代了，我還保持一沒微博二沒微信，堅持用七年前的諾基亞手機學生款。但是為了吃到口純正的煎餅却能跑出一裏多地，從十幾個煎餅攤兒中準確的挑出哪個是沒放香菜的。一個字兒：講究。說句眼下形容有錢人的話：任性。再往絕了說更像當年清末貴族遺老遺少，餓死不做飯。

中國當代藝術三十年，雖然沒趕上和星星畫會一起參與維護憲法大遊行，但也鼻涕眼淚跟頭把式的畫了二十七年的創作。最近幾年倒出空兒來喘口氣玩了一陣子，發現回不去了。以前忙着畫畫，趕展覽，沒來得及細想，就像擠在長途車裏翻山越嶺日夜兼程，中間停車下來解個手，忽然想問問咱這是要去哪兒？

幾乎每個人都知道意大利文藝復興，而且都知道文藝復興三杰，達芬奇，米開朗琪羅，拉斐爾。其實意大利文藝復興三杰并非指的是這三位，而是在此前兩百多年的三位人文主義思想家但丁，皮特拉克，薄伽丘。是這三位思想家的理論和他們的《神曲》，《十日談》，十四行詩指引着後來藝術家們的創作。西方當代藝術誕生之前有黑格爾，尼采，叔本華，費爾巴哈，斯賓塞，杜威等著名哲學家思想家的影響，之後有羅素，維特根斯坦，海德格爾，福柯，薩特，德裏達，其中福柯去世於一九八四年，結構主義大師德裏達更是伴隨當代藝術到了二零零四年。任何事情都是先有主意后有動作，也就是人們常說的理論指導實踐。都是先在家想好吃啥，然后再拎着菜籃子奔菜市場，很少有菜市場買上啥吃啥的。這些西方思想家們的理論說句不客氣的話，針對的是人家自己的歌劇，話劇，古典芭蕾，古典繪畫，詩歌文學，這些理論的誕生真沒中國人什么事。那麼，中國當代藝術熱熱鬧鬧的嚷嚷了三十年，我們有沒有產生自己當代藝術的思想和理論體系，有的話在哪兒，如果沒有，中國哪兒來的當代藝術。換句話說，中國有當代藝術嗎？

解釋這事兒似乎很費腦子，仿佛解釋先有雞還是先有蛋這樣一個永遠說不清楚的問題。如果說中國沒當代藝術，那這麼多鋪天蓋地的當代藝術作品是咋回事兒。其實說破這事兒容易，中國幾千年下來的歷史都在忙乎些什麼，鄧麗君在歌裏唱得再清楚不過了：我沒忘記你，你忘記了我，連名字你都說錯。你說過兩天來看我，一等就是一年多。說白了大部分心思用在計較抱怨外加不靠譜上，創造力幾乎為零。如果我没記錯的話，一九八九年中國現代藝術大展，策展人站在中國美術館的臺階上大聲向世人宣布：中國的藝術家們用了十年的時間，就走完了西方當代藝術家們一百年才走完的路。這話再清楚不過的告訴大家，中國的當代藝術實際上是抄了個近兒，模仿。

模仿不丟人，丟人的是沒模仿好造成兩敗俱傷。拉丁美洲魔幻現實主義大師馬爾克斯的《百年孤獨》靈感就是來源於胡安·魯爾福的《佩德羅·巴拉莫》。魯爾福用了兩代人將一個家族置於孤獨絕境，馬爾克斯却足足用了七代人，然而他將整個故事變得更富有活力，更引人入勝，因此，曾經有人把馬爾克斯稱為“世界上最漂亮的模仿大師”。波普藝術發源於美國，安迪·沃霍爾將耳熟能詳的流行符號、商標放入藝術繪畫中，成為了後來的波普藝術。波普藝術本來含有諷刺資本主義社會消費文化、反抗權威藝術和架上藝術、有否定現代主義藝術的成分，可當波普藝術當年到了蘇聯時，却演變成了政治波普并獲得了成功，比如科索拉波夫的代表作《列寧與可口可樂》，卡巴科夫的裝置作品《紅色火車廂》等，還因此出現了一個著名的蘇聯當代藝術流派，莫斯科觀念主義。中國革命也不例外，十月革命的一聲炮響為我們送來了馬克思列寧主義，一直用到現在，其實還能往前推，鴉片戰爭的一聲槍響給中國帶來倆先生：德先生和賽先生。

相對於西方種種當代藝術流派，中國的當代藝術簡單的不能再簡單，基本上全部停留在架上繪畫上，以對文革的反思做為坐標，以距離文革的遠近為斷代標準，以挪用文革符號多少為藝術特征，由五六七組成的當代藝術隊伍，八五美術運動和後八九就這麼出現了。中間間或夾雜着少許至今連很多藝術家也看不明白的不中不西不土不洋的裝置行為影像作品。我一直覺得在中國搞這些後工業國家對作品多少才能理解的藝術家們才是真正的戰士。文革不是結果而是現象，對一個現象不由分說劈頭蓋臉的一頓批判和嘲諷使現象變成了結果，這說明了中國當代藝術的不高級或缺乏高人指點。

四九年以後，國進民退，幾次革命外加運動，各行各業基本都被政府成功收編，就連一直在前門外支攤兒刻章的齊白石也被人民政府接收放到畫院養了起來。我一直覺得這是一遺憾。齊白石的蝦，蟹，白菜，蘿卜，豆腐，這些專門配麻辣香鍋用的小行畫，大不大氣能不能代表一個欣欣向榮的國家或者蒸蒸日上的民族的氣勢單聊，其實他老人

家最適合生存的土壤是在有群眾基礎的民間。就像現在的超女選秀等等節目，唱的好，能白話，能解乏，能分散人民群眾的注意力，發個獎狀鼓勵幾句，實在不行多給點錢，讓她們自己出去混就行了，要是一人發一人民藝術家的稱號帶着，讓孩子們后邊怎么混。改革開放，當代藝術的出現給中國藝術帶來的最大變革是藝術生態發生了變化，這一變革是革命性的，劃時代的，裏程碑式的。小二十年來藝術家們其實就是這麼做的。首先，以農村包圍城市最后再到城裏買房。別的地方我不知道，可着北京周圍的幾個郊區縣：通縣，燕郊，大興，順義，密雲，懷柔，石景山，延慶，孫河，宋莊，崔各莊，何各莊，鐵匠營，費家村，索家村，草場地，黑橋，就連盛產北京猿人的房山周口店都有一個很大的藝術園區。二，發動人民戰爭。說服教育外加曉以利害，從一開始的不理解到最后的萬眾一心，從村干部到普通農民再到普通藝術家打成一片，最后誰看誰都順眼。再次，打消耗戰。拆了蓋蓋了拆，野火燒不盡，春風吹又活。

人們在欣賞完藝術作品的時候，總希望能透過作品看到些什么，這種要求其實並不過分。過分的是有些作品看完就看完了，絲毫留不下什么。中國當代藝術三十年，說長不長說短倒是真短，歐洲油畫誕生至今七百多年了，傳到中國也有一百七十多年，他們的現當代藝術探索已經走過了一百多年的路程，中國的水墨畫誕生至今有三千多年的歷史，我們的當代藝術探索之路是不是應該走的更遠一點呢，如果不出啥亂子，湊一整數，一百年，行不？！

首次刊發于《絕對藝術》創刊號2015年8月，10頁。



right

向日葵六號，水墨設色紙本，朱偉落款，藝術家鈐印五方：二方十有八九、朱偉、朱偉書畫、神品；

Sunflowers, No. 6, Ink and colour on paper, signed Zhu Wei, with five seals of the artist, two of Shi You Ba Jiu, Zhu Wei, Zhu Wei Shu Hua and Shen Pin.

65×66cm, 2000



Works

1987-1992

Around the late-eighties, Chinese ink painting witnessed a modern renaissance. Initially, the incentive for this shift came from a group of traditionally trained ink painters who were experiencing the rapid changes happening in China at the time. They had come to realize that their feelings and surroundings had become drastically different from those of their predecessors. Traditions and values from the past no longer applied harmoniously to the contemporary world. Thus, Chinese painting required diverse developments to respond to the radical changes that were occurring within society. In 1988, Zhu Wei was a student at the Chinese People's Liberation Army Arts Academy. Today, he still owns many of his paintings from that period. Although most of those works were copies of other paintings, they already began to show the style Zhu Wei would employ in his future important works, such as "The Story of Beijing". If the development of Zhu Wei's works from then on has shown signs of inheriting this signature subtle Zen-like parody, then "The Story of Beijing" from 1991 has undoubtedly defined the artist's artistic direction. "Foreign Exchange Certificate", "Stock Exchange" and "Express" were all trendy terms at the beginning of China's open policy. At the same time, Zhu's incorporation of classical visual vocabularies into his paintings, have allowed him to successfully achieve his goal of reflecting reality.

從20世紀80年代后期開始，中國水墨畫開始了現代變革的潮流，最初的誘因在於飽受古典傳統影響的水墨畫家面對迅速變化的中國社會，他們的內心情感和現實境遇都已不同於古典大師，傳統久遠已與現代不諧，中國畫自身需要更多樣性的拓展來回應社會的巨變。1988年朱偉仍是解放軍藝術學院的一名在校學生，畫家自己收藏的多幅創作於這個階段的作品，雖以“仿八大”命名，但已經初顯此後作品風格的端倪，醞釀着此後重要代表作品《北京故事》的雛形。如果說朱偉此後的作品具有并非直截了當的諷刺的禪學趣味的話，1991年創作的《北京故事》彩色稿便已經明確表露了藝術家未來創作的方向。“外匯券、證券、特快”都是改革開放前沿最時髦的詞匯，同時對古典語言的成功借用，使得這部分作品恰當的達到了映射現實的目的。

仿八大山水
Landscape derivative from Bada's brush style
水墨設色紙本
Ink and color on paper
33×33cm
1987



朱偉落款，藝術家鈐印三十二方：九方圖章、九方朱偉書畫、十方朱偉、四方朱偉印信。
Signed Zhu Wei, with thirty-two seals of the artist: nine of Pictorial seal, nine of Zhu Wei Shu Hua, ten of Zhu Wei, and four of Zhu Wei Yin Xin.

用八大山水筆法繪北京故事人物圖一號

Portrait No.1 derivative from Bada's landscape brush style, the embryo of Beijing Story

水墨紙本

Ink on paper

33×33cm

1988



朱偉落款，藝術家鈐印一方：朱偉書畫。

Signed Zhu Wei, with one seals of the artist, Zhu Wei Shu Hua.

用八大山水筆法繪北京故事人物圖二號

Portrait No.2 derivative from Bada's landscape brush style, the embryo of Beijing Story

水墨紙本

Ink on paper

33×33cm

1988



朱偉落款，藝術家鈐印二方：圖章和朱偉書畫。

Signed Zhu Wei, with two seals of the artist, Pictorial seal and Zhu Wei Shu Hua.

北京故事粉本之一
Beijing Story, Colorful Sketch, No.1
水墨設色紙本
Ink and colour on paper
33×33cm
1991



北京故事粉本之二
Beijing Story, Colorful Sketch, No.2
水墨設色紙本
Ink and colour on paper
33×33cm
1991



北京故事粉本之三
Beijing Story, Colorful Sketch, No.5
水墨設色紙本
Ink and colour on paper
33×33cm
1991



1993-1995

The Story of Beijing

The creation of *The Story of Beijing* has connections with the liberating movement of thought that emerged in China during the 80's; in which the army and intellectuals had different roles to play. In the end, the intellectuals were the ones that were compromised and defeated. The artist in 1989, as a member of the army, was at his daring and energetic prime and would soon graduate from the Art College of the People's Liberation Army. The highly disciplined experience from that time left its mark on Zhu, who consequently began to hold strong reflections on freedom. The quality of how the intellectual craves for free thoughts is reflected in those of Zhu's generation.

Jeffrey Hantover notes in an article about *The Story of Beijing* in 1995: "Soldier and civilian alike view the new world with impassive wariness. Look closely at the paintings: in almost none of them do figures look directly at each other or at us: they are always glancing up, sideways, or out of the corners of their eyes... The real action takes place outside the frame, beyond the stage of their lives and Zhu Wei's actors know it. The script for their lives is written by unseen others."

The Story of Beijing can be considered as Zhu's search for the acknowledgement of his self-consciousness. A subtle personality has made Zhu's artistic expression humorous, rather than radically visual in its approach. Moreover, the fact that Zhu has amassed years of training in classical cultures also enriches the inner symbolic power of his work. In the period where he painted *The Story of Beijing*, the artist also created works such as *The Story of Sister Zhou*, *Red China Fashionable Dress*, *Woman Soldier Xiao A*.

《北京故事》

《北京故事》的創作與20世紀80年代中國大地上掀起的思想解放運動有關，軍隊和知識分子這兩個不同角色在這場運動中發揮了各自不同的作用，而最終，知識分子成為妥協和失敗的一方。1989年時的藝術家，作為軍隊中的一員，正處于意氣風發的青年時代，並且即將從解放軍藝術學院畢業，軍隊森嚴的紀律在朱偉心中留下了不可磨滅的記憶，以及對自由更為強烈的感觸。知識分子追求自由解放思想的特質，也在同朱偉一樣的年輕人心中萌發。1993年Jefferey Hantover在關於朱偉《北京故事》的文章裏說：“軍隊和老百姓都以平常心來看待這個新世界。仔細查看畫面上的人物，幾乎沒有人相互注視着對方或往外看着我們，他們總是不經意地看着一邊，或向上看，或向眼角外看……然而只有外面的人知道這個答案：他們的生命劇本是由未知的人所寫成的。”

《北京故事》可以看作是朱偉尋求自我意識被認同的宣泄，含蓄內斂的個性決定了朱偉傾向于幽默，而不是選擇極端的視覺表達方式，在此之前朱偉受到的多年的傳統文化素養的浸染，也極大提升了作品中沉澱的深層寓意的力量。而與“北京故事”同時期創作的還有“趙姐的故事”、“中國紅·時裝”、“女兵小A”等系列。

北京故事一號
The Story of Beijing, No.1
水墨設色紙本
Ink and colour on paper
66×67cm
1993



朱偉落款，藝術家鈐印一方：朱偉書畫。
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

北京故事三號
The Story of Beijing, No.3
水墨設色紙本
Ink and colour on paper
66×66cm
1993



朱偉落款，藝術家鈐印一方；朱偉書畫。
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

法國莫奈家族基金會收藏
Collected by Monet Family Foundation, France.

1992-1994

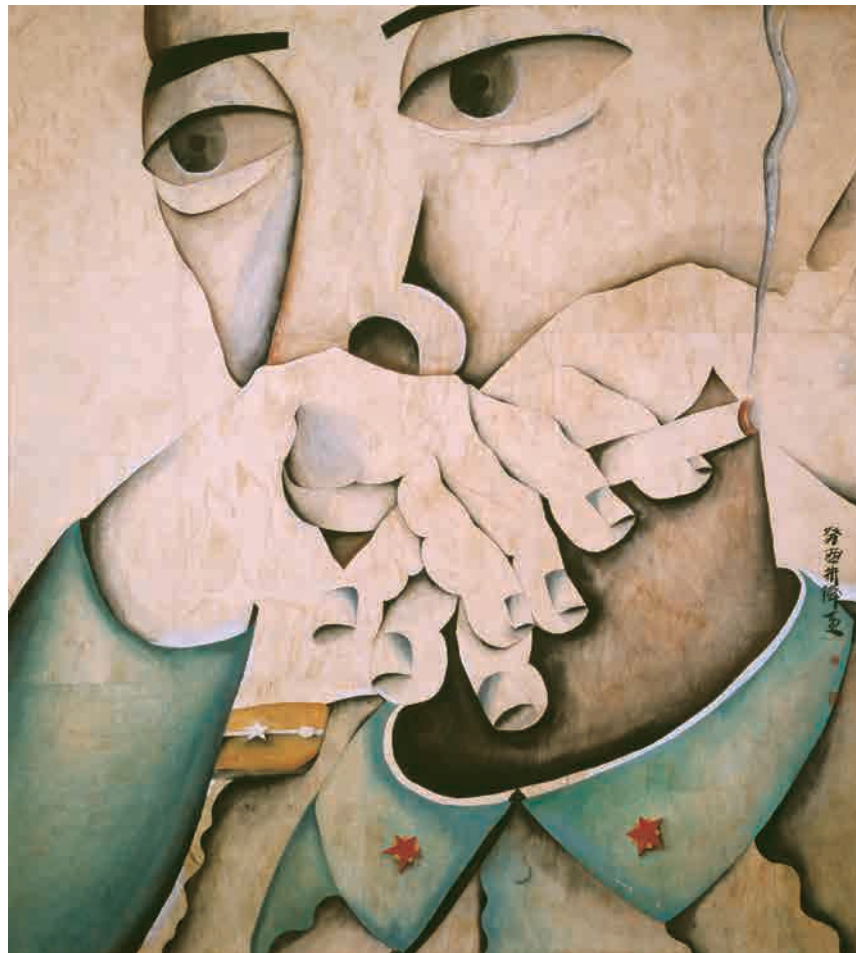
Comrade Captain

Zhu Wei began the Comrade Captain series in 1992 after leaving the People's Liberation Army which he entered at the age of 16. The experience of more than 10 years in the army left an indelible memory, which became a source of inspiration. Comrade Captain marks the beginning of how Zhu attempts to express contemporary reality through classical Chinese ink techniques. The image - "Comrade Captain" that Zhu has created is a subversive version of the subject matter. Since then, the artist has leaped a step forward in his career and he continues to explore the use of brush, paper, colours and forms. At a time when the use of ink and brush was still a complex and a heated debate for the Chinese, Zhu had already embarked on his journey of investigation.

《上尉同志》

朱偉從1992年開始創作《上尉同志》系列作品，此時的他剛剛脫離部隊系統，16歲加入人民解放軍，到90年代初從解放軍藝術學院畢業後逐漸遠離軍隊。此前他所經歷的十余年的軍旅生活是他最為熟悉的，並給他留下了永不磨滅的記憶，也在職業生涯的最初成為他繪畫的靈感來源。《上尉同志》是朱偉最早用中國水墨傳統技法尋找當代現實表達的肇始，他創造的“上尉同志”無疑對主題性繪畫中的軍人形象是一個顛覆。自此開始，朱偉的藝術生涯邁出了重要一步，並且在筆法、紙張、設色、造型等方面開始了持續的探索，在中國國內水墨界還在為筆墨問題困惑和爭論不休的時候，朱偉已經用實際行動開始了水墨當代化的探索之路。

上尉同志三號
Comrade Captain, No.3
水墨設色紙本
Ink and colour on paper
186×162cm
1993



朱偉落款，書創作時間癸酉（1993年），藝術家鈐印二方：朱偉書畫和朱偉印信。
Signed Zhu Wei, dated Gui You (1993), with two seals of the artist: Zhu Wei Shu Hua and Zhu Wei Yin Xin.

北京故事冊頁二組一號

The Story of Beijing Album Series 2, No.1

水墨設色紙本

Ink and colour on paper

29×33cm

1994



朱偉落款，藝術家鈐印一方：朱偉書畫。

Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

北京故事冊頁一組三號

The Story of Beijing Album Series 1, No.5

水墨設色紙本

Ink and colour on paper

33×33cm

1994



朱偉落款，書創作時間癸酉（1993年）并題詞，藝術家鈐印二方：朱偉書畫和朱偉。

Signed Zhu Wei, dated Gui You (1995), inscribed by the artist, with two seals of the artist, Zhu Wei Shu Hua, and Zhu Wei.

1994-1996

New Pictures of the Strikingly Bizarre

A critic once commented on Zhu Wei: “Zhu Wei is a serious yet witty and humorous thinker and a diligent practitioner.” In the same year as working on *Comrade Captain* and *Beijing Story* in 1994, Zhu has also began - *New Pictures of the Striking Bizarre*, based on *Ming Hua ben* (vernacular short stories). With a slight change of the title, Zhu appropriates the subject to tell contemporary tales. The artist thinks that whatever is happening today actually has resemblance to old times. Also, he explores a variety of forms in his works, drawing reference from the various framing and mounting techniques in classical paintings.

The picture in Zhu's painting has a punk gesture which represents “I Love You” in English sign language—stretching the thumb, index and pinky fingers, while rolling the middle and ring fingers, which altogether symbolize the 5 letters: I, L (Love) and Y (You). This work is one of the most emblematic works for Zhu in this period.

《新二刻拍案驚奇》

有評論家曾這樣評價朱偉：朱偉是一位嚴肅但充滿睿智與幽默的思考者和勤奮的實踐者。在創作《上尉同志》和《北京故事》的同時，1994年這一年，朱偉又開始了對全新作品的嘗試——《新二刻拍案驚奇》，這一基于明代話本小說《二刻拍案驚奇》而來的題材。朱偉將原著書名稍作改動，用它來講述現代的故事，他認為今天發生的一切其實和古代非常相似，並且在作品形制上探討了多種變化的可能性，而實際上這一元素的采用仍來源于中國傳統書畫多變的裝裱形制。畫面中極具“朋克”意味的手勢，實際上代表的是英語手語中的“我愛你”，用伸出的拇指、食指和小指，同時蜷起中指和無名指包含了字母I（我）、L（love愛）、和Y（you你），成為朱偉此一階段最具代表性的作品之一。

二刻拍案驚奇之秋後算賬

Pictures of the Strikingly Bizarre. Square Accounts after the Autumn Harvest.

水墨設色紙本

Ink and colour on paper

66×67cm

1994



朱偉題款，藝術家鈐印一方：朱偉印信。

Signed Zhu Wei, entitled by the artist, with one seal of the artist, Zhu Wei Yin Xin.

1994

Descended from the Red Flag

Descended from the Red Flag was also created in 1994. Zhu's works exude an intense sense of talent, which is in fact, related to his broad interest in drama and music. For years, the artist has been a devoted Rock n' Roll fan, and Cui Jian's music - the icon of Chinese rock - has been Zhu's inspiration. Thus, in the Descended from the Red Flag series, viewers can almost feel the vibrancy of Rock n' Roll.

《紅旗下的蛋》

同樣創作于1994年。朱偉作品中表現出的極具張力的才情，實際上與他廣泛涉獵戲劇、音樂等領域的個人興趣有關。多年來，朱偉一直是執著的搖滾狂熱者，中國搖滾音樂的巔峰崔健的吶喊，在朱偉的創作中成為詮釋靈感的文本，在《紅旗下的蛋》系列中，觀眾似乎能感覺到搖滾音樂的持續衝擊。

紅旗下的蛋一號

Descended from the Red Flag, No.1

水墨設色紙本

Ink and colour on paper

66×131cm

1994



朱偉落款，題作品名稱并題詞“中華兒女多奇志，不愛紅裝愛武裝。”藝術家鈐印九方：六方朱偉書畫、朱偉印信、圖章和朱偉。

Signed Zhu Wei, entitled by the artist and inscribed “Chinese daughters have a desire strong. To face the powder and not to powder the face.” With nine seals of the artist, six of Zhu Wei Shu Hua, Zhu Wei Yin Xin, Pictorial seal, and Zhu Wei.

1994-2005

Sweet Life

In 1994, Zhu followed different creative paths simultaneously. No doubt, Sweet Life is the most representational of the lot. Drawing from the memory of the People's Liberation Army as a reference and inspiration, this series took Zhu the longest to carry out. Zhu Wei has created a new image for Chairman Mao with his unique style which mirrors Zhu's personal artistic language.

What distinguishes Zhu from the "Political Pop" movement during the 90's is that he has no intention to simply appropriate and replace the meaning of symbols. He insists on observing reality through the perspective of the ordinary Chinese and reacts frankly through classical Chinese painting techniques, instead of expressing himself through a conceptual view or a novelty-seeking attitude. By approaching actual life as material, the artist describes the grand social events and the deified giant image with a humane sympathy. During 1994, the artist has also produced works such as Ambushed from All Sides, Climax, My Story, New Positions of the Brocade Battle, The Trails of a Long Journey, Tian Gong Kai Wu.

《甜蜜的生活》

1994年這一年，朱偉的創作在不同思路同時進行，《甜蜜的生活》無疑是這一年諸多作品中較為有代表性的，同時也是朱偉的作品中創作時間延續最長的系列，並且軍隊政治生活記憶是產生這些作品的源頭和素材。中國領袖毛澤東的形象經過“朱偉式”變形，完美地統一于朱偉極具個人化的畫面語言中。而與20世紀90年代興起的“政治波普”潮流有所區分的是，朱偉無意于視覺符號的挪用和置換，而是始終以一個普通中國人的視角進行觀察，以傳統中國繪畫的技巧對現實做出率直的反應，而非以一種概念的角度或獵奇的態度與現實發生聯系，更多的從現實生活中取材，極具“人性”關懷的講述宏大的社會事件，以及一度被“神化”的偉人形象。1994年同時創作的作品還有“十面埋伏”、“高潮”、“我的故事”、“新編花營錦陣”、“萬水千山”、“天工開物”等。

甜蜜的生活一號
Sweet Life, No.1
水墨設色紙本
Ink and colour on paper
193×256cm
1994



朱偉落款，藝術家鈐印二方：朱偉書畫、朱偉印信。
Signed Zhu Wei, with two seals of the artist, Zhu Wei Shu Hua, and Zhu Wei Yin Xin.

甜蜜的生活二號

Sweet Life, No.2

水墨設色紙本

Ink and colour on paper

175×132cm

1994



朱偉落款，藝術家鈐印一方：朱偉書畫。

Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

甜蜜的生活三號
Sweet Life, No.3
水墨設色紙本
Ink and colour on paper
54×68cm
1994



朱偉落款，藝術家鈐印二方：朱偉書畫和朱偉印信。
Signed Zhu Wei, with two seals of the artist, Zhu Wei Shu Hua, and Zhu Wei Yin Xin.

甜蜜的生活二十七號

Sweet Life, No.27

水墨設色紙本

Ink and colour on paper

169×45cm

1998

朱偉題款，書創作時間一九九八年，題詞“公元一九九八年在北京。中國農曆春節前，喝着啤酒，聽着動人的晚間音樂，仿佛下一個世紀的最后一天也是如此。在中國，更覺得甜蜜，因為這一種生活我們不記得什麼時候過過。”藝術家鈐印七方：二方十有八九、萬玉堂鑒賞朱偉真迹、朱偉真迹、網站、朱偉書畫和圖章。

Signed Zhu Wei, entitled and dated by the artist, inscribed “1998 A.D. in Beijing. Before the Spring Festival of Chinese lunar calendar, drinking beer, listening to the evening music from radio, it seems like the last day of next century. In China, it’s even sweeter. Because we don’t remember when we have ever had this kind of life.” With seven seals of the artist, two of Shi You Ba Jiu, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Zhu Wei Zhen Ji, website, Zhu Wei Shu Hua and Pictorial seal.



甜蜜的生活三十八號

Sweet Life, No.58

水墨設色紙本

Ink and colour on paper

194×258cm

1999



朱偉落款并題崔健歌詞，藝術家鈐印二十六方：三方朱偉、網址、二方神品、三方萬玉堂鑒賞朱偉真迹、二方朱偉印信、五方朱偉書畫、二方十有八九、三方阿偉、圖章、四方朱偉真迹。

Signed Zhu Wei, inscribed with the lyrics of Cui Jian's song, with twenty-six seals of the artist: three of Zhu Wei, Website, two of Shen Pin, three of Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, two of Zhu Wei Yin Xin, five of Zhu Wei Shu Hua, two of Shi You Ba Jiu, three of A Wei, Pictorial seal, and four of Zhu Wei Zhen Ji.

美國俄克拉荷馬赫夫納爾博物館藏

The Hefner Museum

6505 Waterford Blvd., Suite 300 Oklahoma City, OK 75118 USA

我的故事一號
My Story, No.1
水墨設色紙本
Ink and colour on paper
33×58cm
1994



朱偉落款，題作品英文名稱，藝術家鈐印二方：朱偉書畫和朱偉印信。
Signed Zhu Wei, entitled by the artist, with two seals of the artist, Zhu Wei Shu Hua and Zhu Wei Yin Xin.

我的故事二號
My Story, No.2
水墨設色金粉紙本
Ink, colour and gold on paper
56×41cm
1994



朱偉題款，藝術家鈐印二方：朱偉書畫、朱偉印信。
Signed Zhu Wei, entitled by the artist, with two seals of the artist, Zhu Wei Shu Hua and Zhu Wei Yin Xin.

新編花營錦陣一號

New Positions of the Brocade Battle, No.1

水墨設色金粉紙本

Ink, colour and gold on paper

132×133cm

1994



朱偉題詞“黃帝曰：人之始生，本在胎合陰陽也。夫合陰陽之時，必避九殃。九殃者，日中之子，生則叛逆，一也；夜半之子，天地閉塞不暗則聾盲，二也；日蝕之子，體戚毀傷，三也；雷電之子，天怒興威，必易服狂，四也；月蝕之子，與母俱凶，五也；虹霓之子，若作不祥，六也；冬夏日至之子，生害父母，七也；弦望之子，必為亂兵風盲，八也；醉飽之子，必為病癲，疽痔有瘡，九也。”藝術家鈐印一方：朱偉印信。

Inscribed “The Yellow Emperor said: Human life originates in the union of Yin and Yang, the Nine Calamities must be avoided. The first calamity is the child conceived at midday; it will become rebellious. The second is a child conceived in the middle of the night, when the doors of heaven and earth are closed; it will become mute and deaf. The third calamity is a child conceived during a solar eclipse; its body will be weak. The fourth calamity is a child conceived during a thunderstorm, when the wrath of heaven rages; it will be of irritable temper. The fifth calamity is a child conceived during a lunar eclipse; it will damage the mother’s womb. The sixth calamity is a child conceived during the occurrence of a rainbow; it will meet with misfortune. The seventh calamity is a child conceived during the winter solstice or summer solstice; it will harm the parents after birth. The eighth calamity is a child conceived during the full moon; it will cause disturbances. The ninth calamity is a child conceived in a drunken state; it will be epileptic and sick with ulcers.” (translated by Frank Lehberger) by the artist, with one seal of the artist, Zhu Wei Yin Xin.

新編花營錦陣二號

New Positions of the Brocade Battle, No.2

水墨設色紙本

Ink and colour on paper

65×66cm

1994



朱偉題款，藝術家鈐印一方：朱偉印信。

Inscribed by the artist, with one seal of the artist, Zhu Wei Yin Xin.

新編花營錦陣三號

New Positions of the Brocade Battle, No.5

水墨設色紙本

Ink and colour on paper

65×66cm

1994



朱偉落款，藝術家鈐印：朱偉書畫、朱偉印信。

Inscribed by the artist, with repeated seals of the artist: Zhu Wei Shu Hua and Zhu Wei Yin Xin.

新編花營錦陣五號

New Positions of the Brocade Battle, No.5

水墨設色金粉紙本

Ink, colour and gold on paper

133×185cm

1994



朱偉題款，藝術家鈐印三方：朱偉書畫、朱偉印信和圖章。

Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Shu Hua, Zhu Wei Yin Xin, and Pictorial seal.

趙姐之故事四號
The Story of Sister Zhao, No.4
水墨設色紙本
Ink and colour on paper
133×66cm
1994

朱偉題款，藝術家鈐印二方：朱偉書畫、朱偉印信。
Signed Zhu Wei, entitled by the artist, with two seals of the artist, Zhu Wei Shu Hua, and Zhu Wei Yin Xin.



趙姐之故事五號

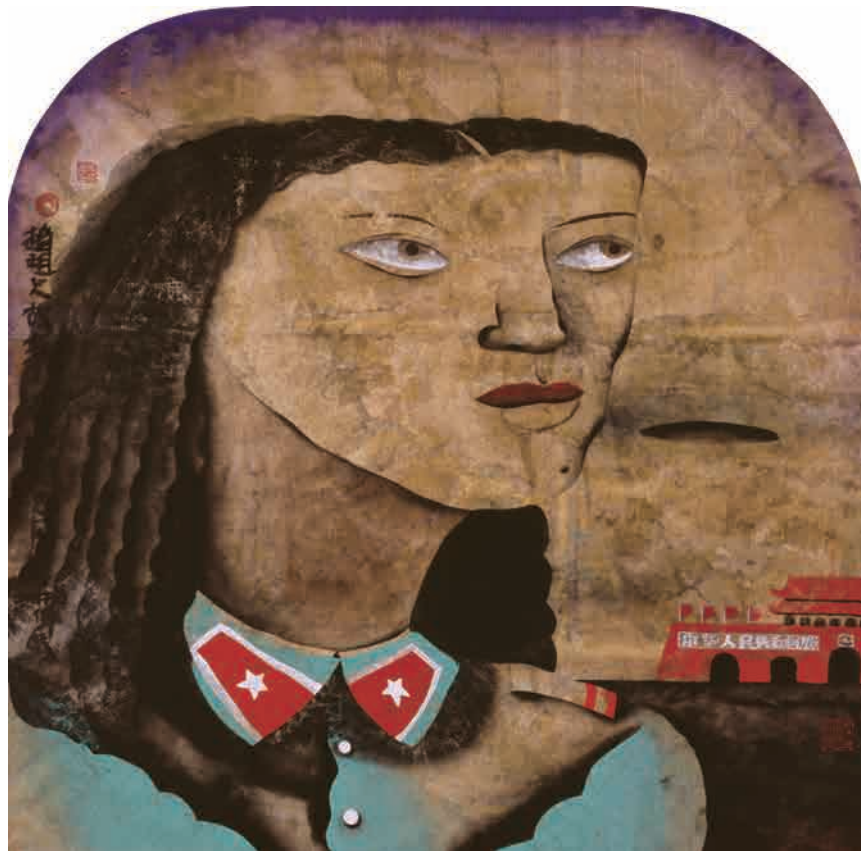
The Story of Sister Zhao, No.5

水墨設色紙本

Ink and colour on paper

66×67cm

1994



朱偉題款，藝術家鈐印三方：朱偉書畫、圖章和朱偉印信。

Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Shu Hua, Pictorial seal and Zhu Wei Yin Xin.

北京時間三號
Beijing Time, No.3
水墨設色紙本
Ink and colour on paper
53×48cm
1995



朱偉落款，藝術家鈐印一方：朱偉真迹。
Signed Zhu Wei, with one seal of the artist: Zhu Wei Zhen Ji.

四川成都知美術館藏
Zhi Art Museum
No.1 Junshan Road, Xinjin, Chengdu, Sichuan, China

1995-1996

The Square

From 1995-1996, Zhu Wei produced “oceanic” paintings to relate to Tiananmen Square. Like the ocean, Tiananmen is wide and magnificent. The sea of historical events happening there are uncountable, uproarious and full of passion. Everybody is soaked in these events that are unavoidable and one cannot but live with them.

In the series, a painting depicts a soldier sinking in deep thoughts among the waves, which is almost like the artist’s autobiographical reflection. Meanwhile, the picture is also mixed with historical images of Stalin and Marx. Instead of using poetry, Zhu takes Cui Jian’s lyrics as the text to accompany his work:

*“Heaps of problems lay before me,
Let’s resolve you first.
You can say there isn’t a bigger problem.
The idea just flashed across my mind,
To resolve you first.
Heaps of problems lay before me,
But now there is only me.
I pretend to be serious with you,
But you see through me.
You extend your arms with seeming indifference,
Accepting all my sham and trouble.”*

Here, Zhu takes what he thinks to be disconnected to the contemporary reality: the classical painting technique combined with pop culture - something that is tightly tied to contemporary society. As Cui’s bold lyrics - written in the bamboo slip style of writing - fill the picture with a symbolic military coloured (green and blue) background, the work can thus be seen as another one of Zhu’s personal mirror images.

《廣場》

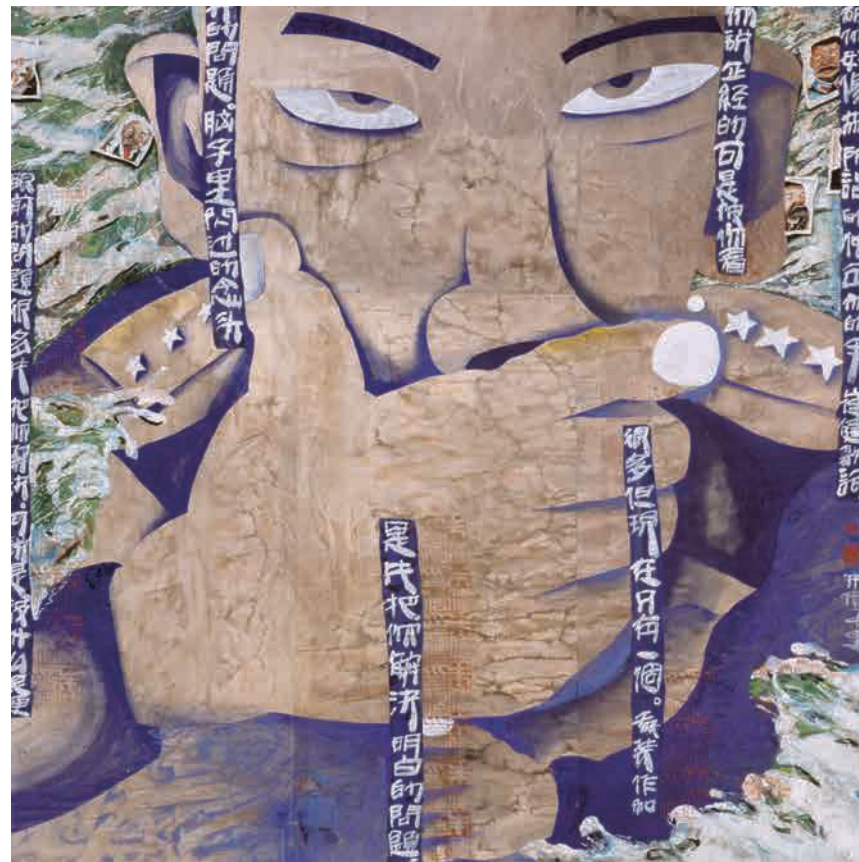
1995 年到 1996 年間，朱偉又創作了關於天安門廣場的海洋式繪畫。就像海洋一樣，天安門也是廣闊而壯麗的。在這裏發生過的歷史事件也像海洋一樣不可計量、喧囂而富有激情。它們滲透到每個人的生命裏，你無法逃避。能做到的僅僅是在裏面盡力生存下來。系列中有一幅畫的是在海洋浪花裏深思的一名普通軍人，既是朱偉自傳性的寫照，也融合了具有歷史含義的斯大林和馬克思的形象。但朱偉不是用詩，而是用著名的搖滾樂領袖崔健的歌詞作為文本，“眼前的問題很多，無法解決；可總是没什么機會，是更大的問題；明天的問題很多，可現在只有一個；我裝作和你談正經的，可被你看破；你好象無謂的笑着，還伸出了手；把我和問題一起接受。”在這裏，朱偉將他認為已經與現實社會脫離關係的中國傳統繪畫方式和與現實社會聯繫緊密的流行文化結合起來。崔健大膽的歌詞被以竹簡式的書寫方式填寫于畫面中，用軍人的形象和藍綠色調的背景相結合，這幅畫可以看作是朱偉另一種自我形象的反映。

廣場五號
The Square, No.5
水墨設色紙本
Ink and colour on paper
30×38cm
1995



朱偉落款，藝術家鈐印二方：朱偉書畫、神品。
Signed Zhu Wei, with two seals of the artist, Zhu Wei Shu Hua and Shen Pin.

廣場九號
The Square, No.9
水墨設色紙本
Ink and colour on paper
192×193cm
1995



朱偉落款并題詞“眼前的問題很多／先把你解決／可總是没什么／是更大的問題／腦子裏閃過的念頭／是先把你解決／明天的問題很多／但現在只有一個／我裝作和你說正經的／可是被你看破／你好像無所謂的伸出你的手。崔健歌詞。”藝術家鈐印二十二方：二十方朱偉印信、萬玉堂鑒賞朱偉真迹和朱偉書畫。

Signed Zhu Wei, inscribed “Heaps problems lay before me / Let’s resolve you first / There is nothing is a bigger problem / The idea just flashed across my mind / To resolve you first / Heaps of problems tomorrow / But now there is only one / I pretend to be serious with you / But you see through me / You laugh with a calculated ease / And extending you hands”, with twenty two seals of the artist, twenty Zhu Wei Yin Xin, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, and Zhu Wei Shu Hua.

廣場十四號
The Square, No.14
水墨設色紙本
Ink and colour on paper
130×128cm
1996



朱偉落款。
Signed Zhu Wei.

1995-2002

China Diary

Akin to Box, China Diary is a channel for Zhu Wei to unleash his affection towards Chinese antiquity and the classics. In this series, Zhu has not presented much of the human subject, but his admiration and preference for the essence of traditional culture. And he has developed a dialogue beyond time and space with Chinese masters such as Han Huang, Zhao Jie and Li Song in his paintings. To a certain extent, Zhu's understanding of classical paintings is more profound and pure when compared to the so-called authorities that only comply with the orthodox. The artist persists that whatever happens today can be traced back to tradition. This rationale has become his foundation of referring to the classics. Indeed, Zhu's notion has captured the initial linkage between history and the contemporary.

When encountering reality, Zhu takes traditional paintings as a carrier to record the present situation like a diary. He is concerned with the current Chinese' living condition as well as the meaning of life. The year 1995 was also a vigorous one for Zhu's creativity, where he began series' like: Somewhere over the Rainbow, The Square, Story of Letting Go, and Goodbye Hong Kong. He also produced other works such as: Beijing Time, Comrades, Dreaming the Butterfly, Joy FM, My Father's Older Brother, My Love, The Story of Xiulian, Untitled.

《中國日記》

與《盒子》系列有所類似，《中國日記》似乎是朱偉宣泄生命中古典情結的一個出口。在這個系列的作品中，朱偉沒有更多的表現人物題材，而是懷着對傳統文化精髓的崇敬和偏愛，與韓滉、趙誥、李嵩等進行超時空對話。某種程度上，朱偉對古典繪畫的理解，比秉持着正統觀念的所謂權威們來得更純粹和深刻。他堅定地認為今天發生的一切，都可以在傳統中找到原型，這成爲他援引古典的思想基礎，而這也的確是歷史與當下的本來聯系。面對這個現實世界，朱偉用傳統繪畫作爲載體，對當代現狀以日記記錄的方式，關注中國人現在的生存狀態，關注生命的含義。1995年同樣是朱偉創作較爲旺盛的年份，“在彩虹上面”、“廣場”、“放開的故事”、“再見香港”等作品都在今后幾年有所延續，而諸如“北京時間”、“同志們”、“莊生化蝶”、“歡樂調頻”、“我爸的哥哥”、“愛人我要和你去戰鬥”、“秀蓮的故事”、“無題”等也都創作于1995年。

中國日記七號

China Diary, No.7

水墨設色紙本

Ink and colour on paper

131×184cm

1995



朱偉題款，藝術家鈐印三方：朱偉真迹、朱偉書畫和萬玉堂鑒賞朱偉真迹。

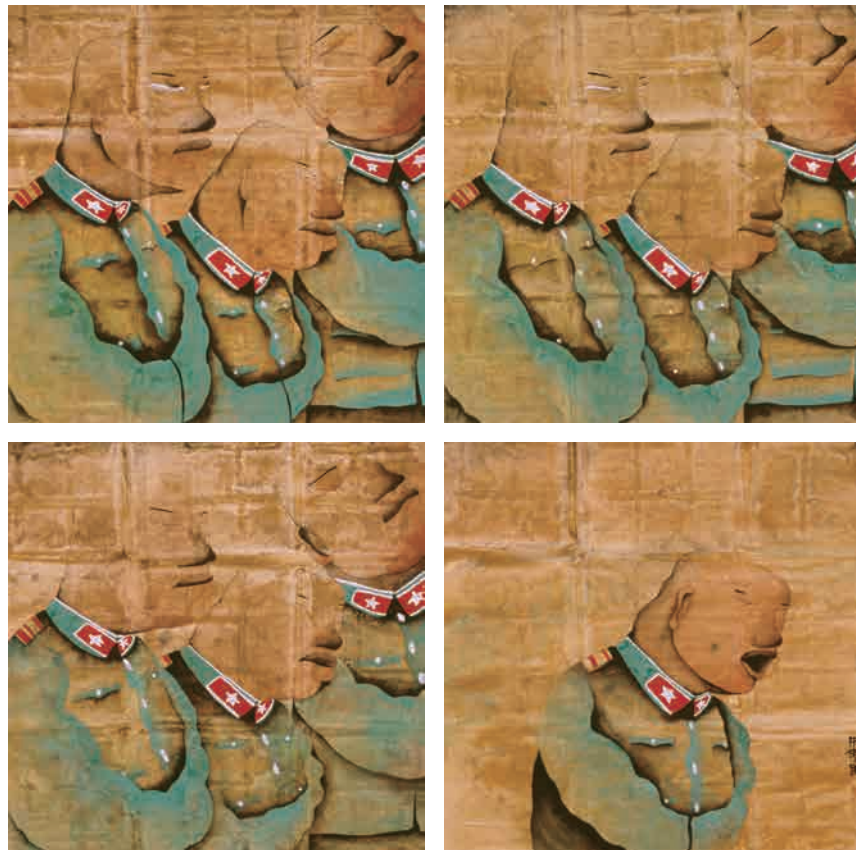
Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Zhen Ji, Zhu Wei Shu Hua, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

中國日記十九號
China Diary, No.19
水墨設色紙本
Ink and colour on paper
130×130cm
1996



朱偉落款，藝術家鈐印四方：朱偉真迹、朱偉書畫、萬玉堂鑒賞朱偉真迹和神品。
Signed Zhu Wei, with four seals of the artist, Zhu Wei Zhen Ji, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang
Zhu Wei Zhen Ji, and Shen Pin.

中國日記二十號
China Diary, No.20
水墨設色紙本
Ink and colour on paper
66×66.5cm / each panel
1996



四聯屏，朱偉落款，藝術家鈐印一方；朱偉真迹。
Four panels, signed Zhu Wei, with one seal of the artist, Zhu Wei Zhen Ji.

中國日記五十一號
China Diary, No.51
水墨設色紙本
Ink and colour on paper
183×255cm
2001



朱偉落款并書作品名稱，題詞“辛巳年，小滿始至大暑止畫此“中國日記”圖于北京順義”，藝術家鈐印七方：二方朱偉印信、朱偉真迹、十有八九、網站、海澱萬泉莊和神品。

Signed Zhu Wei, entitled by the artist and inscribed “The year of Xin Si (2001), paint this painting from grain fills to great heat at Shun Yi, Beijing”, with seven seals of the artist: two of Zhu Wei Yin Xin, Zhu Wei Zhen Ji, Shi You Ba Jiu, Website, Hai Dian Wan Quan Zhuang and Shen Pin.

中國日記五十二號
China Diary, No.52
水墨設色紙本
Ink and colour on paper
196×265cm
2001



朱偉題款并書創作時間，藝術家鈐印十一方：萬玉堂鑒賞朱偉真迹、二方朱偉真迹、圖章、十有八九、阿偉、朱偉、朱偉印信、網址、神品、海澱萬泉莊。

Signed Zhu Wei, inscribed and dated by the artist, with eleven seals of the artist, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, two of Zhu Wei Zhen Ji, Pictorial seal, Shi You Ba Jiu, A Wei, Zhu Wei, Zhu Wei Yin Xin, Website, Shen Pin and Hai Dian Wan Quan Zhuang.

美國威廉姆斯大學美術館藏
Williams College Museum of Art
15 Lawrence Hall Dr # 2 Williamstown, MA 01267

中國日記五十四號
China Diary, No.54
水墨設色紙本
Ink and colour on paper
193×194cm
2001



朱偉落款，藝術家鈐印四方：萬玉堂鑒賞朱偉真迹、朱偉印信、海澱萬泉莊、神品。
Signed Zhu Wei, with four seals of the artist, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Zhu Wei Yin Xin, Hai Dian Wan Quan Zhuang, and Shen Pin.

美國馬薩諸塞州康普萊克斯藝術博物館藏
The Art Complex Museum
189 Alden Street, Duxbury, MA 02552-5801, USA

九十年代一號
Go West, No.1
水墨設色紙本
Ink and colour on paper
65×66cm
1996



朱偉落款，藝術家鈐印一方：朱偉書畫。
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

九十年代九號
Go West, No.9
水墨設色紙本
Ink and colour on paper
30×15.5cm
1996

朱偉落款并題詞，藝術家鈐印二方：神品、朱偉書畫。
Signed Zhu Wei, inscribed by the artist, with two seals of the artist: Shen Pin and Zhu Wei Shu Hua.

英國牛津大學阿什莫林藝術與考古博物館藏
Ashmolean Museum of Art and Archaeology
University of Oxford, Beaumont St, Oxford OX1 2PH, UK



我愛飛行員之一
I Love Pilot, No.1
水墨設色紙本
Ink and colour on paper
66×66cm
1996



朱偉題款，藝術家鈐印二方：朱偉書畫和圖章。
Signed Zhu Wei, entitled by the artist, with two seals of the artist, Zhu Wei Shu Hua, and Pictorial seal.

太上感應之二

Supreme Treatise On Moral Retribution, No.2

水墨設色紙本

Ink and colour on paper

66×67cm

1996



朱偉題款，藝術家鈐印三方：朱偉真迹、朱偉書畫、圖章。

Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Zhen Ji, Zhu Wei Shu Hua and Pictorial seal.

太上感應之三

Supreme Treatise On Moral Retribution, No.3

水墨設色紙本

Ink and colour on paper

66×66cm

1996



朱偉題款，藝術家鈐印三方：朱偉真迹、朱偉書畫、神品。

Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Zhen Ji, Zhu Wei Shu Hua and Shen Pin.

太上感應之四

Supreme Treatise On Moral Retribution, No.4

水墨設色紙本

Ink and colour on paper

65×66cm

1996



朱偉題款，藝術家鈐印四方：朱偉真迹、朱偉書畫、神品、朱偉。

Signed Zhu Wei, entitled by the artist, with four seals of the artist, Zhu Wei Zhen Ji, Zhu Wei Shu Hua, Shen Pin and Zhu Wei.

太上感應之六

Supreme Treatise On Moral Retribution, No.6

水墨設色紙本

Ink and colour on paper

66×67cm

1996



朱偉落款，藝術家鈐印四方：萬玉堂鑒賞朱偉真迹、圖章、朱偉書畫、神品。

Signed Zhu Wei, with four seals of the artist, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Pictorial seal, Zhu Wei Shu Hua, and Shen Pin.

太上感應之十五

Supreme Treatise On Moral Retribution, No.15

水墨設色紙本

Ink and colour on paper

222×110cm

1999

朱偉落款，藝術家鈐印六方；二方十有八九、網址、圖章、阿偉、朱偉書畫。

Signed Zhu Wei, with six seals of the artist, two of Shi You Ba Jiu, Website, Pictorial seal, A Wei and Zhu Wei Shu Hua.

美國舊金山亞洲藝術博物館

Asian Art Museum of San Francisco

200 Larkin Street, San Francisco, CA 94102, USA



太上感應之十六

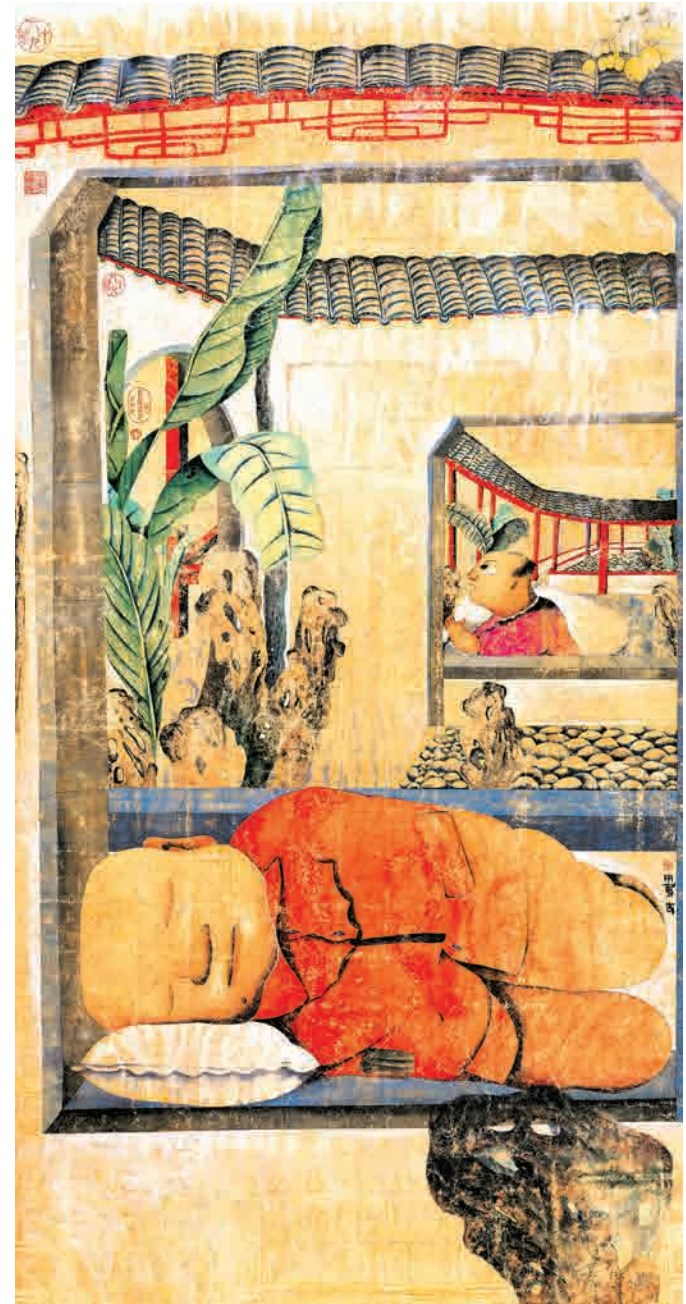
Supreme Treatise On Moral Retribution, No.16

水墨設色紙本

Ink and colour on paper

216×111cm

1999



朱偉落款，藝術家鈐印六方：二方十有八九、網站、圖章、朱偉書畫和萬玉堂鑒賞朱偉真迹。

Signed Zhu Wei, with six seals of the artist, two of Shi You Ba Jiu, website, Pictorial seal, Zhu Wei Shu Hua, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

1996-1997

Besides the Girls

Besides the Girls draws from a section of Marcel Proust's In Search Of Lost Time. In 1996, Zhu's career had gone beyond his homeland. The disciplined lifestyle that Zhu led in the army wore away and he became more loose and unrestrained. As an artist, Zhu was embarking upon the path of success. Besides the Girls are not just pictures of pretty young females, but rather the comfortable living environment which opens the entrance gate to the world for the artist. Whenever receiving piles of letters, stuck with various stamps coming from other countries, Zhu says it is "Like dreamy, besides the girls". One could now, trace the massive postmarks as a marker of Zhu's psychological memory within this series. While making this series, Zhu also simultaneously produced works such as: China Jazz, Supreme Treatise on Moral Retribution, Go West and I love Pilot.

《在少女們身旁》

借自法國小說家普魯斯特的《追憶似水年華》中的一部作品之名。1996年朱偉的繪畫事業已經完全跨出了國門，軍隊嚴苛的紀律早已成為明日黃花，生存環境寬松而自有。作為一個畫家，此時的朱偉已經踏上了成功的征程。1996年開始創作的《在少女們身旁》，畫家并非專指年輕、可愛的异性，更多意旨的是自有寬松的生存環境，生活為藝術家敞開了一扇通往寬闊世界的大門。每每收到厚厚一疊從不同國度寄來的，貼着各種郵票的信件，朱偉說“就像做夢，在少女們身旁”。巨大的郵戳成為承載這份心理記憶的標籤，牢牢鑄刻在這一系列作品的畫面上。與這一系列同時進行的還有“中國爵士”、“太上感應”、“九十年代”、“我愛飛行員”等。

在少女們身旁六號
Beside the Girls, No.6
水墨設色紙本
Ink and colour on paper
132×66cm
1996

朱偉題款，藝術家鈐印三方：神品、朱偉真迹和萬玉堂鑒賞朱偉真迹。
Signed Zhu Wei, entitled by the artist, with three seals of the artist, Shen Pin, Zhu Wei Zhen Ji, and Wan Yu
Tang Jian Shang Zhu Wei Zhen Ji.



1996-1997

Tightrope

"I paint my world, my own experience. Should you just open your eyes and look at any single street in Beijing, read the newspaper, watch the television, you would find what I paint is all from these places." The grotesque aspect derived from the extravagant methods, comical technique and expression, inconsistent forms, the era and looks in Zhu Wei's works all come from daily life. In the series Tightrope, viewers can sense the sharp sarcasm from the arrangement of the pictorial plain and the accompanied poems. Zhu's characters in his painting express their emotions not from their body language, but in their eyes. Although some of the figures seem contented, others are alert and resourceful while the rest look fatalistic, depressed or agitated. They appear to be walking among landmines, cautious about making a wrong step. Kids in the picture are wearing a face: the naïve kind that is used to being unjustly punished. They are all concentrating on the balance upon the tightrope and trying their best to perform a perfect show to please others.

〈走鋼絲〉

“我畫我自己的世界，我自己的經歷，你只要睁眼看看北京的任何一條街，看看報紙，看看電視，就會發現我畫的全都是那兒的東西。”朱偉作品中那些誇張的形式，漫畫的手法、表情、不協調的形狀、時代和外表的怪誕都來自生活。在《走鋼絲》系列作品中，觀眾能在題畫的安排和題詞的字裏行間看到尖銳而直接的挖苦諷刺。朱偉筆下的人物，不是身體語言，而是人物的眼睛暴露出了他們的感情。儘管這些人中的一些看起來心滿意足，有些人則警覺而機敏，也有人聽天由命、愁眉苦臉、怨氣衝衝。他們似乎都在社會這個地雷區裏蹣跚前行，生怕走錯了一步。作品中的這些孩子面上挂着習慣被莫名懲罰的孩子才有的神情，全神貫注于找到鋼絲上的平衡，竭盡全力用盡善盡美的表演取悅于人。

走鋼絲之五

Tightrope, No.5

水墨設色紙本

Ink and colour on paper

132×43cm

1996

朱偉題款，藝術家鈐印四方：二方朱偉真迹、朱偉書畫和萬玉堂鑒賞朱偉真迹。

Signed Zhu Wei, entitled and with four seals of the artist: two of Zhu Wei Zhen Ji, Zhu Wei Shu Hua, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

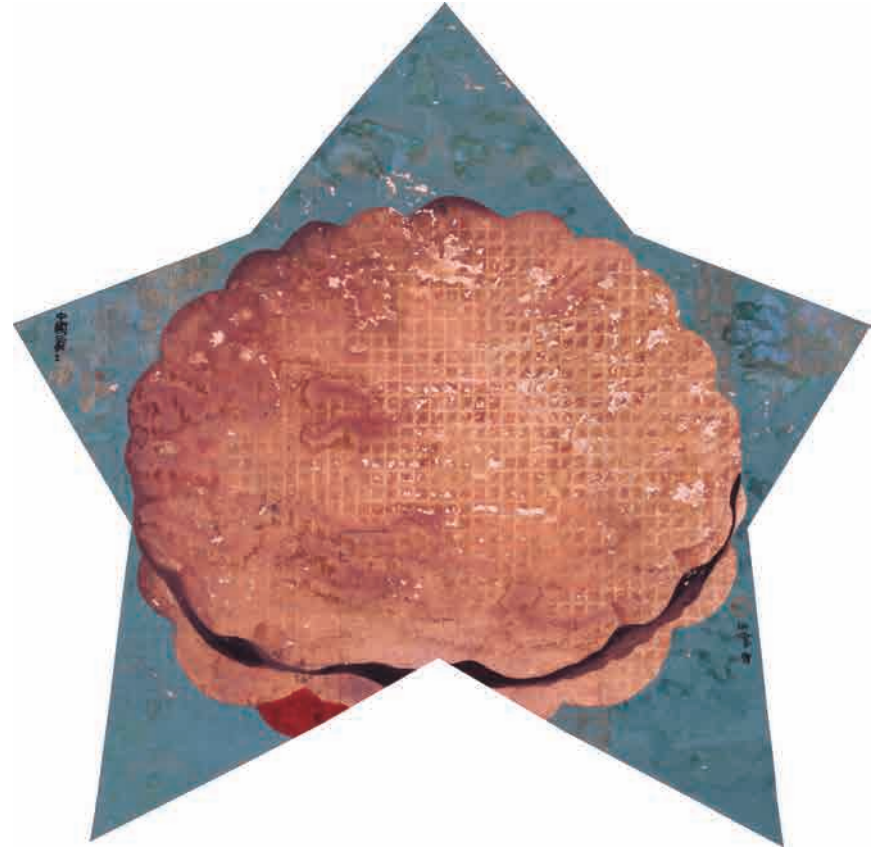


中國爵士之五
China Jazz, No.5
水墨設色紙本
Ink and colour on paper
66×26cm
1996

朱偉題款，藝術家鈐印四方：神品、朱偉書畫、朱偉真迹和朱偉。
Signed Zhu Wei, entitled by the artist, with four seals of the artist: Shen Pin, Zhu Wei Shu Hua, Zhu Wei Zhen Ji and Zhu Wei.



中國爵士之九
China Jazz, No.9
水墨設色紙本
Ink and colour on paper
50×66cm
1996



朱偉落款，題作品名稱，藝術家鈐印二方：朱偉書畫和圖章。
Signed Zhu Wei, entitled by the artist, with two seals of the artist: Zhu Wei Shu Hua and Pictorial seal.

雨夜跑馬圖一號

Racing Horse on a Rainy Night, No.1

水墨設色紙本

Ink and colour on paper

131×132cm

1997



朱偉落款并題詞“突然來了一個機會空空的沒有目的 / 就象當初姑娘生了我們 / 我們沒有說願意 / 機會到底是什么一時還不太清楚 / 可行動已經是雷厲風行而且嚴肅”（崔健歌詞）。藝術家鈐印八方；二方朱偉書畫、二方神品、十有八九、網站、圖章和朱偉真迹。

Signed Zhu Wei, entitled by the artist, inscribed “We don't have any experience at all / We don't like the past either / Tomorrow I will keep being busy / Although it's still pointless / It's just that I want to pack in every opportunity / Just like clinging on to heaven” (Cui Jian's lyrics). With nine seals of the artist, Shi You Ba Jiu, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Pictorial seal, Zhu Wei, Zhu Wei Shu Hua, Zhu Wei Zhen Ji, Zhu Wei Yin Xin, website, and A Wei.

雨夜跑馬圖二號

Racing Horse on a Rainy Night, No.2

水墨設色紙本

Ink and colour on paper

131×132cm

1997



朱偉落款，書作品名稱并題詞“我們根本没有什么經驗 / 也不喜歡過去 / 明天還是要繼續繁忙 / 雖然還沒有目的 / 只是等待着再一個機會 / 就像堅持在天堂”（崔健歌詞）。藝術家鈐印九方：十有八九、萬玉堂鑒賞朱偉真迹、圖章、朱偉、朱偉書畫、朱偉真迹、朱偉印信、網站和阿偉。

Signed Zhu Wei, entitled by the artist, inscribed “We don't have any experience at all / We don't like the past either / Tomorrow I will keep being busy / Although it's still pointless / It's just that I want to pack in every opportunity / Just like clinging on to heaven” (Cui Jian's lyrics). With nine seals of the artist, Shi You Ba Jiu, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Pictorial seal, Zhu Wei, Zhu Wei Shu Hua, Zhu Wei Zhen Ji, Zhu Wei Yin Xin, website, and A Wei.

雨夜跑馬圖三號

Racing Horse on a Rainy Night, No.3

水墨設色紙本

Ink and colour on paper

66×66cm

1997



朱偉題款，藝術家鈐印十一方；二方十有八九、朱偉、朱偉書畫、萬玉堂鑒賞朱偉真迹、海澱萬泉莊、朱偉真迹、朱偉印信、網站、圖章和神品。

Signed Zhu Wei, entitled by the artist, with eleven seals of the artist, two of Shi You Ba Jiu, Zhu Wei, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Hai Dian Wan Quan Zhuang, Zhu Wei Zhen Ji, Zhu Wei Yin Xin, website, Pictorial seal and Shen Pin.

1997-1998

China, China

The ink painting series China, China consists of one big and one small-scale work by Zhu Wei. Although the series only contains two pieces, it has been the one of the most crucial works in Zhu's career during the late 90's. Concerning the control of the pictorial surface, Zhu spent years perfecting his unique technique: paper is painted in yellow on top of a rough plank or carpet, resulting in interesting patterns in the concave areas when the ink dried. Zhu also draws his inspiration from the journalistic picture that captures the laugh of Chairman Deng Xiaoping while receiving a group of diplomats. It is especially witty of Zhu to use Deng, the "conductor" of the future for modern China as a symbol for China. However, Zhu does not demean or mock the meaning of the subject matter; he reinforces it with the extensive use of red and yellow and thus brings about a profound effect. The Running Horses in the Rainy Night and Yellow Flowers are also representational works during this period for Zhu.

〈中國，中國〉

這一系列水墨作品，朱偉共畫過一大一小兩個尺寸，僅由兩件作品構成的這個系列，却成爲朱偉在90年后期最重要的代表作品。關於畫面效果的控制，多年來朱偉總結了一套特殊的技法，紙張經過塗刷棕黃色顏料來做舊，刷的時候紙張下面墊上有柵格的木板或糙面的地毯，顏料會凹處沉澱凝結，紙上便現出有趣的圖案。朱偉以他慣常的手法描繪了中國領袖人物鄧小平，某年鄧小平在接見國外使團時，交談中會心大笑的一瞬間被相機記錄下來，這一新聞攝影成爲朱偉創作的圖像來源。鄧小平作爲奠定中國現代化未來方向的“指揮家”，以他的形象隱喻中國的主題，不得不使人佩服朱偉談諧的智慧，但在這一作品中，朱偉未帶有絲毫貶損和扭曲的含義，畫面中大面積採用的紅色和黃色，既賦予了畫面深沉的效果，同時進一步強化了主題的寓意。“雨夜跑馬圖”、“黃花”也是此一時期朱偉較有代表性的作品。

節日九號
Festival, No.9
水墨設色紙本
Ink and colour on paper
132×131cm
1998



朱偉落款，藝術家鈐印三方：朱偉書畫、萬玉堂鑒賞朱偉真迹和海澱萬泉莊。
Signed Zhu Wei, with three seals of the artist, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji,
and Hai Dian Wan Quan Zhuang.

節日十號

Festival, No.10

水墨設色紙本

Ink and colour on paper

130×131cm

1998



朱偉落款，藝術家鈐印三方：朱偉書畫、萬玉堂鑒賞朱偉真迹、海澱萬泉莊。

Signed Zhu Wei, with three seals of the artist: Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji and Hai Dian Wan Quan Zhuang.

美國馬薩諸塞州威爾斯利大學戴維斯美術館藏

Wellesley College Davis Museum

106 Central Street, Wellesley, MA 02481-8205, USA

1998-2006

Diary of Sleepwalker

“If one does not have dreams, that is because he is dead already.” In the Diary of Sleepwalker series from 1998, Zhu presents our attachment and dependence on dreams and hopes. In dreams, men relax themselves by lifting the oppression of reality, and unleashing the true mind. For example, in Diary of a Sleepwalker 24, the artist treats the whole subject matter by enlarging Ba Da Shan Ren’s “eyes to viewer fish” using modern colours and composition. Zhu’s other inspiration also ranges from different pieces of ancient Chinese classical literature, such as Tian Gong Kai Wu (Heavenly Creation). Zhu’s wide literary interests, especially with the classics, has prepared Zhu to tolerate all possibilities.

《夢游手記》

“人如果没有夢，那是因為他已經死了”在1998年繪制的“夢游手記”系列中，對於夢和夢想的依賴和依戀成為“夢游手記”這批作品產生的重要原因。在夢裏，人在清醒時承受的強制和壓抑大大緩解，人開始釋放自我，真正的思想也得以顯現。比如《夢游手記24號》裏，藝術家採用了現代的色彩和構圖，放大了八大山人筆下“白眼以向人”的一條魚，使之成為整幅畫的主題。還有的畫面元素來自類似《天工開物》等中國古代科學著述，朱偉廣泛的閱讀興趣使他不曾拒絕任何汲取的可能性，而對古典著作的閱讀是其中重要的部分。

夢游手記十號

Diary of the Sleepwalker, No.10

水墨設色紙本

Ink and colour on paper

33×41cm

1998



朱偉題款，藝術家鈐印一方：神品。

Signed Zhu Wei, entitled by the artist, with one seal of the artist, Shen Pin.

夢游手記二十四號

Diary of the Sleepwalker, No.24

水墨設色紙本

Ink and colour on paper

43×90cm

1998



朱偉落款，藝術家鈐印二方：萬玉堂鑒賞朱偉真迹和網站。

Signed Zhu Wei, with two seals of the artist, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji and website.

夢游手記二十六號

Diary of the Sleepwalker, No.26

水墨設色紙本

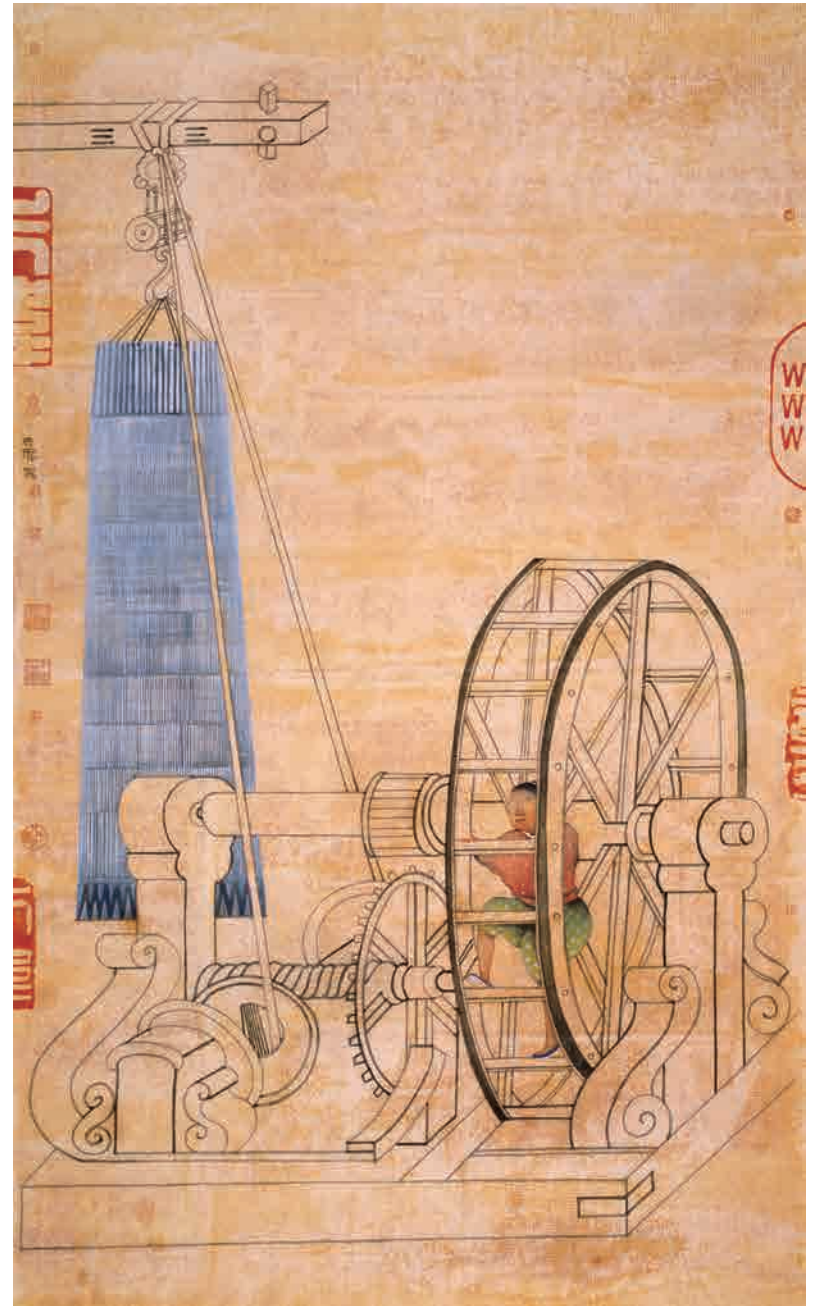
Ink and colour on paper

180×120cm

2010

朱偉落款，藝術家鈐印十五方：四方朱偉書畫、二方朱偉印信、大玩、朱偉、神品、與時俱進、朱偉印鑒、阿偉、十有八九、藝術家網站和圖章。

With fifteen seals of the artist: four of Zhu Wei Shu Hua, two of Zhu Wei Yin Xin, Da Wan, Zhu Wei, Shen Pin, Yu Shi Ju Jin, Zhu Wei Yin Jian, A Wei, Shi You Ba Jiu, artist's website, and Pitorial seal.



2000-2001

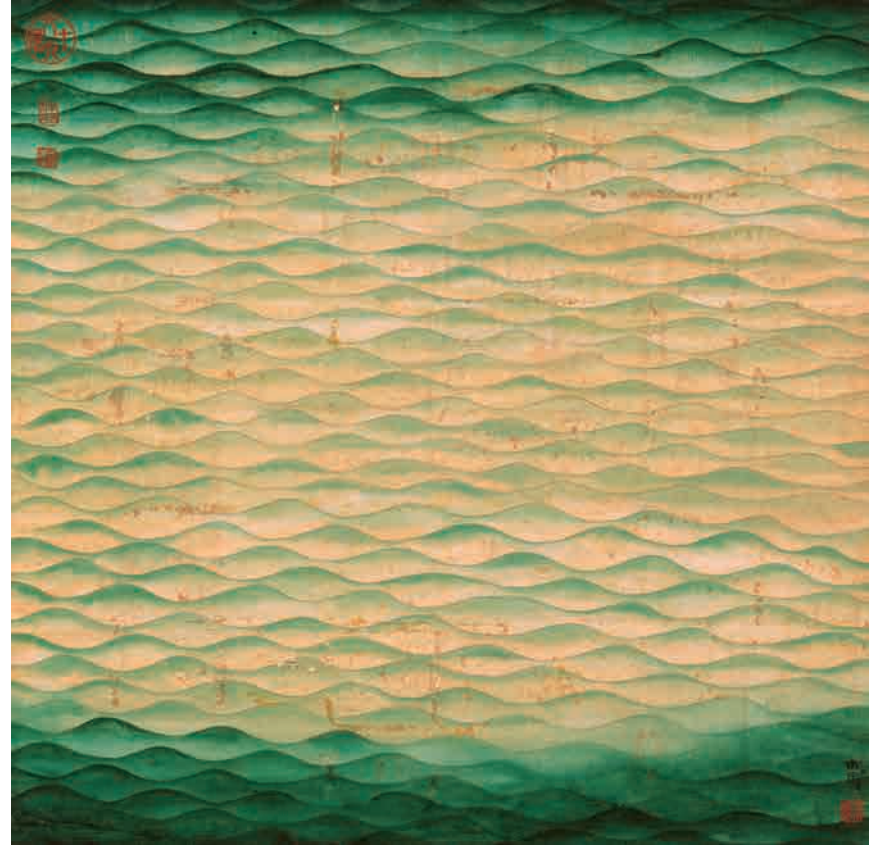
Great Water

Great Water is similar to the China Diary series in that the landscape becomes a metaphor of reality. The dense waves at the back are always pushing forward, just as Zhu has always seen ancient masters as old friends and he wishes to make a breakthrough to their convention. Hence, he has made an effort to absorb the essence of the tradition, including the mo gu gong bi hua (the boneless brush fine line painting), Chinese ancient aesthetic theory, Chinese bronze, seals and calligraphy and paper craftsmanship. Viewers can therefore see the rigorous composition like seal carvings; the sober model of smoothness from porcelain features; the natural textures coming from the repeated treatment, which all capture the spirit of tradition.

《大水》

該系列作品是與《中國日記》屬於同一類的嘗試，風景是對現實的隱喻。繁密的水波一浪推一浪，朱偉一直將古代的巔峰畫家視為故知，并希望對他們締造的傳統能夠有所突破的繼承，因此朱偉在吸收傳統藝術的精髓方面下足了工夫，不僅是沒骨工筆畫，還旁及中國古代畫論，中國青銅器，書法篆刻，紙張工藝等，觀眾從畫面上可以考察出深厚的東方文化傳統底蘊，例如作品構圖有篆刻般的謹嚴精密，人物造型有青銅器的古樸穩重，綫條造型有瓷器輪廓的那種圓潤與簡潔，畫面肌理效果經過反復處理后呈現出凝重渾厚，所以看朱偉的作品，人們可以感覺到他對傳統文化精髓的把握和精神氣質的提煉。

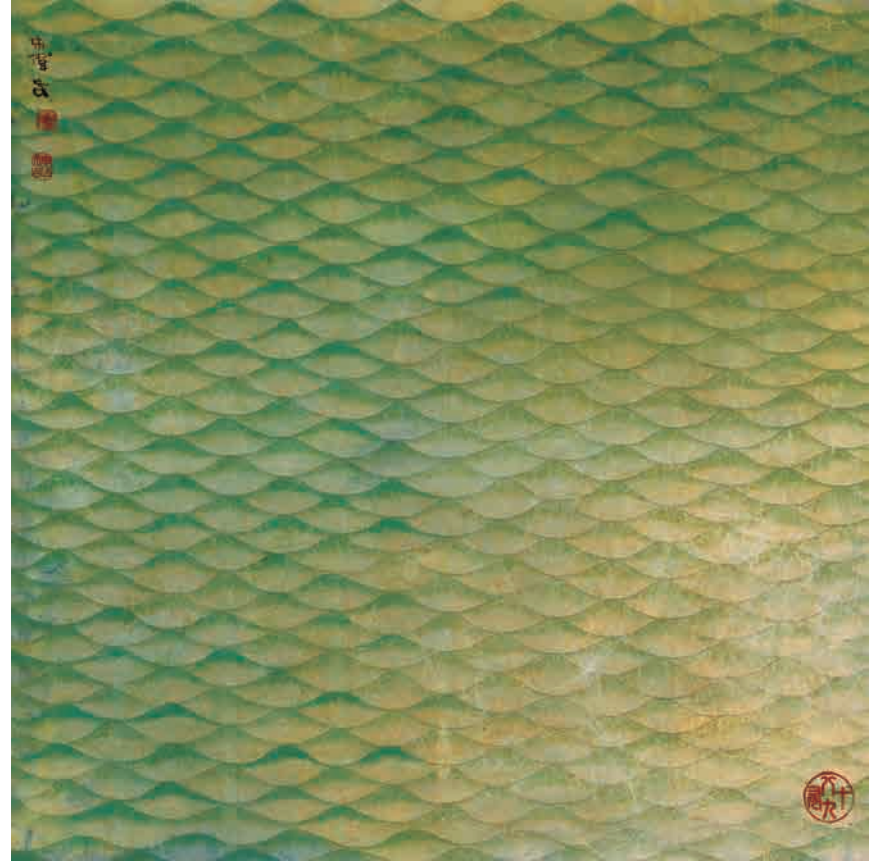
大水四號
Great Water, No.4
水墨設色紙本
Ink and colour on paper
66×66cm
2000



朱偉落款，藝術家鈐印四方：十有八九、神品、朱偉書畫、朱偉。
Signed Zhu Wei, with four seals of the artist, Shi You Ba Jiu, Shen Pin, Zhu Wei Shu Hua and Zhu Wei.

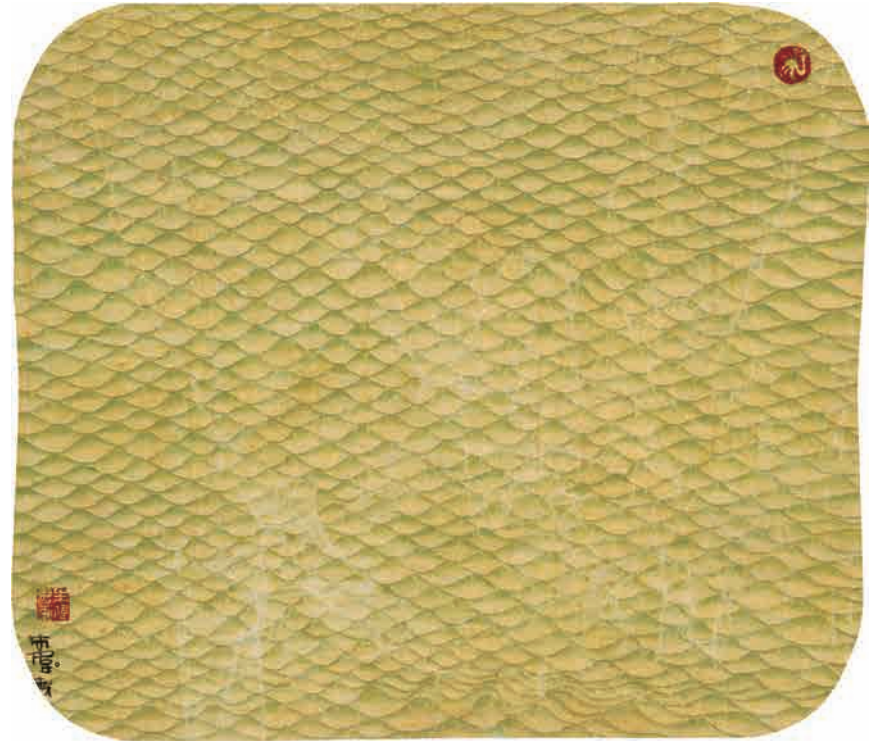
美國舊金山亞洲藝術博物館藏
Asian Art Museum of San Francisco
200 Larkin Street, San Francisco, CA 94102, USA

大水十五號
Great Water, No.15
水墨設色紙本
Ink and colour on paper
65×65cm
2000



朱偉落款，藝術家鈐印三方：朱偉書畫、神品、十有八九。
Signed Zhu Wei, with three seals of the artist: Zhu Wei Shu Hua, Shen Pin, and Shi You Ba Jiu.

大水十七號
Great Water, No.17
水墨設色紙本
Ink and colour on paper
65×65cm
2000



朱偉落款，藝術家鈐印二方：圖章、朱偉書畫。
Signed Zhu Wei, with two seals of the artist: Pictorial seal, and Zhu Wei Shu Hua.

香港亞洲協會藏
Aisa Society, Hong Kong

大水二十一號
Great Water, No.21
水墨設色紙本
Ink and colour on paper
66×133cm
2001

朱偉題款，藝術家鈐印二方：朱偉、朱偉書畫。
Signed Zhu Wei, inscribed by the artist, with two seals of the artist, Zhu Wei and Zhu Wei Shu Hua.

美國威廉姆斯大學美術館藏
Williams College Museum of Art
15 Lawrence Hall Dr #2 Williamstown, MA 01267

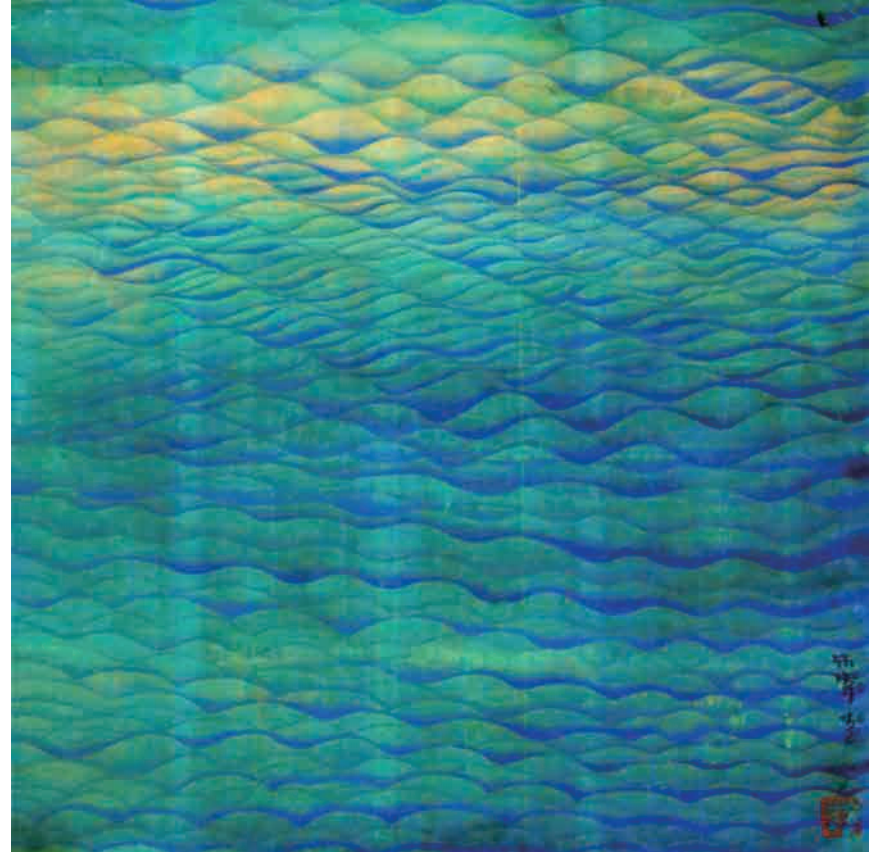


大水二十五號
Great Water, No.25
水墨設色紙本
Ink and colour on paper
128×130cm
2001



朱偉題款，藝術家鈐印五方：萬玉堂鑒賞朱偉真迹、朱偉、阿偉、神品、朱偉書畫。
Signed Zhu Wei, inscribed by the artist, with five seals of the artist, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji,
Zhu Wei, A Wei, Shen Pin, and Zhu Wei Shu Hua.

大水二十六號
Great Water, No.26
水墨設色紙本
Ink and colour on paper
34.5×34cm
2001



朱偉落款，藝術家鈐印一方：朱偉書畫。
Signed Zhu Wei, with one seal of the artist: Zhu Wei Shu Hua.

紫氣東來一號

Purple Breath from the East, No.1

水墨設色紙本

Ink and colour on paper

198×266cm

2000



朱偉落款，藝術家鈐印九方；二方十有八九、網址、朱偉印信、朱偉真迹、阿偉、朱偉、朱偉書畫、神品。

Signed Zhu Wei, with nine seals of the artist: two of Shi You Ba Jiu, Website, Zhu Wei Yin Xin, Zhu Wei Zhen Ji, A Wei, Zhu Wei, Zhu Wei Shu Hua and Shen Pin.

美國佛羅裏達州瑞因格林美術館藏
Ringling Museum of Art
Florida, USA

南海八號
South Sea, No.8
水墨設色紙本
Ink and colour on paper
33×33cm
2000



朱偉落款，藝術家鈐印一方：圖章。
Signed Zhu Wei, with one Pictorial seal of the artist.

2000

Sunflowers

The background of Sunflowers was based upon the 50th anniversary of the establishment of the new China - outside the window of the painting is a festive scene. The Sunflowers series has adapted a technique similar to cinematic shooting, capturing drastic changes through a small window. Although a lot of Zhu's works are preceded from his personal experience, which tells a personal and individual description through his "diary" and "narrative", the artist has not confined his art within a micro-subjective framework. Most of his works take the fast-changing contemporary society as the subject matter with a critical mind-set, which marks Zhu's art with an anti-ideological attitude - rejecting docility and assimilation. In 2000, Zhu creates works which to a certain extent, react to the celebration of the 50th anniversary, such as Purple Breathe from the East, Solar Eclipse, South Seas.

《向日葵》

《向日葵》創作的背景正值新中國建國50周年，舉國歡慶的景象正是畫面中透過窗子看到的世界。《向日葵》系列的創作採用了一種類似電影鏡頭的捕捉手法，透過一個小小的窗口，抓住窗外巨大的變化。朱偉的作品雖然許多是從自我經驗出發，以“日記”、“故事”的方式表現出一種強烈的主體意識和“自叙性”，但他從沒有將自己的藝術囿於有限的個人天地之中。恰恰相反，他的大多數作品都是以現存社會為對象。他的視角始終對准社會這個變換莫測的大主題，並且以一種毫不留情的批判精神直寫出他的判斷，正因為如此，他的作品才具有“反意識形態”色彩，在拒絕馴服的同時也拒絕被同化。2000年朱偉創作的諸如“紫氣東來”、“日全食”、“南海”等，都從某種程度上針對50年大慶的社會現象而作。

向日葵四十五號
Sunflowers, No.45

水墨設色紙本

Ink and colour on paper

130×130cm

2000



朱偉落款，藝術家鈐印五方：朱偉書畫、圖章、朱偉、十有八九、萬玉堂鑒賞朱偉真迹。

Signed Zhu Wei, with five seals of the artist: Zhu Wei Shu Hua, Pictorial seal, Zhu Wei, Shi You Ba Jiu, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

四川成都知美術館藏
Zhi Art Museum

No.1 Junshan Road, Xinjin, Chengdu, Sichuan, China

春節十號
Spring Festival, No.10
水墨設色紙本
Ink and colour on paper
120×93cm
2001



水墨設色紙本，朱偉落款，藝術家鈐印一方：朱偉書畫。
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

春節十二號
Spring Festival, No.12
水墨設色紙本
Ink and colour on paper
210×193cm
2001



朱偉落款，藝術家鈐印五方：海澱萬泉莊、十有八九、網站、和二方朱偉印信。
Signed Zhu Wei, with five seals of the artist, Hai Dian Wan Quan Zhuang, Shi You Ba Jiu, website, and two of Zhu Wei Yin Xin.

無題四號
Sketch, No.4
水墨設色紙本
Ink and colour on paper
190×132cm
2002

朱偉落款，藝術家鈐印五方：萬玉堂鑒賞朱偉真迹、網站、十有八九、朱偉真迹、朱偉書畫。
Signed Zhu Wei, with five seals of the artist: Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Website, Shi You Ba Jiu, Zhu Wei Zhen Ji and Zhu Wei Shu Hua.

中國廣州藝術博物院藏
Guangzhou Museum of Art
Guangzhou, China



無題彩色稿
Untitled, Colorful Sketch
水墨設色紙本
Ink and colour on paper
93×77cm
2001



朱偉落款，藝術家鈐印七方：朱偉印鑒、與時俱進、Plum Blossoms、朱偉、十有八九、網址、朱偉書畫。
Signed Zhu Wei, with seven seals of the artist: Zhu Wei Yin Jian, Yu Shi Ju Jin, Plum Blossoms, Zhu Wei, Shi You Ba Jiu, Website and Zhu Wei Shu Hua.

中國上海美術館藏
Shanghai Art Museum, China

無題二號
Sketch, No.2
水墨設色紙本
Ink and colour on paper
190×132cm
2002

朱偉落款，書創作時間壬午年（2002年），藝術家鈐印十三方：二方十有八九、海澱萬泉莊、二方萬玉堂鑒賞朱偉真迹、網站、三方朱偉真迹、朱偉印信、朱偉書畫、阿偉和神品。

Signed Zhu Wei, dated by the artist of Ren Wu Nian (2002), with thirteen seals of the artist: two of Shi You Ba Jiu, Hai Dian Wan Quan Zhuang, two of Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Website, three of Zhu Wei Zhen Ji, Zhu Wei Yin Xin, Zhu Wei Shu Hua, A Wei and Shen Pin.

瑞士伯格收藏
The Burger Collection, Switzerland



2003

Heavenly Maiden Scattering Flower

In the Heavenly Maiden Scattering Flower series, Zhu Wei uses his artistic language to summarize the impression of the Cultural Revolution. Figures in the paintings are filled with naïve and devoted expression, but they also exude a feeling of helplessness and innocence. Not only does politics influence Zhu's work, Chinese classics do, too. During the late 80's when the artist studied at the Art College of the People's Liberation Army, he mastered the gong-bi (fine line) figure painting technique. Such techniques emphasize the authority of nature and provide a poetic space for viewer's imaginations. This aesthetic can be found in Heavenly Maiden Scattering Flower (2005). In the pictures, several men are crowded at the bottom, looking up to the red and blue whirl in the sky. Beholders are thus left to wonder what the characters are really gazing at. In the same year, Zhu began to work on the Early Autumn in Beijing series.

《天女散花》

在此系列中，朱偉用自己的藝術語言對革命時代的印象進行了高度的概括，人物的表情中有純真與虔誠，無辜與無助相混合的感覺。不光政治影響了朱偉的創作，中國經典傳統也影響甚巨。朱偉八十年代末在解放軍藝術學院學習時，專心完善他的中國工筆人物技法，強調自然的統治地位，並留下空白以激發觀眾的遐想。在朱偉2003年創作的《天女散花》中就運用了這種美學。在畫面中，三兩個年輕男人或擠在畫布的最下面，或抬首向天望着稍縱即逝的藍和紅的漩渦，讓觀眾去猜測他們在注視着什麼。這一年“北京的早秋”系列也開始創作。

天女散花三號

The Heavenly Maiden, No.5

水墨設色紙本

Ink and colour on paper

65×56cm

2003



朱偉落款，藝術家鈐印七方：圖章、大玩、十有八九、朱偉印鑒、與時俱進、Plum Blossoms、萬玉堂朱偉印。
Signed Zhu Wei, with seven seals of the artist, Pictorial Seal, Da Wan, Shi You Ba Jiu, Zhu Wei Yin Jian, Yu Shi Ju Jin, Plum Blossoms, and Wan Yu Tang Zhu Wei Yin.

2003-2007

Spring Herald

In 2007, Zhu Wei continues his Spring Herald series, begun in 2003. Here the artist uses portraiture to depict the anticipation of Spring. It is obvious that Zhu Wei deliberately expresses the psychology of people of different ages and backgrounds in this whole series. What is especially astonishing is the treatment of the eyes, which gives a vivid presence to the portrait. At the bottom left corner is a tiny peach blossom that refers to Song Genre painting. The artist has found the chemistry between the contemporary treatment of portraiture and the convention of Chinese ink, which enriches this piece with a delight from ink work and a modern context, opening a dream of Spring to the viewer. Having retreated from the political environment for a long time, the artist's personal nature has become the predominant soul behind his works. His recent works disclose his perspective towards the social changes adopted by the populace. For years, Zhu has been persistent and rational when studying Chinese classical art. He constantly evaluates culture and daringly attempts to innovate. In order to depict contemporary Chinese life, he employs innocent and devoted human figures with Chinese ink. He also combines his comprehensive knowledge of ancient masters with his wit, humor, elaborate vivid colours, so as to document everyday stories with a sober artistic language.

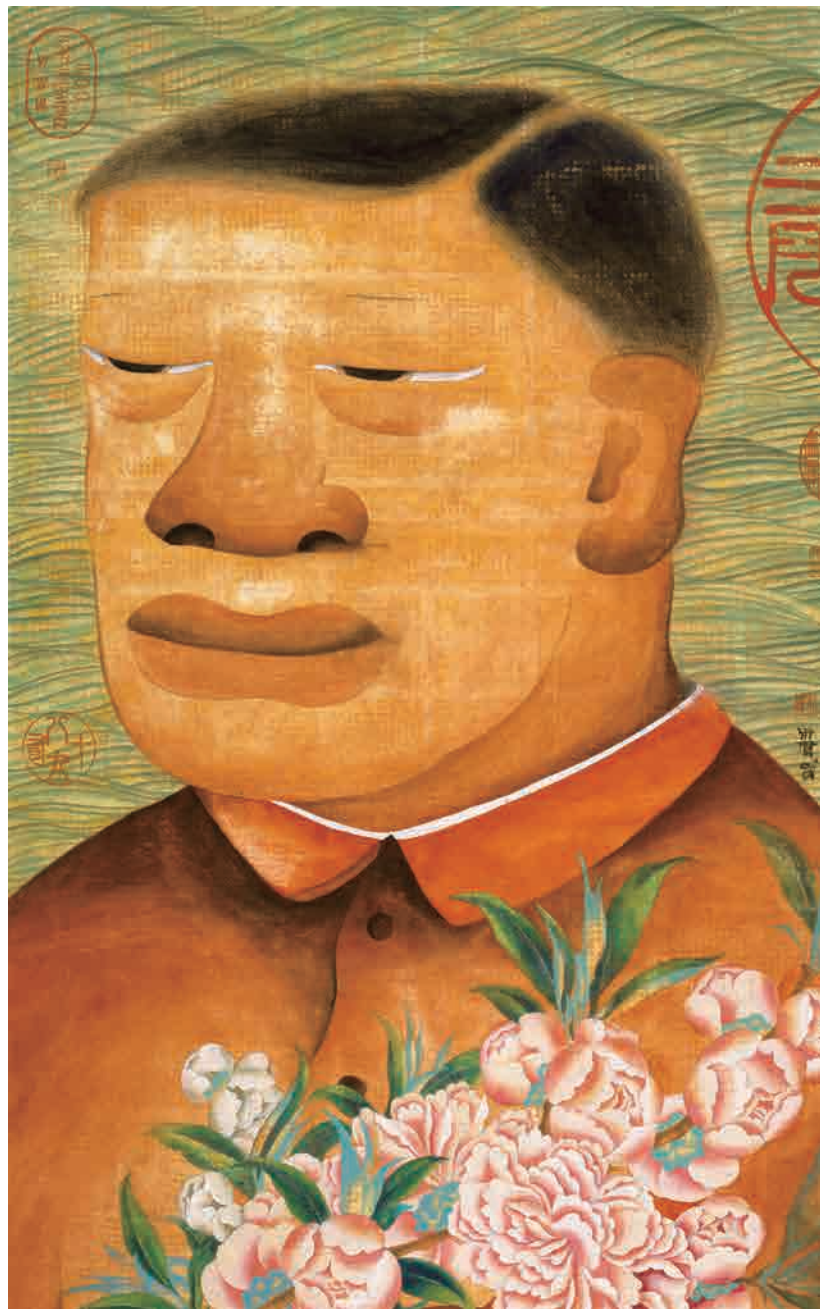
《報春圖》

2007年，朱偉繼續延續2003以來的《報春圖》系列創作，藝術家以肖像構圖描繪了對於春天即將來臨的體驗。顯然在這一系列作品中，朱偉着意表現不同年齡層次，不同身份經歷的人物形象的內心世界。朱偉對人物點睛之筆——眼睛的處理，更成為這些作品的傳神所在。藝術家在現代意象的人物與傳統水墨趣味之間找到了碰撞點，使得作品兼具水墨趣味與當代敘事的特質，為我們提供了春天主題的遐想，其視覺的幽默感和形象背后的象征意義值得觀眾反復玩味和體驗。同時，在創作這些作品時，藝術家本人已遠離政治環境多年，藝術家的個人氣質成為主導其作品的靈魂，近年來的作品中，朱偉越來越多的以平民視角表達對社會變化的體認，用中國傳統的水墨媒材表達當代中國人的生活，人物形象純真而虔誠。藝術家領悟了古代藝術大師的境界，同時結合個人的睿智和幽默，使用誇張愉悅的色彩，沉煉成一種樸實的語言向大眾來敘述我們身邊發生的故事。

報春圖一號
Spring Herald, No.1
水墨設色紙本
Ink and colour on paper
101.5×65cm
2003

朱偉落款，藝術家鈐印九方：二方十有八九，一方藝術家網站、朱偉書畫、大玩、朱偉水墨畫寶、朱偉印信、朱偉、朱偉印鑒。
Signed Zhu Wei, with nine seals of the artist: two of Shi You Ba Jiu, artist's website, Zhu Wei Shu Hua, Da Wan, Zhu Wei Shui Mo Hua Bao, Zhu Wei Yin Xin, Zhu Wei, and Zhu Wei Yin Jian.

中國廣州藝術博物院藏
Guangzhou Museum of Art
Guangzhou, China



報春圖八號
Spring Herald, No.8
水墨設色紙本
Ink and colour on paper
151×116cm
2007



朱偉落款，藝術家鈐印六方：二方藝術家網站，一方十有八九、朱偉印信、朱偉印鑒、大玩。
Signed Zhu Wei, with six seals of the artist: two of artist's website, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, and Da Wan.

木版畫一號

Woodblock, No.1

版數 25, 木刻版畫

Edition of 25, Woodblock prints

90×80cm

2003



朱偉落款。

Signed Zhu Wei.

重慶美術館藏

新加坡泰勒版畫研究院藏

Chongqing Art Museum

Inside of Sichuan Art College, Jiulongpo District, Chongqing, China 401531

Singapore Tyler Print Institute

41 Robertson Quay, Singapore 258256

木版畫十號

Woodblock, No.10

版數 25, 木刻版畫

Edition of 25, Woodblock prints

130×90cm

2003

朱偉落款。

Signed Zhu Wei.

深圳美術館藏

廣東美術館藏

新加坡泰勒版畫研究院藏

南京藝術學院美術館藏

Shenzhen Art Museum

No. 52 Donghu 1#Street, Aiguo Road, Luohu District, Shenzhen, China 518000

Guangdong Art Museum

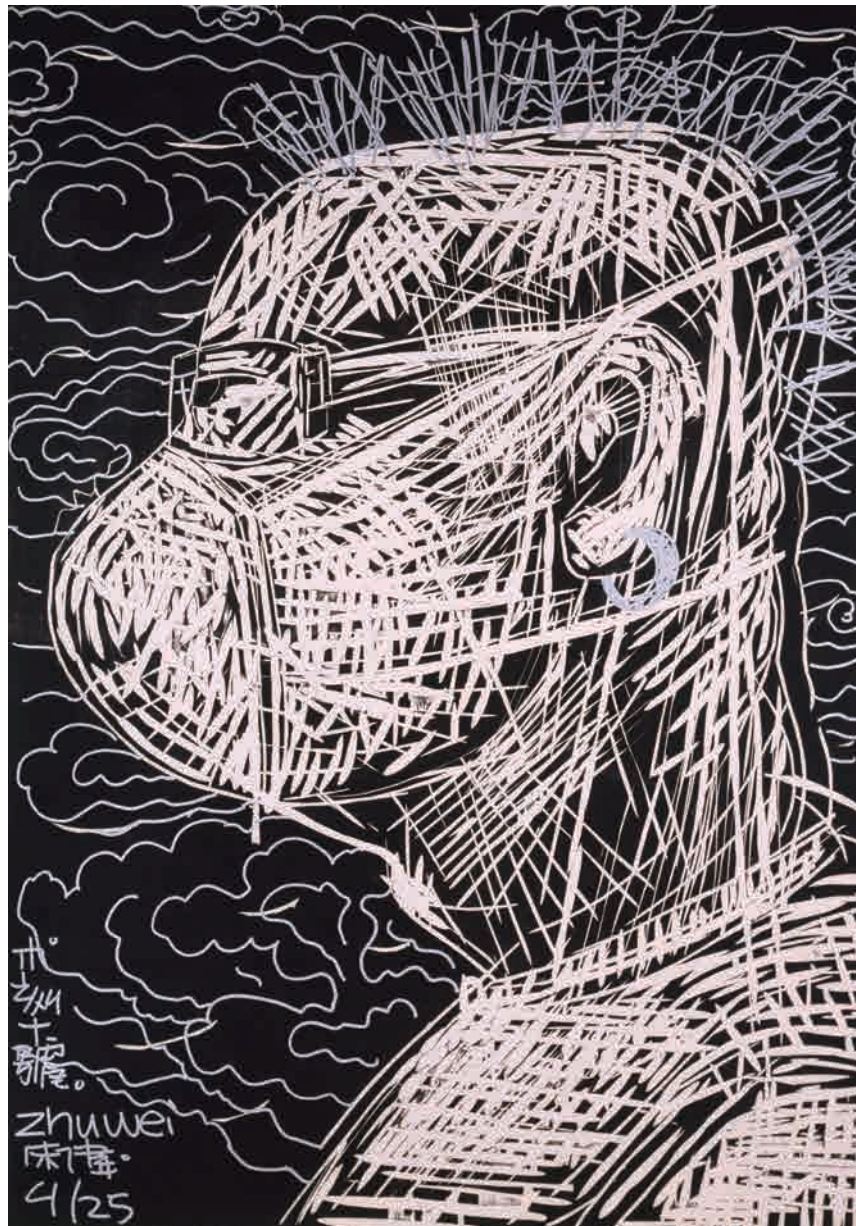
Guandong Museum of Art, 58 Yanyu Road, Er-sha Island, Guangzhou, China 510105

Singapore Tyler Print Institute

41 Robertson Quay, Singapore 258256

Art Museum of Nanjing University of the Art

No. 15 North Hujia Road Gulou District, Nanjing, China



木版畫十八號

Woodblock, No.18

版數 25, 木刻版畫

Edition of 25, Woodblock prints

90×70cm

2003

朱偉落款。

Signed Zhu Wei.

深圳美術館藏

廣東美術館藏

南京美術館藏

香港亞洲藝術文獻庫藏

Shenzhen Art Museum

No. 52 Donghu 1#Street, Aiguo Road, Luohu District, Shenzhen, China 518000

Guandong Art Museum

Guandong Museum of Art, 58 Yanyu Road, Er-sha Island, Guangzhou, China 510105

Nanjing Art Museum

No. 266 Changjiang Road, Xuanwu, Nanjing, China 210018

Asian Art Archive

11/F Hollywood Centre, 255 Hollywood Rd, Sheung Wan, Hong Kong



2001-2005

Utopia

After 2000, Zhu produced several representational themed works. The renowned Utopia series, depicting the scene where big-headed masculine men are attending an official conference, is one of them. The party members in the conference are listless, yet listening to the officials respectfully; sometimes they even loyally record everything with their thick and chunky pens. Having attended countless conferences like this, the artist is sympathetic to the poor participants for he knows the struggle of keeping one's concentration. The work is full of meticulous details: the earrings on the delegates of the National People's Congress indicate their individual social standing; the plantain leaf with a huge vermiculated hole proposes that it has long passed its prime. The large red flag and a flowered stage are also inevitable props in a formal assembly. Also, plants taken from a classical album provide the picture with a modern palace setting. And a great contrast lies between the man promoting the new direction for the party on stage and the old listeners besides the blossoming flowers off stage.

《烏托邦》

2000年以後，朱偉創作的多個主題都成為其代表作，著名的“烏托邦”系列是其中之一，刻畫了那些頂着大腦袋的強健身軀參加官方會議的情景。會議中黨員們百無聊賴，但仍洗耳恭聽着，還時不時用粗短的鋼筆忠誠地記錄着什麼。因為朱偉曾多次忍受這樣的會議，所以他的筆觸是具有同情心的——他知道要掙扎着保持注意力到底是什麼含義。其中某些小細節也很有意思：一位人大代表穿了個耳釘，說明他的朋克傾向；在生機勃勃的芭蕉葉上有一個巨大的蟲蝕洞，表明它已經渡過了青春期。巨大的紅色旗幟和繁花似錦的講臺擺設是這種正式群眾聚會場合不可避免的；而從古代冊頁裏移植過來的折枝、花籃，這些具有象征性的元素，則很好地擔任了現代宮廷的隱喻。臺上的演講正宣揚着黨的新路綫，而臺下那些正在傾聽着的蒼老空虛的面容却與鮮活的花朵并置在一起，形成一個絕佳的比照。

烏托邦九號
Utopia, No.9
水墨設色紙本
Ink and colour on paper
21×38cm
2001



朱偉題款，藝術家鈐印二方：朱偉書畫、圖章。
Signed Zhu Wei, inscribed by the artist, with two seals of the artist: Zhu Wei Shu Hua and Pictorial seal.

香港亞洲協會藏
Asia Society Hong Kong Center
9 Justice Drive, Admiralty, Hong Kong

烏托邦四十六號

Utopia, No.46

水墨設色紙本

Ink and colour on paper

120×120cm

2004



朱偉落款，藝術家鈐印六方：朱偉印鑒、十有八九、大玩、神品、朱偉書畫、朱偉。

Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Jian, Shi You Ba Jiu, Da Wan, Shen Pin, Zhu Wei Shu Hua and Zhu Wei.

烏托邦五十七號

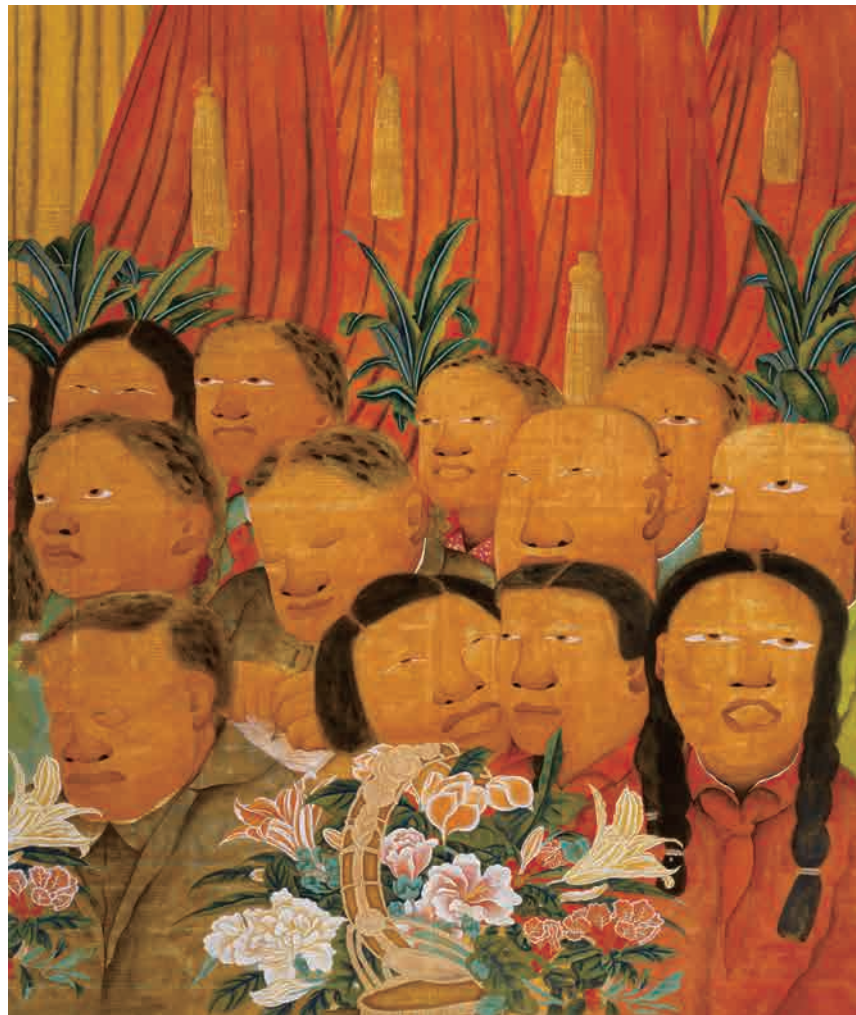
Utopia, No.57

水墨設色紙本

Ink and colour on paper

141×120cm

2005



朱偉落款，藝術家鈐印五方：十有八九、與時俱進、朱偉印鑒、朱偉書畫、藝術家網站。

Signed Zhu Wei, with five seals of the artist: Shi You Ba Jiu, Yu Shi Ju Jin, Zhu Wei Yin Jian, Zhu Wei Shu Hua, and the artist's website.

烏托邦六十一號

Utopia, No.61

水墨設色紙本

Ink and colour on paper

120×103cm

2005



朱偉落款，藝術家鈐印七方：網站、朱偉印信、朱偉印鑒、萬玉堂鑒賞朱偉真迹、十有八九、朱偉和朱偉書畫。
Signed Zhu Wei, with seven seals of the artist: website, Zhu Wei Yin Xin, Zhu Wei Yin Jian, Wan Yu Tang Jian
Shang Zhu Wei Zhen Ji, Shi You Ba Jiu, Zhu Wei and Zhu Wei Shu Hua.

烏托邦六十五號

Utopia, No.65

水墨設色紙本

Ink and colour on paper

120×118cm

2005



朱偉落款，藝術家鈐印六方：朱偉印鑒、朱偉水墨畫寶、朱偉書畫、朱偉、與時俱進、大玩。

Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, Zhu Wei Shu Hua, Zhu Wei, Yu Shi Ju Jin, and Da Wan.

新二刻拍案驚奇二號

New Pictures of the Strikingly Bizarre, No.2

版數 20

14 色蠟版、木版、鉛版、絲網，印制于新加坡泰勒版畫研究院手工制作棉紙上，共使用4 塊蠟版，31 塊木版，1 塊鉛版以及3 塊絲網。

Edition of 20

14-colour, staining, stencil, woodcut, lithograph, screenprint on STPI handmade white cotton paper, printed from 4 stencils, 31 woodblocks, 1 aluminium litho plates and 5 screens.

127×101.6cm

2004

朱偉落款。

Signed Zhu Wei.

香港藝術館藏

Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong



新二刻拍案驚奇八號

New Pictures of the Strikingly Bizarre, No.8

版數 20

原作軟底蝕刻，腐蝕蝕刻、凹版蝕刻和凸墨浮雕加菲律賓瑞香紙中國膠模版印制在新加坡泰勒版畫研究院手工棉紙上，共使用兩塊成型銅板和一塊模版。

Edition of 20

Soft ground etching, spit bite etching, aquatint, stencil with relief inking and Philippine Gampi paper chine collé on STPI handmade cotton paper, printed from 2 shaped plates and 1 stencil.

40.6×50.8cm

2004



朱偉落款。

Signed Zhu Wei.

美國威廉姆斯大學美術館藏

Williams College Museum of Art

15 Lawrence Hall Dr #2 Williamstown, MA 01267

新二刻拍案驚奇九號

New Pictures of the Strikingly Bizarre, No.9

版數 20

軟底蝕刻，腐蝕蝕刻、凸墨浮雕技術，以中國膠壓印于新加坡泰勒版畫研究院手工棉桑紙上，由一塊塑型銅板及一塊模版印制。典型的優質桑纖維，肯尼斯-泰勒于1979年從志村麻生處購買；2003年由新加坡泰勒版畫研究院手工烘烤，手工加工（造紙大師理查德-漢格福特制作，助手高登-科爾，版畫制作技術指導岩崎玉江、小川榮太郎）。

Edition of 20

Soft ground etching, stencil with relief inking and chine collè on STPI handmade cotton and kozo paper, printed from 1 shaped copper plate and 1 stencil.

50.8×40.6cm

2004



朱偉落款。

Signed Zhu Wei.

美國威廉姆斯大學美術館藏

Williams College Museum of Art

15 Lawrence Hall Dr #2 Williamstown, MA 01267

新二刻拍案驚奇十號

New Pictures of the Strikingly Bizarre, No.10

版數 20

軟底蝕刻、凸墨浮雕技術，以中國膠壓印于新加坡泰勒版畫研究院手工棉桑紙上，由一張塑型銅板印制。典型的優質桑纖維，肯尼斯-泰勒于1979年從志村麻生處購買；2003年由新加坡泰勒版畫研究院手工烘烤，手工加工（造紙大師理查德-漢格福特制作，助手高登-科爾，版畫制作技術指導岩崎玉江、小川榮太郎）。

Edition of 20

Soft ground etching, stencil with relief inking and chine collè on STPI handmade cotton and kozo paper, printed from I shaped copper plate.

50.8×40.6cm

2004



朱偉落款。
Signed Zhu Wei.

新二刻拍案驚奇十一號

New Pictures of the Strikingly Bizarre, No.11

版數 20

軟底蝕刻、凸墨浮雕技術，表面加一層藤森紙，以中國膠壓印于新加坡泰勒版畫研究院手工棉紙上，由一張塑型銅板和一塊模版印制。紙張由造紙大師理查德-漢格福特制作，助手高登-科爾，版畫制作技術指導岩崎玉江、小川榮太郎。

Edition of 20

Soft ground etching, stencil with relief inking and Fujimori paper chine collé on STPI handmade white cotton paper, printed from 1 shaped copper plate and 1 stencil.

50.8×40.6cm

2004

朱偉落款。

Signed Zhu Wei.

美國威廉姆斯大學美術館藏

Williams College Museum of Art

15 Lawrence Hall Dr #2 Williamstown, MA 01267



新二刻拍案驚奇十三號

New Pictures of the Strikingly Bizarre, No.15

版數 20

軟底蝕刻，表面加一層千裏樹皮紙，以中國膠壓印于新加坡泰勒版畫研究院手工制作棉紙上，由一塊塑型銅板印制。紙張由造紙大師理查德-漢格福特制作，助手高登-科爾，版畫制作技術指導岩崎玉江、小川榮太郎。

Edition of 20

Soft ground etching with Chiri bark paper chine collèon STPI handmade cotton paper, printed from 1 shaped copper plate.

50.8×40.6cm

2004



朱偉落款。

Signed Zhu Wei.

美國威廉姆斯大學美術館藏

Williams College Museum of Art

15 Lawrence Hall Dr #2 Williamstown, MA 01267

2005-2008

Vernal Equinox

The Vernal Equinox series was Zhu Wei's major creative project during 2005-2008. In this series, the composition of the painting draws reference from the image of the classical Chinese famille-rose porcelains. Filling the picture with interspersed little human figures, Zhu adds his own touch to these works with his trademark classical ink wash style. The artist's concern with politics stemmed from his personal background with the People's Liberation Army, but this interest soon faded following his demobilization. The Vernal Equinox series in 2005 marks a new beginning for Zhu. By adopting a more down to earth expression and a comical context, his direct response to ideology becomes less explicit. What is more apparent now is his concern for humanity and one's living conditions. At the same time, the artist's studies of traditional Chinese culture, such as Chinese literature, poetry and lyrics also lend the Vernal Equinox series a taste of Chinese antiquity. Those figures' faces are impassive, but variously register glum indifference, distress, surprise, or satisfaction. Their hands are tucked into pockets or folded into sleeves. The sense of space or time is not the subject in these paintings, here the messages of empathy and social criticism are very clearly in the tradition of the educated elite. His awareness of the weight that words and images have carried in both traditional and modern China make his art both fascinating and obscure: messages are deeply imbedded in layered allusions and small details.

《開春圖》

該系列是朱偉自2005年至2008年間的主要作品，在這一系列作品中，畫面構圖汲取了一些中國粉彩瓷器的圖案，畫面被錯落有致的小人布滿。90年代以來朱偉對政治的關注緣于他身處軍隊環境的切身體會，而隨着朱偉遠離軍隊生活，他作品中的這一特質也逐漸淡化，2005年《開春圖》系列作品的創作，成為朱偉藝術創作一個新階段的開始，世俗化的表達和戲謔的內涵，淡化了意識形態的表態，而更多了人情味道和生活的姿態，同時朱偉對中國文學、詩詞等傳統文化的研習，也使得最近的《開春圖》系列多了幾分古色古香的氣質。人物表情漠然，但又各不相同，有的顯得陰郁而無動于衷，有的憂傷，有的驚訝，有的心滿意足。他們的手插在衣兜裏或藏在袖子裏，三三兩兩，人物形體大小各個不同，但無定規，空間感和時間感在此都不作為被敘述的對象，他的畫所透露的社會精英秉承的移情與社會批判的信息非常清晰。他意識到傳統中國和現代中國承載的文字和圖像的力量，這讓他的藝術既令人着迷又隱密晦澀：訊息被深深地隱藏在多層暗示和微妙的細節裏。

開春圖二號

Vernal Equinox, No.2

水墨設色紙本

Ink and colour on paper

143×121cm

2006



朱偉落款，藝術家鈐印十四方：二方朱偉印信，二方藝術家網站，二方朱偉書畫，三方朱偉真迹，神品，朱偉印鑒，朱偉，十有八九興大玩。

Signed Zhu Wei, with fourteen seals of the artist: two of Zhu Wei Yin Xin, two of artist's website, two of Zhu Wei Shu Hua, three of Zhu Wei Zhen Ji, Shen Pin, Zhu Wei Yin Jian, Zhu Wei, Shi You Ba Jiu and Da Wan.

四川成都知美術館藏

Zhi Art Museum

No.1 Junshan Road, Xinjin, Chengdu, Sichuan, China

開春圖十五號

Vernal Equinox, No.15

水墨設色紙本

Ink and colour on paper

160×120cm

2008



朱偉落款，藝術家鈐印七方：十有八九、朱偉印鑒、朱偉、圖章、朱偉印信、藝術家網址和大玩。

Signed Zhu Wei, with seven seals of the artist, Shi You Ba Jiu, Zhu Wei Yin Jian, Zhu Wei, Pictorial Seal, Zhu Wei Yin Xin, artist's website, and Da Wan.

開春圖十七號

Vernal Equinox, No.17

水墨設色紙本

Ink and colour on paper

160×120cm

2008



朱偉落款，藝術家鈐印十方：朱偉印信、大玩、圖章、藝術家網址、十有八九、神品、朱偉、二方朱偉書畫和阿偉。
Signed Zhu Wei, with ten seals of the artist, Zhu Wei Yin Xin, Da Wan, Pictorial Seal, artist's website, Shi You
Ba Jiu, Shen Pin, Zhu Wei, two of Zhu Wei Shu Hua, and A Wei.

開春圖二十號

Vernal Equinox, No.20

水墨設色紙本

Ink and colour on paper

160×120cm

2008



朱偉落款，藝術家鈐印六方：十有八九、朱偉印鑒、朱偉書畫、藝術家網址、大玩和朱偉真迹。

Signed Zhu Wei, with six seals of the artist, Shi You Ba Jiu, Zhu Wei Yin Jian, Zhu Wei Shu Hua, artist's website, Da Wan, and Zhu Wei Zhen Ji.

開春圖二十三號
Vernal Equinox, No.23
水墨設色紙本
Ink and colour on paper
160×122cm
2009



朱偉落款，藝術家鈐印六方：二方朱偉書畫、二方朱偉真迹、朱偉印鑒、朱偉印信、阿偉和藝術家網址。
Signed Zhu Wei, with six seals of the artist: two of Zhu Wei Shu Hua, two of Zhu Wei Zhen Ji, Zhu Wei Yin Jian, Zhu Wei Yin Xin, A Wei, and artist's website.

2008-2010

Curtain

From 2008 onward, Zhu Wei made new attempt in his painting style; besides his continuation of figurative style, he represented abstract elements in his meditation in creation and gave birth to the new works of "Curtain series". It is the artist's deliberation of contemporary visual language that is closely related with this series of works; the creativity of fine brush painting in representing realistic objects with clear image is obvious, although before this, Zhu Wei gained his reputation in his utilization of image resources and outstanding modeling capability of personal characteristics; however, the linguistic feature of fine brush painting is whether one can control pictures with abstract significance and this is the new issue faced by Zhu Wei in his creation of "Curtain series". In the works of this series, Zhu Wei reduced the rendering characteristics of fine brush languages to the lowest and freed the eyesight of viewers on pictures from the restrict of the objects and he emphasized the purity of ink and wash language, opened a new way of representation in dissolving narrative factors.

《帷幕系列》

2008年起，朱偉在作品的繪畫風格上，進行了新的嘗試，在延續原有的具象風格作品之外，他將具有抽象思維特質的元素在體現在創作的思考中，誕生了“帷幕系列”的新作品。與這個系列的作品密切相關的，是藝術家對當代視覺語言的斟酌，工筆繪畫在表現現實主義的、具有明確形象的物象方面的創作力是顯而易見的，雖然在此之前，朱偉因為運用圖像資源以及出色的、富有個人特色的造型能力而贏得了自己的聲名，然而工筆的語言特點是否能夠駕馭帶有抽象意味的畫面，是朱偉創作“帷幕系列”面臨的新課題。在這個系列的作品中，朱偉將工筆語言的渲染特性降至最低，將觀者觀看畫面的視線從客體的束縛中擺脫出來，並且在強調水墨語言的純粹性，消解敘事性因素方面開闢了表現的新路。

帷幕之一

Curtain, No.1

水墨設色紙本

Ink and colour on paper

122×77cm

2008

藝術家鈐印一方：朱偉。

With one seal of the artist: Zhu Wei.



帷幕之二
Curtain, No.2
水墨設色紙本
Ink and colour on paper
120×94cm
2008



朱偉落款，藝術家鈐印七方：二方朱偉印信、二方朱偉、圖章、朱偉印鑒和朱偉書畫。
Signed Zhu Wei, with seven seals of the artist: two of Zhu Wei Yin Xin, two of Zhu Wei, Pictorial Seal, Zhu Wei Yin Jian, and Zhu Wei Shu Hua.

帷幕之三

Curtain, No.5

水墨設色紙本

Ink and colour on paper

87×57cm

2008

朱偉落款，藝術家鈐印四方：二方朱偉、朱偉書畫和朱偉印鑒。

Signed Zhu Wei, with four seals of the artist: two of Zhu Wei, Zhu Wei Shu Hua, and Zhu Wei Yin Jian.



帷幕之四
Curtain, No.4
水墨設色紙本
Ink and colour on paper
170×123cm
2008

朱偉落款，藝術家鈐印三方：朱偉印信、藝術家網站和朱偉真迹。
Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Xin, artist's website, and Zhu Wei Zhen Ji.



帷幕之五

Curtain, No.5

水墨設色紙本

Ink and colour on paper

200×160cm

2008

朱偉落款，藝術家鈐印五方：十有八九、朱偉印信、朱偉印鑒、朱偉和朱偉真迹。

Signed Zhu Wei, with five seals of the artist, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, Zhu Wei, and Zhu Wei Zhen Ji.



帷幕之六

Curtain, No.6

水墨設色紙本

Ink and colour on paper

42×57cm

2008



朱偉落款，藝術家鈐印二方：朱偉印鑒和圖章。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Pictorial Seal.

帷幕之七

Curtain, No.7

水墨設色紙本

Ink and colour on paper

123.5×170cm

2008

朱偉落款，藝術家鈐印二方：朱偉印信和藝術家網站。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Xin, and Artist's website.

今日美術館藏

Today Art Museum

No.52 Baiziwang Road, Chaoyang District, Beijing, China



帷幕之八

Curtain, No.8

水墨設色紙本

Ink and colour on paper

200×160cm

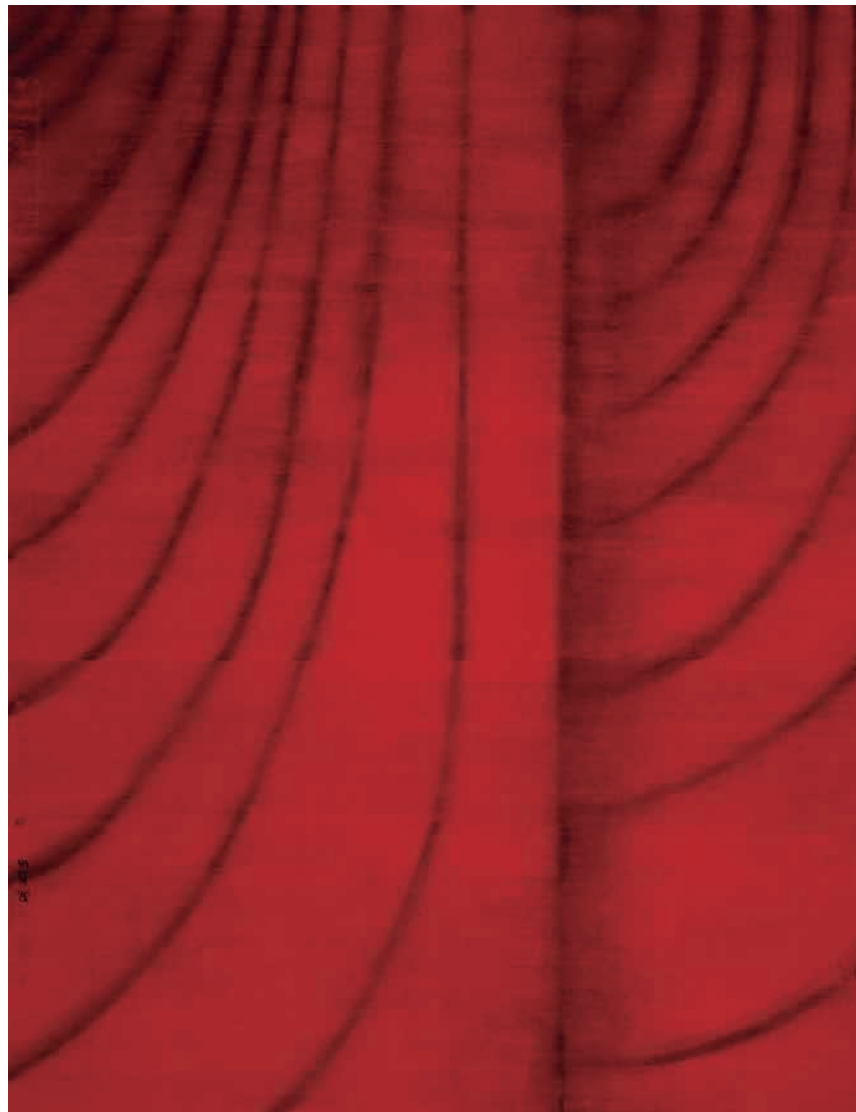
2010

朱偉落款，藝術家鈐印十一方；二方朱偉印信、與時俱進、藝術家網站、大玩、神品、圖章、朱偉印鑒、朱偉、朱偉書畫、朱偉真迹。

Signed Zhu Wei, with eleven seals of the artist: two of Zhu Wei Yin Xin, Yu Shi Ju Jin, artist's website, Da Wan, Shen Pin, Pictorial seal, Zhu Wei Yin Jian, Zhu Wei, Zhu Wei Shu Hua, and Zhu Wei Zhen Ji.

香港西九龍 M+ 美術館藏

West Kowloon M+ Museum, Hong Kong



帷幕之九
Curtain, No.9
水墨設色紙本
Ink and colour on paper
56×70cm
2010



朱偉落款，藝術家鈐印四方：朱偉印鑒、神品、朱偉書畫、朱偉。
Signed Zhu Wei, with four seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei Shu Hua, Zhu Wei.

帷幕之十
Curtain, No.10
水墨設色紙本
Ink and colour on paper
66×53cm
2010



朱偉落款，藝術家鈐印四方：神品、大玩、朱偉、朱偉印鑒。
Signed Zhu Wei, with four seals of the artist: Shen Pin, Da Wan, Zhu Wei, Zhu Wei Yin Jian.

假日五號
HOLIDAYS, No.5
水墨設色紙本
Ink and colour on paper
53×60cm
2011



朱偉落款，藝術家鈐印六方：圖章、神品、與時俱進、朱偉印鑒、朱偉印信、大玩。
Signed Zhu Wei, with six seals of the artist: Pictorial seal, Shen Pin, Yu Shi Ju Jin, Zhu Wei Yin Jian, Zhu Wei Yin Xin, Da Wan.

Album of Vernal Equinox

Painting album is a visual form for literati and refined scholars to appreciate in those forms of traditional calligraphy and painting, which can be viewed in details and collected into books for better reservation and collection. The Album of Vernal Equinox are with birthday peaches symbolizing good fortune and smooth official career as the selected subject, which is, undoubtedly, the best subject suits both refined and popular tastes in Chinese traditional painting. To choose this subject is readily available with profound significance for Zhu Wei; these images can almost represent the deep impression left by traditional painting and calligraphy in the consciousness of Chinese peoples. Zhu Wei's utilization of this subject revealed his meditation and reflection on the cultural value system he lives in. While what's noticeable is, Zhu Wei added a lot of Cun and Wiping effect in his painting which and imprinted the uncertain time to the originally exquisitely drawn birthday peaches in traditional fine brush paintings. The brand new visual try towards ink and wash painting has just reflected the complicated mood of Zhu Wei when facing traditional and contemporary problems - How can painting languages serve the appeal of expressing needs and emotion better? Is the problem about tradition and contemporaneity a pseudo one?

〈開春圖冊頁〉

冊頁，在傳統書畫的形制中，是專用于文人雅士手上把玩的觀看形制，可近觀也可收集成冊，便于收藏。朱偉的《開春圖冊頁》題材選取意喻福祿雙全的壽桃，這毫無疑問是中國傳統繪畫中最雅俗共賞的題材，這一題材的選擇對朱偉而言是信手可得又寓意深刻的，這些圖像幾乎可以代表傳統書畫留在中國人意識中的深深烙印，朱偉對這一題材的使用，也沁入了藝術家對自身所處文化價值體系的思考和自省。而值得注意的是，朱偉在畫面的處理方式上，加入了大尺度的皴擦效果，使得原本多在傳統工筆中被細膩刻畫的壽桃題材，具有了飄忽的時間印記，這種對水墨繪畫的全新視覺嘗試，也正好映襯了朱偉在面對傳統與當代問題時的復雜情緒——繪畫語言如何更好地服務于表達需要、情感訴求？傳統與當代是否是個偽問題？

開春圖冊頁之二
Album of Vernal Equinox, No.2
水墨設色紙本
Ink and colour on paper
21×23.5cm
2011



朱偉落款，藝術家鈐印八方：與時俱進、朱偉印信、大玩、藝術家網站印章、朱偉書畫、朱偉、神品、圖章。
Signed Zhu Wei, with eight seals of the artist: Yu shi Ju Jin, Zhu Wei Yin Xin, Da Wan, seal of artist website, Zhu Wei Shu Hua, Zhu Wei, Shen Pin, and Pictorial seal.

開春圖冊頁之九

Album of Vernal Equinox, No.9

水墨設色紙本

Ink and colour on paper

30×21cm

2011

朱偉落款，藝術家鈐印七方：朱偉印鑒、十有八九、朱偉印信、朱偉書畫、藝術家網站印章、圖章、大玩。

Signed Zhu Wei, with seven seals of the artist: Zhu Wei Yin Jian, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Shu Hua, seal of artist's website, pictorial seal, Da Wan.



開春圖冊頁之十

Album of Vernal Equinox, No.10

水墨設色紙本

Ink and colour on paper

55×40cm

2011

朱偉落款，藝術家鈐印五方：與時俱進、朱偉印鑒、朱偉書畫、大玩、朱偉。

Signed Zhu Wei, with five seals of the artist: Yu Shi Ju Jin, Zhu Wei Yin Jian, Zhu Wei Shu Hua, Da Wan, Zhu Wei.



開春圖冊頁之十一

Album of Vernal Equinox, No.11

水墨設色紙本

Ink and colour on paper

49×47cm

2011



題款“朱偉畫開春圖”，藝術家鈐印三方：與時俱進、大玩、圖章。

Signed Zhu Wei, inscribed “Zhu Wei Hua Kai Chun Tu” (Vernal Equinox Painted by Zhu Wei), with three seals of the artist: Yu Shi Ju Jin, Da Wan, pictorial seal.

開春圖冊頁之十三

Album of Vernal Equinox, No.15

水墨設色紙本

Ink and colour on paper

48×42cm

2011



朱偉落款，藝術家鈐印六方：與時俱進、大玩、朱偉印信、神品、圖章、朱偉。

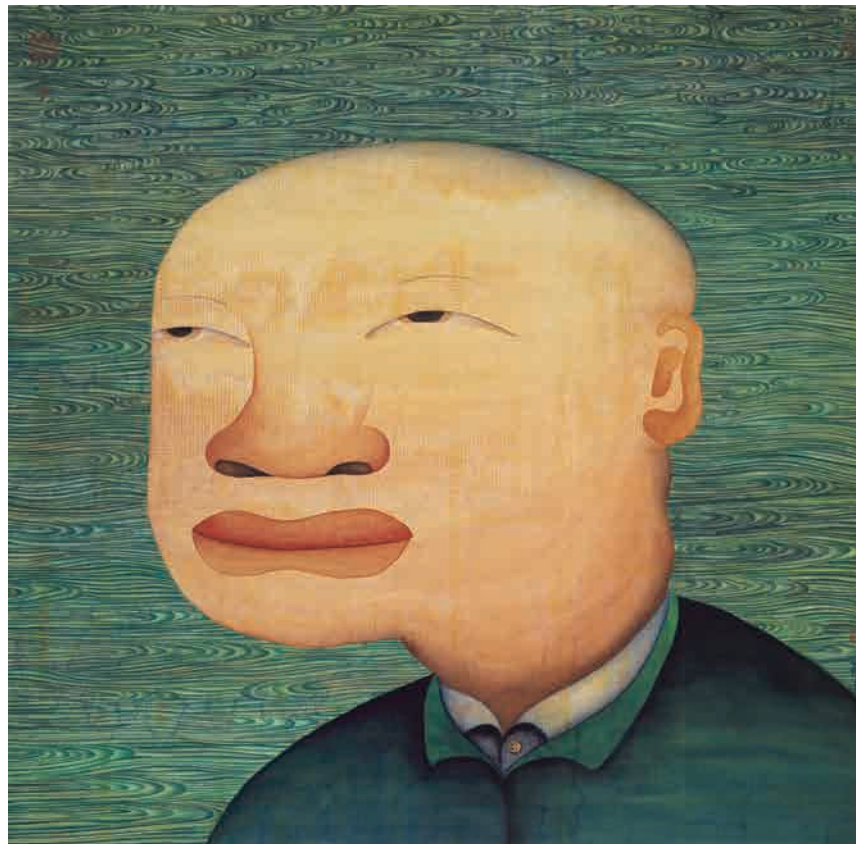
Signe Zhu Wei, with six seals of the artist: Yu Shi Ju Jin, Da Wan, Zhu Wei Yin Xin, Shen Pin, pictorial seal, Zhu Wei.

隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
178×124cm
2005-2012



朱偉落款，藝術家鈐印三方：與時俱進、大玩、神品。
Signed Zhu Wei, with three seals of the artist: Yu Shi Ju Jin, Da Wan, Shen Pin.

隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
123×123cm
2011



朱偉落款，藝術家鈐印四方：與時俱進、神品、大玩、朱偉。
Signed Zhu Wei, with four seals of the artist: Yu Shi Ju Jin, Shen Pin, Da Wan, Zhu Wei.

隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
171×123cm
2005-2012



朱偉落款，藝術家鈐印四方：神品、與時俱進、大玩、朱偉書畫。
Signed Zhu Wei, with four seals of the artist: Shen Pin, Yu Shi Ju Jin, Da Wan, Zhu Wei Shu Hua.

隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
71×60cm
2005-2012



朱偉落款，藝術家鈐印四方：朱偉、神品、大玩、朱偉書畫。
Signed Zhu Wei, with four seals of the artist: Zhu Wei, Shen Pin, Da Wan, Zhu Wei Shu Hua.

隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
90×62cm
2005-2012



隔江山色
Hills Beyond A River
水墨設色紙本
Ink and colour on paper
165×124cm
2005-2012



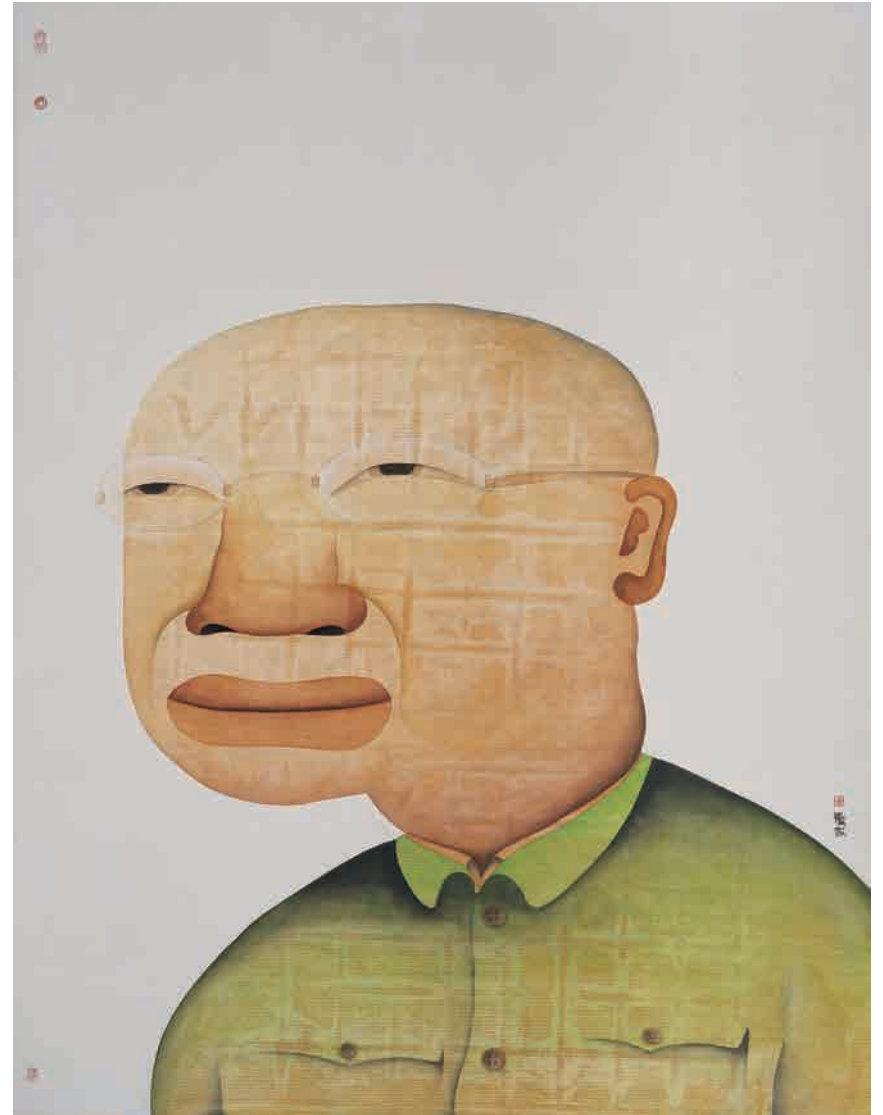
朱偉落款，藝術家鈐印五方：與時俱進、大玩、神品、朱偉書畫、朱偉。
Signed Zhu Wei, with five seals of the artist: Yu Shi Ju Jin, Da Wan, Shen Pin, Zhu Wei Shu Hua, Zhu Wei.

人物研究
Study of People
水墨設色紙本
Ink and colour on paper
123×123cm
2005-2012



朱偉落款，藝術家鈐印三方：圖章、神品、朱偉書畫。
Signed Zhu Wei, with three seals of the artist: Pictorial seal, Shen Pin, Zhu Wei Shu Hua.

人物研究
Study of People
水墨設色紙本
Ink and colour on paper
162×124cm
2005-2012



朱偉落款，藝術家鈐印四方：大玩、圖章、神品、朱偉書畫。
Signed Zhu Wei, with four seals of the artist: Da Wan, Pictorial seal, Shen Pin, Zhu Wei Shu Hua.

Ink and Wash Research Lectures series

For Zhu Wei, ink and wash tradition is a process of leaving tradition and then reflect tradition again. The so called leaving does not mean a rebellion against the form and value of ink and wash, but rather, the breakthrough of existing framework and rigid rules established by powerful ink and wash tradition, such as the strict limits of traditional painting subjects which will limit the creative modeling characteristics, by Zhu Wei as an artist living in contemporary society. Yet when the artist keeps a distance from the tradition and then looks back to the rules of traditional ink and wash as well as the elegance and quintessence of traditional painting, a brand new perspective towards tradition will be brought to Zhu Wei. The so called being an apprentice with the ancient means that, though the painting language of this artist after he experienced a 20 years ink and wash creation is still critical, allegorical and humorous, yet he shows his unprecedented calm and sincere attitudes towards his ink and wash language, which can be seen in the title “Ink and Wash Research Lectures series”. The variation of this kind of creation motive is vital for Zhu Wei to make clear his creation direction.

《水墨研究課徒系列》

水墨傳統對於朱偉而言，是一個從傳統出走，又重新反思傳統的過程。所謂的出走，并非對水墨形制和價值觀的背叛，而是朱偉作為一個生活在當代社會的藝術家，對強勢的水墨傳統造成的既有框架和僵化規則的打破，比如傳統的繪畫題材給了創作者森嚴的限制，從而會局限富有創造力的造型特征。而當藝術家離開傳統一段距離后，再回望傳統的水墨規制和傳統繪畫的優雅、典範，又重新帶給朱偉全新的看待傳統的視角。所謂與古為徒，藝術家在經歷了一段長達近二十年的水墨創作之后，繪畫語言雖則仍舊是批判的、諷喻的、談諧的特點，但其對自身所使用的水墨語言，却是前所未有的沉潛、篤定，這從藝術家賦予這個系列的名字“水墨研究課徒系列”便可見端倪。這種創作動機的變化，對於梳理朱偉的創作走向，是至關重要的。

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

93×64cm

2005-2012



朱偉落款，藝術家鈐印三方：神品、朱偉印鑒、朱偉書畫。

Signed Zhu Wei, with three seals of the artist: Shen Pin, Zhu Wei Yin Jian, Zhu Wei Shu Hua.

水墨研究課徒系列

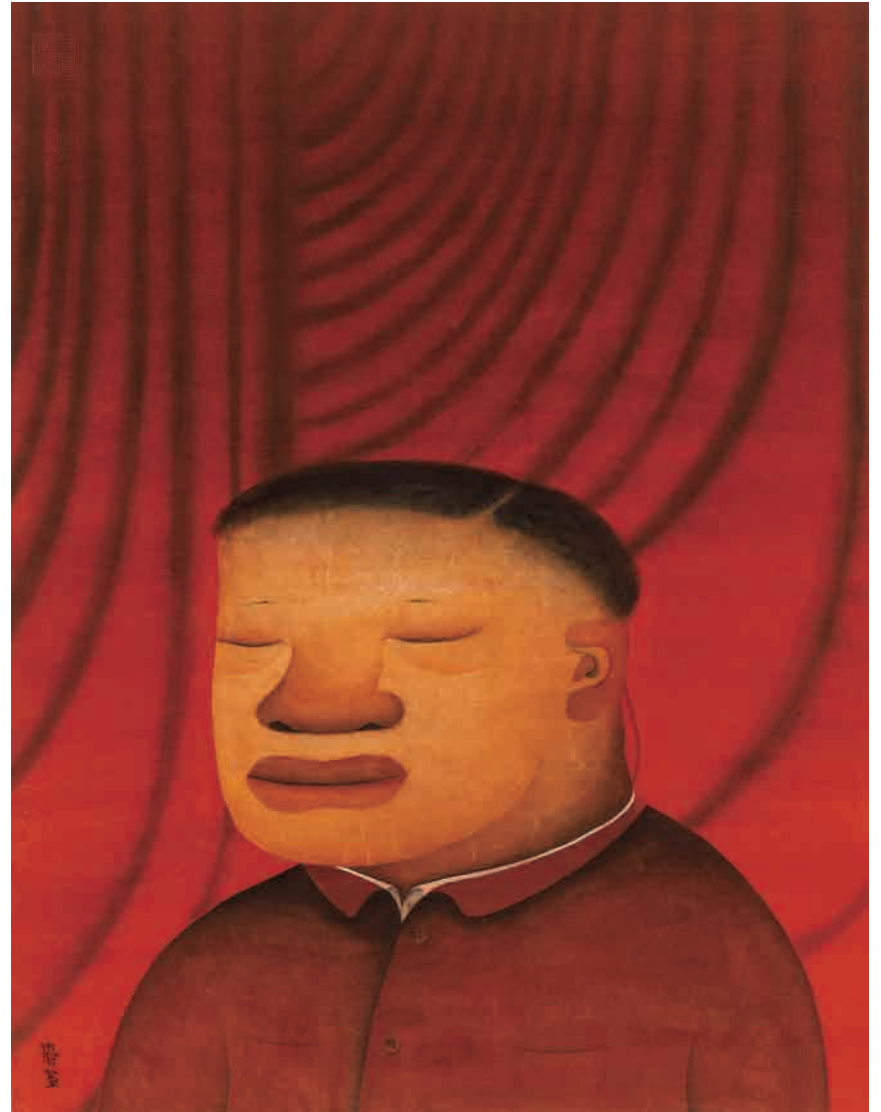
Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

103×80cm

2005-2012



朱偉落款，藝術家鈐印三方：與時俱進、大玩、朱偉書畫。

Signed Zhu Wei, with three seals of the artist: Yu Shi Ju Jin, Da Wan, Zhu Wei Shu Hua.

水墨研究課徒系列

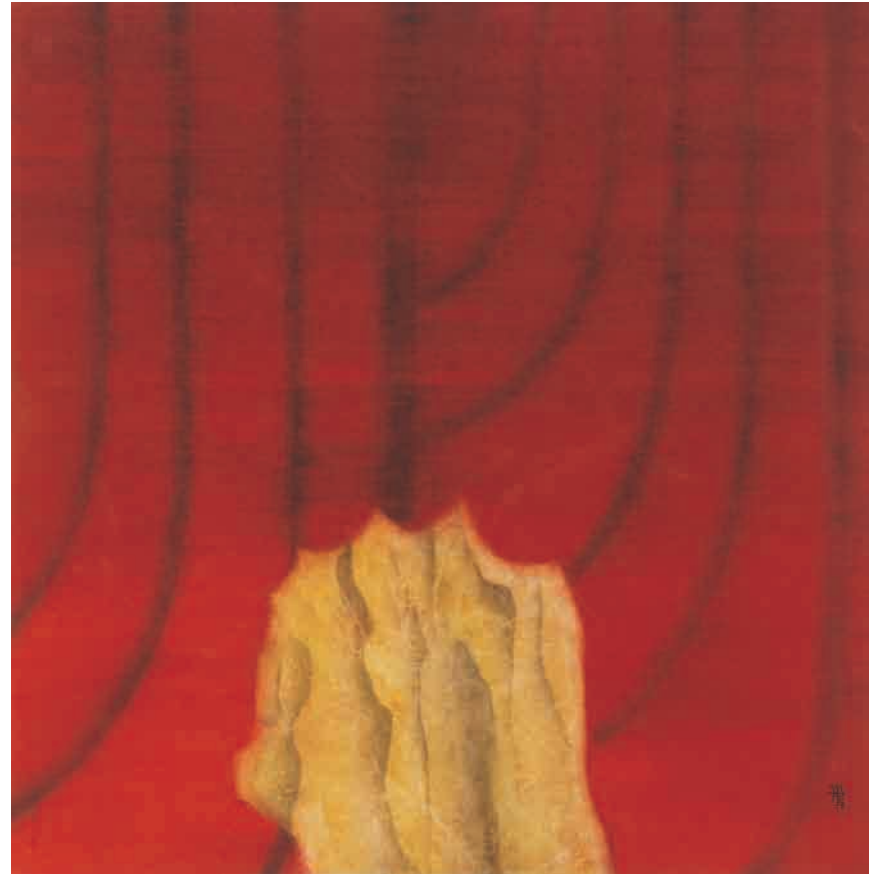
Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

79×80cm

2012



朱偉落款，藝術家鈐印三方：神品、朱偉書畫、朱偉。

Signed Zhu Wei, with three seals of the artist: Shen Pin, Zhu Wei Shu Hua, Zhu Wei.

水墨研究課徒系列
Ink and Wash Research Lectures series
水墨設色紙本
Ink and colour on paper
125×68cm
2012

朱偉落款，藝術家鈐印三方：大玩、朱偉書畫、朱偉。
Signed Zhu Wei, with three seals of the artist: Da Wan, Zhu Wei Shu Hua, Zhu Wei.



水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

90×46cm

2013



朱偉落款，藝術家鈐印二方：朱偉印鑒、朱偉書畫。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei Shu Hua.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

90×56cm

2013

朱偉落款，藝術家鈐印五方：朱偉印鑒、神品、朱偉、朱偉書畫、圖章。

Signed Zhu Wei, with five seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei, Zhu Wei Shu Hua, Pictorial seal.



水墨研究課徒系列
Ink and Wash Research Lectures series
水墨設色紙本
Ink and colour on paper
96×63cm
2014

朱偉落款，藝術家鈐印三方：朱偉印鑒、神品、朱偉書畫。
Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei Shu Hua.



水墨研究課徒系列

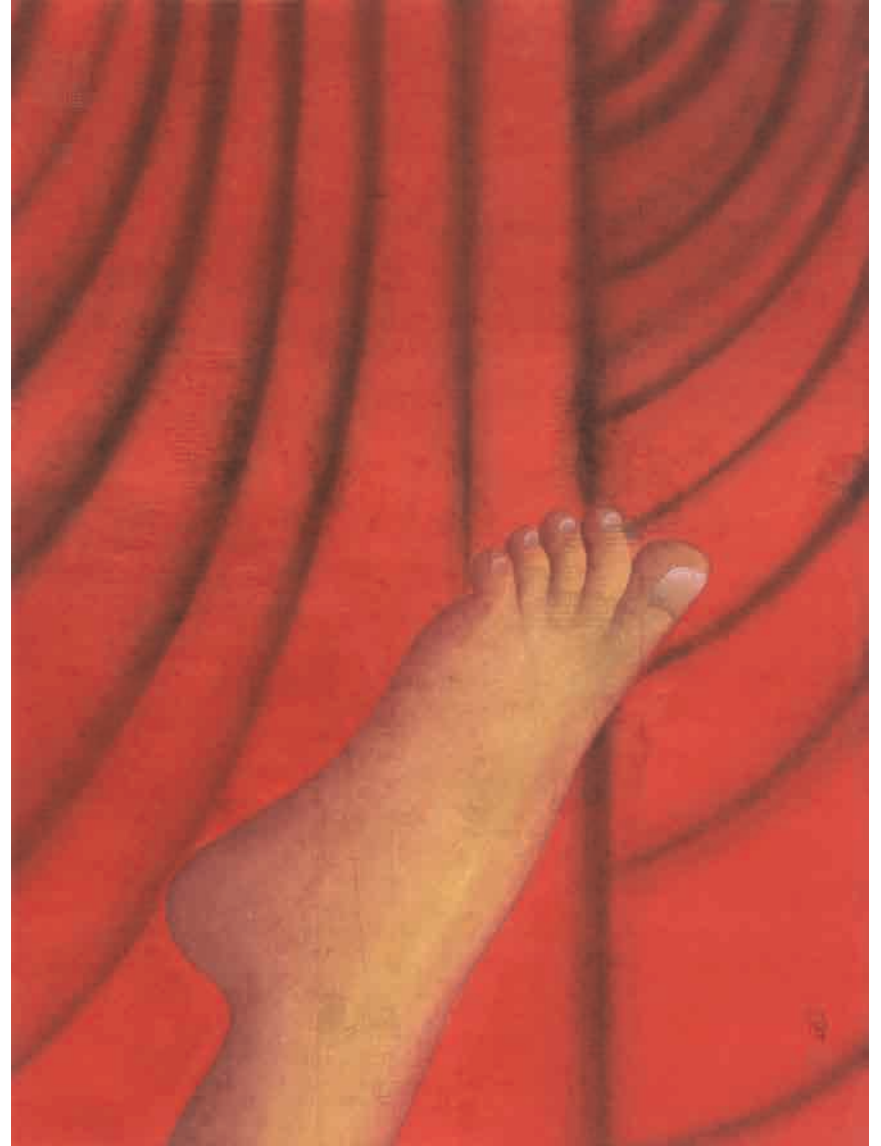
Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

84×61cm

2014



朱偉落款，藝術家鈐印三方：朱偉印鑒、神品、朱偉書畫。

Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei Shu Hua.

水墨研究課徒系列之羊

Ink and Wash Research Lectures series, sheep

水墨設色紙本

Ink and colour on paper

22×64cm

2014

朱偉落款，藝術家鈐印二方：朱偉印鑒、神品。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, Shen Pin.

意大利菲拉格慕藝術基金會藏

Ferragamo Art Foundation Collection, Italy



水墨研究課徒系列之羊

Ink and Wash Research Lectures series, sheep

水墨設色紙本

Ink and colour on paper

23×17cm

2014

朱偉落款，藝術家鈐印二方：朱偉印鑒、朱偉書畫。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei Shu Hua.

意大利菲拉格慕藝術基金會藏

Ferragamo Art Foundation Collection, Italy



水墨研究課徒系列
Ink and Wash Research Lectures series
水墨設色紙本
Ink and colour on paper
97×61cm
2014

朱偉落款，藝術家鈐印三方：與時俱進、朱偉、朱偉書畫。
Signed Zhu Wei, with three seals of the artist: Yu Shi Ju Jin, Zhu Wei, Zhu Wei Shu Hua.



水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

105×69.5cm

2014

朱偉落款，藝術家鈐印三方：朱偉印鑒、朱偉、朱偉書畫。

Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Jian, Zhu Wei, Zhu Wei Shu Hua.



水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本

Ink and colour on paper

97×61cm

2015

朱偉落款，藝術家鈐印三方：朱偉印鑒、神品、朱偉書畫。

Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei Shu Hua.



水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

33×31cm

2016



朱偉落款，藝術家鈐印二方：朱偉書畫、神品。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Shen Pin.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

28×32cm

2016



朱偉落款，藝術家鈐印二方：朱偉書畫、圖章。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Pictorial seal.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

35×23cm

2016



朱偉落款，藝術家鈐印二方：朱偉書畫，神品。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Shen Pin.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

34×28cm

2016



朱偉落款，藝術家鈐印二方：朱偉書畫、圖章。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Pictorial seal.

水墨研究課徒系列

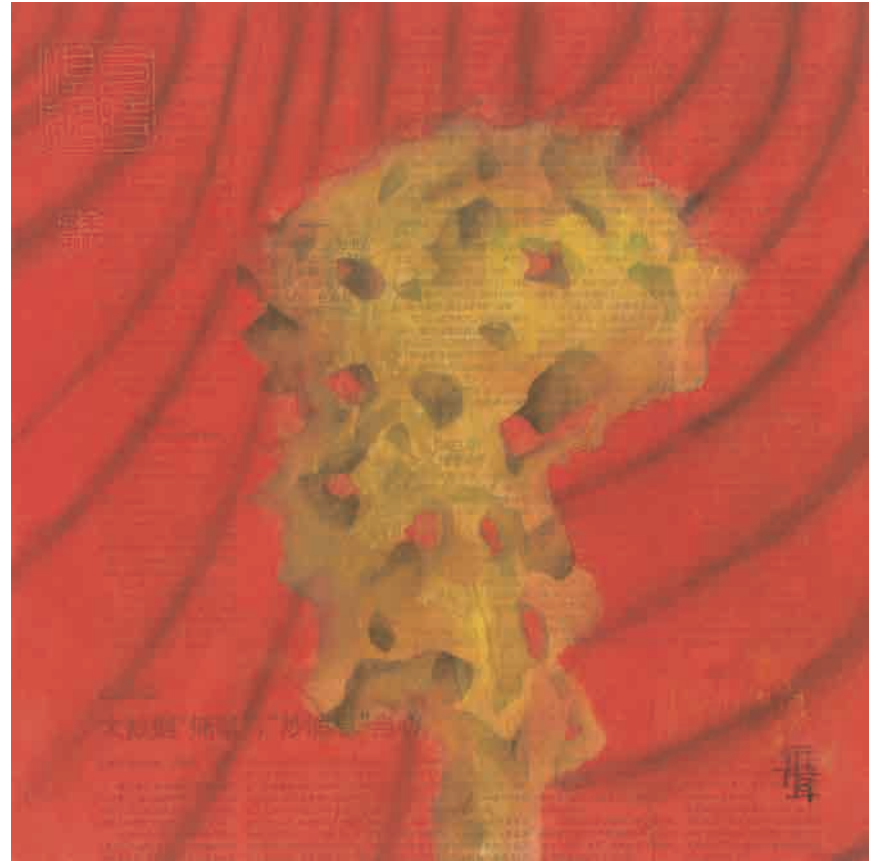
Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

31×31cm

2016



朱偉落款，藝術家鈐印二方：與時俱進、朱偉書畫。

Signed Zhu Wei, with two seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

33×26.5cm

2016



朱偉落款，藝術家鈐印一方：與時俱進。

Signed Zhu Wei, with one seal of the artist: Yu Shi Ju Jin.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

32×28cm

2016



朱偉落款，藝術家鈐印二方：與時俱進、朱偉書畫。

Signed Zhu Wei, with two seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua.

水墨研究課徒系列

Ink and Wash Research Lectures series

水墨設色紙本（報紙）

Ink and colour on newspaper

30×27cm

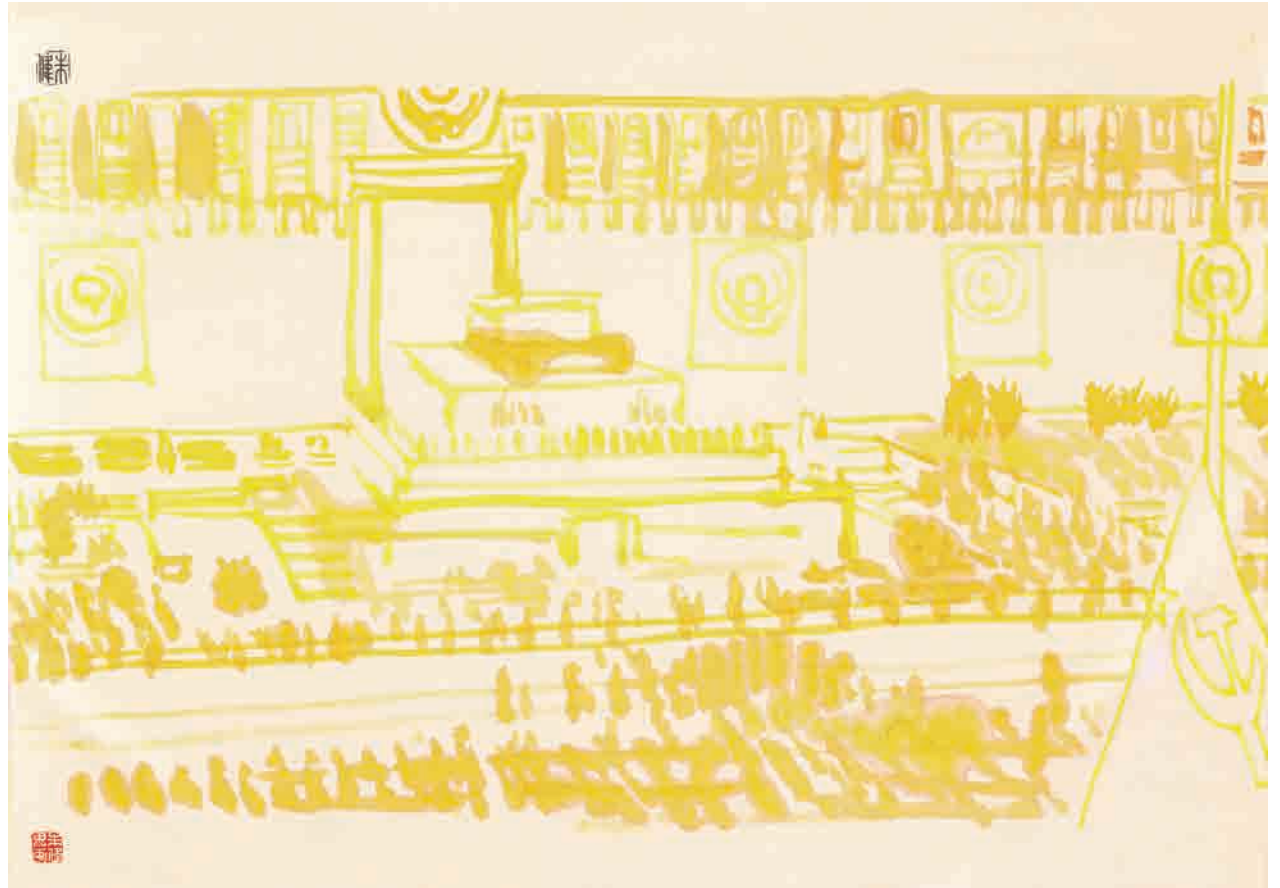
2016



朱偉落款，藝術家鈐印二方：與時俱進、朱偉書畫。

Signed Zhu Wei, with two seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua.

平安夜之一
The Silent Night, No.1
水墨紙本
Ink on paper
46×64cm
2014



朱偉落款，藝術家鈐印二方：朱偉書畫，朱偉。
Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Zhu Wei.

平安夜之二
The Silent Night, No.2

水墨紙本
Ink on paper
45×63cm
2014



朱偉落款，藝術家鈐印一方：朱偉書畫。
Signed Zhu Wei, with one seals of the artist: Zhu Wei Shu Hua.

中國日記“星”饕餮
China Diary STAR - Taotie

版數12, 銅雕塑

Edition of 12, Bronze Sculpture

54×54×28cm

1999



朱偉落款，饕餮紋。
Signed Zhu Wei, with Tao-tie mask motif.

中國中國
China China

銅雕塑

Bronze Sculpture

257×140×95cm

248×126×88cm

2016



朱偉簽名。
Signed Zhu Wei

美國密蘇里州 Gateway 基金會藏
希臘雅典 Theodoros Rokovidis Copelouzos 美術館藏
Gateway Foundation
720 Olive St #1977, Saint Louis, MO 65101-2507, USA
Theodoros Rokovidis Copelouzos Art Museum
209 Rifissias Avenue, 151 24 Maroussi, Athens, Greece

中國中國二號
China China, No.2

銅雕塑

Bronze Sculpture

160×245×116cm

2008



朱偉簽名。
Signed Zhu Wei

中國中國二號
China China, No.2

玻璃鋼雕塑
Fiberglass Sculpture
L 42×20×28cm
S 35×15×22cm
2016



朱偉簽名。
Signed Zhu Wei



Dialogue

What Are We Busy With?

Dialogue with Zhu Wei

by Zhu Wei & SCOPE

If the rhythmic movement of the times is compared to be a parabolic curve, the work of outstanding artists would be like a stable coordinate axis. The re-contemplation over the mirror image of history has been integrated into their solitary work day by day. Thinking, discourse and action together constitute the full appearance of an artist, whose thoughts and practices are transformed into materialized visual relics and then getting preserved. In the early 1990s, when the initial currents of art marketization swept over, Zhu Wei unwittingly became a “current leader”. Almost from the very beginning of his career, Zhu Wei had entered a relatively standard mechanism in the international art system, which is taken as a rare opportunity even in China’s present-day art environment. What’s followed was that his works were successively collected by world-famous museums and artistically accomplished collectors, and that he was one of the earliest Chinese artists holding international exhibitions, which has made him become a representative of the contemporary Chinese inkwash artists. Zhu Wei has successively published over thirty painting collections, retrospection collections and prose collections in different languages, and forty three art museums collect sixty seven pieces of his works of inkwash and sculpture.

More importantly, what Zhu Wei has been practicing is a path rooted in the traditional inkwash painting while pursuing contemporary re-creation of this art. Along such a path not only replete with twists and turns but also full of attraction, though the artist employs techniques that have been passed down for several centuries, the artist’s thoughts thrive in the contemporary era. Since the 1980s, the open Chinese society has started the deep mechanism of conversing with the world, which, so far, has remained the problem which the whole society including the art circle is confronted with and seeking solutions to. Zhu Wei’s works is a rich collage of elements with mass cultural connotations, and this practice representing visual modernity has begun to appear in Zhu Wei’s works from the early 1990s. For instance, rock lyrics with characteristics of the times, images of political figures, the engraving style thriving after the end of the Ming Dynasty, the modes of portrait composition used in traditional paintings and

so on, they together constitute Zhu Wei’s distinctive and vivid personal artistic style. As he said, “I’ve drawn inkwash paintings for almost thirty years. The materials and techniques I use are all from tradition and thus closely linked with tradition. I’ve never separated myself from tradition, and what I depict are people and things of the contemporary times, that is, the contemporary subject matters that people often say. So, I never deem that tradition and the contemporary era are separated with each other. Making the past serve the present-day needs is the philosophy and creation path I’ve been sticking to while creating inkwash paintings.” With such frank spontaneity in his nature, Zhu Wei transcends the framework of paradigm, and takes up an appearance entirely different from the global media and languages familiar to people while facing the increasingly homogeneous artistic trend in the contemporary era. Whether the world should advance from mutual unfamiliarity to familiarity or it should pursue differences in homogenization remains an inconclusive question. Against such backdrops, the cultural genes of art are all the more worth deeper probings.

SCOPE. Your works, with individualized language, convey your ideas about problems of our society. Can we say that painting is your “weapon”?

Zhu Wei. They’re not my weapon. Chinese contemporary art is not powerful. It can neither hurt anybody nor influence anything. Why is that? As the product of industrialization, contemporary art reflects every aspect of the industrialized society. Being an industrialized country, its social system and civilization, industry and living environment must be well developed. However, to be frank, China is not a well developed industrialized country. Growing in this infertile land, Chinese contemporary art is not strong enough yet. Now many Chinese are using iPhones and many Apple OEMs are in China. Why Morse made Morse code? Why Bell invented telephone? Why Jobs integrated phone, computer and camera together, enabling people meet on WeChat. We’ve no idea of all the above questions. But we still can use mobile phones. Using and inventing are different. The former just requires users who follow the manual, while the latter requires busters. The understanding of contemporary of Chinese artists is as little as what we know about mobile phones. We’ve no idea of what will replace mobile phones in the near future. Li Xiaoshan once said, Chinese artists, just like elementary students, never know whether their works are right or wrong. And I’m one of them. Morse is way much better than me. 180 years ago, he knew that electric current can flow in a fast speed no matter how long the wire is and that there will be sparks if the electric current stops. So far I only know that we should be careful with switches, especially with wet hands, and stay away from high-tension wire as far as possible. Without fully understanding one thing, people will easily tend to worship and imitate it and become pessimistic blindly, or even do not know what should they pay attention to. Contemporary art is not a mobile phone. It has no manual. Chinese artists are walking on thin ice now. Chinese contemporary artworks haven’t reflected

the status quo of Chinese society. Artists just have copied some styles of contemporary art. No doubt the audience cannot understand their contemporary artworks, resulting in the fact that contemporary art is not influential in China. Wang Lin asked in one of his articles: "What can contemporary art offer us other than profits?" Now three decades have passed. Tourists in 798 merely regard it as a scenic spot. The purpose of their visits is similar to the purpose of going to the zoo - to watch monkeys. I believe that contemporary art has not yet appeared in China, and that its appearance must follow the progress of our society and people's thought and the revival of arts. Now these so-called contemporary artworks are just like the lonely wet dream of a young man before he married his wife - he can't achieve satisfaction or even he may shock himself.

SCOPE. You've thought a lot about painting recently. Have you got something?

Zhu Wei. Yes, that's true. There is something worthy thinking. If a donkey doesn't stop working unless someone asks, it probably will die soon. The advent of contemporary art is based on contemporary ideas and philosophies. Many people know Renaissance and regard Leonardo da Vinci, Michelangelo and Raphael as three iconic figures in Renaissance. But few of them know that Dante, Petrarch and Boccaccio are the founders of Renaissance. It is their thoughts, theories and works that guided artists forward. Western art develops on the basis of ideas of Hegel, Nietzsche, Schopenhauer, Feuerbach, Spencer and Dewey. And their thoughts, in fact, have nothing to do with China. So we should not take their theories as the base of Chinese contemporary art. Here comes the problem. Without Chinese contemporary ideas and philosophies, how can we have Chinese contemporary art? If there is no Chinese contemporary art, what are we artists busy with everyday? We just make something and call them contemporary artworks aiming at making profits. Is that so? If so, isn't that too low?!

SCOPE. How about your paintings? What kind of tools do you prefer to use? Do you think techniques and experience are prerequisites for creating good paintings?

Zhu Wei. I think they are prerequisites for being artisans. I've always been worrying about becoming an artisan who can finish a lifelike painting within ten minutes. Learners of inkwash painting will most likely become artisans. 14 years ago, I visited Li Xiaoshan in a summer. I stayed with him for two weeks. We talked a lot about the status of inkwash painting and things unrelated to techniques. Then I decided to write a book, "Talks in Nine Days", to record our ideas. It's not finished yet. We believe that Chinese contemporary art should be built on the basis of contemporary inkwash painting. That is to say, we should have contemporary ideas and philosophies at first, then contemporary inkwash paintings, and at last Chinese contemporary artworks. People say that everything in China should have Chinese characteristics. And so it is. China now is just like the America in the 1920s. At that time, the urbanization rate of America is 51%. And now the urbanization rate of China 54%. So I think China is

not well developed enough to give birth to arts. There are some artworks which are similar to those in some Western countries. Most of them, I'm sorry to say, are probably imitations or copies of Western artworks. So it's ridiculous to ask for their praise. It's such a pity that China, as a country with a long civilized history, has no contemporary art of its own at present.

SCOPE. Nowadays, the art world is challenged by innovative visual effects. What's your idea about new media?

Zhu Wei. Just as I said before, Chinese artists and Western artists are in the different stage. If we were asked to do the same thing, it's just like to ask a thin man to lose weight together with a fat man. We are actually losing our lives. What we Chinese artists should do now is to perfect our painting system and then build contemporary inkwash painting. That's what Western artists had done. After Renaissance, there emerged contemporary art which comprises various art styles such as Baroque art, Rococo, neoclassicism, romanticism, critical realism, impressionism, post impressionism, symbolism and cubism. We should learn how to stand at first, then to walk and at last to run. It will cost a lot if we do it adversely.

SCOPE. Will you use new media?

Zhu Wei. At present I have no plan to try new media. I haven't completely mastered tools I've been using.

SCOPE. Every period of time gives birth to a new kind of aesthetic taste. It seems there is nothing good or bad about the soil.

Zhu Wei. The formation of aesthetic taste requires time and social changes. For example, reflections of artists who were born in the 1960s can be seen in their works. But later generations haven't experienced those hardships, so it's difficult for them to feel the same pains or be eager for the same things. In the mid-1980s, artists began to explore. They brought in ideas of contemporaneous Western artists. Articles written by these artists are very hard to understand as they involve lots of terms of Western philosophies which are not translated properly. Since the 1990s, people make money through selling artworks. A painting whose price used to be 100 yuan now is worth 10 million yuan. Artists are driven by capital and market, rather than inspiration. Artworks of artists who were born in the 1950s, 1960s, and 1970s were popular in the 1980s and 1990s. Their works are mainly related to the Cultural Revolution. We all have witnessed their success, but few of us have thought about their future. Their artworks are created in such a hurry that almost all of them focus on criticizing the Cultural Revolution which is in fact a phenomenon but not a result. But their criticisms turn into a result. They will pay a price in the near future.

SCOPE. Western culture is so invasive that imitation is inevitable in every aspect. Art is no exception. What's your opinion about imitation?

Zhu Wei. Imitation is not a bad thing. But a bad imitation is a disaster. "One Hundred Years of Solitude", written by García Márquez, is inspired of Juan Rulfo's "Pedro Paramo". Rulfo's work describes the life of two generations of a family in solitude, while Márquez's work is about the solitude life of seven generations of a family. Indeed, Márquez imitated Rulfo. But Márquez's fiction is more enchanting, and he is regarded as "the best imitator". Another example is the imitation of Pop art. Originating in the U.S., Pop art includes imagery from popular and mass culture, such as advertising, comic books and mundane cultural objects, aiming to satirize consumerism in capitalist societies. But when it comes to the Soviet Union and China, where political symbol and imagery are very popular, it transforms to Political Pop art with representative works such as Lenin and Coca-Cola and Red Carriage. Moreover, in the Soviet Union, there emerged a new school of art - Moscow Conceptualism. Andy Warhol certainly didn't expect this.

SCOPE. There are many portraits in your works. Most of them are sleepy and indifferent. Do they reflect your idea about the society?

Zhu Wei. I've painted 19 series till now and every series is different. I don't like to be caught by the market. Some people say that I should not change so much, otherwise audiences may find it's hard to recognize my works. I have my own rhythm. Pushed by numerous exhibitions, I change little by little. The real change comes in 2012 when I painted the Ink and Wash Research Lectures series. I focus on individual characters since 1995. I've never try to describe the inner world of a person before. Probably due to my insufficient competence, I always paint landscapes previously. But from Comrade Soldier, I get to know how to paint individual characters. At first, I often draw public figures such as Mao Zedong with the aim to create the sense of contemporaneity. I want to pave the way for contemporary Gongbi. Some figures are indifferent because I've drawn many smiling faces before. So far, no one has painted large faces with ink and wash, except me.

SCOPE. Let's talk about the market.

Zhu Wei. Artworks are spiritual resources of humanity. No one should judge an artist by the price of his or her works. Artists do not paint to make money, and that's why they are respectable. Just like intellectuals, artists should not care about material rewards. They stand for the spirit of our society. Galleries should discover, promote and deal artworks or even artists. They stand in the frontier of the art industry. Galleries play an important role in the art industry. Runners of galleries should discover outstanding works and artists with their knowledge. Sometimes, they have to take a risk. Museums select mature artists from galleries. They are not supposed to discover

outstanding artists by themselves because it's very time consuming. Auction companies can sell all kinds of products including property, artworks, wine and so on. They are not responsible to judge whether the artworks are good or not. But many Chinese auction companies try to do the jobs of galleries. They will realize it's not proper sooner or later. A good gallery should cultivate outstanding artists, lead art trends, and build bridges between artists and collectors. A good museum should exhibit excellent artworks, promote aesthetic knowledge to the public and record changes in the art world. A good auction company should sale products by auction in high prices as many as possible.

SCOPE. A piece of news says that people in many Chinese cities have higher income now. It's must be a good news for the art industry.

Zhu Wei. In general, common collectors are the core of a normal market. It is so in Western countries. That's why Western artworks are more robust and energetic. Famous Western masters are not living by speculators. Their works are loved and collected by thousands of common collectors. Only in this way can artists devote themselves in art. Indeed, collection is closely related to the national economic power. People who are about to starve to death definitely have no intention to purchase an artwork. Many Chinese have the hobby of collecting. Gao Juhan tells a story in his book "The Painter's Practice". Every day, a collector checks the chimney of an excellent artist as he wants to have paintings of the artist. As soon as he finds the artist have no food to eat, he will visit the artist with food, ink and paper. And the artist may give him one of his works. Song Dynasty accounts for 80% of the world GDP with an average income of 2,280 dollars per capita. Yuan Dynasty accounts for 55% of the world GDP. Ming Dynasty accounts for 45% of the world GDP. Qing Dynasty accounts for 40% to 45% of the world GDP. At the beginning of Qing Dynasty, China's GDP ranks the first in the world. At the start of last century, due to our introduction of the western oil painting, we were eager to position and designate the inkwash painting we'd drawn for several thousand years. Though there had been some priests bringing oil paintings to China in the last Ming and early Qing Dynasties, they hadn't aroused much attention among the Chinese people. The Italian painters Lang Shining (Giuseppe Castiglione), Pan Tingzhang (Giuseppe Panzi) and the French painter Wang Zhicheng (Jean Denis Attiret) had painted in the system of the Qing Dynasty for many years. However, instead of influencing other Chinese painters, they're often looked down upon, and as a result, after painting in China for more than a score of years, they had changed their paintings into meticulous oil paintings under the influence of Chinese painting. Until the May 4th Movement in the late Qing Dynasty and early Republic of China, large numbers of artists who learned oil painting overseas returned to China to open painting classes and schools, set up societies to study oil paintings and established oil painting bases. They advocated western aesthetics, promoted a solid sketching basis, rigorous modeling techniques and body sketching. Also, there appeared the debates among Xu Beihong and

Xu Zhimo of the evaluations on contemporary western painters, and so on. All this was beyond what the foreign priests like Matteo Ricci and western painters like Lang Shining and Wang Zhicheng could do, and they were also too embarrassed for such undertakings. Cultural wars differ from military wars, for collaboration from within with forces from outside doesn't fit in the case of the former, whose triumph depends completely on self's acceptance from within and self's ultimate collapse. The term "traditional Chinese painting" appeared to correspond with the western painting, and this also started the subsequent practice of changing the term into "color ink painting", "Chinese painting", "inkwash painting" and so on. In October 2016, the National Art Museum of China held by far the largest homecoming exhibition of "China Oil Painting International Tour". On the seminar held at the exhibition, Jin Shangyi said: "If we really want to conduct cultural exchanges with the West, we couldn't use our oil paintings, which will be disdained by the westerners. We can only use our traditional Chinese paintings." Oil painting has merely entered China for less than a century, and none techniques, schools or creation tendencies in the history of oil painting has been born and taken form in China. In other words, in China, oil painting is still in the stage of popularization and spreading. Hence, the developing course of inkwash painting could be said to represent the history of China's painting cause, and the development of contemporary inkwash painting appears even more important from this historical perspective. It's better that there have been no faults. Many Asian countries were colonized in the past, and some were even under cultural colonization for many years. As a result, their indigenous paintings have gradually become extinct, and even no teachers teach indigenous paintings in their universities. Hence, it's fortunate that today we still have the department or major of Chinese painting in our universities of fine arts and that, on the surface, this major has always ranked the first among all majors. In order to correspond with contemporary oil painting, inkwash painting has changed its name to contemporary inkwash painting. No one questions such a change, not even with the slightest doubt. Thus, it could be seen that after the several movements in the past one hundred years, such as the May 4th Movement, the Great Cultural Revolution, the Reform and Opening-up, how much we've thrown our caution to the winds, how deeply criticism and self-criticism have gone into people's hearts, and how capable we are of self-denial and self-disintegration. This is also the current living environment and state of the painting that our ancestors have passed onto us over several thousand years. Contemporary inkwash painting is not painting separated from the traditional inkwash painting, but an inheritance and continuation of the latter, but it's far from a development of the latter. What's included in contemporary inkwash painting is all included in tradition, while what's included in the latter might be lost in the former. Our inheritance of tradition differs from man to man, that is, we inherit on our capability. Some have inherited the traditional spirit and creation methods, and combined them with the current social reforms and characteristics of the times, or

they've made some explorations in their painting skills. Those who have combined tradition and their explorations well create contemporary inkwash paintings. The second group of people have merely inherited the traditional skills but couldn't combine them with the present-day social reality, or it should be said that they failed to do so, so they just paint some plants ancients painted all the time and take painting as a pleasure. These people can be called ancients living in the contemporary times, and they're the commonest. There is still another puzzling type of people, who neither could combine themselves with the current social reforms and transformations of the times, nor have solid traditional painting skills. Their paintings seem to impart a sense of modernity, but the viewer couldn't tell which era their paintings depict, for they carry no characteristics of the times and the painter has disguised his painting skills so much that the viewer fails to tell the actual ability of the painter. This type of painting cannot be inkwash painting depicting the contemporary society, nor can it enter "the debate of painting". No artistic exploration at all, this type of painting often relies on marketing hype to cover its academic flimsiness. Whether contemporary inkwash painting can, in its form and its contents, keep abreast with social development and reflect social realities has been the most significant problem confronted by itself. If the problem couldn't be solved, it couldn't be called "contemporary inkwash painting". The scene I wish to see is that China's contemporary inkwash painting could develop like contemporary oil painting in the West, which has cultivated such "Political Pop" as Andy Warhol, the soft abstraction of Gerhard Richter, as well as the vivid depiction of real life as the paintings of David Hockney. Then, years later, western artists would flock to learn arduously the "multiple rendering" method, the various texturing methods, the large- or small-ax splitting methods in the traditional Chinese painting. They would compete with one another to see who imitate the best and who could have a thorough grasp of these skills. Therefore, there will appear "Gu Kaizhi", "Li Keran" and "Fu Baoshi" in Germany, "Fan Kuan", "Zhang Zeduan" and "Tang Bohu" in Britain, and "Gu Hongzhong", "Shi Tao" and "Zhu Da" in America, and so on. By that time, just like westerners never talk about the life-death matter of oil painting, we will not discuss whether inkwash painting will be "in a dead end" either.

SCOPE Cover Story, Oct/Nov 2016

我們在忙活什麼？

和朱偉的談話

文 / 朱偉 × 《藝術客》

如果把時代的律動比作一條拋物綫，優秀藝術家的工作往往像是一條穩定的坐標軸，對歷史鏡像的再思考，融入了日復一日的孤獨工作中，思、言、行一起組成了一個藝術家的完整面貌，思想和實踐被轉換成物質化的視覺遺迹存留下來。90年代初，當最初的藝術市場化潮流猛然撲來時，朱偉不自知地成為了“弄潮兒”，幾乎是從他的職業生涯一開始，朱偉就進入了相對規範的國際藝術系統的機制之中，這即便是在當下中國的藝術環境中，都被視為難得的際遇。應接而來的是作品不斷被世界著名的博物館和專業修養完備的收藏家收藏，成為最早被推展到國際舞臺的中國當代水墨藝術家代表人物。先后出版過三十部不同文字的繪畫專集、回顧專集和文集，共計有四十三家美術館收藏了他的六十七件水墨及雕塑作品。

最重要的是，朱偉一直在實踐的是一條立足于傳統水墨根基，訴求當代化再創造的道路，這條道路很曲折也很有引力作用，即便操着傳承千百年的技藝，藝術家的思想却活在當下，自80年代開始，開放的中國社會從深層上啓動了對話世界的機制，直至今日，這仍是整個社會更勿庸藝術界所要面對和尋求方案的問題。朱偉的作品裏充滿大量鏈接大眾文化語義的混雜拼貼，這種代表視覺現代性的實踐於90年代初期在朱偉的作品中顯露，譬如代表時代性的搖滾歌詞、政治人物形象、明末以降的雕版刻印風、傳統繪畫中的肖像構圖方式等等，共同構成了朱偉獨特而鮮明的個人藝術風格。如他自己所言“我畫水墨快三十年，使用的材料、技法全部從傳統來，和傳統有密切的聯繫。我一直沒有脫離開傳統，但我描繪的是當下發生的人和事，也就是人們常說的當代題材。所以我一直沒覺得傳統和當代是隔離的。古為今用是我畫水墨畫的理念和創作脈絡。”朱偉以天性的率性逾越過範式的框架，以完全不同于當今習以為常的全球文化媒介和語言的面貌，面向愈加同質化的藝術時風，世界在從彼此間的陌生走向熟悉，還是在同質化中尋求差異，仍是難以下定論的問題，藝術的文化基因在這樣的背景下，愈發值得深究。

《藝術客》：你一直用極具個人風格的造型語言，把你對社會化問題的思考轉移到紙上來，可以說繪畫是你的武器嗎？

朱偉：談不上武器，中國的當代藝術功能很低下，傷不了人。中國當代藝術是一個很小的圈子，小到幾乎忽略不計，幾乎沒有什麼影響，為什麼沒影響？當代藝術是工業化社會的產物，是工業化給社會方方面面造成影響的條件反射或者說報應，工業化社會的前提是社會制度，社會文明，產業環境，人類居住環境進步發展到那了。所以我們提當代藝術那是努着說的，其實至今沒這個土壤，我們還不是工業化國家，所以也不會有工業化國家的思維。比如大家現在人手一個的蘋果手機，普及率比國外還高，甚至蘋果的代工廠就在中國。表面上看貌似一樣，但是人類的通訊工具是如何非要發展到今天這個地步的？兩個世紀前美國畫家摩爾斯為何要搗鼓出摩爾斯密碼電報？一百五十年前貝爾為何非要發明出電話？到今天喬布斯是如何把電話和電腦和相機整在一塊，讓兩個人近在咫尺却非要在微信上相見的？我們基本不知道。但是不耽誤我們使用手機。使用手機和發明手機那是兩個思路，一個需要好學生，嚴格按說明書，最好會背，這樣手機的壽命會長點，如果再貼個膜會更好；發明手機則需要破壞者，不然鋪設在大西洋底，太平洋底的光綫電纜傳遞速度已經夠他媽快的了還折騰啥？中國的藝術家對當代藝術的理解大概也就是初步掌握使用手機這個水平，至于手機很快會被什麼取代根本沒敢往那想。李小山說過“中國的當代藝術如同小學生做作業，對不對自己永遠不知道”，我想我就是如此。我至今都不如摩爾斯，他他媽一百八十多年前就知道“不管電綫有多長，電流都可以神速通過，電流只要停止片刻，就會現出火花”。我至今只知道再想不開也別輕易摸電門，特別是手上沾着水的時候，至于高壓電綫那他媽更可怕，離的越遠越好。對一件事情的發生發展不了解，就會盲目崇拜盲目模仿盲目悲觀，甚至都不知道該注意些什麼。當代藝術不像手機，沒有使用說明書，那麼造成的局面必定會戰戰兢兢亦步亦趨。我覺得，中國的當代藝術至今都沒能很好的描繪出中國社會現狀，只是一些當代藝術樣式照搬模仿斷章取義嫁接到中國，所以人民群眾不理解，觀眾看不懂。大家幾乎都不買賬，造成當代藝術不接地氣，在社會上沒什麼影響力。正如王林的一篇文章：“除了即得利益，當代藝術還有什麼？”。三十年過去了，798熙熙攘攘的遊客把那當成景點，類似于看猴。我甚至可以斷言，屬於中國的當代藝術至今還未出現，它的出現必定是要經過社會的進步，思想啓蒙運動和文藝復興，一步步完成的。現如今的這些個所謂當代藝術如同一個半大小子在成年娶媳婦之前的一次孤獨的夢遺，不但得不到肯定還把自己嚇了一跳。

《藝術客》：近來你對繪畫似乎也有很多思考？有時候大量的產出或暫時的停頓可能都是一種表現。

朱偉：最近想的比畫得多，倒不是沒的畫，而是覺得不對勁。有點像驢拉磨，該停就停，等別人叫停那就該離死不遠了。中國當代藝術的出現必定先有中國自己的當代藝術理論體系，和在此理論指導下的本土繪畫。幾乎每個人都知道意大利文藝復興，而且都知道文藝復興三杰達芬奇、米開朗琪羅、拉斐爾。其實意大利文藝復興三杰并非指的是這三位，而是在此前兩百多年的三位人文主義思想家但丁、皮特拉克、薄伽丘。是這三位思想家的理論和《神曲》，《十日談》指引着後來藝術家們的創作。西方當代藝術誕生之前有黑格爾、尼采、叔本華、費爾巴哈、斯賓塞、杜威等著名哲學家思想家的影響。這些西方思想家們的理論說句不客氣的話，針對的是人家自己的歌劇、話劇、古典芭蕾、古典繪畫、詩歌文學，這些理論的誕生真沒中國人什麼事，他們都未必知道中國在哪兒。那麼，我們沒有產生自己當代藝術的思想和理論體系，哪兒來的中國當代藝術？如果沒有，我們現在一天到晚擺着屁股瞎忙活啥？弄了一堆貌似當代藝術的東西，難道就是為騙騙藝術愛好者或者從收藏家那弄點錢花？一個國家的當代藝術玩成這樣是不是低了點？！

《藝術客》：說回你的畫，你最常用的繪畫材料都是哪些？偏硬的毛筆，幾成的熟宣？這種日積月累的經驗是成就繪畫的必要條件嗎？

朱偉：我覺得這是成就匠人的必要條件。我一直擔心最后混成一畫啥像啥，一棵烟的功夫就能畫完一張畫，打嗝放屁的時間蓋章落款完活兒的匠人，水墨畫特別容易出這方面的人才。十四年前我趁李小山學校放暑假的功夫，去南京他家聊了半個月，整理了幾十萬字，準備請廣西師大給出本書，名字小山都想好了叫《九日談》。後來因為他的助理在錄音機中聽不懂我說的北方話，整理出來的文字南轅北轍，改起來比重說一遍還費勁，最后給攔起來了。這本書主要談的是談的是水墨畫的位置和技術之外的事。中國的當代藝術一定建立在當代水墨的基礎之上，也就是說先產生本土的繪畫理論，然後出現當代的本土繪畫，然後在本土繪畫結實的土壤之上在產生出想過的當代藝術各個品種。我們凡事兒都講具有中國特色，這他媽就是。我們現在的工業化水平，城鄉發展水平，正好是1920年代的美國，相差一百年。當年美國的鄉村城市化規模是百分之五十一，我們現在是達到百分之五十四。至於社會的方方面面有的至今我們還做不到。生產力和生產關係還很難匹配，所以建立在此之上的文學藝術這些個上層建築和世界其他國家嘮得還不是一個嗑，如果有一方大面積的作品像另外一方那一定是在剽竊模仿。模仿和剽

竊還要和人家一起玩，還想讓對方說好，看得起你，怎麼可能，不罵你就算不錯了。一個號稱五千年的文明古國產生不了自己的當代藝術，靠模仿別人，說出來真不好意思。

《藝術客》：今天，藝術世界面臨著媒介更迭所帶來的視覺探新的挑戰，身為藝術家，你會看重媒介語言給你帶來的視覺激發嗎？

朱偉：這話又回到開頭，我們前面說過，發展階段不一樣，土壤也不一樣。如同一個瘦子陪胖子減肥，一個是在減肥另一個是在玩命。我們現在首要的問題是如何讓我們用毛筆宣紙畫了幾千年的水墨畫當代，像西方藝術家一樣先完善自己的繪畫系統，比如，在文藝復興之後，創立出風格主義，巴洛克藝術，洛可可，新古典主義，浪漫主義，批判現實主義，巴比松畫派，前拉斐爾畫派，學院派，印象派，後期印象派，象征主義，立體派，抽象，表象主義等等，才出現了今天我們看到的風格多樣的當代藝術。先學會站穩了，之後再學會走路學會跑，這樣才不耽誤事兒，之後返回來補課，那成本就大了。

《藝術客》：你會嘗試使用所謂的新興媒介做你的創作工具嗎？為什麼？

朱偉：目前我不準備嘗試新的媒介，我覺得手中現有的工具還沒充分使用和掌握，他對我來說還是新的。

《藝術客》：一個時代產生一個時代的審美，80年代、90年代，2000年後第一個十年，各有不同，每個時代都是亂象叢生，最終被歷史記載的，成為了時代主流，土壤似乎沒有什麼好壞之分？

朱偉：審美沒有那麼快就建立起來，更不像商場促銷，按節假時令走。它需要社會的改變，來刺激它，也就是你說的土壤。舉個例子，60年代出生的藝術家對事物的反應自然的反應在畫面中，我們沒有上一代一腦門子的痛苦。因為我們成長的過程中文革已經結束，也沒有經歷過上山下鄉，所以對於某些東西的追求沒有上一代的那麼迫切，也沒有那麼痛苦。八十年代中期，藝術家自發地來推動藝術的探索和發展，比如西方有什麼，基本就是模仿什麼，我見過那個時期藝術家寫的文章，簡直和天書一樣，後來才悟出來，原來是西方大量哲學書籍進來，來不及消化，再加上當時的翻譯水平低下，造成藝術家片言只語的理解，斷章取義外帶夾生。到了90年代初，市場開始出現了，藝術品可以換成錢了，大家就琢磨怎麼好賣，我的水墨畫也是這樣。當時一百元賣一張畫，現在可能值一千萬。如今，完全是資本推動當代藝術和藝術市場，藝術家被資本的短期利益回報所綁架，失去話語權，創新基本停止。在此之前早期的藝術創作，是以五六七

為代表的創作隊伍，他們作品的成熟期是在80和90年代，是以對文革的反思做為坐標，以距離文革的遠近為區分標準，以挪用文革符號多少為藝術特征。他們在市場上的成功大家都看在眼裏，他們的失敗很多人還沒想過，由于急于創作，把失去的時間奪回來，對文革題材進行了誤判，文革不是結果而是現象，對一個現象不由分說劈頭蓋臉的一頓批判和嘲諷使現象變成了結果，這一后果在不遠的將來會得到報應。

《藝術客》：當西方的文化強勢襲來，免不了模仿和靠近，從方方面面的展開，你怎麼看待藝術表現中的模仿問題？

朱偉：模仿不丟人，丟人的是沒模仿好造成兩敗俱傷。拉丁美洲魔幻現實主義大師馬爾克斯的《百年孤獨》靈感就是來源于胡安·魯爾福的《佩德羅·巴拉莫》。魯爾福用了兩代人將一個家族置于孤獨絕境，馬爾克斯足足用了七代人，然而他將整個故事變得更富有活力，更引人入勝，因此，曾經有人把馬爾克斯稱為“世界上最漂亮的模仿大師”。波普藝術發源于美國，將耳熟能詳的流行符號、商標放入藝術繪畫中，成為了后來的波普藝術。波普藝術本來含有諷刺資本主義社會消費文化、反抗權威藝術和架上藝術、有否定現代主義藝術的成分，可當波普藝術當年到了蘇聯時，却演變成了具有意識形態意味的政治波普并獲得了成功，比如科索拉波夫的代表作《列寧與可口可樂》，卡巴科夫的裝置作品《紅色火車廂》等，還因此出現了一個著名的蘇聯當代藝術流派，莫斯科觀念主義。中國也不例外，因為在這兩個國家最流行的是權力和政治的符號，小孩兒從小連榨菜可能都不認識的時候但一定認識政權的標志，所以當波普藝術到了這兩個國家，立即演變成與意識形態有關的政治波普，這恐怕連安迪·沃霍爾自己也沒預見到，但毫無疑問這是一次徹頭徹尾的模仿。

《藝術客》：在你的作品中表現過許多人物肖像，有點昏昏然又有點冷眼旁觀。這是你對時代面孔的一種觀看？

朱偉：我的畫到現在一共有19個系列，而且每個系列前后變化都很大，不太喜歡被商業和市場抓到那種符號的認知。很多人都跟我聊說，不要變的讓別人不認識我了，但我覺得我就是一步步的往前這麼畫，高興。但也有一部分原因是由于各類展覽催的，只能一點點變化，我想變，但是還沒有來得及變化展覽又來了，有時候有點兒應付展覽。到後來真正有變化是2012年進入觀念繪畫的《水墨研究系列》。從93年的《上尉同志》開始我開始更關注某一個人，在這之前畫的似乎都沒有去畫一個人的內心世界。在此之前，我經常畫毛澤東，為的是把時代感強調出來了，畫別人或者我家親戚，大家都不認

識，所以畫的淨是些公眾人物。這些畫一方面為了跟社會呼應，一方面也是開創出一條當代工筆畫的路子，畫一個人的內心，當然也是我對人物的把握相對成熟了。在此之前或許是能力達不到，總覺得水墨畫很弱，如果不畫成敘事情境或小說，畫總站不住，所以總是靠人、山水去描述一件事情、一個場景。到這張畫的時候我在造型上完全把握到了當代人物應該如何去畫，跟時代掛鉤了，就開始畫大頭。冷眼旁觀是因為當時畫嘻嘻笑臉的太多了，策略。到今天為止，水墨畫古今中外純粹的人物頭像畫到三五米的除我之外沒有第二個，這樣的畫我當年畫了十幾張。

《藝術客》：談談藝術市場吧，雖然藝術家總是不應該被拉進這個話題中。

朱偉：藝術家創造的是精神財富，不會有人以這個藝術家錢掙的多少來懷疑他藝術水平的高低。再混蛋的社會，也不會對藝術家有這個要求。藝術家之所以受人尊重，是因為他不是以掙錢為目的、或掙錢的同時再畫幾張畫。藝術家和知識分子一樣，是這個社會的良知，是用精神產品來平衡這個社會的普遍傾向，是在某些方面要做出犧牲的，或者說是根本就不能在意的。畫廊的功能是發現、普及和經營藝術作品，有的連藝術家也能一起經營。在藝術產業鏈中，畫廊是最前衛的，是一錢的，是最重要的環節。畫廊起着大浪淘沙的作用，而且還要冒一定風險。畫廊的經營者要用自己所知道的知識，判斷和發現優秀的藝術作品和藝術家。美術館和博物館是通過畫廊來選擇成熟的藝術家，而不是挨家挨戶地敲門，到藝術家家中去家訪，那一天才能看幾個。碰着藝術家有養狗的，可能會被咬一口，或者碰着藝術家實誠熱情的，非留下吃飯，一天不就過去了。拍賣行應該是什麼都拍，上到房屋地產、藝術作品，下到手套、襪子、葡萄酒，只要有人接，就提成。古今中外，沒一家拍賣行只靠拍賣藝術作品營利，所以說它沒有發現和判斷藝術家好壞的職責和義務。當然中國的拍賣行現在搶着干一錢畫廊的活兒，這畢竟是暫時的，相信它們早晚會悟出來，會做得專業一些。判斷一個畫廊的好壞是看它培養出了多少優秀的藝術家，引領了什麼樣的藝術潮流，同時又能在藝術家和收藏家之間建立良好的互動關係，有一定的優秀穩定的收藏家和市場。判斷一個拍賣行的好壞，只要看它拍出了多少東西，成交額是多少，沒人指望拍賣行為藝術家書寫歷史。判斷一個美術館、博物館的好壞是要看它為公眾收藏展示了多少優秀的藝術品，普及和傳達給公眾多少藝術常識，是否準確地記錄了一個時代的藝術流變。

《藝術客》：前段時間新聞說，各項數據顯示，中國多個大城市的人均收入已經邁入了中等偏高收入的陣營，這對藝術行業該有好的作用。

朱偉：一個和諧正常不扭曲的市場是以千百萬普通收藏家為核心的市場，這些在西方早已做到，所以他們的文化藝術具有很強的生命力和不斷探索的動力，我們能叫得出名來的優秀藝術家大師都不是靠國家或炒家養活而生存的。即使是資本推動最后也是要千百萬普通收藏家買單，一個優秀的藝術家身后一定會有成百上千甚至上萬的欣賞者供養者，這樣藝術家才能騰出空兒來專心投入創作，回報給熱愛藝術的衣食父母們。一個國家藝術品收藏家的大量出現一定和這個國家老百姓的經濟實力有關，沒聽說過誰在逃荒路上餓的跟孫子似的還非要收一件作品。中國幾千年來雖然是農業文明社會但日子一直過得不錯，一般家庭都有收藏的習慣，而且都到了一定份兒上。著名學者高居翰在他的《畫家生涯》一書裏講了這麼個故事：一個村裏的藏家為了收藏到一有氣節的畫家作品，無論刮風下雨，每天都到村口對面山坡上或爬到樹上觀看畫家房子上的烟囱是否冒烟，如果不冒烟了說明畫家這兩天一定斷糧了，他便帶着糧食和好紙好墨前去，以求得到畫家的作品。宋代的時候GDP占全世界的百分之八十，人均收入2280美元。元代百分之三十五，明代百分之四十五，清代百分之四十至百分之四十五，清初GDP還是世界第一。上世紀初我們急于給畫了幾千年的水墨畫定位起名，是因為西方油畫的進入。雖然明末清初已有傳教士將油畫帶入中國，但并未引起國人的關注，意大利人郎世寧、潘廷章、法國人王致誠雖然在清朝的體制內畫了多年，不但沒影響了其他中國畫家，還經常被人看不起，十幾年下來反而受到中國繪畫的影響，把手裏的活兒變成了工筆油畫。直到清末民初五四運動，大批留洋回來學油畫的藝術家辦班辦學，組織油畫研究會，建立油畫基地，倡導西方美學，提倡扎實的素描基礎嚴謹的造型技巧，人體寫生，以及徐悲鴻和徐志摩關於西方現代畫家評價的爭論等等，這些是像利瑪竇這樣的外國傳教士，郎世寧王致誠這樣的西方畫家在中國更本不可能也不好意思做到的。文化戰爭和軍事戰爭不同，沒裏應外合這一說法，完全得靠內部自我接受最后自我瓦解取得勝利。為了和洋畫相對應國畫這詞兒出現了，也為以后改叫彩墨畫中國畫水墨畫什么的起了個頭。2016年10月，中國美術館舉辦了迄今為止最大規模的中國油畫藝術國際巡迴歸國匯報展，靳尚誼在展覽的研討會上說“真的要與西方交流文化，拿我們的油畫不行，人家更本看不上，只能是國畫。”油畫進入中國是最近一百年來的事，在油畫的歷史上沒有一種技法、流派、創作傾向是在中國誕生和發展起來的，也就是說油畫在中國基本還是在普及傳播。那么水墨的發展史可以說就是中國的繪畫史，當代水墨的發展從歷史的角度來看就顯得至為重要了。最好不要出現斷層，很多亞洲國家由于當年被殖民，或者後來被文化殖民，多少年下來，現在本土繪畫幾乎絕迹，連大學裏都找不到教本土繪畫的老師，我們現在美術院校裏還有國畫系或國畫專業，並且在面兒上看還一直被放在所

有專業的首位，就是一件很值得慶幸的事。水墨畫為了和當代油畫相對應又急忙改叫當代水墨。沒任何人發出一聲小小的疑問，可見這一百年來經過了五四運動，文化大革命運動，改革開放運動等等，幾次運動下來我們變得多么豁得出去，批評和自我批評多么深入人心，自我否定自我瓦解的能力有多強。這也就是我們老祖宗幾千年傳承下來的繪畫現今的生存環境和狀態。當代水墨不是從傳統水墨中分離出來的，它是對傳統水墨的繼承和延續，連發展都說不上。當代水墨有的傳統裏都有，傳統有的現在反而沒了。我們對傳統的繼承因人而異，也就是說憑本事憑能力。有的繼承了傳統的精神、創作方法、結合當下的社會變革、時代特征，還有的在筆墨技法上多多少少有了一些探索，結合得好就成了當代水墨畫。再一種只繼承了傳統的筆墨技法，無法和當下現實社會結合，或者說結合不了，畫些古人一直在畫的花花草草，玩玩筆墨什么的，可以說是活在今天的古人，這種最常見。還有一種容易讓人迷惑，就是既無法和當下社會變革時代演變結合，傳統的筆墨技法功力又不够，畫面似乎有現代感却說不清楚是什麼年代，沒有時代特征，技法又藏頭縮尾，閃轉騰挪，無法看出實際功力。這種畫既無法進入水墨畫對當代社會的描述，也不可能進入“筆墨探討的爭論”，無任何藝術探索可言，這種畫往往靠的是市場炒作來遮蓋學術上的蒼白。當代水墨能否從形式內容上跟進社會的發展，能否反映現實，是當代水墨所面臨的最重要的問題。這個問題解決不了，就不可以稱之為當代水墨。我希望看到的狀態是中國的當代水墨畫像西方的當代油畫一樣，出現像安迪·沃霍爾那樣的政治波普，像裏希特那樣的軟抽象，像大衛·霍克尼那樣對現實生活鮮活的描寫，以至于多少年之后，西方的藝術家們一窩蜂地拼命學習中國繪畫三礬九染，各種皴法，大斧劈小斧劈，比誰學得像，吃得透，因此而出現一些德國的“顧愷之”“李可染”“傅抱石”，英國的“範寬”“張擇端”“唐伯虎”，美國的“顧闈中”“石濤”“八大”等等。到了那個時候，我們就會像西方人從不討論油畫的存亡問題一樣，再也不討論水墨畫是否“窮途末路”了。

二零一六年十月/十一月《藝術客》封面文章



Resume

Zhu Wei, born in 1966 in Beijing, is a contemporary artist and an explorer of Chinese contemporary ink art. His ink-paintings began to show up in large international exhibitions from 1995, and have since been featured in over 200 shows world-wide. More than thirty different albums of his paintings and retrospectives of his artworks have been published. 45 domestic and foreign museums have added his more than 70 artworks to their collections.

- * Solo Exhibitions
- 2017 *Zhu Wei 1987-2017*, Indonesian National Museum
- 2016 *Zhu Wei's New Sculpture and Prints*, Tobin Ohashi Gallery, Tokyo, Japan
Zhu Wei, Asia Art Center, Taipei, Taiwan
- 2014 *Zhu Wei 2014-2015*, Art Museum of Nanjing University of the Art, Nanjing, China
- 2015 *Zhu Wei*, Today Art Museum, Beijing, China
Zhu Wei's Works, Singapore Museum of Contemporary Arts, Singapore
Zhu Wei's Prints, Tobin Ohashi Gallery, Tokyo, Japan
- 2012 *Zhu Wei's Works*, The American Club of Tokyo, represented by Tobin Ohashi Gallery, Tokyo, Japan
- 2011 *Zhu Wei's Works*, Simyo Gallery, Seoul, Korea
Zhu Wei, Tobin Ohashi Gallery, Tokyo, Japan
- 2010 *Zhu Wei Solo Exhibition*, Front Line Contemporary, Shanghai
- 2008 *Zhu Wei's Album of Ink Paintings*, Xin Dong Cheng Space for Contemporary Art, 798 Art District, Beijing, China
- 2007 *Zhu Wei Solo Exhibition*, Plum Blossoms Gallery, Hong Kong
Zhu Wei Solo Exhibition, Art Seasons Gallery, Singapore
Zhu Wei Solo Exhibition, J.BASTIEN ART Gallery, Brussels, Belgium
Zhu Wei Solo Exhibition, Art Seasons Gallery, Jakarta, Indonesia
- 2006 *Zhu Wei Solo Exhibition*, Red Gate Gallery, Beijing
- 2005 *Red Curtain*, Plum Blossoms Gallery Hong Kong
New Pictures Of The Strikingly Bizarre, Plum Blossoms Gallery Hong Kong
New Pictures of The Strikingly Bizarre, Singapore Tyler Print Institute, Singapore
- 2004 *Zhu Wei-Another Perspective*, Plum Blossoms Gallery, Hong Kong
- 2005 *Zhu Wei-Another Perspective*, Plum Blossoms Gallery, New York, USA
- 2002 *China Diary-The Oxen*, Plum Blossoms Gallery, New York, USA
- 2001 *Zhu Wei Diary*, Plum Blossoms Gallery, New York, USA
- 2000 *Zhu Wei Diary*, Plum Blossoms Gallery, Hong Kong and Singapore
- 1998 *Diary of the Sleepwalker*, Plum Blossoms Gallery, Hong Kong and Singapore
- 1996 *China Diary*, Plum Blossoms Gallery, Hong Kong and Singapore
- 1995 *The Story of Beijing*, Plum Blossoms Gallery, Hong Kong
- 1994 *The Story of Beijing*, Plum Blossoms Gallery, Hong Kong
- 1995 *Zhu Wei's New Paintings*, Duo Yun Xuan, Shanghai, China

- * Group Exhibitions
- 2017 *Everything Exists Now*, Kristin Hjellegjerde Gallery, London, UK
- 2016 *Annual Review Exhibition of China Contemporary Ink Painting 2015-2016*, Today Art Museum, Beijing, China
BEING AND INKING-Documenting Contemporary Ink Art 2001-2016, Redtory Museum of Contemporary Art(RMCA), Guangzhou, China
The 9th International Ink Art Biennale of Shenzhen, Guanshanyue Art Museum, Shenzhen, China
A New Fine Line: Contemporary Ink Painting from China, Metropolitan State University Center for the Visual Arts, Denver, Colorado, USA
- 2015 *The Retrospective Exhibition-A Revisit to Chinese Contemporary Art*, Singapore Museum of Contemporary Arts(MoCA), Singapore
CHINA 8-CONTEMPORARY ART FROM CHINA AT RHINE & RUHR-Tradition Today-Ink Painting and Calligraphy, Kunstmuseum Gelsenkirchen, Germany
Cabinet De Sérénité, J.Bastien Art, Brussels, Belgium
Face+Figure Show, Tobin Ohashi Gallery, Tokyo, Japan
- 2014 *Variation: Contemporary Ink Art Series II*, Hive Center for Contemporary Art, Beijing, China
WEST SAYS EAST SAYS-Chinese Contemporary Art Research Exhibition, United Art Museum, Wuhan, China
Rendering The Future-Chinese Contemporary Ink Painting, Asia Art Center, Beijing, China
New Cultural Identity-China Contemporary Art, China Culture Center, Sidney, Australia
A New Account of Meticulous Paintings-2014 New Gongbi Invitation Exhibition, Jiangsu Art Museum, Nanjing, China
Reshaping Shuimo-The New Conception of History, Jinling Art Museum, Nanjing, China
- 2015 *Re: Portrait*, Hubei Museum of Art, Wuhan, China
Still Water Runs Deep-Six Masters of Chinese Contemporary Meticulous Painting, Shenzhen Art Museum, Shenzhen, China
Beijing-Belgrade, Museum of Yugoslav History, Belgrade, Serbia
China-Eastern Europe: New Sights in Chinese Contemporary Art, Contemporary Art Museum of Macedonia, Skopje, Republic of Macedonia
Peking-Praha, Castle Gallery, Prague, Czech
Philosophical Interpretations of Painting-Present Expression of Chinese Paint, The National Art Museum of China, Beijing, China
China-Eastern Europe: New Sights in Chinese Contemporary Art, Palatul Parlamentului National Contemporary Museum of Romania, Bucharest, Romania
Beijing-Sofia: New Sights in Chinese Contemporary Art, The Sofia National Telecommunications Museum Art Center, Sofia, Bulgaria
RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012, Today Art Museum, Beijing, China
SHUIMO-Chinese Contemporary Ink Paintings, Sotheby's S2 Gallery, New York, USA

- 2012 *RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012*, Hubei Museum of Art, Wuhan, China
Instinct&Instant Chinois, J. Bastien Art, Brussels, Belgium
Quiet Please, Tobin Ohashi Gallery, Tokyo, Japan
Xinjiang Contemporary Art Biennale, Xinjiang International Expo Center, Urumqi, Xinjiang, China
Beyond Horizons, Plum Blossoms Gallery, Hong Kong
Contemporary Ink Paintings-Thirty Years History, Poly Art Museum, Beijing, China
FACE FACE FACE, Tobin Ohashi Gallery, Tokyo, Japan
The Contemporary Scholar Studio: Ink Paintings and Works of Art-The Five Friends of Spring, Mee Seen Loong Fine Art, New York, USA
- 2011 *FACE TO FACE*, Tel Aviv Museum of Art, Tel Aviv, Israel
Hong Kong International Art Fair(ART HK11), Hong Kong Convention and Exhibition Centre(HRCEC), Hong Kong
All Things Small and Beautiful, Mee Seen Loong Fine Art, New York, USA
- 2010 *Monumental*, Walsh Gallery, Chicago, Illinois, USA
Roundabout, City Gallery Wellington, Wellington, New Zealand
Korea International Art Fair 2010(KIAF2010), World Trade Center, Seoul, Korea
Credit Suisse Today Art Award 2010 Finalist Exhibition, Today Art Museum, Beijing
Tradition and Transition: Recent Chinese Art from the Collection, Williams College Museum of Art, Massachusetts, USA
RESHAPING HISTORY Chinart from 2000 to 2009, China National Convention Center, Beijing
Chasing Flames, Zadok Art Gallery, Miami, USA
You and Me, The Asian Collection, Tokyo
- 2009 *ART BASEL MIAMI BEACH 2009*, Miami, USA
The Academic Exhibition of Chinese Fine Arts Paintings, Art Gallery of China National Academy of Painting, Beijing
Beijing-Havana: New Contemporary Chinese Art Revolution, Cuba Museo Nacional de Bellas Artes Street Trocadero e/ Auluetta y Monserrate Old Havana, Ciudad de La Habana, Cuba
ART OSAKA 2009, Osaka, Japan
ART HK 09, Hong Kong Convention and Exhibition Centre, Hong Kong
BROADSHEET NOTATIONS, Tang Contemporary Art, Hong Kong
Water and Color-Contemporary Ink Art Show, Today Art Museum, Beijing
Best of Beijing-Chinese Contemporary Art, Melvin Art Gallery of Florida Southern College, Florida, USA
- 2008 *SCOPE London Art Fair*, London, UK
Beijing-Athens Contemporary Art from China, National Contemporary Art Center of Greece, Athens, Greece
China-Beyond Socialist Realism, Chosun ilbo Museum, Seoul, Korea
NEXT-the Invitational Exhibition of Emerging Art, Art Chicago 2008, Chicago, USA
- ARTPARIS*, Paris, France
ARCO, Madrid, Spain
- 2007 *Art Basel Miami Beach*, Miami, USA
Art International Zürich 2007, Zürich, Switzerland
Art Brussels 2007, Brussels Expo Hall, Brussels, Belgium
Chinese Contemporary Sotsart, the State Tretyakov Gallery, Moscow, Russia
Inner View China, Touch Art Gallery, Paju, Gyeonggi Province, South Korea
ANTIQUAIRS 2007, Brussels, Belgium
- 2006 *Chinese Ink Painting Document Exhibition(1976-2006)*, Nanjing Museum, Nanjing, China
Curators' Choice, Art Complex Museum, Massachusetts, USA
Sights Unseen: Recent Acquisitions, Tateuchi Thematic Gallery of Asian Art Museum, San Francisco, USA
Melbourne Art Fair, Melbourne, Australia
- 2005 *Apologue: Chinese Contemporary Art Exhibition*, Hangzhou, China
World Rock n' Roll 50 Years Visual Arts Exhibition, Rome Art Museum, Rome, Italy
Lineart 2005, Ghent, Belgium
- 2004 *Food For Thought*, Islip Art Museum, New York, USA
CHINA ON THE CUSP, New York, USA
- 2002 *Paris-Pekin*, Espace Cardin, Paris, France
The First Triennial of Chinese Arts, Guangdong Museum of Art, Guangzhou, China
- 2001 *ARTSingapore-The Contemporary Asian Art Fair*, Singapore International Convention&Exhibition Centre, Singapore
- 2000 *The International Asian Art Fair*, The Seventh Regiment Armory, New York, USA
- 1999 *The Beverly Hills International Art Fair*, Beverly Hills, California, USA
The International Asian Art Fair, The Seventh Regiment Armory, New York, USA
- 1998 *The International Asian Art Fair*, The Seventh Regiment Armory, New York, USA
- 1997 *The International Asian Art Fair*, The Seventh Regiment Armory, New York, USA
- 1996 *Modern Chinese Paintings from the Reyes Collection*, Ashmolean Museum of Art and Archaeology, London, UK
The Taipei International Art Fair, Taipei, Taiwan
- 1995 *Art Trends*, Hong Kong
Art Asia '95, Hong Kong Convention and Exhibition Center, Hong Kong
- 1994 *Tresors-International Fine Art and Antiques Fair for Asia*, World Trade Center, Singapore
Art Asia '94, Hong Kong Convention and Exhibition Center, Hong Kong
New Trends, Hong Kong Convention and Exhibition Center, Hong Kong
- 1993 *China Art Expo*, Guangzhou, China

朱偉，生于1966年，當代藝術家，中國當代水墨的探索者。自九十年代初開始以水墨畫在國際大型展覽亮相，在世界各地舉辦超過200次大型展覽，先后出版三十部不同文字的繪畫專集、回顧專集。國內外有四十多家美術館、博物館收藏了其超過七十件作品。

- * 個展
- 2017 朱偉1987-2017 印尼國家博物館
- 2016 朱偉新雕塑與版畫展 Tobin Ohashi 畫廊 日本東京
朱偉 臺北亞洲藝術中心 臺灣
- 2014 朱偉2014-2015 跨年展 南京藝術學院美術館 南京
- 2015 朱偉 今日美術館 北京
朱偉作品展 新加坡MOCA當代美術館 新加坡
朱偉版畫展 Tobin Ohashi 畫廊 日本東京
- 2012 朱偉作品展 東京美國會/Tobin Ohashi 畫廊主辦 日本東京
- 2011 朱偉作品展 Simyo 畫廊 韓國首爾
朱偉 Tobin Ohashi 畫廊 日本東京
- 2010 朱偉作品展 Front Line Contemporary 畫廊 上海
- 2008 朱偉水墨冊頁展 798 程昕東國際藝術空間 中國北京
- 2007 朱偉作品展 香港Plum Blossoms 畫廊 香港
朱偉作品展 季節畫廊 新加坡
朱偉作品展 J.BASTIEN ART 畫廊 比利時布魯塞爾
朱偉作品展 季節畫廊 印尼雅加達
- 2006 朱偉作品展 紅門畫廊 中國北京
- 2005 帷幕 香港Plum Blossoms 畫廊 香港
新二刻拍案驚奇 香港Plum Blossoms 畫廊 香港
新二刻拍案驚奇 新加坡泰勒版畫研究院 新加坡
- 2004 朱偉——新透視 香港Plum Blossoms 畫廊 香港
- 2005 朱偉——新透視 紐約Plum Blossoms 畫廊 美國紐約
- 2002 中國日記——牛 紐約Plum Blossoms 畫廊 美國紐約
- 2001 朱偉日記 紐約Plum Blossoms 畫廊 美國紐約
- 2000 朱偉日記 Plum Blossoms 畫廊 香港與新加坡
- 1998 夢游手記 Plum Blossoms 畫廊 香港與新加坡
- 1996 中國日記 Plum Blossoms 畫廊 香港與新加坡
- 1995 北京故事 Plum Blossoms 畫廊 香港
- 1994 北京故事 Plum Blossoms 畫廊 香港
- 1995 朱偉作品展 朵雲軒畫廊 中國上海

- * 群展
- 2017 萬物之存在 Kristin Hjellegjerde 畫廊 英國倫敦

- 2016 中國當代水墨年鑒展2015-2016 今日美術館 北京
天下·往來——當代水墨文獻群展(2001-2016) 紅專廠當代藝術館RMCA 廣州
第九屆深圳國際水墨雙年展 關山月美術館 深圳美術館 深圳畫院美術館
- 2015 新工筆——中國當代水墨 科羅拉多州立大學視覺藝術中心 美國科羅拉多州丹佛市
回顧展——重訪中國當代藝術 新加坡MOCA當代美術館 新加坡
中國8——萊茵魯爾中國當代藝術展之傳統在當今——水墨畫和書法 蓋爾森基興藝術博物館 德國
隱秘的寧靜 J.Bastien Art 比利時布魯塞爾
肖像+人物展 Tobin Ohashi 畫廊 日本東京
- 2014 變異——中國當代水墨大展II 蜂巢當代藝術中心 北京
西雲東語——中國當代藝術研究展 合美術館 武漢
釋放未來——中國當代水墨邀請展 亞洲藝術中心 北京
新文化身份——中國當代藝術 中國文化中心 澳大利亞悉尼
工筆新境——2014 新工筆邀請展 江蘇美術館 南京
改造水墨——新的歷史觀 金陵美術館 南京
- 2015 再肖像 湖北美術館 武漢
寧靜致遠——中國當代工筆六人展 深圳美術館 深圳
北京一貝爾格萊德 南斯拉夫歷史博物館 塞爾維亞 貝爾格萊德
中國一東歐：中國當代藝術新景象 馬其頓國家當代美術館 馬其頓共和國 斯科普裏
北京一布拉格 皇家禦馬廐美術館 捷克布拉格
格物致知——中國工筆畫的當代表述 中國美術館 北京
中國一東歐：中國當代藝術新景象 羅馬尼亞國家當代美術館 羅馬尼亞布加勒斯特
北京一索非亞：中國當代藝術新景象 索非亞國家電信博物館藝術中心 保加利亞索非亞
再水墨：2000-2012 中國當代水墨邀請展 今日美術館 北京
SHUIMO|水墨——中國當代藝術展 蘇富比S2畫廊 美國紐約
- 2012 再水墨：2000-2012 中國當代水墨邀請展 湖北美術館 武漢
本能與瞬間 J.BASTIEN ART 畫廊 比利時布魯塞爾
請安靜 Tobin Ohashi 畫廊 日本東京
新疆雙年展 新疆國際展覽中心 新疆烏魯木齊
超越地平綫 Plum Blossoms 畫廊 香港
現當代中國水墨回望三十年 保利藝術博物館 北京
FACE FACE FACE Tobin Ohashi 畫廊 日本東京
中國當代水墨作品展：陽春五友——五位專家的提名展 Mee Seen Loong Fine Art 美國紐約
- 2011 面對面 特拉維夫美術館 以色列特拉維夫
香港國際藝術展(ART HR11) 香港會展中心 香港
萬物有靈且美 Mee Seen Loong Fine Art 美國紐約
- 2010 不朽 Walsh 畫廊 美國伊利諾斯州芝加哥
Roundabout 新西蘭惠靈頓市立美術館 新西蘭惠靈頓
韓國國際藝術博覽會(KIAF) 世界貿易中心 韓國首爾

瑞信2010 今日藝術獎入圍作品展 今日美術館 北京

傳統與轉型：近期館藏中國藝術品展 威廉姆斯大學美術館 美國馬薩諸塞州威廉姆斯大學

改造歷史：2000—2009 年的中國新藝術 中國國家會議中心 北京

逐火 Chasing Flames Zadok 畫廊 美國邁阿密

你和我 The Asian Collection 畫廊 東京

2009 巴塞爾藝術博覽會 美國邁阿密

中國工筆畫學術邀請展 中國國家畫院美術館 北京

北京—哈瓦那：中國當代藝術展 古巴國家美術館 古巴哈瓦那

大阪藝術博覽會 日本大阪

香港國際藝術展(ART HK 09) 香港會議展覽中心 香港

紙符——媒介的延伸 當代唐人藝術中心 香港

水色 今日美術館 北京

中國當代藝術展 南佛羅裏達大學Melvin 美術館 美國佛羅裏達州

2008 倫敦SCOPE 藝術博覽會 英國倫敦

今天的中國 比利時皇家博物館 布魯塞爾

北京—雅典：來自中國的當代藝術 希臘國家藝術中心 希臘雅典

中國——超越社會主義下的現實主義 朝鮮日報美術館 韓國首爾

NEXT 邀請展 芝加哥藝術博覽會 美國芝加哥

巴黎國際當代藝術博覽會 法國巴黎

拱之大展——國際當代藝術博覽會 西班牙馬德里

2007 巴塞爾邁阿密藝術博覽會 美國邁阿密

蘇黎世國際藝術展 瑞士蘇黎世

布魯塞爾藝術博覽會(Art Brussels 2007) 布魯塞爾展覽廳 比利時布魯塞爾

中國當代社會藝術展 俄羅斯特列恰可夫國家美術館 俄羅斯莫斯科

Inner View China 韓國Touch Art 畫廊 韓國京畿道坡州

ANTIQUAIRS2007 比利時布魯塞爾

2006 中國水墨文獻展(1976-2006) 南京博物館 中國南京

評論家的抉擇——中國 Art Complex 博物館 美國馬薩諸塞州

看不見的風景——近期館藏展 舊金山亞洲藝術博物館Tateuchi Thematic 展廳 美國舊金山

墨爾本國際藝術博覽會 澳大利亞墨爾本

2005 萬言 當代藝術展 中國杭州

世界搖滾樂五十周年視覺藝術展 羅馬美術館 意大利羅馬

根特國際現代藝術博覽會 比利時根特

2004 思考的糧食 Islip 美術館 美國紐約

浪尖上的中國 CHINA ON THE CUSP 美國紐約

2002 巴黎—北京：中國當代藝術展 皮爾·卡丹藝術中心 法國巴黎

中國藝術三年展 廣東美術館 中國廣州

2001 ARTS Singapore 亞洲當代藝術博覽會 新加坡國際會展中心 新加坡

2000 亞洲國際藝術博覽會 紐約第七軍械庫 美國紐約

1999 比華利山國際藝術展 美國加利福尼亞州

亞洲國際藝術博覽會 紐約第七軍械庫 美國紐約

1998 亞洲國際藝術博覽會 紐約第七軍械庫 美國紐約

1997 亞洲國際藝術博覽會 紐約第七軍械庫 美國紐約

1996 Reyes 現代中國畫藏品展 阿什莫林藝術與考古博物館 英國倫敦

臺北國際藝術博覽會 臺北

1995 香港亞太藝術博覽會 香港

香港亞洲藝術博覽會 香港會議展覽中心 香港

1994 新加坡寶藏展國際藝術博覽會 新加坡

香港亞洲藝術博覽會 香港

香港國際新興藝術博覽會 香港

1995 首屆中國藝術博覽會 中國廣州

Director: Linda Ma

Organized by: National Museum of Indonesia (Jakarta) / Moca@Loewen (Museum of Contemporary Art Singapore) / Linda Gallery

Publisher: Moca@Loewen (Museum of Contemporary Art Singapore)

Design: Zhang Jin

JAKARTA 印尼雅加達

MDC (Malinda Design Center)

Jalan Kemang Raya No.8 Jakarta Selatan 12730 Indonesia

Tel: +62-21-7190888 Fax: +62-21-7203505

SINGAPORE 新加坡

27A Loewen Road Singapore 248839

Tel: +65-67474555

BEIJING, CHINA 中國北京

北京朝陽區酒仙橋路2號798藝術區798東街

798 Art District No.2 Jiuxianqiao Road Chaoyang District

Beijing China 100015

Tel: +86-10-59789565/64

www.lindagallery.com



MOCA SINGAPORE
MUSEUM OF CONTEMPORARY ART
新加坡當代美術館

Linda Gallery
CONTEMPORARY ART
MUSEUM SINGAPORE
林大藝術中心



© Editor of the Book and Authors of Texts. All rights reserved. No part of his publication may be reproduced or transmitted in any manner whatsoever without prior written permission from the copyright holder.

Printed in Beijing, China, 2017