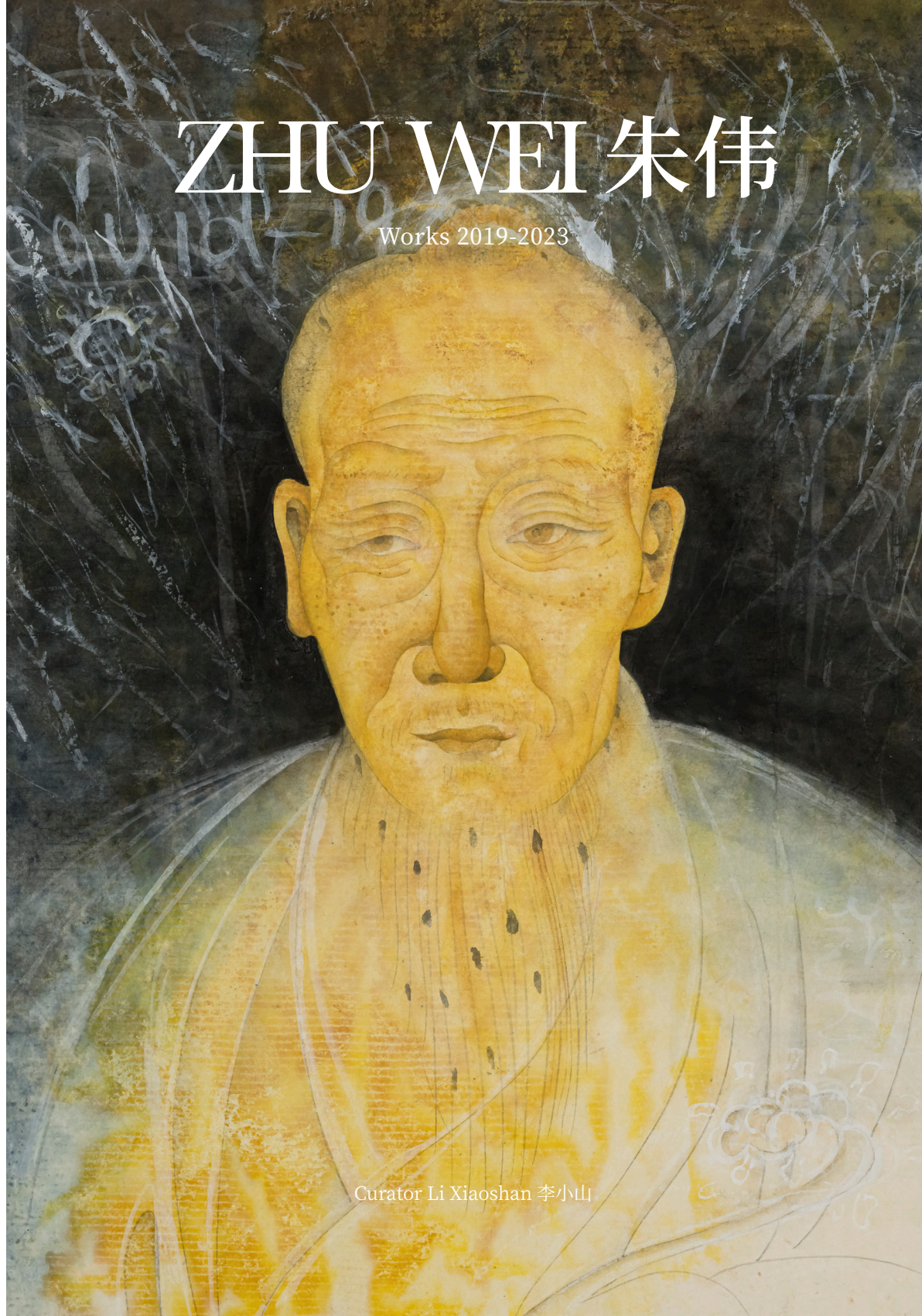


ZHU WEI 朱伟

Works 2019-2023



Curator Li Xiaoshan 李小山

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MUSEUM OF CONTEMPORARY ART
新加坡当代美术馆

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Foreword



Linda Ma

Art Director
Moca@Keppel (Museum of Contemporary Art Singapore)

In the blink of an eye, I have been active in the art industry for 32 years. It has been a great honor to promote Chinese contemporary art in Southeast Asia and witness its flourishing development over the past three decades. I am deeply aware of the profound history and remarkable achievements of traditional Chinese art. What touches me most about Zhu Wei's work is its pure embodiment of Chinese traits and essence. He combines traditional art forms with contemporary spirit, crafting a unique and distinctive artistic style that resonates with our era.

Zhu Wei is one of the most globally celebrated contemporary ink painters, leading the exploration and evolution of contemporary Chinese ink as a key representative figure. He was also among the first batch of Chinese contemporary artists in the 1990s to gain recognition from the international art community. Even during his university years, Zhu Wei demonstrated his extraordinary talent in art. Through relentless study and practice after the painting styles of Tang, Song, and the Five Dynasties, he honed his ink and wash techniques to perfection while deeply researching Buddhist and Taoist painting traditions.

Over a career spanning more than 30 years, Zhu Wei has invested tremendous effort to his craft, which has yielded remarkable achievements. While ink painting remains his primary focus, Zhu Wei also created a number of outstanding sculptures and prints, showcasing his one-of-a-kind artistic vision that leaves a lasting impression on viewers.

In the late 1990s and at the beginning of the new millennium, Zhu Wei's fame grew significantly with more than 40 art museums and institutions acquiring over 70 of his works, further establishing his pioneering role in the field of contemporary Chinese ink.

It has been a privilege to collaborate with such an exceptional artist for nearly two decades. Through this opportunity, I look forward to exploring Zhu Wei's fascinating art world with all my friends and art enthusiasts, hereby also publishing this catalogue to facilitate traditional Chinese culture with my modest contribution. Wish our motherland a more prosperous and flourishing future.

序

马梅玲

新加坡当代美术馆艺术总监

转眼已在业界活跃了 32 年，非常荣幸将中国当代艺术推进东南亚，也见证了中国当代艺术繁荣发展的 30 年。我深知中国传统艺术有着悠远的历史和辉煌的成就，朱伟作品最触动我的就是这种纯正的中国气质。他将传统艺术的形式与当代艺术的精神相结合，形成独特而鲜明的时代艺术样式。

朱伟是最具国际声誉的当代水墨画家，是中国当代水墨画最重要的探索者和代表人物之一。朱伟同时又是上个世纪九十年代最早一批得到国际艺术界认可的中国当代艺术家中的一位。他对中国墨色的运用已臻炉火纯青，在上大学时就显示出了高超的技法和过人的艺术天赋。朱伟一直以唐、宋和五代时期的绘画风格作为学习对象苦习不休，同时还深入研究佛教和道教的绘画。

在他三十多年的艺术生涯中，朱伟投入了巨大的心血，从而取得了令人瞩目的成果。朱伟以他的水墨画作为主打，同时又创作出一批批卓越的雕塑和版画。其作品甚有独特而鲜明的艺术语言，让人一见难忘。

在上世纪 90 年代后期和新世纪的头几年里，朱伟的名声越来越大，世界各地已经有 40 多家美术馆和艺术机构收藏了其超过 70 件作品，更加确立了他中国当代水墨先行者和代表人物的重要地位。

一晃已经合作近廿载，非常荣幸能和这么优秀的艺术家共事。借此机会，我期待与所有热爱艺术的朋友们一同深入探索朱伟精彩的艺术世界，特此出版画册，尽自己的绵力推广中国传统文化。也期待祖国更加繁荣、昌盛、强大。

A Day Lasts More Than a Year

Li Xiaoshan

Professor at Nanjing University of the Arts
Director of AMNUA, and Director of Graduate School of
Contemporary Art of Nanjing University of the Arts

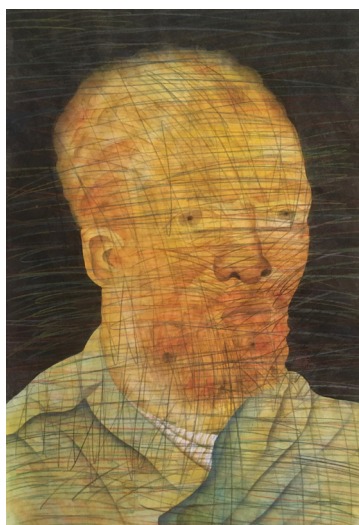
A few years ago, Zhu Wei and I had an in-depth conversation about the phenomena of ink painting and the things behind them. We came to different conclusions, not surprisingly, for we saw it from different perspectives. A while ago, Zhu Wei brought up this matter again, which made me think a lot and dive deeper. The "fever" of ink painting has been going on for a long time, and to all appearances, it has become an unyielding trend. Almost everyone, from artists to critics, from art market to someone outside the circle, are entrapped in it, they enjoying its favor, promoting its bright future, or, following the crowd bewilderedly. In a word, the field of ink painting seems to flourish as spring were here. However, I must emphasize that the blooming flowers in this field are just an illusion, most of which, in fact, are dazzling but lifeless plastic flowers.

In an article I wrote twenty years ago, titled "From Chinese Painting to Ink Painting", I talked about the strategy and logic behind the naming of this art form. Indeed, Chinese painting and ink painting are like two coats of different styles, applying to the same person by different requests at different times. For ease of understanding, here I will state my conclusion first: after more than three decades, all the way from anxiety, tentativeness to stability, the field of ink painting has gradually become an obvious closed loop - compared with the traditional art, it is contemporary, and compared to the Western art, it is indigenous. In such a closed loop, everything is self-circulating, self-arguing, and self-positioning. Tom is the standard of Dick, while Dick is the standard of Harry, and so on. The vertical axis of historical context has disappeared; the horizontal axis of lateral comparison is gone. Everything is its own destiny, and therefore only necessity exists. Where are probabilities and possibilities? Where are inheritance and creation? Where are the artists and works that can be associated with art history? When we talk about ink painting, these unquestionable questions once again become a Hamlet's query.

Everyone knows the metaphor of the elephant in the room. Whether ignoring it deliberately, or accepting it blindly, there is no fundamental difference. As an art form born and brought up in China, ink painting has been questioned and criticized constantly since the beginning of the last century. Many artists and theorists cudged their brains on it, producing all kinds of theories, and based on which, contributing some seemingly valuable and exploratory works. Later, with the reform and opening up, another cycle of samsara has emerged in ink painting, with the basic features of the last cycle, but a larger quantity. The scale is evident, which is reflected on, to name a few, numerous large or small ink painting exhibitions, endless so-called academic seminars, countless self-proclaimed market darlings, and various booming associations, schools, and painting academies. These mirages lead to delusions, and delusions can make people exciting and arrogant, even they will not last. In my experience, many clever people in the ink painting circle

have sensed the emptiness behind the self-entertainment and self-exaltation. Nevertheless, being lack of confidence or strength, they would rather live in the mirages.

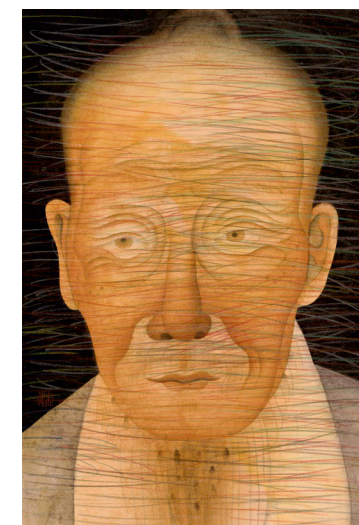
Coming back to the topic of Zhu Wei - the label on him is ink painter. There is something magical about labels, which can subtly shape people's thoughts and behaviors. However, some people are peculiar, who can lie down with dogs but get up without fleas. Here I would rather not use the lofty words "come out of the dirty mud unsoiled", for, in this field, Zhu Wei is not a supporter of loftiness. He has always been moderate, modest, keeping a low profile, and of a little bit of perfectionist; he put more efforts in painting rather than words. These are virtues, and they come from his long-standing sense of propriety. I remember once he told me that the key to evaluate something or someone is time. "Three years to five years, eight years to ten years, or fifty years to a hundred years, when the time span is different, the standard is completely different. If the standard is lowered by one inch, there will be a bunch of masters, and if the standard is lowered by one meter, masters will be all over the world." I couldn't help laughing, "for you, a day lasts more than a year." Zhu Wei waved without answering. I always have a feeling that there are two different Zhu Weis coexisting inside him - one is an ink painter, and the other is an artist; one is entirely contemporary, and the other has an obsession for classics. The two Zhu Weis sometimes coexist peacefully, and sometimes conflict. I often felt regret that among so many our artists, writers, directors, and musicians, nobody could see the inner conflict, as well as the ultimate realm stimulated by inner conflict. They live as if life is peaceful, which led to the hollowness and flatness of their works. There is no doubt that the passion and motivation of art creation comes mostly from the inner world of an individual, and it is also where the secret of creation lies in.



朱伟《梵高之一》/ Zhu Wei, Van Gogh
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm
2020

As I previously mentioned, the field of ink painting is gradually becoming a closed loop, and here it doesn't matter whether it is a fact or an opinion, for in front of creation, all facts and all opinions are hypotheses. It is said that everyone is a product of the environment. I would say that only trees, flowers and plants are the products of the environment, but not human beings, at least not all of them. As for artists, they have the privilege of surpassing the environment: artists have always been flying in parallel with the environment, far more than just a shadow of it. Throughout the history, there were a lot of examples. Even now, the closed loop in the making is still not so closed. As the well-known saying goes, "there is a crack in everything, that's how the light gets in."** The status quo of ink painting is undoubtedly disappointing, but not hopeless. After all, my opinion was yet an entry-level insight into art. For instance, when Zhu Wei and I discussed about "New Literati Painting", "New Ink Painting", "New Freehand Brushwork", "New Gongbi" and other new trends, in his usual cold and humorous way he said, "there is no easy life. They should be allowed to get some food from their own plots." Sure, the threshold for art is too low, hence ordinary people dare not pretend to be a scientist or a medical professional, while those who call themselves artists are packed. On the other hand, the standard of art is too high, for becoming an artist, who will not eventually be eliminated by time, is as difficult as a camel passing through the eye of a needle. Zhu Wei has fifty years and one hundred years in his mind, and one step at a time, he put it into practice - and he has outstanding works. So, is he standing in or outside the closed loop?

We have to look for the evidence in Zhu Wei's artworks. As I can recall, Zhu Wei was the first person who deliberately introduced ink painting to the door of contemporary art. In other words, when most people were still asleep, he woke up early - and, he was not woken by others, but woke up naturally. People who understand contemporary art know



朱伟《黄公望》/ Zhu Wei, Huang Gongwang
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm
2020

that contemporary art emphasizes concepts over means, where concepts is the core, means (including materials and so forth) is in a subordinate position. The materials of ink painting should not be an obstacle to creation. However, within the closed loop mentioned above, people have adopted an approach of collective unconscious: they made a cocoon around themselves as a cave, a place to avoid the vertical and horizontal comparison, so that they could relieve themselves from the anxiety and pressure when facing such confrontations. Zhu Wei woke up early and naturally, unlike the ones who were woken up by others – as soon as they opened their eyes, and realized that a thousand years outside the cave was as a passing night, they hastily changed their coats and jumped on the bandwagon without thinking. The advantage of waking naturally is that every step of creation, from sowing to harvesting, from flower to fruit, happens by nature, and it all comes from the surging talent and impulse inside.

For years Zhu Wei has created a number of his representative works: “The Story of Beijing”, “New Pictures of the Strikingly Bizarre”, “Sweet Life”, “Descended from the Red Flag”, “The Square”, “China Diary”, “Tightrope”, “China China”, “Diary of the Sleepwalker”, “Utopia”, “Curtain Series”, “Spring Festival” and so on. Even as of today, these works are important and have a significance of guiding. Zhu Wei has created a unique artistic style - according to my old theory, a unique artistic style, a high degree of difficulty, and a perfect level of implementation are the three elements that accomplish an outstanding artist. For quite a long time, Zhu Wei's works have been labelled and categorized, and since he uses ink brush and xuan paper and other local materials, it is logical for people to label or classify them. I have always opposed to a confusing claiming that contemporary art, on the whole, represents the "advanced knowledge production", because in the field of contemporary art, there are obviously different levels of artworks. Yes, it is correct that contemporary art is the frontier of art in our era - with waves of artists charging into the battle, art will always live prosperously. Even so, advancement is not absolute, but relative, and it will wither once isolated. That is to say, advancement is changing, and as Baudelaire said, things roll forward, one half being eternal and the other being movable. The eternal will last, and the movable is constantly replaced.

There is a contemporary person, with contemporary appearance and contemporary vibe, whilst he also has an obsession with the classics – is there a split in this combination? Zhu Wei is very different. He likes to make friends with all kinds of people; he used to be keen on rock and roll, sports, and other music; he is a person who doesn't resist fun. In the meantime, no matter what he is facing, he is sincere, disciplined, and virtuous, like a really old-fashioned person. I have met a lot of people who are scheming and say one thing while doing another; they are clean on the front and dirty on the backs. Our ancients always said that the writing mirrors the writer, and the painting mirrors the painter, which is convicting, for the saying has proved itself in practice. I appreciate Zhu Wei's obsession with classics. It is obvious that the classics itself has become a thing of the past, and cannot be revived. Then, why do some people cherish the classics? The reason lies in its fascination. When I look at those Western or ancient classical works, words being powerless, the only thing I can do is to take my hat off to them. I still vividly remember the moment I stood in front of “Wind in Pines Among a Myriad of Valleys” and “Travelers among Mountains and Streams”, I felt so overwhelmed that my eyes became warm. Needless to say, the charm of classics is eternal, and the classics are an eternal standard for art. I can understand that there is no split in Zhu Wei; it is the exterior and interior in the same

person. His respect for the classics is revealed in his works bit and bit - eventually, the so-called classic obsession implicates a kind of self-competition. Just like a mirror as well, the great classics is on one side, and the artist is on the other side.

Some people change, and some stay the same. Some people change because they follow the trend, and some people stay the same because their inner aspirations are more important than any trend. The truth is, one will never catch up with the trends, as a shadow can never fly ahead of a bird. Those who remain unchanged, those who persist, and those who are obsessed, will one day be followed by the crowds. It is such a wonderful world, with unmovable mountains and flowing water. I expect Zhu Wei to be the same as always - of course, whether I expect it or not, he will be. Not long ago, he told me in a solemn tone, “what else would I do, if I didn't keep right on to the end of the road?” Certainly, in the twinkling of an eye, Zhu Wei has been halfway along the road – by and by, he found that he had left behind the crowds that labelled him, away from the noise, and being alone. Moreover, there is no road ahead of him. Lu Xun once said that actually the earth had no roads to begin with, but when many men pass one way, a road is made. It seems that these words are raising an interesting question here: if an artist is walking his own way alone in a vast land, is this road considered a road?

October 7, 2020

Translator's notes:

* The translation here is derived from a novel by Chinghiz Aitmatov, *The Day Lasts More Than a Hundred Years*, translated by F. J. French, published by Indiana University Press (1 February 1988). ISBN 978-0-253-20482-0.

** Leonard Cohen, *Selected Poems, 1956-1968*.

一日长于一年

李小山

南京艺术学院教授，美术馆馆长
当代艺术研究所所长

若干年前，我和朱伟做过一次颇为深入的对话——关于水墨画的诸多现象及现象后面的东西。由于角度不同，结论自然有所出入。前一阵，朱伟又一次提及此事，令我感慨甚多，一些想法也跟着逐渐清晰起来。水墨画“热”已经持续了很长一个阶段，时至今日，俨然成了势不可挡的潮流。艺术家、批评家、艺术市场、圈内圈外，几乎全被裹挟其中，要么乐不可支享受其恩惠，要么不遗余力鼓吹其光明前景，要么糊里糊涂随大流瞎起哄。一言蔽之，水墨画看似迎来了繁花似锦的春天。但是——我想郑重指出，水墨画的繁花似锦只是假象，里面绝大多数只是炫目而无生命的塑料花朵。

二十年前我写过一篇《从中国画到水墨画》的文章，专门讨论了定名背后的策略和根源。是的，中国画和水墨画，不过是两件款式不一样的衣服。不同时期按不同需要套在同一个人身上。为了叙述方便起见，我还是先亮出我的结论：经过了三四十年时间，从焦虑、试探到稳定，水墨画领域逐渐形成了显而易见的闭环——与传统相比，它是当代的，与西方相比，它是本土的。因而，在这样的闭环里，一切都是自我循环、自我论证、自我定位的。张三对照李四，李四对照王五。历史坐标的纵向参照消失了，前后左右的横断面不见了。一切成了宿命，如此一来，唯有必然性像磐石一般存在。或然性和可能性在哪里？传承和开创在哪里？与艺术史对接的画家和作品又在哪里？这些不是问题的问题又一次变为一个水墨画的哈姆雷特之问。

大家知道房间里的大象这个隐喻。人们故意忽视它，或者懵然接受它，性质是没有区别的。水墨画作为土生土长的绘画形式，在上个世纪初起便不断遭受质疑和批评。许许多多画家、理论家为此殚精竭虑，制造出各种各样的说辞，贡献出一些有探索有价值的作品。以改革开放为契机，水墨画出现的又一个轮回实际上衔接了以往的基本盘面，只不过在量的扩张上更具规模——请注意，我所说的量的规模，意思十分明确。无数大大小小的水墨画展览，没完没了的所谓学术研讨，许许多多以水墨画家自谓的市场宠儿，各种协会、院校、画院之类机构的蓬勃兴起，不一而足。海市蜃楼的景观确实令人易于产生幻觉——并且，幻觉确实可以使人兴奋和膨胀，但毕竟是持久不了的。在我的经验中，水墨画圈子里的不少聪明人感受到了那种自娱自乐、热烈自嗨的背后的空虚。他们既无信心，又无底气，今朝有酒今朝醉。

回到朱伟——朱伟身上贴着标签：水墨画家。标签这东西有一种魔力，能够潜移默化塑造人的想法和做法。然而，有的人非常奇特，近墨而不黑，近朱而不赤。这里，我不用“出污泥而不染”的崇高字眼，是因为在这方面，朱伟不宣扬崇高，他向来内敛，不事张扬、低调处世，有那么一点精神洁癖，工夫在画而不在嘴上。这是好的，是他长期以来拿捏准确的分寸感。记得朱伟对我说，看待某个事物，某个人，关键是时间，三年五年？八年十年？五十年一百年？时间不同标准完全不同。标准拉低一寸，大师一箩筐，拉低一米，大师满世界。我不由笑言，对于你，一日长于一年。朱伟挥手而不作答。我总有一种感觉，朱伟内部同时存在着两个不同的朱伟——水墨画家的朱伟，艺术家的朱伟；浑身当代气息的

朱伟，心怀古典执念的朱伟。两个朱伟时而和平共处，时而冲突不断。我常常感叹，那么多艺术家、作家、导演、音乐家们，竟然看不到内在冲突，看不到内在冲突造成的极致境界，如此的岁月静好，导致了人是空心的和平面的，作品也是空心的和平面的。毫无疑问，创作的激情和动力更多地来自个人内部，创作的奥秘终究要在个人内部找到真实的答案。

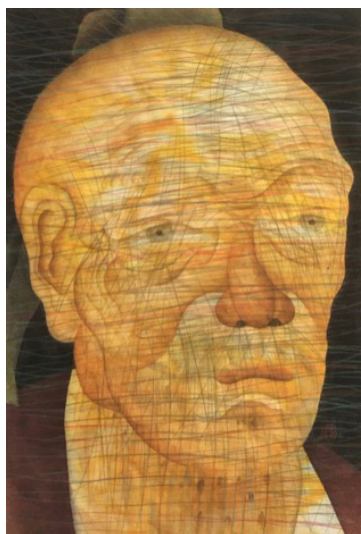
如前所说，水墨画领域正在逐渐走向闭环，是事实也罢，是判断也罢，其实并不重要。因为一切事实一切判断在创作面前均是假设。书上说，每个人都是环境的产物，我想说，只有树木花草才是环境的产物，人不是，至少不全是，至于艺术家，则具有凌驾环境的特权：艺术家素来与环境并行而飞，绝非仅是环境的影子——追溯历史，这样的事例数不胜数。即便面对现状，形成中的闭环仍然留下缺口。正如那句大家熟知名言：任何事物都有裂缝，那是光照进来的地方。水墨画的现状无疑让人失望，但并非绝望。究其根本，我相信这仍然是一个对艺术的入门级的见解。譬如，朱伟和我谈到“新文人画”、“新水墨”、“新写意”、“新工笔”这些林林总总的招牌时，以他一贯冷幽默的方式说，都不容易，允许每个人在自留地上讨口饭吃——是的，艺术的门槛太低，普通人不敢妄称自己是科学家、医学家，而自谓艺术家的人却是车载船装。反过来，艺术的标准太高了，艺术家在时间坐标上的淘汰率像骆驼穿过针眼一样的难。朱伟脑子里装着五十年一百年的尺度，付诸实践，一步一个脚印，作品响当地摆着。那么，他站在闭环的缺口内？还是缺口外？

所以，得从朱伟作品的内部去寻找依据。在我记忆里，朱伟是最早有意识地把水墨画带到当代艺术门口的人。换句话说，当多数人还在睡梦中，他已早早醒来——而且，他不是被叫醒的，是自然醒。了解当代艺术的人都懂得，当代艺术重观念轻手段，观念才是核心，手段（包括材料之类）处在从属地位。水墨材料按理构不成创作的障碍。我所指闭环实质上

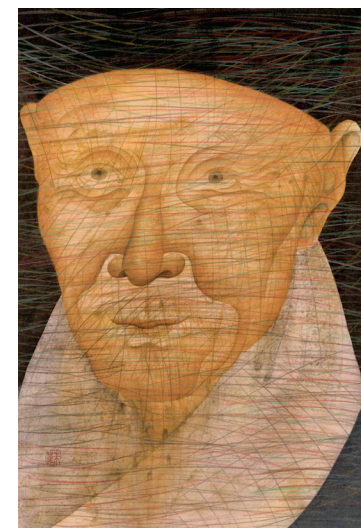
是人为的作茧自缚、画地为牢，为了逃避纵向和横向对照，采取了一种集体无意识的策略。拒绝了对照，便缓解对照的焦虑，逃避了对照的压力。朱伟醒得早，而且是自然醒——不像很多被叫醒的人，眼睛一睁，发觉洞中才数月世上已千年，于是急急忙忙改头换面，跟风随大流去了。自然醒的好处是，从耕种到收获，从开花到结果，都拜自然而赐，都出自内里奔涌的才情和冲动。

朱伟很多年前完成了一批代表作：《北京故事》《新二刻拍案惊奇》《甜蜜的生活》《红旗下的蛋》《广场》《中国日记》《走钢丝》《中国，中国》《梦游手记》《乌托邦》《帷幕系列》《开春图》等等。放到当下，作品的沉甸甸的分量感依旧，示范性的意义依旧。他开创了朱伟式的独特的图式——按我的老生常谈，独特的图式，加难度，加完成度，是成就一个优秀艺术家三个要素。在相当长的时间里，朱伟作品是被标签化和类型化的。由于他使用毛笔宣纸，使用本土的原材料，人们以此贴标签，以此归类，是符合常理的。我一直反对笼统地宣称当代艺术代表了“先进知识生产”这种糊涂见识，因为当代艺术中的泥沙俱下景观有目共睹。不错，当代艺术是我们时代的艺术前沿，一波又一波艺术家冲锋陷阵，使得艺术得以生生不息地精彩延续。先进性不是绝对的，是相对的，一旦被孤立，便将迅速地萎缩。换言之，先进性是变化的，依照波德莱尔的定义，事物滚滚向前，其中一半恒定，一半变化。恒定的一半是代表着不变，变化的一半则不断被变化所刷新。

一个看上去浑身散发当代气息的人，一个外表活色生香的当代人，深藏着古典执念的内心，这种矛盾是不是一种撕裂？朱伟走边缘路线，喜欢结交各式人等，曾经热衷摇滚，体育、音乐，该玩的一样不拉下。但他对人对事，对艺术对市场，



朱伟《傅山》/ Zhu Wei, Fu Shan
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm
2020



朱伟《沈周》/ Zhu Wei, Shen Zhou
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm
2020

却像一个老派人物，实在、规矩、讲道义。我见多了工于心计、言行不一的家伙，表面光鲜，背地里污。古人老是说，文如其人，画如其人。这是被无数实践证明的东西，让人不得不服气。我赞赏朱伟内心的古典执念。显然，古典本身已成过去，古典不可复活。那么，为何有的人深怀古典情结？原因不外乎对经典性的迷恋。就我本人而言，面对西方以往诸多经典作品，除了脱帽致敬，所有语言都属多余。回想我面对《万壑松风》和《溪山行旅》，眼眶发烫的场景始终历历在目。无须赘言，经典的魅力是永恒的，经典是艺术高度永远的标尺。可以理解一点，在朱伟这里，不存在撕裂，外在和内在寄居在同一个载体而已。朱伟对经典的敬意是从他创作的点滴中流露而出——惟其如此，所谓的古典执念便蕴含了某种自我较劲，一边是伟大的经典，一边是自我较劲，就如一边是镜子，一边是照镜子的人。

有些人多变,有些人不变。有些人多变是因为赶时髦,有些人不变是因为内心的诉求比时髦重要。要知道,时髦永远赶不完,影子永远不会飞在鸟前面。那些不变的人,坚守的人,心怀执念的人,有一天会被其他人一窝蜂地追赶。这个世界就是这样的奇妙,山不转水转。我期待朱伟一如既往——当然了,我期待与否,他都将一如既往。不久前,他有些沉重地对我说,我不这么埋着头一条道走下去,还能怎么走?是啊,时间不过是打个盹的工夫,朱伟却不知不觉走过了大半个圆圈——走着走着,发觉已经离开了那些为他贴标签的人群和地方,离开了众声喧哗,只剩下孤身一人。而且,他的前面没有了路。鲁迅先生说过,世上本无所谓路,走的人多了,便形成了路。这话拿到这儿来,似乎变成了一个有趣的问题:一个艺术家在茫茫大地孤身一人走一条自己的路,这条路算不算路?

2020.10.7

Context and Logic The Art Career of Zhu Wei

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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

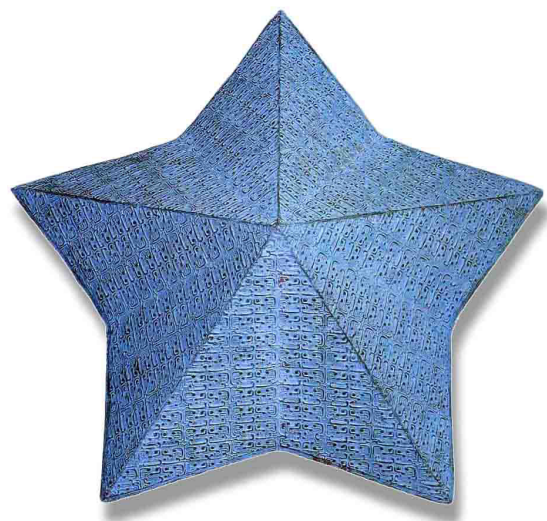
modern art language, is the return to language and plane. Only the liberated and independent language can resist the narrative function undertaken by ink painting in its past traditions and the ideological discourse behind the concrete language system. As can be seen from the works in this period, Zhu 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 30 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



朱伟《中国日记“星”》版数 12
Zhu Wei, China China "Star", Edition of 12
铜雕塑 / Bronze sculpture
54 cm × 54 cm × 28 cm, 1999
朱伟签名, 鬃鬃纹
Signed Zhu Wei, with Tao-tie mask motif, (Full Star)

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* (1993), *The Story of Beijing* (1993) and *Sweet Life series* (1994) in his 1993-1994 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 compromises 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.



朱伟《中国中国》版数 12
Zhu Wei, China China, Edition of 12
玻璃钢雕塑 / Hand-painted fiberglass sculpture
190 cm × 87 cm × 57 cm, 1999
朱伟落款 / Signed Zhu Wei

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 selfdisciplined, 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 2013, "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

情景与逻辑：朱伟的绘画历程

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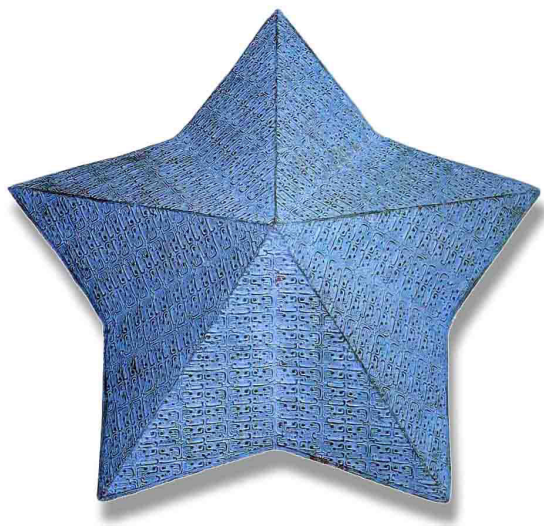
在中国当代水墨领域，朱伟是一个重要的艺术个案，其作品涉猎多个主题，不仅有清晰的发展脉络与语言轨迹，而且，透过其作品，可以从一个侧面，反映中国当代水墨与工笔绘画，尤其是后 89 之后的变革与突破。譬如，在 1980 年代的水墨变革中，艺术家对传统水墨创作范式与审美趣味的颠覆与解构在当时是令人瞩目的；在后 89 年艺术思潮与 1990 年代，中国当代绘画创作转向的背景下，朱伟对现实的关注，对鲜活的文化现场的把握，以及对当代人生存境遇与精神状态的表现，不仅拓展了当代工笔绘画介入现实的深度与广度，而且，在视觉表达、审美趣味，尤其是对图像叙事的强调，为当代工笔与水墨艺术的发展带来了新的可能性。2000 年以来，朱伟始终坚持与传统对话，以传统为师，在传统中寻求语言的当代转换。在他看来，中国当代水墨与工笔画的出路，一方面，在于尊重传统，重视既有的艺术史上下文，摆脱西方艺术话语带来的影响，建立新的、具有原创性的艺术语汇与修辞方式；另一方面，仍然要重视与现实的关联，要反映和体现当代社会的变迁，及其内在的文化与审美诉求。事实上，在过去三十多年的创作历程中，朱伟始终在历史与现实、传统与当代、系统与个人、文化与语言之间思考，或介入，或疏离，既踌躇满志，也有过彷徨、质疑。当然，这些问题有不同的面向，考虑到历史与社会情景的变迁，对于任何一位艺术家来说，都不是一蹴而就就能解决的。但是，它们的意义，在于形成了一个语境，让我们不仅能看到艺术家个人的绘画线索，而且，发现其内在的艺术逻辑。

朱伟的创作起步于 1980 年代中后期，从一开始，艺术家就有意识的将个人的创作融入当代水墨所置身的艺术史情景中。简要地看，改革开放以来，当代水墨的发展从一开始就不单纯是一个艺术形态问题，而是一个涉及社会学、文化学，甚至是意识形态的问题。尤其是在 1980 年代初反思文革，现代化变革，以及西方现代与后现代文化的冲击下，当代水墨的起步与发展便承担着重要的文化使命——对社会主义现实主义的反拨与疏离，对传统水墨的拒绝与解构，对西方现代艺术和后现代艺术语言的接纳与吸收，而且，这些不同的艺术与文化诉求并不是泾渭分明，反而是始终交织在一起的。

在早期的艺术创作阶段，朱伟就面对 1980 年代三种当代水墨的变革力量。第一种类型是追求“现代性”的建构，在绘画主题、笔墨语言、审美趣味、创作范式等方面予以现代转换，并赋予“当代性”的文化内涵。这股现代水墨的变革浪潮在 1980 年代中期曾掀起过一个高潮。第二种方向是走颠覆与解构的道路。表面看，这种艺术思想受到了西方“达达”，以及后现代解构主义思想的影响，但内在的力量，还源于 1980 年代的“反传统”。在整个 1980 年代的多种启蒙话语中，在“反传统”方面，基本达成了共识。共识形成了一股合力，在水墨领域，同样衍化成一种鲜明的反叛意识，就是彻底抛弃传统水墨的创作程式与艺术趣味，以实验、解构的态度，探索水墨的新的可能性。第三种倾向是“新文人画”。强调个人的笔墨趣味，以幽默、调侃、戏拟的态度去消解历史与文化的深度，有浓郁的市井气息。“新文人画”仍然有自身的文化局限性，并没有发展成一种具有建设性的艺术力量，但那种故作姿态、刻意的，包括调侃与戏拟的态度，对 1990 年代初的“玩世现实主义”却产生了影响。

《仿八大》系列是真正的开始，标识着朱伟对 1980 年代当代水墨变革的诸多问题的回应。虽然当时他还是解放军艺术学院的一名在校学生，但已经以个人化的表达，思考传统水墨在当代文化语境中不可避免的裂变。在这一系列作品中，朱伟对传统笔墨趣味的放弃，从而解放了本体，使其更倾向于一种现代主义意义上的构成。对平面的重视，意味着对传统水墨叙事功能的拒绝，也为 1990 年代个人的绘画创作走向图像的表达铺平了道路。实际上，不管是西方的现代艺术逻辑，还是在中国当代绘画的语境中，语言的现代性建构的一个重要维度，是回归语言，回归平面。只有解放语言，让其保持独立，才能抵御水墨在过去很长一段历史时期里所负载的叙事功能，抛弃具象语言体系背后裹挟的意识形态话语。通过这一时期的作品，可以看到，朱伟内心更为认同的是，颠覆与重建的水墨当代化之路。同时，那些以日常话语所形成的文字叙述，与其说是考虑画面的视觉构成，毋宁说体现的是艺术家的一种虚无与调侃的态度。笔墨的嬉戏，是否又是对“新文人画”的回应？

如何从语言、形式、叙事性等角度，处理个人绘画与传统之间的关系，探索其间的可能与张力，形成了朱伟绘画 1990 年代以来一条重要的发展线索。譬如在《北京故事粉本》系列（1991）、《雨夜跑马图》系列（1997）、《大水》（2000）、《中国日记》系列（2001）等多个类型的作品中，艺术家不仅在中国传统的壁画、工笔重彩中吸取养料，而且在语汇与图式上，可以看到韩滉、郭熙、马远、朱耷等诸大师的身影。对于这些语言、图式，艺术家的目的既不是模仿，也不是后现代意义上的挪用，相反，它们所形成的是一种视觉表征，抑或说是一种提示，表明与传统绘画的视觉机制与观看习惯之间的联系。在《新编花营锦阵》系列（1994）、《赵姐之故事》（1994）等作品中，作品与文革“样板戏”之间在视觉表达上也有着一种关联，形成了互文性。如果说在《雨夜跑马图》《大水》等作品中，朱伟表现出的是与“老传统”的联系，那么《赵姐之故事》呈现的就是一个“新传统”。亦即是说，艺术家将新中国建立以来，绘画与视觉艺术中那些经过“编码”，赋予了意识形态，并具有中国印记的视觉与图像资源进行拆解，予以重新编码，使其在新的形式结构与叙事话语中呈现出来。当然，就朱伟来说，与传统的交集，最终的目的，仍然是在古与今、传统与当下、历史与现实等形成的情景中进行个人化的表述。从这个角度讲，朱伟的绘画是绕不开叙事性的，最具代表性的作品是 1994 年创作的《新二刻拍案惊奇》系列。虽然图像与图式仍脱胎于传统，但故事的内容却是当下的，与现实相关的。



朱伟《中国日记“星”》版数 12
Zhu Wei, China China "Star", Edition of 12
铜雕塑 / Bronze sculpture
54 cm × 54 cm × 28 cm, 1999
朱伟签名，饕餮纹
Signed Zhu Wei, with Tao-tie mask motif, (Full Star)

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朱伟在一次访谈中，曾这样描述自己的创作理念，“我画水墨快三十年，使用的材料、技法全部从传统来，和传统有密切的联系。我一直没有脱离开传统，但我描绘的是当下发生的人和事，是正在进行时，也就是人们常说的当代题材。所以我一直没觉得传统和当代是隔离的，古为今用是我画水墨画的理念和创作脉络。”^[1]

中国的当代艺术，当然包括当代水墨，从 1980 年代以来就致力于语言的现代转换，而且，许多艺术家在语言的探索方面做了大量的贡献。从语言的生成与内在逻辑考虑，不同艺术家有不同的路径：有的从传统出发，有的重视艺术史自身的内在逻辑，有的在西方现代或后现代艺术中寻找资源，有的则重视创作的方法论。毫无疑问，朱伟是从传统出发去构建语言的内在逻辑的，尽管一开始就充斥着解构意识。但是，悖论在于，在中国当代艺术的价值体系中，语言的当代性建构远远让位于社会学的叙事。一方面，中国当代艺术需要完成语言学的转向，即在“审美现代性”的话语下，形成自身的语汇与修辞，构建一个有别于欧美的语言体系。另一方面，从 1980 年代以来，在“反思文革”“解放思想”“文化启蒙”的浪潮中，社会学的叙事成为了主导性的意义方向。尽管美学叙事与社会学叙事都是当代艺术需要解决的问题，但二者始终处于博弈、砥砺的状态。这在 1980 年代中期，“纯化语言”与“时代需要大灵魂”的拉锯与对抗中体现得尤其突出。更内在的原因，在于中国当代艺术缺乏一个依托语言的发展，以线性的、自律的、立足于艺术史上下文的现代主义体系。正是先天性的不足，导致仅仅依靠语言的变革，或者“美学前卫”无法完成当代艺术意义系统的建构。换言之，社会学叙事，或者“文化前卫”仍将主导当代艺术的价值诉求。这一特点，在 1990 年代初，以“政治波普”与“玩世现实主义”身上体现得淋漓尽致。

1993 年创作的《上尉同志》《北京故事》，1994 年的《甜蜜生活》系列，标志着朱伟的作品开始有意识地注入社会学话语。《上尉同志》颠覆了主题性绘画中的军人形象，而《北京故事》《甜蜜生活》则以冷静的、近距离的方式表现朱伟所说的“当下发生的人和事”。事实上，1990 年代初，伴随着社会文化情景与艺术语境的转变，也预示着中国当代艺术创作的转向。在经历了 1989-1992 年的变革，尤其是置身于柏林墙的倒塌与苏联解体的国际背景下，中国无疑成为了欧美关注的焦点。就艺术领域而言，1989 年的“现代艺术展”标识着“新潮美术”的式微，因为当早期的文化批判无法在现实中找到答案时，自然也意味着此前那种宏大、崇高、充满启蒙意识的现代主义叙事方式的没落。在那一阶段的作品中，朱伟笔下出现了军人、知识分子、毛主席等形象，这并非偶然，但是，其创作始终与“政治波普”所掀起的浪潮保持着一定的距离。这种距离感，一方面体现在图像的表达上。“政治波普”大多采用并置与挪用的方法，重视不同图像之间，在政治、文化、消费、视觉表达等意义范畴形成的差异与冲突；在朱伟的作品中，艺术家不会直接去挪用、复制既有的图像，反而会更重视个人化的、原创性的图像表达。另一方面体现为作品意义诉求的不同。“政治波普”集中在毛主席身上，所涉猎的也大多是“文革”时期的人物与各类图像，但在朱伟的作品中，表现得比较多的是知识分子、军人、或者普通的大众。对于艺术家来说，图像并不是目的，因为他更关注的是，在 1990 年代急剧的社会变迁中，这些不同阶层、不同身份的人，他们的生存境遇，抑或说个人价值观所发生的变化。从这个角度讲，“政治波普”更接近于西方的“新达达”，而朱伟的绘画，尽管带着幽默与调侃，弥散出的却是浓郁的现实主义意味。

当然，并不是朱伟要倚重社会学的阐释，而是，社会的变迁、鲜活的现实、中国的文化现场令艺术家无法回避。对于 1990 年代的当代艺术创作，倘若仅仅立足于语言的批判，根本无法把握那个时代的脉动，在现实面前，也会显得孱弱无力。在《红旗下的蛋》（1994）、《甜蜜的生活》（1994）、《广场》系列（1996）等作品中，毫无疑问，与摇滚乐、

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2000年以后，一个非常典型的现象是当代艺术开始告别潮流，告别运动，不再像1980年代以来，一个艺术思潮接着另一个思潮，一个现象接着另一个现象，由此形成线性的发展轨迹。这实质也意味着，1980年代以来，尤其是“新潮美术”时期那种宏大叙事的、语言为先决条件的当代艺术（或者说现代艺术），1990年代那种反讽政治，以犬儒主义为诉求的当代艺术，逐渐失去了自身依存的文化语境和前卫性。尤其是在不可扭转的全球化的浪潮中，伴随着国际艺术交流的增多，加之双年展机制的逐渐成熟，中国艺术家开始面对一个新的问题，即中国当代艺术是否有自己的语汇和语言，和西方现当代艺术比较起来，它的修辞和表述又有什么特点？它有自己的发展谱系吗？除了来自语言方面的焦虑，中国当代艺术需要从1990年以来，那种由西方标准和“后殖民”趣味所支配的创作策略中摆脱出来，探索当代艺术新的意义生成方式。

完成《乌托邦》系列之后，朱伟有几年的时间没有创作新的作品，用他自己的话说，处于一种焦虑的状态。在一次访谈中，他谈道，“这些年画画一直在想的一个问题是水墨画一定得照顾中国两千多年来的传统，只是一个劲儿的往前走就不是水墨了。”在他看来，“我一直觉得水墨画是一个课题，这个课题对我来说是这样的：既然画了水墨，就应该有所突破。但是老觉得画了半天没有太令人激动的贡献。所以我经常老是质疑当代艺术，不是我一个人没有新意，中国当代艺术还是应该以探索为主……保持生命力。”2008年的《帷幕系列》标志着朱伟创作一个重要的转变，一方面是对此前的社会学叙事方法的矫正；另一方面是实现语言的转向，即重新回到传统，寻找一种新的个人化的表达方法。

倘若从文化生态学的角度考虑，传统应是“四位一体”的，它体现在物理形态的器物层面，体现在实践与交往的身体层面，体现在伦理与规范的制度层面，体现在审美与气质的精神层面。在朱伟看来，回归传统，从传统中汲取养料，艺术家应该真正去挖掘传统的图式、语言、风格背后积淀的内涵与精神，在新的观念与方法的指导下，构建新的语汇与修辞。《帷幕系列》减少了水墨的表现性，更多的是倚重工笔重彩的方法。所谓语言的转向，不仅表现为消解了具象性的内容，摆脱了因图像所带来的社会学话语，而且，在不断纯化语言的过程中，形式至纯至减，以线为依托，强化了抽象性的表达。当然，朱伟所追求的，并不是西方现代主义意义上的抽象。西方绘画在早期现代主义阶段，强调的是“有意味的形式”，在鼎盛时期，推崇的是一种个人的、原创的、充满精英意识的抽象图式。亦即是说，抽象的图式完全是自律的，它们与自然、与现实没有任何联系。但是，在中国人的绘画世界里，形式的抽象化，实质是创作主体走向自然、理解客体的过程，与西方不同的是，主体与客体不是分裂的，更不是二元对立，相反，它所体现的是主体追求理性、洞悉自然的本质的一种认知方式。倘若追溯传统，北宋以降，“格物”与“致知”就深切的反映了这种哲学与艺术的智慧。在朱伟个人创作的发展轨迹中，与传统对话，以传统为师，在传统中寻求语言的当代转换，较早的作品也包括2000年创作的《大水》系列。

《水墨研究课徒》系列延续了先前的创作思路，但艺术家又重新为画面注入图像因素。图像实质就是作品意义生成的一个重要来源。看得出，就形式与内容、语言与意义，究竟谁孰轻孰重，朱伟仍然十分纠结。而问题的根源，诚如前文所言，早在1980年代中期“纯化语言”与“大灵魂”的砥砺与对抗中就始终存在了。换言之，在缺乏一个现代主义传统的中国当代艺术谱系中，仅仅依靠语言的观念表达，是无法完成意义这个大厦的建构的。所以，在《水墨研究课徒》系列中，就不难理解，朱伟为什么要在形式与图像，语言与意义之间寻求平衡。在这批作品中，大致出现过三类图像，其中，最为明确的是人物和假山石。在艺术家的笔下，人物普遍目光呆滞，茫然若失，从神情到姿态，都十分相似，很显然，这是一批没有个性特征的人。虽然我们并不知道，这些人物的图像学来源，但从他们的穿着、神情上看，是属于一个社会阶层的。到底是知识分子，还是中产阶级，朱伟并没有明确的交代。对于这批作品，艺术家曾谈道，“我觉得过去了

流行文化、都市消费主义相关的图像与表达为画面构筑了一个时代语境，但是，朱伟对现实的表现却不是“镜像”式的，相反，在诙谐、幽默的氛围中，隐藏着一种深邃与批判的视角。譬如，摇滚乐的话语狂欢，流露出的反而是一种失语；消费社会尽管让人向往，但带来的却是异化；“广场”虽然崇高，但吞噬的却是个性。显然，对当时中国社会呈现出的变化，朱伟始终是一个冷静的观察者。有的时候，又像一个“他者”，因为，他与身边的现实、社会总有一定的距离，对流行的价值观始终保持着警醒。1990年代中期，朱伟有一件重要的作品，名字叫《中国·中国》（1997）。作为中国改革开放的缔造者与新时期社会主义建设的总设计师，邓小平对于当代中国的意义无意是巨大的。这件作品的出现，再一次的反映出，艺术家对当时中国社会境遇的思考。

如果将朱伟1990年代以来的作品集结起来，就会发现，其涉猎的多个题材，自然会汇聚成当代中国的一幅巨大的社会图景。它既指向现实，也反映精神；既有宏大叙事，也有微观的、碎片化的表达。但最为核心之处，仍然是对人——对人的现实处境、精神境遇的言说。《乌托邦》系列是朱伟2000年以来的代表性作品。画面中的与会者尽管百无聊赖，但又必须洗耳恭听；虽然有举手这个环节，但他们却像是局外人。“乌托邦”表现了一个特殊的社会阶层，他们熟悉特定的政治话语，习惯整齐划一，习惯集体生活，习惯某种规则，但是，他们却是类型化的、无个性的、被规训的。如果说《乌托邦》表现的是中国人政治生活的一个缩影，那么在《盒子》《甜蜜的生活》等作品中，观众看到的则是另一种世俗化的生存景观——微观的、日常的、欲望化的生活。对于这批作品，朱伟曾谈道，“我画我自己的世界，我自己的经历，你只要睁眼看看北京的任何一条街，看看报纸，看看电视，就会发现我画的全都是那儿的東西。”事实上，现实的荒诞、生存的别扭与朱伟的绘画风格，即那种夸张的形式，戏谑的手法、不协调的形状是完美契合的。



朱伟《中国·中国》版数 12
Zhu Wei, China China, Edition of 12
玻璃钢雕塑 / Hand-painted fiberglass sculpture
190 cm × 87 cm × 57 cm, 1999
朱伟落款 / Signed Zhu Wei

二三十年，中国人的生存环境有了很大变化，每个人身边都多了点儿爵士乐、酒吧，贷款，按揭什么的，但是其实并没有在抱负里解脱出来，人们都变得疲惫了，不像当年那么有激情，也没有当年的爆发力，似乎大家都在忍受这种状态，所以我画的就是一个忍耐的状态。”因为假山石在图像学的意义上不会附带明确的社会信息，所以，与人物类的作品比较，反而更能凸显语言自身的表现力。

2013年以来，中国艺术界曾掀起一波“新水墨”“新工笔”的浪潮。但是，究竟怎么体现这个“新”，艺术界并没有给予明确的界定。不过，既然谈“新水墨”“新工笔”，话语逻辑的背后，必然存在着一个参照系，即传统水墨、传统工笔。事实上，传统水墨，或传统的工笔，不仅仅包括形式与语言，而且涉及整个艺术生态和文化系统。这个系统经过一千多年的发展，已经十分完备。所以，从这个角度讲，所谓的“新”一定要有艺术史的上下文关系，但“新”到底又以何种方式体现出来呢？是语言、修辞方式之新？创作方法论、媒介观念之新？观看方式、审美趣味之新？或者作品的现实指向与文化内涵之新？朱伟对自己的作品是否是“新工笔”或“新水墨”一点也不在意。对于当下的艺术潮流，他也始终保持一定的距离。不过，就语言的内在逻辑方面，他仍然坚持从传统中寻找，但又不能落入传统的窠臼。哪怕仅仅只是从一个微小的地方入手，如渲染、用色、用纸、造型等，他都希望有所突破。譬如在《水墨研究课徒》中，他尝试在报纸上进行创作，但仍然采用传统的以墨色为底的渲染手法。由于报纸自身负载着各种信息，渲染之后，或隐或显，自然将信息融入到作品的意义系统中。同样，假山石既可以看作是中国传统文化的一个符号，但在《水墨研究课徒》中，它却是一个凝视的对象。与大红色的帷幕一道，鲜明而直接地传递出中国独有的视觉经验与文化经验。因为，在这一系列作品中，红色帷幕——既是视觉的，也充斥着意识形态；既是抽象的形式的载体，也可以负载着当代中国集体无意识的视觉文化心理。从这个角度讲，不管是人物，还是假山上，当它们出现在红色帷幕之前，两种图像、两种视觉意义，就处于一种对抗状态。但对于朱伟来说，重要的不是这种图像叙事的方法，而是，通过这一系列作品，能让人感受到属于当代中国人的文化与审美经验。

2017年7月于望京东园

注释：

[1] 《朱伟：精神不能继承，继承的是技法和材料》，载于99艺术网：宋睿采访朱伟。

The Successful Integration Between the Tradition and the Contemporary - an Interpretation of Zhu Wei's Artistic Pursuit

Lu Hong

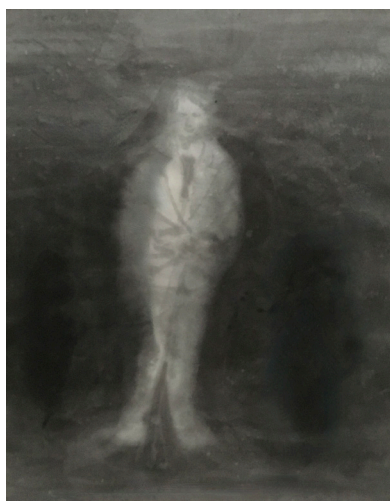
Art director of Shenzhen Art Museum, famous critic and international curator

We can easily find the contemporary characteristics in Zhu Wei's artworks if we simply adopt the approaches of iconography and sociology, since it's obvious that his works are well related with contemporary life and this can be clearly seen in many series like "The Story of Beijing", "Sweet Life", "The Utopia" and "China Diary". However, such an interpretation will reduce his works to some common concept, or some symbolic allegory. As we know, there are numerous similar articles like that. By not talking about an artwork itself, instead, just imposing some unrelated external standards on it, these articles could hardly find any artistic value in an artwork. However, I would not deny that Zhu Wei was greatly influenced by contemporary life or certain concepts, but I believe they are just raw materials Zhu Wei needs to deal with. He is always facing and solving many form issues, which cannot be solved easily through merely depicting contemporary life or presenting new concepts - if so, many people could become outstanding artists. In fact, I remember some artists could do much better than Zhu Wei in talking about new concepts. An art form, including composition, modeling, brushwork and coloring, is a relatively independent system. It has its own origin, and its own history. Its development depends more on the rules of an internal structure and self-improving system. It's impossible for an artist to be written into the history if he tries to take the shortcut to create some new rules before he masters the existing ones. Therefore, even those most innovative artists in the history could not but chose some pattern or convention as their starting point, and then, they changed and reconstructed the rules. There is no other way. Based on this position, I insist that the key point to understanding Zhu Wei's art is to start from his works, after that we can analyze or study how the contemporary life and certain concepts affect the way he reuses and innovates the art form. As French art historian Henri Focillon proposed in his book *The Life of Forms in Art*, "technique is the most important".^[1] I very much agree to the same principle.

We could see from Zhu Wei's artworks that the main form of his creation undoubtedly came from the great traditional imperial court (Gongbi; fine brush) painting. Here one issue is highlighted: why did not Zhu Wei directly imitate the form of Western modern painting as some other artists did? As theorist Wu Hong pointed out in an article, over the past 30 years the focus of some ink painters is how to make ink painting contemporary and globalized ^[2]. Isn't this a quick way to make the ink art "contemporary" and "globalized"? Moreover, comparing to Xieyi (freehand) painting, it is easier for Gongbi painting to imitate the Western modern style. I guess the reason why Zhu Wei took the opposite direction is firstly related to his academic background; secondly, it relates to his artistic ideal. So, what exactly is his artistic ideal? Obviously, it is the innovation based on tradition, for the pursuit of a contemporary expression that is completely different from the West. In this regard, he once said: "I have been painting ink paintings for nearly three decades, and all the materials and techniques I use are from the tradition or closely linked with the tradition. I've never

avoided the tradition, but what I paint are today's people and things, namely, the contemporary themes. So, I have never felt that the contemporary is isolated from tradition. Applying the past to the present is my concept and context of ink painting."^[3] Of course, this also makes his exploration meaningful during the process of re-localization.^[4]

I noticed that in the process of utilizing and reshaping traditional 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 people and Tian An Men of the Republic of China with a minimalist freehand brush on processed rice paper that emphasizes 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 feature Chinese characteristics a lot, yet it is not good enough in the sense of the times. Maybe he sensed the differences between personal intention and form then, he made significant adjustments to his creation. Take his "Beijing Story, Colorful Sketch, No.2" painted in 1991 as an example, though he maintained the approach of 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 makes a transformation to cater to contemporary peoples. Moreover, during this process, he successfully created bold soldier, red flags, five pointed stars, lattice windows, banana leaves and other artistic symbols full of personal features based on his special personal experiences, and he successfully transformed these symbols into forms. Actually



朱伟《事件》 / Zhu Wei, Event
纸本设色 / Ink and Color on Paper
37 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei

this is a process that new subjects and new sense, including "socialism experiences", entered traditional conventions and reshaped them;^[5] 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 3 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.3" and his recent works "The Ink and Wash Research Lectures" series; on the other hand, he used surrealist 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 flags 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 some new approaches based on the lightening of modern life and western modern art, he is still in the traditional



朱伟《事件》 / Zhu Wei, Event
纸本设色 / Ink and Color on Paper
30 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei

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 agravic peoples are drawn on the widely empty background, which stand there dully like four tumblers. A bunch of blossoming peaches 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 a 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" 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 a 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 people with the 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 emphasized 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 needs 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 with 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 principles 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 a new Du Fu, new Mozart, new Baudelaire, and new Matsuo Basho. For me, they are never people of the 'past', but on the contrary, they are people of 'our future'. When we enter their worlds, we enter the future rather than withdraw 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. Otherwise he cannot develop the contemporary elements he excavated from the traditional imperial court (fine brush) paintings. And this pursuit which closely connects contemporary art with the traditional context is precisely what we must give full attention to when we do contemporary art creation or participate in international dialogues. My teacher, the famous art historian Ruan Pu once said, "Chinese fine brush painting is a genre with a great future and should be well developed." Zhu Wei proved 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!

At Marco Polo Hotel, Hong Kong
Dec.16, 2012

NOTES:

[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 on 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 against the extreme left Cultural Revolutionary creation mode, Chinese new wave artists borrowed ideas and methods more from western modern art; which, though helped surpass Cultural Revolution mode and open multiple patterns, brought about "de-Sinification" problem. From mid-1990s onward, Chinese contemporary art started to make an effort on "re- Sinification"; where the importance of Zhu Wei's pursuit was revealed.

[5] Here the so-called "socialism experience" specifically refers 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.

(First published in Zhu Wei: *Works 1988-2012*, China Today Art Museum Publishing House, January 2013, p.10)

传统与当代的成功对接 ——解读朱伟的艺术追求

鲁虹

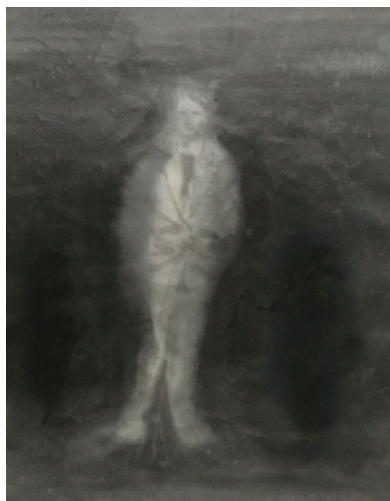
深圳美术馆艺术总监
著名艺评家、国际策展人

如果简单援用图像学和社会学的办法，我们将很容易解读朱伟作品的当代性。因为其作品与当代生活的相关性再明显不过了。而这无论在《北京故事》系列、《甜蜜的生活》系列；还是在《乌托邦》系列、《中国日记》系列中，我们都可以清楚地看到。不过，如此解读只会将朱伟的作品简化为极一般的概念化内容，或者描述为一个个象征性的寓言。大家知道，此类文章在当下是很多的。由于其常常不是在谈论艺术品本身，加上它还要塞给艺术品一些无关的外在标准，于是，由它所获得的关于艺术价值的成果自然微不足道了。我当然不否定当代生活或特定的观念必然会对朱伟产生巨大影响，可我坚信，这一切都只是朱伟处理的材料而已。当他伏案作画时，他总要面对或解决大量的形式问题。但所有这些是不能单靠表现当代生活与新的观念就可以简单解决的。那样的话，很多人都可成为优秀艺术家。在我的印象中，有些人谈起新观念来，远比朱伟厉害。事实上，艺术的形式——包括构图、造型、用笔或用色是相对独立的系统，既有自己的源头，也有自己的历史。它的组成与发展，更多依赖于自身的内部结构和自我完善的规则。一个艺术家要是不能进入到这些规则之中，进而去创造新的方法或规则，决不可能青史留名。因此，在艺术史上，即使最有创意的艺术家，也不得不从传统中选择若干样式与惯例作为自己在某个阶段的出发点。然后再按照需要予以偏离、重构。除此之外，别无它法。基于这样的立场，我坚持认为，理解朱伟艺术的关键点是要从作品出发，进而分析或研究当代生活和特定观念，究竟如何影响了他对形式的借鉴或创造。法国艺术史家福西永在他的著作《形式的生命》中曾经提出了“技术第一”的原则，^[1]我是非常赞同的。

从朱伟的一系列作品看去，他创作所借鉴的主要形式无疑来源于伟大的传统院体（工笔）画。在这里，一个问题就突显了出来，即朱伟为什么不像一些人那样直接用工笔画的媒材去摹仿西方现代绘画的形式呢？正如理论家巫鸿先生在一篇文章中指出的一样，过去30年来，部分水墨画家思考的重点就是怎样把水墨画变得当代与全球化。^[2]而这不是可以很快就让作品达到“当代感”与“全球化”的目的吗？况且，工笔画使用的媒材远比写意画使用的媒材更容易借鉴西方现代绘画。按我的猜想，朱伟之所以要反其道而行之，首先与他的学习背景有关；其次则与他的艺术理想有关。那么，究竟何为他的艺术理想呢？很明显，那就是立足于传统进行再创造，以追求一种完全不同于西方的当代表达。对此他曾说道：“我画水墨快三十年，使用的材料、技法全部从传统来，和传统有密切的联系。我一直没有脱离开传统，但我描绘的是当下发生的人和事，是正在进行时，也就是人们常说的当代题材。所以我一直没觉得传统和当代是隔离的，古为今用是我画水墨画的理念和创作脉络。”^[3]当然，这也使他的探索在中国当代艺术追求“再中国化”的过程中显得特别有意义。^[4]

我注意到，朱伟在借鉴与改造传统绘画的过程中，其实有一个不断试错或不断调整的实验过程。资料显示，他早先也有过其它的尝试。以他在1988年所画的《用八大笔法描绘北京故事人物图二号》为例，我们并不难发现，他当时是在已经做旧或强调时间感、间隔效果的宣纸上，以极简的写意笔法描绘民国的人物与天安门。而且，画上还借用了传统壁画的方式，即在深蓝色的长方形底子上，以汉简的风格与白色写下了一些文字。作品的确很有中国特点，但时代感却不太够。也许是感到了个人意图与形式之间尚存着差异，他此后大幅度地调整了创作方案。以他于1991年创作的《北京故事粉

本之二》为例，虽然他还是保留了将宣纸做旧为画底的方式，但却改以传统院体（工笔）画传统作为创作的借鉴，这也成为了他今后的主要创作方向。恰如大家所见，在这幅表现相声情节的作品中，他既对人物进行了有意味的变形处理，还将立体主义的小面引用到了对背景的处理中。难得他将两者融合得特别的好。分析起来，在朱伟的画面中，人物变形的结果乃是由以下几个方面的因素所决定的：第一，传统院体（工笔）人物画的造型方式在起着前导作用，而他所做的工作就是将其转化，使之符合当下人的感觉。而且，在此过程中，他基于个人的特殊经历，还成功地创造了光头军人、大红旗、五角星、格子窗、芭蕉叶等具有个人特点的艺术符号，并让这些符号成功地转换为形式。应该说，这是新题材与新感受——包括“社会主义经验”进入传统程式，^[5] 继而改造传统程式的过程，其结果又自然的影响了画面大的结构与处理方式；第二，朱伟本人幽默化的心态亦起到了一定的作用，而这不仅十分有利于他以调侃的方式智慧表达生活的荒谬性，也很有利于他形成具有个人特点的造型方式——比如，他的人物脸部造型就具有大头、大鼻、大嘴、小耳的特点，以致让人一看就是朱伟的作品；第三，传统工笔画“三矾九染”的程序与材料自身引发的平面化、装饰化特点所致。也就是说，他一直是在遵从传统工笔画美学原则的基础上进行当代性的变通。联想到一些工笔画家常常借用三维或西方写实的画法改造工笔画，更令我体会到了朱伟的高明所在。与此相关的是，朱伟还进一步深化了他的创作追求，即一方面将现代摄影常用的大特写手法移入了他的画中——如在《北京故事三号》、近作《水墨研究课徒》系列中就运用了这样的构图方式；另一方面还将古人与今人并置的超现实方式置入了他的画中——如在《我的故事一号》、《新编花营绵阵五号》中，就有现代军人与古代小孩共处的处理。此外，他还巧妙地运用了“形象挪用”与“改画经典”的“后现代”方式——如在《两面红旗五号》、《中国日记五十四号》中都有对源自中国传统绘画的题材的借鉴与再处理。在前者，是借鉴“曹衣出水”的手法，描绘了与当代中国人记忆密切有关的红旗局部；后者则对唐代大画家韩干的《五牛图》局部进行了再处理。至于在色彩的运用上，我认为，尽管在现代生活与西方现代艺术的启示下，他也加进了一些新的手法，但他仍然是在传统的作画程序中操作，运用的也主要是中国画颜色。由于他画中的色彩是通过色墨交混的多次渲染而成，所以既具有薄中见厚、深沉耐看的效果，也具有与西画完全不同的艺术感觉。毫无疑问，在很大的程度上，朱伟那独辟蹊径的作品风格就是对以上诸特点加以交错使用才形成的。必须强调的是，朱伟最近的作品《开春图》系列一改了过去的大特写方式，采用的是传统构图方式。如在《开春图十七号》中，便在大片留白的背景之上画了四个失重的人，他们



朱伟《事件》 / Zhu Wei, Event
纸本设色 / Ink and Color on Paper
37 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei

都表情木讷的站着，就像四个不倒翁一样。在画幅中间偏左的地方，放有一束开放的桃花以表明春天的到来，可游春人之间互不往来的场面，却似乎暗示了在当今世风日下，人们相互防范与强调自保的奇怪心理。而在新作《水墨研究课徒》系列中，他仍然采用了过去惯用的大特写构图与偏红的色调。背景是他创造的大红旗符号，前景上则是有着强烈朱伟造型特点的中国男性。其身着中山装，显得十分呆滞、麻木、迟钝。或者梳着中分头或侧分头；或者睁着眼与闭着眼。不知他人感受如何，我在看了画后，体会到的是一种强大的无形力量对大多数中国人的巨大影响。故我认为其仿佛是一幅幅关于时代的肖像。相信一切有着相同背景的人都可以从中读出自己的感想来。

现如今，人们在涉及中国画与当代水墨画时，一般很少谈论中国画的程式化表现问题。有些人甚至认为，程式化是中国画走上千篇一律道路的原因。这当然是极大的误解。因为与西方艺术相比，中国艺术一向十分强调程式化的表现。戏剧是这样，绘画也是这样。记得江洲先生在一篇文章中曾经说过：“中西合璧使国画在 20 世纪遭遇到几乎是毁灭性的发展过程，国画因此失去了许多宝贵的优秀成分，其中的教训，在新世纪初需要反思。”他还说道：“国画的发展是解决程式与现实的关系，而不是因为这种关系的存在，而取消基本的赖以生存的程式。国画没有了程式，也就没有了国画。”^[6] 我很同意他的看法，在此想补充一下，即传统工笔画的艺术表现程式不仅体现了特殊的审美假定性，也形成了一套特殊的表现原则与思维逻辑。只有很好地加以训练，并达到精确的地步，才有可能继承与发展。纵观那些中国历史上的优秀绘画大师，无不是精确掌握了传统程式，又创造出个人化程式的人。熟读中国艺术史的朱伟当然知道这一点，他的过人之处就在于：既很好地继承了传统工笔画的表现程式，又用新的题材、新的观念、新的感受重构了工笔表现的新传统，这就使他能从容自如地进行全新的艺术表现。相信中外观众都会感到他的作品既是传统的，又是当代的；既是中国的，又是世界的。这不禁使我想起了日本文艺评论家大冈信说过的一段话：

“人类文明的产物，一切都隐藏在过去的这个时空中，而这一切对于我们每一个个体来说，都是未知的世界。而我们需要的则是从现在开始发掘它，把它作为我们自己的东西，即重新获取‘未来’。正因为基于这样的考虑，我所试图发现的是新杜甫、新莫扎特、新波特莱尔、新松尾芭蕉们。他们对于我，绝不是‘过去’的人，相反，他们是‘我们未来’



朱伟《事件》 / Zhu Wei, Event
纸本设色 / Ink and Color on Paper
30 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei

的人们。当我们进入他们世界之时，就进入了未来之中，而绝不是退到了过去。在这个定义上，我认为文化艺术最伟大的力量之一，就在于它可以把过去变成未来。”^[7]

我并不知道朱伟看过大冈信的这段话没有，但我认为他与大冈信的心是相通的。要不然他决不可能从传统院体（工笔）画中挖掘出当代因素去发扬光大。而这种将当代艺术与传统文脉保持紧密联系的追求，恰恰是我们从事当代艺术创作或参与国际对话时必须充分注意的。我的老师、著名的美术史家阮璞曾经说过：“中国工笔画是一个很有前途的画种，应该给予发扬光大。”朱伟用他的作品证明了阮璞教授的观点是十分正确的。

在一个强调艺术创新与个性表达的新时代，朱伟在“创”与“守”之间保持了很好的张力，这很值得同道借鉴。他的启示是：在寻求对于当代生活的表达时，重要的是要努力沿续传统的表达方式，并有所创造、有所丰富。而在当代艺术有着全球同质化发展的情况下，这种保持异质化表达的追求不是显得特别重要吗？

祝愿朱伟取得更大的成功！

2012年12月16日写于香港马可勃罗酒店

注释：

[1] 福西永，《形式的生命》，北京大学出版社，2011年1月版。

[2] 巫鸿，《中国当代和传统的齿合：重新勾勒》，载于香港M+艺术中心网站。

[3] 《朱伟：精神不能继承，继承的是技法和材料》，载于99艺术网：宋睿采访朱伟。

[4] 在“85新潮”时期，为反拨极左的文革创作模式，中国新潮艺术家更多是借鉴西方现代艺术的理念与手法，这虽然对超越文革模式与开创多元化的局面有利，但带来了“去中国化”的问题。从90年代中期以后，中国当代艺术开始了“再中国化”的努力。而朱伟追求的重要性在此之中，也显示出来了。

[5] 这里所说的“社会主义经验”特指1949年以后中国人的集体记忆。

[6] 载于《文艺报》2000年5月11日第4版。

[7] 见《现代艺术的中心问题》，大冈信，载于《世界文学》1990年1期）。

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Inscription in this Era

Zhu Zhu

Born in Yangzhou, Jiangsu Province in September, 1969

Poet, curator and art critic

The main exhibitions he curated include "Yangtze River Bridge"(2007), "Starting Point The 'Stars Art Society 'Retrospective Exhibition"(2007), "Individual Case—Artists in Art Critique"(2008); he also worked as co-curator in the "Reshaping History" exhibition with Lv Peng and Gao Qianhui (2009)

In our tradition, literati had always been good at both writing and painting. However, most artists nowadays have given up the pursuit of writing. As a curator, I felt that if an exhibition requires them to write something, they feel like being tortured. They would rather receive interviews than to face the blank paper alone, as if they were dizzy abysses...

Their reluctance to write reflected the loss of our traditions, but it doesn't necessarily mean that they lack reading; probably they are just too shy of their own words. On one hand, since the inscription on painting is no longer required, they stopped daily exercise in that aspect. Compared with their professional visual technique, their writing appeared more and more amateur. On the other hand, there is an attitude extended from probably the modernism elite consciousness that asks artist to hide behind their works and let the work to manifest itself, leaving a mysterious space that is full of imagination forces between the artist and viewers.

As an ink painter, Zhu Wei treated writing more like a traditional intellectual. In his early works, he retained the tradition of inscription--friend Cui Jian's rock music lyrics or his notes, which are integrated with the pictures. What's more, in recent years, he has written a large number of essays at the invitation of magazines that could be collected to make a volume. For him, "the ancient painters could play musical instruments, write poems or articles, and even went to rich people's house as a retainer to talk about sundry stuffs, including astronomy, geography, anecdotes from

朱伟《溪山行旅图》 / Zhu Wei, Travelers Among Mountains and Streams
纸本设色 / Ink and Color on Paper
31 cm × 25 cm, 2024
朱伟签名 / Signed by Zhu Wei



past and today and the way of being a true man. We contemporary painters don't have those opportunities, but we can do things that the ancient painters can't too. Take me for example, besides painting, I also carve woodprint, make sculpture in the factory, write column essays for art magazines and shoot movies for rock music bands. All these must be the extension of ink painting." The words besides the painting seemed short, cynical and sarcastic, the same as his paintings, that personal tone implied fury and pride of Ba Da Shan Ren (Zhu Da)'s "supercilious look into the sky", as well as the agility and tease of Jin Nong's Dong Xin's Inscription on Paintings. If we view it from a literary perspective, he probably inherited the Twenty Years Witness of the Bizarre Present, or Lu Xun's ironic and banter writing style. His expression has rich Beijing tone. Whatever he said is both amusing and thought-provoking. The frequently appeared slangs that the Pekingese always say conspired to the colloquial and vivid effects. I even doubt that he told his ideas to a recording pen first and then transformed that into texts.

For the 30 years of contemporary art, Zhu Wei is a witness, a pioneer, as well as a stander-by. In the 1990s when he already had overseas influences and entered the commercial tracks, the majority of Chinese artists were still struggling to survive. However, with the new century's coming, the whole situation has seen significant changes, which led to his disappointment. He didn't indulge himself in that disappointment, but he began to criticize and ironize both the western and home arts through comparing his personal experience and contemporary art context. Like what I expressed in my article Absent Attendee, "It is precisely his particular experiences and anxiety, reflection on the price he paid and involvement and witness of contemporary art evolution that resulted in his essay style--aggressive, sharp and extreme." What he highlights is the discourse hegemony of western colonialism:

Over the decades, whether you are vanguard or not, "85" or "post 89", the people who are serious about art and with some culture responsibility are more or less feel depressed. No matter what they may say, their dreams have been shattered. For example, if we visit other people's home, and make a pizza with the flour and eggs we brought and their kitchen appliance. They would praise you if it tastes good. But if you want to make a Jianbing(the Chinese pancake), they would be unhappy immediately.

On the other hand, he became increasingly sensitive and appalled by the colonization trend of the Chinese



朱伟《山西煤窑雪景图》/ Zhu Wei, Snowy Landscape of a Shanxi Coal Mine
纸本设色 / Ink and Color on Paper
25 cm × 31 cm, 2024
朱伟签名 / Signed by Zhu Wei

contemporary art. For example, with an amazed and surprised mood, he discovered that "Richter alone is half of Chinese contemporary art history", and that imitation received great success:

Over 100 Chinese painters imitated Richter's focus-out approach, however, at the end of last year, the price of Richter's paintings were not as high as half of Chinese painters', and were also not as well sold as the Chinese painters'...

"The fake" exceeded the genuine painting. In Zhu Wei's view, it's already not worship or imitation, for in which there was still some kind of sincerity and recognition efforts, but the Chinese contemporary art has turned into an anxious trend-following and partial steal, completely failed the research and analysis of western art, but only sought for the crash shaping of "contemporary" look.

As contemporary art was not born in our homeland, the artists, critics, art dealers can only act like what railroad guerrillas did when they were fighting the Japanese intruders--everybody hold a rake, as long as there is train driving near, regardless of the consequences, they use their rake to pull the stuff out of the train, without considering how much they can get.

However, Richter is changing and the western contemporary art is moving forward. For the pace-following Chinese contemporary art, sticking to go along other people's tracks is no doubt a thing without ego and future.

The Chinese contemporary art has been pulling all sorts of things together constrainedly. We are just imitating to make every art form that the western has. In the 21 century, the western contemporary art is progressing rapidly. It's sad that we have no idea what would go in fashion next time and even can do nothing about it.

In those writings, Zhu Wei analyzed the western centralism, the negative impacts of commercialization and a most urgent mission: the remodeling of culture subject. As for his identity, he stressed the significance of rejuvenating ink paintings. Surely, he had made the further recognition that the basis lacked for remodeling is that "today's artists are not strong enough to paint with the strength of their personalities."

"Art should follow the times", art should correspond to reality and voice for the society, this has been the consistent claim of Zhu Wei. He is also realizing that claim through writing essays. In contrast with the careful consideration of personal styles and repeated adjustment of an artist in painting, those words are more wild and agile, which inscribed on our times with satire like "cactus spines".

May, 2012

Zhu Wei's collection of essays Behind Of Your Time, Published by Today art museum publishing house 2013, First Published in Oriental Art . Master, September 2012, p.54-57

题写在年代的风气中

朱朱

1969年9月生于江苏扬州

诗人、策展人、艺术批评家

策划的主要展览有“长江大桥”（2007年），“原点：‘星星画会’回顾展”（2007年），
“个案——艺术批评中的艺术家”（2008年），吕澎、高千惠共同策划“改造历史”展览（2009年）等

尽管在我们的传统里，诗文与书画是文人们兼擅的事情，不过，如今艺术家们大多放弃了文字表达的追求，我在策展中不时有这样的体会：如果有一个展览需要他们提供自己的文字，对他们来说几乎就是一场折磨，在迫不得已的情况下他们宁可接受访谈，而不愿独自面对空白的纸页，仿佛那是一座令人眩晕的深渊……

这样的事实固然映现了传统的涣散，不过，艺术家不愿动笔，未必就是因为他们阅读修养的缺失，而很可能因为羞怯于自己的文字——既然在画面中题写诗文已经不再是必需，这方面的日常训练也就停止了，相对于他们的视觉技艺的专业性，他们的文字技艺就愈来愈显得业余了。在另一方面，大概是从现代主义的精英意识那里，延伸出一种态度，要求艺术家们尽可能地将自己隐匿在其作品的背后，只让作品说话，以便在自己与观众之间保留一个具有神秘感和想像张力的空间。

也许是身为水墨画家，朱伟对待文字的态度更近于传统文人，他的一些早期作品中仍然保留了文字的题写——友人崔健的摇滚歌词或者自己的笔记——与画面构成一体；不仅如此，在最近的几年中，他应杂志之邀写下了多篇杂文，其数量足够结成一集，在他看来，“古代的画家画画之余弹琴、写诗、做文章，甚至作为门客到有钱人家里白话天文地理、古今大事、做人之道。当代的画家没这个机会，但可以做古代画家做不了的事，比如我就画画之外还刻木版画，到工厂去做雕塑，给艺术杂志写专栏，给摇滚乐队拍电影，但这一切必须是水墨画的延伸，必须有水墨的影子。”这些出现在画

朱伟《溪山行旅图》/ Zhu Wei, Travelers Among Mountains and Streams
纸本设色 / Ink and Color on Paper
31 cm × 25 cm, 2024
朱伟签名 / Signed by Zhu Wei



外的文字显得短小、冷峻、讥诮，与他的绘画一样，那种个人语调里潜伏着八大山人“白眼向天”的愤激与桀骜，同时也不乏金农《冬心题画记》的灵动和戏谑，如果我们从文学的角度来看待，他所接续的大概是《二十年目睹之怪现状》或鲁迅式的针砭时弊、嬉笑怒骂的书写方式；有些特别的是，他的表达带着浓重的京腔，其典型的特性就是什么世面都见识过、并且在说起什么来的时候总是既逗着你又噎着你，朱伟显然熟稔于此道，那些被北京人挂在嘴边的俚语俗词频现于文中，形成了口语化独白的生动效果，以致我有些怀疑，他是对着一只录音笔讲述了这些东西，然后再将它们整理成篇。

对于当代艺术的这三十年，朱伟既是亲历者、先行者，又是旁观者。当他于上世纪九十年代在海外形成影响并且进入到商业化轨道中时，绝大多数的中国艺术家尚且默默无闻地挣扎于生存，进入到新世纪以来，整体格局发生了明显的变化，这也直接导致了朱伟在心理上产生了落差，不过，他并非陷入到这种落差之中而无法自拔，而是通过将个人历程与当代艺术的脉络进行对照，进而展开了对于西方与本土的双重批判和讽刺，正如我《缺席的在场者》一文中所阐述过的，“恰恰是他所特有的经历与焦虑，对自身代价的痛惜与反省，以及对当代艺术进程的参与和见证，造成了他杂文的夹枪带箭、尖锐而偏激的特点”，他的笔下首先凸显的，正是西方殖民主义的话语霸权：

几十年下来，不管前卫、后卫，“85”还是“89”，认真做艺术的、有点儿文化使命感的，心中多少还是有点失落，不管嘴上多硬，他们的梦其实是破灭了。就像我们到别人家去做客，你自己带来的面粉和鸡蛋，用人家的锅碗瓢勺做了个披萨，人家吃着一致说好，夸你了不起，说中国人的手艺还真不错，Great！你说我再给你们摊个煎饼，众人当时就把脸拉下来了。

另一方面，他变得格外敏感和怵目于中国当代艺术的殖民化倾向，譬如，他怀着惊愕的、近于不可思议的心情发现，“里希特一个人相当于半个中国当代艺术史”，并且，这种模仿竟然还可以获得很大程度的成功：

中国有一百多个模仿里希特画焦点不实的，但去年年底他的画价格反而还没中国艺术家的一半高，而且还没中国艺术家的作品抢手……

“赝品”赛过了真品，在朱伟看来，这甚至已经不是崇拜和模仿了，因为，如果说在崇拜与模仿之中还包含着某种真诚



朱伟《山西煤窑雪景图》/ Zhu Wei, Snowy Landscape of a Shanxi Coal Mine
纸本设色 / Ink and Color on Paper
25 cm × 31 cm, 2024
朱伟签名 / Signed by Zhu Wei

与认知的努力，而中国的当代艺术则已经演变为急不可耐的跟风与一鳞半爪的窃取，全然不从根本上追究与辨析西方艺术的来龙去脉，只求“当代性”面目的速成：

由于当代艺术这趟火车不是从自家开出来的，艺术家、批评家、艺术二道贩子等等等等，大家摸不着头绪，只能玩当年打日本鬼子时铁道游击队那手，人人手里都拿着耙子，只要火车开过来，不管三七二十一抡圆了就是几耙子，划拉多少算多少。

然而，里希特本人还在不断地变化，西方的当代艺术火车还在不停地向前开，对于亦步亦趋的中国当代艺术而言，循沿他者的轨道而行，无疑是一件没有自我和未来的事情：

中国当代艺术东拼西凑，如今也跟头把式的拼凑齐全，西方那边有的行当我们也一一对应。进入二十一世纪，西方当代艺术也在急速向前发展，下一步会出现什么流行什么我们始终无法想象甚至束手无策。这也许就是中国当代艺术的悲哀。

在这样的写作中，朱伟为我们辨析了西方的中心主义，商业化的负面影响以及一个最为迫切的使命：文化主体的重塑，而出于他自己的身份，他强调了复兴水墨的意义，当然，他也更进一步地认识到重塑所缺失的基础在于，“今天的艺术家没有回到人，不能以人格的力量来作画。”

“笔墨当随时代”，艺术应该回应现实，针对社会发言，这是朱伟的一贯主张，他运用杂文这种体裁同样是在实现这一主张，与艺术家对于个人风格的缜密思虑和转型过程中的反复调整所不同的是，这些文字更恣意更迅捷，它们以仙人掌般带刺的笔触，直接题写在年代的风气中。

2012年5月

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

Alfreda Murck

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 2004, she worked as researcher at Beijing Palace Museum's Painting and Calligraphy Research Center.

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 that the questions of what is enduring, and how we are to understand the recent past come to the fore.

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. 3" (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 nor us.

Fig. 1 朱伟《开春图三号》/ Zhu Wei, Vernal Equinox, No.3
水墨设色纸本 / Ink and Color on Paper
121 cm x 143 cm, 2006
朱伟落款，艺术家钤印十三方：二方十有八九、二方朱伟印鉴、二方朱伟真迹、二方艺术家网站、大玩、朱伟印信、朱伟水墨画宝、与时俱进和朱伟书画
Signed Zhu Wei, with thirteen seals of the artist: two of Shi You Ba Jiu, two of Zhu Wei Yin Jian, two of Zhu Wei Zhen Ji, two of artist's website, Da Wan, Zhu Wei Yin Xin, Zhu Wei Shui Mo Hua Bao, Yu Shi Ju Jin and Zhu Wei Shu Hua
中国水墨文献展(1976-2006), 南京博物院, 中国南京, 2006
Historic Chinese Ink Painting Exhibition (1976-2006), 2006, Nanjing Art Museum
李亚伦夫妇藏, 纽约
Mr. and Mrs. Alan Lee Collection, New York



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, 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.zhuweiarthen.com". There is a small signature on the right edge in a variant of seal script.

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 (365-427) 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" series will have many more images. When it is complete, we will 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 are 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.



Fig. 2 佚名，宋代，《桃花图》/ Anonymus, Song dynasty, Peach Blossoms
团扇，水墨设色绢本 / Round fan, ink and color on silk
24.8 cm × 27 cm
北京故宫博物院藏。摘自《故宫博物院藏文物珍品大系：晋唐两宋绘画·花鸟走兽》
(上海科学技术出版社 2004 年出版)，聂崇正编纂，pl. 49
Beijing Palace Museum. From Nie Chongzheng ed., *Gugong bowuyuan cang
wenwu zhenpin daxi: Jin Tang liang Song huihua: huaniao zouzhou*
(Shanghai: Kexue jishu, 2004), pl. 49.

He carefully considers the elements that will best express his thoughts, distilling designs from multiple sketches. For the key persona model sketches (fenben 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 an 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.^[3]

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 a 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. Graduated 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.

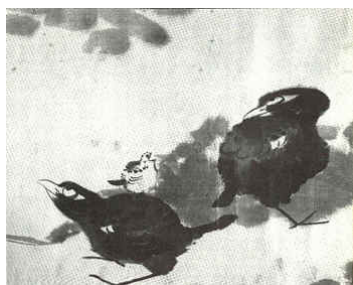


Fig. 3 朱耷 (1626-1705) 《莲池禽鸟图》/ Zhu Da (1626-1705), Lotus and Birds
1690年, 详情, 卷轴, 水墨绢本 / ca. 1690, detail, handscroll, ink on satin
27.3 cm × 205.1 cm
大都会艺术博物馆藏, 纽约, 小 John M. Crawford 于 1988 年遗产捐赠
The Metropolitan Museum of Art, New York, Bequest of John M. Crawford, Jr. 1988

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. 1190-1230, handscroll, Beijing Palace Museum) and the *Flower Basket* by Li Song (active ca. 1190-1230) with its precise brushwork and balanced use of



Fig. 4 李嵩 (活跃于公元 1190-1230 年) 《花篮图》/ Li Song (active ca. 1190-1230), Flower Basket
册页, 水墨设色绢本 / Album leaf, ink and colors on silk
19.1 cm × 26.5 cm
北京故宫博物院藏
Beijing Palace Museum

strong colors (Fig. 3). 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 descendents 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.



Fig. 5 朱伟《乌托邦四十六号》/ Zhu Wei, Utopia, No.46
水墨设色纸本 / Ink and Color on Paper
120 cm × 120 cm, 2005
朱伟落款, 艺术家钤印六方: 朱伟印鉴、十有八九、大玩、神品、朱伟书画、朱伟
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
世界摇滚乐五十周年视觉艺术展, 罗马美术馆, 意大利罗马, 2005
World Rock n'Roll 50 Years Visual Arts Exhibition, Rome Art Museum, Rome, Italy
朱伟作品展, 红门画廊, 中国北京, 2006
Zhu Wei's First China Show, Red Gate Gallery, Beijing, 2006
澳大利亚私人藏
Private collection, Australia

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, and 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, are captured in a well-known wall painting in the tomb of Lou Rui, the prince of Dongan of the Northern Qi (550-575). 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

Fig.6 赵孟頫 (1254-1322) 《调良图》/ Zhao Mengfu (1254-1322),
Training a Horse
册页, 水墨纸本 / Album Leaf, Ink on Paper
22.7 cm × 49 cm
台北故宫博物院藏。摘自国立故宫博物院《画马名品特展图录》(台北: 国立故宫博物院 1990 年出版), p. 33
Taipei Palace Museum. From National Palace Museum, Hua ma ming pin tezhan tulu (Taipei: National Palace Museum, 1990), p. 33.



painting that is attributed to the great scholar, painter, and calligrapher Zhao Mengfu (1254-1322). In Training the 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 Racing Horse on a Rainy Night, No. 3, 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, Racing 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 Racing Horse on a Rainy Night, No. 5 where the otherwise rarely-seen sprigs of bamboo (zhu 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 往前走. 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.



Fig.7 朱伟《雨夜跑马图三号》/ Zhu Wei, Racing Horse on a Rainy Night, No.3
水墨设色纸本 / Ink and colour on paper

66 cm × 66 cm, 1997

朱伟落款并题作品名称, 艺术家钤印十一方: 二方十有八九、朱伟、朱伟书画、万玉堂鉴赏朱伟真迹、
海淀万泉庄、朱伟真迹、朱伟印信、网站、图章和神品

Signed Zhu Wei, entitled and inscribed 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

私人收藏。摘自《朱伟日记》(香港: Plum Blossoms 有限公司 2000 年出版), p. 214
Private Collection. From Zhu Wei's Diary (Hong Kong, Plum Blossoms Ltd, 2000), p. 214



Fig.8 朱伟《雨夜跑马图五号》/ Zhu Wei, Racing Horse on a Rainy Night, No. 5
水墨设色纸本 / Ink and colour on paper

131 cm × 131 cm, 1998

私人收藏。摘自《朱伟日记》(香港: Plum Blossoms 有限公司 2000 年出版), p. 216
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 (1648-1718), *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 Du Fu's (712-770) appraisal of the painter Wang Zai. 朱景玄《唐朝名画录》妙品上八人，杜甫对王宰的评价：“十日画一松，五日画一石”。

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

[4] Deng Chun, *Hua ji*, juan 10 邓椿《画继》卷十：盖一时所尚，专以形似，苟有自得，不免放逸，则谓不合法度，或无师承。

[5] Alfreda Murck, "Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Tu Fu's Garden", *Archives of Asian Art* (亚洲艺术档案) 48 (1995), 32-47. 中译：姜斐德《以苜蓿、白菜和野草为画——杜甫菜园的隐喻》《清华美术》，2005-12.

[6] 《万水千山二号》，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 《北齐东安王娄睿墓》(北京：文物出版社，2006), color plate 32.

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古为今用 ——朱伟作品中的传统元素

姜斐德

普林斯顿大学中国艺术与美学博士，专攻中国绘画史。1979-1991年，任职于纽约大都会艺术博物馆亚洲艺术部，2004年起任职故宫博物院古代书画研究中心研究员。

朱伟之所以著名，在于他经常使用源自中国传统绘画的题材来表现政治和社会的主题。他把古代人物和毫无疑义的现代人物的形象进行融合，以反映自改革开放伊始的八十年代初以来的中国社会与生活。朱伟也使用传统的媒介，但他独辟蹊径而自成一体。朱伟的作品和文革有着清晰的联系，同时，他也糅和了帝制中国的艺术形式，以此来叙述发生在最近的故事，笔调有种温和的讽刺意味。身着中山装的干部与宋元的题材一同粉墨登场，似乎它们同为久远历史的一部分。朱伟的艺术反映了翻天覆地变化中的文化与社会，于是我们要问：在中国文化中，什么是持久不变的？如何理解1949年以来的历史？

朱伟最近的作品系列名为《开春图》，这一系列显示了他新的创作方向。《开春图三号》（图1）画的是飘浮在花叶中处于失重状态的人，背景留白。人物似乎面无表情，但又各自有不同意蕴，有的显得阴郁、无动于衷，有的忧伤，有的惊诧，有的则志得意满。他们的手插在衣兜里或藏在袖子里，不禁让人想到“袖手旁观”这个成语。人物形体大小各异，但无定规，不足以说明前后次序或空间感。他们头发炸开，似乎他们正在往下坠落，或者说像微风中随风飘荡的种子，更像是没有拴线的气球。他们彼此没有关联，既不互相瞧着，也不望向我们。画的左下角，一束桃花正灼灼开放，比所有人都大，支撑住了整个画面。此桃花来自南宋（1127-1278）一位匿名画家的小团扇画，然而在朱伟笔下变得更为硕大，并且是画在纸上而不是绢上（图2）。画面左右边界处均有巨大的印章，如藏家收藏章一般，半钤在画上半消失于绫子边缘。其中的一个印章是“www”，一个未完成的网址；在画面的大部分，我们可以看到“朱伟”二字，被垂直地切去了一半。此外，画面上还点缀着其它较小的图章，如“十有八九”、“朱伟印鉴”、“www.zhuweiartden.com”等。画面上有小的画家签名，字体略近魏碑或金农的漆书。

Fig. 1 朱伟《开春图三号》/ Zhu Wei, Vernal Equinox, No.3

水墨设色纸本 / Ink and Color on Paper

121 cm × 143 cm, 2006

朱伟落款，艺术家钤印十三方：二方十有八九、二方朱伟印鉴、二方朱伟真迹、二方艺术家网站、大玩、朱伟印信、朱伟水墨画宝、与时俱进和朱伟书画

Signed Zhu Wei, with thirteen seals of the artist: two of Shi You Ba Jiu, two of Zhu Wei Yin Jian, two of Zhu Wei Zhen Ji, two of artist's website, Da Wan, Zhu Wei Yin Xin, Zhu Wei Shui Mo Hua Bao, Yu Shi Ju Jin and Zhu Wei Shu Hua

中国水墨文献展(1976-2006), 南京博物院, 中国南京, 2006

Historic Chinese Ink Painting Exhibition (1976-2006), 2006, Nanjing Art Museum

李亚伦夫妇藏, 纽约

Mr. and Mrs. Alan Lee Collection, New York



这个系列令人想起这是春天，漂浮的人们或许正坠入爱河。繁盛绽放的桃花是传统绘画的题材，让人产生烂漫的遐想。诗人陶渊明（365-427）在《桃花源记》中，描写了远离战乱世界的遥远山谷桃花源，这使得“桃花”闻名遐尔。而接下来的数个世纪，“桃花”逐渐与感官上的愉悦联系起来，比如在十七世纪广为流传的戏剧《桃花扇》里^[1]。在朱伟的《开春图一号》里，桃花依旧传达出浪漫意味，可个人的体验却大相迥异。漂浮着的一些人心满意足；脱离了大地的人们只能去思考爱，只能去琢磨回忆与渴望。《开春图》这个题目可能会让一些中国人联想到著名歌手董文华的歌曲《1992年，又是一个春天》，这首歌写于邓小平南巡，重新推进改革开放之后。《开春图》这个系列还在延续中，只有在其完成时，我们才能明了这些个人的故事将如何终结。

如朱伟近年来的许多作品一样，《开春图》呈现出古色古香的面貌，对画作表面的水洗以及进一步处理使颜色褪变得更为微妙。他是如何做出这极具个人特色的效果的？在绘画生涯早期，朱伟就选择了以毛笔、墨、纸张等传统媒材来创作，然而，他用非传统的方式使用它们。安徽订制的桑树皮纸必须质地牢固有弹性，经得起反复浸润，因为纸张必须刷上棕黄色颜料来做旧。刷的时候纸张下面垫上有栅格的木板或糙面的地毯，当颜料在凹处沉淀凝结时，纸上便现出有趣的图案。纸张干燥过程中，朱伟一直在旁守候，不时吸掉或洗掉不想要的颜料。他审慎考虑所有最能表达他想法的元素，从多达数倍的草稿图中提炼出构思。主要的人物角色都有粉本，用粉本的好处是，角色能被挪动、复制（人物通常成对出现）、在不同的背景中组合。主要元素到位后，线条画需用传统毛笔渲染。在如今这个时代，写出中国字的是钢笔、铅笔和电脑，柔软的毛笔不再是日常生活必需品，而演化为一种美学活动。渲染线条画时，朱伟的笔触必须灵动轻柔，这样，事先做旧的图画就同时具备了鲜活与灰暗的质地。在最后完成眼睛和头发之前，他把画纸放到水龙头下冲洗，揉搓画作的某些部位。这一步骤极需细心、经验和一些勇气，因为不止一次纸张曾被揉碎，整张画于是便被毁损。尽管存在风险，这一步还是值得的，原因就是那及其迷人的最终效果：古董般斑驳皴裂的表面，别具一格的皴纹和深度。出于同样的原因，他创作的步调也相当缓慢，令人回想起唐代诗人杜甫的诗句：“十日画一松，五日画一石”^[2]。这句诗同样也能用于朱伟对材料和构图的准备。

朱伟的书法与上文中提到的印章也加强了其画作同中国古代绘画之间的联系。他在画作上的落款和字体非常独特，灵感来源于公元前三世纪到公元前一世纪的隶书。白色的款识写在竖直黑底色块上，形成强烈的构图效果，类似于考古挖掘出来的木牍或竹简。另外一些时候，竖直的字行犹如漂浮半空的宣传标语，正如朱伟年少时从集会人群头顶的气球垂下的标语一样。^[3]



Fig. 2 佚名，宋代，《桃花图》/ Anonymous, Song dynasty, Peach Blossoms
团扇，水墨设色绢本 / Round fan, ink and color on silk
24.8 cm× 27 cm

北京故宫博物院藏。摘自《故宫博物院藏文物珍品大系：晋唐两宋绘画·花鸟走兽》（上海科学技术出版社2004年出版），聂崇正编纂，pl. 49，佚名《碧涛图》 Beijing Palace Museum. From Nie Chongzheng ed., Gugong bowuyuan cang wenwu zhenpin daxi: Jin Tang liang Song huihua: huaniao zouzhou (Shanghai: Kexue jishu, 2004), pl. 49.

在独特环境中成长与生活的经历塑造了朱伟的艺术。他出身于军人家庭，在躁动的青年时代，他极少听从父母的命令。1982年，十六岁的朱伟应募加入中国人民解放军。那时军队的地位大幅下降。在伟大的无产阶级文化大革命期间，因为在1967-1968年间阻止中国陷入全面内战，中国人民解放军的地位极其崇高。作为中央政府信任的唯一一个官方机构，中国人民解放军收拾了红卫兵留下的烂摊子，恢复了原有秩序。从1968年夏开始，毛泽东的妻子江青成为中国人民解放军文化掌权者，其后中国人民解放军开始指挥文化大革命。1976年江青和四人帮（这些人物以后将出现在他的作品中）被捕，1981年被宣判有罪，自此以后，军队的辉煌声誉便失去光泽。当政府政策出现了重大转向后，改革开放进一步削弱了军队的重要性。由于父亲是一名军人，朱伟对这一转变有深刻认知，然而，对爱好艺术的朱伟而言，应征入伍总胜于步母亲的后尘进入医药界。

服役三年之后，朱伟被位于北京海淀区的解放军艺术学院招收入学，从这个时刻开始，他对所有视觉事物的热情将接受检验。学校训练既严苛又乏味。其中一项训练是用尖端蘸上墨水的纸卷画直线和圆圈，手臂必须悬浮在纸上方，手肘稍稍碰一下桌面就有可能画出不匀称的线条。下笔稍重，空心的纸卷就可能被压扁或压弯。用软绵绵的纸管接连画上几个小时直线和圆圈，要不让年轻人分心非常艰难，可一旦坚持下来，就会掌握住规则，最终收获的将是精细灵动的笔触、耐心、以及自豪感。对官方文学和政治思想的学习是造就朱伟艺术的另一条线：毛泽东（1893-1976）诗词，朗读宣传官方口号如“文艺为人民服务”、“古为今用”、“高举红旗”、“实现四个现代化”。同时，军队里的严厉氛围却引起了白日梦，创造一个幻想世界。当朱伟刚刚开始作画时，数十年与军队的关联使他笔下常常出现军人和官员的形象，时常出现的还有那些令人头昏脑胀的沉闷会议。1989年，朱伟从解放军艺术学院毕业，那年他被指派画他并不所喜好的东西，于是，他转向了第二个将对他的艺术具有重大影响的领域——电影。

1990年，朱伟被北京电影学院录取，数以百计的经典影片伴随了他三年的学习生涯。1992年末，预计将完成学业去谋生，朱伟开始考虑将绘画作为终生职业。事实上他不得不承认，绘画是他最擅长的语言，而拍电影给他提供了独特的视角。许多朱伟画作的取景让人联想起电影摄影或一个封闭的全屏幕；有些构图则与故事板类似，或像是电影场景。更为重要的是，电影提供了朱伟把绘画用作叙述的方法。他把绘画当成寓言和故事来讲述，和电影中的连续场景或连续数帧画面类似。在他的任何绘画系列里，前后都有关联，不论每张画多么自成一体，作为一个系列它们还是会透露出更多信息。不同于传统的故事手卷抑或是册页，朱伟的系列作品在状态上更接近于电影剪辑。

流行文化则带来了更多当代气息。朱伟的画作中出现了从小说、戏剧、音乐中汲取的素材，摇滚乐的震撼使他着迷。崔健是中国新音乐中不可或缺的关键人物之一，他写的歌词成为朱伟的文本，使他获得图像与款识的灵感。看到《红旗下的蛋》和《赵姐的故事》系列中他一贯的栅格图案配上大胆的墨点，人们确乎能感受到摇滚乐的持续冲击。

古典暗喻及幻像

当朱伟面对中国过去丰饶的视觉艺术时，他倾心的是来自宫廷画院的艺术，尤其宋代理想的写实主义绘画。朱伟善用宫廷书画的传统题材，但是，这不表明他能够在宫廷画院里谋得一席之地。帝制中国的宫廷画家不仅具备技艺上的能力，还得拥有某种职务，朝廷要什么就得画什么。宋徽宗（1100-1125年在位）曾亲自严格挑选任命每一位画家。就技法和

想象力而言，朱伟当然能毫不费力地通过甄选，困难之处在于遵照朝廷要求的风格做画。诚如一位十二世纪中叶的邓椿所述：

盖一时时尚，专以形似，苟有自得，不免放逸，则谓不合法度，或无师承。^[4]

朱伟使用画院画家的工笔技法作画，这并不能成为怀疑他无法突破传统束缚的理由，实际上他的风格仅仅属于他自己。朱伟有才华，受过良好训练，但也非常有自己的想法。在宋徽宗的父亲神宗（1068-1085年在位）统治期间，画院画家的甄选方式是举荐而非考取，神宗的父亲对此则更为宽松。神宗登基后，著名画家崔白（活跃于11世纪后半叶）于熙宁年间（1068-1077）应召进入画院。据传记记载，崔白画艺超群，却生性疏阔，乃至无法完成他在画院的职责。无论从环境还是个性上来看，朱伟都多少有些崔白的独立个性。

尽管宋朝画院绘画对朱伟有强烈影响，他的趣味并不拘泥于此。他将范宽那幅创作于公元十一世纪的经典《溪山行旅图》（手卷，台北故宫博物院藏）改成了尺寸惊人的新作。他看重十二、三世纪的宫廷画作，因为它们有细密的笔法和富丽的色彩（图3），譬如宫廷画家马远的《水图》（手卷，北京故宫博物院藏，马远活跃于1190~1230年）和李嵩（活跃于1190~1230年）的《花篮图》。朱伟尤其欣赏明末清初的个人主义者朱耷（八大山人，1626-1705）和石涛（1642-1707），这两人均均为明皇室的后裔。二人奇僻的画风勾勒出他们长达一生的挣扎——那是在满洲统治下不断确认自我、寻求认同的挣扎。清朝前期，社会动荡，明朝遗老遗少仍处在与满清的斗争中，八大山人和石涛不得不隐藏他们的皇族血统，甚至连交友都受监视。八大笔下的鸟和鱼总显示出对周遭环境的敏锐知觉。他的鸟儿紧张地注视彼此，警觉地隐藏起他们的动机（图4）。这种谨小慎微让人想起朱伟笔下的人物，那些人物不是用身体语言，而是他们的眼睛暴露出了他们的感情。尽管这些人中的一些看起来踌躇满志，或是顺从忍耐，有些人则警觉而机敏，但是，其它人还是得听天由命、愁眉苦脸、怨气冲冲。他们似乎都在社会这个地雷阵里踉跄前行，生怕走错一步。《孩子走钢丝》这一系列作品很容易将我们带回阶级斗争之后的九十年代，这些孩子们面上挂着习惯了被莫名惩罚时才有的神情，他们正全神贯注于找到钢丝上的平衡，竭尽全力用尽善尽美的表演来取悦于人。

著名的“乌托邦”系列刻画了那些顶着大脑袋的强健身躯参加官方会议的情景。这一系列有五十幅左右，会议中党员们百无聊赖，但仍貌似恭敬地听着，还时不时用粗短的钢笔忠诚地记录着什么。因为朱伟曾多次忍受这样的会议，所以他的笔触是具有同情心的——他知道要挣扎着保持注意力到底是什么意思。小细节也很有意思：一位人大代表穿了个耳钉，

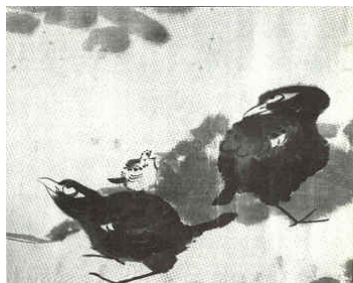


Fig. 3 朱耷（1626-1705）《莲池禽鸟图》/ Zhu Da (1626-1705), Lotus and Birds
1690年，详情，卷轴，水墨绢本 / ca. 1690, detail, handscroll, ink on satin
27.3 cm × 205.1 cm
大都会艺术博物馆藏，纽约，小 John M. Crawford 于 1988 年遗产捐赠
The Metropolitan Museum of Art, New York, Bequest of John M. Crawford, Jr. 1988

说明他的朋克倾向；在生机勃勃的芭蕉叶上有一个巨大的虫蚀洞，表明它已经渡过了青春期。巨大的红色旗帜和繁花似锦的讲台摆设是这种正式群众聚会场合不可避免的（图5），从李嵩册页里的花篮则很好地担任了现代宫廷的象征。台上的演讲正宣扬着党的新路线，而台下那些正在倾听着的苍老空虚的面容却与鲜活的花朵并置在一起，形成一个绝佳的对照。

色彩丰富的现实主义与隐蔽的针砭批判在二十世纪已经不是什么新鲜事。中国绘画史上，尽管文人墨客更爱用笔法来暗示他们的不满，然而鲜明的色彩也被采纳于表达沉默的抗议，在植物花草的绘画中尤为如此^[5]。在这里，“现实主义”不代表同现实世界保持一致，而是同心理现实保持一致。我们可以在禅宗和文人的单色水墨作品中发现这个事实。

将古代和现代元素融合起来，通常导致的结果是幽默与讽刺。如1994年的《万水千山二号》，在视觉形象上援引了十二世纪的手卷《韩熙载夜宴图》摹本（北京故宫博物院藏，原本为公元十世纪的顾闳中所作）。《夜宴图》据说是顾闳中奉命夜至素有放逸之名的大臣韩熙载家，窥视其夜宴的情景而画的。在这幅宋代摹本中，女性提供了从音乐舞蹈到性挑逗的全套娱乐服务。而在朱伟这幅作品的背景中，人们可以看到与《夜宴图》构图相似的一对人物：一个男人正搂着一个女孩的肩，怂恿她同他去幽会。朱伟的嘲讽（和不恭）来自于这个作品系列的名字——《万水千山》，意指长征。^[6]

朱伟接触的另一个传统资源是对马的认知。在中国帝制时期的文学与绘画中，马常常被用来隐喻人在各方面的才华。高贵的种马、慵懒的乘骑、被奴役的战马、饥饿的弩马，无一不出现在文学寓言和绘画里。马的形象是在紧张激烈的狩猎中追随骑手，与骑手合二为一，享受或是忍受它们既定的命运。在著名的北齐东安王娄睿（550-575）的墓室壁画中，马的智慧与洞察力被捕捉得很传神。画中的女仪卫们正列队骑行，而那几匹战马却是人们注意力的中心，它们正白眼斜视或直视着墙外的我们^[7]。壁画作者似乎想告诉我们，这些含辛茹苦的马匹完全明了它们自己所代表的寓意。

为何马匹会在朱伟的画作中游荡？前景中鲜明的人物头像常常使马匹藏于暗处，它们似乎有更个人化的涵义。伟大的文学家、画家、书法家赵孟俯笔下的马匹和马夫被朱伟借用过数次。赵的《调良图》（图6）中，马夫按照传统习惯画到了马头的右方，然而画面中却掀起了一阵并非传统的强风，吹得马尾马鬃、马夫的衣袖长袍虬髯，无一不在风中翻飞，结果是使这幅画的名称变得极具讽刺意味。人怎么可能在吞噬一切声响的狂风中驯马？朱伟把这个画面同他熟谙的数十年军旅生涯联系起来，在一些系列作品中，他实验性地将马匹和马夫重新构图，并加入了新面孔。《图夜跑马图三号》里，马夫被一名士兵代替，士兵坐在地上，身旁放着一布包裹的粮食（图7）。从士兵紧锁的愁眉中，我们感受到了寒风的凛冽。



Fig. 4 李嵩（活跃于公元1190-1230年）《花篮图》/ Li Song (active ca. 1190-1230), Flower Basket
册页，水墨设色绢本 / Album leaf, ink and colors on silk
19.1 cm × 26.5 cm
北京故宫博物院藏
Beijing Palace Museum

在另一幅作品《雨夜跑马图五号》(1998)中,“马夫”又变成了个女干部,围巾包住她的头,长长的马尾扫着她的肩(图8)。朱伟在马年出生(按中国属相算,朱伟属马),我们不能排除这些战马中的几匹有代表艺术家本人的可能性。在《雨夜跑马图五号》中这种联系被加强了,画面里罕见地出现竹叶,而中文中的“竹”与艺术家的姓同音,这是再一次的“古为今用”。

重与失重

上文中提到的《桃花源诗并记》的作者,诗人陶渊明,是个难以忍受等级森严的氛围的人。陶渊明有做官的天分,在妻子的督促下,他接受了官府的任命。上任后不到三个月,一次有人告诉陶渊明,某大官要来视察,为了迎接这名大官,陶渊明应当束带迎之,以示尊敬。这种粗暴的尊卑之分导致陶渊明上任仅八十天后遂授印去职。这次事件让他意识到,俭朴的田园生活胜过官僚制度下——即使有所补偿——的繁文缛节。朱伟的态度也是如此。

虽然没有经过雕塑训练,朱伟还是从他在二维艺术中遭遇的困难获得灵感,创作出诙谐而极具个人特色的三维绘画。(如果中国有“沉默的诗歌”,那么也有可能存在“三维绘画”。)朱伟经典的铜雕塑作品塑造了向前倾斜站立、几近跌倒的党干部。它们那巨大的实体感表达了不容易在纸上表达的东西。第一尊雕塑创作于中华人民共和国成立五十周年的1999年,两个庞大的人身着政治正确的中山装,站姿毕恭毕敬,双肩收紧,双臂贴于身侧,仰着头。他们紧紧扎根于地面,却表达出强烈的向前的欲望。他们的坚固性表明了无所畏惧的坚强信心;仰起的脑袋暗示着对更高权威的尊敬,而他们眼睛的缺失则暗示着盲目和愚忠。

雕塑的表面是其最脆弱的部分,也是极具特点的部分。铜(在另一版本中为着色的玻璃钢)像表面有一层灰土覆盖物,那是从扬子江岸取来的沙土。它们使得雕塑看上去似乎刚出土:像是作为中国文化遗产一部分被陈列在博物馆里作为历史遗迹来研究的史前古物。雕塑在纽约IBM大厦中庭安装时,安装者不知道这些尘土锈迹是雕塑的一部分,结果把雕塑擦洗得干干净净。尘土锈迹使雕塑具有墓葬雕像的意味。墓葬雕像象征着来世里理想的奴仆——沉默、忠诚、阿谀。对愤世嫉俗的阐释者而言,说中国共产党有许多成员不辞劳苦地积极投身于社会是难以置信的。干部是重量级的群体,手握巨大权力。像这些岿然不动的铜制庞然大物一样,他们不容忽视。



Fig. 5 朱伟,乌托邦四十六号 / Zhu Wei, Utopia, No.46
水墨设色纸本 / Ink and Colour on Paper
120 cm × 120 cm, 2005

朱伟落款,艺术家钤印六方:朱伟印鉴、十有八九、大玩、神品、朱伟书画、朱伟
世界摇滚乐五十周年视觉艺术展,罗马美术馆,意大利罗马,2005
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
World Rock n' Roll 50 Years Visual Arts Exhibition, Rome Art Museum, Rome, Italy
朱伟作品展,红门画廊,中国北京,2006
Zhu Wei's First China Show, Red Gate Gallery, Beijing, 2006
澳大利亚私人藏
Private collection, Australia

朱伟的艺术创作是过去与现在相融合的非凡合金。视觉上,他的画很容易让人联想到中国帝制时期的职业画家,然而,他的画所透露的社会精英秉承的移情与社会批判的信息也非常清晰。他意识到传统中国和现代中国承载的文字和图像的力量,这让他的艺术既令人着迷又隐晦晦涩:讯息被深深地隐藏在多层暗示和微妙的细节里。步入不惑之年,朱伟仍继续他对自我、对社会的敏锐观察。他对广泛的文化问题怀有兴趣,幽默缓和了他的阐释,人性软化了他的锐利。在中国最好的写意传统中,朱伟的绘画记录了正在迅速转变的社会规范、人性的弱点、政治的荒谬,简而言之,他记录了他正在见证的生活,和正在我们面前展开的历史。



Fig.6 赵孟頫(1254-1322)《调良图》/ Zhao Mengfu (1254-1322),
Training a Horse
册页,水墨纸本 / Album leaf, ink on paper
22.7 cm × 49 cm
台北故宫博物院藏。摘自国立故宫博物院《画马名品特展图录》(台北:国立故宫博物院 1990年出版), p. 33
Taipei Palace Museum. From National Palace Museum, Hua ma ming pin tezhan tulu (Taipei: National Palace Museum, 1990), p. 33.



Fig.7 朱伟《雨夜跑马图三号》/ Zhu Wei, Racing Horse on a Rainy Night, No.3
水墨设色纸本 / Ink and colour on paper
66 cm × 66 cm, 1997
朱伟落款并题作品名称,艺术家钤印十一方:二方十有八九、朱伟、朱伟书画、万玉堂鉴赏朱伟真迹、海淀万泉庄、朱伟真迹、朱伟印信、网站、印章和神品
Signed Zhu Wei, entitled and inscribed 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
私人收藏。摘自《朱伟日记》(香港:Plum Blossoms有限公司2000年出版), p. 214
Private Collection. From Zhu Wei's Diary (Hong Kong, Plum Blossoms Ltd, 2000), p. 214



Fig.8 朱伟《雨夜跑马图五号》/ Zhu Wei, Racing Horse on a Rainy Night, No. 5
水墨设色纸本 / Ink and colour on paper
131 cm × 131 cm, 1998
私人收藏。摘自《朱伟日记》(香港:Plum Blossoms有限公司2000年出版), p. 216
Private Collection. From Zhu Wei's Diary (Hong Kong, Plum Blossoms Ltd, 2000), p. 216.

注释:

[1] 陶渊明 (365-427), 《桃花源记》, James Robert Hightower 翻译成英文并注释, 选自《陶潜诗作》(The Poetry of T'ao Ch'ien) (牛津: Clarendon 出版, 1970), pp. 254-256. 孔尚任 (1648-1718), 《桃花扇》, Chen Shih-hsiang 与 Harold Acton 翻译成英文, 选自《孔尚任的桃花扇》(The Peach Blossom Fan by K'ung Shang-jen) (伯克利与洛杉矶: 加利福尼亚大学出版, 1976)。

[2] 参考朱景玄 (约公元 9 世纪中期) 《唐朝名画录》(9 世纪 40 年代前期) 妙品上八人, 杜甫对王宰的评价: “十日画一松, 五日画一石”。

[3] 例如万玉堂有限公司出版的《朱伟日记》(香港: 万玉堂国际公司出版, 2000), 新编花营锦阵三号, p. 79, 盒子三号, p. 274。

[4] 邓椿《画继》卷十, (收入《画史丛书》第一册, 255 – 356 页), 273 页。

[5] Alfreda Murck, "Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Tu Fu's Garden", Archives of Asian Art (亚洲艺术档案)。48 (1995), 32-47. 中译: 姜斐德《以莴苣、白菜和野草为画——杜甫菜园的隐喻》《清华美术》, 2005-12。

[6] 《万水千山二号》, Plum Blossoms Ltd., Zhu Wei Diary (Hong Kong: Plum Blossoms International, 2000), 47 页。

[7] Lou Rui tomb wall painting, detail, Northern Qi (550-577), Shanxi Province Cultural Heritage Research Institute.《北齐东安王娄睿墓》(北京: 文物出版社, 2006), 32 彩色图。

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Urban Hermit

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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.

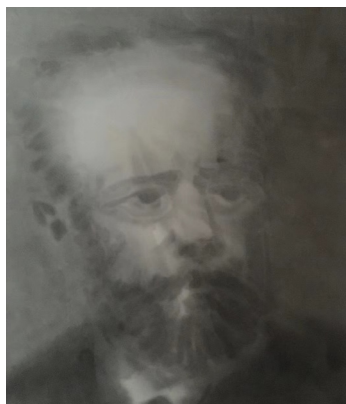
His work is often the object of obloquy, caricatured and dismissed as being too "cartoon-like" and insufficiently painterly. Zhu supposedly creates works that are little more than manhua ("cartoons") that appeal to the foreign eye and have little to recommend them to those in the know at the cutting edge of Beijing. His technique, style and themes are trenchantly traditional; he is backward and not sufficiently fashionable, shima. 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 (1123-1202), 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



朱伟《事件》 / Zhu Wei, Event
纸本设色 / Ink and Color on Paper
30 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei

writings of Jin Nong (Dongxin, 1687-1763), 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 loquats 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 manhua 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 cartoonists 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 Keguan, a 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 a 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. 1923) 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 1943, Zikai provided a definition of what he termed the "lyrical manhua."

It 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.

End

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. 93.

(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, 276-7 respectively.

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都市隐者

白杰明

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何必远离都市才索问真义？
假如身畔片土已能启发人清静之幽思……

(绝怜人境无车马，
信有山林在市城。)

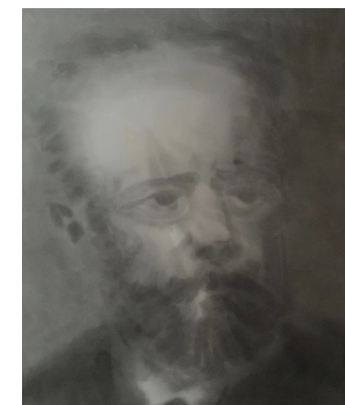
中国归隐的传统促使许多人远离喧嚣的都市中心去寻觅自在的蹊径以抵达遥远的秘地，在那儿受过教育的文明人可以同山川河流互通有无心心相印。世俗的束缚从此解脱，世俗之外的追求——譬如诗譬如书譬如画——柔软了一颗艺术的灵魂，淬炼了人的心。

这是一幅多么令人愉悦的图景，可惜现实中常常落空，于是很多才华横溢的文人士绅在城市里找到了一种既能发挥艺术天分又不致切断其社会触须的归隐方式。这种方式被称为“城市中的归隐”，或曰市隐。^[1]

朱伟是一位北京的都市隐者。他追求艺术的同时也孕育了作为城市隐士的生活方式；他对艺术题材主旨的选择同样淫浸于传统中国，远离当代之喧嚣，亦孜孜将其周遭生活之脉络纳入作品当中。作为一名都市隐者，喧闹的市井即闹市距离他不过数步之遥。

远离世俗并非一个物理距离，而是一种心理状态^[2]。艺术史学者柯律格曾撰文讨论过“隐于市”的主题，冀图归隐都市

朱伟《事件》/ Zhu Wei, Event
纸本设色 / Ink and Color on Paper
30 cm × 24 cm, 2024
朱伟签名 / Signed by Zhu Wei



一度蔚为流行，十六世纪时甚至成了陈词滥调，文人们每每不忘宣告“心远地自偏……”^[3]

“汇聚心力之所”，亦即汇心处，是艺术家朱伟的工作室，也是其创造精神的家园。朱伟这间严格自律的工作室位于城西北一个不起眼的居民区，这儿是他的遁世之所也是他定居的本宅，在这儿可以闷头大睡也可以畅然作画，流动的画笔下记录的既是艺术家置身其中的世界，也是超越这个世界自身的精镂世相。

朱伟在北京的处境也同样尴尬。作为一个都市修行者（假如把他居住的小区楼房当作孤岛核心的话）他的朋友三教九流，粗人、企业家和音乐人都受之礼遇，同时他却又与这座城市越来越具国际知名度的另类艺术世界罕有瓜葛。他的绘画在同质与异类中游走。

由于不像绘画、太过有“卡通相”，他的作品往往被诟病、轻率归类乃至被忽略。人们认为他应该画些没那么漫画（卡通）的东西，毕竟这样才能取悦外国人的眼睛，也能获得北京前卫艺术圈内人的重视。朱伟的技法、风格和主题都严重地取自传统，他太落伍，不够时髦。这最后一条定性对于一个热衷追新逐异的文化来说简直要了老命。对旁人而言，一位画家不爱在北京艺术界的冰火中摸爬打滚，那么指责他的艺术毫无价值也是轻而易举。

上世纪二十年代在上海，漫画这个词汇首次出现于中国大陆的媒体，当时被视为汉语中的一个新词。^[4]

尽管现代汉语中漫画这个词可视为从日本传入中国的舶来语，传入之前其日文之概念亦已风行时日，但实际上这个词在中国自有着悠久的历史。迄今为止最早提及漫画的文献之一出现于宋代，由著名的士大夫文人洪迈(1123-1202)所著的《容斋随笔》中的《五笔》。

《容斋五笔》中有《狼莫间二禽》一文，说及在瀛、莫二州（今河北保定）之境，塘冻之上有禽二种。其一类鹄，色正苍而喙长，凝立水际不动，鱼过其下则取之，终日无鱼，亦不易地。名曰信天缘（意思为相信天意）。另一种鸟叫做“漫画”，类鸛，奔走水上，不闲腐草泥沙，唼唼然必尽索乃已，无一息少休。文末作者惊叹，“二禽皆稟性所赋，其不同如此。”

另一部更为知名的早在前现代时期提及漫画的文献是扬州八怪之一金农（号冬心先生，1687-1763）所著《冬心先生杂画题记》，这一次该词始有随兴绘画之意。《题记》中金农书道：

予家曲江之滨，五月闲时，果以萧然山下湘湖杨梅为第一。入市数钱，则连笼得之，甘浆沁齿，饱啖不厌。视洞庭枇杷不堪，恣大嚼也。时已至矣，辄思乡味。漫画折枝数颗，何异乎望梅止渴也。

1927年秋，十一位漫画家在上海成立了“漫画会”。他们拒绝用各种流行的西化名称来命名他们的艺术，遂以日文中业已广泛使用的漫画二字定名。漫画会创始人之一王敦庆声称，通过把漫画家组织起来，“正式将漫画这个词引入中国，从而也创立了一套漫画理论和技法学习的办法。”

中国漫画史学家毕可官提到过，这个新组织内接受过正式艺术教育的人寥寥无几，而当时的艺术圈已经承认新式西方风格，他们的作品必然难以被这样的艺术圈所接纳。毕可官又论证道，定名为漫画，既是他们对素来所受怠慢的反击，也是对“正统”中国国画及其从业者的蓄意抗拒。对漫画这个词的垄断以及这个词天生赋予的所有对现代日本的和商业功能的联想，他们等于宣布从等级森严的艺术界退场，因为那儿素无他们的容身之地。

但有另一个地方，一个专属于漫画的领域，是身为学者、文人和艺术家的陈师曾（-1923）与留学日本的浙江籍画家丰子恺（1898-1975）所坚决捍卫的。丰子恺由于他的“子恺漫画”而一鸣惊人，他在论及漫画时提出的一个观点值得我们注意，因为这也同样适用于朱伟的作品：

但中国的急就，即兴之作，比西洋的卡通趣味大异。前者富有笔情墨趣，后者注重讽刺滑稽。前者只有寥寥数笔，后者常有用钢笔细描的。……总之，漫画二字，望文生义：漫，随意也。凡随意写出的画，都不妨称为漫画。^[5]

在战时研究漫画的著作、出版于1943年的《漫画的描法》中，丰子恺提出他定义为“感想漫画”的漫画类型。

“感想漫画”是最艺术的一种漫画。吾人见闻思想所及，觉得某景象显示着一种人生相或世间相，心中感动不已，就用手笔描出这景象，以舒展自己的胸怀。这叫做感想漫画。作这种画，由于感情，出于自然，并不像作讽刺漫画地欲发表批评意见，也不像作宣传漫画地预计描成后的效用。但因为人心必有“同然”，如孟子所说：“心之所同然者何也？理也。”故倘其情感合乎理与义，则必能在看者的心中引起同样的感动，而使心与心相共鸣。……

像上述一类的画，称为“感想漫画”。因为它们只是记录一种感想，暗示一种真理，而并无其他作用。因此，这种画表面都平淡，浅率的人看了毫无兴味，深于感情的人始能欣赏。所以说这是最艺术的一种漫画。^[6]

因此假如朱伟被驱逐至这一艺术类型，便能击溃相关批评，亦能赢得“当代感想漫画创作者”之赞誉，也未必不妥。诚然，如此界定将会使他置身于与政治波普、玩世现实主义、艳俗艺术相较之不利的位置上，在崇尚时髦的风气下这些刻板的艺术样式业已瓜分了二十世纪晚期中国大陆非官方商业绘画的大部分类型。

完

<p>注释：</p>
<p>（1）参见柯律格（Craig Clunas）著作《丰饶之地：明代中国的园林文化》（Fruitful Sites, Garden Culture in Ming Dynasty China）（达勒姆：杜克大学出版社，1996年）p. 146。其出处文徵明的诗句在柯律格该文中亦有引用，来源同上。</p>
<p>（2）文献同上，p. 93。</p>
<p>（3）同上。</p>
<p>（4）此段对漫画之研究摘自拙作《艺术放逐：丰子恺的一生（1898-1975）》（Art in Exile, a life of Feng Zikai (1898-1975)）（伯克利：加州大学出版社，2002年）。</p>
<p>（5）丰子恺，《我的漫画》，杨牧编《丰子恺文选 IV》（台北：洪范书店，1982），p.197。</p>
<p>（6）丰子恺，《漫画的描法》，收录于《丰子恺文集·艺术卷·四》（杭州：浙江文艺/浙江教育出版社，1990），两段文章分别出自 p.274 及 p.276-7。</p>
<p>译注：文中加下划线的文字在英文原稿中或为汉语拼音，或为日文音译的英语。</p>

此文写作于1998年10月，作者白杰明当时为澳大利亚国立大学亚太地区研究中心高级研究员，现为澳大利亚中华全球研究中心（http://ciw.anu.edu.au）创会理事兼《中国遗产季刊》杂志编辑（www.chinaheritagequarterly.org）。

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

Britta Erickson

Scholar and curator whose work focuses on contemporary Chinese art
Taught at Stanford University and University of California, Berkeley

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 (陈洪绶, 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 in 1989). Upon completing his stint in the army he studied at the Beijing Film Academy (graduated in 1993), and afterwards finally became an independent artist. Zhu Wei's painted figures are *guai* 怪, 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 portrays 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 (1879-1953), 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 features 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 水墨研究课徒系列. 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 the 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, dan 淡, 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 赵孟頫 (1254-1322), “In painting human figures, excellence lies in capturing character (xing 性) and emotion (qing 情).”^[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 Francois 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 (1857-1913), 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 è 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 shorten 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 方力钧 (b. 1963) 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. 3 (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 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 (2003)—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 1190-1230) 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*, 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 汤后 (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]

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 刘邵 (3rd c.), “Jiu zheng” 九徵 (Nine traits), in *Renwuzhi* 人物志 (The treatise on human abilities), 1.1b, commentary by Liu Bing 刘昞 (fl. 386). Quoted in Francois 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.

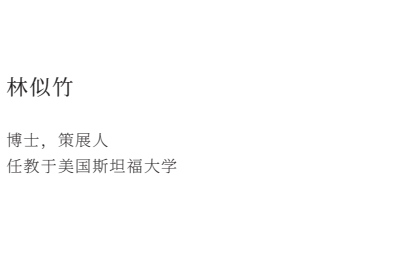
[7] Barthes, *ibid.*, p. 6.

[8] Zhu Wei, 野火烧不尽, 春风吹不活 “Wildfire Will Not Extinguish It, the Spring Breeze Will Not Revive It . . .,” 《HI 艺术》 HIART (May 2008).

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

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朱伟近作： 从怪诞讥讽到怪异淡然



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朱伟与陈洪绶

早先我并未有幸亲见朱伟，但看过他的绘画，读了这许多他发表的文章之后，我真是不胜期许与他一见。他的文字与画面都让我觉得，他就是中国当代的陈洪绶（1599-1652年）——那位天赋极高、在艺术主流之外独树一帜的中国晚明杰出画家。我甚至想象朱伟看上去都有些像他自画像中的明代画家（我说的是那幅学者气息的自画像，而不是酒醉不整的那幅），微有超然的神色，紧裹在蚕茧般的长袍里面。

朱伟和陈洪绶走上艺术之路都经历了曲折的过程，他们都为表达对主流的疏远和对保持个人完善的重视而运用了古代人物画的元素。古意暗示着与当下的分离，好似遥远的过去是个更为素净的时代一般。他们给人一种与其所处时代步伐不一的感觉，对当代的运动，他们观察，领悟，但不参与。

陈洪绶曾经渴望继承祖业，成为一名士大夫，可惜他乡试落榜，于是通往这一地位的大门向他关闭了，他成为一名专职画家，身份低于他曾期待的士大夫之位。他画人物，创造出一种矫饰风格的个人特点，最显著的特征就是变形的脸部特征与身体比例。而朱伟，为了逃避家庭对他成为医生的期待，1982年参了军。几年之后他进入北京解放军艺术学院，在那里接受了极为严格且果然相当教条的艺术教育（毕业于1989年）。完成兵役之后，他进入北京电影学院学习（毕业于1993年），之后成为一名独立艺术家。可以说，朱伟画中人物显著的特点就是“怪”。这种怪诞颇受人喜爱，就好像中国文人以珍爱和收藏怪石、老根及其他物件为乐趣一样。与经常为自己的任务设定和绘制复杂背景的陈洪绶不同的是，朱伟倾向于在人物本身，甚至常常在人物面部归零，这种方式很像电影的特写镜头。所以，朱伟敦实的人物形象就难免表现出变形的块状特点。朱伟画中的人物嘴唇肥大，下颚宽厚，额头方正，足以引起观者的怜悯之情：他们看上去茫然若失，同其所处环境没什么关系。他的最新系列画作《隔江山色》《水墨研究课徒》《人物研究》都是单人半身像。这些人物的特点本质上仍然保持着“怪”的特征，却达到淡然的状态，极具吸引力又难以捉摸，又可以称为“中性”（这是罗兰·巴特的一个名词——我在下文中做了解释）。

《隔江山色》系列

朱伟正在创作的系列作品题为《隔江山色》，出自高居翰的著作《隔江山色：元代绘画（1279-1368年）》。朱伟虽是人物画家，却也擅长山水画，先前还曾计划攻读山水画硕士学位^[1]。近几年，很多之前以布面油画或丙烯为材料的高调人物画家，转手画起了山水。艺术家们新近流行从中国艺术史上具有纪念碑式的意义的作品中，尤其是在古代的山水名画中寻找意象和灵感。以山水为主题规模巨大的展览风潮更是促进了这一流行。朱伟曾受过山水画的训练，他却不随波

《人物研究》系列

《水墨研究课徒》系列的主人公消极、漠然、毫无吸引力、一副破落户的样子，若与早先的作品中类似的主角加以对比，我们会发现，或许前者看上去与其他系列的主要人物相差无几，但显得更年长、更疲惫一些，他整齐地梳着典型的中国政治家发型，穿着象征红色权力的衣服，置身红色背景之前——重复着《红旗》系列（2008-2010年）中孤立的红色帷帐——而非《隔江山色》和《人物研究》系列中靛蓝色或军绿的背景。《人物研究》系列与《水墨研究课徒》和《隔江山色》两个系列大致创作于同一年，它研究的是单一人物，统一都是置于白色的背景前的四分之三侧面人物，除了服装的变化之外，唯一区别是对年龄增长的轻微暗示：人物鼻翼到嘴角的两条法令纹一个比一个更明显。回溯朱伟的全部作品，会发现这种消极漠然的秃头男性人物（作者自己？也许是，也许不是）自早在1998年创作的《甜蜜之生活第21号》中出现以来，只增添了些微差异。《甜蜜的生活21号》的主人公看上去有一点茫然：到了2012年，他进入了彻底寂静的状态。我们可以将《人物研究》系列中对主题的渲染看作是人物画中“淡然”的典型。

淡然

如此具有讽刺天赋的画家达到了“淡然”这样一种最高级的视觉表现境界，本身就有嘲弄的意味——“淡然”一般是用于描述学院派山水画家的境界的。在中国人物画中，这种极致的淡然仅仅常见于死后先祖的画像。因为这些画是由从未见过画面主角的社会低层画家所做，有纪念死者的庄严功能。与此相反，元代最卓越的士大夫画家赵孟頫（1254—1322年）认为，“画人物以得其性情为妙”^[3]至于性格特征，淡然是最为理想的：“凡人之质量，中和最贵矣。中和之质，必平淡无味；故能调成五材，变化应节。”^[4]

汉学家弗朗索瓦·于连在其著作《平淡颂：从中国思想和美学出发》中提到，淡的观念不仅成为多个中国哲学分支的基础，它同时也是在不同时期，音乐、诗歌和绘画所要求的品质。^[5]朱伟的绘画生涯体现出他对元代绘画的浓厚兴趣，在那个朝代，淡然意味着最高的艺术成就。元代院体派画家倪瓒的山水画，是绘画中淡的概念典型的表现——画家摒弃了任何多余的暗示，墨色变动极少，没有夸张的笔触，集平静的极简主义与重复式构图于一体。淡然，或如法国哲学家罗兰·巴特（1915-1980年）所说的“中性”，其价值存在于一种随时转换的中性状态之中。它可以变成这个东西也可以变成那个东西：一旦“中性”明确地倒向了确定的某种状态时，巨大的潜力也就消失殆尽了。谈及瑞士符号语言学家费尔迪南·索绪尔（1857-1913年）的著作，罗兰·巴特认为：“范式是意义的源泉，哪里有意义哪里就有范式，哪里有范式（反之）哪里就有意义，简言之：意义依赖冲突（两个名词中要选定一个），所有的冲突都会生成意义：选择一个而否定另一个，是为有意义、为制造意义并供人使用而做的牺牲。”^[6]“中性”是全部“击败范式”或“困扰范式”的东西。^[7]

当代人物画与淡然

当代艺术厌恶淡然，它普遍使用最强烈的语言，艺术家们追求震撼效果，以期引厌倦了的观者注意。其实不仅观者厌倦了：由于网络文化普及以及城市环境的标识饱和，视觉因素在激增，人们对事物的关注时间似乎在随之缩短。特别是人物画，尤其要避免平淡。在中国，这种现象多因为，一方面当代中国人物画延续了19世纪欧洲学院派现实主义人物画传统，

逐流，而坚守了人物画的创作。他对传统山水画的肯定仅限于为自己的系列作品选择《隔江山色》这一标题，而之所以喜欢这一标题，是因为它传达了一种疏离感。人们创造这个词汇，描述的是由元代著名艺术家如倪瓒（1306—1374年）等人兴起并发扬光大的一种经典山水画构图。这种构图的特点是，前景是大地元素，后面是广阔的水域，再远处则是山。两块土地永远两相分离，意味着孤独、疏离之感。至于倪瓒，他山水画里各种不同的元素则随着他年龄的增长，而愈加疏离。

《隔江山色》系列画作都是胸部以上的单人画像，平平的背景是图式化了的水域。没有远处的群山，只在平平的流水的背景后面，有寥寥几笔稍加暗示着环境：人物是完全孤立的。一个人物外套的扣子未系，敞着怀，手握筷子摆好要开吃的姿势……但他面前并没有可吃的食物。另一个人物一眼就能看出来是谁：这是那位要对一两千万人的死负责的前苏联独裁者约瑟夫·斯大林（1879-1953年）的半身像，背景正是其他“隔江山色”式绘画中我们熟悉的那种图式化水域。他的形象如此特别，有如其他人毫无特点的程度。挂着金色肩章的熟悉的斯大林军服看似比他容貌褪色眼睛紧闭的头部还要结实耐久：人物在历史长河中消逝，而军服代表的强权角色却可长存。

《水墨研究课徒》系列

朱伟将最新画作系列命名为《水墨研究课徒》系列有些言不由衷。这个标题颇有一番学术意味，系列作品背后隐含着严肃的问题，但这些问题与水墨本身并无关系。实际上，它关心的是中国当代社会状态和社会动荡潜在的可能性。中国搞了近三十年改革开放，人民生活水平提升不少，对未来的预期也逐渐提高。三十年前人人都对未来充满希望，然而在过去的十年里，权力结构依然僵化、腐败根深蒂固、不公平现象随处可见、贫富差距日益加大、国家奉行的极端商业主义注定让人永无满足之日等状况变得昭然若揭。朱伟曾说：“过去我们依靠过度消耗自然资源谋求发展。但以后没有更多资源让我们去消耗，于是我们的发展模式将依靠大量谋略。谋略的时代里，政治稳定将变得极其重要，成为一切的基础。政府将来主要目标之一就是社会稳定。《水墨研究课徒》系列作品就是要描绘和记录这个时期的社会变化。这是对中国的真实刻画。而游客来中国只做短期停留，是很难轻易察觉到的。”^[2]

《水墨研究课徒》系列的标题完全避开了画的主题，这反映出一个事实——朱伟所表现的社会普遍的不安感，是很少有人论及的。目前，这一系列的作品朱伟只画了4幅，但他是要把这个系列作为一项长期创作项目来做的。《水墨研究课徒1号》刻画了一个消极迟钝的男人，耳后藏着接收器，背景是红色的帷幔。接收器和红帷幔暗示着他为政府部门工作，他作为一位公共安全工作者，漠然地聆听着传递到他耳中的评论和指令。然而他也可能是任何人，因为几乎所有的人都通过顺从的行为而有意无意地为“稳定”做出了贡献。每个人都有角色要扮演，他们认命地接受自己的角色，即使如此一来，他们只能毫无自我决定权地向当前多数人都在承受着的生活压力妥协。《水墨研究课徒2号》中的人物几乎与前一幅中的完全相同（只有发线的位置不同），他眼睛阖着，看上去好像已经达到了如佛教徒一般无情无欲的平静境界。与佛教徒的专注不同，他只是无需动脑地专注于耳朵里接收器收到的指令。接收器与它发出的指令，可以解读成对统治中国生活不明说的规则的隐喻。虽然没人讲出来，或者只是小声耳语，但它们却具有沉重、压迫的力量。

而这种学院派的现实主义在社会主义现实下沦为有效的政治宣传工具。20 世纪早期五四新文化运动之后，艺术学生去欧洲接受教育。回到中国后，其中一些人寻求学院派现实主义与中国水墨画的结合。朱伟对这种“改革”现象悲叹道，“我不知道该不该感谢那些“海归”回来口口声声要改变水墨画的那些哥们，我甚至祷告他们当年别回来，有种的就他妈去改变西方的油画，……我想这帮丫的不敢，照毕加索、马蒂斯的脾气早把他们大嘴巴抽回来了”。^[8]20 世纪中叶，社会写实主义的普及以夸张造型、用光和其他操纵情感的手段扭曲了现实主义：使用中国的毛笔和纸上水墨为媒介，相同的样子和感觉被故意地——作为一种政策——灌输到了人物画中。对于朱伟来说，毅然远离仿真感和情感剧而追求“中性”，确实是迈出了一大步。从大约 1990 开始，方力钧的一些画作中出现了接近这种“中性”状态的人物，但是朱伟在把人物画推向绝对淡然状态的方面是独一无二的。如果那些与志趣相投的小圈子里的人共享价值观的 14 世纪山水画家都很难达到淡然的境界，那么对于 21 世纪的人物画家来说，无疑难度大多了。这不仅因为我们生活在一个普遍对刺激和轰动效应上瘾了的年代，还因为，画家必须从他的主题——一个像或不像自己的人物中——获得更多人们对自己的投资。

朱伟与早期中国画

考察朱伟早期作品，我们会发现近年来他对中性的靠近更加有趣。自 1988 年援用八大山人（1626-1705 年）的笔法，创作早期主要作品《北京故事》系列以来，他持续广泛借鉴古代著名画家和画作，多追求讽刺效果。例如他的《雨夜跑马图 2 号》和《雨夜跑马图 3 号》（1997 年），就是直接引用赵孟頫的《调良图》册页中的马和马夫，并融合自行车和摇滚明星崔健（生于 1961 年）歌曲《投机分子》的歌词等当代文化元素，创作的一支后现代主义混成曲。宋徽宗皇帝（1082-1135 年）画的一只鸚鵡的变体戴着保护面具，出现在朱伟 SARS 时期作品《天女散花 27 号》中（2003 年）——致命的现代疾病闯入了皇帝欣赏自然美景的视野。朱伟在他一些《乌托邦》系列作品（2001-2005 年）中，引用了宫廷画家李嵩（活动于 1190-1230 年之间）华丽精美的设色“花篮”，这些花篮与当代“后共产主义乌托邦”社会那些让人失望的乏味象征符号——如红旗、强制性会议和红领巾等——形成了鲜明对比。从唐朝宫廷仕女（《同志们》，1995 年）到八大山人的鱼（《梦游手记 24 号》，1998 年；《南海 1 号》，2000 年），再到共产主义烈士和政治人物（《中国中国》里的邓小平，1997 年），都是朱伟以反讽性并置为主体的艺术创作的养料。

社会评论

上世纪 90 年代早期，朱伟对毛泽东、解放军战士、共产主义烈士及类似人物颇为不敬的幽默演绎，拉近了他与当时广泛流行的玩世现实主义和政治波普运动的距离，但他却一直置身于这些运动的外面。也许因为他涉入太浅，也许因为水墨画家无人能参加这些运动，又或者这是社交圈子的原因：朱伟作为解放军艺术院校毕业的艺术家，不怎么熟悉那些受过更主流教育的，比如中央美术学院的画家；而且，他自己也选择了在北京艺术圈之外发展。随后几年，他继续着自己对社会——政治的表达，比如他把天安门广场作为戏剧性政治事件波涛汹涌的海洋舞台（《广场》，1995—1996 年）来描绘。在他的画作和散文里，常吸收日常经验，以隐喻立意，如对大白菜品种的评价，或对几十年前看过的老电影的美好回忆。

《人物研究》系列表现了一个极有力量的隐喻。对中国普通人淡然中性的生存状态的表现，暗示了中国社会正处在一个

结点上，可以被引向任何方向。在确定未来方向之前，它有着无限的潜力。让社会转向一个特定方向所需要的，仅只是轻轻地一推，而这一推将会开启一段无法回头的新征程。谁能说那对未来子孙后代是好还是坏？《水墨研究课徒》系列突出了人们对未来不言而喻的恐惧感：他们本能地感知到了时下消极的潜在可能性。将这两个系列并置，它们能有互相赞美对方的力量。最后我们会发现，对古代绘画大师这样一种态度的借鉴——即元代追求淡然的理想——比对图像或笔法本身的引用更有意义。将元代的朴素植入喧嚣的当代需要极大的智慧。学者汤后（活动于 14 世纪早期）认为，这与元代理想中的艺术追求是一致的，他说“古人作画，皆有深意，运思落笔，莫不各有所主。”^[9]

注释：

[1] 朱伟 2012 年 11 月 22 日发送给作者的电子邮件。

[2] 同上。

[3] 见卜寿珊与时学颜：《中国早期画论》（剑桥：哈佛燕京学社，1985 年），第 271 页。

[4] 见刘邵（公元三世纪）《人物志》（这是一篇关于人类能力的论文）中的“九徵”，刘昞注释。

[5] 引自弗朗索瓦·于连《平淡颂：从中国思想和美学出发》，保拉·瓦尔萨诺译（纽约：ZoneBooks 出版社，2004 年），第 60 页。

[6] 罗兰·巴特《“中性”：法国大学的演讲》（1988—1978 年）（纽约：哥伦比亚出版社，2007 年），第 7 页。

[7] 罗兰·巴特，同上，第 6 页。

[8] 见朱伟：《野火烧不尽，春风吹不活》，发表于《HI 艺术》（2008 年 5 月刊）。

[9] 汤后：《画论》，卜寿珊、时学颜译，《早期中国画论》（剑桥：哈佛燕京学社，1985 年），第 258 页。

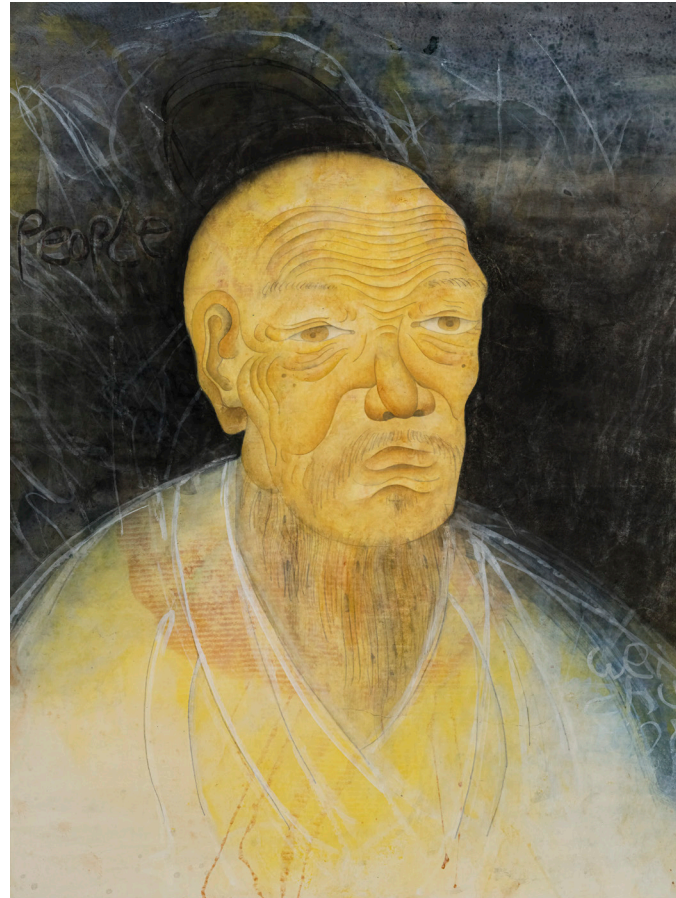
（首次刊发于《朱伟作品 1988-2012》，中国今日美术馆出版社 2013 年 1 月出版，24 页）

朱伟作品

ZHU WEI'S ART WORKS

祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 73 cm
2023





祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 73 cm
2023



祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 73 cm
2023



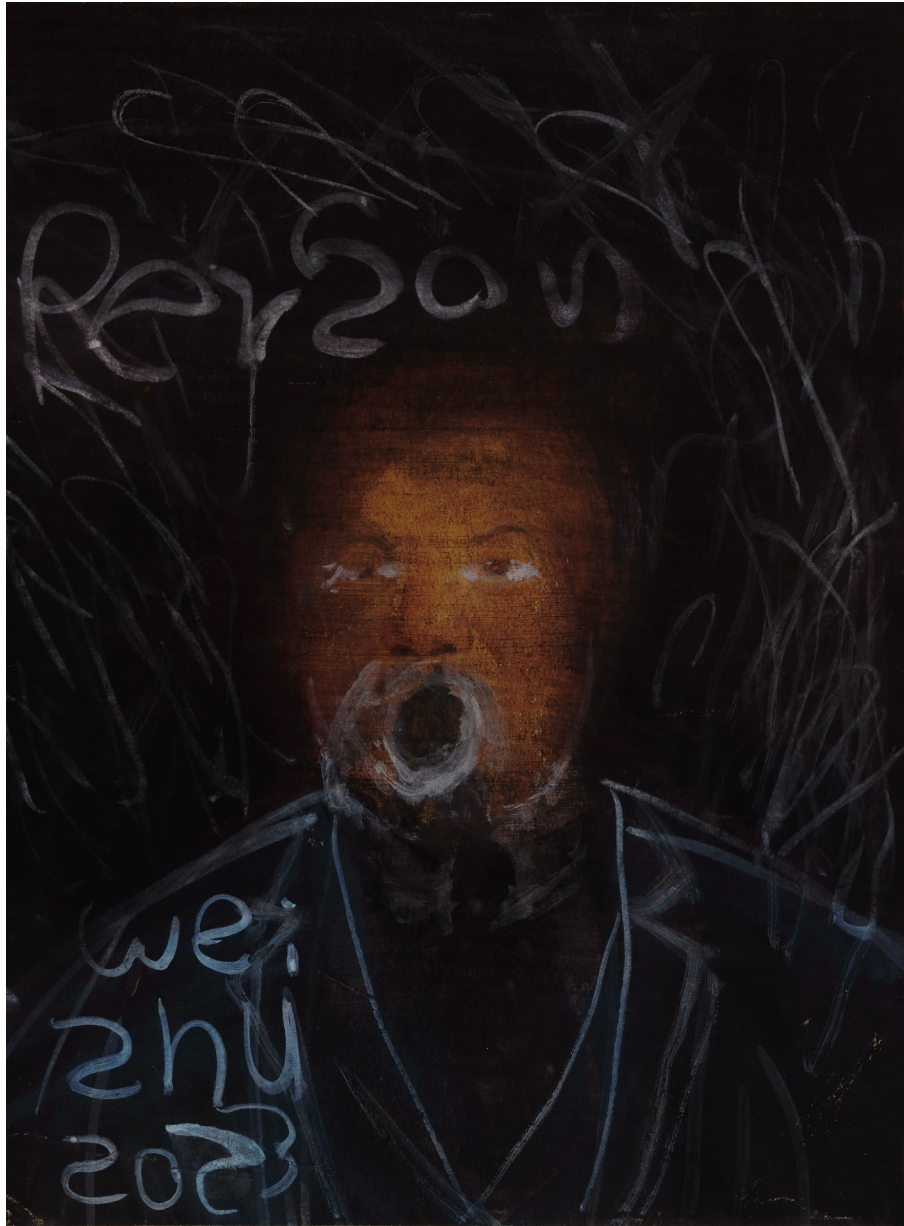
祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 67 cm
2023



祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 70 cm
2023

祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 69 cm
2023



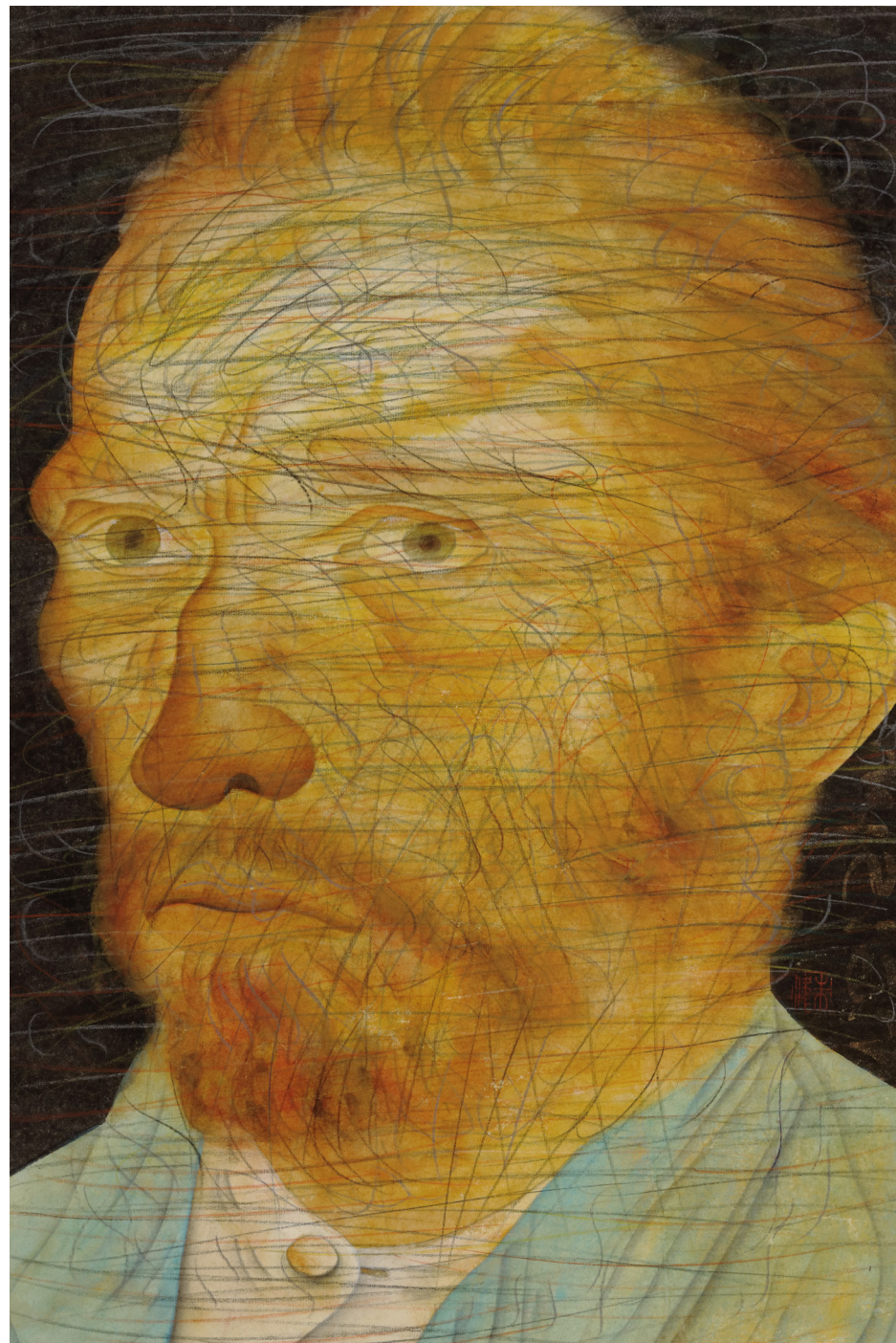


祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
36 cm × 26 cm
2023



祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
15 cm × 12 cm
2023

祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
艺术家钤印一方：朱伟 / With one Seal of the Artist: Zhu Wei
59 cm × 39 cm, 2023

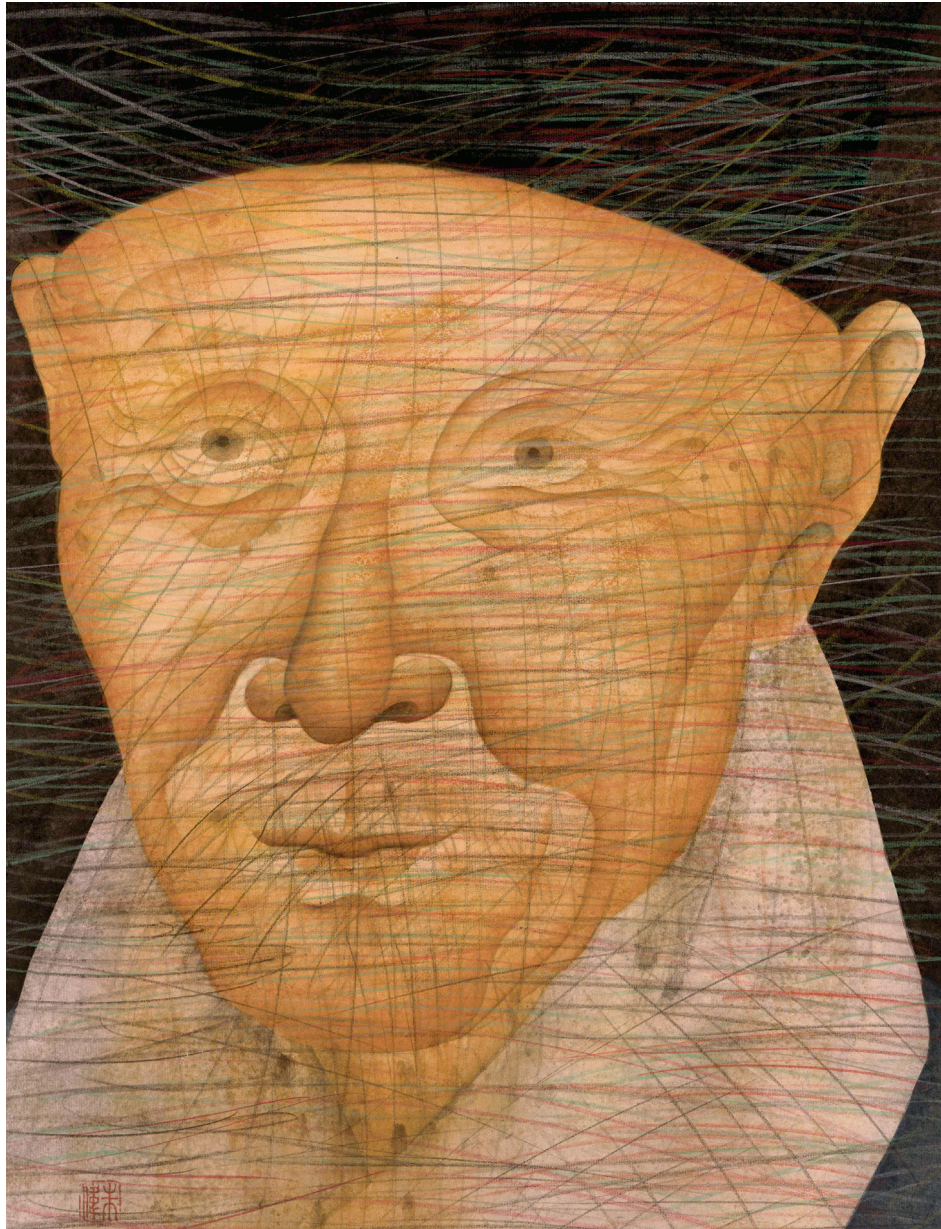




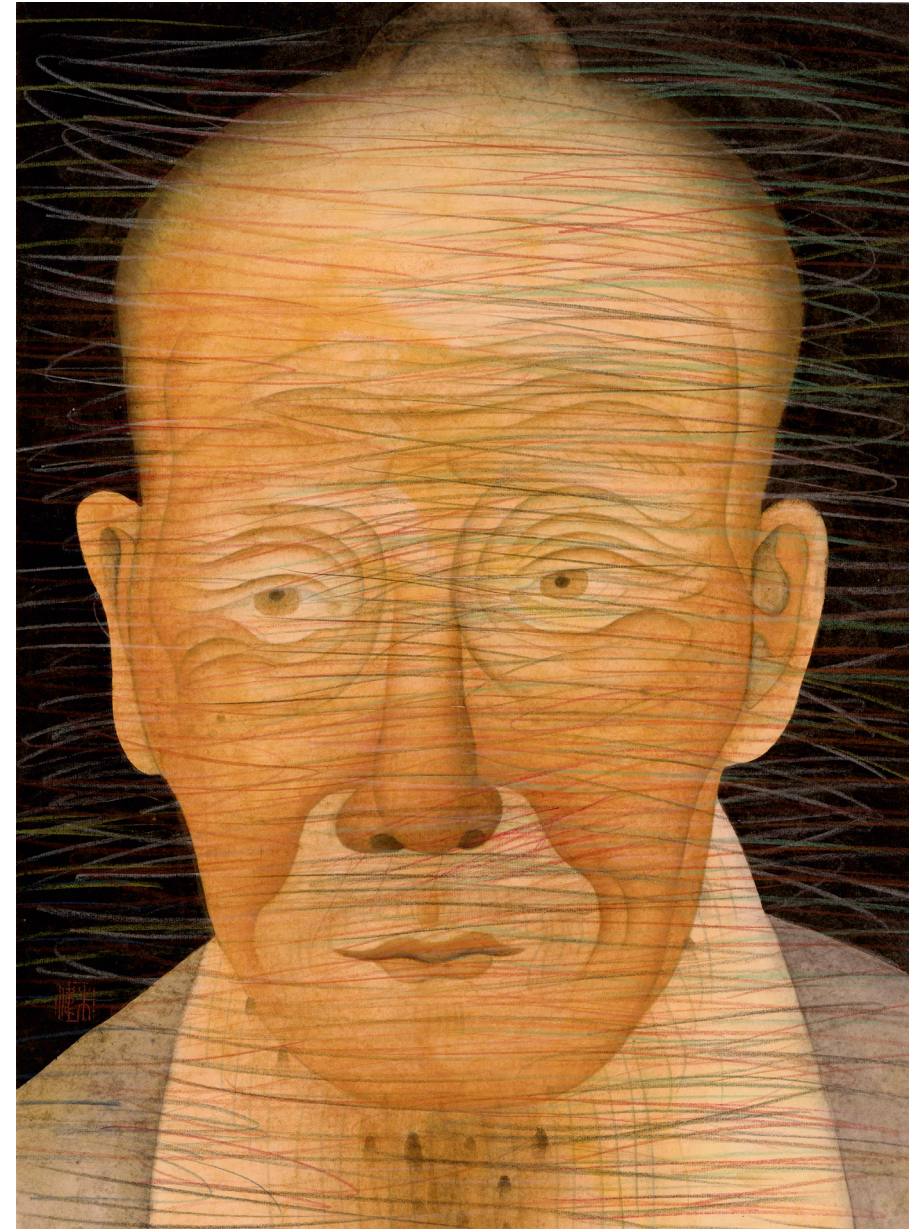
邮递员 / The Postman
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm, 2020
艺术家钤印一方：朱伟 / With one Seal of the Artist: Zhu Wei



祈祷 / Prayer
水墨设色纸本 / Ink and Color on Paper
96 cm × 73 cm
2023



沈周 / Shen Zhou
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm, 2020
艺术家钤印一方：朱伟 / With one Seal of the Artist: Zhu Wei



黄公望 / Huang Gongwang
水墨设色纸本 / Ink and Color on Paper
59 cm × 39 cm, 2020
艺术家钤印一方：朱伟 / With one Seal of the Artist: Zhu Wei



大水 / Great Water
水墨设色纸本 / Ink and Color on Paper
198 cm × 175 cm, 2021
落款 “Zhu Wei”，艺术家钤印一方：朱伟印鉴
Signed “Zhu Wei”，with one seal of the artist: Zhu Wei Yin Jian





仿八大画鹿图 / Deers Derivative from Bada's Brush Style
 水墨设色纸本 / Ink and Color on Paper
 260 cm × 230 cm
 2019



仿八大画鹿图 / Deers Derivative from Bada's Brush Style
 水墨设色纸本 / Ink and Color on Paper
 260 cm × 230 cm, 2019
 朱伟落款，艺术家钤印一方：朱伟 / Signed Zhu Wei, with one seal of the artist: Zhu Wei



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 97 cm × 79 cm, 2020
 落款“朱伟制八大画鹿图”，艺术家钤印三方：十有八九、朱伟印鉴、朱伟
 entitled and inscribed by the artist “Derivative from Bada's Deer Painting by Zhu Wei”，
 with three seals of the artist: Shi You Ba Jiu, Zhu Wei Yin Jian, and Zhu Wei



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 96 cm × 76 cm, 2020
 落款“朱伟制八大画群鹿图”，艺术家钤印三方：十有八九、朱伟印鉴、朱伟
 Entitled and inscribed by the artist “Derivative from Bada's Deer Painting by Zhu Wei”，
 with three seals of the artist: Shi You Ba Jiu, Zhu Wei Yin Jian, and Zhu Wei



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 96 cm × 85 cm, 2022
 朱伟落款，艺术家钤印二方：朱伟、朱伟印鉴
 Signed Zhu Wei, with two seals of the artist: Zhu Wei, Zhu Wei Yin Jian



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 122 cm × 92 cm, 2022
 朱伟落款，艺术家钤印二方：朱伟、朱伟印鉴
 Signed Zhu Wei, with two seals of the artist: Zhu Wei, Zhu Wei Yin Jian



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 93 cm × 50 cm, 2020
 落款“朱伟制”，艺术家钤印二方：十有八九、朱伟
 Signed Zhu Wei, with two seals of the artist:
 Shi You Ba Jiu, and Zhu Wei



仿八大画鹿图 / Derivative from Bada's Deer Painting
 水墨设色纸本 / Ink and Color on Paper
 400 cm × 260 cm, 2022
 朱伟落款，艺术家钤印二方：朱伟、朱伟印鉴
 Signed Zhu Wei, with two seals of the artist:
 Zhu Wei, Zhu Wei Yin Jian

仿八大画鹿图 / Derivative from Bada's Deer Painting
水墨设色纸本 / Ink and Color on Paper
122 cm × 93 cm, 2022
朱伟落款，艺术家钤印二方：朱伟、朱伟印鉴
Signed Zhu Wei, with two seals of the artist: Zhu Wei, Zhu Wei Yin Jian





宋人册 / Derivative from An Album of Song Dynasty Figure Painting
水墨设色纸本 / Ink and Color on Paper

144 cm × 64 cm, 2020

落款“朱伟制宋人画册页”，艺术家钤印四方：十有八九、朱伟印鉴、朱伟水墨画宝、朱伟
Entitled and inscribed by the artist “Derivative from An Album Leaf of Song Dynasty Figure
Painting by Zhu Wei”, with four seals of the artist: Shi You Ba Jiu,
Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, and Zhu Wei



宋人册 / Derivative from An Album of Song Dynasty Figure Painting
水墨设色纸本 / Ink and Color on Paper

144 cm × 97 cm, 2020

落款“朱伟画宋人册”，艺术家钤印四方：十有八九、朱伟印鉴、朱伟水墨画宝、朱伟
Entitled and inscribed by the artist “Derivative from An Album Leaf of Song Dynasty
Figure Painting by Zhu Wei”, with four seals of the artist: Shi You Ba Jiu,
Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, and Zhu Wei

宋人册 / Derivative from An Album of Song Dynasty Figure Painting
水墨设色纸本 / Ink and Color on Paper

95 cm × 61 cm, 2020

落款“朱伟制宋人画册页”，艺术家钤印四方：十有八九、朱伟印鉴、朱伟水墨画宝、朱伟
Entitled and inscribed by the artist “Derivative from An Album Leaf of Song Dynasty Figure
Painting by Zhu Wei”, with four seals of the artist: Shi You Ba Jiu,
Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, and Zhu Wei





桃 / Peaches
水墨设色纸本，四联屏 / Ink and Color on Paper, Four Panels
113 cm × 196 cm (Each panel 113 x 49 cm)
2021

朱伟落款，艺术家钤印四方：十有八九、朱伟印鉴、朱伟水墨画宝、朱伟
Signed Zhu Wei, with Four Seals of the Artist: Shi You Ba Jiu,
Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 49 cm × 39 cm, 2021
 朱伟落款，艺术家钤印三方：十有八九、朱伟印鉴、朱伟
 Signed Zhu Wei, with three seals of the artist: Shi You Ba Jiu, Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 51.5 cm × 48.5 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 44.5 cm × 40.5 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



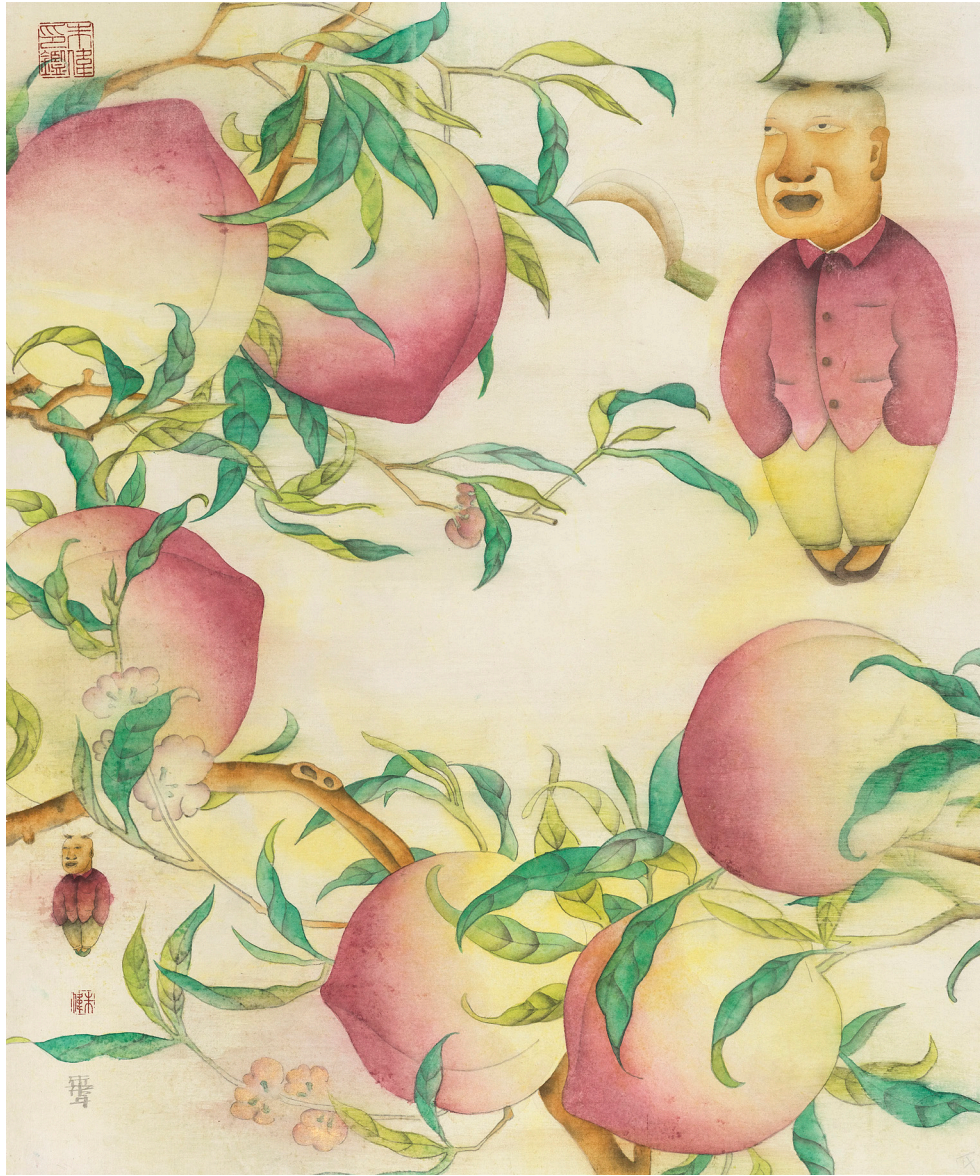
桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 48.5 cm × 58.5 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 48.5 cm × 49.5 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 65.5 cm × 52 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 84.5 cm × 70 cm, 2021
 朱伟落款，艺术家钤印二方：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 58 cm × 48 cm, 2023
 款识：“WEI ZHU”；艺术家钤印二方：十有八九、朱伟
 Signed “WEI ZHU”, with two seals of the artist: Shi You Ba Jiu, Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 59 cm × 48 cm, 2023
 款识: “WEI”; 艺术家钤印二方: 朱伟印鉴、朱伟
 Signed “WEI”, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei



桃 / Peaches
 水墨设色纸本 / Ink and Color on Paper
 68 cm × 48 cm, 2023
 款识: “WEI ZHU 2023”; 艺术家钤印二方: 朱伟印鉴、朱伟
 Signed “WEI ZHU 2023”, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei

花 / Flowers
水墨设色纸本 / Ink and Color on Paper
113 cm × 96 cm
2023





一九九三年北京故事一号粉本 / The Story of Beijing No.1 of 1993, Sketch
水墨设色纸本 / Ink and Color on Paper
250 cm × 370 cm, 2018
朱伟落款，艺术家钤印二枚：朱伟印鉴、朱伟
Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



一九九六年中国日记十九号粉本 / China Diary No.19 of 1996, Sketch
 水墨设色纸本 / Ink and Color on Paper
 103 cm × 88 cm, 2018
 朱伟落款，艺术家钤印二枚：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



一九九六年中国日记十九号粉本 2 / China Diary No.19 of 1996, Sketch 2
 水墨设色纸本 / Ink and Color on Paper
 250 cm × 210 cm, 2018
 朱伟落款，艺术家钤印二枚：朱伟印鉴、朱伟
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



肖像 / Portrait
水墨设色纸本 / Ink and Color on Paper
260 cm × 330 cm
2023

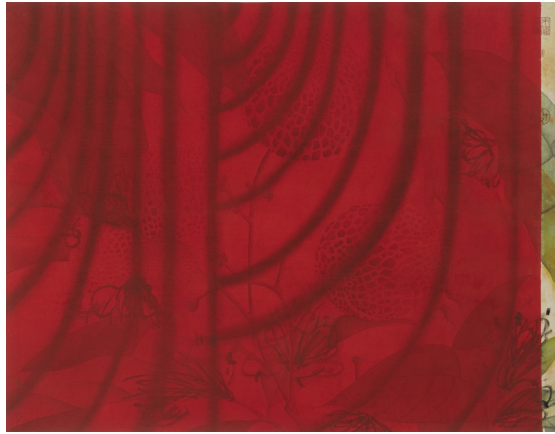




肖像 / Portrait
水墨设色纸本 / Ink and Color on Paper
110 cm × 84 cm
2023



肖像 / Portrait
水墨设色纸本 / Ink and Color on Paper
103 cm × 96 cm
2023



仿赵佶写生翎毛图
Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
97 cm × 123 cm, 2022
款识：“Zhu Wei”；艺术家钤印三方：朱伟印鉴、十有八九、朱伟
Signed “Zhu Wei”，
with three seals of the artist: Zhu Wei Yin Jian, Shi You Ba Jiu, Zhu Wei





仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
120 cm × 97 cm, 2022
款识: “Zhu Wei”; 艺术家钤印三方: 朱伟印鉴、朱伟水墨画宝、朱伟
Signed “Zhu Wei”, with three seals of the artist: Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, Zhu Wei



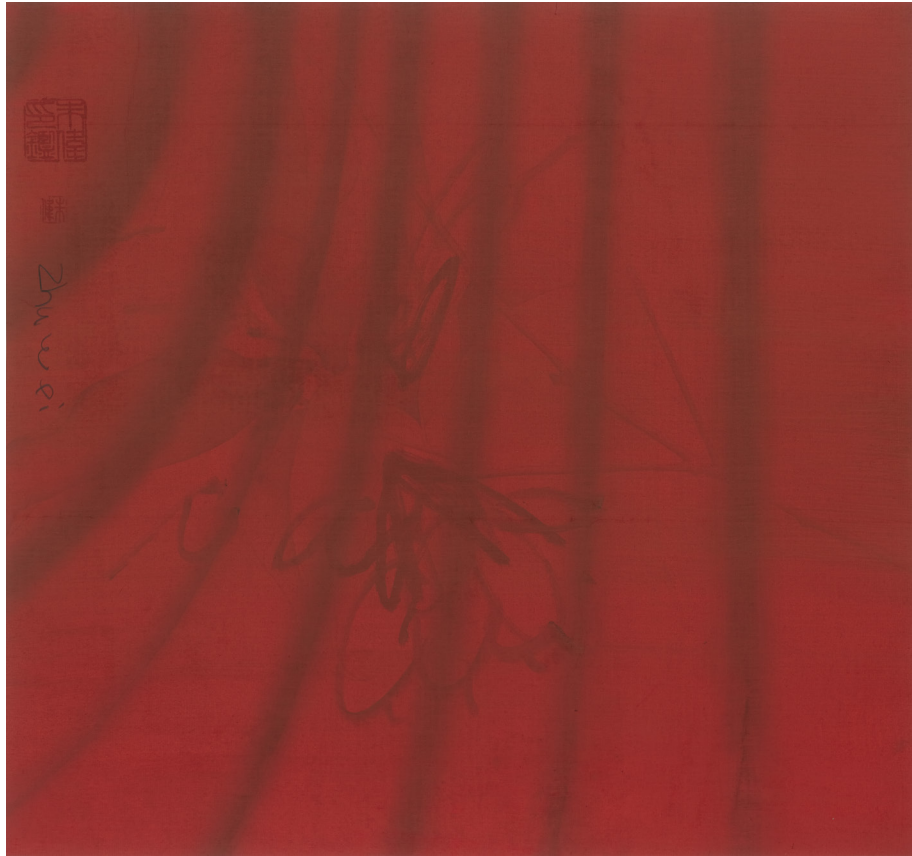
仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
130.5 cm × 96 cm, 2022
款识: “Zhu Wei”; 艺术家钤印三方: 朱伟印鉴、十有八九、朱伟
Signed “Zhu Wei”, with three seals of the artist: Zhu Wei Yin Jian, Shi You Ba Jiu, Zhu Wei



仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
49 cm × 52 cm, 2022
款识: “Zhu Wei”; 款识: “Zhu Wei”; 艺术家钤印二方: 朱伟印鉴、朱伟
Signed “Zhu Wei”, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei



仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
50 cm × 43 cm, 2022
款识: “Zhu Wei 2022”, 艺术家钤印一方: 朱伟
Signed and dated “Zhu Wei 2022”, with one seal of the artist: Zhu Wei



仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
53.5 cm × 57 cm, 2022
款识: “Zhu Wei”; 艺术家钤印二方: 朱伟印鉴、朱伟
Signed “Zhu Wei”, with two seals of the artist: Zhu Wei Yin Jian, Zhu Wei



仿赵佶写生翎毛图 / Derivative from Emperor Huizong's Birds, Lychees and Flowers
水墨设色纸本 / Ink and Color on Paper
56 cm × 54 cm, 2022
款识: “Zhu Wei”; 艺术家钤印一方: 朱伟印鉴
Signed “Zhu Wei”, with one seal of the artist: Zhu Wei Yin Jian

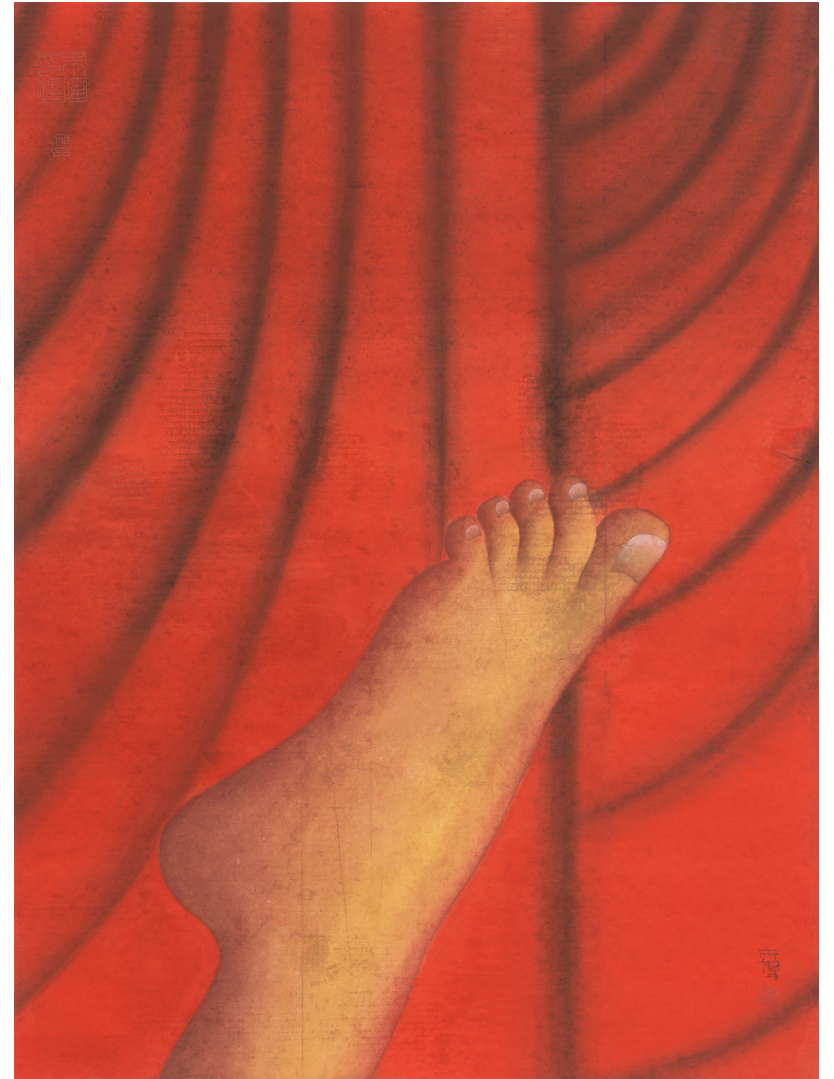


仿赵佶写生翎毛图
Derivative from Emperor Huizong's Birds,
Lychees and Flowers
水墨设色纸本
Ink and Color on Paper
96.5 cm × 103 cm, 2022
款识：“Zhu Wei”；
艺术家钤印二方：朱伟印鉴、朱伟
Signed “Zhu Wei”，
with two seals of the artist:
Zhu Wei Yin Jian, Zhu Wei

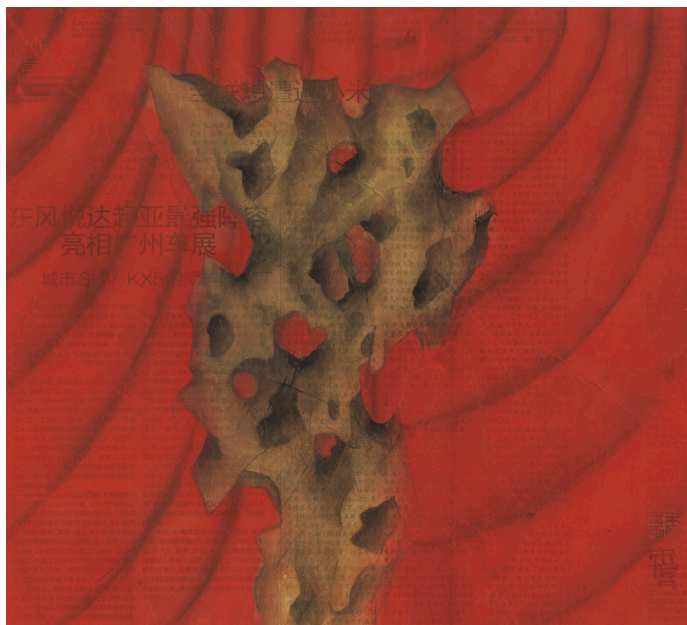




水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本 / Ink and Color on Paper
79 cm × 80 cm, 2012
朱伟落款，艺术家钤印三方：神品、朱伟书画、朱伟
Signed Zhu Wei, with three seals of the artist: Shen Pin, Zhu Wei Shu Hua, Zhu Wei



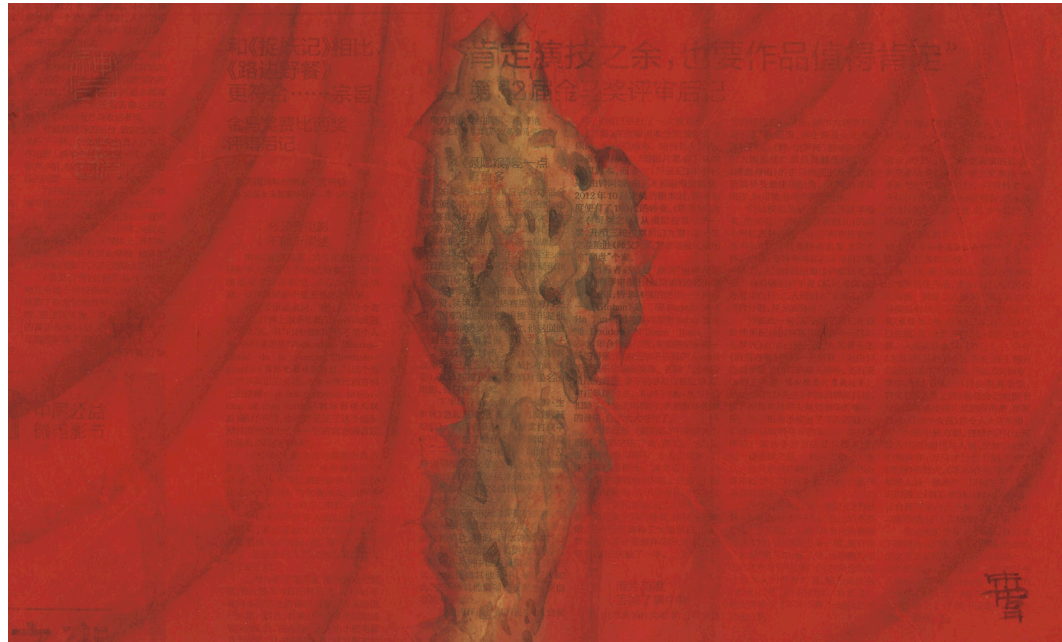
水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本 / Ink and Color on Paper
84 cm × 61 cm, 2014
朱伟落款，艺术家钤印三枚：朱伟印鉴、神品、朱伟书画
Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Jian, Shen Pin, Zhu Wei Shu Hua



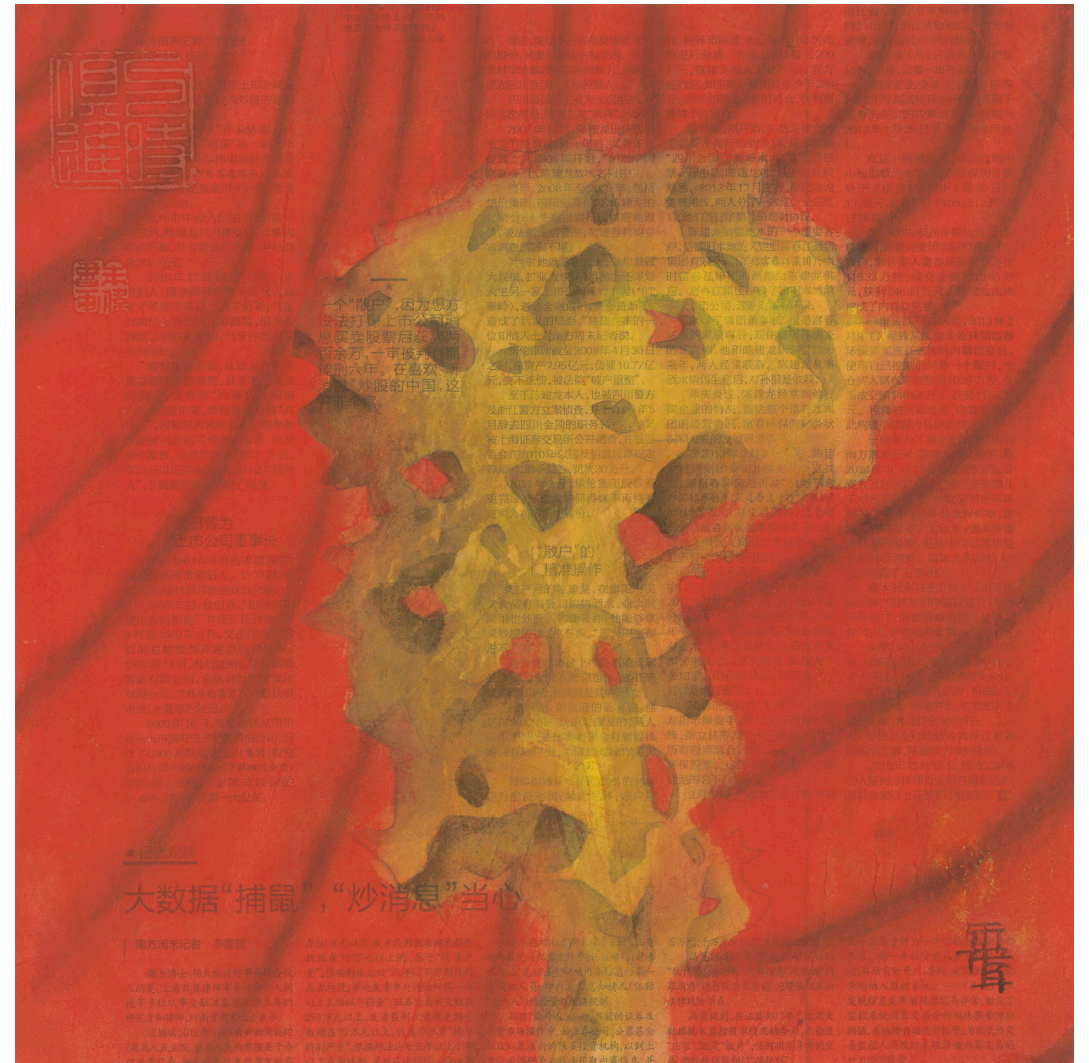
水墨研究课徒系列 / Ink and Wash Research Lectures Series
 水墨设色纸本（报纸） / Ink and Colour on Newspaper
 31 cm × 33 cm, 2016
 朱伟落款，艺术家钤印二枚：朱伟书画、神品
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Shen Pin



水墨研究课徒系列 / Ink and Wash Research Lectures Series
 水墨设色纸本（报纸） / Ink and Colour on Newspaper
 32 cm × 28 cm, 2016
 朱伟落款，艺术家钤印二枚：朱伟书画、图章
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Pictorial seal



水墨研究课徒系列 / Ink and Wash Research Lectures Series
 水墨设色纸本（报纸）/ Ink and Colour on Newspaper
 28 cm × 35 cm, 2016
 朱伟落款，艺术家钤印二枚：朱伟书画、神品
 Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu Hua, Shen Pin



水墨研究课徒系列 / Ink and Wash Research Lectures Series
 水墨设色纸本（报纸）/ Ink and Colour on Newspaper
 31 cm × 31 cm, 2016
 朱伟落款，艺术家钤印二枚：与时俱进、朱伟书画
 Signed Zhu Wei, with two seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua

水墨研究课徒系列
Ink and Wash Research Lectures Series
水墨设色纸本（报纸）
Ink and Colour on Newspaper
28 cm × 34 cm, 2016
朱伟落款，艺术家钤印二枚：朱伟、图章
Signed Zhu Wei,
with two seals of the artist: Zhu Wei, Pictorial seal

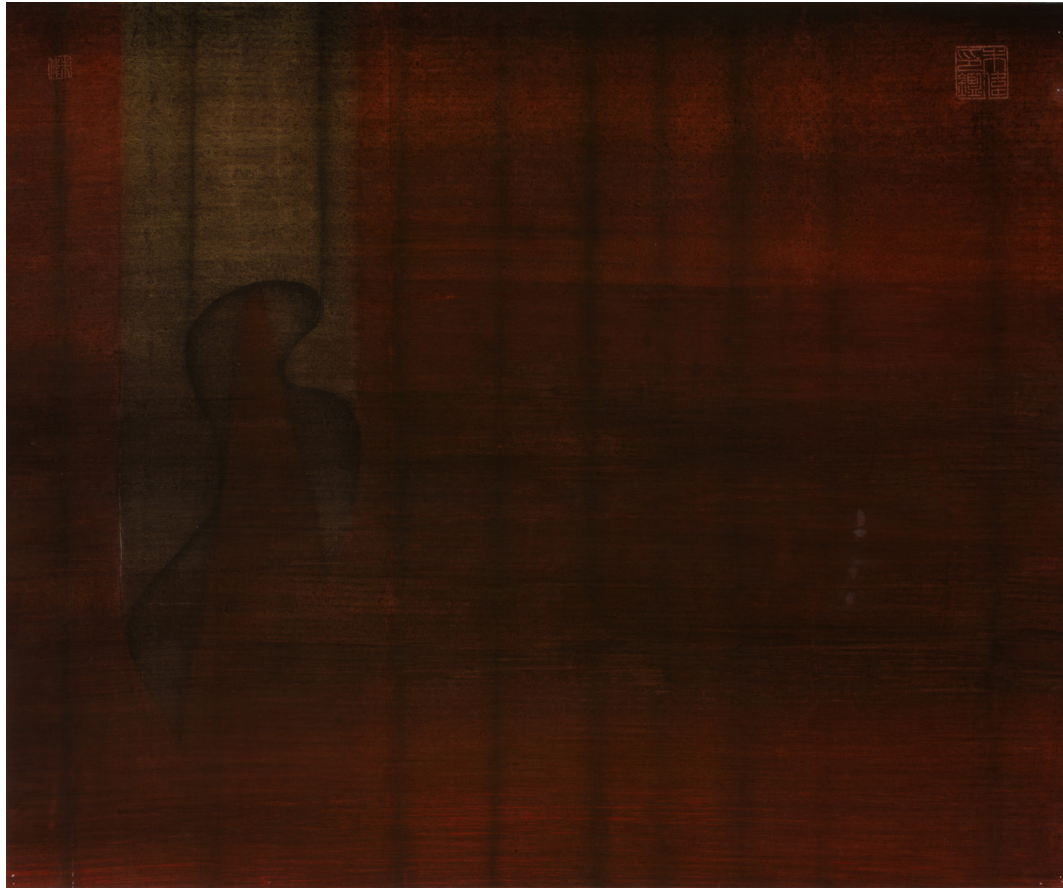




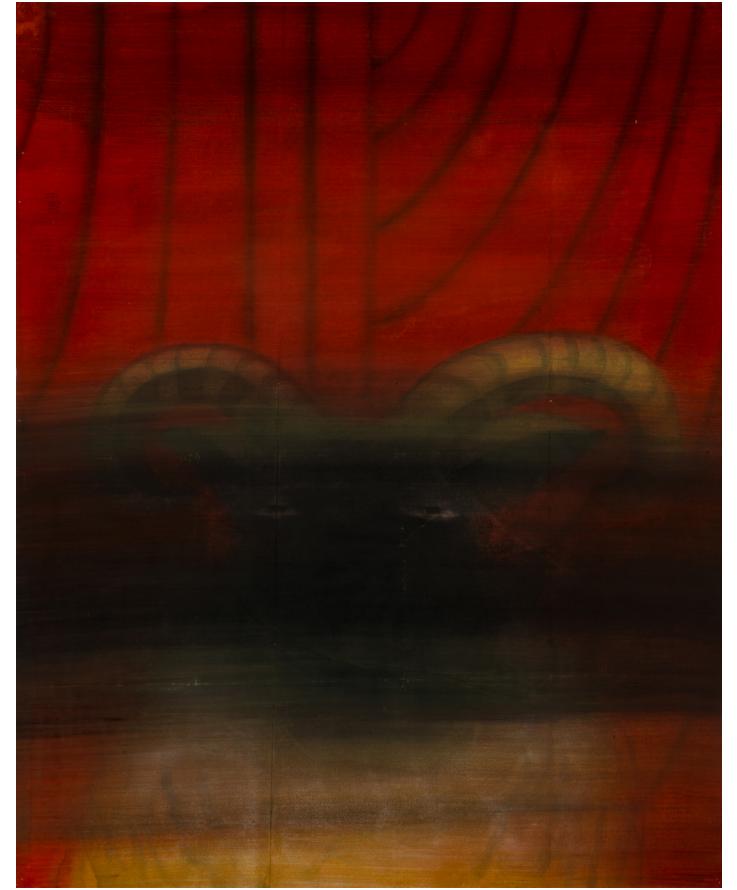
水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本（报纸） / Ink and Colour on Newspaper
33 cm × 26.5 cm, 2016
朱伟落款，艺术家钤印一枚：与时俱进
Signed Zhu Wei, with one seal of the artist: Yu Shi Ju Jin



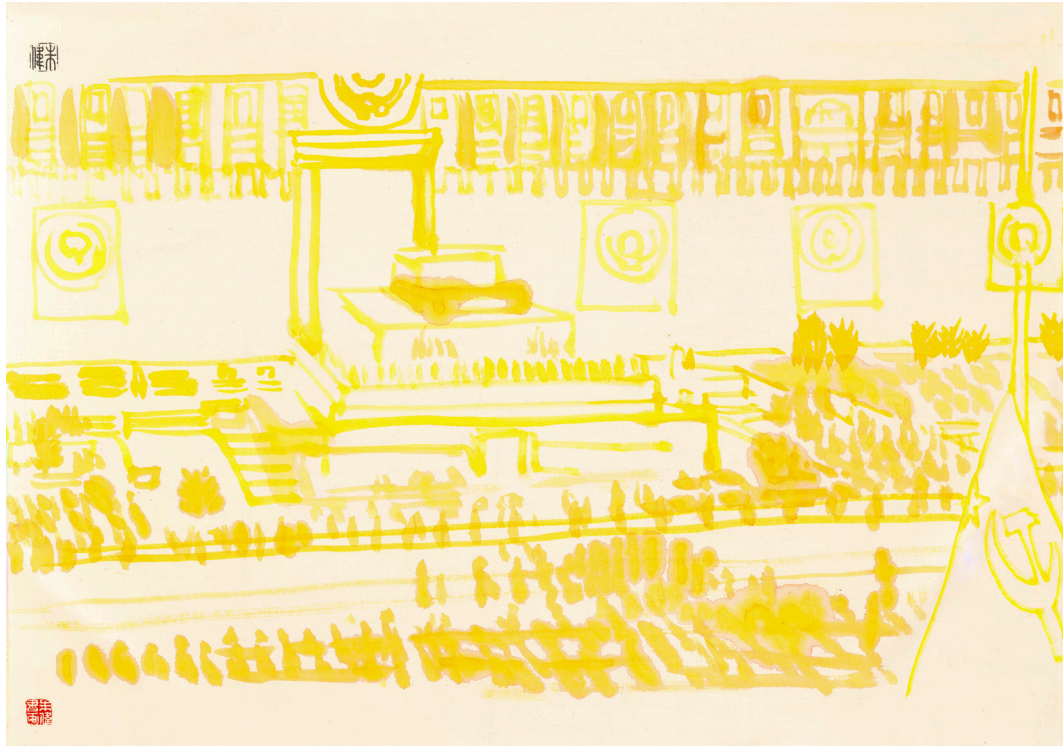
水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本（报纸） / Ink and Colour on Newspaper
30 cm × 27 cm, 2016
朱伟落款，艺术家钤印二枚：与时俱进、朱伟书画
Signed Zhu Wei, with two seals of the artist: Yu Shi Ju Jin, Zhu Wei Shu Hua



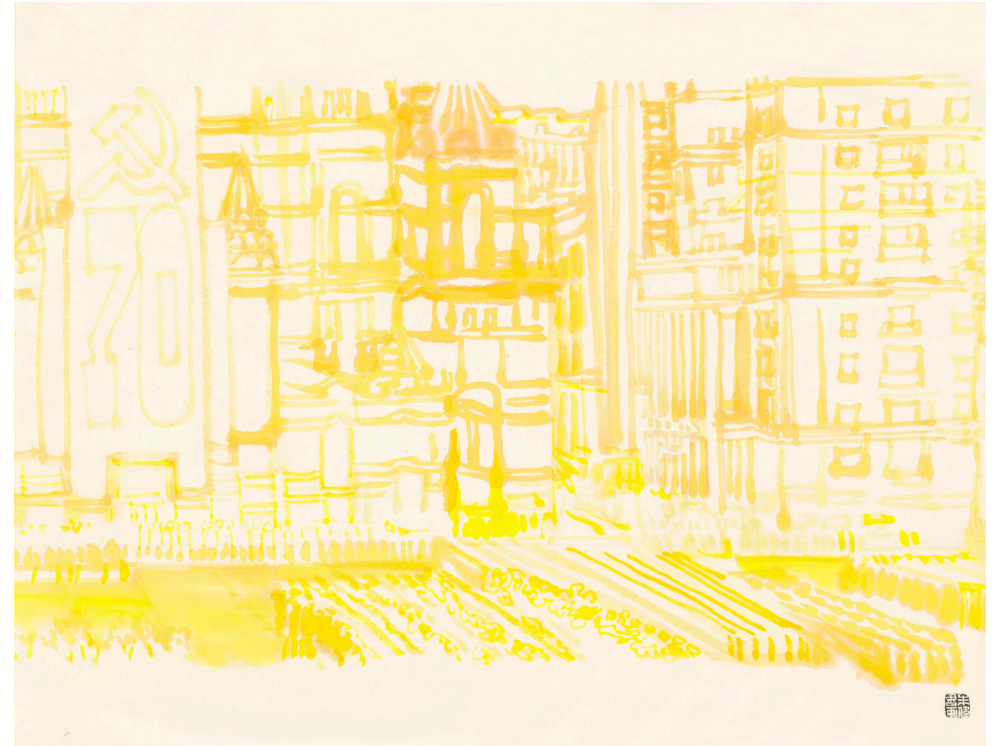
水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本 / Ink and Colour on Paper
67 cm × 80 cm, 2018
朱伟落款，艺术家钤印二枚：朱伟印鉴、朱伟
Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



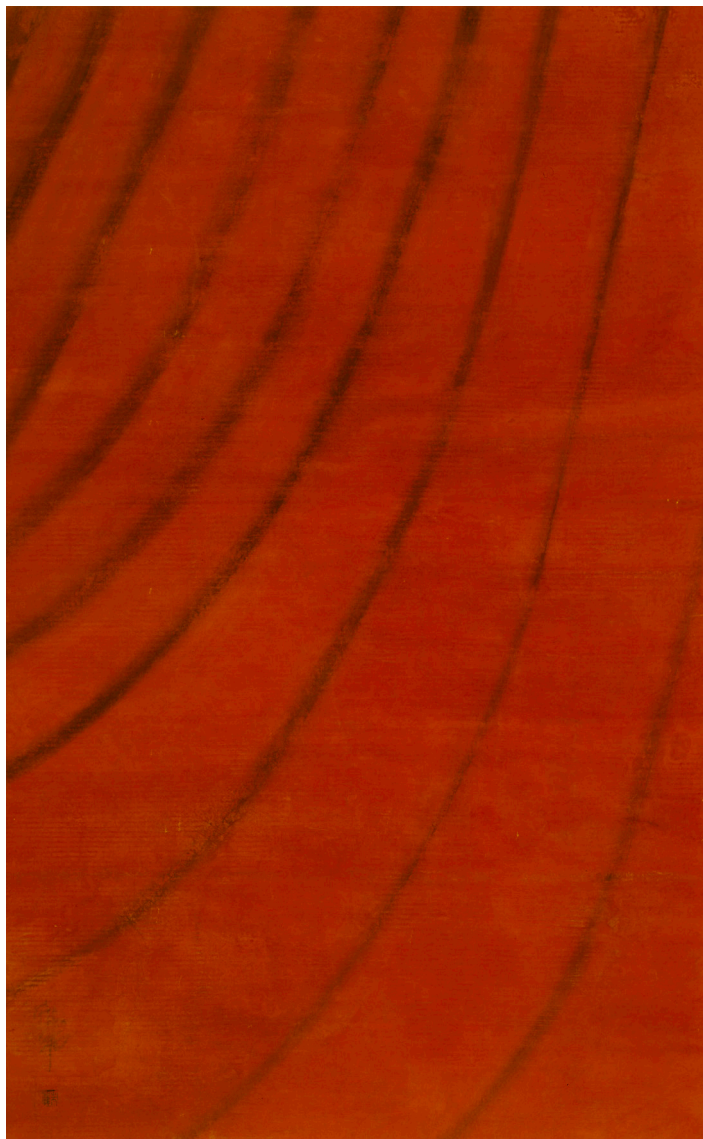
水墨研究课徒系列 / Ink and Wash Research Lectures Series
水墨设色纸本 / Ink and Colour on Paper
97 cm × 78 cm, 2018
朱伟落款，艺术家钤印二枚：朱伟印鉴、朱伟
Signed Zhu Wei, with two seals of the artist: Zhu Wei Yin Jian, and Zhu Wei



平安夜之一 / The Silent Night, No.1
水墨纸本 / Ink on Paper
46 cm × 64 cm, 2014
艺术家钤印二方：朱伟书画、朱伟
With two seals of the artist: Zhu Wei Shu Hua, Zhu Wei



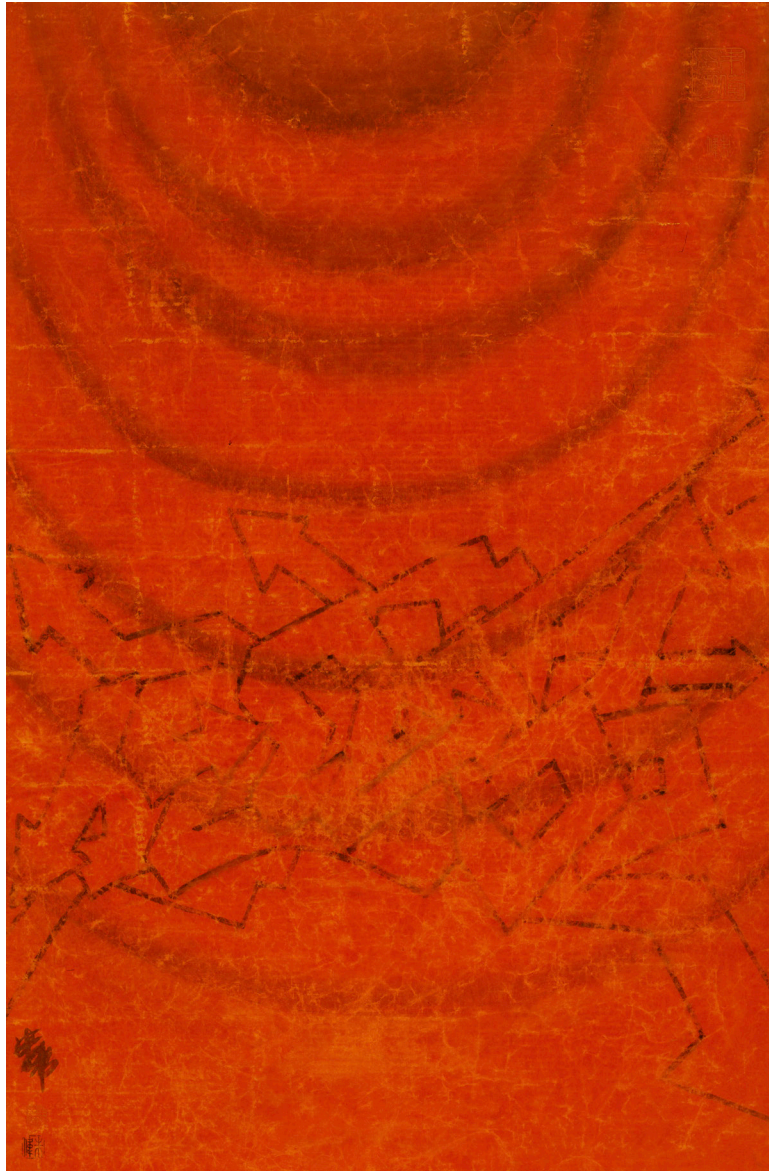
平安夜之二 / The Silent Night, No.2
水墨纸本 / Ink on Paper
45 cm × 63 cm, 2014
艺术家钤印一方：朱伟书画
With one seal of the artist: Zhu Wei Shu Hua



帷幕之一 / Curtain, No.1
水墨设色纸本 / Ink and Color on Paper
122 cm × 77 cm, 2008
艺术家钤印一方：朱伟
With one seal of the artist: Zhu Wei



帷幕之二 / Curtain, No.2
水墨设色纸本 / Ink and Color on Paper
120 cm × 94 cm, 2008
朱伟落款，艺术家钤印七方：二方朱伟印信、二方朱伟、图章、朱伟印鉴和朱伟书画
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



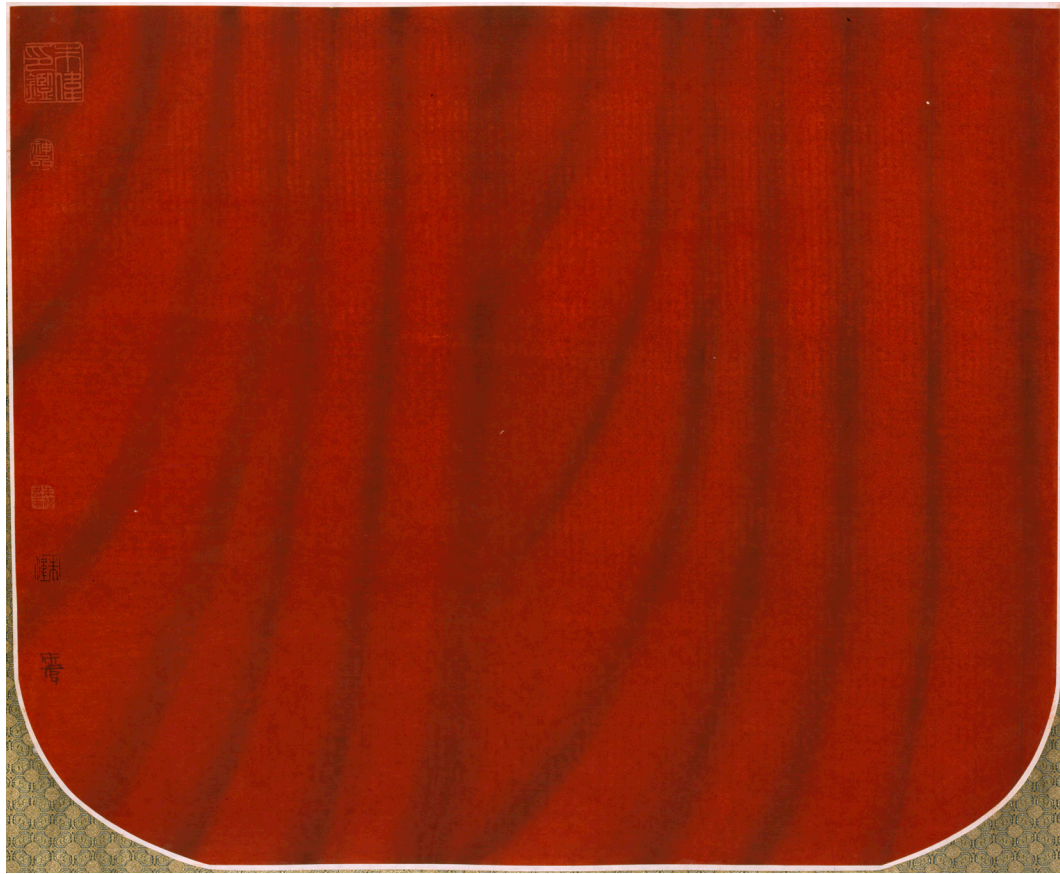
帷幕之三 / Curtain, No.3
 水墨设色纸本 / Ink and Color on Paper
 87 cm × 57 cm, 2008
 朱伟落款，艺术家钤印四方：二方朱伟、朱伟书画和朱伟印鉴
 Signed Zhu Wei, with four seals of the artist: two of Zhu Wei, Zhu Wei Shu Hua, and Zhu Wei Yin Jian



帷幕之四 / Curtain, No.4
 水墨设色纸本 / Ink and Color on Paper
 170 cm × 123 cm, 2008
 朱伟落款，艺术家钤印三方：朱伟印信、艺术家网站和朱伟真迹
 Signed Zhu Wei, with three seals of the artist: Zhu Wei Yin Xin,
 artist's website, and Zhu Wei Zhen Ji

帷幕之六 / Curtain, No.6
水墨设色纸本 / Ink and Color on Paper
42 cm × 57 cm, 2008
朱伟落款，艺术家钤印二方：朱伟印鉴和图章
Signed Zhu Wei, with two seals of the artist:
Zhu Wei Yin Jian, and Pictorial Seal





帷幕之九 / Curtain, No.9
水墨设色纸本 / Ink and Color on Paper
56 cm × 70 cm, 2010
朱伟落款，艺术家钤印四方：朱伟印鉴、神品、朱伟书画、朱伟
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
水墨设色纸本 / Ink and Color on Paper
66 cm × 53 cm, 2010
朱伟落款，艺术家钤印四方：神品、大玩、朱伟、朱伟印鉴
Signed Zhu Wei, with four seals of the artist: Shen Pin, Da Wan,
Zhu Wei, Zhu Wei Yin Jian

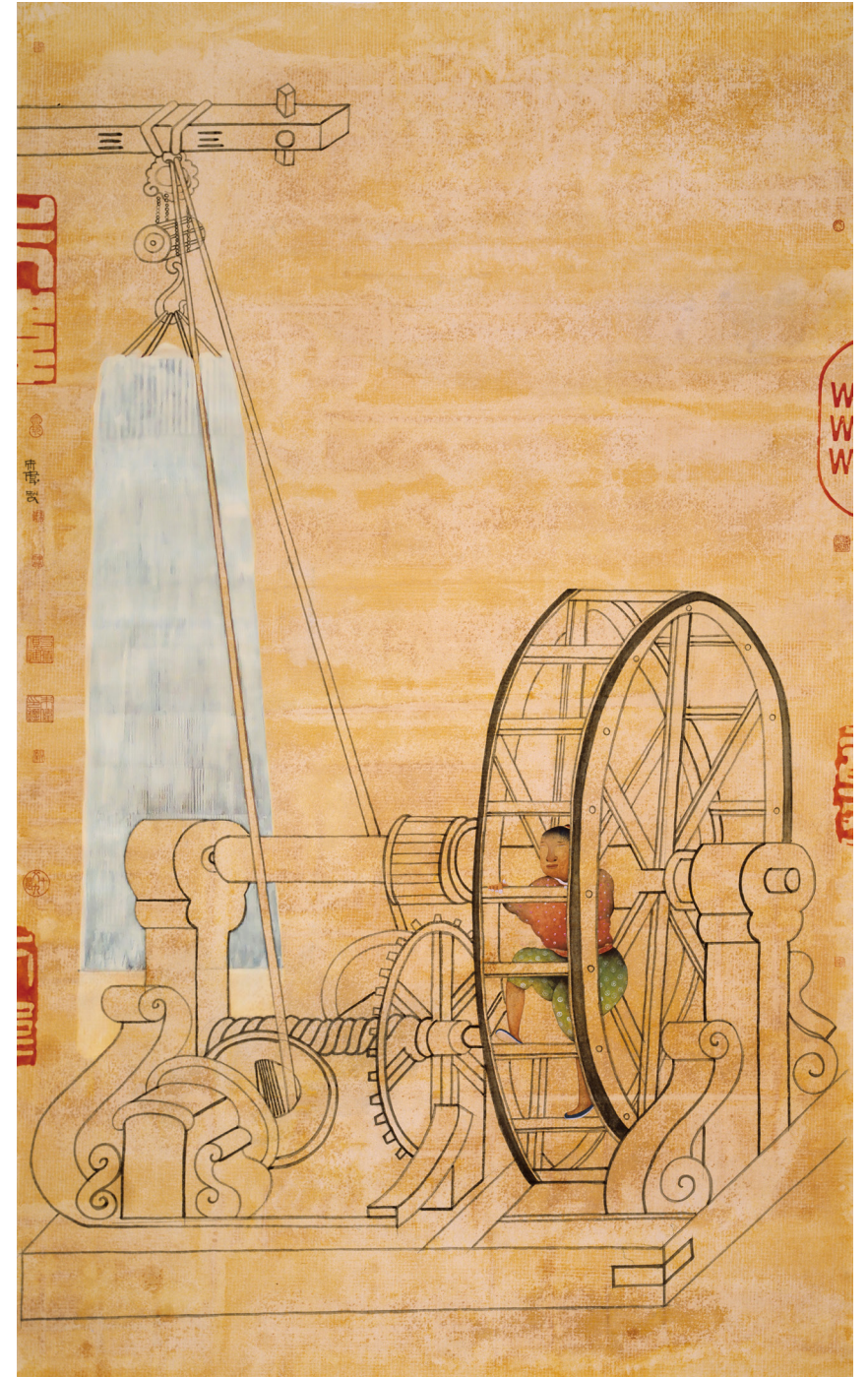
梦游手记二十六号 / Diary of the Sleepwalker, No.26

水墨设色纸本 / Ink and Color on Paper

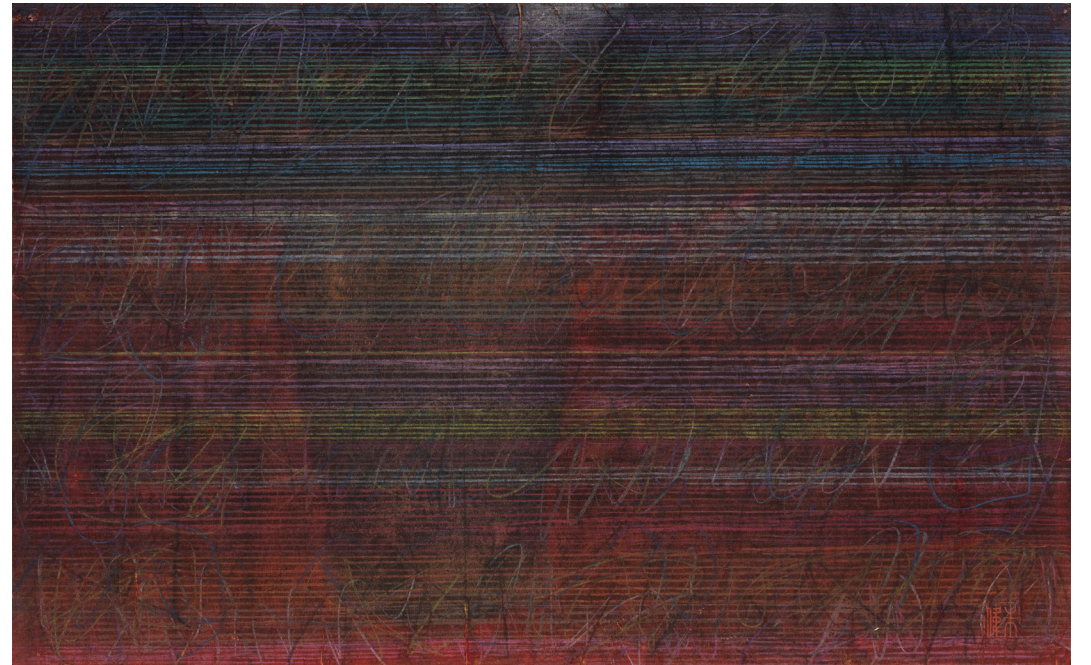
180 cm×120 cm, 2010

朱伟落款，艺术家钤印十五方：四方朱伟书画、二方朱伟印信、大玩、朱伟、神品、与时俱进、朱伟印鉴、阿伟、十有八九、艺术家网站和图章

Signed Zhu Wei, 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



五老图 / Five Old Men
水墨设色纸本 / Ink and Color on Paper
30.5 cm × 49 cm, 2019
艺术家钤印一方：朱伟
With one seal of the artist: Zhu Wei





开春图十一号 / Vernal Equinox, No.11
水墨设色纸本 / Ink and Color on Paper

160 cm × 120 cm, 2007

朱伟落款，艺术家钤印十一方：二方朱伟真迹、二方朱伟书画、朱伟印信、大玩、朱伟印鉴、神品、艺术家网址、朱伟和十有八九

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



开春图十二号 / Vernal Equinox, No.12
水墨设色纸本 / Ink and Color on Paper

160 cm × 120 cm, 2008

朱伟落款，艺术家钤印六方：朱伟印信、大玩、艺术家网址、朱伟印鉴、十有八九和朱伟书画
Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Xin,

Da Wan, artist's website, Zhu Wei Yin Jian, Shi You Ba Jiu, and Zhu Wei Shu Hua



开春图十九号 / Vernal Equinox, No.19
 水墨设色纸本 / Ink and Color on Paper
 160 cm × 120 cm, 2008
 朱伟落款，艺术家钤印六方：二方朱伟印信、大玩、艺术家网址、朱伟印鉴和朱伟真迹
 Signed Zhu Wei, with six seals of the artist: two of Zhu Wei Yin Xin, Da Wan,
 artist's website, Zhu Wei Yin Jian, and Zhu Wei Zhen Ji



开春图二十一号 / Vernal Equinox, No.21
 水墨设色纸本 / Ink and Color on Paper
 160 cm × 120 cm, 2008
 朱伟落款，艺术家钤印七方：朱伟印信、朱伟真迹、大玩、朱伟书画、十有八九、艺术家网址和朱伟印鉴
 Signed Zhu Wei, with seven seals of the artist: Zhu Wei Yin Xin, Zhu Wei Zhen Ji, Da Wan,
 Zhu Wei Shu Hua, Shi You Ba Jiu, artist's website, and Zhu Wei Yin Jian



开春图册页之九 / Album of Vernal Equinox, No.9

水墨设色纸本 / Ink and Color on Paper

30 cm × 21 cm, 2011

朱伟落款，艺术家钤印七方：朱伟印鉴、十有八九、朱伟印信、朱伟书画、艺术家网站印章、图章、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



开春图册页之十一 / Album of Vernal Equinox, No.11

水墨设色纸本 / Ink and Color on Paper

49 cm × 47 cm, 2011

题款“朱伟画开春图”，艺术家钤印三方：与时俱进、大玩、图章
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



雕塑中国中国 版数 9 / China China, Edition of 9
铝雕塑 类古代青铜器绿锈色涂料
Aluminium sculpture, green paint suggestive of an ancient bronze patina
120 cm × 56 cm × 39.5 cm, 121 cm × 59 cm × 45 cm, 2008
朱伟签名 / Signed Zhu Wei



雕塑中国中国 版数 12 / China China, Edition of 12
铜雕塑 / Bronze sculpture
255 cm × 138 cm × 94 cm, 2015
朱伟签名 / Signed Zhu Wei



中国中国二号 版数 12 / China China No.2, Edition of 12
铜雕塑
Bronze sculpture
245 cm×116 cm×160 cm, 2008
朱伟签名 / Signed Zhu Wei



中国中国二号 版数 100 / China China No.2, Edition of 100
手绘玻璃钢雕塑, 覆土
Fiberglass sculpture, hand-painted with acrylic pigment, cover with dirt
32 cm×15 cm×23.5 cm, 2016
朱伟签名 / Signed Zhu Wei



人物 / Figures

玻璃钢雕塑，共二组，每组九件 版数：1/2

Fiberglass, two sets, each set has 9 figures, Edition: 1/2

每组：168 厘米 (高) 三件；162 厘米 (高) 三件；157 厘米 (高) 三件，2023

Each set: 168 cm (height) × 3; 162 cm (height) × 3; 157 cm (height) × 3



太湖石 / Taihu Stone
铜雕塑, 版数: 1/1
Bronze, Edition: 1/1
200 cm × 170 cm × 160 cm, 2023



太湖石 / Taihu Stone
铜雕塑, 版数: 1/1
Bronze, Edition: 1/1
100 cm × 80 cm × 70 cm, 2023

The Transition of a Handful of Common Sense in Work

Academic lectures series on the working methods and creative methodology of Chinese contemporary artists

Zhu Wei, born in 1966, is the pioneer and representative of Chinese contemporary ink and wash. He is the most internationally influential contemporary ink and wash artist and the first artist to introduce meticulous painting techniques into the field of contemporary Chinese art. Since the early 1990s, his ink paintings have been exhibited in more than 300 large-scale exhibitions all over the world, and in different languages 30 retrospective albums of his works have been published. There are forty-three art museums at home and abroad who have collected more than 70 of his artworks.

Good afternoon, everyone. Talking about art, there are many misleading general terms. Since you are art students, and the future of Chinese contemporary art, today I'll lecture on some specific situations.

Students in art academies usually face two questions: First, how to make a living with art in the future. Second, how to become an outstanding artist in the future. The first question is not within the scope of what I'm going to talk about today. After four years of study and four more years after graduation, you will understand it quite well. But for the second question, if we don't lay the groundwork properly during our academic study, it'll be nearly impossible to find a quiet time to figure it out when things such as work and life are overwhelming.

An outstanding artist must be the one who has created outstanding works, or an outstanding work.

What is an outstanding work? It's a work that, after the unrelated, un-art dust blown away by the time, can still has its cultural value.

So, how to create an outstanding painting?! It's very simple. First of all, we should convert a handful of common sense that we have mistakenly thought of into the correct and feasible knowledge.

About contemporary art. Nowadays contemporary art has misled many students, who think that the best art is the



ones in the name of contemporary. They have a heart that totally engages in contemporary art. Even if their professor spends a long time trying to explain the concept, they still don't believe it, because it seems that we don't have the right of interpretation.

Contemporary art is the present continuous tense. All attempts made in the name of contemporary are in the experimental stage. The exploration has lasted for more than a hundred years in the West, and the successes can be counted, which is not many. Even so, there is still not yet a definitive conclusion on the coffin lid. Some people may ask, haven't some contemporary works already collected by museums, and some museums are even named



after contemporary? A museum is not a coffin, that those who go in will no longer come out. Each era has its own contemporary art form, which is different from other eras. These arts developed with the advancement of human technology and social civilization, and during the development, some works have been replaced, and some outstanding works of contemporary art have become classics. These classic works are the objects that art students should carefully study.

It is only less than forty years since the Western contemporary art came to China. Although all the participants have their own interests and therefore make it look like bustling with noise and excitement, in essence, the contemporary

art has just landed on China, just enough to allow us to know what the so-called contemporary art is. Until today we haven't had an original work, that is to say, not even a Chinese-made contemporary art IP or chip has appeared, not mentioning becoming a classic. With the passage of time, many works and exhibitions that have fascinated you may be a farce, so, you still have opportunities. You are very important!

Are there any specific standards for being classics? Yes. First, creativity. Second, techniques. Third, materials. These also are what we often say: what to paint, how to paint, and what to paint with. Any breakthrough in the three areas can be regarded as a classic. And creativity should conform to the three judgments of aesthetics: judgement of fact, judgment of taste, and judgment of value. Judgment of fact refers to the authenticity and rationality of the events described in the artwork; judgement of value refers to the meaning and value of the work from the perspectives of aesthetic, moral, and historical aspects, and whether an artwork reflects the ultimate ideal of mankind.

Artists such as Fan Kuan, Leonardo da Vinci, Raphael, Michelangelo, Cezanne, Van Gogh, Shi Tao, Bada, Duchamp, Richter, Rauschenberg, Andy Warhol, Beuys, and so on, are good examples. Some of these artists belong to the so-called contemporary, and some are more ancient, but their works have surpassed the contemporary and surpassed the ages to become classics, and become symbols and specimens of the evolution of human civilization.

In fact, when it comes to practice, the selection and judgment of contemporary subjects usually tend to be vague and lack of courage.

On the occasion of the 50th anniversary of the founding of New China, an opinion poll was jointly organized by People's Daily, Xinhua News Agency, State Council Information Office, and Beijing Daily, asking the public to select the most important event since the founding of the People's Republic of China: the Cultural Revolution ranked first, and the "Great Chinese Famine" ranked second. According to the 1999 edition of Encyclopedia Britannica, the famine in China in the late 1950s and early 1960s was one of the two biggest famines in the 20th century. By the way, 1960s is also the time that the contemporary art were booming in the West.

Then, what did the Chinese artists do during the same period? When we search in our historical data and important works, there is no trace or information of the "Great Chinese Famine" at all. In 1959, Fu Baoshi and Guan Shanyue came up with a large-scale Chinese painting with the title *The Land is So Rich in Beauty* for the Great Hall of the People, and Mao Zedong inscribed "The Land is So Rich in Beauty" on the painting. The critics wrote, "The significance of *The Land is So Rich in Beauty* does not lie in its huge scale or special background that ordinary works do not have, nor in its typical combination of the revolutionary realism and revolutionary romanticism, but in its finding a theme that can be successful in a specific social environment, and can be inspiring for many later landscape painters." Li

Keran's *Red over the Mountains as if the Forests are Dyed* and Pan Tianshou's *The Meaning of the Poem "Melody of Waves"* by Mao Zedong are also in this category. Regarding Li Keran's *Red over the Mountains as if the Forests are Dyed*, the critics pointed out that "it indicates that he has fully matured in using his painting language to express Mao Zedong's poetry, and it also establishes his own landscape painting appearance."

Few painters at that time did not paint Mao Zedong's poetic style, and Mao Zedong's poetic paintings were a way to make no mistakes. Artists from the Central Academy of Fine Arts had completed 138 murals, one of which is 300 square meters large. 23 painters from the Beijing Fine Art Academy had worked hard for five days and nights to complete five paintings and each is four meters wide. Painters in Jiangsu province also established a Chinese painting work group. They spent three months to travel more than 23,000 miles in Henan, Shaanxi, Sichuan, Hubei, Hunan, Guangdong and other places to collectively create paintings like *Eat for Free in the People's Communes*, *Mountain Village Leap Forward*, and *Bamboo Shoots after the Rain*, on which it's inscribed "People create frequently and make great innovations, like bamboo shoots grow up together after the spring rain." Some artist puts it forward, "When thoughts changes, ink and brush cannot remain unchanged". Artists painted almost all sacred places of revolution and the former residence of the leader, without a single trace of the "Great Famine".

The following is the chronicle of Chinese art during the "Great Chinese Famine": On March 24, 1959, Cai Ruohong, the Vice Chairman of the China Artists Association (CAA), and Wang Chaowen, the Executive Director of CAA, attended and gave a speech in the three-day conference "Plastic Arts in the Socialist Countries" in Moscow. On December 23, 1959, jointly organized by the China Artists Association and People's Fine Arts Publishing House, the "Ten Years of Propaganda Poster Exhibition" opened at Beijing Zhongshan Park. On January 20, 1960, organized by the China Artists Association, the "New Year Prints Exhibition" opened at Beijing Zhongshan Park, and a total of 179 works were exhibited. On March 2, 1960, the Anhui Branch of the China Artists Association was established. The association appointed Lai Shaoqi as its chairman, 28 people as its directors, and 5 as its executive directors. On March 16, 1960, Jiangsu province Chinese Painting Academy was established. Fu Baoshi was the appointed as dean and Qian Songyan was the deputy dean. On September 30, 1960, the fourth volume of *Selected Works of Mao Zedong* was published and distributed. Cai Ruohong, Liu Kaiqu, Wu Zuoren, Wang Chaowen, and Wu Jingting participated in its first study circle organized by the China Federation of Literary and Art Circles. On December 29, 1960, an apprenticeship ceremony was held for workers and peasants college in the Shanghai Chinese Painting Academy. On January 18, 1961, the China Artists Association convened a board meeting and decided that the main task in the first half of the year was to create the tribute works for the 40th anniversary of the founding of the Chinese Communist Party. On June 2, 1961, the "Forum of Historical Painting of China's Revolutionary" was held in Beijing. On October 25, 1961, as the chairman of the China Federation of Literary and Art Circles, Guo Moruo wrote to the French painter Picasso, congratulating him on his 80th birthday.

About imitation. The process of student learning is a process of imitating. According to our standards of exams, those who imitate the best scores the highest, and those who have high scores are good students. But when it comes to practical stage, the standard is the other way around. The painting that looks like someone else's is called plagiarism, and if the someone is bad tempered, the plagiarizer will be beaten and cried.

There is one problem in imitation, that is, how to be similar, and the imitator cannot draw faster than the original creator. Otherwise there is nothing to imitate.

Too much imitations will make us feel that our own things are useless. Sometimes even matured artists have imagined that there is an international language in contemporary art. As long as they imitate these languages, they can be in line with international standards, and they can be understood by people all over the world and become masters. There are many examples. Some people are successful, and they are not young artists, so it is not convenient to name them. In 2008, Richter held a solo exhibition at the National Art Museum of China. A reporter from the cultural column of "Southern Weekend" sent me a text message, telling me it's strange that no one in art circle wanted to express their opinions on Richter's exhibition. I dared not reply.

Richter is the No. 1 in the contemporary art world today. He is the ancestor in the dreams of Chinese artists, and many have learned from him. So here I'm going to talk more about Richter. Richter's success lies in his breakthrough in painting techniques. The impact of photography on painting and the survival of painting have become a common tough problem faced by artists all over the world. Artists have made different attempts, including Picasso's Cubism, Kandinsky's Cubism, Chirico's Surrealism and Ernst's Dadaism. Picasso's Cubism painting and Richter's blurred soft abstract painting are successful and reasonable explorations.

In 1962, when Li Keran created the series Red over the Mountains as if the Forests are Dyed based on Chairman Mao's poem, Richter began to paint paintings based on photos. Each time he selected a few photos that he's satisfied with from the nearly 1,000 photos to copy and enlarge. Richter believes that his paintings are not realist paintings like what people said. He divides abstract paintings into small abstraction, soft abstraction and large abstraction, and the blurred photo-based images he paints are soft abstraction. In this way, he makes his work less offensive, and creates a gray ambiguous zone between reality and ideals. He believes that blurry photo is the most perfect picture, with no restrictions, no style, no tendencies, and being both abstract and philosophical.

Richter created blurred painting technique, so that he was able to express his themes with ease and would not be used by either left- or right-wing. He used this technique to create the Uncle Rudi in 1965, the Eight Student Nurses in 1966, and the representative October 18, 1977 series 1988. He tried to get close to reality, and somewhat challenged people's

inherent ideas. Richter fled from the East Germany to the West Germany with his family after World War II. It can be said that he has a dual perspective, which makes him more objective and comprehensive when he views their society. Richter's father was an amiable former member of the National Socialist Party, a Nazi, and Richter and his family therefore carried a heavy burden in both the socialist camp and the capitalist camp. Because of this, his description of the Nazis became vivid and not superficial. For a long time after the end of World War II, both the Western camp led by Great Britain, the United States and Germany, and the socialist camp led by the Soviet Union, imposed strict sanctions on Nazi. The literary and artistic works at that time were similar to ours when we defeated the Gang of Four after the end of the Cultural Revolution. There were also a large number of stereotyping literary and artistic works.

When Richter's Uncle Rudi appeared in a form of blurred historical photos, it blew everyone's mind, from which people can see how objective and humane that artworks should be. This painting caused a huge sensation at that time. When Richter was 70 years old in 2002, an exhibition was held in MoMA in New York to ceremoniously introduce this type of painting to the world, titled "October 18, 1977". This series consists of 15 paintings, including four groups and five individual oil paintings. It depicts several moments before the suicide of some members of the Red Army Faction, the biggest terrorist organization in Europe at the time. The four members were Andreas Baader, Gudrun Ensslin, Holger Meins, and Ulrike Meinhof. These paintings aroused much controversy. The full name of the work is "October 18, 1977", commemorating the day when the bodies of Baader and Ensslin's bodies were found in the tight cell of Stammheim Prison. And their comrades, the dying Jan-Carl Raspe and the injured Irmgard M?ller, were also found at the same time. Stammheim Prison is close to Stuttgart, and they had been kept in this prison after their convictions for murder and other political incitements. Almost three years earlier (October 2, 1974), these prisoned extremists called for protest against prison conditions and held a hunger strike. Meins starved to death, and Meinhof hanged herself in her Stammheim cell (May 9, 1976), shortly after she and others were sentenced to life imprisonment. Her death was claimed as suicide. Similarly, the deaths of Baader, Ensslin, and Raspe in the following year (October 18, 1977) were also claimed as suicides too, although it was generally suspected that the four of them were murdered by the government.

When Richter depicts the major conflicts and contradictions in the real society, he depicts them basically in a bystander's perspective as well, by retelling events objectively. For his own standpoint, he has always appeared as an independent artist for many years, sometimes with a little bit of academicism. Richter has two famous sayings: "The best thing that could have happened to art was its divorce from government." "Everything made since Duchamp has been readymade, even when hand-painted."

Objectively speaking, Richter did not innovate a new method of using painting materials. He basically used all the materials used by oil painters for hundreds of years, including the particularly handy scraper that he asked his

excellent assistant and carpenter to make for him. Compared to Warhol, there is no big breakthrough in his creative ideas. Richter's success is that he created a brand-new painting technique. It is a major breakthrough in the history of oil painting technique, and brings people a new way of understanding the aesthetic approach. This is enough to make Richter a veritable and undisputed master in the history of contemporary painting.

It requires talent, patience and conscientiousness to paint. For example, there are different methods and tastes in making pickles. Korean kimchi is a bit spicy, Japanese pickled radish is a bit sweet, and our pickled cabbage is a bit salty. Russian pickles are also good, while the only downside is that we don't know what to eat with. There is also a kind of pickled grapes in Europe. It tastes like you accidentally dropped the rubber into the jar and pickled them. So far I have never eaten international pickles. In the 1980s, there was a language called Esperanto. The letters looked like a mixture of English, French, Italian, Portuguese, and German. It sounds like a person ran into the Eight-Power Allied Forces in an afternoon. Esperanto was promoted by our Ministry of Education in the past, and all national key foreign language colleges and universities established Esperanto departments. Undergraduates could study four years Esperanto, and then chose it as their major of post graduate. And then the matter was dropped.

Imitation doesn't need a theory, which will lead to the loss of the right to speak. Over time, we will lose the ability of thinking, the capacity of discernment, and furthermore, the ability to innovate.

Imitated things cannot be exported, or it's a summing-up report at most. Japan is an example. Japan is a very influential Eastern civilization in the world. It is the earliest country in the East to enter modern civilization, and the civilization is independent of China, South Korea, and India. In 1860, the Meiji Restoration led to comprehensive reforms in Japan's political and economic systems and so on. It has been more than 150 years since then. However, when Japanese products are exported abroad, they still are substitute products. Except for the washbasin, slippers and children's toys that made in China, Japanese products are still the cheapest ones, like car, lawn mowers, snow blowers, refrigerators, color TV, printers, etc. These are substitute products.

China does not have her own art form today. Including peasant painting, all painting forms except ink and wash are foreign. We must have more awe and respect for foreign things. Artists should show minimum characteristics of an educated person, obtaining consent before their borrowing, indicating the source and thanking the borrower afterwards. This is what people must do in a country who claim itself a civilization.

In short, imitation is always inferior. Try to avoid it.

About reading. Compared with writing, painting is obviously physical labor. Even abstract paintings are only abstract in its form. At least they still need to be accomplished by colors, which cannot be said to be boring. But what a writer faces are paper and pen. Before the author write and the readers read, everything is abstract. With a few lines of text, the viewers feel an upsurge of emotion. I know some buddies from other industries, film directors, rock musicians, etc., who subscribe to literary journals and magazines all the year round, hoping to get some inspiration from them. The works of Post '89 artists, called by Li Xianting as Cynical Realism, were all influenced by Wang Shuo's novels, and these artworks can totally be used as illustrations of Wang's stories. Wang Shuo's novels accurately reflect the psychological changes of young people in the 1980s and 1990s, from hope to disappointment, to helpless.

Reading varies from person to person. Most people study painting because they don't like to read and have poor grades in cultural courses, which means they don't have much culture, and they naturally reject reading.

I don't like reading. Books are not very attractive to me. I have tried any method that could replace reading. Of course, this is related to the background of our generation. At that time, the slogan "united, nervous, serious, lively" was everywhere, and later the slogan "read for the rise of China" was added. I never understand how a person can be united and nervous and serious and lively at the same time? It is too difficult. And who the hell has the right to require others like this? This is a condescending requirement, an adult's requirement to a child, and a requirement that lacks basic common sense.

Now it's different. There are more books with common sense and more people with common sense. I also grow fond of reading. It is a pity that I didn't practiced much as a child, so my reading speed is slower than normal people, and it's hard to change. The advantage is that it's not easy to forget what I've read.

I have several series of works whose titles are directly derived from the titles of a book. For example, the ink painting Pictures of the Strikingly Bizarre created in the 1990s, and the prints New Pictures of the Strikingly Bizarre which was cooperated with Singapore Taylor Print Institute in 2004, are based on the novels written by Ling Mengchu in the late Ming Dynasty. The painting Beside the Girls created in 1996 took the title from the second volume of Marcel Proust's In Search of Lost Time (its earliest Chinese translation is Beside the Girls, rather than In the Shadow of Young Girls in Flower). For my recent works, the Curtain series of 2010 got the title from a collection of essays by Milan Kundera, and the Hills beyond A River of 2012 is an art history book of Yuan Dynasty's painting written by James Cahill. The content of these books fits well with my mood of creation at the time.

Reading can examine creative ideas. A book is like a house. The author starts from the foundation, builds the structure, adds bricks and tiles, and builds a glass curtain wall, until the final completion. These are actually the products of the author. The quality of a book is related to the author's idea, his knowledge, and the expression. Whether it is fiction or

non-fiction, any book is actually an assumption, a dream, and a lie of the author. The connection between a book and the reality is not as close as its connection with the author.

My reading depends largely on how much a book reflects the reality, and whether there are new things in it. For example, about what the world is like, the *Look at the World with a Cold Eye: The Revelations of the Ups and Downs Over a Hundred Years*, authored by Zi Zhongyun in 1990', is more objective and fair among the many books written by Chinese scholars. Written by Wu Xiaobo, the *Storming 30 Years: Chinese Enterprises 1978-2008* interprets history of merchants from a new perspective, elevating them from the bottom of the traditional hierarchy "scholar, farmer, artisan, and merchant". Not like those popular books that teach us how to be successful, this tells us a serious history. Ray Huang's *1587, a Year of No Significance* takes the fifteenth year of Wanli as a microcosm of China's thousands of years of history, and draws a conclusion that being lack of "sensible mathematics" is the reason of China's less-developed. This is more like another way to say that China is a society that of rule of men rather than rule of law. With an American-style positivism spirit, this book gives us an impression that change is just around the corner if they want to. And Zhang Yihe's *The Final Nobles* brings the shadow of the past to life. These are all interesting books.

Of course, most of what I read is related to art. I won't bother you with more examples. Besides that, I'll also see whether a book is relevant to my interests. If there is a book on fern research in Madagascar, it has a new point of view, and it tells the truth, generally speaking, I still can't read it.

Read books as early as possible. This is not to encourage a three-year-old child to recite the Standards for being a Good Pupil and Child, or to showoff at a dinner table. It means that before a person is thirty years old, books can still be influential on him. After thirty years old, even the best books will slowly become less weighted like footnotes and tidbits.

But footnotes and tidbits are also very important, such as James Cahill's several art history books that have been translated into Chinese. I think they are very reliable. The accurate and powerful footnotes can help readers to improve accuracy in judgment and interpretation.

I seldom rely on books to relax myself, but occasionally there are exceptions. Biographical books are useful in this aspect, and autobiographies are even better. Sometime an author of a biography makes up plots to attract readers, so you can find sentence like "at that time he was thinking...". How the hell could the author know what the protagonist was thinking? Maybe the protagonist himself didn't know.

Best-selling author Stephen King and several of his writer friends formed a rock band in the 1990s. They often talked

about their works, but never asked each other where their writing inspiration came from, because "we know we don't know".

I read biographies just like little Laizi said in the movie *Farewell to My Concubine*: "How could they become big roles? How many times were they beaten for this?" To read a biographical book is to see how many times they were beaten.

The film *Back to 1942*, which is adapted from the documentary novel by the winner of the Mao Dun Literature Prize Liu Zhenyun, failed at the box office. The director Feng Xiaogang accepted an interview with *PEOPLE* magazine at the beginning of this year, saying that he is pessimistic, because many vicious things in people's hearts have been magnified today, and he felt he had nothing to talk about with the world. Similarly, New York University held a conversation between director Zhang Yimou and Ang Lee. As the conversation came to an end, Zhang Yimou could not help but leaned forward to ask Ang Lee, "How do you make the Western audiences understand your movie?" One was angry at being left by the times, and the other was worried about being left by the world. Coincidentally, the two directors showed the loneliness as a creator in a different way.

At the times of Lu Xun, "when they saw short sleeves, they immediately thought of white arms, of nakedness, of genitals, of intercourse, and of bastards." Now it's different. Many young audiences have seen "full nudity", including "full nudity" from abroad. It's difficult to be excited at the sight of short sleeves. They can understand Orson Welles's *Citizen Kane*, and Yasujiro Ozu's *An Autumn Afternoon*. They know the position of an aspiring movie in the world of movies.

After that, we need to look back, to examine the value of a work in the special context of China, and to see whether this value has equivalent energy in painting.

Here are some of my reading experience:

To Live, a novel by Yu Hua. ?This novel should have been read by many people, but it is worth mentioning again.

Through a pair of sympathetic eyes, this novel was written in a tone of absurd. The son of a rich landlord who had been tainted with bad habits of frequenting brothels, gambling and drinking, once lost all his family's property in a gamble. It caused his father's death and his family's falling to the bottom of the society. However, because of the same reason, he saved his life in the later revolution. The story itself seems absurd, but it is extremely realistic. A prodigal son has been there since ancient times, and if he accidentally caught up the special era, it makes a profound story.

Not only the materials are good, so does the language. The language shows Yu Hua's consistent style, refined and

enthusiastic. An obviously miserable tragedy was written in a style of festive and even carnival. Using comedic language to write a tragedy is an ancient method. All Men Are Brothers (a novel in Ming Dynasty) and The Scholars (a novel in Qing Dynasty) both applied it, and Yu Hua takes it to the extreme. (V.S. Naipaul also used it in his Miguel Street, which is a collection of short stories.) The best comedies are actually tragedies, and the best tragedies are comedies.

It's a pity that the judges of the Nobel Prize for Literature do not know much about Chinese, and probably do not know much about China. Yu Hua is a pure writer who can neither curry favor with someone important, nor find suitable people to translate his works.

The novel The Stranger by Camus has a very strange narrative technique. The narration before the end of the story is always numb, as if the protagonist does not have feelings like ordinary human beings do. But when it's approaching the end, all the oppressed things suddenly burst out, showing that kind of sound humanity and full personality, giving people a great shock.

We were surprised that what the protagonist did was reasonable, and when looking back at his previous actions, we suddenly realized that the protagonist lived a life stripped of all illusions and beautification effects. Because others do not live their lives like this, the protagonist becomes a real stranger.

Naipaul's Miguel Street is also a typical example of writing tragedy with a joyful tone. Although the characters in the book are far away in Trinidad, they seem to live on the street where we grew up. Poverty, isolation, numbness, and ignorance are normal for these people, but occasionally, there are also golden moments. These moments have existed and then disappeared, which makes it even more sentimental.

One Hundred Years of Solitude, by Garcia Márquez. I have not much to say about it. It has become a representative of Latin America.

Voices Carry: Behind Bars and Backstage During China's Revolution and Reform, a biography by Ying Ruocheng. Ying Ruocheng was the former Deputy Minister of Culture. His grandfather Ying Lianzhi was the founder of Ta Kung Pao and Fu Jen Catholic University in Beijing, and his father Ying Qianli was the founder of Fu Jen Catholic University in Taiwan. He came from a well-educated intellectual family. The history of this family is enough to write a book.

Ying Ruocheng played many roles, including the hated Liu Mazi and Little Liu Mazi in the drama Teahouse, Liu Siye in the movie Camel Xiangzi, Willy Loman in Arthur Miller's Death of a Salesman, the warden in the movie The Last

Emperor, and Lama Norbu in the movie Little Buddha. His career is enough to write a book.

However, Ying Ruocheng's autobiography Voices Carry began with his prison life in 1968, because it was the most bizarre thing that happened in his life. "This period of time in prison has allowed me to learn more about the situation in China than what I had learned in my whole life, which is gratifying." The author has an optimistic spirit.

About the passages of the author's experience in prison, it will be interesting to compare this part with Yan Geling's best work so far, Inmate Lu Yanshi.

Wang Shuo's Wild Beast, Die Satisfied, I'm Your Father, and Master of Mischief are good. They were subversive when they were just published back then.

Duan Chengshi's Miscellaneous Morsels from Youyang is a collection of legendary stories of the Tang dynasty. It's vigorous, showing the spirit of Tang.

Ar Cheng's The King of Chess. This fiction is unusual because it described the life of the Sent-down youth in an unusual gallant and ancient style.

Dostoyevsky Crime and Punishment. If you can tolerate Dostoevsky's neuroticism, this book is quite profound.

George Orwell 1984. Modern horror prophetic fiction.

Sigmund Freud A Young Girl's Diary. An introduction to psychology.

Hannah Arendt The Origins of Totalitarianism. As the title of the book.

Ruth Benedict The Chrysanthemum and the Sword. It is said to be the best book to understand our neighbor.

Akira Koshizawa Manchuria Capital Planning. As can be seen in the book, even the number of sewer manhole covers, the licensed prostitutes, and the unlicensed prostitutes were all clearly counted by Japanese rulers in Manchukuo.

Dominic Streatfeild The Secret History of Mind Control. An introduction to psychology.

Reading can solve the loneliness in creation. For example, painters seem to be powerless on describing hunger. So far,

I only remember Jiang Zhaohe's *The Homeless People*, in which the starving people are waiting in line desperately with an empty bowl in their hands. Later an oil painting depicting a farmer-like old man holding a bowl also appeared. Both paintings were nationally noticed at that time.

Compared with painters, it seems much easier for writers to write about hunger. Lu Wei, the screenwriter of the movie *To Live*, used to write about a painter friend who lived at Old Summer Palace: his main task everyday was not to conceive painting, but to contemplate how to eat the next meal for free. In order to have a meal he made a set of complicated plans, such as whose home he should eat in today, whose home he should eat in tomorrow, and the day after tomorrow, and two days after tomorrow, and how to eat without causing any embarrassment to each other, and so on. In those days everyone must have food coupons to purchase food, and the coupons were limited in quantity, so if you went to somebody's home for a meal, it was just a one-time trip, otherwise the people you visited would have enough food for themselves in that month. You had to make a precise calculation on it. There were so much tears of hardship and hunger that cannot be explained in a word.

In my mind, Yu Hua, the writer in China who deserves the Nobel Prize the most, always shows a special preference to describing hunger. In his novel *Why There Is No Music*, he depicted an unusual man Ma Er: Ma Er can hold a whole shrimp in his mouth to eat the shrimp meat and spit out an intact shrimp shell using his tongue only. Ma Er eats quickly, attentively, never raising his head before he finishes. In Yu Hua's another novel *Classical Love* he described a more cruel and bloody picture of hunger. The *Classical Love* subverts the pattern of the traditional love story, which was always describing how a young, poor, and talented scholar fell in love with a rich, beautiful girl in her backyard garden, and then the poor young scholar became the no.1 scholar in the highest imperial examination. During the famine period, the gifted young scholar didn't become the imperial no.1 scholar, and the rich girl's home was destroyed. When the young man met the young girl again in a small restaurant, the young girl had become food in a "food person" market. The description in this story is much more vivid than the *Fantasy Tales* by Ji Xiaolan (a writer in the Qing Dynasty). A "food person" is a human being whose flesh is going to be made into a dish on table. In famine years the flesh of human beings was eatable.

In Ar Cheng's *The King of Chess*, the writer wrote about the king of chess Wang Yisheng: "When he heard the clinking of aluminum lunch boxes made by people who ate ahead, he closed his eyes, with mouth tightly shut, as if he felt sick. After he got his meal, he started to eat it immediately and quickly. His Adam's apple bobbed in his throat. His face was full of tension. He stopped his eating constantly and suddenly, by using his whole index finger, to wipe a grain of cooked rice or a touch of oil or soup caught on his lips or chin into his mouth. If a grain of cooked rice fell on his clothes, he would press his finger on it right away, and transfer it into his mouth. If the transfer wasn't successful and

the rice fell on the ground, he would stop moving his feet at once, and then turn himself around to look for it. At this moment if he happened to meet my eyes, he would slow down the process. After he finished eating, he carefully sucked his chopsticks until they were totally cleaned, filled up his lunch box with water, sipped the thin oil slick first, and then with an expression of reaching the other shore safely, sipped the remained water." This is the sequela of hunger. In Cao Naiqian's novel collection *There Is Nothing I Can Do When I Think of You Late at Night* there is a story called "Dan Wa". In the beginning of the story Lao Zhuzhu's family had built a cave room and was going to install the door and windows. Traditionally, in an event like this, every household in the village should send a labor to help, and when the job is done, each laborer should have a fried rice cake to enjoy. Dan Wa came home early that day, because it wouldn't cost him any work points if he did so. Thus when Lao Zhuzhu went to the collective fields to call for labor, Dan Wa was not there. The fried rice cake was so rare that villagers usually could only eat it once a year during the Spring Festival. Groundlessly missing the opportunity to eat the fried rice cake, Dan Wa was very unhappy. However, he was embarrassed to tell people the truth, so from morning till night, he made trouble everywhere for a whole day. It's a story about gluttonousness which is developed from hunger.

Looking at the 3700 years of Chinese history, famines were recorded in every dynasty. Accumulated from generation to generation, every Chinese has a large area in his head dedicated to storing memories of hunger. No matter how much money we have, it's still difficult to get rid of the fear of hunger and the consequent insecurity. We have been fighting hard unremittingly around the bottom line of survival. A Taiwanese scholar has pointed out that Chinese culture is still a primitive culture, but packaged with benevolence, righteousness, courtesy, wisdom and faithfulness. A primitive culture is a culture of survival, whose main feature is that all labor and the judgments of values are aimed at maintaining survival and rejecting spiritual values. Therefore, the Chinese nation has never had faith, because we have never had spared time to believe in anything.

The foundation of humanity and historical context in China is different from those of the West. I hope you can understand this.

About ink painting, like everyone here, I have always been worried that I'm going to become a so-called artist, who can paint anything alike, finish a painting including stamping and inscribing in a minute, and paint more than 2,000 paintings in a year. It's particularly easy for an ink painter to become someone like that. There are such people but it does not represent all, because ink painting is still a form of art so far.

The history of ink painting can be said to be the history of Chinese painting. Oil painting has entered China in the recent one hundred years. In the history of oil painting, no technique, genre, or creative tendency was born in China. So from a historical perspective, the development of contemporary ink and wash is important. What I am looking

forward to now is that there won't be any chasm. In many Asian countries, local painting has almost disappeared due to the impact of Western culture. There are no teachers who teach local painting in universities in these countries. We still have Chinese painting departments in art colleges, and by the namely order of importance they are Chinese painting, oil painting print, and sculpture, but actually in the minds of students, Chinese painting is the last in the row. They are embarrassed to say hello to others when they enter the Department of Chinese Painting.

In Chinese painting it is hypocritical and non-artistic to use the principles of perspective to deal with the problem of space. Chinese painting has more than one focal point on the object, and the angle of sight is not fixed, so a painter will apply different perspectives and angles to figures and objects in the same painting. According to the Song Dynasty painter Guo Xi's ideas on printing principle, "In landscape paintings, the height of mountains is a full zhang (a unit of length (= 3/3 meters)), the trees a full foot, the horses a full inch, and the figures a full of tenths of an inch." This means that when you draw parallel lines, the lines will always be parallel. Ink and wash painting is a kind of painting dominated by lines. The colors and shapes are matched with the lines. The lines are very flexible. For images dominated by lines, the colors will become secondary. If we want to paint it as realistic as oil painting, the lines will be weak. But Chinese painting emphasizes the lines. A well-painted meticulous painting is a white line drawing, and white line drawing shows the skill of an artist most.

For thousands of years, ink painting has been quite impressive, and it was still part of the mainstream culture of this nation until the end of Qing Dynasty and the beginning of the Republic of China. According to Western art historian Sullivan, Chinese art led to at least two orientalizing movements in Europe. The former appeared in the 17th century and the latter in the 18th century.

Over thousands of years, ink and wash painting has developed smoothly with few sufferings, and it has only suffered two great calamities in recent decades. One is the May Fourth Movement took place in the late Qing Dynasty and the early Republic of China, during which serious controversies over this kind of painting occurred. Indeed, the so called "controversies" were nothing but the negation. The other calamity was the Traditional Chinese Painting Revolution after 1949. In other words, it was to take the life of the traditional Chinese paintings. By mixing the Western elements such as sketch and perspective principles with ink and wash painting, it made the ink and wash painting fall between two stools. Even foreign missionaries like Matteo Ricci, and artists like Giuseppe Castiglione and Jean Denis Attiret were embarrassed to do so in China at that time. Cultural wars are different from military wars. There is no such thing like working in collusion - one from within and the other from without - in the art world. It depends entirely on internal acceptance and finally self-disintegration to win. Strictly speaking, this last revolution was initiated from the inside, so it was the most devastating and fatal to ink painting.

For thousands of years, ink painting has never been discussed at every turn like it is now. Just like the Westerners

prefer Western food and Chinese prefer Chinese food, it's a habit, not a mistake. But now we are discussing whether we can still have Chinese food like usual. Are we too unconfident? Or are there other hidden reasons? When did you hear Europeans held conferences constantly to discuss the issue of the dead end of oil painting? If they can't make up their minds, hesitating, as if their future hung in the balance, can our Chinese painters swarm to learn from them like now? When we discuss something, there are two different motivations: one is to fix it and see if it can be used in the future; the other is to throw it away. Which one is our tendency? Over the past one hundred years, after several generations of continuous efforts and self-denial, it would be good enough if the quality of ink painting was at the same level as that of the late Qing Dynasty and the early Republic of China.

What kind of ink works do you think, can be taken by future generations to understand our era? Is it the work without the willing to take any risks? Is it the work that evade reality and doesn't have the slightest intention of exploration? Is it the things that are full of triteness whose purpose is decoration? The literati in ancient times could paint this kind of painting better. Even the feudal emperors could paint better flowers and birds or still life paintings than today's people, and they also wrote good calligraphy that modern people cannot surpass.

In October 2016, the National Art Museum of China held the largest international tour exhibition of Chinese oil paintings to celebrate their return to China. Oil painter Jin Shangyi said at the exhibition's large-scale seminar, "If we really want to have cultural exchange with the West, it's not a good idea to bring our oil paintings. They won't give a thought. It can only be the traditional Chinese painting."

About myself. I learned ink painting very early, but it was not until the mid-1980s that I decided to study ink painting. I chose to study ink painting because my family was poor and oil painting materials were expensive. The first painting I painted was the Derivative from Bada's Landscape Brush Style in 1987. It was a pure landscape without a single figure. It structured Bada's landscape, with mountains, water, and calligraphy, which was kind of decorative. Later I painted some splash ink paintings, but many failed, and only one was left. And then I started to paint figure painting. In the late 1980s and throughout the 1990s, my ink paintings were basically about daily life, a bit like the traditional Chinese novels of manners in the Ming and Qing dynasties, such as the Story of Beijing series. They basically included all things in the world, even so I still felt that there were many things left behind. It was not because I just left college and wanted to paint everything, but because the aura at that time made it easy for me to paint it. The motivation was there, and everyone around me had the similar aura, so I documented it, so that I wouldn't forget it later.

I started to cooperate with foreign galleries in 1993. At that time I only recognized the gallery I worked with. I rode a bike to the Yuanmingyuan nearby without communicating with anyone. It was rather unique. I also set a rule for

the gallery that I wouldn't participate in any joint exhibitions, just solo exhibitions. I felt that ink paintings would look weak if hanging beside oil paintings. Most of my paintings at the time were larger than 3 meters, but I still felt embarrassed as if I was competing with others through a colorful sketch (粉本). In fact, even the best oil paintings easily give people the feeling of craftsmanship, as Zhou Yigui said, which is a failure if I think about it now.

From the Comrade Captain in 1993, I started to pay more attention to the individual, and none of my previous paintings seemed to paint a person's inner world. During that period, I painted a lot of Mao Zedong in order to emphasize the sense of the times. If I painted other people or my relatives, nobody knew him, so I painted public figures. On the one hand, it's to echo the trend of introspection at the time, on the other hand, it's also to create a path of contemporary fine-brushwork painting. Painting the inner world is because I was relatively mature in grasping the spirit of characters. Before that, I might not be able to reach it. I used to feel that ink painting was very weak, so if it were not painted into a narrative situation or a novel, the painting would not stand up. Therefore I used to depend on human figures and landscapes to describe an event or a scene. As a matter of fact, the traditional oil painting was also faced with the same problem, so they turned it into a scene called multi-character situational conversation. When I came to this painting, I basically grasped how contemporary ink figures should be painted. As of today, there is no second one except me that paints figure heads like three to five meters tall. I created more than a dozen of such paintings.

My creation in the past 30 years can be divided into two parts. In the first ten years I was telling stories like traditional Chinese novels, in the last ten years I was focusing on concepts, and in the middle ten years, I was busy making money and fulfilling the tasks of the gallery.

The Utopia series can be said to be successful. The scenes are concise, and the elements from ancient paintings were added, which I am quite satisfied with. A question that I keep thinking these years is how ink painting can reflect our two-thousand-year tradition. If we just move forward without looking back, that is not ink painting. The Utopia series is unremarkable from the picture itself. From a realistic point of view, people turn a blind eye to it. The Utopia actually expresses the dialectical materialism, the godless materialistic reality of modern Chinese people. It's a scene of everyone sitting there, concentrating and wasting time seriously.

There were a total of 19 series of my paintings, and each series has changed a lot between the beginning and the end. I don't like to create something like a symbol that is appreciated by the business and the market, although it will be easier for them to hype it. Many people have told me not to change, so that people can recognize me. But I think I'm just going forward like this step by step, and I'm happy to move forward without a backpack. In this way, due to the frequency of exhibitions, only a little change can be seen every time. The exhibition came again before I had time to

change. The real change is the series of Ink and Wash Research Lectures, that's a conceptual series after a pause of five years in 2012.

The Ink and Wash Research Lectures series is not the final effect, so I call it "research". It is not the ink painting that I want ultimately. I always think that ink painting is a subject. This subject is like this to me: "Artists should not escape from political issues, nor lineage issues, and not to have the problem of people saying that you create for the moment." It's said by Richter. I just feel the same. That's why I often question contemporary art, and feel that today's artists should ponder such issues.

There is another problem that the Ink and Wash Research Lectures series aims to solve. From ancient times to the present, there were portrait ink paintings in each dynasty, but in the socialist period there is none, nothing focusing on the current characters. Those figure paintings in the 1950s and 1960s were government propagandas, which should not be called creation. That will be seen over time. When entering a relatively free creative environment, everyone is busy making money and has no time. I want to make up for the lack of necessary works at this stage. Of course, it may be a failure, but it is always a try.

These are some of the methods in my career over the years. Thank you very much for your time. Goodbye.

The Little Theatre at Sichuan Fine Arts Institute

January 2018

A series of lectures was hosted by Sichuan Fine Arts Institute (SFAI) since the beginning of 2017, and as guest lecturers, twelve of the most representative contemporary artists were invited to communicate with students, talking on the theme of "Approach and Method: Series of Academic Lectures on Chinese Contemporary Artists' Work Styles and Creative Methodology". In 2023, the series of lectures was published by China Youth Publishing House, edited by Prof. He Guiyan, the director of the Art Museum of SFAI.

工作中一些简单常识的转换

中国当代艺术家的工作方式与创作方法论系列学术讲座

朱伟，1966年生，中国当代水墨的先行者和代表人物，是最具国际影响力的当代水墨艺术家，也是第一位将工笔画手法引进中国当代艺术领域的艺术家。自上世纪九十年代初开始以水墨画在国际大型展览亮相，在世界各地举办超过300多次大型展览，先后出版三十部不同文字的绘画专集、回顾专集。国内外有四十多家美术馆、博物馆收藏了其超过七十余件作品。

大家好！各位都是在校学生，是中国当代艺术的未来，所以咱们今天捞干的，说具体情况，不玩社会上那套以免误人子弟。

艺术院校的学生一般面临两个问题：一，将来如何拿艺术混饭。二，今后如何成为优秀的艺术家。第一个问题不在我讲的范围之内，在这混四年出门再混四年就明白了。但是第二个问题在学习期间不打好底儿，以后工作生活具体等等事情一压上来再想找个清静的时间弄明白点什么基本不可能。

优秀的艺术家一定是创作出了优秀的作品，或者曾经画出了一张好画。

优秀的作品是什么呢？是随着时间的推移尘封在作品上面的一些无关艺术之外的尘土都被风吹散，作品还具有其应有的文化价值。

那么，如何画出一张好画呢？！很简单，就是先把我们误以为再熟悉不过的常识转换成正确可行的知识。

关于当代艺术。现在而今眼下当代艺术误导了不少孩子，他们以为大凡冠以当代艺术之名的就是最好的。所以张嘴闭嘴要搞当代艺术，老师费半天劲给孩子们掰扯清楚了，又因为当代艺术我们不具备解释的合法性，孩子们还是投去半信半疑的目光。

当代艺术是现在进行时，所有以当代名义进行的尝试都是在试验阶段，西方当代艺术到现在为止已经探索了一百多年，成功的能数得出来，不多，即使这样也尚未盖棺定论。有人会问，有些作品不是已经进了博物馆了吗，而且有些博物馆



还是以当代命名的吗？博物馆不是棺材，进去的就再也出不来了，每个时代都有自己时代有别于它的艺术形式，俗称当代艺术，这些艺术会随着人类科技和社会文明的进步而向前发展，以旧换新不断前进，当代艺术中一些优秀作品经过时间的验证成为经典，这些经典作品才是学习艺术的孩子在学习期间应该认真琢磨研究的对象。

西方当代艺术来到中国满打满算算着说不到四十年，由于各方利益的参与要死要活的貌似热闹，但实质上只是起到了当代艺术传播落地的作用，让大家知道了所谓当代艺术的些许面貌，到今天咱们坐这儿聊天为止没有一件原创作品诞生，也就是说连一件完整的中国造的当代艺术 IP 或者说芯片都没又出现过，成为经典连边都沾不上，随着时间的推移很多曾经吸引震撼你的作品和展览可能是一场场闹剧，所以说各位还有机会，你们很重要！

经典有具体标准吗？有：一创意、二技法、三材料，也就是我们常说的画什么、怎么画、拿什么画。三个方面哪一个有所突破，都可以算是经典。创意上应符合美学的三个判断，即事实判断、趣味判断、和价值判断。事实判断也就是艺术作品所指事件的真伪性、合理性；价值判断则是从审美、道德、历史方面判断作品的意义和价值，是否体现出人类的终极理想。三个方面的代表人物比如范宽，达芬奇，拉斐尔，米开朗琪罗，塞尚，梵高，石涛，八大，杜尚，里希特，劳森伯格，安迪沃霍，博伊斯等等，这些艺术家有的赶上了所谓的当代，有的已经离我们很远，但是他们的作品超越当代超越岁月成为经典成为人类文明进化的符号和标本。

说归说其实具体做起来对当代题材的选择判断往往会变得模糊和缺乏勇气。

新中国成立五十年之际《人民日报》、新华社、国务院新闻办和《北京日报》联合举办了一次民意调查，请民众评选出建国以来最重要的事件：文革名列第一，“三年自然灾害”名列第二。据一九九九年版的《大英百科全书》称，中国五十年代末六十年代的饥荒为二十世纪人类两次最大的饥荒之一。

仅以三年自然灾害时期为例，六十年代大洋彼岸西方当代艺术在这个时期开始集体登上历史舞台。

那么同时代的中国艺术家又干了些什么呢？寻找这一时期的历史资料、重要作品，丝毫看不出有任何“自然灾害”的影子和信息。一九五九年傅抱石关山月为人民大会堂创作了巨幅国画《江山如此多娇》，毛泽东亲自为此画题写“江山如此多娇”。理论家这样写道，“《江山如此多娇》的意义并不在于它那巨大的幅面和一般作品所没有的特殊的创作背景，也不在它所表现出的典型的革命现实主义和革命浪漫主义相结合的创作方法，而是通过它启发了后来许多山水画画家的创作思路，找到了一个能够在特定社会环境中获得成功的创作题材。”属于这一创作思路的还有李可染的《万山红遍》系列、潘天寿的《毛主席浪淘沙词意》等等。关于李可染的《万山红遍 层林尽染》，理论家是这样指出的，“《万山红遍 层林尽染》的出现标志了他在运用自己的笔墨语言表现毛泽东诗意方面已经完全成熟，而且也以此确立了自己的山水画面貌”。

当时的画家几乎没有不画毛泽东诗意的，毛泽东的诗意画是一条不会出错的途径。中央美院完成了壁画一百三十八幅，其中一幅大的三百平米。北京画院二十三位画家苦战五昼夜，完成丈二大画儿五张。江苏国画家还组织了国画工作团，历时三个月，行程两万三千多里，先后到河南、陕西、四川、湖北、湖南、广东等地，集体创作了《人民公社吃饭不要钱》《山村跃进图》《雨后春笋》，题跋道：“人创造频频，大革新，如春笋雨后一起伸。艺术家提出，“思想变了，笔墨就不能不变”，艺术家们几乎画遍了所有的革命圣地、领袖故居，就是见不到“自然灾害”的影子。

以下是“三年自然灾害”期间中国美术的编年史：一九五九年三月二十四日，全国美协副主席蔡若虹、常务理事王朝闻出席了在莫斯科举行的为期三天的“社会主义国家造型艺术展览会”讨论会，并在会上发了言。一九五九年十二月二十三日，由全国美协、人民美术出版社联合举办的“十年宣传画展览”在北京中山公园开幕。一九六〇年一月二十日，由全国美协举办的“年画展览会”在北京中山公园开幕，共展出一百七十九件作品。一九六〇年三月二日，美协安徽分会成立。协会选举赖少奇任主席，并选出理事二十八人和常务理事五人。一九六〇年三月十六日，江苏省中国画院成立。傅抱石为院长，钱松喆为副院长。一九六〇年九月三十日，《毛泽东选集》第四卷出版发行，蔡若虹、刘开渠、吴作人、王朝闻、吴镜汀参加文联组织的第一批读书会。一九六〇年十二月二十九日，上海中国画院举行工农学院拜师仪式。一九六一年一月十八日，全国美协召开常务理事会议，决定上半年的主要工作是抓建党四十周年的献礼创作。一九六一年六月二日，“革命历史画创作座谈会”在北京举行。一九六一年十月二十五日，郭沫若以中国文联主席的名义致信法国画家毕加索，祝贺他八十岁生日。

关于模仿。学生学习的过程本身就是一个模仿的过程，以考学的标准谁模仿的像谁的分数就高，谁的分数高谁就是好学生。但是到了创作阶段这个标准正好反过来，画的像别人那叫剽窃，碰到脾气不好的弄不好还得挨顿揍，哭都不知道从哪儿起头。

模仿只需解决一个问题，那就是如何学得像，还不能比被模仿者画得快，别人没画完你就不能继续往下画。

模仿别人模仿急了会觉得自己的东西一无是处。甚至有不少成熟的艺术家也曾幻想过当代艺术存在着一种国际语言，只要模仿这些语言就能和国际接轨，就能让全世界的人看得懂，就能成为大师。例子有很多，这些人都在社会上混，有的目前混的还有声有色，岁数也都不小了，不方便指名道姓。2008年里希特中国美术馆办个展，《南方周末》文化版的一位记者给我发短信，说你们美术圈怎么这样，想采访一下对里希特展览的感想都说不方便，莫名其妙。我没敢回信。

里希特是当今世界当代艺术的No1,是中国艺术家梦中的爷爷，学他的成千上万，这里多说几句。里希特的成功在于绘画技法上的突破。摄影的出现对绘画的冲击以及绘画的生存，成为全世界艺术家面临的一个共同的棘手的问题。很多艺术家都做出不同的尝试，这其中包括毕加索的立体主义、康定斯基的立体派、以及契里科的超现实主义和恩思特的达达等，毕加索的立体主义绘画和里希特的模糊的软抽象绘画算是一次成功的合理的探索。

一九六二年，当李可染创作毛主席诗意《万山红遍》系列时，里希特开始用照片绘画，他每次都从近千张照片中挑选一些认为满意的来复制放大。里希特认为，他的绘画不像人们所说的是一种现实主义绘画，他把抽象画分为小抽象、软抽象和大抽象，而自己所画的这些复制照片的模糊画面被他归类于软抽象。这样，他使自己的作品不那么直接针对时弊，在现实和理想当中创造了一个灰色的模糊地带。他认为，模糊的照片是最完美的画面，没有限制，也没有风格，不左不右带有抽象和思辨的色彩。

里希特创造出的模糊绘画技法，这样他在表现创作题材的时候得心应手游刃有余不至于被或左或者右等等派别所利用。他用这种技法在一九六五年创作了《鲁迪叔叔》，一九六六年创作了《八个护士》，以及一九八八年创作的《1977年10月18日》系列代表作品。他在绘画创意上努力接近现实，多少挑战了人们的一些固有观念，里希特是二战结束后举家从东德叛逃到西德的，可以说他具有双重身份，这样就使得他对社会的看法更加客观和全面。里希特的父亲是一个和蔼可亲的前国家社会党成员，一个纳粹份子，里希特和他的家庭因此无论是在社会主义阵营和资本主义阵营都背上一个沉重的包袱。也因为这样，他对纳粹的描写就变的有血有肉，而不走表面形式。二战结束后的很长时间内，在全世界，无论是英美德为首的西方阵营，还是以苏联为首的社会主义阵营，都对纳粹德国进行了无情的制裁。当时的文艺作品也不亚于我们当年文革结束后打倒四人帮时的劲头，也出现过大量的程式化、脸谱化的文学艺术作品。

当里希特的《鲁迪叔叔》以模糊的历史照片面目一出现，大家觉得耳目一新。同时，也让人们看到了文艺作品应有的客观的人性化的描绘，这张照片在当时引起了巨大的轰动。二零零二年里希特七十岁，纽约现代艺术博物馆MoMa以《1977年10月18日》为专题隆重地向世人介绍了这类题材的绘画。《1977年10月18日》系列作品是以十五幅绘画作品，包括了四组图像和独立成一组的五幅油画组成，描绘的是当时横扫欧洲的最大的恐怖组织德国红色旅成员被抓绝食身亡几个瞬间，充满争议，这四个人是：安得里斯·巴德，古德隆·恩斯林，霍尔戈·梅斯和乌尔里克·梅恩霍夫。作品的整个名字叫《1977年10月18日》，纪念巴德和恩斯林的尸体在斯塔姆海姆监狱严密牢房里被发现的那一天，同时被发现的还有他们的战友、垂死的冉一卡尔·拉斯普和受伤的伊尔姆加德·莫勒。斯塔姆海姆监狱靠近斯图加特，他们被判谋杀罪和其他政治煽动罪期间与之之后都一直关在这所监狱里。差不多是三年以前（一九七四年十月二日），被关押的激进分子呼吁抗议监狱的条件，举行绝食活动，梅斯就在绝食中饿死的。梅恩霍夫和其他人被判终身监禁后不久，她就在她的斯塔姆海姆牢房里上吊了（一九七六年五月九日）。她的死被裁定为自杀，同样，第二年（一九七七年十月十八日）巴德、恩斯林和拉斯普的死也被裁定为自杀，尽管人们普遍怀疑他们四个人是被政府谋杀的。

里希特在描绘现实社会的重大冲突和矛盾的时候，也基本上是一个旁观者的角度，客观地复述事件。为了自己的立场，多年来他总是以一个独立艺术家的面貌出现，有的时候稍稍带一点学院派。里希特有两句名言：“对艺术而言，能发生的最好的事情是与官方分道扬镳。”“自杜尚以来，一切创作的东西都是现成品，即使是手绘的东西。”

客观地说，里希特在绘画材料的使用上没有创新，基本是沿用了几百年来油画家们所用的所有材料，包括他让优秀的助手兼木匠为他特制用起来特别顺手的刮板。他在创作思路上与沃霍尔比起来也没有什么大的起伏和突破。里希特的成功

是因为他创造了一种崭新的绘画技法，也是油画技法史上的一次重大突破，带给了人们一种全新的审美方式。这足以使里希特在世界当代绘画史上成为一个名副其实、无可争议的大师级人物。

绘画需要天赋，耐心和认真，如腌咸菜，各有各的腌法，口味都不一样。比如韩国泡菜偏辣，日本腌萝卜偏甜，咱们的腌白菜偏咸。俄罗斯的酸黄瓜也不错，唯一不足的是不知道该就着什么吃。欧洲还有一种腌提子，吃起来像是不小心把橡皮掉缸里给腌了，到目前为止我还没吃过国际咸菜。八十年代曾经出现过一种叫世界语的，字母看上去有点英文法文意大利葡萄牙再加上德文的混合体，发出的音就像是一人在一个下午同时撞见了八国联军。世界语当年是教育部推广，国家重点外语大专院校都开设有世界语系，四年本科，考研选择世界语也可以。后来这事儿不了了之了。

模仿不需要有自己的理论，不会有话语权，久而久之会丧失思考和辨识能力，进而阉割掉创新的能力。

模仿的东西不能输出，撑死了算是汇报。日本就是一例子，日本是东方文明在世界上很有影响的国家，它的文明独立于中国韩国印度，是东方最早进入现代文明的国家，1860年日本明治维新，从政治经济体制各方面进行了全面的改革，至今一百五十多年了。但是日本的产品输出到国外都是以替代性的面貌出现的，抛去中国生产的脸盆拖鞋儿童玩具之外日本的汽车割草机扫雪机冰箱彩电打印机等等在世界各地就是最便宜的，是替代品。

时至今日中国没有自己的艺术形式，除水墨画以外所有绘画样式皆是外来，包括农民画在内。外来的东西我们就要多一份敬畏，尊重，艺术家们要有起码的教养，征得同意才可以拿来借鉴，最后还要注明出处，鞠躬感谢，这是号称文明的国家必须做到的。

总之，模仿永远是孙子，尽量避免。

关于读书。与写作相比画画显然是具象体力劳动，即使是抽象画也只是形式上的抽象，最起码来有颜色陪着，不能说枯燥的不得了。但是作家面对的是白纸黑字，在作者和读者、写作和阅读之前一切都是抽象的，愣凭几行文字，让看的人心潮澎湃要死要活。我认识的一些其他行业哥们儿，电影导演，摇滚乐手等等都常年订阅文学期刊杂志，总希望从里面抖点素材灵感出来。后八九被老栗称为泼皮玩世现实主义这拨儿艺术家的作品受王朔小说的影响，作品完全可以作为王小小说的插图，王朔的小说准确反映了上世纪八九十年代年轻人希望、失望到无奈的心理变化。

读书因人而异，大凡学画画的差不多都是因为不爱读书文化课成绩不好，也就是说没啥文化，对看书天然排斥。

我不爱读书，可以说书籍对我来说吸引力很小，小到任何可以替代读书的方法我都试过。当然这和我们这一代的时代背景有关。那时候经常能看到“团结、紧张、严肃、活泼”这几个字，后来又多了“为中华崛起而读书”几个字。我老也

想不明白，一个人怎么能够既团结又紧张，既严肃又活泼，这姿势也太难拿了？谁他妈有权利如此要求他人，这是居高临下的要求，是大人对孩子的要求，是缺乏做人的基本常识的要求。

现在不一样了，有常识的书多了起来，有常识的人也多了起来。我也变得比较爱看书了，可惜童子功没练好，看书的速度比一般人要慢，改不过来。好处是看了就不容易忘。

我有几个系列的作品名称直接来源于书名。如九十年代年创作的水墨《二刻拍案惊奇》和二零零四年和新加坡泰勒版画研究院合作的版画《新二刻拍案惊奇》，用的是明末凌濛初编写的话本小说的书名。一九九六年创作的《在少女们身旁》，取的是马塞尔·普鲁斯特的《追忆似水年华》中第二卷的卷名《在少女们身旁》。近些年的有二零一零年的《帷幕》，是米兰·昆德拉一本随笔集的书名。还有二零一二年的《隔江山色》，原本是高居翰写元代绘画的一本艺术史。这些书的内容与我当时创作的心境比较契合。

读书可以验证创作思路。书就像一栋房子。写书的人从地基打起，做结构，添砖加瓦，弄一层玻璃幕墙，直到最后完工，这些其实都是写书人的产品。书的好坏跟写书人的观念、知识的渊博程度、深入浅出的通透程度有关。不管是虚构还是非虚构，任何书其实都是作者的一个假设，一场梦，一个谎言。它本身和现实的关系不如和作者的关系来得密切。

读书一般还是看这本书在多大程度上反映了现实，以及有没有新东西。比如资中筠九十年代写的《冷眼向洋：百年风云启示录》是中国学者看世界的众多书籍中比较客观中肯的，没有那种弱者与生俱来的小家子气。吴晓波写的《激荡三十年》系列，是以一个复辟的角度来解读商人，把他们从传统“士农工商”的最底层拔高上来，而且不沾市面上流行的“成功学”那类投机取巧，是一本正经的史。黄仁宇的《万历十五年》，把万历十五年那一年当作中国数千年历史的缩影，引出中国人之所以过得不好，是因为缺乏“数目字管理”的结论。这比较像中国社会是人治而非法治社会的另一种表述，同时又有美国式的实证主义精神，给人一种只要愿意、改变指日可待的印象。章诒和《最后的贵族》写活了一个时代的背影。这都算有意思的书。

当然，我看的书还是以和艺术沾边的居多，就不一一举例了。其它的主要看是否和我关心的事相关。假如有一本书是讲马达加斯加蕨类植物研究的，观点新，说的也是大实话，总体说来我还是读不下去。

读书要趁早。这话不是鼓励三岁的孩子背弟子规，或者揣着本名人格言在饭桌上逮谁跟谁来。而是说一个人在三十岁之前，书对他还是有影响力的，过了三十岁，再好的书也会慢慢退化为注脚和花絮了。

但是注脚和花絮也非常重要。比如高居翰几部已经译成中文的艺术史著作，准确而有力的注脚能够帮助读者精准的完成判断和演绎，对我来说就觉得很有可靠性。

读书不会舒经活络，不过偶尔也有例外。传记类书籍就有这个功效。别人帮着写的传记不如自传，杜撰的成分居多，更有一些传记，写着写着就出现了“他当时就想啊”。他他妈当时想什么你怎么会知道。畅销书作家斯蒂芬·金和他的几个作家朋友九十年代组了个摇滚乐队，队员们常聊天聊工作，但从不问彼此的写作灵感从何而来，因为“我们知道我们不知道”。

我看传记就像电影《霸王别姬》里小赖子说的那句，“他们怎么成的角儿，得挨多少打啊”。看的就是他们挨了多少打。茅盾奖的获得者，作家刘震云同名纪实文学改编的电影《一九四二》票房失利，《人物》杂志对冯小刚导演有一个访谈，他说他很悲观，这个时代人内心很多恶毒的东西被放大，他觉得和这个世界没什么可聊的了。同样，纽约大学举办的张艺谋导演和李安导演的交流会上，讨论临近结束，张艺谋终于忍不住倾身问李安：“你是怎么让西方观众看懂你的电影的？”两位导演，一位才华已逝，一位担忧被世界抛下，以不同的方式不约而同地呈现了一个创作者的孤独。

鲁迅那个年代，“一见短袖子立刻想到白臂膊，立刻想到全裸体，立刻想到生殖器，立刻想到性交，立刻想到杂交，立刻想到私生子”，现在不同了，很多年轻观众都见过了“全裸体”，其中还包括不少外国“全裸体”，也就很难再为短袖子激动。他们能理解奥森·威尔逊的《公民凯恩》，能懂得小津安二郎的《秋刀鱼之味》，也知道一部有追求的电影在世界电影语系中大致处于一个什么样的位置。

然后，还需要回过头来，审视一部作品在目前中国这个特殊的语境下所具有的价值，这个价值放在绘画上是否还具有等值的能量。

我读书心得如下：

余华 《活着》这部小说应该很多人看过，但值得再提一提。

小说的基调是荒诞的，目光却是悲悯的。一个吃喝嫖赌浑身恶习的地主少爷，败光了家产，气死了父亲，沦落为社会底层，却因此在后来的革命中保住了性命。这个故事本身仿佛荒唐不经，却又现实无比。败家少爷自古就有，一不小心赶上了那个时代，厚重感就出来了。

不仅取材好，语言也搭得好。小说的语言秉持了余华一贯的风格，洗练，热烈。明明是惨绝人寰的事儿，在他笔下却有一种喜庆乃至狂欢的风格。这种以喜写悲的手法自古有之，《水浒传》用过，《儒林外史》用过，余华将它发挥到了极致。（奈保尔的《米格尔街》也用的类似的笔法，但那一个是短篇小说集。）最好的喜剧其实都是悲剧，最好的悲剧莫过于喜剧。可惜诺贝尔文学奖评委不太懂中文，大约也不太了解中国，更因为余华是个彻头彻尾的作家，不会活动也不会找合适的人帮着翻译。

加缪《局外人》这部小说的叙事手法非常奇特，将近结尾之前的叙述一直都是麻木的，仿佛主人公不太具有常人的情感。到了末尾，所有压抑的东西突然一下爆发出来，呈现出那种健全的人性和饱满的人格，给人一个极大的震撼。

我们惊讶于主人公的所作所为竟然都行之有理，再回头看他之前的举动，才恍然大悟：主人公过的是一种剥离了所有幻想和美化效果的生活，因为别人都不这么活，所以主人公就成了一个真正意义上的局外人。

奈保尔《米格尔街》这也是一个以喜写悲的典型。书中的人物虽然远在特立尼达，却好像生活在我们从小生活的这条街上。贫穷、闭塞、麻木、愚昧是这些人的常态，但又偶尔地，有金子般的时刻转瞬即逝。正因为这些时刻曾经存在过而后又消失，才更让人唏嘘不已。

加西亚·马尔克斯《百年孤独》这不多说了，它已经成了拉丁美洲的代言。

英若诚《水流云在》。英若诚，前文化部副部长，他的祖父英敛之创办了《大公报》和辅仁大学，他的父亲英千里协助创办了台湾的辅仁大学，他来自于一个学养深厚的知识分子家庭。要写这个世家就够写一本书。

英若诚在话剧《茶馆》中扮演了人见人恨的刘麻子和小刘麻子，在《骆驼祥子》中扮演刘四爷，在阿瑟米勒的《推销员之死》中扮演了威利·罗曼，在电影《末代皇帝》中扮演监狱长，《小活佛》中扮演诺布喇嘛。这个职业生涯也够写一本书了。

英若诚的自传《水流云在》却从一九六八年蹲监狱开始写起，因为那是他一生中发生过的最离奇的事。“在监狱的这段时间让我对中国当时情形的了解比我一辈子学的还多，这一点值得欣慰。”从中可见作者的乐观。

书中有许多作者的坐牢心得，这一段可以与严歌苓迄今为止最好的作品《陆犯焉识》对照着看。

王朔《动物凶猛》《过把瘾就死》《我是你爸爸》《顽主》现在看着一般，当年算是颠覆性的。

段成式《酉阳杂俎》唐人志怪小说集。很有朝气，可以看出唐代是个有精神的朝代。

阿城《棋王》少见写知青的能写出豪侠的感觉，有古风。

陀思妥耶夫斯基《罪与罚》如果你能忍受陀思妥耶夫斯基的神经质的话，这本书挺深刻的。

奥威尔《一九八四》现代恐怖预言小说。

佛洛伊德《少女杜拉的故事》心理学入门。

汉娜·阿伦特《极权主义的起源》如书名。

本尼迪克特《菊花与刀》据说是了解我们这位邻居的最佳著作。

越泽明《伪满洲国首都规划》书中可以看到，当年的日本人连每条街道的下水道井盖和官娼私娼数目都统计得一清二楚。

多米尼克·斯垂特菲尔德《洗脑术——思想控制的荒唐史》心理学入门。

读书可以解决创作时的孤独。例如，对饥饿的描绘绘画显得力不从心，到目前为止我只记得蒋兆和的《流民图》，绝望的饥民们排着队手里拿着碗，后来还出现过一农民模样的老人手里也拿着碗的油画，这两张画都引起了当时整个社会的关注。

与画家相比，作家就显得得心应手的多。电影《活着》的编剧芦苇曾写过他一住在圆明园的画家朋友：每天的主要任务不是构思画画，而是想着如何蹭饭。为了吃口饭他有一套复杂的计划，今天到谁家吃，明天到谁家吃，后天到哪吃，大后天到哪吃，如何才不至于给对方造成难堪等等。那时候吃饭每个人是有定量要粮票的，到人家吃饭的话，只能一顿，多吃就威胁到别人家的口粮了，必须做一个精密的计算。多少艰辛困苦与饥饿的泪水，非一言所能道尽。

在我心目中最应该获得诺贝尔奖的作家余华对吃的描写也一直情有独钟，小说《为什么没有音乐》里写了一个叫马儿的奇人：马儿能够把整只虾囫囵吞进嘴里，单凭口舌的蠕动，就能吃掉虾肉，吐出一只完整无缺的虾壳来。马儿吃饭很快，专心，不吃完绝不抬头。他的另一部小说《古典爱情》更是描写了饥饿的残忍和血腥。小说颠覆了传统私定终身后花园，落难公子中状元，才子佳人不着五六的故事。灾年书生并未中状元，小姐家也被拆迁，书生在一小饭馆偶遇小姐时，小姐已沦为菜市场的菜人。比纪昀的《阅微草堂笔记》对菜人的叙述还更上一层楼。菜人乃人肉市场的人，饥荒年代人肉也是要吃的。

阿城在《棋王》里写棋王王一生：“听见前面大家拿吃的时铝盒的碰撞声，他常常闭上眼，嘴巴紧紧收着，倒好像有些恶心。拿到饭后，马上就开始吃，吃得很快，喉节一缩一缩的，脸上绷满了筋。常常突然停下来，很小心地将嘴边或下巴上的饭粒儿和汤水油花儿用整个儿食指抹进嘴里。若饭粒儿落在衣服上，就马上一按，拈进嘴里。若一个没按住，饭粒儿由衣服上掉下地，他也立刻双脚不再移动，转了上身找。这时候他若碰上我的目光，就放慢速度。吃完以后，他把两只筷子吮净，拿水把饭盒冲满，先将上面一层油花吸净，然后就带着安全到达彼岸的神色小口小口的呷。”这就是饥饿的后遗症了。曹乃谦的小说集《到黑夜想你没办法》中有《蛋娃》一篇，讲的是老柱柱家做好了窑洞要装门窗，按惯例装门窗这件大事要从各家各户请一个劳力去帮忙，而且帮忙的人必须得有油炸糕吃。因为这日不出工不扣工分，蛋娃不慎提早回了家，老柱柱叫人帮忙时就没叫上蛋娃。油炸糕一般过年才能吃上一回，这次平白无故错过了吃油炸糕的机会，蛋娃这一天都没过痛快，又不好意思直说，干脆从早到晚惹了一天的祸。这篇故事讲的是从饥饿延伸出来的馋。

翻开中国历史三千七百年下来无论哪个朝代都有过严重饥荒的记录，代代累积下来，每个中国人脑袋里都有一大块区域专门用来储存对于饥饿的记忆，无论有多少钱也很难摆脱对饥饿的恐惧和由此造成的没有安全感。大家一直在生存底线周围上下求索。台湾一文化学者感叹：中国文化乃是经过仁、义、礼、智、信包装过的原始文化。原始文化即围绕着生存的文化，基本特征是一切劳动和对价值观的判断均以维持生存为目的，拒绝精神价值。所以说中华民族从未出现过信仰，因为我们一直没有信仰，或者说始终抽不出空儿来信仰什么。

中国的人文基础和历史脉络严重有别于西方，这点期待各位同学的把握。

关于水墨画。和在座的各位一样，我也一直担心最后混成一画啥像啥，一颗烟的功夫就能画完一张画，打嗝放屁瞬间盖章落款齐活儿，一年画两千张以上的所谓艺术家，水墨画特别容易出这方面的人才。这样的人有但是不代表全部，因为这样水墨画至今好歹还算是一门艺术形式。

水墨的历史可以说就是中国的绘画史，油画进入中国是最近一百年来的事，油画的历史上没有一种技法、流派、创作倾向是在中国诞生和出现的。那么当代水墨的发展从历史的角度来看就显得至为重要了。我现在期盼的是最好不要出现断层，很多亚洲国家由于西方文化的冲击，本土绘画几乎绝迹，大学里都找不到教本土绘画的老师，我们现在美术院校里好歹还有国画系或国画专业或者国画班，排序是国油版雕，但在孩子们心目中国画排最后，考上国画系出门都不好意思和人打招呼。

中国人看来，用几何学透视原理来处理空间的问题是虚伪的，非艺术化的，中国画对物的视点不止一个，而是几个，视线角度是不固定的，所以画家在同一幅画中写人和写物表现出不同的视点和角度。依照宋人郭熙定的作画原则：“山水画中画山盈丈，树木盈尺，马盈寸，人物盈十分之一寸。”意思就是说，画平行线，就一直不折不扣地平行下去，才中。水墨画是一个以线为主导的画种，颜色、造型都是配合线，线是很有弹性的，以线为主的造型，颜色就会变成辅助的，要是想把它画成一个全因素的，像油画那样的，那么线就弱了，可是中国画是强调线的，画得好的工笔画就是白描，白描最见一个人的功力。

几千年来水墨画一直相当牛逼，直到清末民初仍然是这个民族主流文化的一部分。按照西方艺术史学者苏利文所说，在欧洲中国艺术至少导致了两次东方化运动，前者出现在十七世纪，后者在十八世纪。

几千年来水墨画一直比较顺畅，没受过什么受掣，只是到了最近才遭受到了两次大规模的劫难：一是清末民初五四运动，水墨画饱受争议，说争议还算是好听的，其实就是要否定；另外一次就是四九年后的国画革命，说白了其实就是革国画的命，素描带进水墨画，透视带进水墨画，使水墨画变得非驴非马人不人鬼不鬼，这些像利玛窦这样的外国传教士，郎世宁王致诚这样的艺术家在中国更本不可能也不好意思去做的。文化战争和军事战争不同，没里应外合这一说法，完全得靠内部自我接受最后自我瓦解取得胜利，严格的说这后一次的折腾是从内部发起的，所以它对水墨画的摧残最重，是致命的。

几千年来水墨画从没像现在动不动就拿出来讨论。就像西餐中餐，一直都这么吃下来的，并不误事儿，可我们偏偏要讨论还能不能这样吃，是不是太不自信了呢？还是有什么其它不可告人的原因？什么时候听说欧洲人动不动开会广泛讨论油画穷途末路的问题？如果他们一天到晚拿不定主意，犹犹豫豫，一副前途未卜的德性，我们中国的画家能像现在这样一窝蜂地去学人家吗？一东西拿出来讨论无非是想得出来两个结果：一个是想修理一下看还能不能接着用；一个是想扔了。这么多年我们讨论的目的更倾向于哪一个呢？这一百年来，经过几代人的不断努力和自我否定，如今水墨画的水准和清末民初能找齐就不错了。

大家觉得后人看到什么样的水墨作品才能了解你我现在活着的这个时代，是那些当时不愿冒任何风险，回避现实又无丝毫探索意识的东西吗？是那些匠气十足闲情逸致的东西吗？这些古代的文人雅士画的更好，甚至封建帝王才子佳人业余时间画的花鸟静物都比现在的人画得好的多，还捎带写一手现代人都无法超越的好字。

2016年10月，中国美术馆举办了迄今为止最大规模的中国油画艺术国际巡回回归国汇报展，油画家靳尚谊在展览的大型研讨会上说“真的要 and 西方交流文化，拿我们的油画不行，人家更本看不上，只能是国画。”

谈我自己。我接触水墨画的时间很早，但决定专门学习水墨画是在上世纪80年代中期。当时选择学水墨画是因为家里穷，油画材料贵。我画的第一张创作是1987年的《八大的山水》，纯山水，一个人物都没有，把八大的山水给结构化了，有山、有水、有文字，很装饰画，后来也画点儿泼墨，但很多都失败了，只留下了一张，再后来就开始画人物，80年代末和整个90年代，我的水墨画基本都是在嗑瓜子，唠家常，有点像明清绣像章回小说。比如《北京故事》系列，基本上快把人间万象全包括进去了，就这样当时我还觉得有好些事还拉下了。啰哩啰嗦的并不是因为当时刚出校门，才开始创作啥都想画，而是当时的气场很容易让你提笔就来。因为动机有了，身边的每个人都有和你相同的气息，抓紧记录下来，免得以后忘了。

1993年我就开始和国外的画廊合作，当时我只认和我合作的画廊，骑车去边上的圆明园也不跟任何人交流，比较独。我还给画廊立了个规矩，不参加任何联展，要做就做个展，觉得水墨画和油画放在一起，气场会弱，我当时的画大都3米多，但还是觉得在拿一个粉本跟人家比，不好意思，其实画的再好的油画也正如约一桂所说容易给人匠气的感觉，现在想想这是非常失败的。

从93年的《上尉同志》我开始更关注个体，在这之前的画似乎都没有去画一个人的内心世界。那段时间画了不少毛泽东，为的是把时代感强调出来了，画别人或者我家亲戚，大家都不认识，所以画公众人物。一方面为了跟当时反思的潮流呼应，一方面也是开创出一条当代工笔画的路子，画内心是对人物的把握相对成熟了。在此之前或许是能力达不到，总觉得水墨画很弱，如果不画成叙事情境或小说，画总站不住，所以总是靠人、山水去描述一件事情、一个场景，其实传统油画也面临同样的问题，他们叫多人物情景会话，到这张画的时候我在造型上基本把握到了当代水墨人物应该如何去画。到今天为止，水墨画古今中外纯粹的人物头像画到三五米的除我之外没有第二个，这样的画我当年画了十几张。

近三十年来的创作来看，可以分为两部分。前十年是在讲故事像是章回绣像小说。后十年注重观念。中间十年忙着挣钱，完成画廊的任务。

《乌托邦》系列可以说是成功的，场景简洁，将古代绘画中的元素加入到绘画中，我自己是比较满意的。这些年画画一直在想的一个问题是水墨画怎么照顾中国两千多年来的传统，只是一个劲儿的往前走就不是水墨了。《乌托邦》系列从

画面本身来说平淡无奇，从现实的角度来看，人们对此熟视无睹，《乌托邦》其实表达的就是辩证唯物主义的无神的现实无比的现代中国人，大家坐在那里聚精会神集体认真浪费时间的场面。

我的画到现在一共有19个系列，而且每个系列前后变化都很大，我不太喜欢被商业和市场抓到那种符合市场炒作的符号。很多人都跟我说不要变的让人不认识了，但我觉得我就是一步步的往前这么画，不背包袱轻装前进，高兴。就这样由于展览频繁也只能一点点变化，还没有来得及变展览又来了，后来真正变化是停顿了五年之后2012年进入观念绘画的《水墨研究课徒》系列。

《水墨研究课徒》系列并不是最终的效果，所以我叫做“研究”。不是最终想要的水墨画，我一直觉得水墨画是一个课题，这个课题对我来说是这样的：“艺术家不应回避政治、回避血统问题，不能怕别人说你应景。”这话是里希特他老人家说的，我只是有同感。所以我经常质疑当代艺术，觉得当下的艺术家应该琢磨这样的问题了。

《水墨研究课徒》系列还有一个要解决的问题，从古至今中国的水墨画里边唯独缺少社会主义时期的人物肖像和以当下人物为主的绘画。过去每个朝代都有，进入社会主义时期反而没了。50、60年代的那些人物画都是政府命题，那个不叫创作随着时间会看出来的，等进入相对自由的创作环境时大家忙着挣钱没空儿，所以要弥补这个阶段必要作品缺失，当然，也许是失败的但总归试了试。

啰哩啰嗦把多年来工作中的一些方法和大家汇报研究到这，耽误大家的时间了，谢谢，再见。

四川美院小剧场

2018年1月

《路径与方法：中国当代艺术家的工作方法与创作方法论》，自2017年始先后邀请了张晓刚，方力钧，隋建国，汪建伟，朱伟，何云昌，王鲁炎，缪晓春等十二位当代艺术各领域最具代表性的艺术家到四川美术学院进行演讲和交流。2023年该系列讲座内容集结成册，由四川美院教授何桂彦主编，中国青年出版社出版。

艺术家简历
RESUME

朱伟

Zhu Wei



Born in 1966 in Beijing, Zhu Wei is a contemporary artist and an explorer of Chinese contemporary ink art. His ink paintings began to show up in large international exhibitions from 1993, and have since been featured in over 300 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.

EXHIBITIONS

- 2023 Group Exhibition, “M+ Sigg Collection: Another Story”, M+ Museum, Hong Kong
Group Exhibition, “Faces and Physiques”, Tobin Ohashi Gallery, Online, Japan
Group Exhibition, “Bodies Beyond Our Own”, Linda Gallery, Singapore
Group Exhibition, 2023 Beijing Contemporary Art Expo Reunion, PIFO Gallery, Beijing, China
Group Exhibition, “Faces of Asia”, Tobin Ohashi Gallery, Online, Japan
Group Exhibition, The 2nd Guardian Art Book Fair “Illumine the Desk: Bookplates Created by Art Masters”, Beijing, China
Group Exhibition, Art Jakarta Garden 2023, Linda Gallery, Jakarta, Indonesia
Group Exhibition, “The Axis – The Artistic Revolution from the Millennium”, Shanxi Contemporary Art Museum, Taiyuan, China
- 2022 Group Exhibition, Exhibition of Permanent Collection, Wrightwood 659, Chicago, USA
Group Exhibition, ART021 Shanghai Contemporary Art Fair, Shanghai China
Group Exhibition, “Being”, Zhi Art Museum, Chengdu, China
Group Exhibition, “Re-Jiangnan | Homage: the Golden Age Never Gone”, Art Museum of Nanjing University of Fine Arts, Nanjing, China
Group Exhibition, “Temptations”, Tobin Ohashi Gallery, Okinawa, Japan
Group Exhibition, “Listing”, PIFO Gallery, Beijing, China
- 2021 Group Exhibition, ART021 Shanghai Contemporary Art Fair, Shanghai Exhibition Center, Shanghai, China
Group Exhibition, Beijing Contemporary Art Expo, National Agricultural Exhibition Center, Beijing, China
Group Exhibition, DnA SHENZHEN, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China



Group Exhibition, “The Curtain Call of Theater and the Return of Medium”,
Mofeimo Gallery, Qingdao, China

Group Exhibition, “Scent of Ink”, WESTRED Art Museum, Haibin, China

Group Exhibition, “New Art | New Year 2021”, Tobin Ohashi Gallery,
Okinawa, Japan

2020 Group Exhibition, “A Snapshot of Globalization – Xin Dong Cheng and His
Contemporary Art Collection”, Tsinghua University Art Museum, Beijing, China

Group Exhibition, Art Canton Contemporary Art Fair, Guangzhou Liuhua
Exhibition and Trade Center, Guangzhou, China

Group Exhibition, “File: A Closed Loop of the Gradual Formation – 2020 A Special
Exhibition for the Fifth Anniversary of Annual Review of China Contemporary
Ink”, Art Museum of Nanjing University of the Arts, Nanjing, China

Group Exhibition, “Martha Bloom Studio Exhibition”, Phyllis Harriman Mason
Gallery, New York, USA

Group Exhibition, “The Revival of Tradition – Another Approach to Chinese
Contemporary Art”, Song Art Mu-seum, Beijing, China

Group Exhibition, “Art of Post Traditional Era”, Chengdu International Art
Exhibition Center, Chengdu, China

Group Exhibition, “Ink Painting on Going: 2000-2019”, Guangdong Museum of
Art, Guangzhou, China

Group Exhibition, “Art Aid Japan”, Tobin Ohashi Gallery, Tokyo, Japan

2019 Group Exhibition, “Life & Style & Art”, Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, Taipei Dangdai - Art & Ideas, Taipei Nangang Exhibition Center,
Taipei, China

Group Exhibition, “Martha Bloom Studio Exhibition”, Phyllis Harriman Mason
Gallery, New York, USA

Group Exhibition, “Endless Delight with Bodiless Ink”, Beijing 3 Gallery,
Beijing, China

Group Exhibition, “Black and White Exhibition”, Tobin Ohashi Gallery,
Tokyo, Japan

Solo Exhibition, “Virtual Focus”, Linda Gallery, 798 Art District, Beijing, China

Group Exhibition, “Contemporary Asian & European Art”,
Galerie Belvedere, Singapore

2018 Group Exhibition, “New Ink Art In China 1978 - 2018”, MinSheng Art Museum,
Beijing, China

- Group Exhibition, "Praise of the Hand – Contemporary Famous Artists Prints Collection Exhibition", Shenzhen, China
- Group Exhibition, "Jin Sha, Lv Peng, and Zhu Wei, The Gongbi Exhibition", Being 3 Gallery, Beijing, China
- Group Exhibition, "Ink Mutation" Invitational Exhibition of Experimental Ink Art, Art Museum of Nanjing Normal University, Nanjing, China
- Group Exhibition, "Spearhead: New Image of Ink Painting – Invitation Exhibition of Chinese Ink Wash", Shanghai Ming Contemporary Art Museum, Shanghai, China
- Group Exhibition, "Contemporary Sculpture Art Works from Xin Dong Cheng Collection", Hubei Museum of Art, Wuhan, China
- Group Exhibition, Art Central 2018, Central Harbourfront, Hong Kong, China
- Group Exhibition, Art Dubai 2018, Dubai, United Arab Emirates
- Solo Exhibition, "Virtual Focus", Kristin Hjellegjerde Gallery, London, UK
- 2017 Group Exhibition, "Crossing – AMNUA 5th Anniversary Exhibition", Art Museum of Nanjing University of the Art, Nanjing, China
- Solo Exhibition, "Virtual Focus: ZHU WEI works 1987-2017", National Museum of Indonesia, Jakarta, Indonesia
- Group Exhibition, "Art Stage Jakarta", Jakarta, Indonesia
- Group Exhibition, "Tribute to the Classics – Established Contemporary Artists Prints", Another Art Center, Beijing, China
- Group Exhibition, "Boundless: Ongoing Chinese Ink Art 2017", Art Museum of Sichuan Fine Arts Institute, Chongqing, China
- Group Exhibition, Art Central, Hong Kong, China
- Group Exhibition, "Everything Exists Now", Kristin Hjellegjerde Gallery, London, UK
- 2016 Group Exhibition, "Metamorphosis" - 2016 Fourth Biennale China-Italia of Contemporary Art, The No.3Plastic Cultural Park/TaiHe Art Gallery/Manet Art Museum, Beijing, China
- Solo Exhibition, "Zhu Wei's New Sculpture and Prints Show", Tobin Ohashi Gallery, Tokyo, Japan
- Group Exhibition, "Linda Gallery Beijing 10 Anniversary Special Invitation Exhibition", Linda Gallery, Beijing, China
- Group Exhibition, "Annual Review Exhibition of China Contemporary Ink Painting 2015-2016", Today Art Museum, Beijing, China
- Group Exhibition, "BEING AND INKING - Documenting Contemporary Ink Art 2001-2016", Redtory Museum of Contemporary Art (RMCA), Guangzhou, China
- Solo Exhibition, "Zhu Wei", Asia Art Center, Taipei, China
- Group Exhibition, "Art Stage Singapore", Singapore
- Group Exhibition, The 9th International Ink Art Biennale of Shenzhen, Guanshanyue Art Museum, Shenzhen, China
- 2015 Group Exhibition, "Airs of the States", The Shanghai Gallery of Art, Shanghai, China
- Group Exhibition, ART TAIPEI 2015, Taipei World Trade Center, Taipei, China
- Group Exhibition, "Past Present East West: Highlights from the Permanent Collection", The Kruizenga Art Museum at Hope College, Holland, Michigan, USA
- Group Exhibition, "A New Fine Line: Contemporary Ink Painting from China", Metropolitan State University Center for the Visual Arts, Denver, Colorado, USA
- Group Exhibition, "The Retrospective Exhibition - A Revisit to Chinese Contemporary Art", Singapore Museum of Contemporary Arts (MoCA), Singapore
- Group Exhibition, "CHINA 8 – CONTEMPORARY ART FROM CHINA AT RHINE & RUHR" - "Tradition Today – Ink Painting and Calligraphy", Kunstmuseum Gelsenkirchen, Germany
- Group Exhibition, "Cabinet De Sérénité", J. Bastien Art, Brussels, Belgium
- Group Exhibition, "Anonymous - A Visual Game Dominated by Small-sized Works", SZ Art Center, Beijing, China
- Group Exhibition, "Face + Figure Show", Tobin Ohashi Gallery, Tokyo, Japan
- Group Exhibition, "Eighth AAC Art, Ecology Observation Oversea Tour", International Contemporary Artist Space, Marquee Gallery, The city of New London, Connecticut, USA
- 2014 Solo Exhibition, "Zhu Wei's Exhibition 2014 - 2015", Art Museum of Nanjing University of the Art, Nanjing, China
- Group Exhibition, "Eighth AAC Art, Ecology Observation Oversea Tour", Singapore
- Group Exhibition, "Variation: Contemporary Ink Art Series II", Hive Center for Contemporary Art, Beijing, China
- Group Exhibition, Singapore Art Fair 2014, Suntec Singapore Convention & Exhibition Centre, Singapore
- Group Exhibition, "Beyond the Grid", Singapore Tyler Print Institute (STPI), Singapore
- Group Exhibition, "Eighth AAC Art, Ecology Observation Tour", Shangdong News Art Museum, Jinan, China
- Group Exhibition, "ART TAIPEI 2014", World Trade Center in Taipei, China
- Group Exhibition, "WEST SAYS EAST SAYS – Chinese Contemporary Art Research



Exhibition", United Art Museum, Wuhan, China

Group Exhibition, "The 10th China International Gallery Exposition 2014 (CIGE2014)", National Convention Center, Beijing, China

Group Exhibition, "Eighth AAC Art, Ecology Observation Tour", Jinling Art Museum, Nanjing, China

Group Exhibition, "LESSER LOGIC – Linguistic Encoding and Discursive Expression in Contemporary Art", Parkview Green Art, Beijing, China

Group Exhibition, "Eighth AAC Art, Ecology Observation Tour", Dukan Art Museum, Wuhan, China

Group Exhibition, "Eighth AAC Art, Ecology Observation Tour", Today Art Museum, Beijing, China

Group Exhibition, "Eighth AAC Art, Ecology Observation Tour", Guan Shanyue Art Museum, Shenzhen, China

Group Exhibition, "Rendering The Future - Chinese Contemporary Ink Painting", Asia Art Center, Beijing, China

Group Exhibition, "New Cultural Identity – China Contemporary Art", China Culture Center, Sydney, Australia

Group Exhibition, "A New Account of Meticulous Paintings – 2014 New Gongbi Invitation Exhibition", Jiangsu Art Museum, Nanjing, China

Group Exhibition, "Reshaping Shuimo – The New Conception of History", Jinling Art Museum, Nanjing, China

Group Exhibition, "Traces of Time" prints exhibition, Amy Li gallery, Beijing, China

2013 Group Exhibition, "Re: Portrait", Hubei Museum of Art, Wuhan, Hubei, China

Group Exhibition, "Still Water Runs Deep – Six Masters of Chinese Contemporary Meticulous Painting", Shenzhen Art Museum, Shenzhen, China

Solo Exhibition, "Zhu Wei", Today Art Museum, Beijing, China

Group Exhibition, Beijing-Belgrade, Museum of Yugoslav History, Belgrade, Serbia

Group Exhibition, China-Eastern Europe: New Sights in Chinese Contemporary Art, Contemporary Art Museum of Macedonia, Skopje, Republic of Macedonia

Group Exhibition, Tobin Ohashi Gallery in Roppongi Opening, Tokyo, Japan

Group Exhibition, "Peking-Praha", Castle Gallery, Prague, Czech

Group Exhibition, Philosophical Interpretations of Painting - Present Expression of Chinese Paint, The National Art Museum of China, Beijing, China

Group Exhibition, Confluence: An Exhibition by the Art Galleries Association (Singapore), Helutrans Artspace, Singapore

Group Exhibition, China-Eastern Europe: New Sights in Chinese Contemporary Art, Palatul Parlamentului National Contemporary Museum of Romania, Bucharest, Romania

Group Exhibition, Poly Eighth Anniversary Exhibition, National Agriculture Exhibition Center, Beijing, China

Group Exhibition, Beijing-Sofia: New Sights in Chinese Contemporary Art, The Sofia National Telecommunications Museum Art Center, Sofia, Bulgaria

Group Exhibition, "RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012", Today Art Museum, Beijing, China

Group Exhibition, ART PARIS, Grand Palais, Paris, France

Group Exhibition, SHUIMO - Chinese Contemporary Ink Paintings, Sotheby's S2 Gallery, New York, USA

Solo Exhibition, Zhu Wei Works, Singapore Museum of Contemporary Arts, Singapore

Solo Exhibition, Zhu Wei New Editions, Tobin Ohashi Gallery, Tokyo, Japan

2012 Group Exhibition, "RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012", Hubei Museum of Art, Wuhan, China

Group Exhibition, Art Taipei 2012, Taipei, China

Group Exhibition, Instinct & Instant Chinois, J. Bastien Art, Brussels, Belgium

Group Exhibition, Serene Scent: New Ink Painting, Red Gate gallery, Beijing, China

Group Exhibition, Italy-China Biennale, Eparco Di Monza, Italy

Group Exhibition, Five Artists' Joint Exhibition of Contemporary Gongbi, Poly Art Museum, Beijing, China

Group Exhibition, Contemporary Papers, Art Seasons Gallery, Singapore

Group Exhibition, "Quiet Please", Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, Xinjiang Contemporary Art Biennale, Xinjiang International Expo Center, Urumqi, Xinjiang, China

Group Exhibition, "Dialogue"-Group Exhibition of Contemporary Print 2012, Dialogue Space, Beijing, China

Group Exhibition, Beyond Horizons, Plum Blossoms Gallery, Hong Kong

Group Exhibition, Contemporary Ink Paintings — Thirty Years History, Poly Art Museum, Beijing, China

Group Exhibition, Hong Kong International Art Fair (ART HK12), Hong Kong Convention and Exhibition Centre (HKCEC), Hong Kong, China

Group Exhibition, FACE FACE FACE, Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, Christie's HK preview exhibition, ArtScience Museum, Singapore

Group Exhibition, ART BEIJING 2012, National Agriculture Exhibition Center, Beijing, China

Solo Exhibition, Zhu Wei Works, The American Club of Tokyo, represented by Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, The Contemporary Scholar Studio: Ink Paintings and Works of Art – The Five Friends of Spring, Mee Seen Loong Fine Art, New York, USA

Group Exhibition, Art Stage Singapore 2012, Marina Bay Sands Convention and Exhibition Centre, Singapore

2011 Group Exhibition, "The Small Poly", Linda Gallery, Singapore

Group Exhibition, Philosophical Interpretations of Painting - Present Expression of Chinese Paint, China Space, Beijing, China

Group Exhibition, FACE TO FACE, Tel Aviv Museum of Art, Tel Aviv, Israel

Group Exhibition, Fine Art Asia 2011, Hong Kong, China

Group Exhibition, "Art Seasons 10th Anniversary", Art Seasons Gallery, Singapore

Solo Exhibition, "Zhu Wei", Simyo Gallery, Seoul, Korea

Group Exhibition, Tobin Ohashi Gallery Collection Exhibition, Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, "Gotta Be Free", Plum Blossoms Gallery, Hong Kong, China

Group Exhibition, "Contemporary Chinese Ink on Paper", Eli Klein Fine Art, New York, USA

Group Exhibition, Hong Kong International Art Fair (ART HK11), Hong Kong Convention and Exhibition Centre (HKCEC), Hong Kong, China

Solo Exhibition, "Zhu Wei Exhibition", Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, "All Things Small and Beautiful", Mee Seen Loong Fine Art, New York, USA

Group Exhibition, China Contemporary Prints Exhibition, M Art Center, Shanghai, China

2010 Group Exhibition, Classic Remade — Carnival Limited Edition Art Work Of Masters, Gallery Yang, Beijing, China

Group Exhibition, Contemporary Prints Exhibition, New Millennium Gallery, Beijing

Group Exhibition, "Monumental", Walsh Gallery, Chicago, Illinois, USA

Group Exhibition, Opening Exhibition – Premier Selection Show,

Tobin Ohashi Gallery, Tokyo, Japan

Group Exhibition, "Roundabout", City Gallery Wellington, Wellington, New Zealand

Group Exhibition, Korea International Art Fair 2010 (KIAF2010),

World Trade Center, Seoul, Korea
 Group Exhibition, ShContemporary 10, Shanghai Exhibition Center, Shanghai, China
 Group Exhibition, Credit Suisse Today Art Award 2010 Finalist Exhibition, Today Art Museum, Beijing, China
 Group Exhibition, Golden Era, Plum Blossoms Gallery, Hong Kong, China
 Group Exhibition, FACES, Leo Gallery, Shanghai, China
 Group Exhibition, Again Print, Dialogue Space, Beijing, China
 Group Exhibition, Art Hamptons - the international fine art fair, New York, USA
 Group Exhibition, Tradition and Transition: Recent Chinese Art from the Collection, Williams College Museum of Art, Massachusetts, USA
 Solo Exhibition, Zhu Wei's Solo Show, Front Line Contemporary, Shanghai, China
 Group Exhibition, ART HK 10, Hong Kong Convention and Exhibition Centre, Hong Kong, China
 Group Exhibition, RESHAPING HISTORY Chinart from 2000 to 2009, China National Convention Center, Beijing, China
 Group Exhibition, Z Artists, ArtScene Warehouse, Shanghai, China
 Group Exhibition, "Chasing Flames", Zadok Art Gallery, Miami, USA
 Group Exhibition, "Restoration"---Contemporary Collotype Print Exhibition, New Millennium Gallery, Beijing, China
 Group Exhibition, Fairy Tales - Selections from the MaGMA Collection, Opera Gallery, Singapore
 Group Exhibition, "You and Me", The Asian Collection, Tokyo
 Group Exhibition, EKFA Winter Show, Eli Klein Fine Art, New York, USA

2009 Group Exhibition, ART BASEL MIAMI BEACH 2009, Miami, USA
 Group Exhibition, The Silk Road - Chinese Contemporary Lithographs, Art Scene Warehouse, Shanghai, China
 Group Exhibition, The First Linzhou Biennale of Ink and Wash, Duolun Museum of Modern Art, Shanghai, China
 Group Exhibition, The Academic Exhibition of Chinese Fine Arts Paintings, Art Gallery of China National Academy of Painting, Beijing, China
 Group Exhibition, "In Print", Dialogue Space, Beijing, China
 Group Exhibition, "Beijing - Havana: New Contemporary Chinese Art Revolution", Cuba Museo Nacional de Bellas Artes Street Trocadero e/ Aulueta y Monserrate Old Havana, Ciudad de La Habana, Cuba
 Group Exhibition, CHINESE CONTEMPORARY MASTER PRINTS EXHIBITION, Chen Ling Hui Contemporary Space, Taipei, China

Group Exhibition, ART OSAKA 2009, Osaka, Japan
 Group Exhibition, Scent of Ink - Group Exhibition of Chinese Contemporary Ink, Dialogue Space, Beijing, China
 Group Exhibition, ART HK 09, Hong Kong Convention and Exhibition Centre, Hong Kong, China
 Group Exhibition, BROADSHEET NOTATIONS, Tang Contemporary Art, Hong Kong, China
 Group Exhibition, RECOMPOSITIONS, Xin Dong Cheng Space for Contemporary Art I, 798 Art District, Beijing, China
 Group Exhibition, Water and Color - Contemporary Ink Art Show, Today Art Museum, Beijing, China
 Group Exhibition, Best of Beijing - Chinese Contemporary Art, Melvin Art Gallery of Florida Southern College, Florida, USA
 Group Exhibition, Portraits: First Impressions, Tobin Ohashi Gallery, Tokyo, Japan

2008 Group Exhibition, Selected Exhibition Tour of Chinese Honest and Credible Galleries, Hong Kong Museum of Art, Hong Kong, China
 Group Exhibition, Selected Exhibition Tour of Chinese Honest and Credible Galleries, Today Art Museum, Beijing, China
 Group Exhibition, Art Miami 2008, Miami, USA
 Group Exhibition, Asian Contemporary Art Fair New York 2008, New York, USA
 Solo Exhibition, Zhu Wei's Album of Ink Paintings, Xin Dong Cheng Space for Contemporary Art, 798 Art District, Beijing, China
 Group Exhibition, SCOPE London Art Fair, London, UK
 Group Exhibition, Art Singapore 2008, Singapore
 Group Exhibition, HKIAAF 08, Hong Kong, China
 Group Exhibition, Art Shanghai 2008, Shanghai, China
 Group Exhibition, "LOFT" Outdoor Sculpture Exhibition, 798 Art Zone, Beijing, China
 Group Exhibition, Contemporary Voices of Japan and China Show, Tobin Ohashi Gallery, Tokyo, Japan
 Group Exhibition, Shanghai MoCA Envisage "Butterfly Dream", Museum of Contemporary Art, Shanghai, China
 Group Exhibition, Art Beijing 2008, Beijing, China
 Group Exhibition, Art Taipei 2008, Taipei, China
 Group Exhibition, Olympic Stars, Red Gate Gallery, Beijing, China
 Group Exhibition, Today's China, BELvue Museum, Brussels, Belgium
 Group Exhibition, New Gallery Opening Group Show,

Tobin Ohashi Gallery, Tokyo, Japan
Group Exhibition, ART HKo8 - Hong Kong International Art Fair, Hong Kong, China
Group Exhibition, Beijing-Athens: Contemporary Art from China, National Contemporary Art Center of Greece, Athens, Greece
Group Exhibition, China – Beyond Socialist Realism, Chosun ilbo Museum, Seoul, Korea
Group Exhibition, NEXT – the Invitational Exhibition of Emerging Art, Art Chicago 2008, Chicago, USA
Group Exhibition, ARTPARIS, Paris, France
Group Exhibition, Consumption – Chinese Contemporary Art, Xin Dong Cheng Space For Contemporary Art (798 Art District), Beijing, China
Group Exhibition, SEMIOSIS, China Square, New York, USA
Group Exhibition, ARCO, Madrid, Spain

2007 Group Exhibition, "Altered States", Red Gate Gallery (Dongbianmen Watchtower), Beijing, China
Group Exhibition, Art Basel Miami Beach, Miami, USA
Group Exhibition, Asia Art Archive Fundraiser 2007 preview exhibition, Sotheby's HK exhibition hall, Hong Kong, China
Solo Exhibition, Zhu Wei Show, Plum Blossoms Gallery, Hong Kong, China
Group Exhibition, Art International Zürich 2007, Zürich, Switzerland
Group Exhibition, Body • Impression – The Human Body in Contemporary Chinese Art, Red Gate Gallery, Beijing, China
Group Exhibition, SH Contemporary 2007, Shanghai Exhibition Center, Shanghai, China
Solo Exhibition, Zhu Wei Solo Show, Art Seasons Gallery, Singapore
Group Exhibition, China International Gallery Exposition 2007 (CIGE), Exhibition Hall of China World Trade Centre, Beijing, China
Solo Exhibition, J. BASTIEN ART Gallery, Brussels, Belgium
Group Exhibition, Art Brussels 2007, Brussels Expo Hall, Brussels, Belgium
Solo Exhibition, Zhu Wei Solo Show, Art Seasons Gallery, Jakarta, Indonesia
Group Exhibition, Chinese Contemporary Sotsart, the State Tretyakov Gallery, Moscow, Russia
Group Exhibition, Inner View China, Touch Art Gallery, Paju, Gyeonggi Province, South Korea
Group Exhibition, ANTIQUAIRS 2007, Brussels, Belgium

2006 Group Exhibition, Zhu Wei, Xu Lei, Peng Wei - Three Artists' Exhibition,

Art Seasons Gallery, Beijing, China
Group Exhibition, Chinese Ink Painting Document Exhibition (1976-2006), Nanjing Museum, Nanjing, China
Group Exhibition, Art Beijing 2006 Expo, National Agriculture Exhibition Center, Beijing, China
Group Exhibition, Curators' Choice, Art Complex Museum, Massachusetts, USA
Group Exhibition, "Sights Unseen: Recent Acquisitions", Tateuchi Thematic Gallery of Asian Art Museum, San Francisco, USA
Group Exhibition, Melbourne Art Fair, Melbourne, Australia
Group Exhibition, Red Gate Gallery 15th Anniversary Exhibition, Red Gate Gallery, Beijing, China
Group Exhibition, The Power of Art on Paper, Art Seasons Gallery, Beijing, China
Solo Exhibition, Red Gate Gallery, Beijing, China
Group Exhibition, China International Gallery Exposition, China World Trade Centre, Beijing, China
Group Exhibition, The International Asian Art Fair, New York, USA

2005 Solo Exhibition, Red Curtain, Plum Blossoms Gallery Hong Kong, China
Group Exhibition, Apologue: Chinese Contemporary Art Exhibition, Hangzhou, China
Group Exhibition, ARTSingapore 2005, International Convention and Exhibition Center, Singapore
Group Exhibition, World Rock n' Roll 50 Years Visual Arts Exhibition, Rome Art Museum, Rome, Italy
Solo Exhibition, New Pictures Of The Strikingly Bizarre, Plum Blossoms Gallery Hong Kong, China
Solo Exhibition, New Pictures of The Strikingly Bizarre, Singapore Tyler Print Institute, Singapore
Group Exhibition, Lineart 2005, Ghent, Belgium

2004 Group Exhibition, Food For Thought, Islip Art Museum, New York, USA
Group Exhibition, Democracy Forever: Chinese Artists Perceptions of Global Politics, Plum Blossoms Gallery, New York, USA
Group Exhibition, "Alien Bravo", Plum Blossoms Gallery, New York, USA
Group Exhibition, CHINA ON THE CUSP, New York, USA
Solo Exhibition, Zhu Wei – Another Perspective, Plum Blossoms Gallery, Hong Kong, China
Group Exhibition, ARTSingapore 2004, Singapore

- Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- Group Exhibition, “Corporate Corporeality: Chinese Artists Re-examining the Body
in the Age of Global Capitalism”, Plum Blossoms Gallery, New York, USA
- 2003 Group Exhibition, Asian Contemporary Art Week, New York, USA
Solo Exhibition, Zhu Wei – Another Perspective, Plum Blossoms Gallery,
New York, USA
Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 2002 Group Exhibition, Paris-Pekin, Espace Cardin, Paris, France
Group Exhibition, The First Triennial of Chinese Arts, Guangdong Museum of Art,
Guangzhou, China
Group Exhibition, “Configurations – The figure in contemporary Asian art”,
Plum Blossoms Gallery, New York, USA
Group Exhibition, The International Asian Art Fair, Lincoln Center for the
Performing Arts, New York, USA
Solo Exhibition, China Diary – The Oxen, Plum Blossoms Gallery, New York, USA
- 2001 Group Exhibition, Recent Works, Plum Blossoms Gallery, Hong Kong, China
Group Exhibition, ARTS Singapore - The Contemporary Asian Art Fair,
Singapore International Convention & Exhibition Centre, Singapore
Solo Exhibition, Zhu Wei Diary, Plum Blossoms Gallery, New York, USA
Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 2000 Solo Exhibition, Zhu Wei Diary, Plum Blossoms Gallery,
Hong Kong and Singapore
Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 1999 Group Exhibition, The Beverly Hills International Art Fair, Beverly Hills,
California, USA
Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 1998 Solo Exhibition, Diary of the Sleepwalker, Plum Blossoms Gallery,
Hong Kong and Singapore
Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 1997 Group Exhibition, The International Asian Art Fair,
The Seventh Regiment Armory, New York, USA
- 1996 Group Exhibition, 'Modern Chinese Paintings from the Reyes Collection',
Ashmolean Museum of Art and Archaeology, London, UK
Group Exhibition, The Taipei International Art Fair, Taipei, China
Solo Exhibition, China Diary, Plum Blossoms Gallery, Hong Kong and Singapore
- 1995 Group Exhibition, Art Trends, Hong Kong, China
Group Exhibition, Art Asia '95, Hong Kong Convention and Exhibition Center,
Hong Kong, China
Solo Exhibition, The Story of Beijing, Plum Blossoms Gallery, Hong Kong, China
- 1994 Solo Exhibition, The Story of Beijing, Plum Blossoms Gallery, Hong Kong, China
Group Exhibition, Tresors - International Fine Art and Antiques Fair for Asia,
World Trade Center, Singapore
Group Exhibition, Art Asia '94, Hong Kong Convention and Exhibition Center,
Hong Kong, China
Group Exhibition, New Trends, Hong Kong Convention and Exhibition Center,
Hong Kong, China
- 1993 Solo Exhibition, Zhu Wei New Paintings '93, Duo Yun Xuan, Shanghai, China
Group Exhibition, China Art Expo, Guangzhou, China
- 1991 Group Exhibition, "New Army Art Club", Duo Yun Xuan Gallery, Shanghai, China

生于 1966 年，当代艺术家，中国当代水墨的探索者。自九十年代初开始以水墨画在国际大型展览亮相，在世界各地举办超过三百次大型展览，先后出版三十部不同文字的绘画专集、回顾专集。国内外有四十五家美术馆、博物馆收藏了其超过七十件作品。

2023 群展 “M+ 希克藏品展：别传” M+ 美术馆 香港

群展 “面容与体格” Tobin Ohashi 画廊 线上展览 日本

群展 “超越我们的身体” 林大艺术中心 新加坡

群展 2023 北京当代艺术博览会 偏锋画廊 中国北京

群展 “亚洲的面孔” Tobin Ohashi 画廊 线上展览 日本

群展 嘉德国际艺术图书展 “盈案增辉：艺术名家创作藏书票” 中国北京

群展 雅加达花园艺术展 林大艺术中心 印尼雅加达

群展 “坐标：2000 年以来的中国绘画之变” 山西省当代美术馆 中国太原

2022 群展 Wrightwood 659 藏品展 Wrightwood 659 美国芝加哥

群展 2022 ART021 上海廿一当代艺术博览会 上海

群展 “幻·季” 知美术馆 成都

群展 “江南再造首展：致意——从未消逝的黄金时代” 南京艺术学院美术馆 南京

群展 “Temptations” Tobin Ohashi 画廊 日本冲绳

群展 “Listing” 偏锋画廊 北京

2021 群展 上海廿一当代艺术博览会 上海展览中心 上海

群展 北京当代艺博会 全国农业展览馆 北京

群展 首届 DnA SHENZHEN 设计与艺术博览会 当代艺术与城市规划馆 深圳

群展 “剧场谢幕与媒介回归” 墨非墨画廊 青岛

群展 “在地·个体：水墨绘画艺术研究展” 红场美术馆 哈尔滨

群展 “2021 新年·新艺术” Tobin Ohashi 画廊 日本冲绳

2020 群展 “东张西望三十年——程昕东当代艺术收藏” 清华大学艺术博物馆 北京

群展 艺术广东当代艺术博览会 广州流花展览中心 广州

群展 “档案：逐渐形成的闭环 - 中国当代水墨年鉴五周年特展” 南京艺术学院美术馆 南京

群展 “Martha Bloom 工作室作品展” Phyllis Harriman Mason 画廊 纽约 美国

群展 “传统的复活” 松美术馆 北京

群展 “复·始——后传统艺术季” 成都国际艺术展览中心 四川成都

群展 “水墨进行时：2000-2019” 广东美术馆 广州

群展 “日本艺术援助会展” Tobin Ohashi 画廊 东京 日本

2019 群展 “生活 & 风格 & 艺术” Tobin Ohashi 画廊 东京 日本





群展 “Martha Bloom 工作室作品展” Phyllis Harriman Mason 画廊 纽约 美国
 群展 台北当代艺术博览会 台北 台湾
 群展 墨中极趣 在 3 画廊 北京
 群展 “黑白版画展” Tobin Ohashi 画廊 东京 日本
 个展 “朱伟作品研究展” 798 林大艺术中心 北京
 群展 “当代亚洲和欧洲艺术展” Galerie Belvedere 新加坡

2018 群展 “中国新水墨作品展 1978-2018” 北京民生现代美术馆 北京
 群展 “手的礼赞 - 当代著名艺术家版画收藏展” 深圳
 群展 “金沙、吕鹏、朱伟个案研究展” 在三画廊 北京
 群展 “墨变” 实验水墨艺术作品邀请展 南京师范大学美术学院美术馆 南京
 群展 “锋向：水墨新表现——2018 中国当代水墨邀请展” 上海明圆美术馆 上海
 群展 “何论东西——程昕东当代雕塑艺术作品收藏展” 湖北美术馆 武汉
 群展 香港中心艺术博览会 香港
 群展 迪拜艺术博览会 阿联酋迪拜
 个展 “虚拟的焦点” Kristin Hjellegjerde 画廊 英国伦敦

2017 群展 “交织、撞击与建构——南京艺术学院美术馆 5 周年特展”
 南京艺术学院美术馆 南京
 个展 “虚拟的焦点——朱伟 1987-2017” 印尼国家博物馆 印尼雅加达
 群展 “艺术登陆雅加达” 印尼雅加达
 群展 “致敬经典——当代名家版画展” 不同艺见艺术中心 北京
 群展 “无垠：行进中的水墨运动” 中国当代水墨年度大展 四川美术学院美术馆 重庆
 群展 Art Central 香港
 群展 “万物之存在” Kristin Hjellegjerde 画廊 英国伦敦

2016 群展 “蜕变” 第四届中国——意大利当代艺术双年展
 塑料三厂内南阜路 129 号 /798 太和艺术空间 / 马奈草地美术馆 北京
 个展 “朱伟新雕塑与版画展” Tobin Ohashi 画廊 日本东京
 群展 “林大艺术中心北京十周年特别邀请展” 林大艺术中心 北京
 群展 “中国当代水墨年鉴展 2015-2016” 今日美术馆 北京
 群展 “天下·往来” 当代水墨文献群展 (2001-2016) 红专厂当代艺术馆 RMCA 广州
 个展 “朱伟” 台北亚洲艺术中心 台湾
 群展 “艺术登陆新加坡” 新加坡
 群展 第九届深圳国际水墨双年展 关山月美术馆 深圳

2015 群展 “国风” 沪申画廊 上海

群展 2015 台北国际艺术博览会 台北世贸一馆 台湾
群展 Kruizenga 美术馆开幕展 " 古今东西：永久馆藏精品展 " 霍普大学
Kruizenga 美术馆 美国密歇根州霍兰市
群展 “新工笔：中国当代水墨” 科罗拉多州立大学视觉艺术中心美国科罗拉多州丹佛市
群展 " 回顾展 - 重访中国当代艺术 " 新加坡 MOCA 当代美术馆 新加坡
群展 " 中国 8——莱茵鲁尔中国当代艺术展 " 之 " 传统在当今——水墨画和书法 " 盖尔森基兴艺术博物馆 德国盖尔森基兴市
群展 " 隐秘的宁静 " J. Bastien Art 比利时布鲁塞尔
群展 " 匿名展：一场由小作品主导的视觉游戏 " 798 圣之空间 北京
群展 " 肖像 + 人物展 " Tobin Ohashi 画廊 日本东京
群展 " 第八届 AAC 艺术 · 生态 · 观察巡展美国站 " 当代艺术家空间 (ICAS) 玛琪画廊 美国康涅狄格州新伦敦市

2014 个展 " 朱伟 2014-2015 跨年展 " 南京艺术学院美术馆 南京
群展 " 第八届 AAC 艺术 · 生态 · 观察海外巡展首站 " 新加坡
群展 " 变异：中国当代水墨大展 II " 蜂巢当代艺术中心 北京
群展 "2014 新加坡艺术博览会 " 新达国际会议与博览中心 新加坡
群展 “格之外” 新加坡泰勒版画研究院 新加坡
群展 第八届 AAC 艺术 · 生态 · 观察巡展 山东新闻美术馆 济南
群展 "2014 台北国际艺术博览会 " 台北世贸中心 台湾
群展 “西云东语——中国当代艺术研究展” 合美术馆 武汉
群展 " 第十届中艺博国际画廊博览会 (CIGE2014)" 国家会议中心 北京
群展 第八届 AAC 艺术 · 生态 · 观察巡展 金陵美术馆 南京
群展 “小逻辑” - 当代艺术的语言编码与话语表述 芳草地画廊 北京
群展 第八届 AAC 艺术 · 生态 · 观察巡展 东翰艺术馆 武汉
群展 第八届 AAC 艺术 · 生态 · 观察巡展 今日美术馆 北京
群展 第八届 AAC 艺术 · 生态 · 观察巡展 关山月美术馆 深圳
群展 “释放未来——中国当代水墨邀请展” 亚洲艺术中心 北京
群展 “新文化身份——中国当代艺术” 中国文化中心 澳大利亚悉尼
群展 “工笔新境——2014 新工笔邀请展” 江苏美术馆 南京
群展 “改造水墨——新的历史观” 金陵美术馆 南京
群展 " 时间的痕迹 " 版画展 艾米李画廊 北京

2013 群展 “再肖像” 湖北美术馆 武汉
群展 “宁静致远——中国当代工笔六人展” 深圳美术馆 深圳
个展 “朱伟” 今日美术馆 北京
群展 “北京 - 贝尔格莱德” 南斯拉夫历史博物馆 塞尔维亚贝尔格莱德

群展 中国 - 东欧：中国当代艺术新景象 马其顿国家当代美术馆 马其顿共和国 斯科普里
群展 Tobin Ohashi 画廊六本木开幕展 日本东京
群展 " 北京 - 布拉格 " 皇家御马厩美术馆 捷克布拉格
群展 “格物致知——中国工笔画的当代表述” 中国美术馆 北京
群展 “合流” ——首届新加坡画廊协会展 海勒艺术空间 新加坡
群展 中国 - 东欧：中国当代艺术新景象 罗马尼亚国家当代美术馆 罗马尼亚布加勒斯特
群展 保利八周年艺术大展 全国农业展览馆 北京
群展 北京 - 索非亚：中国当代艺术新景象 索非亚国家电信博物馆艺术中心 保加利亚索非亚
群展 “再水墨：2000-2012 中国当代水墨邀请展” 今日美术馆 北京
群展 巴黎国际当代艺术博览会 巴黎大皇宫博物馆 法国巴黎
群展 SHUIMO | 水墨—中国当代艺术展 苏富比 S2 画廊 美国纽约
个展 朱伟作品展 新加坡 MOCA 当代美术馆 新加坡
个展 朱伟版画展 Tobin Ohashi 画廊 日本东京

2012 群展 “再水墨：2000-2012 中国当代水墨邀请展” 湖北美术馆 武汉
群展 台北国际艺术博览会 台湾台北
群展 “本能与瞬间” J. BASTIEN ART 画廊 比利时布鲁塞尔
群展 清境：新水墨联展 红门画廊 北京
群展 意中艺术双年展 意大利蒙扎皇家庄园 意大利
群展 当代工笔五人联展 保利艺术博物馆 北京
群展 当代纸上作品展 季节画廊 新加坡
群展 “请安静” Tobin Ohashi 画廊 日本东京
群展 新疆双年展 新疆国际展览中心 新疆乌鲁木齐
群展 “对话” 当代版画群展 对画空间 北京
群展 超越地平线 Plum Blossoms 画廊 香港
群展 现当代中国水墨回望三十年 保利艺术博物馆 北京
群展 香港国际艺术展 (ART HK12) 香港会展中心 香港
群展 “FACE FACE FACE” Tobin Ohashi 画廊 日本东京
群展 Christie's HK 拍卖预览 新加坡 ArtScience 博物馆 新加坡
群展 艺术北京 2012 全国农业展览馆 北京
个展 朱伟作品展 东京美国会 Tobin Ohashi 画廊主办 日本东京
群展 中国当代水墨作品展 “阳春五友” ——五位专家的提名展 Mee Seen Loong Fine Art 美国纽约
群展 “艺术登入新加坡” 新加坡滨海湾金沙中心 新加坡

2011 群展 “小聚” 林大艺术中心 新加坡

群展 “格物致知——中国工笔画的当代表述” 鼎峰空间 北京

群展 “面对面” 特拉维夫美术馆 以色列特拉维夫

群展 香港国际古玩及艺术品博览会 香港

群展 季节十年展 季节画廊 新加坡

个展 朱伟作品展 Simyo 画廊 韩国首尔

群展 Tobin Ohashi 画廊藏品展 Tobin Ohashi 画廊 日本东京

群展 “艺·无边 - 当代艺术联展” Plum Blossoms 画廊 香港

群展 “意在笔先—中国当代水墨画展” 艺莱画廊 美国纽约

群展 香港国际艺术展 (ART HK11) 香港会展中心 香港

个展 “朱伟” Tobin Ohashi 画廊 日本东京

群展 “万物有灵且美” Mee Seen Loong Fine Art 美国纽约

群展 中国当代版画展 M 艺术空间 中国上海

2010 群展 经典翻拍—大师版画嘉年华 杨画廊 北京

群展 “绽放” 当代版画精品展 千年时间画廊 北京

群展 “不朽” Walsh 画廊 美国伊利诺斯州芝加哥

群展 开幕精选展 Tobin Ohashi 画廊 日本东京

群展 “Roundabout” 新西兰惠灵顿市立美术馆 新西兰惠灵顿

群展 2010 年韩国国际艺术博览会 (KIAF) 世界贸易中心 韩国首尔

群展 2010 年上海国际艺术博览会国际当代艺术展 上海展览中心 上海

群展 瑞信 .2010 今日艺术奖入围作品展 今日美术馆 北京

群展 “黄金时代” 香港 Plum Blossoms 画廊 香港

群展 “面孔” 狮语画廊 上海

群展 “再版画” 对画空间 北京

群展 汉普顿国际艺术博览会 美国纽约

群展 “传统与转型：近期馆藏中国艺术品展” 威廉姆斯大学美术馆

美国马萨诸塞州威廉姆斯大学

个展 朱伟作品展 Front Line Contemporary 画廊 上海

群展 香港国际艺术展 (ART HK 10) 香港会议展览中心 香港

群展 “改造历史 2000—2009 年的中国新艺术” 中国国家会议中心 北京

群展 “以 Z 之名” 艺术景仓库 上海

群展 “逐火 Chasing Flames” Zadok 画廊 美国迈阿密

群展 “复始” —— 当代名家版画展 北京千年时间画廊 北京

群展 童话— MaGMA 藏品精选展 Opera 画廊 新加坡

群展 “你和我” The Asian Collection 画廊 东京

群展 EKFA 冬季展 Eli Klein Fine Art 美国纽约

2009 群展 巴塞尔艺术博览会 美国迈阿密

群展 “丝绸之路——中国当代版画展” 艺术景仓库 上海

群展 首届林州水墨双年展国际展 上海多伦现代美术馆 上海

群展 中国工笔画学术邀请展 中国国家画院美术馆 北京

群展 “在版画” 对画空间 北京

群展 “北京 - 哈瓦那——中国当代艺术展” 古巴国家美术馆 古巴哈瓦那

群展 中国当代名家版画展 陈绶蕙当代空间 台北

群展 大阪艺术博览会 日本大阪

群展 活墨生香—当代水墨联展 对画空间 北京

群展 香港国际艺术展 (ART HK 09) 香港会议展览中心 香港

群展 纸符—媒介的延伸 当代唐人艺术中心 香港

群展 再造 程昕东国际艺术空间 (1) 中国北京

群展 水色 今日美术馆 北京

群展 中国当代艺术展 南佛罗里达大学 Melvin 美术馆 美国佛罗里达州

群展 “肖像：第一印象” Tobin Ohashi 画廊 日本东京

2008 群展 中国诚信画廊精品巡回展 香港美术馆 香港

群展 中国诚信画廊精品巡回展 今日美术馆 中国北京

群展 迈阿密艺术博览会 美国迈阿密

群展 2008 年度纽约亚洲当代艺术展 美国纽约

个展 朱伟水墨册页展 798 程昕东国际艺术空间 中国北京

群展 伦敦 SCOPE 艺术博览会 英国伦敦

群展 新加坡艺术博览会 新加坡

群展 2008 香港国际古玩及艺术品博览会 香港

群展 2008 艺术上海博览会 中国上海

群展 “LOFT” 户外雕塑展 798 艺术区 北京

群展 “来自日本与中国的当代之声” Tobin Ohashi 画廊 日本东京

群展 第二届上海当代艺术馆文献展“梦蝶” 上海当代艺术馆 中国上海

群展 2008 艺术北京博览会 中国北京

群展 “2008 台北艺术博览会” 台湾台北

群展 “奥林匹克之星” 红门画廊 中国北京

群展 “今天的中国” 比利时皇家博物馆 比利时布鲁塞尔

群展 新画廊开幕展 Tobin Ohashi 画廊 日本东京

群展 2008 香港艺术博览会 香港

群展 北京—雅典 来自中国的当代艺术 希腊国家艺术中心 希腊雅典

群展 “中国，超越社会主义下的现实主义” 朝鲜日报美术馆 韩国首尔

群展 “NEXT 邀请展” 芝加哥艺术博览会 美国芝加哥

群展 巴黎国际当代艺术博览会 法国巴黎
群展 “消费—中国当代艺术” 程昕东国际当代艺术空间（798 艺术区） 中国北京
群展 “符号” 纽约中国广场 美国纽约
群展 “拱之大展” 国际当代艺术博览会 西班牙马德里

2007 群展 改变的状态 红门画廊（东便门角楼） 中国北京
群展 巴塞尔多阿密艺术博览会 美国迈阿密
群展 亚洲艺术文献仓库年度筹款拍卖预展 香港苏富比展厅 香港
个展 朱伟作品展 香港 Plum Blossoms 画廊 香港
群展 2007 苏黎世国际艺术展 瑞士苏黎世
群展 “身体 印象 中国当代艺术中的人体展” 红门画廊 北京
群展 2007 上海画廊博览会国际当代艺术展 上海展览中心 上海
个展 朱伟作品展 季节画廊 新加坡
群展 中国国际画廊博览会（CIGE） 中国国际贸易中心展厅 北京
个展 朱伟作品展 J.BASTIEN ART 画廊 比利时布鲁塞尔
群展 布鲁塞尔艺术博览会（Art Brussels 2007） 布鲁塞尔展览厅 比利时布鲁塞尔
个展 朱伟作品展 季节画廊 印尼雅加达
群展 中国当代社会艺术展 俄罗斯特列恰可夫国家美术馆 俄罗斯莫斯科
群展 Inner View China 韩国 Touch Art 画廊 韩国京畿道坡州
群展 ANTIQUAIRS2007 比利时布鲁塞尔

2006 群展 朱伟徐累彭薇三人展 季节画廊 中国北京
群展 中国水墨文献展（1976-2006） 南京博物院 中国南京
群展 艺术北京博览会 2006 全国农业展览馆 中国北京
群展 “评论家的抉择：中国” 艺术展 Art Complex 博物馆 美国马萨诸塞州
群展 “看不见的风景：近期馆藏展” 旧金山亚洲艺术博物馆
Tateuchi Thematic 展厅 美国旧金山
群展 墨尔本国际艺术博览会 澳大利亚墨尔本
群展 红门画廊十五周年展 红门画廊 北京
群展 “纸的至上” 季节画廊 中国北京
个展 朱伟作品展 红门画廊 中国北京
群展 中国国际画廊博览会（CIGE） 中国国际贸易中心 中国北京
群展 亚洲国际艺术博览会 美国纽约

2005 个展 朱伟作品展 香港 Plum Blossoms 画廊 香港
群展 “寓·言” 当代艺术展 中国杭州
群展 新加坡艺术博览会（ARTSingapore） 新加坡国际会展中心 新加坡

群展 世界摇滚乐五十周年视觉艺术展 罗马美术馆 意大利罗马
个展 朱伟版画展 香港 Plum Blossoms 画廊 香港
个展 朱伟版画展 新加坡泰勒版画研究院 新加坡
群展 根特国际现代艺术博览会 根特 比利时

2004 群展 “思考的粮食” 艺术展 Islip 美术馆 美国纽约
群展 “永远的民主” 当代艺术展 Plum Blossoms 画廊 美国纽约
群展 “Alien Bravo” Plum Blossoms 画廊 美国纽约
群展 “浪尖上的中国 CHINA ON THE CUSP” 美国纽约
个展 朱伟版画展 香港 Plum Blossoms 画廊 香港
群展 新加坡艺术博览会 新加坡
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约
群展 “Corporate Corporeality” Plum Blossoms 画廊 美国纽约

2003 群展 纽约亚洲当代艺术周 美国纽约
个展 朱伟版画展 纽约 Plum Blossoms 画廊 美国纽约
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约

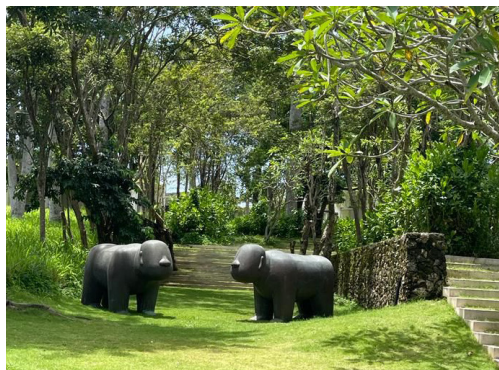
2002 群展 “巴黎 - 北京” 中国当代艺术展 皮尔·卡丹艺术中心 法国巴黎
群展 中国艺术三年展 广东美术馆 中国广州
群展 Configurations 纽约 Plum Blossoms 画廊 美国纽约
群展 亚洲国际艺术博览会 林肯艺术中心 美国纽约
个展 朱伟作品展 纽约 Plum Blossoms 画廊 美国纽约

2001 群展 艺术家近作展 Plum Blossoms 画廊 香港
群展 ARTSingapore 亚洲当代艺术博览会 新加坡国际会展中心 新加坡
个展 朱伟作品展 纽约 Plum Blossoms 画廊 美国纽约
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约

2000 个展 朱伟作品展 Plum Blossoms 画廊 香港与新加坡
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约

1999 群展 比华利山国际艺术展 美国加利福尼亚州
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约

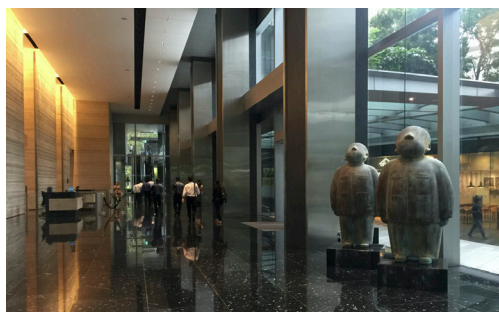
1998 个展 朱伟作品展 Plum Blossoms 画廊 香港与新加坡
群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约



朱伟《中国中国》 No.2
Zhu Wei, China China, No.2
铜 / Bronze
160 cm × 245 cm × 126 cm, 1999
Displayed at Alila Villa Bali



朱伟《中国中国》
Zhu Wei, China China
铜 / Bronze
190 cm × 87 cm × 57 cm, 1999
Displayed at Bistro Gentil in Wanaka, New Zealand



朱伟《中国中国》
Zhu Wei, China China
铜 / Bronze
190 cm × 87 cm × 57 cm, 2002
Displayed at IBM Building, New York, USA,
by Gateway Foundation Collection, Missouri, USA

1997 群展 亚洲国际艺术博览会 纽约第七军械库 美国纽约

1996 群展 “Reyes 现代中国画藏品展” 阿什莫林艺术与考古博物馆 英国伦敦

群展 台北国际艺术博览会 台北

个展 朱伟作品展 Plum Blossoms 画廊 香港与新加坡

1995 群展 香港亚太艺术博览会 香港

群展 香港亚洲艺术博览会 香港会议展览中心 香港

个展 朱伟作品展 Plum Blossoms 画廊 香港

1994 个展 朱伟作品展 Plum Blossoms 画廊 香港

群展 新加坡宝藏展国际艺术博览会 新加坡

群展 香港亚洲艺术博览会 香港

群展 香港国际新兴艺术博览会 香港

1993 个展 朱伟作品展 朵云轩画廊 上海

群展 首届中国艺术博览会 广州

1991 群展 “新军旅画会” 朵云轩画廊 上海

DIRECTOR

Linda Ma

ORGANIZED BY

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