

ZHU WEI IS THE FIRST ARTIST ADOPTING METICULOUS (GONG-BI) INK PAINTING LANGUAGE INTO CHINESE CONTEMPORARY ART SCENE. WHEN MANY CHINESE NEW ARTISTS WERE WORKING ON "POLITICAL POP" AND "IRONIC REALISM" OIL PAINTINGS, ZHU WAS EXPLORING THE POSSIBILITY TO REFLECT CONTEMPORARY CHINESE POLITICAL AND SOCIAL LIFE WITH TRADITIONAL METICULOUS INK AND WASH, AND HAD COMPLETED REPRESENTATIVE SERIES. HIS MOTIFS DIFFERENTIATE HIS ART FROM THOSE TRADITIONAL METICULOUS INK PAINTINGS, HOWEVER, THE TECHNIQUES ZHU EMPLOYED, SUCH AS COLORING, OUTLINING, BLENDING AND OTHER, STILL REMAIN THE FUNDAMENTAL CHARACTERISTICS OF TRADITIONAL. THE DRAMATIC CONTRAST BETWEEN TRADITIONAL ART LANGUAGE AND CONTEMPORARY POLITICAL SOCIAL MOTIFS MAKES HIS ART IRRESISTIBLY APPEALING.

朱偉是第一位將工筆畫手法引進中國當代藝術領域的藝術家。當大量的中國新銳藝術家用油畫來做“政治波普”和“諷刺現實主義”作品時，他便開始探索傳統的工筆畫來表現當代中國的政治生活的可能性，完成了有代表性的系列作品。他的作品已經與傳統的工筆水墨畫產生了巨大的差距，但在設色、勾勒、暈染等技術層面保持了基本的特徵。他作品的傳統語言與當代政治生活圖景之間的反差使作品獲得了難以抗拒的吸引力。

# ZHU WEI 朱偉

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WORKS 1988 - 2012



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## THE SUCCESSFUL INTEGRATION BETWEEN THE TRADITION AND THE CONTEMPORARY

### AN INTERPRETATION OF ZHU WEI'S ARTISTIC PURSUIT

By Lu Hong

We could easily read the contemporary features in Zhu Wei's artworks if we simply adopt the approaches of iconography and sociology. Because it's obvious that his works are well related with contemporary life and this could be clearly seen in many series like "The Story of Beijing" series, "Sweet Life" series, "The Utopia" series and "China Diary" series. However, such an interpretation will simplify the works of Zhu Wei to be fairly some common conceptual contents, or will describe them to be one and another symbolic fable. As we all know, similar articles are numerous today. Usually they are not talking about artworks themselves, moreover, they impose unrelated external standards to artworks, and therefore, the achievements in artistic value it acquired are naturally negligible. Of course I'm not denying the necessary grand influence of contemporary life or certain concepts on Zhu Wei; yet I still believe faithfully that they are no more than materials Zhu Wei deals with. When he draws, he is always facing or solving a large amount of formal issues. But these cannot be solved easily through merely presenting contemporary life and new concept; or there would be many peoples who could become outstanding artists. In my impression, there are some people do much better than Zhu Wei in talking about new concept. In fact, artistic forms, including composition, modeling, brush work and coloring, are comparatively independent systems which have both their origin and history. It's forming up and development depend more upon their internal structure and self-improving rules. If an artist skips to create new approaches or rules before he could enter the existing ones, then it's impossible for him to be written into the history. Therefore, in the history of art, even those most creative artists cannot but choose patterns and conventions in tradition to be their starting point of certain stages, then change and re-construct them according to needs. There is no other way out. Based on such a stance, I insist my opinion that the key point to understand Zhu Wei's art is to start from his artwork itself, then analyze and study how the contemporary life and certain concepts influenced his adoption and creation in form. French historian of art Henri Focillon proposed the principle of "technique is the most important" in his *The Life of Forms in Art*,<sup>[1]</sup> which I appreciate very much.

We could see from Zhu Wei's artworks that the main form of his painting is undoubtedly originated from the great traditional imperial court (fine brush) painting. Here we see a problem highlighted: why Zhu Wei didn't imitate the form of western modern painting with fine brush painting like some others? As is pointed out by the theorist Wu Hong in an article, during

the past three decades, some ink and wash painters have been focusing on thinking about how to make ink and wash painting contemporary and globalized.<sup>[2]</sup> Can this be enough to achieve the goal of making their artworks with "contemporary sense" and "globalized feature" quickly? Moreover, it is easier for medium used in fine brush painting to draw from western modern painting than that in freehand painting. I guess, the reason why Zhu Wei chose the opposite direction is firstly his education background and secondly his artistic ideal. Then what on earth his artistic ideal is? Obviously, it is, based on tradition, to re-create in order to get a contemporary expression completely different from those of the West. He once said: "It's almost thirty years since I started drawing ink and wash painting and all my materials and techniques come from tradition and are closely related with tradition. I never left tradition yet what I depicted are peoples and things today which are in progress, namely the contemporary subjects we normally refer to. Therefore, I never thought that tradition is separated from the contemporary; making the past serve the present is the idea and clue in my ink and wash painting."<sup>[3]</sup> Of course, this also made his exploration especially significant in the progress of Chinese contemporary art pursuing after "Re-Sinofication".

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

surface of Cubism in his background. It's precious that he made a wonderful integration of the two. In Zhu Wei's picture, there are the following elements that led to the distortion of figures: firstly, following the modeling form of traditional imperial court (fine brush) figure painting, Zhu Wei's work is to make a transformation to cater to contemporary peoples. Moreover, during this process, he successfully created bold soldier, red flag, five pointed star, lattice window, banana leaf and other artistic symbols full of personal features based on his special personal experiences and he successfully transformed these symbols into forms. Actually this is a process that new subjects and new sense, including "socialism experiences", entered traditional conventions and reshaped them; then in turn the results influenced the overall structure and dealing approaches of the picture naturally; secondly, Zhu Wei's humorous mentality also had certain impact which not only promoted his expression of absurdity in life with wisdom in a mocking way, but also helped him to form a modeling way with personal characteristics—for example, the faces of his figures feature big head, big nose, big mouth and small ears which made people recognize that they are Zhu Wei's artwork at the first glance; thirdly, the flat and decorative characteristics caused by the process and material in traditional fine brush painting called "alum water for 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 "Curtain, No.9" and "China Diary No.54". The former one featured Zhu Wei's reference borrowed from "Cao Buxing's depicting of clothes look like just coming out from water" and described details of red flag which

is closely related to the memory of contemporary Chinese; the latter, however, showed Zhu Wei's re-process of the details of "Five Bulls Picture", a masterpiece of Tang Dynasty painter Han Huang. As for the coloring, in my mind, though Zhu Wei added in some new approaches based on the lightening of modern life and western modern art, he is still in the traditional painting procedure and is still using colors from Chinese paintings. The sober visual effect with sense of thickness in thin coloring is achieved through his many times dyeing and rendering blending color and ink; it also has a totally different artistic sense from western paintings. Undoubtedly, to a certain extent, the unique style in Zhu Wei's artwork is established upon his alternative utilization of the features stated above. I must emphasize that the "Album of Vernal Equinox", a recent series of Zhu Wei changed the past freehand approach and adopted traditional composition. For example in "Album of Vernal Equinox NO.17", four agravic peoples are drawn on the widely empty background, which stand there dully like four tumblers. A bunch of blossoming peach on the mid-left part of the picture is manifesting the coming of spring yet the scene that spring outing peoples who are in isolation from one another seem to be implicating that peoples have strange mentality that keep looking out one another and emphasize self-protection in the declining era. Yet in his new works "The Ink and Wash Research Lectures series" series, he still adopted his normally used close up composition and red color tone. The background is the red flag symbol he created while in the foreground, it's Chinese man of strong modeling style of Zhu Wei who is in Chinese tunic suit and looks dull, numb and slow, or with the hair style that the separation line lies in the middle or on one side; or with eyes open or closed. I don't know other people's feel about them; as to me, after viewing these paintings, I sensed the great impact on most Chinese people from a kind of strong invisible power. So in my mind, they seem to be portraits of the era. I believe that all peoples with same background could read out some personal thoughts of their own from these works.

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

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

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

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

developed.” Zhu Wei proofed the rightness of professor Ruan Pu’s view.

In the new era emphasizing artistic invention and personality expression, Zhu Wei kept good tension between “creation” and “reservation” which well worth learning from for other painters. The inspiration he gives us is: when seeking for the expression of contemporary life, it’s important to inherit and develop the traditional expression and make something new and better. Against the background that contemporary art is going on a globalized homogenous development, isn’t this pursuit of differentiation expression even more important?

I wish Zhu We a greater success!

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

#### NOTES:

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

## 傳統與當代的成功對接

### 解讀朱偉的藝術追求

魯 虹

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

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

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

我注意到，朱偉在借鑒與改造傳統繪畫的過程中，其實有一個不斷試錯或不斷調整的實驗過程。資料顯示，他早先也有過其他的嘗試。以他在 1988 年所畫的《用八大筆法描繪北京故事人物圖二號》為例，我們並不難發現，他當時是在已經做舊或強調時間感、間隔效果的宣紙上，以極簡的寫意筆法描繪民國的人物與天安門。而且，畫上還借用了傳統壁畫的方式，即在深藍色的長方形底子上，以漢簡的風格與白色寫下了一些文字。作品的確很有中國特點，但時代感卻不太够。也許是感到了個人意圖與形式之間尚存著差異，他此後大幅度地調整了創作方案。以他於 1991 年創作的《北京故事粉本之二》為例，雖然他還是保留了將宣紙做舊為畫底的方式，但卻改以傳統院體（工筆）畫作為創作的借鑒，這也成為了他今後的主要創作方向。恰如大家所見，在這幅表現講相聲情節的作品中，他既對人物進行了有意義的變形處理，還將立體主義的小面引用到了對背景的处理中。難得他將兩者融合得特別得好。分析起來，在朱偉的畫面中，人物變形的結果乃是由以下幾個方面的因素所決定的：第一，傳統院體（工筆）人物畫的造型方式在起著前導作用，而他所做的工作就是將其轉化，使之符合當下人的感覺。而且，在此過程中，他基於個人的特殊經歷，還成功地創造了光頭軍人、大紅旗、五角星、格子窗、芭蕉葉等具有個人特點



的藝術符號，並讓這些符號成功地轉換為形式。應該說，這是新題材與新感受——包括“社會主義經驗”進入傳統程式，<sup>[5]</sup>繼而改造傳統程式的過程，其結果又自然地影響了畫面大的結構與處理方式；第二，朱偉本人幽默化的心態亦起到了一定的作用，而這不僅十分有利於他以調侃的方式智慧表達生活的荒謬性，也很有利於他形成具有個人特點的造型方式——比如，他的人物臉部造型就具有大頭、大鼻、大嘴、小耳的特點，以致讓人一看就知道是朱偉的作品；第三，傳統工筆畫“三礬九染”的程式與材料自身引發的平面化、裝飾化特點所致。也就是說，他一直是在遵從傳統工筆畫美學原則的基礎上進行當代性的變通。聯想到一些工筆畫家常常借用三維或西方寫實的畫法改造工筆畫，更令我體會到了朱偉的高明所在。與此相關的是，朱偉還進一步深化了他的創作追求，即一方面將現代攝影常用的大特寫手法移入了他的畫中——如在《北京故事三號》、近作《水墨研究課徒》系列中就運用了這樣的構圖方式；另一方面還將古人與今人並置的超現實方式置入了他的畫中——如在《我的故事一號》、《新編花營綿陣五號》中，就有現代軍人與古代小孩共處的處理。此外，他還巧妙地運用了“形象挪用”與“改畫經典”的“後現代”方式——如在《帷幕之九》、《中國日記五十四號》中都有對源自中國傳統繪畫的題材的借鑒與再處理。在前者，是借鑒“曹衣出水”的手法，描繪了與當代中國人記憶密切有關的紅旗局部；後者則對唐代大畫家韓滉的《五牛圖》局部進行了再處理。至於在色彩的運用上，我認為，儘管在現代生活與西方現代藝術的啓示下，他也加進了一些新的手法，但他仍然是在傳統的作畫程式中操作，運用的也主要是中國畫顏色。由於他畫中的色彩是通過色墨交混的多次渲染而成，所以既具有薄中見厚、深沉耐看的效果，也具有與西畫完全不同的藝術感覺。毫無疑問，在很大的程度上，朱偉那獨闢蹊徑的作品風格就是對以上諸特點加以交錯使用才形成的。必須強調的是，朱偉最近的作品《開春圖》系列一改了過去的大特寫方式，採用的是傳統構圖方式。如在《開春圖十七號》中，便在大片留白的背景之上畫了四個失重的人，他們都表情木訥地站著，

就像四個不倒翁一樣。在畫幅中間偏左的地方，放有一束開放的桃花以表明春天的到來，可遊春人之間互不往來的場面，卻似乎暗示了在當今世風日下，人們相互防範與強調自保的奇怪心理。而在新作《水墨研究課徒》系列中，他仍然採用了過去慣用的大特寫構圖與偏紅的色調。背景是他創造的大紅旗符號，前景上則是有著強烈朱偉造型特點的中國男性。其身著中山裝，顯得十分呆滯、麻木、遲鈍。或者梳著中分頭或側分頭；或者睜著眼與閉著眼。不知他人感受如何，我在看了畫後，體會到的是一種強大的無形力量對大多數中國人的巨大影響。故我認為其仿佛是一幅幅關於時代的肖像。相信一切有著相同背景的人都可以從中讀出自己的感想來。

現如今，人們在涉及中國畫與當代水墨畫時，一般很少談論中國畫的程式化表現問題。有些人甚至認為，程式化是中國畫走上千篇一律道路的原因。這當然是極大的誤解。因為與西方藝術相比，中國藝術一向十分強調程式化的表現。戲劇是這樣，繪畫也是這樣。記得江洲先生在一篇文章中曾經說過：“中西合璧使國畫在 20 世紀遭遇到幾乎是毀滅性的發展過程，國畫因此失去了許多寶貴的優秀成分，其中的教訓，在新世紀初需要反思。”他還說道：“國畫的發展是解決程式與現實的關係，而不是因為這種關係的存在，而取消基本的賴以生存的程式。國畫沒有了程式，也就沒有了國畫。”<sup>[6]</sup>我很同意他的看法，在此想補充一下，即傳統工筆畫的藝術表現程式不僅體現了特殊的審美假定性，也形成了一套特殊的表現原則與思維邏輯。只有很好地加以訓練，並達到精確的地步，才有可能繼承與發展。縱觀那些中國歷史上的優秀繪畫大師，無不是精確掌握了傳統程式，又創造出個人化程式的人。熟讀中國藝術史的朱偉當然知道這一點，他的過人之處就在於：既很好地繼承了傳統工筆畫的表現程式，又用新的題材、新的觀念、新的感受重構了工筆畫表現的新傳統，這就使他能從容自如地進行全新的藝術表現。相信中外觀眾都會感到他的作品既是傳統的，又是當代的；既是中國的，又是世界的。這不禁使我想起了日本文藝評論家大岡信說過的一段話：

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

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

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

祝願朱偉取得更大的成功！

2012 年 12 月 16 日寫於香港馬可波羅酒店

注：

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

## INSCRIPTION IN THIS ERA

By Zhu Zhu

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 viewer.

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 retainer to talk about sundry stuffs, including astronomy, geography, anecdotes from 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 movie 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 predecessor as well as a stander-by. In the 1990s when he already had overseas influence 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 peoples 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 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

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## 題寫在年代的風氣中

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儘管在我們的傳統裡，詩文與書畫是文人們兼擅的事情，不過，如今的藝術家們大多放棄了文字表達的追求，我在策展中不時有這樣的體會：如果有一個展覽需要他們提供自己的文字，對他們來說幾乎就是一場折磨，在迫不得已的情況下他們寧可接受訪談，而不願獨自面對空白的紙頁，仿佛那是一座令人眩暈的深淵……

這樣的事實固然映現了傳統的渙散，不過，藝術家不願動筆，未必就是因為他們閱讀修養的缺失，而很可能因為羞怯於自己的文字——既然在畫面中題寫詩文已經不再是必需，這方面的日常訓練也就停止了，相對於他們的視覺技藝的專業性，他們的文字技藝就愈來愈顯得業餘了。在另一方面，大概是從現代主義的精英意識那裡，延伸出一種態度，要求藝術家們盡可能地將自己隱匿在其作品的背後，只讓作品說話，以便在自己與觀眾之間保留一個具有神秘感和想象張力的空間。

也許是身為水墨畫家，朱偉對待文字的態度更近於傳統文人，他的一些早期作品中仍然保留了文字的題寫——友人崔健的搖滾歌詞或者自己的筆記——與畫面構成一體；不僅如此，在最近的幾年中，他應雜誌之邀寫下了多篇雜文，其數量足夠結成一集，在他看來，“古代的畫家畫畫之餘彈琴、寫詩、做文章，甚至作為門客到有錢人家裡白話天文地理、古今大事、做人之道。當代的畫家沒這個機會，但可以做古代畫家做不了的事，比如我就畫畫之外還刻木版畫，到工廠去做雕塑，給藝術雜誌寫專欄，給搖滾樂隊拍電影，但這一切必須是水墨畫的延伸，必須有水墨的影子。”這些出現在畫外的文字顯得短小、冷峻、譏諷，與他的繪畫一樣，那種個人語調裡潛伏著八大山人“白眼向天”的憤激與桀驁，同時也不乏金農《冬心題畫記》的靈動和戲謔，如果我們是從文學的角度來看待，他所接續的大概是《二十年目睹之怪現狀》或魯迅式的針砭時弊、嬉笑怒罵的書寫方式；有些特別的是，他的表達帶著濃重的京腔，其典型的特性就是什麼世面都見識過、並且在說起什麼來的時候總是既逗著你又噎著你，朱偉顯然熟稔於此道，那些被北京人掛在

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嘴邊的俚語俗詞頻現於文中，形成了口語化獨白的生動效果，以致我有些懷疑，他是對著一隻錄音筆講述了這些東西，然後再將它們整理成篇。

對於當代藝術的這三十年，朱偉既是親歷者、先行者，又是旁觀者。當他於上世紀90年代在海外形成影響並且進入到商業化軌道中時，絕大多數的中國藝術家尚且默默無聞地掙扎於生存，進入到新世紀以來，整體格局發生了明顯的變化，這也直接導致了朱偉在心理上產生了落差，不過，他並非陷入到這種落差之中而無法自拔，而是通過將個人歷程與當代藝術的脈絡進行對照，進而展開了對於西方與本土的雙重批判和諷刺，正如我《缺席的在場者》一文中所闡述過的，“恰恰是他所特有的經歷與焦慮，對自身代價的痛惜與反省，以及對當代藝術進程的參與和見證，造成了他雜文的夾槍帶箭、尖銳而偏激的特點”，他的筆下首先凸顯的，正是西方殖民主義的話語霸權：

幾十年下來，不管前衛、後衛，“85”還是“89”，認真做藝術的、有點兒文化使命感的，心中多少還是有點失落，不管嘴上多硬，他們的夢其實是破滅了。就像我們到別人家去做客，你自己帶來的麵粉和雞蛋，用人家的鍋碗瓢勺做了個披薩，人家吃著一致說好，誇你了不起，說中國人的手藝還真不錯，Great！你說我再給你們攤個煎餅，眾人當時就把臉拉下來了。

另一方面，他變得格外敏感和怵目於中國當代藝術的殖民化傾向，譬如，他懷著驚愕的、近於不可思議的心情發現，“里希特一個人相當於半個中國當代藝術史”，並且，這種模仿竟然還可以獲得很大程度的成功：

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“贗品”賽過了真品，在朱偉看來，這甚至已經不是崇拜和模仿了，因為，如果說在崇拜與模仿之中還包含著某種真誠與認知的努力，而中國的當代藝術則已經演變為急不可耐的跟風與一鱗半爪的竊取，全然不從根本上追究與辨析西方藝術的來龍去脈，只求“當代性”面目的速成：

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由於當代藝術這趟火車不是從自家開出來的，藝術家、批評家、藝術二道販子等等等等，大家摸不著頭緒，只能玩當年打日本鬼子時鐵道遊擊隊那手，人人手裡都拿著耙子，只要火車開過來，不管三七二十一掄圓了就是幾耙子，劃拉多少算多少。

朱 朱

然而，里希特本人還在不斷地變化，西方的當代藝術火車還在不停地向前開，對於亦步亦趨的中國當代藝術而言，循沿他者的軌道而行，無疑是一件沒有自我和未來的事情：

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全，西方那邊有的行當我們也——對應。進入二十一世紀，西方當代藝術也在急速向前發展，下一步會出現什麼流行什麼我們始終無法想像，甚至束手無策。這也許就是中國當代藝術的悲哀。

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## ZHU WEI'S RECENT WORK: FROM STRANGE AND SARDONIC TO STRANGE AND BLAND

By Britta Erickson

### ZHU WEI AND CHEN HONGSHOU

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

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

Chen Hongshou had aspired to follow the family career as a scholar-official, but he failed the provincial examination that would have opened the door to such a position. Instead he became a professional painter, a status beneath that to which he had aspired. He painted figures, and developed a mannered personal style that, at its most extreme, included distorted facial features and body proportions. Zhu Wei avoided the medical career his family urged on him by joining the army, in 1982. A few years later he entered the PLA Art Academy in Beijing, where he received a rigorous and predictably doctrinaire art education (graduated 1989). Upon completing his stint in the army he studied at the Beijing Film Academy (graduated 1993), and afterwards finally became an independent artist. Zhu Wei's painted figures are *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.<sup>[1]</sup> In the past few years, many high profile figure painters who work in oil or acrylic on canvas have turned their hand to landscape painting. There is a new trend among artists to seek both imagery and inspiration among the major monuments of Chinese art history, most notably the great landscapes of the past. This tendency has been encouraged by a flurry of large exhibitions on the theme of Shanshui (landscape). Although he has the training to create landscapes Zhu Wei has not chosen to participate in this trend, keeping to the genre of figure painting. His nod to historical landscapes is restricted to the title *Hills Beyond a River*, which he likes because it conveys a sense of alienation. The phrase originated to describe a typical landscape painting composition developed and favored during the Yuan dynasty by such noted artists as Ni Zan 倪瓚 (1306-1374). It featured a foreground land element backed by a wide stretch of water and, in the distance, hills. The two land elements are eternally separated, hence the implied sense of loneliness or alienation. In the case of Ni Zan, the landscape elements became farther apart as he aged.

Paintings in Zhu Wei's *Hills Beyond a River* series each portray a single figure from the chest up, against a flat background of patternized water. There is no distant group of hills, and only a few bear any hint of a setting beyond the flat background of flowing water: the figure is completely isolated. One figure has his jacket unbuttoned and holds chopsticks poised, ready for action... but we see no dish of food waiting to be savored. Another figure is clearly identifiable: a bust portrait of Joseph Stalin (1879-1953),

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

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 Curtain series (2008-2010)—rather than the indigo or PLA green of, for example, the figures in the *Hills Beyond a River* and *Study of People* series. *Study of People*, painted during roughly the same years as the *Ink and Wash Research Lectures* and *Hills Beyond a River* series, is a study of a single person painted in identical three quarters view against a white ground, the only change between images other than clothing being a slight indication of aging: the lines from beside the nose to the corners of the mouth become more pronounced. We can trace this passive, emotionless bald male figure (The artist? Maybe yes, maybe no.) back through Zhu Wei's oeuvre, to slightly different manifestations as early as *1998 Sweet Life No. 21*. In *1998 Sweet Life No. 21* the protagonist looks slightly bemused: by 2012 he is utterly still. We can consider the rendering of the subject in the *Study of People* series as the epitome of blandness in figural painting.

## BLANDNESS

It is ironic that a painter with such a talent for satire should arrive at a superlative visual representation of the bland, *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 趙孟頫 (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 François Jullien (b. 1951) has noted that not only does the concept of blandness underlie multiple branches of Chinese philosophy; it also was a desirable quality in the music, poetry, and painting of various periods.<sup>[5]</sup> 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 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."<sup>[6]</sup> The neutral is "everything that outplays {*déjoue*} the paradigm" or "baffles the paradigm."<sup>[7]</sup>

## 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."<sup>[8]</sup> In the mid-twentieth century, the promulgation of socialist realism distorted realism via the addition of dramatic modeling and lighting as well as other tools for emotional manipulation: the same look and feel were deliberately—as a matter of policy—imported into figure painting with the Chinese brush in ink and color on paper. For Zhu Wei to move decisively away from verisimilitude and emotional drama in pursuit of the Neutral is a major step. A few figures approaching this neutral state appear in Fang Lijun's 方力鈞 (b. 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 *The Running Horse in 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 a bicycle and inscribed lyrics from the rock star Cui Jian's 崔健 (b. 1961) "Opportunist" 投机分子 (Touji fenzi). A variant on the Emperor Huizong's 徽宗 (1082-1135) painting of a parrot wears a protective mask in Zhu's SARS-era painting, The Heavenly Maiden No. 27 (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 Sleepwalker No. 24*, 1998; *South Sea No. 1*, 2000) to communist martyrs and political figures (Deng Xiaoping in China China, 1997) are fodder for Zhu Wei's art, where ironic juxtaposition plays a major role.

## SOCIAL COMMENTARY

In the early 1990s Zhu's many humorously disrespectful images of Mao Zedong, PLA soldiers, communist martyrs, and the like brought him close to the widely promoted Cynical Realism and Political Pop movements, but he remained outside. Perhaps his touch was too light, perhaps it was that no ink painters found their way into those movements, or perhaps it was a matter of social circles: as a PLA trained artist Zhu Wei was not well acquainted with artists who had undergone a more mainstream education, for example at the Central Academy of Fine Arts, and he chose to remain outside of Beijing's art circles. In later years he continued to make social-political statements, for example depicting Tiananmen Square as a turbulent ocean stage for dramatic political events (*The Square* series, 1995-1996). In his paintings and essays, he frequently employs metaphor to make a point, drawing on common experiences such as the appreciation of varieties of cabbage, or fond memories of films seen decades in the past. The *Study of People* series presents an exceedingly powerful

metaphor. To represent China's Everyman as existing in a bland state, in the Neutral, implies that Chinese society is at a point where it could be tipped in any direction. Until the future direction is determined there is unlimited potential. All that is needed to commit that society to move in a particular direction, however, is just a very tiny push, and it will be irrevocably set on a new course. Who can say whether that will be for the good or bad of future generations? The *Ink and Wash Research Lectures* series highlights the unspoken dread people feel about the future: they instinctively sense the negative potential of the moment. Juxtaposed, these two series magnify one another's power. In the end it appears that referring to an attitude of past painting masters—the Yuan ideal of blandness—can carry even more meaning than the quotation of imagery or brush manner. Transplanting Yuan austerity into the raucous contemporary era requires great perspicacity. This is in accord with a Yuan ideal of purpose in art, as stated by the scholar Tang Hou 湯後 (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."<sup>[9]</sup>

## NOTE:

- [1] 22 December 2012 email from Zhu Wei to the author.  
 [2] Ibid.  
 [3] Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 271.  
 [4] Liu Shao 劉邵 (3rd c.), "Jiu zheng" 九徵 (Nine traits), in *Renwuzhi* 人物志 (The treatise on human abilities), 1.1b, commentary by Liu Bing 劉炳 (fl. 386). Quoted in François Jullien, *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics*, translated by Paula M. Varsano (New York: Zone Books, 2004), p. 60.  
 [5] Jullien, *ibid.*  
 [6] Roland Barthes, *The Neutral: Lecture Course at the College de France (1977-1978)* (New York: Columbia Press, 2007), p. 7.  
 [7] Barthes, *ibid.*, p. 6.  
 [8] Zhu Wei, 野火燒不盡 春風吹不活 "Wildfire Will Not Extinguish It, the Spring Breeze Will Not Revive It..." «HI 藝術 » *HIART* (May 2008).  
 [9] Tang Hou 湯後, *Hua lun* 畫論, translated in Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge: Harvard-Yenching Institute, 1985), p. 258.





## ZHU WEI "A MAN"

By Sandro Orlandi

Every day we live the emotions, but often they make us live with discomfort and distress, and then we will not face reality and we turn our thoughts back to the past or forward into the future. We take refuge in the past, with the spirit of a lost happiness, to recover some reassuring memories . The same life in the future leads us toward continuing anxiety , to a hope of events that never come true. It 's important is to address this, a recovery of this, but too often what we see is not real but what we are led to believe. Staying in the present means being aware of being alive and is also a basic practice in meditation.

A famous philosopher of Vietnam, Tich Nhat Hanh explains how to enjoy a good cup of tea. *"To fully enjoy the tea you should be completely immeresed in the present. Only in the awareness of this in your hands can you feel the pleasant warmth of the cup. Only in this you can savor the aroma, feel the sweetness, appreciate the delicacy. If you're mulling things past or worrying about the future, then you completely miss the experience of enjoying the cup, and tea there will be no more. The past is past, make honey of it and let it go. Go ahead with plans for the future, but don't worry about wasting time. Not worth worrying about. When you have ceased to brood over what happened, when you have ceased to worry about what might happen, then you will be immersed in the present moment. Then you begin to feel joy in life. "*

Zhu Wei went through all this, the past has helped him to mature, the military experience introduced him to mankind, their weaknesses and their limits as well as the principles that were imposed on them, such as idealism and sense of propriety. Zhu depicts its characters in a detached, almost antiseptic manner, seeming bored, devoid of feelings, enslaved to the choice of a destiny which has not been invited. There is no animosity in his account, only so much composure combined with a subtle vein of irony. The traditional social values that clash with the fast-changing Chinese society that exists today, blend together with those values that social transformation is proposing, then he is to play a role of symbiosis between past and present. Zhu Wei has honed his intuition, he says, keeping track of the rapidly

changing social rules, human weaknesses and absurdities of politics, and weighs in the time we stand in line, catalogs, and then paints. His painting, clean and simple, are deeply rooted in reality, from which he knows to extract the substance of things, and this is not exaggerated but simply subjected to a process of transfiguration which allows you to grasp the inner dimension. He does all this with the utmost naturalness, neither weight or feel having any particular responsibility in his judgment, which disarmingly says that this is the only thing he can do.

Zhu Wei does not want to be associated with any school of art and contemporary painting movement, his technique refers to the one used by Taoist artists of the fourth and fifth centuries. He considers the fundamental and technical knowledge when personally mixing the colors in ink and watercolor, this also helps preserve the culture of his country. There is contrasts between the traditional language of art and its social and political reasoning that he depicts with such finesse and subtlety.

Zhu Wei is neither innovative nor revolutionary, his revolution in China that runs, that changes everything, lies precisely in not making the revolution.

We know that we live in a hurry, in which everything moves wildly, preventing not only our ability to live fully the present moment but also to reflect calmly on what happens around us. The lesson of Zhu Wei is the same as Martin Heidegger, *Being and Time* are not in perpetual conflict as now seems obvious, being is truth, it is something that highlights and gives greater clarity and historicizes the time being itself. The work of art is a world of values and meanings that come from the physical materiality of the land to which the being is closely tied in with, open criticism of metaphysical thought which elevates man so high as to break all ties with reality. Back to the centrality of man, to his role as *shepherd of being*, as guardian of his revealed truth that opens toward other beings, This is the goal that Zhu Wei imposes himself with humility and with great sensitivity to other offers.

## 朱偉 “ 一個男人 ”

桑德羅 · 奧蘭迪

我們每天生活在情緒中，情緒常使我們感到不適和痛苦，我們無法面對現實，唯有將思緒拽回過去或拋向未來。過去是我們的避難所，我們攜著已然遺失的幸福，打撈出一些令人慰藉的回憶。未來與今相同的生活則將我們引向持續的焦慮，引向從未實現過的希望。重要的是認清這個事實，並從此康復，可是往往即使我們所見並非真實，我們的為人卻仍促使我們去相信。活在當下意味著意識到自己正活著，這也是禪修的基本修行之一。

越南的一位著名哲學家 Tich Nhat Hanh 闡釋過如何享受一杯好茶：“想要充分享受茶的滋味，你必須完全沉浸於當下。只有意識到這一點，你才能感受到手中茶杯的溫暖與愉悅。只有沉浸於當下，你才能嗅到香氣，感覺香甜，欣賞美味。如果你一味憂慮過去或擔心未來，你就完全錯過了享受一杯好茶的機會，那杯茶也不會帶給你更多的東西。過去的已然過去，使過去變得甜蜜，然後任由它去。繼續你未來的計劃，但不要擔心浪費時間，因為它不值得擔心。當你對過去不再耿耿於懷，對未來不再滿懷憂慮，那麼你就沉浸在了當下。然後你會開始感受到生活的喜悅。”

朱偉經歷過這一切，過去使他成熟，軍隊生活讓他瞭解了人性，瞭解了人的弱點，人的局限，以及人的原則，譬如理想主義和為人的分寸。朱偉以一種超然的、幾乎誠實無欺的筆觸描繪他筆下的人物，他們看似無聊，缺乏感情，臣服於一個個不請自來的命運。在他的字典裡沒有仇恨，只有無盡的沉著，加上微妙而冷靜的諷刺。傳統的社會價值觀與瞬息萬變的當今中國社會碰撞衝突，當下的社會轉型帶來了新的價值觀，而朱偉在過去和現在之間扮演了一個共生的角色。他說他磨練了自己的直覺，追蹤瞬息變化的社會規則、人性的弱點和政治的荒謬，在時間的長河裡確定座標，然後開始繪畫。他的畫乾淨簡潔，深深植根于現實，他擅長從現實中提取事物的本質。毫不誇張地說，他只是做了一個變形，你就能掌握事物內部的緯度。他所做的這一切極其自然，既不沉重，也不會使人感覺他的判斷指向某種責任，他似乎在心平氣和地述說著：這是他唯一能做的。

朱偉不希望被同任何流派的藝術和當代繪畫運動聯繫起來，他的技法源自於西元四五世紀的道教藝術。他汲取其根本和技法上的知識，並融合了個人化的水墨色彩運用，這亦有助於保護他本國的文化。傳統藝術語言和社會政治思維間誠然存在著衝突，朱偉卻將其彌合得天衣無縫。

朱偉既不創新，也不革命，他的革命之處在於：在一個疾速奔跑、萬物劇變的中國，不革命即是革命。

我們知道我們生活在匆遽之中，一切都在快速變化，這不僅妨礙了我們全然地活在當下，也妨礙了我們平靜地反映周遭現實。朱偉帶給我們的啓示恰如馬丁·海德格爾——現在我們明白了，“存在與時間”<sup>[1]</sup>之間並非永無休止的衝突，存在即真理，存在使時間更為重要，為時間自身提供了更大的清晰度和歷史性的解讀。藝術作品是一個由價值和意義構成的世界，其價值和意義來自於存在所緊密聯繫的物質土壤，由此海德格爾要對形而上學進行批判，因為形而上學把人拔高到了一個切斷與現實之間紐帶的高度<sup>[2]</sup>。回到人的本質，回到人“存在的守護者”<sup>[3]</sup>這一角色，成為一個向他人揭示真理的守護人——這就是朱偉在其謙遜的外貌和極度敏銳的洞察力背後所蘊含的目標。

譯注：

[1] 《存在與時間》（1927）是存在主義哲學的創始人德國哲學家海德格爾的代表作。

[2] 海德格爾在其著作中批判和克服了形而上學，他認為，形而上學作為存在的歷史實際上就是遺忘存在的歷史，主張思想的道路要實行“返回的步伐”，回到早期希臘思想的源頭，回到思想的第一個開端那裡去思存在之原始的意義。

[3] 在《關於人道主義的書信》一文中，海德格爾提出“人是存在的守護者”。



## ZHU WEI

By Li Xiaoshan

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

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

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

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

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

In his discussion of the artistic traits of artists, Taine emphasized: "There is a 'family' behind all the artists." To me it means no artist can avoid a certain inherent restraint on him/her. I discovered an interesting fact in my reading of some of the critiques of Zhu Wei by critics outside China: these critics (including art curators) inevitably hold a common stand in their interpretation of contemporary Chinese art - they try their very best to crack the 'secret political code' hidden in the work of Chinese artists; with thoughts turned to a political linkage even in seemingly ordinary scenes or depictions. I think the political interest in the Chinese artists has obviously been exaggerated – even demonized - by some Westerners. Yet, from an ideological and psychological perspective, this phenomenon is enhanced by a relationship of mutual

dependence. Zhu Wei's art is the product of this age and, to quote Taine again, a member of the "family". The question is: can we find artistic expressions that are deeper in nature, given the fact that all are typical works of the same age? What's contained in some representative works of Zhu Wei is neither a statement nor cynicism or play; its implications are different from 'political pop'. Here I would like to add that there is often a basis to the political complex of the Chinese artists, whose thread is clearly discernable. Prompted by a desire to give vent to personal feelings, artists are unanimously attracted to common subjects and themes; the effect of the 'family' is evident. In handling his subjects, Zhu Wei skillfully turns a certain collective unconsciousness into a unique personal viewpoint. In his work he ingeniously interweaves his childhood dreams with real-life circumstances, constructing a virtual reality that runs parallel to life; a reality that is filled with all sorts of contradictory contrasts which dissolve unenthusiastically into harmony, and which mirrors a pain in the depths of his spirit. At the same time, the pain reflects his genuine concern for society and humanity.

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

through them is evident.

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

ancients. And I must again emphasize the contemporary flavour of his imagery - note that many contemporary artists love to resort to the externalization of self-image, but in Zhu's work, its handling has become a symbol of the times. Many years later, the images in his painting shall be the visual code with which people can distinguish our era.

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

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

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## 朱偉

李 小山

毫無疑問，朱偉和他的作品已經成為中國當代藝術的一面鏡子，原因在於：朱偉以他超凡出眾的智慧和敏銳穿透了現實的重重幕簾，並以他充滿生命氣息和視覺張力的作品，向人們洞開了一扇認識中國當代藝術的大門。我會寫過一篇文章談到這個現象：朱偉之所以能够在中國當代藝術領域裡獨領風騷，關鍵在於他沒有像一些短視的藝術家那樣，因為各種誘惑而降低其藝術理想，——相反，他堅持把藝術的底線一再往上提升，提升到一個別人難以跨越的高度，儘管他的個性是含蓄而內斂的，但在藝術上卻像一個衝鋒陷陣的鬥士，他的某些代表作已是這個時代的經典，具有不可動搖的歷史地位。

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

幾年前的某一天，我和朱偉談及藝術家的名聲和創作的關係，發現他如此低調。我想起了有人對我說的，朱偉是個非常有趣的個案，從他身上可以挖掘出另一種常態以外的東西。我收到過朱偉寄給我的資料，裡面的有不少足以驕人記載，然而，我卻看到他對那些記載的掩藏。西方人喜歡說性格即命運，其實很多人並不

知道該如何對待命運，朱偉從來不炫耀他的業績，從來不抒發他對未來圖景的宏大構想，用他自己的話說，只像一個勤勞的農民，踏踏實實地埋頭勞作。

今年盛夏，朱偉來到酷暑中的南京遊玩，我們在閒聊的時候萌發了一個念頭，把即興式的閒聊記錄下來，如果有些意思的話，便把它做成一本關於人生和藝術的對話集。對話共用了九天，錄音整理出來後，基本上表達了雙方的想法和立場，決定書名就叫《九日談》，以表達這些對話的時間概念。朱偉大約是第一次認真並深入地談論他平時很少談論的東西，我發覺在他自我壓抑的訥言的背後，其實隱藏著樂意抒發胸臆的激情，儘管他仍然是低調的，仍然不肯暢所欲言，但他的語言浮標已經讓我捕捉，他的才智和執著不僅體現在他的畫面上，根本上說，他具有一種令人驚訝的強大的內在氣質。

丹納論述藝術家的風格特徵時這樣強調：他們身後都有一個“家族”，換句話說，任何藝術家都避免不了某種必然性制約。我讀到國外批評家對朱偉作品的評析，發現一有趣的現象，國外批評家（包括策展人）對中國當代藝術的解讀，都有一個相同的立場：他們竭盡一切可能去破譯中國藝術家作品中的“政治密碼”，即使看似尋常的場景或故事，也不無牽強地聯繫到政治的根子上。我以為，中國藝術家對政治的興趣明顯被某些西方人士誇大了，甚至到了妖魔化的程度，而從意識形態和心理接受的層面上，雙方之間的依賴關係又大大強化了這樣的印象。朱偉的作品是這個時期的產物，用丹納的比喻，是“家族”中的一員，問題在於，同樣是某個時期藝術典型，有沒有更深層面上的精彩表達呢？就如朱偉的一些代表作，其內容所涉及的東西既不是聲討，也不是調侃和嬉戲，它蘊涵的意義是與“政治波普”或“潑皮”不一樣的。

我得補充，藝術家的政治情結並非空穴來風，它的線索很清晰，由於不吐不快的情感因素，藝術家不約而同對某類題材和內容感興趣，“家族”的潛在作用顯而易見。朱偉在處理他的題材時，非常老練地將一種集體無意識轉化成他個人的獨特視角，把童年夢想和現實境遇巧妙地穿插起來，構築了一個與生活並行的虛擬實在，裡面設計了各種自相矛盾的對立，對立之中又自行化解為無奈的和諧，折射了他精神暗處的隱痛，同時，這種隱痛折射了朱偉對社會和對人性的真切關懷。

朱偉會反復對我強調所謂“人性”的重要實質，而不是所謂的“政治情結”。關於“人性”問題，在特殊的語境中只能賦予特殊的關注，因為沒有純粹的抽象的“人性”，然而，關注“人性”的出發點，使朱偉比他的同代藝術家更為成熟。朱偉沒有具體落到“人性”的範疇，只是凝滯在感受層面上，對藝術家而言，恰恰是一個很落實的很有效的動作。我想說明，朱偉眼裡的“人性”和知識分子的煩瑣解釋不一樣，他是站在生存的土壤上，以樸實無華的方式當做思考出發點的。人性是普遍的，“政治情結”卻是隨時間的推移而改變，朱偉以“人性”為基點深化他的主題，無疑是一種高明之舉。我觀賞過朱偉不少作品，發覺各種各樣的題材對他來說僅僅是表達的輪廓，他對人的生活狀態的把握才是他作品的內核。不管是他那些外表看來帶有“政治”色彩的作品，還是那些個人經驗化的作品，從根本上看，一條主線是貫穿始終的。

朱偉以他的水墨畫作為主打，又創作了數量不低的雕塑和版畫。朱偉的水墨畫放在任何場合都可以一眼認出，說明一點，無論從圖式到表現性，他都實際地發揮了水墨畫表現力的邊界效應，可以說，水墨畫在他手裡，已經不是一個畫種，而是得心應手的母語，他將他的母語發揮到了極致。我看到了太多的粗製濫造和太

多的販賣小聰明的伎倆，那種依靠一點才情博取名利的傢伙遍地都是，敗壞的風氣很容易腐蝕所有在場者。朱偉不屑於“在場”，他幾乎依賴於自己的自我放逐來抵禦那種侵蝕。朱偉的水墨畫已被很多人追捧，但是，我覺得他們之中有不少人尚未真正理解他作品中的涵義。我曾撰寫過一篇《從中國畫到水墨》的文章，談到概念的轉變其實是思考立場的轉變，“中國畫”所帶來無休止爭論在於概念的模糊性。水墨則是媒材，因此，就它的表現範圍和表現形式而言，都顯得更具彈性。朱偉不看重那種隨意性很強的寫意畫，甚至對那種亂塗亂抹的寫意畫頗為排斥。美國一位研究中國美術史的學者斷言：寫意畫的興起終止了中國美術史的發展，姑且不論他是否偏執，畢竟他是依據現象判斷的。中國畫家經常喜歡說：師古人之心，不師古人之跡。這正好把順序做了不合理的顛倒。從當代許多藝術家的實踐看，“古人之跡”是被常常利用的，“古人之心”卻拋到九霄雲外。朱偉毫不隱晦自己對傳統工筆表現方式的偏愛，不過，在他的作品裡，方式完全從屬於畫面所體現的觀念及氣氛所需，例如他在技法上——諸如線條、色彩、機理等等，皆與傳統方式的延續有關，但由於他的觀念是從現實中生長，因此他作品中強烈的當代氣息撲面而來。特別是在造型方面，朱偉具有超越古人的獨特貢獻。我仍得強調他在造型上的生活氣息，實際上，有很多當代藝術家喜歡利用自我形象的外化，但是在朱偉那裡，形象的處理已成為一個時代符號，在若干年以後，他畫中的那些形象將是人們認識我們時代的視覺代碼。

有一度，國內的批評家熱衷於討論水墨畫表現力的邊界問題，顯然，這是有悖於當代藝術現狀的。正如朱偉在水墨畫之外，又創作了為數不少的版畫和雕塑那樣，作品的類型和媒材無關緊要，藝術家在某種創作激情的推動下做出這種或那種作品，是水到渠成的。朱偉的版畫承襲了他水墨畫中的特徵：簡潔、單純和富有

視覺張力。另外，由於版畫的材料性能，更加顯示出造型上的形式感。朱偉的雕塑作品全都散佈在國外的不同地區，所以國內的人很少能夠欣賞得到。我對朱偉說過，雕塑是他整個創作的相當精彩的部分，我將在我不久後主持的一個建築、雕塑活動裡力邀他參加。我以為，某些國外的收藏機構和收藏家喜歡它們，顯示了朱偉作品的國際化意義，也是一種示範的作用。

朱偉被他的生活慣性拉動著一步步邁進，依舊如往常一樣低調和樸實，但是我有理由相信，他是與我們這個時代的藝術一起成長並一起登頂的。這是時間的勝利，——正如俗話所說的，時間是最終的裁判者。

2004年12月25日

原載《朱偉——新二刻拍案驚奇》

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## USING THE PAST TO SERVE THE PRESENT

### TRADITIONAL ELEMENTS IN THE ART OF ZHU WEI

By Alfreda Murck

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

Zhu Wei's most recent work is a series of paintings under the title "Vernal Equinox," which carries his art in a new direction. In "Vernal Equinox No. 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 or at us. At the lower left, a branch of peach blossoms in luxuriant bloom is larger than any of the figures and anchors the painting. This is a quotation from an anonymous small round fan of the Southern Song (960-1278), here painted much larger and on paper instead of silk (Fig. 2). On the left and right borders are impressions of large seals, deployed in the manner of collectors' inventory seals, half on the painting and half on a now-missing mounting. One legend is "www," an incomplete website address. In most of the paintings, we see the characters Zhu Wei, cut in half vertically. These are interspersed with smaller seals, with such legends as "Eight or Nine Out of Ten" (Shi you ba jiu), "Zhu Wei Authentication

Seal" (Zhu Wei yin jian), or "www.zhuweiarthen.com." There is typically a small signature in a variant of ancient script that recalls the carved inscriptions on Northern Wei stele or the so-called lacquer script of Jin Nong.

The series title reminds that it is spring and these floating figures may be falling in love. It is the traditional motif of the thickly blossoming peach blossoms that confirms the romantic connection. The poet Tao Qian (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*.<sup>[1]</sup> In *Vernal Equinox No. 1*, while peach blossoms communicate romance, the individual experience is inequitable. Some figures float in contentment; earth-bound figures are left merely to think about love, to dwell on memories or longings. The "Vernal Equinox" theme will cause some Chinese viewers to think of Dong Wenhua's song "1992—Another Spring." The song was inspired by Deng Xiaoping's well-publicized southern tour that symbolically announced renewed efforts to carry forth economic and social reforms. The "new spring" led to the closing of unprofitable factories and the loss of certainty for many citizens. The "Vernal Equinox" series will have many more images. When it is complete, we may have a better idea of how these individual stories are resolved.

Like many of Zhu Wei's works in recent years, the "Vernal Equinox" paintings are patinated and the colors made more nuanced by rinsing and further working the painting surface. How does Zhu Wei achieve this distinctive effect? Early in his painting career, Zhu Wei elected to work in the traditional media of soft-haired brush, ink and paper. He, however, manipulates them in unconventional ways. The mulberry-bark paper, which is made in Anhui province to his specifications, has to be strong and resilient to hold up under the repeated soakings. He antiques the paper by brushing on a mustard-colored wash. The paper being treated lies on a wooden grid or nubby carpet which creates interesting patterns as pigments puddle in the hollows of indentations.

Zhu Wei keeps watch as the paper dries, sometimes soaking up or washing off unwanted pigments. He carefully considers the elements that will best express his thoughts, distilling designs from multiple sketches. For the key persona, model sketches (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 a aesthetic exercise. Zhu Wei inks such lines as are needed with a deft and light touch. The forms are primarily formed with color washes in both vivid and muted tones. Before finalizing the eyes and hair, he rinses the paper under the tap, crunching the painting here and there. It is a process that takes finesse, experience and a little courage because, more than once, the paper has given way, spoiling the painting. Despite the risk, it seems worth doing as the results are intriguing: an antiqued surface, mottled and cracked, with a distinctive texture and depth. The relatively slow pace at which he produces art, recalls the Tang dynasty poet Du Fu's description of a contemporary who simply could not be rushed: "Ten days to paint a pine tree, five days to paint a rock."<sup>[2]</sup> 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.<sup>[3]</sup>

Zhu Wei's art has been shaped by the unique circumstances of his age and life experience. Growing up in an army household, Zhu Wei was an impetuous youth with little

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

After three years as a regular enlistee, Zhu was admitted to the PLA Art Academy in the Haidian district of Beijing, and his enthusiasm for all things visual was put to the test. The training was both rigorous and tedious. One exercise was to practice drawing lines and circles with a rolled up paper tube. The tip of the tube had to be inked just so. The arm had to be suspended above the paper; leaning an elbow on the table resulted in an uneven line. Too much pressure and the hollow tube would crunch and bend. Hours of drawing lines and circles with a squishy paper tube drove some young minds to distraction. If one lasted, then the discipline took hold and eventually provided precision, deftness of touch, patience, and a sense of pride. The study of approved literature and political thought provided another strand for Zhu Wei's art: the poetry of Mao Zedong (1893-1976), and the recitation of official slogans such as Art must serve the people, The past should serve the present, Hold high the great red banner, Implement the Four Modernizations. At the same time, the restrictive atmosphere of the military encouraged day-dreaming and the creation of an imaginative world. Because of his decade-long association with the PLA,

when he began painting, soldiers and officials frequently appear in his works as well as the mind-numbing tedium of meetings. Graduating from the Art Academy in 1989, Zhu drew an assignment that was not to his liking, so he turned to what would become a second major influence in his art, film.

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

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

#### CLASSICAL ALLUSIONS and ILLUSIONS

When Zhu Wei considers pictures of China's rich visual past, he gravitates to the art of the imperial painting academies, especially the idealized realism of Song dynasty painting. His incorporation of traditional motifs from court works,

however, does not mean that Zhu Wei could have won a position in an imperial painting academy. In dynastic China, serving as a court artist required not only technical facility, but also a certain disposition, a willingness to paint whatever the court required. Under emperor Huizong (r. 1100-1125) rigorous examinations were instituted to select painters. In skill and imagination, Zhu Wei would have passed with ease. More difficult would have been the requirement to conform to a style specified by the court. As one mid-twelfth century author wrote:

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

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 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 descendants of the Ming dynasty imperial clan. Their idiosyncratic works defined life-long struggles to create identity and find acceptance under Manchu rule. In the dangerous world of the early Qing dynasty, when Ming loyalist generals were still battling Manchu forces, both Bada Shanren and Shitao hid their imperial lineage and were guarded in making friends. Bada's paintings of birds and fish show a keen awareness of the dangers lurking in relationships. His birds anxiously eye each other, alert to hidden agendas (Fig. 4). This sense of caution informs the cast of characters that people Zhu Wei's paintings and, beyond body language, it is the eyes that communicate emotions. While some appear self-satisfied or tolerant, many are watchful, wary, and still others are resigned, bitter, or vindictive. They all seem to be negotiating their way through social mine fields, careful not to misstep. The series of paintings of children performing on a tightrope is evocative of the paranoia that typified the aftermath of the era of class struggle in 1990s China. The children have the anxious expressions of kids who are accustomed to being punished but are not sure why. Earnestly concentrating on finding the right balance, they strive to please with a good performance.

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

or attentive faces listening to the drone of speeches that will reveal the new party line.

Juxtaposition of polychrome realism and artful criticism is not new to the twentieth century. In Chinese painting history, although the writing brush was the implement of choice for scholars wishing to hint at discontent, vivid color was also employed to lodge silent complaints, especially in vegetable and flower paintings.<sup>[5]</sup> 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.<sup>[6]</sup>

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

us as they look askance or directly out at the viewer.<sup>[7]</sup> The wall painter seems to tell us that these hard-working horses know that they are metaphors.

Why are horses wandering through Zhu Wei's paintings? Often upstaged by foreground heads that partly obscure them, the horses seem to have personal meanings. One source that he has used multiple times is a horse and groom painting that is attributed to the great scholar, painter, and calligrapher Zhao Mengfu (1254-1322). In *"Training a Horse"* (Fig. 6), the groom stands in the conventional position to the right of the horses' head. What is unconventional is the stiff wind that whips the horse's tail and mane as well as the groom's sleeves, robe, and whiskers making the title of the painting ironic. How can one train a horse in a gale-force wind that swallows up all sound? Zhu Wei links the image to the military life that he had known for ten years. As in other series, he experimented with the horse and groom, rearranging them, juxtaposing them with other figures. In "The Running Horse in 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, "The Running Horse in 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 "The Running Horse in 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 往前進. 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.

#### NOTES:

- [1] Tao Yuanming (365-427), "The Peach Blossom Spring," James Robert Hightower, translated and annotated, *The Poetry of T'ao Ch'ien* (Oxford: Clarendon, 1970), pp. 254-256. Kong Shangren (1648), *The Peach Blossom Fan*, trans. Chen Shih-hsiang and Harold Acton, *The Peach Blossom Fan by K'ung Shang-jen* (Berkeley and Los Angeles: Univ. of California, 1976).
- [2] Zhu Jingxuan (active mid 9th c.), Tang chao minghua lu (early 840s), quoting the appraisal of the painter Wang Zai by Du Fu (712-770).
- [3] For example see Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), *New Positions in the Brocade Battle*, no. 3, p. 79, Box No. 3, p. 274.
- [4] Deng Chun, Hua ji, juan 10, in *Huashi congshu* edition, vol. 1, p. 347.
- [5] Alfreda Murck, "Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Tu Fu's Garden", *Archives of Asian Art* (亞洲藝術檔案) 48 (1995), 32-47. 中譯: 董斐德《以萵苣、白菜和野草為畫——杜甫菜園的隱喻》《清華美術》, 2005-12.
- [6] 《萬水千山二號》, Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), p. 47.
- [7] Lou Rui tomb wall painting, detail, Northern Qi (550-577), Shanxi Province Cultural Heritage Research Institute. From Bei Qi Dongan wang Lou Rui mu (Beijing: Cultural Relics, 2006), color plate 32.f First published in *ZHU WEI'S ALBUM OF INK PAINTINGS 1988-2008*, published by Plum Blossoms International Ltd., 2008

朱偉的《開春圖》

朱偉的《開春圖》

## 古為今用

### 朱偉作品中的傳統元素

朱偉的《開春圖》

姜 斐德

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朱偉之所以著名，在於他經常使用源自中國傳統繪畫的題材來表現政治和社會的主題。他把古代人物和毫無疑義的現代人物的形象進行融合，以反映自改革開放伊始的80年代初以來的中國社會與生活。朱偉也使用傳統的媒介，但他獨闢蹊徑而自成一體。朱偉的作品和“文革”有著清晰的聯繫，同時，他也糅和了帝制中國的藝術形式，以此來敘述發生在最近的故事，筆調有種溫和的諷刺意味。身著中山裝的幹部與宋元的題材一同粉墨登場，似乎它們同為久遠歷史的一部分。朱偉的藝術反映了翻天覆地變化中的文化與社會，於是我們要問：在中國文化中，什麼是持久不變的？如何理解1949年以來的歷史？

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

朱偉的《開春圖》

這個系列令人想起這是春天，漂浮的人們或許正墜入愛河。繁盛綻放的桃花是傳統繪畫的題材，讓人產生爛漫的遐想。詩人陶淵明（365—427）在《桃花源記》中，描寫了遠離戰亂世界

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的遙遠山谷桃花源，這使得“桃花”聞名遐邇。而接下來的數個世紀，“桃花”逐漸與感官上的愉悅聯繫起來，比如在17世紀廣為流傳的戲劇《桃花扇》裡。<sup>[1]</sup>在朱偉的《開春圖一號》裡，桃花依舊傳達出浪漫意味，可個人的體驗卻大相迥異。漂浮著的一些人心滿意足；脫離了大地的人們只能去思考愛，只能去琢磨回憶與渴望。《開春圖》這個題目可能會讓一些中國人聯想到著名歌手董文華的歌曲《1992年，又是一個春天》，這首歌寫於鄧小平南巡，重新推進改革開放之後。《開春圖》這個系列還在延續中，只有在其完成時，我們才能明瞭這些個人的故事將如何終結。

朱偉的《開春圖》

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

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to a wild duck-- on the other hand, fossicks around in the water, sticking its beak indiscriminately into rotting rushes and mud without a moment's respite. "Nature has endowed them with such different characters," the author observes in wonderment.

Another noteworthy pre-modern use of man hua, this time in the sense of casual or impromptu painting, occurs in the writings of Jin Nong (Dongxin, 1687-1763), 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 locquats of Dongting Lake are hardly worth relishing. The season has now arrived and I find myself thinking of the flavours of my old home. I casually paint man hua some broken branches [of the plum] -- what difference between this and "gazing at plums to quench one's thirst"?

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

Bi Keguan, an historian of the Chinese manhua, suggests that since few of the artists in the new group had received a formal art education, their work went generally unrecognized by the established art world, one which included the new Western-style institutions. He argues that they decided on the word manhua in response to the disdain in which they

were held and as a calculated rejection of "orthodox" Chinese guohua painting and its practitioners. By monopolising the word manhua, with all of its modern Japanese and commercial associations, they were declaring themselves to be apart from an hierarchical art scene that had no place for them.

There was, however, another school of manhua painting, one championed by both scholar-literati artists like Chen Shizeng (d. 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. <sup>[5]</sup>

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."

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

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

Superficially such paintings are prosaic and shallow people may find them uninteresting. Only those with rich emotional lives can appreciate them. So we claim these are the most artistic of all manhua. <sup>[6]</sup>

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 unofficial painting.

October 1998

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**NOTE:**

[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.



## WHEN LITERATI TASTE TURNS INTO CONTEMPORARY TEMPERAMENT

By Zhang Chaohui

In the first eight years of the 21 century, Chinese new art had become ever international, widely accepted by world audiences and art organizations in an unprecedented way. This dramatic change mainly happened on oil painting, photography, sculpture, performance art, installation and video art, traditional Chinese art such as ink wash paintings and calligraphy remain being largely neglected. Is such traditional media inappropriate to be "contemporary?" Are there any artists practicing contemporary art with traditional materials and media? The answer is definitely yes. This exhibition shows about ten ink wash painters working on this innovative art practice. Their achievements made breakthroughs on the skill and concept of traditional ink and wash paintings, developed contemporary connotations while maintaining Oriental aesthetics and enriched the variety of Chinese contemporary art practice. Such contemporary art exploration with Oriental cultural roots provides successful example for today's visual art development, and will probably become another new art genre to be appreciated by international art audiences and sterling art organizations.

1.

The title of the exhibition "Water/Color" has its multiple implications. Firstly, water is representation of traditional Chinese aesthetics, for example, in classic Chinese literatures there are phrases like "the highest excellence is like water" and "the wise enjoy the waters, the benevolent enjoy the mountains," which still have their own influences in today. Water is flowing, adaptive and very containable, if there is water there is life and vitality, and vice versa, with out water there's only desert and wasteland. In ancient Chinese poems like "Shimmering water at its full, sunny day best; blurred mountains in a haze—marvelous even in rain. Compared West Lake to the beautiful woman Xi Zi: She looks just as becoming lightly made up or richly adored," the personification of water is a particular instance of traditional Oriental aesthetics on water. Secondly, for a piece of ink wash the most essential part is actually the "wash," while ink is just used as a tool of color. Although there is so-called "color variation for Chinese ink painting" which shows the important role ink plays in a piece of ink wash, but it is only

used to help outline the water. In Western paintings the tool of color is oils, but in Chinese painting is water and ink; the hydrophilic rice-paper is also used to exemplify the subtle beauty of water's vestige. Therefore, for a piece of ink wash the crucial part is actually the interpretation of the aesthetics of water seeing from the view of media using. This also explains why when evaluating a piece of ink wash, "brush" is never the only standard. However, the relation of such "brush" and Chinese painting is not observed in this exhibition. In Chinese language, the word "Se" (literally means "color") has various meanings, in this exhibition it refers to "social reality" and "landscape", of course it also refers to "sex" and "pretty girls," therefore, the exhibition aims to observe social reality with traditional Chinese "water" aesthetics, thus to explore the possibility of creating contemporary visual art with such traditional media and concept.

Water is intangible, colorless and tasteless, which perfectly exemplify traditional aesthetics, just as they were depicted in Chinese idioms like "great music has the faintest notes; the great form is without shape." Such sentimental aesthetics on water can also be reflected in ink and wash paintings, no matter what kind of media and skills or concepts it adopts. Sensibility and intuition were attached with great importance in traditional Chinese aesthetics, there are various rhetoric techniques. Also there are many metaphors for water, for example, "the friendship between men of virtue is light like water" refers to pure friendship, "miss you all day and all night" means deep love between a couple of lovers, and also melancholy as "if you ask me how much my sorrow has increased, just see the over-brimming river flowing east!" Just as plum blossom, orchid, bamboo, chrysanthemum and pine represents different virtues of people in Chinese painting, water also has its own connotations, but is much more various than those four. It is even upgraded into the level of worldview, for instance, in Taoism's five-element theory, "water" is at the center of "gold," "wood," "water," "fire" and "earth." In traditional Chinese visual art water also played very crucial role, never ceased to be the main subject by the literati painters for centuries. For paintings depicting the natural world, it is called Landscape in the West, but in China it is called "Shanshuihua," which literally

means paintings of mountain and water. "Shanshuihua" has been a mainstream in traditional Chinese painting, with wide influences in neighboring countries like North Korea and Japan. Such genre of painting was the highest achievement in traditional Chinese ink and wash paintings, as it reflects the humanistic interests of the literati. But over the past century, such humanistic interests has been welcomed and adopted in a much wider scale, but the "fun of ink and brush" has never changed too much.

An important clue to observe international modern and contemporary art is material and media, which are treated as independent parts of a piece of art, but no longer simply a tool to make art; therefore, the material itself has particular contemporary art connotations when artists choose to use it under certain culture context. The meanings of abstract and concept art are directly related to artists' understanding on the material and media they adopted. In today's international art stage, art works are not as narrative as they used to be, instead, artists' creativity plays more important roles. However, among a number of distinguished Chinese artists few have devoted themselves to exploring modern material and media; on the contrary, they are more interested in art's narrative and literary functions, making efforts on observing Cultural Revolution symbols and other Chinese stories. For this reason, Chinese contemporary art is quite exceptional at social criticize, and artists are experienced in oil or ink and wash painting skills, but there is obvious lack of profound artistic exploration on the nation's cultural tradition, let alone artists' sensitivity on modern industrial material and media. Politics subject is certainly unavoidable in Chinese contemporary art, since it's almost decisive power in all social relations and every aspect of Chinese life. Due to fierce competitions among different social classes and political powers, the society is now as complicated as ever, and it is understandable and acceptable that many Chinese artists are interested in reflecting this complexity. But if there is only such art genre in the whole Chinese visual art world, it is undoubtedly disappointing and there's no way for Chinese art to go to international finally.

One of contemporary art's main principles is the

diversification of form, without exception in China. Although it is no easy for ink and wash painting to get rid of its basic narrative function, there is still much room to make experiments on new material and media. Here water, wash and rice paper are still basic elements; brush and ink are also kept, but the traditional aesthetical connotations are being diluted; instead of the variety of traditional writing tools, new materials like pencils, air brushes, oil sticks and even food are employed. Meantime, acrylic and oils are employed instead of ink to make colors. But as the most important material of ink and wash painting, water is to some extent both traditional and contemporary, and there is no way to take place it with any other new material or skill. Water is scarcely applied in other nations' art creation as a tool of painting. Therefore, from the viewpoint of material practice in contemporary art, Chinese artists are making huge contributions to the world contemporary art in terms of employing water as a new material to create art.

But where the "contemporary" lies in such new art practice? Water is surely a very important part of the material world, but in modern/contemporary society, it is no longer only pure natural water, but also refers to commercial products including purified water, mineral spring water, distilled water, sanitary water and industrial waste water. Today, the quality of life is largely degraded by the ever severe water pollution, and the lack of water causes wide anxiety and conflicts all around the globe. Nowadays, water is not something ideal from the nature that gives rise to human's romantic feelings, but only some raw material for industrial development and individual consumption. For young artists fully trained with traditional ink and wash painting, their attitudes toward water is complicated, on one hand thoroughly get the connotations of water from traditional Chinese aesthetics, on the other hand, they are now facing various problems and contradictions caused by water. Some of these artists are dissatisfied to be confined in the realm of traditional ink and wash painting, and they are trying best to adopt not only the skills but aesthetical spirit of such ancient art genre, aiming to make their new ink wash paintings more powerful and constructive. Freeing water from its longtime, intrinsic relation with ink doesn't only

help a lot in clearing the misted origin of ink wash painting, but also directly relates the ancient art to contemporary art in terms of concept on material using. Therefore, those art works' "contemporary" connotation doesn't necessarily lies in traditional concept and aesthetics of ink and wash paintings, on the contrary, it aims at revise and refine it. Here contemporary ink and wash painting gains an independent place in contemporary art world.

## 2.

In current Chinese ink and wash painting world, people tend to pay much more attention to literati ink wash, which traditionally "doesn't pursue the similar appearance" and lay stress on "brush and ink," on the contrary, Chinese heavy colored painting as another genre of ink wash is largely neglected, despite it requires strict and complicated craft processes and high skills, and has helped forms the basic traditional Chinese art scene with magnificent palace heavy colored painting and bright colored folk painting. Modern/contemporary art historians and art critics generally prefer to traditional literati's aesthetics to "craftsmanship", for this reason, there always lacks systematic study on the spiritual heritage of heavy colored ink wash paintings. Despite that a number of painters are working on this genre, few have made wide acceptances except Li Shaowen and He Jiaying. Good news is that in the recent decade, a number of young painters trained with heavy colored paintings are emerging in Chinese contemporary art world, such as Zhu Wei, Lu Peng, Xu Xianglin, He Jian and Xu Hualin, and their new art practice are being accepted by more audiences and critics in the world. Each of them is endowed with their own aptitudes in the new ink wash field.

After years of conflicts and struggles on traditional and modern, the West and Orient, national and international, they finally found the cultural dilemma as well as opportunities they are facing. With study on both Chinese cultural tradition and contemporary social reality, they finally found their own art direction, and created new art scenes with heavy colored ink painting language. Zhu Wei is the first artist adopting such skill into Chinese contemporary art creation, and he's

also good at ink wash, print and sculpture. More than fifteen years ago, when many Chinese artists worked on "political pop" and "ironic realistic" oil paintings, Zhu had started to explore contemporary Chinese political life with traditional Chinese heavy colored ink wash. His works Utopian series are representative works of this kind. As an artist born in a military family in Beijing in 1960s, Zhu's works were his personal reflections on human nature in a series of political surges; such subjects differentiate his works from those traditional heavy color ink wash, furthermore, the skills Zhu employed, such as filling colors and drawing outlines, are also innovative and "contemporary". The dramatic contrast between traditional art language and image on contemporary political life makes his works as appealing as any other ink wash paintings.

Lu Peng has been practiced for a long time on ink and wash paintings, which had endowed him with mature painting skills on both literati ink wash and heavy colored paintings, and is able to connect and infuse between them at his will. Lu's works successfully integrate both ancient and contemporary Chinese cultures, and weave them together with typical symbols and his representative clues such as "revolution" and "lust." His painting looks quiet complicated, and the image seems is in total disorder, which just reflects the essence of contemporary Chinese culture: degradation and decadence, as well as Chinese people's spiritual dilemma nowadays. His images are filled with a hue of fluidity and uncertainty, as if they can be stretched and broadened at will, meantime they also send forth some mysterious sense, which is exactly related to traditional Chinese aesthetics and philosophy on water.

Xu Xianglin used to work on performance and concept art, later he put his personal experiences on life and art onto rice papers, which resulted in "Taihu Stone" and "False Requirement." These works explore relationships among lust, power and money. A wide range of materials and skills are employed in Xu's new works, including collage, sketch, hard-tipped writing and line drawing, while the subjects are mainly Xu's interpretations on the real life or his visualized memories on the passing time, all of which are about the

artist's emotions such as lost and melancholy. He Jian's fascinated with ancient Chinese murals; the abstract but accurate lines and mottled colors, even every single skill in his art seems naturally belonged to that of traditional ink and wash painting. But as for the subjects, he chose contemporary daily living scenes, for instance, family, lovers together and several friends gathering, or boating, as if each of such vivid scenes is simply compressed away into some planar time that that long been past. He's skill of he adapted to draw lines are very crucial, they are thick, rich and expressive. In his paintings such expressive lines and those mottled colors together form a strong visual effect that is far different from the slimness and subtlety of those of traditional heavy colored ink painting. Contrary to He Jian, Xu Huajuan's silk works are mainly about young women meticulously painted with delicate and elaborate skills, their skins, faces, facial features and bodies, all are personalized for Xu; they are so subtle that they look as if made of water. Although delicate and exquisite like a dream, they are actually reflections of the artist's independent experience and observation on life and time. In Xu's works, lines are so soft that they are even hardly recognizable, because by repeatedly painting water and color on silk, she completely explores the ideal visual effect of her own style. There is actually no much room for heavy colored ink painters to create at their wills, because of the rigid skills and particular materials the genre requires, but it is just this characteristics that help make up the shortage of literati ink wash painting. Artists trained with heavy colored painting can choose those subjects they are interested, and create their own art language and skills at last with substantive observations and art practice. Their successfully experiments explain that there are possibilities that such ancient art genre can also be contemporary under today's social reality. With its precious aesthetics, ink and wash painting itself is a rich deposit of art and culture in China history, together with hundreds of years of development on skills and subjects, some art masters' explorations in the past whole century offered great experiences for ancient ink and wash painting's contemporary practice under today's circumstance. In modern ink and wash painting world, many artists had made immense contributions to the steady development of Chinese

painting and ink wash, leaving rich cultural legacies in Chinese art history with their own effortless explorations. As for contemporary ink and wash painting, Liu Qinghe, Li Jin, Li Xiaoxuan's contemporary figure paintings not only inherit the spirits of traditional figure paintings, but also thoroughly reflect their subtle feelings and contemporary social reality. The eldest painter at the exhibition is Li Huasheng. He used to be one of the most distinguished painters worked on literati ink and wash painting. Some twenty years ago, he traveled to America, that journey affected his art and finally changed his art direction. He realized that the traditional ink and wash painting that he used to be proud of was actually hardly to be related to the contemporary world reality, and therefore, he started to work on contemporary ink and wash paintings. In recent ten years, he has almost entirely gave up ink and wash, only keeps his mastered skill of outlining, image is also disappeared in his painting, with some net-like or latticed lines are left; they look just like utter abstract painting. Li's art practice is both international and Oriental, and of course individual; they are completely separated from traditional ink and wash concept. With his distinguished ink and wash skills he successfully developed his new art and finally became an important artist worth being widely and thoroughly studied. In early 1990s, renowned American scholar Jerome Silbergeld had written an article on him, which was entitled Li, Contradictions: Artistic Life, The Socialist State, And The Chinese Painter Li Huasheng. His new art practice in recent ten years is even worth of another new serious study.

Peng Wei was born in a family of ink and wash painters, and she has her own comprehensions on the ancient art genre, meanwhile, with particular experiences and reflections on the commercialized contemporary social society, Peng's also interested in contemporary art language. She works on ink and wash painting, sculpture, colored drawing and female fashion industry and explore her own independent new art practice. Model series is her latest work reflecting such effortless explorations. She used paper pulp to make Western-style statue sized as real people, and painted realistic-style butterfly, honeybee and flies on the sexual parts such as their breasts, legs, butts and the backs. This

innovative art experiment reflects the female's consciousness and their sensitive inner world, and by this way, different irrelative elements including commercial culture, traditional literati ink and wash painting, Western classic sculpture and contemporary sex culture, are perfectly linked and infused in her art. Peng was cultivated in traditional culture since her childhood, her mastering on ink and wash paintings skills is far exceptional than most of her contemporaries, but she's never satisfied with this, and has been working on find out other possibilities of material employment. She's working on depict social society and personal reflections with both languages of contemporary art and traditional ink and wash painting. Lei Ziren's works are among the most traditional and conservative among all the exhibits. Some features of traditional literati ink and wash painting are remained in his works, such as the drawing blank, poems, steals and calligraphy marked on his paintings. Lei is a typical contemporary literati painter, his work accurately express his comprehensions on traditional literati painting, and at the same time interpret his personal feelings on the complicated contemporary life. Water is largely embodied in his works, including the use of water-like slim lines, and scenes on whiffing, or bathing he depicted. His works give the audiences enjoyments on spirit of the literati in ancient times, but also contemporary people's feelings.

Wei Qingji's works are conceptual, on one hand it was a result of his altering on traditional ink and wash skills, but on the other hand it's due to his employment of minimalism and cartoon elements in his works. The occasional symbols appeared in his works are not narrative as they should be in traditional ink and wash painting, on the contrary, they are all meaningless, sometimes even humorous. He seldom uses colors except for ink and water, which play two independent roles in his works, the ink is often heavy, but water is light. The heavy geometric ink makes his painting look serious and rigid, and the use of water makes it lively and vital. Such two different elements together add some visual effect as elegant as musical to his paintings.

In the past two decades, Zhang Yu has been devoted himself to experimental ink and wash painting, and he had organized

a number of exhibitions and publications on such genre. He himself is an active painter, working on new literati ink painting, experimental ink wash and multiple media. Zhang's works is saturated with rational concepts. The exhibition displays his Finger Ink series. "Finger Ink" used to be a branch of ancient ink and wash painting, which required artists to paint with fingers instead of ink brush. Despite that the requirement on skills is much higher than other ink wash painting styles, the artistic quality is not as directly related. However, Zhang's finger ink and wash is much more simplified and conceptualized compared with that of the ancient time. He left his finger prints on the paintings, over and over again, the fingerprints were superposed one by one, finally make his work a simple image without any understandable connotation.

Hu Youben is a productive artist, he tried various ways to deconstruct the scheme in traditional ink and wash painting, some of these methods are very extreme and innovative, such as making sculptures with rice paper that had been rolled and rubbed, and paint traditional landscape painting on handmade undulant cardboard. He still uses rice paper, ink, color and water, but intently deconstructed the original material and reintegrated them. Such method has its own metaphors in contemporary China. For art critics, it is no easy to review his works from any traditional views. For traditional ink and wash painting, Hu's both a destroyer and a brave challenger.

Li Tingting is a young artist. She uses ink to reflect intimate things in people's daily life, such as shirts, shoes, skirts and food. These things seem both elegant and dignified in her paintings because of the particular material she introduced from ink and wash painting. Her fully expression on design products shows her interests in the aesthetics of the design industry, which was related with traditional Chinese aesthetics on water, thus to build a unique style in contemporary Chinese art world. It is very great for her to find her own way between fashion design and ink and wash, which opened a prospect window for her in contemporary art creation scene. For her, there is a long way to go in the future.

Some young artists don't satisfied with traditional rice paper and writing brush, but aim at integrating the language of ink and wash painting with performance art, installation, picture, sculpture, video and computer editing. Xu Bing, Gu Wenda, Wang Tiande, Zhang Jianjun and Dai Guangyu are among the representative artists who have made fruitful explorations along this way. Also displayed at the exhibition are installations by Li Geye and photographic works by Lu Jun, aside from Peng Wei's ink and wash installations. With her own ink wash skills Li Geye depicts men or women swimming in rains. She gradually develops the subject into installation and video works, or some combo of painting and video, and delivers some fresh new visual effect with techniques on contemporary image. She is trying to find out her own way of art by updating and refining traditional art skills, through which some new aesthetics is formed.

As a photographer, Lu Jun is also very interested in traditional ink and wash painting, but he isn't satisfied with its old scheme that has remained for centuries. During his art practice, Lu found it is very interesting when ink is being dissolved in water, the process is so slow that it looks in the water like some illusory image, but is always in deforming, until it was utterly disappeared at last. He found it very fabulous, and with computer process he edited these photos taken on the process of being dissolved in water, which was resulted in a very beautiful landscape painting. But such painting is completely different from traditional ink and wash, on the contrary, what it shows a metal-like dreamy digitalized world.

With more than four thousand years of history, Chinese calligraphy is another deposit of art in China; the various styles and numerous famous ancient calligraphic works are undoubtedly very important cultural legacies. In the past over three decades, a lot of calligraphers had tried to make calligraphy modern or contemporary based on traditional art skills and aesthetics. They are called "modern calligraphers" including Wang Xuezhong, Wang Naizhuang, Gu Gan, Wei Baorong, Wei Ligang and Zhang Dawo, and what they are doing is trying to introduce Western abstract methodology into traditional Chinese calligraphy, to create Chinese

contemporary abstract art.

Wei Ligang is undoubtedly a mainstream among them. His art practice went through three phrases: traditional calligraphy, modern calligraphy and contemporary calligraphy. And he has deep comprehension on traditional Chinese calligraphy, trying to carving an Oriental abstract art way based on Chinese calligraphy history. Since studied in America in 2005, he even got much personalized understanding on the relations between Western contemporary art and Chinese contemporary art, and accordingly, the style of his works also changed a lot. The aesthetics of Chinese calligraphy and Western abstract art are integrated into his works, with the outcomes ink and wash painting and calligraphic works with contemporary features. Wei's works completely get rid of the "Chinese characters" which is crucial for traditional calligraphy, but instead, he attaches great importance to the expressive lines and brushes. His works is one of the representative achievements Chinese modern calligraphy contributed to the world art since 1980s.

### 3.

Artists at the exhibition enjoy a same trait, which is, they all selectively adopt Western art concept but not the scheme, at the same time they also devoted themselves to traditional Chinese art language and aesthetics and had their profound perceptions on the spirit of traditional Chinese art, finally found out their own special, innovative way in their new art practice. To some extent, their art experiments are contemporary and not difficult to be understood and accepted by international audiences. Meanwhile, they are all sensitive to contemporary social reality, which is very important.

In recent years, ink and wash painting is often being associated with city life, it is definitely a creative way to promote and develop the ancient art in contemporary times. Indeed, connecting the urbanization boom with ink and wash paintings, it seems to be a good effort to explore new possibilities for the ancient art in modern time. For today's Chinese art creation, urbanization is undoubtedly the

reality; for Western modern art, it's even spiritual home. But new ink and wash painting that depict city life is still based on traditional realistic standpoint, and the reflection of city people are still expressionist and symbolic as they used to be in ancient times, which surely contribute to the ancient art's transition into modern ink painting, but would not be helpful in terms of ink and wash painting being appreciated and accepted by international contemporary art world. At early of last century, artists studied Western art abroad fell in two different catalogues, with Xu Beihong and Lin Fengmian as representatives. Xu employed Western classic realistic skills in his Chinese paintings, which at last became the mainstream of today's "Chinese painting," because his skill was closely associated with "political requirements;" Lin infused traditional Chinese painting with fauvism, cubism and expressionism, helped to modify such ancient Chinese art with the newest Western art genres.

Lin's practice was pure artistic exploration and more tolerate than Xu, his student Wu Guanzhong further developed his experimentation and at last became the most exceptional artist of his time. Lin's exploration was far ahead of his time, and his art was a "tower of ivory" that had not been widely accepted, one reason was the political dilemma he faced, and another reason was that during his time, modern city was just on the beginning in China. But today, if city life is merely treated as the background or subject by ink and wash painters, they still deviated from Lin's way of art. Depicting city life with ink and wash skills, it's apparently a great effort advancing with the times. For these painters it is easily to learn to the scheme of Western modernism only, but never comprehend and express real contemporary culture, it seems still Xu's art practice.

The appreciation of Chinese contemporary art has been dominated by Western art world (we should admit that for a long time, things will still keep like this). They tend to neglect Chinese visual art tradition that they are not familiar with, but hold much interest in Chinese story, symbols and memories on collective experiences, which directly caused negative effects on Chinese contemporary art, particularly in terms of the market bubble. Lack of art works with Chinese

cultural connotations has been a problem in contemporary art for a long time. Nowadays, with more and more works further absorbing Chinese culture and its contemporary reality, Chinese contemporary art works are receiving ever wider appreciations in international scale.

When I learned fine art in my childhood, I was particularly fond of ink and wash painting (I had had the chance to learn from traditional art masters like Qi Gong and Zhao Puchu), which was partly due to there was no opportunity to learn Western art. Although at last I started to learn to Western art like most other of my fellows, the training of ink and wash paintings had already largely affected my own aesthetics. In 1996, I was an intern in Asian Society when I studied in New York, I participated in the exhibition "Inside/Out: New Chinese Art" in which Gao Minglu was a guest curator. Gao was willing to include several avant-garde ink and wash artists like Wang Tiande, Zhang Yu, Yan Binghui, but the foreign joint curator wasn't feel for sure about Chinese modern ink and wash painting. When she asked my opinion I told her that although ink and wash was a traditional Chinese art, there was possibility for it to be included in contemporary art field. She agreed with me, but in that time such art practice was not as enough as today. But at last their works were exhibited, including "Ink Wash Menu" by Wang Tiande, "Halo" by Zhang Yu. There are more and more artists working on ink and wash since I was back to China ten years ago. This exhibition is a result of the curator's longtime tracing and observation on these participated artists.

After substantive reflections on Cultural Revolution, Socialism and the social reality, another contemporary art genre with traditional Chinese culture is now gradually emerging, which explain that Chinese contemporary art is entering a new phase. In recent one or two years, a variety of contemporary ink wash exhibitions have been held in China, but due to the lack of unanimous standard on aesthetics, these exhibitions are generally similar to each other, some of them are even small-sized art expositions. Without academic research and case study, the good and bad are intermingled at these exhibitions. With this exhibition we are trying to observe some valuable contemporary ink

painting experiments from two aspects: the communicability of contemporary art and mode of thinking of traditional ink and wash painting, as well as innovation on art expressions. From traditional ink and wash to contemporary visual art, it is no such dramatic change, but just the beginning of a long journey. There is no end at this journey, nor some shortcut way to success, fixed though and method are in no need. Just as the Yangtze River flowed into East Sea and Pacific Ocean, ink and wash painting will be no longer what it used to be as it entered the scale of contemporary art. It would probably be a fresh contemporary art exploration, which requires us to view it from a much wider angle.

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## 當文人趣味轉化為當代氣質

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在 21 世紀初的八年中，中國新藝術正朝向國際化的方向大步邁進，也就是說被越來越多的國內和國際觀眾與機構所欣賞和接納，其面積之大，程度之深和範圍之廣，都是前所未有的。而所謂的中國當代藝術主要以油畫、攝影、雕塑、行為藝術、裝置、視頻和數碼等形式和材料為主，中國的傳統藝術媒介和手法，例如水墨宣紙、書法等，則往往被忽略。人們不禁要問，難道傳統媒介就不能做當代藝術嗎？相關的問題是，以傳統藝術媒介為手段的藝術家中有沒有進行當代藝術探索的呢？當然，答案是肯定的。這個展覽介紹了十多位從事水墨藝術從傳統形態向當代形態轉化的研究與探索的年輕藝術家。他們以各自的藝術成果，突破了前人關於水墨畫在技術與觀念上的藩籬，在繼承東方傳統審美精髓的基礎之上，正在發展出各自不同的當代藝術圖景，從而豐富和充實了中國當代藝術實踐的多樣性與學術深度。這種擁有各自東方文化根性的當代藝術探索為中國當代視覺文化的發展提供了有成效的案例，也正在呈現出富有生機的當代藝術景觀，並有可能演變出為國內外當代藝術權威與觀眾所接納和欣賞的新的當代藝術品類。

### 【一】

這個展覽定名為“水/色”具有如下幾層含義，首先，關於“水”的視覺意象體現著中國傳統審美觀的重要方面，例如傳統經典中有“上善若水”，“仁者樂山，智者樂水”的說法，並仍然影響著我們的思維與審美傾向，水體現出流動性、適應性和包容性；有水的地方就有生命，就有生機與活力，沒有水或缺少水的地方，便成為沙漠與荒原。“水光激灑晴方好，山色空蒙雨亦奇”，中國古典詞章中對“水”的擬人化審美描述表現了東方傳統的審美觀和感覺體驗；其次，水墨畫的關鍵是藝術家對“水”的體驗和把握，墨只是當作色彩而使用，所謂“墨分五彩”，其效果更多的是突出水的痕跡、趣味和審美體驗。正如西方繪畫是使用油來調色，而東方繪畫是使用水來調和墨，或者顏色；而對吸水性強的宣紙的使用也是為了充分展現水跡的微妙感與審美趣味，所以形成了“筆情墨趣”一說。轉化為當代藝術敘

事即為對水的敏感性的把握與精神意味的傳達。因此，從媒介材料上的使用上講，水墨畫的核心價值是對水的不同感覺體驗以及審美敏感性的表達。這也能解釋為什麼“筆墨”不是水墨畫的唯一而終極的標準。在傳統藝術語境中的“筆墨”與國畫的關係不在本展覽的理論敘事的討論範圍之內。“色”在中文中有豐富的含義，但在本展覽中是指“現實社會”和“景觀”的意思，當然也包含著“性”與“美色”的意味。因此“水/色”展覽關注的焦點是用中國傳統的水性審美來關注現實生活，挖掘用傳統媒介和觀念來創造當代藝術視覺景觀的可能性。

“水”的無形、無色、無味、無痕的特點體現出“大相無形，大音希聲”的傳統審美觀，而這種對於“水的審美敏感性可以體現在許多水墨藝術的探索中，無論這樣的藝術實踐與探索是以什麼樣的材料和手法完成，或是在什麼樣的藝術觀念支配下所完成。中國傳統審美觀念中比較關注感性和直覺，在藝術修辭中注重聯想、比興、轉義和隱喻，而對“水”的感覺可以引申出許多聯想，比如水來比喻友誼，有純潔的意味，例如“君子之交淡如水”；用水來比附男女思念之情，則有情誼纏綿而悠長的意味，例如“夜夜思君不見君，唯見長江水”；用水表示恩情，可以給人凝重淵深的意味，例如“桃花潭水深千尺，不及汪倫送我情”；水也可以表示惆悵和失意，例如“問君能有幾多愁，恰似一江春水向東流”。正如文人畫傳統中將梅、蘭、竹、菊、松等代表堅貞、優雅、謙虛、高潔和堅韌等人格一樣，水在文人畫傳統中也有寓意性，但更為寬泛和普遍，甚至上昇到審美與世界觀的層面。在中國視覺藝術的傳統遺產中，水也起著至關重要的作用，成為重要的藝術表達和感覺對象。描繪自然環境與山川容貌的作品在西方叫風景（LANDSCAPE），而中國則叫“山水畫”。而山水畫一直在中國美術史上佔據著主流的地位，並影響到朝鮮和日本等周邊國家。而中國的藝術權威們普遍認為，山水畫是中國文人水墨畫中取得最高藝術成就的門類，而山水畫中的成就主要集中在體現了古代文人的秉性和趣味。只是在過去的一個世紀中，這個趣味變得更加普及和市場化，有的甚至變得庸俗化，而這個在把玩中獲得的“筆墨趣味”

則一直沒有太大的改變。

材料與媒介的觀念是國際現當代藝術的發展與評論的一個重要線索，即由材料的工具性特徵轉化為自主性，材料與媒介自身便具有自己的文化與價值的屬性，藝術家在尊重這種固有屬性的前提下，來選擇和使用材料，並置換到既定的當代文化語境中，從而產生當代藝術的價值和意義。所以抽象藝術與觀念藝術和藝術家對材料與媒介的理解和感悟有重要而直接的關係。因此，在國際藝術舞臺，藝術作品的敘事性功能減退，而藝術家個人的創造性被釋放出來。在目前國內國際藝術權威所認可的中國當代藝術譜系中，少有中國藝術家對現代材料與媒介進行過深入而細緻的研究，藝術家的精力與聰明才智被調動到有關中國古代與文化革命時期的符號、圖式和故事等敘事性與文學性功能方面，所以我們看到的中國當代藝術的社會批判性往往大於對文化傳統的深入開掘與藝術提煉，更缺少對於現代工業與技術材料和媒介的敏感，突出的多是對傳統油畫或者水墨技巧技術的把玩和情緒的宣洩。當然，中國當代藝術的社會政治學傾向有現實的必然性，因為在中國目前的所有社會關係中，政治的力量往往是決定性因素。不同社會階層與政治勢力之間的較量與矛盾衝突使社會出現了複雜的景觀，部分藝術家熱衷於對這個景觀的表達是可以理解和接受的。但如果中國視覺藝術領域只有這樣的藝術或者佔據主導地位，那麼無疑也是令人失望的，並無法真正與國際藝術接軌。

當代藝術的多樣性的普遍性原則也要求中國當代藝術的多元化，與水墨藝術相關的中國當代藝術實踐雖然不能完全擺脫敘事性的傾向，但卻可以在媒介與材料的探索與轉換上有著更多的拓展空間。在這樣的藝術中，水、墨、宣紙、礦物質顏料仍然是基本的元素，筆與墨雖然保留著，但“筆墨”的趣味早已經被稀釋和化解；甚至各種各樣的傳統毛筆正在被刷子、鉛筆、噴筆、油畫棒和食物所替換，墨的效果也在一定程度上被丙烯和油彩所替代。在這些元素中，水則兼具有審美敏感的傳統意味與當代普遍性，是很難被其他的新材料與技法所替換；同時，

作為材料，對“水”的藝術創作中的運用和審美體驗為其他國家藝術家所缺少。因此，從當代藝術實踐中的材料觀念來看，中國當代藝術家在對“水”審美感覺的提煉方面，具有獨特的發掘潛力，有可能為國際當代藝術舞臺提供新鮮的批評與研討案例。

“水”在藝術家的創作中又如何體現了當代性呢？顯然自然界的水構成了物質世界一個關鍵的組成部分，但現當代工商社會的水已經不是純粹自然意義上的水，而是經過加工或者被使用的水，是被等級化的商業產品。它可以是純淨水、礦泉水、蒸餾水、生活污水和工業廢水等。在現實生活中，日益嚴重的水污染極大地影響了人們的生活品質，水的短缺給人們帶來焦慮和爭端。因此，今天的水已經不是過去理想的世外桃源之水，也不是產生浪漫情懷的青山綠水，而是供工業發展和生活消費的原材料。曾經沉浸在傳統水墨藝術中的年輕藝術家對水的感覺充滿了複雜性，一方面感受到傳統藝術中對水的使用與表現的細膩和深厚，另一方面他們又面對生活中的各種與水有關的問題和矛盾。因此，許多不願意被束縛在傳統水墨畫格式裡的年輕藝術家一方面反叛傳統藝術的故步自封的惰性，另一方面，又試圖在審美和技術的層面理解和消化傳統藝術中的精髓，因為只有這樣反叛才擁有力量的，並且富有建設性。將水墨中的“水”提煉出來，擺脫對墨的依附關係，其實具有某種正本清源的作用，同時，也與當代藝術中的材料觀念進行了有效銜接。這樣，作品的當代性價值也就不必依附於傳統的水墨觀念與審美趣味，相反，需要修正和提煉它。當代水墨藝術從而在當代文化領域獲得了更大的自由與解放。

### 【二】

在現有的水墨畫藝術領域，學術權威和傳統觀念都過多地關注了以“筆墨”為核心的文人水墨畫，而忽略了另外一類更為普通觀眾欣賞更容易產生共鳴的工筆重彩畫。這種繪畫語言的嚴格的工藝程序、技術要求讓看重“逸筆草草，不求形似”的文





張羽的《指墨》系列作品。

“指墨”其實原來是古老的水墨手法，以手指來模仿墨筆作畫，

技術性要求很高，但藝術品質不高，是水墨畫雜耍化的表現。

張羽則將指墨手法單純化和概念化。他只是在畫面上留下自己的

手印，反反復復的指紋印跡使畫面成為無始無終的界面，一個

排除了任何理念的純粹畫面。

胡又笨是一位多產的藝術工作者，對於傳統水墨，胡又笨嘗試了

各種各樣的方法來解構原來的水墨畫格式，其中包括很多極端

的手法，例如將宣紙揉爛，做成巨大的紙雕塑，將傳統題材山水

畫畫在起伏不定的手工紙板上等等。雖然仍舊使用宣紙、墨、顏

色、水等，但他刻意將原來的材料拆解，然後重新組合。這樣

的方法在當代中國具有某種隱喻的色彩，而面對他的巨大的綜合

性作品，觀眾和評論家很難再使用任何傳統的眼光來看他的作品。

胡又笨是傳統水墨畫的破壞者和挑戰者。

李婷婷是一位年輕的藝術家。她用水墨來描繪與人身體的關係

十分密切的用品，如襯衣、鞋子、裙子、食物瓜果等。因為材料

的關係，這些貼身的生活什物在她的畫面體現出飄逸而凝重的

意味。作品中對工業設計產品的恰當表現體現了她對設計美

學的追求，這樣的追求與傳統的水的審美感覺的結合構成一個獨

特的藝術面貌。對年輕的李婷婷而言，在水墨與時尚設計之間

找到自己的藝術感覺是難能可貴的，這打開了她藝術發展的

門徑，在以後，她還有漫長的路要走。

一些年輕的藝術家並不滿足於傳統的宣紙與毛筆，以及文人水墨

和書法，而是將行為藝術、裝置、圖片、雕塑、視頻、電腦編

輯等與水墨語言及其審美品質進行嫁接，徐冰、谷文達、王天

德、張健軍、戴光鬱等人在這些方面都進行過積極而有效的探

索。在這個展覽上，除了上面提到彭薇的水墨裝置作品外，

還展出了李戈曄的裝置和陸軍的攝影作品。李戈曄的代表作品

是用自己的水墨手法描繪水中和雨中游泳的男人或女人。而且

她逐步將這個母題發展成裝置和視頻作品，或者繪畫與視頻的

結合，利用當代影像技術來傳達新鮮的視覺效果。她試圖通過

更新和提煉傳統藝術手法與材料，來完成自己的藝術探索。新

的審美品質也逐步從新材料與手法中釋放出來。

陸軍一直是位攝影工作者，卻對傳統水墨畫十分感興趣，但他

不滿足於陳陳相因的傳統水墨畫形式。陸軍在藝術實踐中發現，

墨在水中散開的狀態十分的奇妙，慢慢的，像虛無縹緲的意象，

又在飄忽不定中不斷變化，最後徐徐地消失。他發現這是一種

水的紋理，有一種奇妙的感覺。他將這些在水中漫漶的種種墨

蹟拍攝下來，然後在電腦上重新做圖片處理，從而形成意象的

山水畫。但這樣的畫面不同於傳統水墨的質感，而是有一種金屬

屬感覺的，如夢幻一樣的由數字營造的世界。

作為“書畫同源”的中國書法藝術擁有四千年的歷史，在這個

歷史過程中，書法演變成一個藝術的寶庫，門類和流派眾多的

古代書法藝術成為今天的重要藝術遺產。過去的三十多年的藝

術探索中，一批批藝術家試圖從傳統書法藝術的技術與審美層

面進行現代和當代化轉型，這些藝術家被稱為“現代書法”群

體，他們包括王學仲、王乃壯、古幹、魏寶榮、魏立剛、張大我等

人。參照書法的審美經驗，這類藝術家試圖更新人們對書法藝術

的固有成見，在借鑒西方現代抽象藝術的方法論的同時，正創

造出屬於當代中國的抽象藝術。

魏立剛是這批藝術家中的中堅力量。他的藝術歷程經過傳統書

法、現代書法和當代藝術幾個階段。他深深理解中國傳統書法

藝術的文化精髓，力圖從書法藝術的深厚土壤中走出一條有東

方氣質的抽象藝術的道路。2005年遊學美國紐約之後，他對當

代藝術和中國當代藝術發展的關係有了個人化的理解，作品也

隨之產生了深刻變化。他的作品有機地結合了書法藝術的結構

與審美理念，並同西方抽象藝術進行有建設性意義的對話，從

而創造著有當代敏感性的水墨與書法的視覺意象。魏立剛的作

品完全拋棄了傳統書法的文字性，而是從書法的結構與書寫的

氣韻中體現出富有表現力的線條、筆觸等，並將它們重新組合

起來，從而建構起嶄新的藝術形式。他們的作品是80年代的

現代書法之後，中國現代書法領域貢獻給中國和世界當代藝術

突出成果。

【三】

這個展覽選擇的藝術家都有一個共同特點，即有效和選擇性地

接納了西方當代藝術的觀念而非圖式，並對自己的傳統藝術語

言和審美進行了多年的深入而細緻的研究，對中國傳統藝術中

的精神氣質有自己獨到而端正的理解，在自己的藝術實踐與探

索中逐步找到自己的方法，在一定程度上，他們的藝術創作體

現了與國際社會公眾的可溝通性這樣一個當代藝術品質。同

時他們都對當代社會有深切的關注與敏感並承擔著中國文化藝

術傳薪繼火的使命感。

最近一個時期，一些新水墨的推廣者將都市與水墨畫聯繫起來，

似乎抓住了闡釋和描述水墨畫的救命稻草。的確，將中國目前

進行的大規模的都市化背景與水墨聯繫起來無疑是一個釋放水

墨創造力的積極的努力；然而還應該看到，都市化不僅是一個

藝術創作的現實生活，也是西方現代主義藝術的精神家園，但

以描繪都市生活場景的所謂“都市心象”的水墨畫創作還是基

於傳統的現實主義立場，對都市人格的心理描繪也往往體現出

表現主義與象徵主義的審美品格，這樣的理解有助於傳統國畫

向現代水墨的轉型，但無助於水墨進入國際當代藝術的審美領

域。正如上世紀初期，從西方學習藝術回來的藝術家家中產生

了兩類人，一類如徐悲鴻，一類以林風眠為代表。前者以西方

古典的寫實技法來改造水墨畫，從而形成了目前的“中國畫”

的基本格局，因為這種方式與政治要求的緊密結合，從而成為

意識形態化的國家美術的基本版本。後者以西方現代藝術中的

野獸派、立體派以及表現主義的手法來融合傳統國畫，從而以

時西方文明最先進的成果來關照古老的東方藝術。

這樣的藝術實踐顯得更加包容和純粹。林風眠的學生吳冠中則

在老師的美學探索的基礎上走得更遠，成為他同輩人中無法超

越的傑出藝術家。當然，相對於當時的中國的藝術現狀，林風

眠的探索是十分超前的，所以他的藝術是並沒有被廣泛接納的

“象牙之塔”。這一方面是由於他面臨的政治災難很多，另一

個原因是中國的現代城市文化還處在萌芽狀態。時光流轉到今

天，如果僅僅將城市生活作為水墨描繪的背景與對象，那麼，

林風眠的藝術探索的意義就又被忽略了。很顯然，都市水墨將

水墨納入城市化的背景來考察，顯然是一個與時俱進的努力，

但不小心卻落入了西方現代主義藝術的窠臼，而沒有進入當

代文化層面，似乎又重複了徐悲鴻的思路。

中國當代藝術曾經一直被西方藝術機制和權威的欣賞和解讀

所主導（應該承認，從現在到今後相當長的一段時間內，這種

現象還很難改變）。但他們所不熟悉的中國視覺文化傳統被有

意無意間忽略，而關於中國故事、符號和圖式以及集體經驗

的偏好則導致了中國當代藝術的一些負面作用和影響，這在

藝術市場的泡沫中被成倍地放大。而且，缺少有文化底蘊的

作品一直是中國當代藝術的一個很大問題。今天，隨著世界

對中國文化和當代社會的進一步瞭解，有著深厚傳統文化根

基的中國當代藝術的價值和意義正在被越來越多的專業和收

藏界的精英所認識和接納。

在少兒時代學習美術時，我曾經對傳統的水墨書畫情有獨鍾

（因為特殊的環境也接觸到一批包括啓功和趙朴初等一代傳

統藝術宗師），也與當時沒有條件和機會接觸到西方藝術有

關。雖然後來像大多數藝術青年一樣，走上了學習西方現當

代藝術道路，但兒時學習傳統水墨書畫藝術的經歷作為一個

審美素養積澱在自己的審美價值判斷中。1996年，我在

紐約留學時在亞洲協會美術館做實習生，參與的項目是由

高名璐客座策展的“INSIDE/OUT：NEW CHINESE ART”。

德、張羽、閻秉會等幾位前衛水墨藝術家納入展覽。當時西方的合作策展人對中國的現代水墨感到不確定，問我對中國水墨的看法，我向她談了水墨作為藝術資源與遺產參與到當代藝術實踐中的潛力與可能性，她認為我說的理論有道理，但目前的藝術實踐還欠說服力。但最終她們還是在展覽中接納了這些藝術家的水墨作品，包括王天德的《水墨采單》，張羽的《靈光》等作品。回國十多年來，中國藝術舞臺上有越來越多的水墨藝術家脫穎而出，引起藝術界的關注和理論上的探討，很多藝術家的實踐在相當程度上符合了我對傳統水墨藝術向當代藝術轉變的種種期待。這個展覽可以說是策展人經過長時間地觀察、分析、跟蹤研究藝術家的結果。

中國當代藝術在經過文革符號、社會主義圖式和當代欲望的敘事性圖解之後，正在呼喚一種體現著深厚中國文化底蘊的當代藝術實踐浮出水面。這顯示了中國當代藝術正在進入一個嶄新的階段。最近一兩年，中國當代水墨以各種各樣的展覽形式出現在中國藝術舞臺，但這種大全景式的當代水墨展覽往往是一個缺少審美標準與價值判斷的同仁展覽，甚至是小型藝術博覽會。作品選擇良莠不齊，也缺少深入的學術研究和對個案的深入分析。這個展覽試圖從當代藝術的可溝通性和傳統水墨的思維方式、藝術表達的創新兩個方面來研究一批有價值的當代水墨實驗。與水墨有關的藝術創作進入當代視覺藝術不是一個瞬間的華麗轉身，而是一個漫長旅程的開始，這個旅程沒有預定的終點，也沒有現成的捷徑，更不需要一成不變的思路和方法。正如滾滾長江水匯入東海和太平洋便會被吸納與包容一樣，水墨藝術進入當代藝術領域之後，它也就不是原來的水墨畫，而可能成就一種新鮮的當代藝術探索。我們則需要從更寬廣的視角來認識這種新的藝術。

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## ECCENTRIC NOTES OF DISSENT: THE ART OF ZHU WEI

By XENIA TETMAJER VON PRZERWA

Most artists in China's so-called avant-garde circle adopt Western media as a form of expression. Zhu Wei does not. Rather, he sees himself as the single artist who pushes the age-old Chinese painting tradition, both in content and style, into the contemporary.

Zhu Wei's images are a mosaic of commentaries based on social and political issues that the artist observes in his daily surroundings. They portray Zhu Wei coming to terms with himself in China's contemporary urban society in general, and the politically laden capital, Beijing, in particular. His images are neither objective nor distanced. The viewer sees the world through Zhu Wei's eyes and thus follows the fantastic roving of his mind where time, place, and space coalesce.

It is Zhu Wei's incisive observations and laconic humour that make his artwork so persuasive. The direct, intense, and sometimes even overbearing visual presence of his compositions, as well as their painterly diction, are rooted in China's propaganda art. However, the technically refined and meticulous brushwork reflects his scrupulous training in traditional Chinese painting techniques.

Zhu Wei was born on the eve of the Cultural Revolution in 1966, the son of medical doctors working in the People's liberation Army (PLA). Historical circumstance would make him come of age in a world where individuality was frowned upon and deemed irrelevant. Hong Ying vividly describes this emotional landscape in her novel Summer of Betrayal:

... under the brilliant glare of the shining Red Sun we grew up pale and thin, hiding in dark, gray corners. Our youth was spent in the emptiness attendant upon a loss of faith, in ferocious attention in all kinds of hope, but when we wanted to cash in on them we discovered that the world is not built on hope alone. So the first half of our lives has been a series of contradictions. If there's going to be a second half, it can only mean drifting along from day to day resigned to circumstances, competing to be good at feigning ignorance<sup>(1)</sup>

Yet, Zhu Wei has no intention of feigning ignorance or of succumbing to the various traumas that mark his generation. Despite the turbulent circumstances of his youth, he has developed a distinct -- though often torn -- sense of self. Seeing himself as a chronicler of an era, Zhu Wei stresses: "Unlike other contemporary artists, there is no direct political intention in my art."<sup>(2)</sup> Yet looking at his oeuvre, it is clear that Zhu Wei is deeply critical of China's social and political situation and that his works aim to confront, to startle, and to indict.

Zhu Wei's intense need to seek and reveal the truth behind the facades of everyday life underlies his artistic creations. More often than not, he displays his findings with a prickly dry humor to emphasize the absurdities he finds. Even in real life interactions, Zhu Wei frequently reveals a similar playfulness and disjointedness. For example, he told a reporter interviewing him on a series of paintings with obvious humouristic undertones that he is not a funny person at all and actually often felt gloomy. When the reporter, taking him seriously, probed further, Zhu Wei replied that the only thing that can make him happy is "drinking beer."<sup>(3)</sup>

A perfectionist to the core, Zhu Wei appreciates the meticulous labour that goes into the creation of his works. He uses a *xuan* paper (a special type of paper used in traditional Chinese painting), produced exclusively according to his detailed specifications, and carefully textures the background of each work. Depending on the size of the painting, Zhu Wei applies the first layer of colour either on the incised stone plates in his yard or on the finer rack inside the studio. After drying, the paper is treated once more on a more detailed surface, such as a sisal carpet. The often quite dominant background textures in his works are thus adjusted to the mood he aims to transmit. Depending on the scale – some of Zhu Wei's works are up to three meters in height and two meters in width – the paintings are grafted together from several sheets of paper. When working on large compositions, Zhu Wei uses a small prototype of the image so that the shades and colour gradations of each section fit in with the overall composition and reveal a cohesive whole.

Zhu Wei's hand, his application of Chinese ink and pigments, is unmistakable. During his education at the Art College of the People's Liberation Army, he mastered the fine brush technique. According to his teacher, Liu Tiancheng, Zhu Wei assiduously trained himself in the styles of the famous Tang and Song dynasty masters, as well as the figure painting style of the Five Dynasties. He researched early Buddhist and Daoist mural art and studied the pictorial representations on Han dynasty bronzes. Internalizing these traditional techniques as well as the language of propaganda art, for which he was trained, Zhu Wei developed his particular visual vocabulary.

Zhu Wei vehemently detests any kind of categorization of himself or his art along the assigned lineages of contemporary Chinese art production, such as Political Pop or Cynical Realism. He keeps to himself, both personally and professionally. Similarly, Zhu Wei has seldom shown his works alongside his peers and does not spend evenings together with them discussing the underpinning of their approaches. Zhu Wei wants us to experience the multi-layered aspects of his works and to see his as an independent voice. Although using some of its visual tools, he clearly counters the homogenous nature of propaganda art.

Zhu Wei works in series. As a result, and despite his reluctance to allow classification, the artist's impressively large oeuvre – close to one thousand recorded pieces – already includes many pre-existing caesuras. Furthermore, a number of thematic continuities can also be identified. Apart from issues relating to the artist's psychology, they include his observations on the political and social fabric of contemporary society. The following selection consists of ten works that Zhu Wei completed between 1994 and 2002. Belonging to several different series, they are analyzed according to two thematic topics.

#### TOTALITARIAN NOSTALGIA: THE STRIKINGLY BIZARRE

One of the most conspicuous aspects often found in mainland Chinese contemporary art production of the 1980s and 1990s is its propagandistic aura. Although meant in the vein of dissent they all share a common root in the visual

dictionary of Chinese propaganda art of earlier decades. As Geremie Barmé describes in his book on contemporary Chinese culture *In the Red*<sup>[4]</sup>, dissident groups in mainland China "use the language of their enemies when writing their denunciations and attacking their foes at various forums."<sup>[5]</sup> Zhu Wei was trained to produce propaganda images for the Chinese Communist Party (CCP) during his education and is thus well versed in its rhetoric or, as Mikhail Epstein, calls it, "ideologemes."<sup>[6]</sup> The artist's visual vocabulary follows the same path, although with different intentions from his contemporaries and often with more subtlety. Compared to Wang Guangyi's *Big Criticism* series, for example, the critical articulations of Zhu Wei's works are decidedly more refined both visually and intellectually. Where the artist mixes in a pinch of his laconic humour, the viewer is faced with the strikingly bizarre scenes to which Zhu Wei bears witness.

The ideologemes created by the CCP are grafted together from various visual, literary, social and political sources, including traditional symbols that are deeply engrained in Chinese public memory. The evocation of famous masterpieces of the Chinese art historical canon and their subsequent subversion thus neatly fits into the dissident discourse of China's so called avant-garde art world.<sup>[7]</sup> Zhu Wei uses this tactic – down to the application of seals to imitate the traditional practice of identifying authorship and ownership – to lay bare the disconcerting daily realities he encounters. *Comrades* (1995) and *Pictures of the Strikingly Bizarre: Driving after Drinking* (1994) are some obvious examples.

The compositional structure as well as the formation and stature of the main figure in *Comrades* is visibly based on the third section of the Tang dynasty (618-907 AD) painting *Ladies Preparing Newly Woven Silk* (eighth century). Instead of treating a roll of silk, Zhu Wei's central figure-- whose physiognomy bears an uncanny resemblance to Mao Zedong's effeminate features--is in the process of dying red what used to be the British flag and thus patiently brings to life the likeness of the Communist Party flag. The allusion to Hong Kong's return to the Motherland is emphasized by the depiction of bauhinias, the Special Administrative Region's

national flower, and the People's Liberation Army soldiers in the background.<sup>[8]</sup>

The "mood of languor and melancholy typically associated with court ladies"<sup>[9]</sup> that is evident in the Tang dynasty painting is coarsely interrupted by Zhu Wei's cartouches in this work. They cite, as the art critic Jia Fangzhou notes,<sup>[10]</sup> a popular underground poem from the revolutionary period in Russia:

Comrades, Comrades, you are high up and dry,  
what are you dragging me into the mud for?  
Moreover you spit at me. But, comrades, despite  
being covered with mud and saliva I will still firmly  
stand amidst your ranks.<sup>[11]</sup>

Contrary to the visual allusions, there is nothing docile or relined about the text that accompanies this painting. Rather, Zhu Wei voices China's resolution to walk as equals amongst the ranks of world leaders.<sup>[12]</sup> On a deeper level, however, Zhu Wei also addresses the price China's people had to pay for Mao's visions. The Chinese characters for "...you are high up and dry..." [gao yu gan] in the first stanza are uncannily close to those for 'high ranking official' [gao (ji) gan [bu]]. The artists thus suggests, visually supported by the red drops of dye, that those high up rely on the blood of the people to accomplish their plans.

In *Pictures of the Strikingly Bizarre: Serving the People*,<sup>[13]</sup> the compositional arrangement of Mao Zedong in a sedan chair surrounded by his entourage is manifestly based on the corresponding section of another Tang dynasty painting, entitled *The Imperial Sedan chair*. The Tang work depicts Emperor Taizong greeting the Tibetan minister, who came to welcome Princess Wecheng (Taizong's daughter) as the bride-to-be of the Tibetan King.<sup>[14]</sup> The aura in this work is one of solemnity, poise, and authority.

In Zhu Wei's painting, however, Chairman Mao is stripped of Taizong's implied political superiority and dignity. The disproportionate representation of his body parts, the hot liquid he is being brought in a red cup inscribed with

"Café," and the grimacing expressions of his followers all work together in deriding the strikingly comical veneration. Visually, Zhu Wei also plays a pun on the Chinese expression "blow the trumpet and carry someone in a sedan chair (chui laba, tai jiaozi), meaning to flatter rich and influential people. The irony is pushed further by the evocation of Mao Zedong's famous phrase "Serving the People". The reality is that Mao was undoubtedly separated from the workers and peasants he claimed to serve. Rather, he was revered and waited on like a Chinese emperor by the cadres and the military, which profited from his power.

Zhu Wei is both cynical and disquieted with regard to the nostalgic revivalism of the Mao cult. In *China Diary, No.7* (1995) the viewer is taken into a traditional study room with young boys. A child-like figure bearing a clear resemblance to Mao Zedong and another, in an army uniform, are coaching some youths. The absence of the teacher allows them to fill the heads of the students with "dangerous ideas." What they are reading is a copy of *The Strange Phenomena Witnessed within Twenty Years*,<sup>[15]</sup> a book that was traditionally blacklisted for youths as it was thought to instill negative tendencies in them. Another boy, probably in reference to the European origin of Marxist thought, is reading a text in Western alphabet.

The huge television in the background with the Great Helmsman – sporting a Red Guard armband – waving to the masses seems to function as an example of what fatal cataclysms Mao Zedong's indoctrination sessions brought about. Alluding to his own experience of daily Mao Zedong Thought study, Zhu Wei puts himself into the painting. Little Zhu sits in the lower right corner but isn't listening. Wearing headphones, he looks up sheepishly from flipping through a copy of his own first catalogue as an artist – identified by the title *The Story of Beijing* and the insignia of Zhu Wei's sole agent, Plum Blossoms Gallery.

Zhu Wei also addresses the immense commercial value of the Mao cult by identifying the footage as a Channel V music video and by placing the television on a table—next to a bottle of Head and Shoulders shampoo—where one would

traditionally expect to see scholar objects. The dream-lick time fractures in the image seem to underline the Mao Cult's severe decontextualization of one of the darkest chapters in the history of the People's Republic of China (PRC).

In another painting, Zhu Wei commemorates—not without a pinch of dry humour—the still visibly decreasing influence of Mao Zedong's ideology on contemporary Chinese life. In *China Diary, No.4* (1995) the viewer sees Mao playing a flute—a pun on the expression “drum-blow” (gu chui) meaning to advocate (revolution) or preach. Zhu Wei depicts Mao in a stage-like setting, but the theatre is closed, as the municipal seal on the door announces. Red flags, paper flowers, and the Gate of Heavenly Peace in the background evoke the ambiance of extravagant Cultural Revolution parades. Zhu Wei's cartouches read:

Saxophone entered China. But actually 'Bailemen'<sup>[16]</sup> and 'Angle' mounted the stage first. Everyone knows them.

In the short 20s and 30s it already existed in the Western influenced metropolis.<sup>[17]</sup>

After 1949, it slowly disappeared and during the Cultural Revolution it was made to disappear even more. As a representative of rotten art, it suffered doubly. The 60s are gone. In 1994 Beijing held the first international jazz festival.<sup>[18]</sup>

The Painting suggests that all of Mao's propaganda tunes cannot stop the appreciation for Western music that had started in China in the early twentieth century. Now the Chairman sits on his stage but there is no one there to listen to him. If the viewer were not to read the cartouches, however, s/he could not have guessed that Zhu Wei is commenting on China's first international jazz festival. He uses the visual vocabulary and iconography of the Cultural Revolution era to record a decidedly different event.

This dialectic relationship between Mao Zedong's era and the contemporary shapes many of Zhu Wei's works. The interlacing of text and image in these works is rooted in propaganda art's didactic architecture. Yet, Zhu Wei

undermine the government discourse, lays it bare and ridicules it. These works thus effuse an “ironic nostalgia” that Geremie Barmé situates in the realm of totalitarian nostalgia where the refurbished past is used to begin a new history.<sup>[19]</sup>

#### OPIATE FOR THE PEOPLE

The rapid changes that Deng Xiaoping's Open Door policy brought about are another important topic in Zhu Wei's art. He poignantly depicts the people's blinded transfixion by commercial prosperity<sup>[20]</sup> and unveils the current government's cunning appropriation of Mao's propaganda machinery. Working at full speed, it now dispenses to the people a new kind of opiate: material wealth.

In *Box, No.3* (1995) Zhu Wei addresses China's westernizing transformations. He depicts a traditionally dressed intellectual sitting at a bar and drinking Becks beer. He looks up at a parasol that is inscribed with the words “Raffles Hotel.”<sup>[21]</sup> The West and its colonializing shadow appear to loom over the figure as he – critically eyed by a woman – seemingly proclaims:

Hey, I think the following. That flag wraps a box.  
What actually is in the box, no one has ever seen.  
Going back, that broken box is thrown away and  
that ragged flag is ripped apart.

Tell the victor that he made a mistake. The world  
already started to change long before.<sup>[22]</sup>

In these thoughts, Zhu Wei expresses his opposition to the deprecation of all things Western as well as the indiscriminate condemnation of all things traditional during Mao Zedong's era. By including the banner of a pharmacy that claims to join Western and Chinese medicine and to be thus able to “heal the wounded and rescue the dying,” Zhu Wei also voices his distrust for the current status quo. The banner seems to allude to the Chinese saying: “What kind of medicine is sold from the calabash?”<sup>[23]</sup> Zhu Wei thus questions the effect this miracle cure (i.e. westernized modernization) will actually have on Chinese society.

In *Supreme Treatise on Moral Retribution, No.18* (2000) Zhu Wei provides the viewer with an answer to the above question: it works like a drug. Zhu Wei most strongly expresses this physiological condition in the eyes of his figures. In their function as windows onto the soul, the eyes—either closed or open—take on the central role of transmitting emotion in Zhu Wei's works and in this thematic context they are particularly dominant. The female figure seems to be in the process of swearing an allegiance, her eyes conveying reverence and submission. Similarly, the eyes of the two men in the background effuse transfixion mixed with a hint fascination and disbelief.

In the Chinese title of this painting, Zhu Wei alludes to Daoist beliefs of immortality. In Daoist lore a person that meets the celestial Laozi, the enigmatic father of Daoism, may be given a capsule imparting him/her with immortality. It is here that Zhu Wei draws the parallel with China's contemporary situation. For the CCP Laozi's capsule of immortality came in the form of economic modernization, giving the government a new lease on life. Moreover, as the figure's expressions suggests, the populace's striving for the material wealth propels an obsession similar to the desperate search for immortality potions by some Daoist adepts.

Zhu Wei pushes the concept of trance-like following to the point of fanaticism in some other works. In *Sunflowers, No.30* (2000), the viewer re-encounters the two men from the painting discussed above who are joined by an almost identical third figure. The window, though which the scene is observed, probably refers to Zhu Wei's studio—the turquoise star depicted on the left wall is identical to his own bronze sculpture *China Diary Star* (1999). The viewer thus shares the artist's perspective both visually and psychologically. As the title implies, the figures pass by in a seemly hypnotic state, transfixed by the object of their avidity. In *Utopia, No.32* (2002) the artist portrays two bald-headed men that seem to absurdly cheer on an event beyond the picture plane. Like the figures in the painting above, their state is one of puppets in a carefully orchestrated spectacle. Hence. Both works exude a chilling atmosphere of absurdity and docility.

Interestingly, it seems that in Zhu Wei's world, the people's attitude changes little when the bubble of economic prosperity bursts. His *Festival* (1998) series focuses on the mass lay-offs of employees from China's state-owned enterprises starting in 1998.<sup>[24]</sup> It is the pallid faces of these people that the viewer sees in *Festival, No.21* (1998). Although in dire straits, the eyes of the two men effuse the same hypnotic quality as the figures in the works discussed above. The arid landscape and the industrial area in the background, as well as the men's apparent passiveness, strongly evoke the desolate state with which they are faced. Watching the government sponsored firework display in celebration of the Chinese New Year,<sup>[25]</sup> their expression do not reflect the joyousness typically associated with the most important festival of the Chinese lunar calendar. But they also show no sign of rebellion. Deprived of any social insurance system and forced into poverty, they still stand there as onlookers—inert and anesthetized.

What makes them such docile creatures, Zhu Wei seems to imply, is the government's aforementioned propaganda machinery. Despite the superficially increasing freedoms, this behemoth from the Mao era still works today as an alarmingly effective mind-control apparatus. It entertains the masses and promises everyone a better future. The privations of today, it pledges, will be the prosperity of tomorrow. By adding a dash of national pride<sup>[26]</sup> to the *mélange*—as Zhu Wei also seems to suggest in his *Utopia* (2002) series—it has found a new and highly effective opiate for its people.

As can be seen from these works, Zhu Wei's art is inextricably bound to China's present condition—from historical catharsis to social transmutation. The disjunctures that mark contemporary Chinese life are evidenced by the effortless coexistence of different times and events within the same painting. Zhu Wei's keen observations allow him to successfully indict, unmask, and thus rebel against this status quo.

Yet, Zhu Wei has a deep-seated love and reverence for his country and culture. The lyrics for “This Space”<sup>[27]</sup> by

the famous Chinese rock-star Cui Jian,<sup>[28]</sup> which Zhu Wei inscribed on *Sweet Life, No.38* (1999), reflects the artist's torn, yet emotional relationship with contemporary China. They read:

I can't open the sky and I can't penetrate the earth.  
Anyhow, freedom is not a temporary prison.  
You can't leave me and I can't leave you.  
No one knows if in fact it's love or dependence.

Money is just money and profit is just profit.  
But you and I are not slaves.  
You can only serve me and I can only serve you.  
Just like pairs of small shrimps.

There is nothing fresh and new in this space  
Just like there is no secret in our love.  
I looked at you before but could not see into the depths.  
Who would have known that only after  
many encounters [I] understand that it's a  
borderless void.  
Just like in this space.

All that I've thought I've not said and all that  
I've said I've not done.  
What makes me happy is playing the guitar and  
singing a song for you.  
Don't intermittently cry and laugh.  
You've already know what kind of a thing I am  
for a long time.

Heaven is a pot and the surrounding is a desert.  
You are a dried-up well but the deeper the more  
beautiful.  
The fire in this breast, the sweat on this body  
That is the real sun, the real spring.

There is nothing fresh and new in this space  
Just like there is no secret in our love.  
I looked at you before but could not see into the  
depths.  
Who knows that one can only understand after

looking in and out that it's a borderless void.  
Just like in this space.<sup>[29]</sup>

Set against the three factions that most strongly shape China's reality: government, army, and the business world—personified by the gluttonous,<sup>[30]</sup> businessmen in the background—Cui Jian's lyrics reflects Zhu Wei's independent spirit and underlines the contradictory structures that mark contemporary Chinese society. Whilst tracing society's ugly face, Zhu Wei is able to pierce through its multi-faceted layering and see the beauty that lies beneath. It's the source from which he derives his inspiration and it's the soil that nurtures his dissent. In the same vein, he takes on the traditional Chinese painting medium only to transform it so that it may express his acute contemporary vision.

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**NOTES:**

- (1) Hong Ying, *Summer of Betrayal* (New York: Grove Press, 1997), 132.
- (2) Interview with Carma Hinton, 1997. See digital disk *Zhu Wei Diary* (Hong Kong: Plum Blossoms (International) Ltd., 2000).
- (3) Sherman Chau, "Reality Checked," in *iConnect* (November 3, 2000).
- (4) The cover of the book is in fact a portrait of Deng Xiaoping by Zhu Wei entitled *China China* (1997).
- (5) Geremie Barmé, *In the Red* (New York: Columbia University Press, 1999), 333.
- (6) *Ibid.*, 326-327.
- (7) Examples are Wang Qingsong's *Night Revels of Lao Li* (2000) and Hong Lei's *Imitating Zhao Mengfu's Autumn Colors on the Que and Hua Mountains* (2003).
- (8) The preparations for the repatriation of the then British colony, which included the creation of a PLA unit that was dispatched for special training in a Guangdong garrison in 1995, was a central political topic after the turbulent waves created by the Tiananmen incident turned into occasional ripples. At exactly midnight on the eve of the handover of Hong Kong, these PLA soldiers crossed the border in the New Territories in a symbolic act of military conquest.
- (9) Xin Yang et al., *Three Thousand Years of Chinese Painting* (New Heaven: Yale University and Foreign Language Press, 1997), 78.

(10) Fangzhou Jia, "Zhu Wei and His Determination," in *Zhu Wei Diary* (Hong Kong: Plum Blossoms (International) Ltd., 2000), 281.

(11) Translation by the author.

(12) This aspiration was most famously encapsulated in Mao Zedong's ringing 1957 proclamation that China will be equal surpass Britain in industrial productivity within fifteen years. See Immanuel Hsü, *The Rise of Modern China* (New York: Oxford University Press, 1990), 655.

(13) *Records of the Strange*, Second Volume is a Ming dynasty collection of short stories. Zhu Wei presents this series as a new edition of that book. Compilations of stories describing strange events have a long history in China. *Liaozhai's Records of the Strange* by Pu Songling (1640-1715 AD) is one such example. In the same vein as Pu, Zhu Wei here presents himself to us as a historian of the strange. See Judith Zeitlin, *Historian of the Strange* (Stanford: Stanford University Press, 1993).

(14) Xin Yang et al., *Three Thousand Years of Chinese Painting* (New Heaven: Yale University and Foreign Language Press, 1997), 61.

(15) *The Strange Phenomena Witnessed within Twenty Years* is a story book in Qing Dynasty.

(16) This word refers to the name of a dancehall in Shanghai that opened in 1932.

(17) This usually refers to pre-liberation Shanghai.

(18) Translation by the author.

(19) Geremie Barmé, *In the Red* (New York: Columbia University Press, 1999), 344.

(20) Similar concerns can also be seen in a number of works by China's youngest generation of contemporary artists.

(21) The Raffles Hotel in Singapore is famed for its "Long Bar." A connection can also be drawn to Sir Thomas Stamford Raffles (1781-1826), who was an agent and colonial administrator of the British East India Company. In 1824 he purchased Singapore Island for the British Empire.

(22) Translation by the author.

(23) A bottle gourd is a medicine repository for traveling monks. Their medicine is said to alleviate any illness and sometimes even impart immortality.

(24) Within four years, a total of more than twenty-six million Chinese lost their jobs—out of which ten million remained unemployment by 2002. Already poor areas, such as China's northeastern "rustbelt," were hit particularly hard. See *People's Daily* website: [http://english.peopledaily.com.cn/200210/27/eng20021027\\_105729.shtml](http://english.peopledaily.com.cn/200210/27/eng20021027_105729.shtml).

(25) Not shown in this work but in others that are part of this series.

(26) Most directly apparent since the victorious bid for the 2008 Olympics in 2001.

(27) From Cui Jian's 1991 album *Resolve*.

(28) Cui Jian is one of Zhu Wei's closest friends. In the early 1990s he

created the stage backdrop that Cui Jian still uses for his performances.

(29) Translation by the author.

(30) Holding one's chopsticks close to the tip is a sign of greed.

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## 異見的異解—朱偉的繪畫

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（香港中文大學）

中國大部分在所謂的前衛圈子裡的藝術家都承襲了西方的媒介作為表達方式。朱偉沒有。反而，他把自己看作是將中國的傳統繪畫藝術，包括內容和風格，推進到當代的一個藝術家。

朱偉創作的形象建立在這位藝術家對他在日常生活中觀察到的社會和政治題材的提煉。它們描繪了朱偉在中國當代城市生活中的自己，尤其是首都北京的生活。他的形象既不是反對的，也不是疏遠的。觀察者通過朱偉的眼睛來看這個世界，因此也看到他眼中的由時間、地點、空間編織而成的奇妙的網路。

（香港中文大學）

朱偉深刻的觀察和簡潔的幽默使他的作品富有說服力。他直接、強烈、有時甚至是專橫的視覺作品與他的藝術措辭一樣，根植於中國的宣傳藝術。但是，技法上的精煉和繪畫上的謹慎都說明他在中國傳統繪畫技術上經過良好的訓練。

（香港中文大學）

1966年，朱偉出生在中國文化大革命前夕。個人主義受到壓制和反對的歷史大環境使他早熟。虹影在她的小說《背叛之夏》中生動地描述了這個圖景：

……在紅日升起的耀眼光芒中，我們在灰暗的角落裡成長得蒼白而瘦弱。我們的青春耗費在信仰喪失的空虛當中，粗暴地想要抓住各種各樣的希望，但是當我們想要兌現這些希望時，卻又發現世界不僅僅只由希望構成。所以，我們的前半生變成了無休止的憤世嫉俗。如果有後半生的話，那只是一種日復一日的漂浮，順從命運的安排，看看誰比誰更漠然。<sup>[1]</sup>

然而，朱偉無意於漠然面對他們這一代所遭受的各種創傷。除了他青春時代的混亂環境與別人相同，他自身卻生長出一種與眾不同的——有時甚至是撕裂般的——內省。把自己當作一個時代的編年史，朱偉強調說：“在我的藝術裡面沒有直接的政治意圖。”<sup>[2]</sup> 然而縱觀他的所有作品，就會發現朱偉的藝術並不僅僅是提供愉悅，也不是無所批判的。

朱偉對被日常生活表象所掩蓋的真相的熱切尋求和揭露，更增添了他作品的藝術創造性。時常，他會用多刺的幽默來展示他的發現，強調了他所發現的荒謬性。甚至在他的日常生活中，朱偉也常常展現出這種頑皮與脫節。例如，面對一系列富有幽默底蘊的自己的作品，他告訴一個採訪的記者說，他根本就不是一個有趣的人，實際上經常是陰鬱的。當這位記者把他的話當真並想要問更多問題的時候，朱偉回答說唯一——件能讓他高興起來的事情就是“去喝個啤酒”。<sup>[3]</sup>

（香港中文大學）

作為一個內心是完美主義者的人，朱偉欣賞蘊含在自己作品中的一絲不苟。他用宣紙作畫（一種中國傳統繪畫所使用的特殊的紙），毫無例外用他特殊的要求，給每幅作品仔細地加上背景圖紋。根據作品大小的不同，他或者用他院子裡的石磚地面，或者用工作室裡好一些的板子，給紙張加上第一層顏色。在乾燥後，紙張又被用類似劍麻毯子等工具加上一層更細緻的顏色。在他的大部分作品中這類的花紋因此而有了他所想要表達的情緒。根據作品大小不同——一些朱偉的作品有三米高兩米寬——作品由數量不同的紙張接成。當創作大幅作品時，朱偉先創作一個小一些的草圖，以保證每張紙上的顏色和形狀最後能成為一個統一協調的整體。

（香港中文大學）

朱偉對中國墨色的運用已臻爐火純青。在上大學時他就顯示出了高超的技法，朱偉一直都以唐、宋和五代時期的繪畫風格作為學習物件苦習不休，同時還深入研究佛教和道教的繪畫。對傳統技法和他所受訓的宣傳畫藝術的兼收並蓄最終使朱偉形成了自己獨特的視覺語彙。

（香港中文大學）

朱偉強烈反對把他的藝術或者他自己分類到中國當代藝術的任何一個門類當中，例如政治波普或玩世現實主義等等。他特立獨行，既在人格上，也在職業上。比如，朱偉極少同別的畫家一起做聯展，晚上也不與同行們討論未來的前途。朱偉希望人們經歷他作品當中的多層次感，也希望人們把他當作一個獨立的声音。儘管是運用了宣傳畫的一些視覺工具，他仍然很清晰

地反對宣傳畫的單一性。

（香港中文大學）

朱偉的作品多成系列。所以，儘管他不願意被分類，從這位藝術家的創作量——幾百件作品——仍可看出其中的脈絡。此外，一些延續性的主題也可以被確認出來。除了關係到藝術家心理的一些主題，它們還包括他對當代的政治和社會的觀察。下面十幅作品包括了朱偉 1994 到 2002 年間完成的一些創作，雖然它們屬於不同的系列，我們仍可以將之分析為兩大主題。

（香港中文大學）

**懷念極權主義：拍案驚奇**

（香港中文大學）

1980 年到 1990 年期間中國大陸當代藝術作品的一個顯著特徵是它們的宣傳性氣氛。這也意味著他們共同根植於更早時代的宣傳藝術的視覺語彙。正如 Geremie Barmé 在他的關於中國當代藝術的書《在紅色中》<sup>[4]</sup> 所說的一樣，中國大陸持不同政見的一群人“用與他們的敵人一樣的語言來進行譴責與攻擊”。<sup>[5]</sup>

（香港中文大學）

在受教育期間，朱偉曾被訓練成一個宣傳者，他熟悉宣傳畫的修辭形式，換種說法，即 Mikhail Epstein 口中的“意識形態”<sup>[6]</sup>。藝術家的視覺語彙遵循同一道路，儘管他的當代性賦予了他不同的創作意圖，因而也更深奧。舉例來說，跟王廣義的大批判系列相比，朱偉的作品無論在視覺上還是在思想上都更為精煉。當藝術家把簡潔的幽默混合壓縮起來的時候，觀者就看到了朱偉經歷過的驚奇景象。

（香港中文大學）

當權階層創造出來的意識形態覆蓋了方方面面，視覺上、文字上、社會中和政治上，包括那些深深印在中國公共記憶中的傳統符號。這些中國藝術史裡的經典形象及其後對之的顛覆，恰好適合所謂的中國當代藝術世界來表達他們的異見。<sup>[7]</sup> 朱偉運用了這個策略——從用於證明作品的著作權和所有權的印章模仿傳統形式開始——到他所遭遇的日常生活的現實。《同志們》（1995）和《二刻拍案驚奇之酒後駕車》（1994）都是此類明顯的例子。

（香港中文大學）

從構圖到人物設置到尺幅，《同志們》都模仿了唐代（618—907）繪畫作品《搗練圖》中的第三幅（八世紀）。不同的是，婦女們不在紡織絲綢，朱偉的中心形象——臉上帶著離奇的與毛澤東類似的女人氣——正在把英國的國旗染成和中國的黨旗一樣的紅色。這種香港回歸的暗示被象徵特別行政區的紫荊花和背景中的解放軍士兵加強了。<sup>[8]</sup>

（香港中文大學）

在“原作唐朝繪畫中的嬌弱無力”<sup>[9]</sup> 被朱偉在這幅作品中粗暴的改寫了。它們表明，正如藝術評論家賈方舟<sup>[10]</sup> 注解的，題款中蘇聯革命時期的一首廣為流傳的詩歌：

（香港中文大學）

同志們，同志們，隨你們高興幹什麼。把我往泥漿裡拖，還朝我啾唾沫。可是同志們，儘管粘著泥漿和唾液，我還堅定不移的站在你們的行列。<sup>[11]</sup>

（香港中文大學）

除了視覺暗示，沒有其他的線索表明這些題款與圖畫的聯繫。朱偉還表現了中國的領導人想要成為世界領先國家領導人的想法<sup>[12]</sup>。更深一層，朱偉也表明了中國人民為了毛澤東的幻想所支付的代價。

（香港中文大學）

在《二刻拍案驚奇之為人民服務》<sup>[13]</sup> 中，構圖安排毛澤東坐在中央一個轎子上，周圍環繞著他的附庸者，也是模仿了另一幅唐代繪畫《步輦圖》。唐代的作品描繪了西藏人迎娶文成公主（太宗的女兒）時，唐太宗會見西藏來使的情形<sup>[14]</sup>。這幅作品的主題是莊重、平衡和權威。

（香港中文大學）

在朱偉的繪畫中，毛主席被去除了唐太宗所暗示的政治優越與尊嚴。他身體的不成比例，端給他的熱乎乎的液體用紅杯子盛著上面寫著“咖啡館”，還有他的追隨者的怪表情，合在一塊嘲笑了這種滑稽的崇拜。視覺上，朱偉也在中國表情上玩起了雙關語“吹喇叭抬大轎”意味著奉承有錢有地位的人。這種諷刺被毛澤東的著名言論“為人民服務”更推進了一步。現實是，毛毫無疑問地從他號稱要服務於的工人和農民當中分離出來，





自由不過不是監獄  
你離不開我 我也離不開你  
誰都不知到底是愛還是賴

錢就是錢 利就是利  
你我不過不是奴隸  
你只能為了我 我也只能為了你  
不過不是一對兒一對兒蝦米

這兒的空間 沒什麼新鮮  
就象我對你的愛情裡沒什麼秘密  
我看著你 曾經看不到底  
誰知進進出出才明白是無邊的空虛  
就象這兒的空間裡

想的都沒說 說的也都沒做  
樂的就是彈吉它為你唱個歌  
你別一會兒哭 你也別一會兒笑  
我是什麼東西你早就知道

天是個鍋 周圍是沙漠  
你是口枯井 可越深越美  
這胸中的火 這身上的汗  
才是真的太陽 真的泉水

這兒的空間 沒什麼新鮮  
就象我對你的愛情裡沒什麼秘密  
我看著你 曾經看不到底  
誰知進進出出才明白是無邊的空虛  
就象這兒的空間裡<sup>[29]</sup>

列舉出三大影響中國現實的成分：政府、軍隊和商業世界——  
被這些貪婪的商人形象<sup>[30]</sup>人格化了——崔健的歌詞正反映了

朱偉的獨立精神，也強調了當代中國社會的相互矛盾的結構。  
當面對中國社會的醜惡面孔時，朱偉能夠穿過多個表層看到事實的美。這是他獲取靈感的來源，也是他反抗的土壤。在同樣的血液裡，他運用中國傳統的技法，只是為了表達他敏銳的當代視角。

注：

- (1) 虹影《背叛之夏》（紐約：小樹林出版社 Grove Press, 1997），132。  
(2) 與 Carma Hinton 的對話，1997。參見多媒體 CD《朱偉日記》（香港萬玉堂國際有限公司出品，2000）。  
(3) 出自發表於 iConnect（2000 年 11 月 3 日刊）的 Sherman Chau 的文章“審視現實”。  
(4) 這本書的封面為朱偉所作的鄧小平肖像，作品名為《中國 中國》（1997）。  
(5) Geremie Barmé 的《在紅色中》（紐約哥倫比亞大學出版社，1999），333。  
(6) 同上，326-327。  
(7) 例子為王慶松的《老栗夜宴圖》（2000）和洪磊的《仿趙孟頫華秋色圖》[2003]。  
(8) 為準備英國殖民者的撤離，1995 年從駐廣東部隊中抽調出人員成立了一支經過特殊訓練的部隊。在香港回歸那一日的零點，這支隊伍越過位於新界的邊界，象徵了政權的恢復。  
(9) 出自楊新等著的《中國繪畫三千年》。（耶魯大學外文出版社，1997），78。  
(10) 出自賈方舟在《朱偉日記》裡的文章“朱偉和他的決心”（香港萬玉堂國際有限公司出品，2000），281。  
(11) 作者譯。  
(12) 這種想法最著名的體現是，1957 年毛澤東宣佈，中國要在 15 年內超過英國的工業生產能力。參考徐中約的作品《現代中國的崛起》（紐約牛津大學出版社，1990 年），655。  
(13) 《二刻拍案驚奇》原為明朝的一部短篇小說集，朱偉這一作品系列採納了它的名稱。怪力亂神的故事在中國有悠久歷史，蒲松齡（1640—1715）的《聊齋志異》即為其中一例。與蒲松齡一脈相承，朱偉也像一個研究怪力亂神的歷史學家。參考 Judith Zeitlin 作品《怪力亂神史》（斯坦福大學出版社，1993 年）。  
(14) 參考楊新等著的《中國繪畫三千年》（耶魯大學外文出版社，1997

年），61。

[15] 參見注釋 13。

[16] 該名稱為上海在 1932 年開張的舞廳名。

[17] 通常指解放前的上海。

[18] 作者譯。

[19] Geremie Barmé 的《在紅色中》（紐約哥倫比亞大學出版社，1999），344。

[20] 在中國當代年輕藝術家的作品中可以看到類似的關注。

[21] 新加坡的 Raffles Hotel(萊佛士酒店)由於它的“長酒吧”而聞名。另一個聯想是 Thomas Stamford Raffles（1781—1826）爵士，他是英國東印度公司的代理人，也是殖民地的行政長官。1824 年他為大英帝國買下新加坡島。

[22] 作者譯。

[23] 葫蘆是給雲遊的僧侶準備的裝藥的容器。他們的藥據說包治百病，甚至長生不老。

[24] 在過去四年中，有超過兩千六百萬中國人失業——他們之中有一千萬人在 2002 年仍沒有找到工作。在已經很貧困的地區，比如中國西北的工業衰退地區，遭受的損失尤其嚴重。參見“中國日報”網站 [http://english.peopledaily.com.cn/200210/27/eng20021027\\_105729.shtml](http://english.peopledaily.com.cn/200210/27/eng20021027_105729.shtml)。

[25] 出現在本系列其它作品中。

[26] 在 2001 年中國申請奧運會舉辦城市成功後尤為明顯。

[27] 崔健是朱偉最親近的朋友之一。在 90 年代早期，他為崔健製作的舞臺背景圖現在仍在使用中。

[28] 出自崔健 1991 年的專輯“解決”。

[29] 作者譯。

[30] 手握筷子接近頂端是貪婪的象徵。

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The history of Chinese art is more consistent, and even more persistent, than the art of Egypt. It is, however, something more than national. It begins about the thirtieth century B.C. and continues, with periods of darkness and uncertainty, right down to the present century. No other country in the world can display such a wealth of artistic activity, and no other country, all things considered, has anything to equal the highest attainments of this art. It is an art which has its limitations; for reasons which we will presently consider, it has never cultivated the grandiose, and has therefore never had an architecture to compare with Greek or Gothic. But in all other arts, including painting and sculpture, it achieved, not once but repeatedly, a formal beauty as near perfection as we can conceive.

#### The Primitive Society, Pre-Qin, Qin and Han Dynasties

Pottery is produced in large quantity during the later period of the Primitive Society, and various color patterns were painted on the pottery, thus formed the primitive painting that was dominated with colored drawings. The Dancing Pattern Pottery Basin unearthed in Qinghai, in which a dancing scene was painted on the inner wall, with 15 people dancing trippingly in vivid postures, was a precious primitive figure painting, and a masterpiece of the period.

Bronzes art dominated art creation of the Xia, Shang, and Zhou Periods, its moldings and decorative patterns were apotheosis in the history of painting.

During the Warring States Period appeared painting that was drawn on silk – painting on silk. ←Dragon and Phoenix Human Figure Painting on Silk→ and ←Driving Dragon Painting→ were unearthed from Chu Tomb in Changsha,

Hunan, of which the lines were smooth and forceful, and the style was solemn and elegant.

One may find the style of the Qin painting from the Qin architecture relics. Such as the hunting pattern, portrait pattern, dragon pattern, and phoenix pattern that were drawn on the Qin Bricks, the designs were lively and vigorous. Murals remained in the site of Qin Capital Xianyang First Palace, were colorful and blazing, bright and resplendent, standardized while diversified, with a robust style, possessed very high artistic attainments.

Paintings from the Han Dynasty that are extant now were mainly in forms of coffin chamber mural, portrait brick, board and wooden clip paintings, as well as lacquer painting. Among them portrait brick, with a wide range of subject matters, a variety of forms of expression, a style of pursuing likeness in spirit, simple but powerful, extensive and vigorous, was almost the symbol of the Han Dynasty art. The shaping skill, painting technique, and style of composition of coffin chamber mural all had broken through the simplex feature since the later Period of Spring and Autumn, laid a foundation for the maturity of Chinese painting. While the refinement and magnificence of lacquer painting had made it an art form merits attention.

#### The Three Kingdoms, Western Jin and Eastern Jin, Northern and Southern Dynasties

During this period of history, literati and scholar-bureaucrat joined the art circle, which had caused the steady widening of representation of painting as well as notable improvement of technique. Some artists had broken through the traditional subjects and started to directly draw material from literary

works. Landscape painting had separated itself from the background of figure painting and gradually developed into an independent genre of painting.

The “Three standouts in six dynasties” were representative artists of this period. They were Gu Kaizhi, Lu Tanwei, and Zhang Sengyao. Gu Kaizhi, from the East Jin Dynasty, was adept in literature, versed in poem writing. Gu Kaizhi’s reputation was probably helped by anecdotes about his eccentricity; he was said to have three “perfects” - perfect in ‘painting, literary composition and foolishness’. His figure painting emphasized lifelikeness and vividness, people at the time eulogized his work of art as “without parallel in human history”, Gu’s representative work was *The Admonitions of the Instructress to the Court Ladies*. Lu Tanwei, from between Song and Qi Period of the Southern Dynasty, had a distinctive technique of “continuously and unbrokenly” use of brush, which was called “one stroke painting”; he also created a style of “elegant bones and handsome looks”, and was recognized as the master of the “Six Canons of Painting”. It’s such a pity that no work of his is extant. Zhang Sengyao, from Liang Period of Southern Dynasty, was known for being expert in painting Buddhist and Taoist subjects. He created “Zhang’s appearance”, and in the same time was very good at absorbing foreign forms of expression. Zhang painted murals with Indian style of “concave-and-convex”, which brought new dimensions to the subjects, created a school of his own, and initiated a loose style of painting which shined each other with Gu and Lu’s tight style.

#### Paintings of the Sui and Tang Dynasties

The Sui Dynasty artists not only inherited painting achievements of the Northern Dynasty and Jiangdong, but

also had made innovations. Its eminence representative was Zhan Ziqian, whose Buddhist monastery murals had placed much influence on later painting. ←Spring Excursion→ represented his accomplishment in landscape painting.

The Tang Dynasty painting, based on inheriting the excellent tradition of the Six Dynasties since Han and Wei, had presented an unprecedented new look in terms of absorbing foreign artistic nourishment, subject, style, and technique. Ingenious and elaborate meticulous-in-rich-color style had reached its maturity, the brushstrokes were powerful and unconstrained, from thin color and light wash to deep ink and water shading all became new styles of this age.

In the nearly 300 years numerous masters came forth. In figure painting there were Yan Liben, Wu Daozi, Zhang Xuan, and Zhou Fang; in landscape painting there were Li Sixun and Wang Wei; in flower-and-bird painting there was Bian Luan; and in saddle-and-horse painting Cao Ba and Han Huang, all of them had become models and paragons for the later generations.

Among them, Wu Daozi was not only adept at figure painting but also other genres such as Buddhist-and-Taoist, gods-and-spirits, landscape, birds-and-beasts, trees-and-grass, terrace-and-palace, among which figure painting and Buddhist-and-Taoist subjects were his specialties. With vigorous energy and outstanding enthusiasm he had painted over 300 walls of murals, with fantastic trails and peculiar forms, never replicated. He used a brush technique which draws lines with the shape of orchid leaf or water shield to display the pleats on subject’s robe, round and winding as if they were fluttering and lifting. This style was called by posterity the “Wu’s belt floating in wind”; he used burned ink to draw the outline and put only thin wash of color on

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[1] Driving Dragon Painting / 人物馭龍圖, Warring States Period / 戰國 Unknown / 佚名, Ink and slight colour on silk / 墨線淡設色帛畫, 37.5 x 28 cm HuNan Provincial Museum, Hunan province, China / 湖南省博物館藏

[2] Ladies Preparing Newly Woven Silk / 搗練圖, Tang Dynasty / 唐 Zhang Xuan / 張萱, Ink and colour on silk / 水墨設色絹本, 37 x 147 cm Museum of Fine Arts, Boston, USA / 美國波士頓美術博物館藏

[3] Spring Excursion / 遊春圖, Sui Dynasty / 隋 Zhan Ziqian / 展子虔, Ink and colour on silk / 水墨設色絹本, 43 x 80.5 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

subject's clothes, which was called the "Wu's wear". "Painting developed to Wu Daozi, all the changes from ancient time to now, and all the techniques on earth, would end here." Wu was apotheosized by posterity as the "Painting Sage".

Zhang Xuan was expert in painting female images, he liked to demitint the basal part of his subject's ears with vermilion color; he was famous for integrating lifelikeness and rich in cadence when painting life scenes of noble family. The female images he created were typical style and features of the Tang Dynasty painting of beautiful women. He's the forerunner of Zhou Fang's painting of beautiful women, and influenced the painting style of the Late Tang and Five Dynasties.

#### The Five Dynasties and Ten Kingdoms

Painting in the Five Dynasties and Ten Kingdoms had continued Tang Dynasty's style and charm, and taken on an effulgent panorama. Landscape, figure, and bird-and-flower paintings were all blossoming.

Figure painting had changed from Tang Dynasty's meticulous, bold, and magnanimous style to a sparse, graceful and leisure, and simple and elegant vogue, its expression was more abundant. There were many different images in painting of beautiful women, ones that are extant such as ←Palace Concert→ and ←Life in the Palace→ were representative works. At the time there also appeared in large quantity paintings that depict lives of literati and scholars, ones that are extant include Wei Xian's ←The Noble Scholar→, Zhou Wenju's ←To Play Chess with Friends→, Wang Qihan's ←Collating Texts→, Zhao Yan's ←Eight Worthies Strolling the Spring→, and Gu Hongzhong's ←Han

Xizai Gives a Night Banquet→. Ink and wash figure painting technique rose gradually in the Five Dynasties period, the brushstrokes were sparse, broad, bold, and unconstrained, started the school of freehand figure painting of the later age.

When landscape painting's development reached Five Dynasties, the ink and wash school, which started in Tang Dynasty, constantly got rid of the stale and brought forth the fresh, and gradually became the mainstream, and formed two branches – the northern school and the Jiangnan (south of the Yangtze River) school. Jing Hao represents the northern landscape painting school, he took a panoramic composition to present the magnificent and grandiose northern mountains and rivers, he also originated the landscape painting technique of "there's brush, there's ink". His work that is extant is ←Mount Kuanglu→, which had a rigorous structure, clear gradation, and plentiful changes, was a vigorous and grandeur masterpiece. Another just as known artist of the northern school was Guan Tong, whose works that are extant include ←Waiting for Crossing the Stream→ and ←Travelers at the Mountain Pass→. The most important artist of the Jiangnan School of landscape painting was Dong Yuan. In accordance with the features of water and mountains in Jiangnan, after assimilating both the techniques of blue-and-green landscape and ink and wash landscape, he invented a new technique which combines ink and wash with color, as well as pointillism and crosshatching, thus made his works full of the moist and graceful features of the misty and rainy Jiangnan mountains and waters. Dong Yuan's masterpieces include ←The Xiao and Xiang Rivers→ and ←Summer Mountains→. Monk Ju Ran was another celebrity of this school.

In the flower-and-bird painting realm, Huang Quan and Xu

Xi represented the two big schools of the Five Dynasties. Huang Quan's brushstrokes were very fresh and slender, and only washed with soft color. His extant work is ←Studies from Nature: Birds and Insects→. Xu Xi liked to paint grass and wild duck, flower and bamboo, wild bird and insect, fish and crab, vegetable and herb, as well as tree branch in four seasons, bore a quite different style from that of Huang Quan's. Their contemporaries had a saying "Huang's from a wealthy family while Xu Xi led a wild and leisure life."

#### The Song, Liao and Jin Dynasties

The reign of the Emperor Huizong of the Northern Song Dynasty was the golden age for the Chinese imperial academy painting. The main expression style of imperial painting was: precise molding, rigorous pattern, meticulous and exquisite, heavy color, and sumptuous; its strong point was scrupulous and exactitude, while some of the works had listless and fawning tendency, thus formed the special style of academy painting.

Literati painting had developed to a new state. Literati and scholar-bureaucrat took ink bamboo, ink plum blossom, mountain and water, tree and rock, and flower as their painting subjects, seeking the expression of personal sentiment, emphasized on likeness in spirit, pursued wateriness, enthusiastically advocated the style of puerility and freshness. The most famous literati painters included Yan Su, Song Di, Wang Shen, Li Gongling, Su Shi, Wen Tong, Mi Fu, Mi Youren, Yang Buzhi, Zheng Suonan, and Zhao Mengjian.

Genre painting had broken the frame that before Tang Dynasty it mainly depicted religious subject and lives of

the noble class, and had the eyes on common people's realistic lives, reflected the spiritual desire and aesthetic demand of philistine and the masses, and represented the new achievement in figure painting. The representative artist must be Zhang Zeduan, whose ←Riverside Scene at Qingming Festival→ is an extant masterpiece.

"One corner Ma and half side Xia" referred to the landscape paintings of Ma Yuan and Xia Gui, They had broken through the stylization of panorama and put their subjects on the corner or the side, this exactly expressed the subjective feeling that the Southern Song Dynasty was content to retain sovereignty over mountains on the side and water at the corner. This style gave prominence to sceneries with rich sentiment, made the feeling and setting poetically blended in the painting, was a great extension and enrichment to the traditional landscape painting.

#### The Yuan Dynasty

In the Yuan Dynasty, calligraphy and painting, as the means literati used to place his thought on and to express his emotion and enjoyment, had become further popularized. Mainstream genres of literati painting in the Yuan Dynasty were landscape, plum blossom, and bamboo; literary property and rhythm of brush and ink were stressed on creation; and it was considered very important to combine poetry, calligraphy, and painting together. Zhao Mengfu, Qian Xuan, Gao Kegong, and Li Kan were the most influential artists in the early stage of the period.

Zhao Mengfu, styled Zi'ang, had the sobriquet "pine snow Taoist", was good at both calligraphy and painting, depicted a wide range of subjects, whose technique was all-sided,

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[1] Han Xizai Gives a Night Banquet / 韓熙載夜宴圖, Five Dynasties / 五代 Gu Hongzhong / 顧闓中, Ink and colour on silk / 水墨設色絹本, 28.7 x 335.5 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[2] Studies from Nature: Birds and Insects / 寫生珍禽圖, Five Dynasties / 五代 Huang Quan / 黃筌, Ink and colour on silk / 水墨設色絹本, 41.5 x 70 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[3] Travelers amid Mountains and Streams / 溪山行旅圖, Northern Song / 北宋 Fan Kuan / 范寬, Ink and slight colour on silk / 水墨淡設色絹本, 206.6 x 103.3 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[4] Plums, Stones, Steams and Birds / 梅石溪鳥圖, Southern Song / 南宋 Ma Yuan / 馬遠, Ink and colour on silk / 水墨設色絹本, 26.7 x 28.6 cm National Palace Museum, Taipei / 臺北故宮博物院藏

who also emphasized on calligraphy and painting shared the same source. He had placed immense influence on the development of the literati painting of the later ages. His master works included ←Autumn Colors on the Qiao and Hua Mountains→ and ←Watering Horses on Autumn Suburb→.

There were also some literati who mourned for the Song Dynasty, such as Zheng Sixiao, Gong Kai, who often used their paintings to express their sentiment for the conquered nation. Zheng Sixiao's ←Orchid→ was a typical of those paintings.

In the mid and late periods of the Yuan Dynasty, literati and artists mostly centered in Jiangsu and Zhejiang provinces, such as Huang Gongwang, Wu Zhen, Ni Zan, and Wang Meng, who were called "The Four Masters of the Yuan Dynasty". They all lived in the hay days of the Yuan Dynasty, and all had been through some unpleasant experiences. They artistically were influenced by Zhao Mengfu, and were expert in landscape painting, while also good at bamboo and rock. The state of mind and temperaments and interests of their lives were expressed in their paintings, their works were succinct and free from vulgarity, and they had given landscape painting a new vitality.

### Ming Dynasty

There were so many artists in the Ming Dynasty that the number exceeded the Song and Yuan Dynasty combined, and through out the Ming Dynasty the transformation of painting techniques undulated and went unconstrained. In the early period, The Zhejiang School, who advocated Song painting, was the mainstream, with adepts spread all over

both the imperial court and the common society. In the mid period, Wu School, who carried on the literati painting traditions, sprung up in Suzhou. In the late period, there were the Flower-and-Bird Painting School, who stressed on independently expressing one's nature and soul, and exploited a new realm in freehand style; the Portrait School, who's paintings either were precisely lifelike, or anamorphic figure paintings that took ugly as beauty; and the Huating Landscape School, who strove for brush and ink, and vigorously advocated literati painting.

The outstanding representatives of the Zhejiang School were Dai Jin and Wu Wei. The former imitated Ma Yuan and Xia Gui from the Southern Song Dynasty, and also studied from the Northern Song and Yuan Dynasty artists. His landscape paintings, compared with those of the two Song Dynasties, had richer arrangement of landscapes; and compared with those of the Yuan Dynasty, had more feelings of realistic life. His composition was proper and elaborate, his scene was extensive and full-bodied, his molding was vivid and solid, and his brush strokes were bold and vigorous while rigorous in law. Wu Wei, though "originated from Dai Jin", his technique of brush was freer, his verve was broader, and his composition and molding were more simple and integrated. Dai Jin's masterpiece was ←Emerald Accumulated in the Spring Mountains→, while Wu Wei's ←Ten Thousand Li of the Yangtze→ was the most famous.

The Wu School was founded by Shen Zhou and accomplished by Wen Zhengming. The members were mostly famous figures who were expert in all of the three – poetry, calligraphy, and painting. The most known were the so called "Four Masters in Wu School", who were Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying. Shen Zhou and Wen Zhengming took landscape painting as their main creation.

Either in light and elegant blue-and-green, or in steady and gentle ink and wash, their paintings mostly depicts sceneries south of the Yangtze or literati's gardens. Their technique followed the Yuan, Song, and Five Dynasties' artists. Tang Yin and Qiu Ying were more into figure painting. Tang Yin was erudite, versatile, and more experienced, so he touched a wide range of subjects, both ancient and contemporary, and not limited. While Qiu Ying stuck with traditional subjects, whose skill of imitating ancient works was superb, and was especially adept at meticulous-in-rich-color figure painting and blue-and-green landscape. His style was rigorous and conscientious, his works were meticulously beautiful and elegant, while shined with literati painting's refined gracefulness and moist gentleness.

"White Sun and Green Vine" referred to Freehand School painters Chen Chun and Xu Wei. Chen Chun (sobriquet White Sun Hermit) was a student of Wen Zhengming's, whose freehand bird-and-flower painting was delicately and felicitously molded, precisely pruned, its mood peaceful and comfortable, and his brush and ink free at will. The one who fundamentally reformed freehand flower-and-bird genre was Xu Wei (sobriquet Retired Scholar Green Vine). He used brush strokes like the Wild Cursive in calligraphy to paint free and riotously, poured the ink incisively and thoroughly. By making his image between likeness and unlikeness, he had pushed the freehand flower-and-bird genre to a higher state of expressing one's strong inner feelings and sentiments, and he extended the full exertion and free control of brush and ink's expression power on the raw motto paper to an unparalleled level, thus became a milestone in the development of Chinese flower-and-bird painting.

In the later period of the Ming Dynasty there were two eminent figure-painting artists – Cheng Hongshou and Cui

Zizhong, whom together were called "South Chen and North Cui". Figures in Cheng's paintings all had very antique faces and stalwart bodies; the veins of their clothes piled and folded sturdily; and the colors were old but colorful, elegant and graceful. He was especially expert in the decorative technique of "turning the round into square and the whole into pieces", which made him a very imaginative figure painting giant beyond his time. The engravings co-created by him and the celebrated engravers from Huizhou were a high consummation, and exerted a great influence on the Qing Dynasty, especially the "Three Rens" of the late Qing Dynasty.

Huating School put much emphasis on the overall expression power of brush and ink, such as the Yunjian School represented by Shen Shichong and the Huating School represented by Dong qichang, of the two of whom Dong Qichang's more influential. Dong craved for the effect of putting calligraphy into painting, stressed for the momentum in composition, the virtuality and actuality in brush and ink, and the vividness and implication in tableau, being archaistic while having own ideas, reflected the typical mood of literati painting.

### Qing Dynasty

In the realm of painting in the Qing Dynasty, literati painting creation still occupied an overwhelming place, and landscape and flower-and-bird were the main genres, while figure painting, especially those directly reflected social lives decayed obviously.

Orthodox literati painting held up Dong Qichang's style, represented by the "Four Wangs" in the early Qing Dyansty, was particularly appreciated by the emperor and the upper

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[1] Six Gentlemen / 六君子圖, Yuan Dynasty / 元  
Ni Zan / 倪瓚, Ink on paper / 水墨紙本 / 61.9 x 33.3 cm  
Shanghai Museum, Shanghai, China / 上海博物館藏

[2] Emerald Accumulated in the Spring Mountains / 春山積翠圖, Ming Dynasty / 明  
Dai Jin / 戴進, Ink on paper / 水墨紙本, 141 x 53.4 cm  
National Palace Museum, Taipei / 臺北故宮博物院藏

[3] Water Lily and Birds / 荷花水鳥圖, Qing Dynasty / 清  
Bada Shanren / 八大山人, Ink on paper / 水墨紙本, 162 x 41.6 cm  
The Palace Museum, Beijing, China / 北京故宮博物院藏

class. The “Four Wangs” referred to the landscape painters in the early Qing Dynasty Wang Shimin, Wang Jian, Wang Hui, and Wang Yuanqi. They all believed in Dong Qichang’s propositions and committed themselves to imitating old or seeking changes from the old; they also laid stress on the delight of brush and ink, and craved for a watery and leisure emotional appeal. Being able to flexibly apply forefather’s brush-and-ink techniques and art of painting was their highest pursuit, so as to incarnate “morale” and “scholarliness”.

The “Four Monk Masters” in the early Qing Dynasty were the contemporary civil artists with the “Four Wangs”, they were Bada Shanren, Shi Tao, Kun Zan, and Hong Ren, who were all adherents of the Ming Dynasty. They either expressed their life experiences, or the pain for their conquered nation, or the exuberant vitality of not bending to destiny. Strong feelings were implicated, and sharp-cut characters were expressed in their paintings. They had broken through the extent reached and depiction expressed by the “Four Wangs”, such as the ←Quail and Fishes→ by Bada Shanren and ←Sketch of Sceneries→ by Shi Tao.

In the early Qing Dynasty eight professional painters with literati cultivation appeared in Nanjing, which was called “Eight Masters of Jinling”, headed by Gong Xian, included Fan Qi, Gao Cen, Zou Zhe, Wu Hong, Ye Xin, Xie Sun, and Hu Cao. This school of artists secluded themselves into mountains and forests, and preserved their moral integrity. They laid stress on learning from the nature, relied on their sturdy craftsmanship, they strived for breaking through the orthodoxy and create new styles. Their styles, though different from each other’s, all contained a fresh and delightful mood and charm.

The “Eight Eccentrics of Yangzhou” was a new force suddenly rose in the middle period of the Qing Dynasty, who referred to Zheng Kui, Li Shan, Li Fangying, Jin Nong, Gao Xiang, Wang Shishen, Huang Shen, Luo Pin, and Hua Yan. In the secular competition for survival in a commodity society, they scrupulously abided by cultural values and literati painting traditions, took plum blossom, orchid, bamboo, pine tree, and rock as their major subjects to depict, expressed their characters such as high-heartedness, aloof and proud, and absolute non-vulgarity. They also used ploys such as indication, implication, and metaphor, and by inscribing poems and writings to endue their works with profound social significance and unique form of expression.

By the end of the Qing Dynasty, along with the growth of modern commercial cities, numerous artists gathered in the metropolitan of Shanghai, lived on selling paintings. The famous ones included Zhao Zhiqian, Ren Xiong, Ren Xun, Ren Yi, and Wu Changshuo, they adapted their creation to the urban aesthetic needs and interests, tried their best to create new styles. Guangdong’s Ju Lian and Ju Chao also had new achievements in painting, and became the avant-couriers of the Lingnan School.

#### From the Republican Era to Today

The problem of the direction of Chinese painting has permeated the entire 20th century. Stylistically, modern Chinese painting can be divided into two schools - the traditional school and the mixed school. The traditional school emphasizes the inheritance and development of the Chinese painting tradition in its entirety. It focuses on continuing the pursuit of traditional Chinese painting, and consciously maintains a distance from western artistic

forms. Under the influence of the Shanghai school, from the early to mid 20th century Qi Baishi, Pan Tianshou, and Zhang Daqian can be taken as representative of the most acclaimed Chinese painters; Huang Binhong and Li Keran were masters of landscape painting. Qi Baishi was a master directly influenced by Wu Changshuo; but he shifted his painting style in his fifties. This painter who began as an artisan worked on the subject of quotidian birds and flowers throughout his career. He used his own painting style - “drawing ten thousand insects and expressing the spirit of myriad birds” - to summarize his practice. Because his works were popular among the public, he gathered an audience unprecedented in the field of Chinese painting. Qi Baishi also became the most recognized artist in Chinese history. Huang Binhong and Qi Baishi were often referred to as “Southern Huang and Northern Qi”. Qi was influenced by the spirit of the One Hundred Days reform, and realized the principle of “survival for those who are willing to reform” in his art. While following the tradition from their masters, they have also made their own accomplishments. Their paintings have demonstrated the possible renaissance of literati painting and the entire Chinese painting tradition through the exchange between sentiments and ideas as well as, reforms in its artistic language.

Opposed to this is another school consisting of “returned” artists from overseas studies - from the end of the Qing dynasty to the Republican era, there was a group of artists who studied abroad for their professional training in oil painting. These included Xu Beihong, Lin Fengmian, etc. They returned to China with training in Western composition, and hoped to reform Chinese painting by appropriating the strengths of western art. They felt they could advance and rescue Chinese painting that had been imitating tradition

and lacking creativity since the end of the Qing. On the issue of reforming Chinese painting, their thinking and experimentation have had a great impact on the development of Chinese painting throughout the twentieth century. Xu Beihong’s earlier years were spent studying in art academies in Paris. Once he returned, he became an art professor at the Central University; in 1949, he was appointed as the first principal of the Central Academy of Fine Art. Xu Beihong’s stance on realist painting provided the direction of art education in the 1950’s for all art academies. “Sketching and drawing from life” became the foundation for education in and creation of Chinese painting. This has had a direct influence on the creative practice of Chinese painting even today. Looking at his works, Xu Beihong’s views of art were related to his own concern for observing reality, bemoaning the state, and pitying the fate of mankind and nation. Lin Fengmian’s personality, on the other hand, is somewhat tender - it is very rare to discover a distinct creative intent in his works, rather he took the desired impression and creative interest as his primary factors. At the same time, in rendering his subjects and executing color effects, Lin had clearly absorbed techniques from western oil painting. In his writing of *The Future of Eastern and Western Art*, Lin Fengmian pointed out, “In Western art practices, the construction of form leans toward the subjective. This leads to formal inadequacy and a lack of emotional expression ... whereas in art of the East, the metaphysical tends to be subjective, and due to the inadequacy of form there is often a lack of expressing what needs to be conveyed emotionally. Art is degraded to a leisure activity meant to exhaust time.”

The constant reform in Western contemporary art has brought about a revolution of stylistic language at the formal level, however in the wave of formal revolution, there has also been change in ideology and spirit, in attitudes towards

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[1] Sketch of Sceneries / 搜盡奇峰打草稿圖, Qing Dynasty / 清 Shi Tao / 石濤, Ink on paper / 水墨紙本, 42.8 x 285.5 cm  
The Palace Museum, Beijing, China / 北京故宮博物院藏

life and values. In the latter half of the twentieth century, most artists were “confused” and in the exploratory stage in regards to the future of Chinese painting. For instance, artists like Qi Baishi, Huang Binhong, Li Keran peaked creatively around the 1950’s and 1960’s, the “seventeen years” between the establishment of the People’s Republic of China and the eruption of the “Cultural Revolution”. This was one of the most active periods for the art world since the founding of the People’s Republic.

However, in the chronology of the progress of Chinese painting since the founding of the PRC, the so-called “leftist” and “rightist” extreme art waves hindered and distorted the evolution of Chinese painting, moreover, the ‘movements’ that erupted during the Great Proletarian Cultural Revolution at all levels of Chinese society affected many artists’ creative practice. At the end of the Qing dynasty, the Shanghai school gained its success through the market, whereas from the mid-50’s to the 1980’s, Chinese painting primarily served as a tool for political purposes. During this period, many artists of Chinese painting shifted their focus to landscape painting that did not easily spark conflict or debate, whether intentionally to escape or simply part of their instinctive pursuit of art. In the fifties and sixties, schools representing the new landscape emerged in large numbers, for instance, the Jiangsu school represented by Fu Baoshi and Qian Songyan, the Chang’an school represented by five artists including Shi Lu, Zhao Wangyun, and He Haixia, and the rebirth of the Lingnan school represented by its second generation artists like Li Xiongcai, and Guan Shanyue, etc.

After the founding of the People’s Republic of China, the development of Chinese art history was mostly studied according to historical period. In July 1949, the first conference of cultural representatives was held in Beijing.

During the conference, the National Association of Art Workers was founded. Premier Zhou Enlai proposed the editing of former art and literature according to Mao Zedong’s thoughts on art and literature. In the inaugural issue of People’s Art in 1950, a series of essays were published to promote “The Movement of New Chinese Painting – The Movement to Reform Chinese Painting”. In the early 1950’s, fierce discussion revolved around how to “promote the old and invent the new” in Chinese painting. This caused a clamor of national nihilism, and changed the name of Chinese painting to “color and ink painting”. In the early stages of the founding of the republic, the fate of “reformed” Chinese painting influenced people’s understanding of the national art tradition. Confronted with the tumult of history, the future of Chinese painting in the new era became a chronic disease infecting the art world.

1978 was an important year in Chinese history. On May 11, the Guangming Daily issued a special editorial entitled “Experimentation is the Only Standard to Test the Truth”. At the CCP’s Third Plenary session at the 11th Conference of the Central Committee held in December 1979, the working focus toward the building of modernization was reestablished, marking the end of the extreme “leftist” political line that had characterized the Cultural Revolution. This was the beginning of the emancipation of Chinese society. From the late 1980’s, Chinese ink painting began to ride the wave of reform, its initial motivation came from the influence of artists from the classical tradition who were living in a rapidly changing Chinese society, and whose feelings and actual environment differed from masters of the past. At a more profound level, it was due to the present being out of sync with tradition – Chinese painting needed to expand with diversity from within to respond to the impact of the dominant western culture. In 1992, the artist Wu

Guanzhong published a short piece entitled “Brush and Ink are Zero” in the Mingbo Weekly in Hong Kong, sparking the most intense discussion on the value of Chinese ink painting in recent years and stirring up waves in the art world. This was an essay written after Wu’s discussion with professor Wan Qingli from the Art Department of Hong Kong University on the topic of brush and ink. Wang Qingli responded to this essay with “No Brush and No Ink Equates to Zero”, following which, many artists and critics such as Guan Shanyue, Wang Bomin, Lang Shaojun, Liu Xiaochun, and Qu Mo became involved in the discussion. Such a debate on the already quite rigid issue of brush and ink in Chinese painting did not yield any effective impulses, but evoked more thinking about how Chinese painting can overcome its formulaic setbacks.

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## 原始社會 先秦 秦漢

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### 原始社會 先秦 秦漢

繪畫最早的形態是史前時期以狩獵為對象的岩畫，距今約三四萬年。岩畫的內容與巫術禮儀和圖騰活動有密切關係，反映了當時人類活動的場景。國內著名的史前岩畫發現地有內蒙古陰山，新疆阿勒泰、天山，寧夏賀蘭山，雲南滄源，廣西左江流域，西藏，福建仙字潭，江蘇將軍崖，臺灣萬山等。新石器時代，人類開始依靠農業和畜牧業定居生活。手工工具的發展和定居生活的需要使人們開始大量製作陶器，先民們把陶坯打磨光滑，再用赭石和氧化錳等礦物質繪上圖案，然後用火燒製成堅硬的陶器。燒制成型的彩陶呈現出赭紅、黑、白諸種顏色圖案，顯得簡單而和諧。陝西西安半坡遺址出土的人面魚紋彩陶盆、青海大通縣出土的舞蹈紋陶盆、河南臨汝縣閭村出土的鸛魚石斧彩陶盆等是這一時期的代表作。

### 原始社會 先秦 秦漢

史書記載中國第一個奴隸制王朝是約在西元前21世紀初開始的夏朝，關於這個朝代至今並無確鑿的考古證據，但隨之而來的商朝和周朝卻給我們留下了文明的瑰寶——青銅器。青銅器從採礦到冶煉到合金到鑄造，無不需要投入大量的人力物力，它的出現，說明商代已經擁有充分的資源並且能自如地調動這些資源。商代製造的青銅器美輪美奐，它的紋飾經過前人的總結與概括，形成了模式化並具有典範意義的裝飾紋樣，如饕餮紋、雷紋、鳥紋、龍紋和鱗紋等。

### 原始社會 先秦 秦漢

春秋時期周王的勢力減弱，群雄紛爭，戰國時期諸侯混戰，弱肉強食。儘管世事混亂，從古代典籍記載的故事裡，我們仍然可以窺見這個時期的繪畫狀況。《孔子家語》中提到在祭祀與統治者會見諸侯的明堂中繪有古代聖賢與暴君之像，警醒後世統治者從

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<sup>[1]</sup>

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<sup>[1]</sup> Dragon and Phoenix Human Figure Painting on Silk / 龍鳳人物帛畫, Warring States Period / 戰國 Unknown / 佚名, Ink and slight colour on silk / 墨線淡設色帛畫, 28 x 20 cm HuNan Provincial Museum, Hunan province, China, 湖南省博物館藏

<sup>[2]</sup> Nymph of the Luo River / 洛神賦圖, Eastern Jin / 東晉 Gu Kaizhi / 顧愷之, Ink and colour on silk / 水墨設色絹本, 27.1 x 572.8 cm The Palace Museum, Beijing, China / 北京故宮博物院藏



## 隋朝

### 隋唐時期的繪畫

隋統一中國，結束了三百多年南北分裂的局面。戰亂的停止、社會的穩定促進了繪畫的發展。皇室大肆興修宮室，復興佛教，建寺開窟，壁畫藻繪盛極一時，現存敦煌莫高窟的七十餘座隋窟展現了當時佛教壁畫的盛況。國家的統一也使當時的展子虔、楊子華、董伯仁等繪畫名家雲集京洛。其中展子虔是隋代畫家的傑出代表，擅畫道釋、人物、山水等，尤以車馬見長，他的《遊春圖》（藏北京故宮博物院）是現存的最早的卷軸畫，反映了早期獨立山水畫的面貌。

隋代展子虔的《遊春圖》

唐代是中國封建社會的巔峰，經濟繁榮，社會進步，對新鮮事物包容。唐代的長安、洛陽成為極具國際色彩的世界大都會，各國的文化在這裡碰撞交流，世族文士有充分的營養鑽研各種學問，從事各門藝術。唐代繪畫在繼承漢魏六朝傳統上對外來藝術兼收並蓄，藝術表現技巧更為成熟，創作題材空前豐富。人物畫在唐代仍占主要地位，繪畫對象涉及政治事件、貴胄仕女、鞍馬人物、田園風物等，人物形象擺脫程式化、概念化的描繪，更加注意性格的刻畫，整體畫風縝密，氣度恢宏，體現出盛唐的時代精神；山水畫發展成為一門獨立的畫種，產生青綠和水墨兩大體系，開始在國畫中佔有重要地位；花鳥畫也已成為獨立畫種，出現工筆設色和水墨淡彩、沒骨等多種表現方法；魏晉興起的佛教畫至唐達到鼎盛。總體來說，唐代時期的繪畫成就超過了之前各代，各個畫科在唐代已基本成型並取得高度成就，其影響波及當時的東方各國，使唐代成為中國繪畫史上的一個巔峰時代。

唐太宗李世民吸取前朝帝王成敗的教訓，重視文化政策，要求繪畫積極配合政治統治的需要，譬如用繪畫來反映國家重大政

## 唐代

治事件或者貴族的生活。流傳至今的著名唐代人物畫多與宮廷貴族相關。閻立本的父親閻毗、兄長閻立德均為當朝傑出畫家，他的《步輦圖》描繪的是貞觀十五年唐太宗接見來迎接文成公主入藏的吐蕃使者祿東贊的情景，畫中唐太宗儀態尊貴睿智，吐蕃使者面露敬仰，是當時中華與夷狄關係的寫照。而他的《歷代帝王圖》摹本則顯示了各個帝王不同的性格特徵。值得一提的是，這些畫中人物大小並不依實例，而是按身份等級的貴賤來安排，這一傳統在中國人物畫中一直被畫家們被遵循到封建社會的結束。閻立本官至右丞相，當時以“右相馳譽丹青”聞名。

閻立本《歷代帝王圖》

吳道子開元年間以畫藝被玄宗召入宮，官從五品。他是繪畫上的全才，對人物、鳥獸、草木、鬼神、山水、台殿的描畫都有極高造詣，人稱“畫聖”。他筆下的人物用焦墨勾線後再略施微染，意態十足世稱“吳裝”；他畫的衣褶圓潤而有運動感，或如蘭葉或如蓴菜條，圓轉而有飄舉之勢，被稱為“吳帶當風”；他在釋道畫中所創的風格樣式被稱為吳家樣，流傳極廣。《朝元仙杖圖》（美國私人藏）是吳道子畫《五聖朝元圖》的傳摹本，從中可窺見他的風格特色。蘇軾稱讚他“畫至吳道子，古今之變，天下之能事畢矣”。

吳道子《朝元仙杖圖》

宮廷仕女畫在唐代尤為興盛，張萱和周昉均為其中傑出名家。宮廷畫家張萱善畫仕女、鞍馬屏幃、宮苑，他畫仕女尤喜以朱色暈染耳根，筆下的仕女形象豐肥富麗，筆法細膩，色調勻淨，是周昉仕女畫的先導，在其以後的人物畫史中影響深遠；他畫貴族生活場景非常有思致，人物之間關係處理鬆緊得當而富於韻律性。從現存張萱的《虢國夫人游春圖》、《搗練圖》摹本中可見其畫風。周昉出身貴族，是繼張萱之後以貴族仕女畫聞名的畫家，他善於表現仕女閒散的神氣情性，有“古今冠絕”

## 五代十國

的美譽。代表作品《簪花仕女圖》、《揮扇仕女圖》。周昉創造的形式為後人仿效，被稱為“周家樣”。

周昉《簪花仕女圖》

唐代山水畫以青綠山水為主流，李思訓是其代表人物。他的山水畫畫風受隋展子虔影響，用筆工整，設色豔麗，法度嚴謹，常用神仙傳說點綴於幽曲的山嶺間，對後世青綠山水產生了很大影響。他的《江帆樓閣圖》是早期山水畫的代表作品之一。李思訓的兒子李昭道也有畫名，《明皇幸畧圖》傳為李昭道所作，現存宋摹本，畫的是安史之亂時唐玄宗逃往蜀地的情景，畫中山林詭奇，小小的人馬似乎深陷其中，讓人產生時逢亂世的感覺。李思訓官至右武衛大將軍，所以世人稱他們父子為“大李將軍”、“小李將軍”。同樣以山水畫聞名一時的還有詩人王維，他的破墨山水尤其為後人稱道，被尊為南宗文人畫的鼻祖。王維晚年歸隱藍田輞川，曾畫《輞川圖》、《江幹雪霽圖》、《伏生授經圖》等作品，蘇軾稱他“詩中有畫，畫中有詩”，指其畫意境空闊餘韻無窮。在技法創新上，唐代末期還出現了與傳統決裂的潑墨山水，以王墨為代表，但直到南宋末年這一類寫意手法才蔚為風尚。

王維《輞川圖》

馬匹是唐代重要交通工具，也是人們重要的生活內容之一。杜甫曾寫詩《丹青引》贈當時畫馬名家曹霸，可惜曹的畫今已失傳。韓幹是曹霸最著名的弟子，他畫的馬多為皇室禦馬，骨肉停勻，肥碩健壯，充滿勃勃生機，其中《照夜白圖》是韓幹的傳世名作，生動呈現出名駒奮蹄勃發的一瞬。韋偃則擅長把馬置於大自然環境中表現其動態，從後世《臨韋偃牧放圖》中可看出他馬匹不同姿態的瞭解和對浩大場景的掌控能力。韓滉是畫史上少有的以畫牛聞名的人，他筆下的牛神態生動，曲盡其妙，代表作《五牛圖》。

## 宋元

## 宋徽宗

宋徽宗在位期間，他本人對繪畫藝術有極大的興趣，他本人也擅於繪畫，他本人所創的畫院，是中國歷史上規模最大、最富於藝術性的畫院。

宋徽宗《芙蓉錦雞圖》

## 南宋

## 元朝

## 元朝

唐代宮廷藝術的發展使富於裝飾性的花鳥畫獲得越來越重要的地位，邊鸞是其中成就斐然的名家，他的畫設色精妙，濃豔如生，彰顯了唐代花鳥畫新水準。

邊鸞《雙鶺鴒》

隋唐兩代朝廷對宗教尤其是佛教採取寬容鼓勵的態度，佛教藝術也在隋唐達到興盛的頂峰。敦煌莫高窟顯著表現了這種變化，在數量上現存洞窟中半數以上為隋唐窟，在畫風上隋唐壁畫一改魏晉時代對外來佛教美術的刻板模仿，人物形象更豐滿健康，場景更生活化世俗化。隋唐窟壁畫多以經變故事和供養人形象為對象，不再拘泥於佛本生故事，畫面中有大量歌舞伎樂、樓臺殿閣、行旅嫁娶、農耕收穫場景，它們成為了研究唐代繪畫及社會狀況的重要直觀資料。

敦煌莫高窟第220窟西壁《觀音經變》

### 五代十國

五代十國時期，南唐畫院

安史之亂後，唐代國力一蹶不振，西元907年，大一統國家再度分裂成多個小國勢力，中原地區先後更換了5個王朝，其他地區並存十多個政權，史稱五代十國。五代十國只有短短53年，然而在中國繪畫歷史中，五代卻是一個承上啓下的轉折時期，從總體風格上看，人物畫已經越過唐朝的高峰，由氣勢恢宏、雄強豪壯，走向纖巧細緻、優美抒情。山水畫和花鳥畫則走向成熟與風格的多樣。

南唐畫院，五代十國時期

五代人物畫主要沿襲唐風，對人物神情和心理的描寫更為細膩傳神。宮廷貴族題材到五代日臻成熟。流傳至今的《韓熙載夜宴圖》是中國人物繪畫史上的名作。韓熙載是南唐中書侍郎，他常在家中操辦宴會縱情聲色，可傳聞說這是他故作胸無大志之態。

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[1] Sailing Boats and a Riverside Mansion / 江帆樓閣圖，Tang Dynasty / 唐 Li Sixun / 李思訓，Ink and colour on silk / 水墨設色絹本，101.9 x 54.7 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[2] Emperor Tang Taizong Meeting Tibetan Emissaries / 步輦圖，Tang Dynasty / 唐 Yan Liben / 閻立本，Ink and colour on silk / 水墨設色絹本，38.5 x 129 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[3] Portrait of "Night-Shining White" / 照夜白圖，Tang Dynasty / 唐 Han Gan / 韓幹，Ink on Paper / 水墨紙本，30.6 x 34.1 cm The Metropolitan Museum of Art, New York, USA / 美國紐約大都會博物館藏

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後主李煜想起用他，便命令宮廷畫家顧闓中和周文矩到韓熙載家偷偷觀摩其夜宴情狀，事後再憑回憶畫下來。現存這幅為顧闓中所作，該畫以連環畫形式用五幅相互聯繫又相對獨立的畫面完整展示了夜宴的內容，用筆簡練流暢，賦色優雅和諧，令人物神情和場面氣氛呼之欲出。有趣的是畫中的韓熙載似乎並不享受，暗暗印證傳聞所言，蘊涵了著意深遠的政治色彩。另一位同樣受命畫韓熙載家夜宴情形的宮廷畫家周文矩的這幅作品已經散佚。周文矩善畫宮廷和文人生活，畫風效仿周昉而更加纖麗。受後主李煜書法筆意的影響，他所畫人物衣紋行筆瘦硬戰掣，史稱“戰筆”或“顫筆描”。代表作《重屏會棋圖》畫的是中主李璟與三位弟弟下棋的情形，畫中兄弟和睦的情景是帝王願意為自己豎立的形象。同代描寫文人生活的作品則有衛賢的《高士圖》和齊璠的《勘書圖》等。

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興盛於唐代的人物鞍馬畫至五代也出現不少名家，後梁駙馬都尉趙岩有曹霸、韓幹遺風，善於把握人物馬匹的相互關係與瞬間情態，所畫人馬氣格不凡，傳世作品《八達春遊圖》和《調馬圖》；後唐契丹畫家胡瓌是繪畫史上少有的少數民族畫家，其畫風呈現迥異於中原的粗獷曠達，豪放淳樸，長於表現北方游牧民族生活和番馬，能曲盡塞外不毛之地的異趣，作品《卓歇圖》和《番騎圖》。

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善畫羅漢的畫僧貫休和善畫佛道人物的石恪是五代人物畫家中的逸格。貫休用筆疏闊粗放，塑造的羅漢形象魁岸古容頗有梵相，現今日本東京宮內廳所藏《十六羅漢圖》是瞭解他畫風的重要資料，後世受他影響的畫家包括明代陳洪綬等；石恪用筆極簡畫風縱逸，所繪人物古僻奇詭，如《二祖調心圖》，形象介於似與不似之間，開創南宋畫家梁楷減筆人物畫之先河。

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五代山水畫家師法自然，推陳出新，無論從技法上還是意境上比唐代都有顯著進步，在創新上則比人物畫科取得更突出的成就。始於唐代的水墨山水發展至五代逐漸成為山水畫中的主流，並形成南北兩大派系。

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北方山水畫以荆浩和關仝為代表。後梁畫家荆浩因避亂長年隱居太行山中寫生，對氣勢磅礴的北方大山大水有細緻觀察，因此一開圖便有論千里的格局。在技法上他兼得前人所長，有筆有墨，創造出水量墨章的藝術效果。存世作品《匡廬圖》代表了荆浩的畫風，該作以全景式佈局表現山勢的雄壯，結構嚴謹，三遠（高遠平遠深遠）兼具，細處詳細具體，整體渾然而成，是山水畫中的名作。關仝擅長秋山寒林、村居野渡、幽人逸士、漁市山澤，早年師從荆浩，後與荆浩齊名，並稱“荆關”。他所畫山水簡明生動，樹木有枝無干，《宣和畫譜》稱其“筆愈簡而氣愈壯，景愈少而意愈長”，晚年筆力甚辣，被譽超過荆浩，時人其山水為“關家山水”。代表作《山溪待渡圖》、《關山行旅圖》。

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以董源、巨然為代表的南方山水畫派則長於表現平淡天真、洲渚掩映的江南風貌。南唐畫家董源善畫龍工秋嵐遠景，多寫疏林遠樹、平遠幽深的江南真山，不用奇峭之筆。技法上他將披麻皴與點苔法結合，用筆草草，近看不類物象，遠觀卻景物粲然；色彩上他吸取青綠山水和水墨山水的特點，將南方山水煙雲變幻、水天渺遠的面貌表現得淋漓盡致。《龍宿郊民圖》和《瀟湘圖》是其畫風代表，也是後世山水畫家的典範。元代黃公望說：“作山水者必以董為師法，如吟詩之學杜也。”畫僧巨然師法董源，也善於表現江南水氣蓊鬱的煙嵐氣象。重要傳世作品有《江山問道圖》、《萬壑松風圖》等。

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花鳥畫方面也出現了兩種不同畫派，分別以西蜀畫家黃筌和江南畫家徐熙為代表。黃筌在西蜀畫院中一直身居要位，所見所畫多為皇宮禁苑的珍禽瑞鳥。他用工筆重彩的勾勒法，用筆極其精細，賦色濃麗精妙，幾乎不見墨蹟，創作的禽鳥形象豐滿生動，充滿富貴之氣，深得宮廷貴族所喜，人稱“黃家富貴”。傳世作品有《寫生珍禽圖》卷。徐熙出身江南名族，善畫鄉野蟬蝶草蟲、雜禽野鴨。他採用落墨法，繪畫時先用墨筆描畫，後薄敷淡彩，色不礙墨，不掩筆跡，與黃筌畫風形成鮮明對比。他落筆雖草，筆下的物態卻神氣迥出，別有生動之意，人稱“徐熙野逸”。

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五代十國各個地區發展並不均衡，其中中原、西蜀和南唐較其他地區更為和平繁榮，這三個地區的繪畫也最為發達。《圖畫見聞志》記載，後梁宮廷和王公大臣家喜好羅致畫家創作。由於唐玄宗避安史之亂逃亡成都，唐僖宗避黃巢起義亡命於蜀，隨著這二帝而到成都的畫家不少。《益州名畫錄》記敘的唐末至宋初成都地區的畫家有五十八位之多。南唐中主李璟和後主李煜，文采風流，雅好繪畫，延攬畫士，聚集中宮中，命題作畫。歷代均有畫家為宮廷服務，西蜀和南唐則專門設立了翰林圖畫院，這是北宋宮廷畫院興盛的先河。

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### 宋 遼 金

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宋王朝的建立結束了五代十國四分五裂的局面。宋代基本特點是重文輕武，文人治國，這使宋代社會、政治等各方面都較為安定，沒有宦官專權、藩鎮割據等禍事，但同時也使宋王朝長

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期處於遼、金、西夏等等外族的威脅之中。皇室貴族對書畫的酷愛，士大夫文人欣賞書畫古玩風氣的熾盛，市民階級的興起，都直接或間接地促進了宋朝書畫藝術的發展。宮廷繪畫的興盛和文人畫思潮的形成是這一時期重要的美術現象。

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中國歷史上宋代不是一個出明君的朝代，但卻是一個出對書畫有突出貢獻的君王的朝代。開國皇帝宋太宗趙匡胤就非常注重書畫建設，征戰之餘每吞併一地後他都會將當地宮廷畫家及其宮廷收藏都帶回汴京。開國以後，他特別設立翰林圖畫院，先後在宮中建築淳化、天章、龍圖、寶文諸閣作為藏畫之所。同時宋太宗還命令官員注意搜訪民間的古今名畫，官員們進獻來的藏品他往往只選出其中一部分，餘下的即以賞賜的名義返回本人，無形中鼓勵了王公貴族及士大夫的私家收藏。畫家黃居采（黃筌之子）、高文進負責對搜訪來的名畫進行整理鑒定。宋太宗曾主持編撰過一部《名畫斷》，按唐代體例編入包括畫家一百零三人的內容，此書現在已經散佚。另一位皇帝宋徽宗趙佶在書畫上有過人的才能，他的字體自成一派，稱為“瘦金體”，他在繪畫上也顯示出很高的天分，這樣的人成為皇帝無論對他自己還是對國家都是一件不幸。徽宗即位以後對畫院特別關注，於崇寧三年設立畫學，並正式將其納入科舉考試範疇，向全國公開招納畫才。此外他還親自掌管翰林圖畫院，給予畫院畫家豐厚待遇，成績特別突出的賜以“佩魚”和“服緋紫”，這只有士大夫官員才能享受的榮譽，使畫家的社會地位空前提高。徽宗喜歡親臨畫院，與畫家們討論畫法，指導畫院的學生學習。在他的旨意下，皇家書畫收藏達到極大豐富，他將宮中書畫收藏進行整理研究，編纂為《宣和睿覽集》、《宣和畫譜》、《宣和書譜》、《宣和博古圖》，開創了宮廷收藏著錄的先例，也成為後世研究古代繪畫的重要資料。徽宗本人的傳世繪畫作

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品有人物畫《聽琴圖》、山水畫《雪江歸棹圖》、花鳥畫《芙蓉錦雞圖》、《四禽圖》、《柳鴉蘆雁圖》等多幅，但這些作品風格並不一致，因此一般認為其中不乏畫院御用畫家捉刀之作，儘管畫上有他的畫押圖章。徽宗時期是中國古代宮廷畫院繪畫最興盛的時期。第三位皇帝是南宋宋高宗趙構，是宋徽宗第九個兒子。他在南渡之後恢復畫院，於“干戈俶擾之際，訪求法書名畫，不遺餘力”，主要政策是將散失的古今名畫再度收集回來，包括在榷場向金人購買北宋散佚的作品。儘管這也是一位在政治社會曆上背負罵名的皇帝，卻使當時宮廷的收藏和繪畫在戰禍之後得以延續和發展，在繪畫史上功不可沒。院體畫主要風格表現為：筆法工致嚴謹，賦色豔麗華貴，造型一絲不苟，總體上較為偏向細膩柔媚一路，然而畫院中的傑出畫家往往能突破這些清規戒律，形成自己獨特的風格。宋代畫院畫家早期多來自五代各國畫院，西蜀畫院畫家對北宋畫院風格尤有影響，後期多來自民間，囊括了社會上一批傑出畫家。郭熙、崔白、張擇端、王希孟、李唐、李嵩、馬遠、夏珪、梁楷、陳容等人在其間均有優秀的作品問世。

文人畫在宋代發展到了一種新的境界。宋代科舉制度的改革使更多寒門貧士有機會踏入仕途，民間知識份子從而有機會把握朝政成為文人士大夫——一個新的精英集團。與前朝貴族不同的是，宋代文人士大夫在生活上雖然奢靡依舊，在精神上卻恰恰相反，追求的是清心寡欲、蕭條淡泊的藝術情趣。這些文人士大夫多雅好書畫，把它視為文化修養和風雅生活的重要部分，許多人成為收藏家、鑒賞家和畫家。在繪畫上他們喜好以墨竹、墨梅、墨蘭以及空寒寂寥的景色等為題材，興起“墨戲”的畫風。文人畫家往往學富五車，能詩會畫，著名文人畫家有蘇軾、文同、米芾、李公麟等。

蘇軾是當時宣導文人畫最有力的人物，也是首先提出與工匠畫相對立的“士人畫”概念的人。他第一個把王維的畫家地位在理論上予以確定，說“吳生（吳道子）雖絕妙，猶以畫工論。摩詰（王維）得之於象外”。認為工匠畫只是形似，文人畫卻能達到神似，將文人畫視為高於工匠畫。更重要的是，他宣導繪畫創作的目的應當是自娛，這與傳統的“成教化，助人倫”的觀念大相徑庭，由此演化成技術與形式的改變。蘇軾自己亦能畫竹石一類的作品，今藏日本的《枯木怪石圖》可作為參考。

文同善畫墨竹，他的表弟蘇軾曾稱讚他為詩、詞、畫、草書四絕。文同對竹子觀察細緻，畫時振筆直揮，下筆迅速，可同時握兩枝不同深淺的墨筆，同時畫兩枝竹，以墨色深淺描繪竹子遠近向背，畫家米芾說他“以墨深為面，淡為背，自與可始也”。開創了墨竹畫法的新局面。成語“胸有成竹”正是從他畫竹而來。他之所以喜竹畫竹，是因為竹有“心虛異眾草，節勁逾凡木”的品格，與蘇軾的“無竹使人俗”同氣相求。有四幅墨竹傳世。

米芾，人稱“米癡”或“米癡”，可見其個性放達。他是著名書法家、畫家，也是狡獪的收藏家、鑒賞家。他以墨戲的態度繪畫山水，其畫法從行草書法而來，獨創米家山畫法，或稱米氏雲山，表現的多為雲霧繚繞、濕潤多雨的江南山水。其子米友仁與父齊名，世稱他們為“二米”。米友仁的傳世作品《瀟湘奇觀圖》可看出米氏父子二人的繪畫風格。

北宋中期李公麟擅長詩文、書法、鑒定古物和繪畫，尤精於畫馬。他在畫史上的特殊貢獻在於他將粉本的白描畫，提高到具有獨立欣賞價值的地位。傳世作品有《五馬圖》（現藏日本）和《臨韋偃牧放圖》（北京故宮博物院藏）。杜甫在《丹青引》中曾

說韓幹“幹唯畫肉不畫骨”，批評韓幹畫的馬太肥，但李公麟認為“妙畫骨相遺皮毛”，認為馬畫得好不好不在於皮毛而在於精神，與肥瘦無關。

這些文人畫家通常都博學多才，除了在繪畫上有所建樹，往往還身兼數能，視野廣闊，這使他們比前輩畫家更容易提出理論上的見解，既是身體力行派，也是理論派。文人畫家之間常有交往，這也使他們更易於鞏固和傳播他們的觀點。唐太宗會命令畫家閻立本在眾臣面前俯伏在池畔邊畫一隻奇鳥，與他官職相同的同僚卻能坐著賦詩，這使閻立本頗為尷尬狼狽。文人畫和文人畫家的觀點多多少少改變了這種畫家受輕視的地位，繪畫不再僅僅是一項技藝，而進入個人道德修養的範疇。

宋代的花鳥畫仍流行當初由黃筌帶入畫院的工筆重彩法，畫風更趨工整精細，華貴柔媚，李迪、林椿均屬此列。而蘇軾、文同等人倡興的梅蘭竹菊水墨花卉，成為後世文人畫最流行的題材。

山水畫方面，被稱為“北宋三大家”的李成、范寬、郭熙主要延續五代荆、關北方山水畫系，並各有創新。李成先人為唐朝宗室，他善畫煙霧繚繞的山林藪澤，用墨清淡層次分明，其畫面往往有蕭索的氣象。宋神宗、宋徽宗尤其喜愛李成的作品，刻意搜訪收藏；在他死後，他的家人也重金回購其作，一時間造成贗品大量流傳，由於真品珍稀，米芾甚至提出了“無李論”之說。存世作品《讀碑窠石圖》（藏日本）、《寒林平野圖》等。范寬的繪畫對象多為峻拔雄偉的北方大山，用筆剛勁如鐵線，用墨蒼老如行夜山，一開卷即氣勢逼人。代表作《溪山行旅圖》、《雪山蕭寺圖》、《雪景寒林圖》等。蘇軾曾評范寬畫“微有俗氣”，米芾評之“土石不分”，然而後世著名畫家對

范寬評價非常之高，他的存世作品現已是國寶級珍品。郭熙，出身布衣，他的畫能表現不同地域時節的微妙差別，曾說四季山水“春山淡冶而如笑，夏山蒼翠而如滴，秋山明淨而如妝，冬山慘澹而如睡”，被傳為畫論名句。北宋另一位傑出的山水畫畫家王希孟是徽宗時代畫院的學生，曾得到宋徽宗的親自指導。王希孟是中國繪畫史上罕見的少年天才，十八歲時即繪成鴻篇巨制《千里江山圖》，成畫之後不久畫家病故，這是他唯一存世的作品。《千里江山圖》長近12米，整幅畫面氣勢宏大，渾然天成，筆法眼界都顯示出與畫家年齡不符的老辣，被後人譽為“獨步千載”。

到了南宋，山水畫畫風突變，從五代至北宋盛行的全景式構圖不再是主流，一角一隅的殘山剩水成為山水畫家的主要描繪對象，這與南宋的社會政治形勢不謀而合。南宋山水的代表人物是馬遠、夏珪，他們尤其善於剪裁景物素材，只有最合適的物件才被凝練到畫中，並常常偏倚畫面一角或半邊，由於這種特殊的邊角式構圖，後人稱他們為“馬一角，夏半邊”。《梅石溪鳧圖》是非常具有馬遠特色的作品，畫中樹枝與山石似乎並非模仿自然，而是依照人的思緒情感而轉折生長的。《水圖》則捕捉的是水的各種姿態，共十二幅。馬夏二人的繪畫由於具有明顯的特殊性和濃烈的視覺和情感吸引力，因此西方人通常視他們為中國山水畫的代表。

人物畫並非宋代繪畫特長。隨著石窟與寺廟規模的縮小，宗教人物壁畫數量也減少。《圖畫見聞志·人物門》記載有五十三位元畫家，可惜由於壁畫不能保存，這些畫家多在畫史上消失了。今存兩宋人物卷軸畫不多，一部分道釋畫沒有留下作者名字，有名字可考的如武宗元的《朝元仙杖圖》，副本《八十七

[1]



[2]



[1] Pedlar / 貨郎圖，Southern Song / 南宋 Li Song / 李嵩，Ink and colour on Silk / 水墨設色絹本，25.5 x 70.4 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[2] Immortal in Splashed Ink / 潑墨仙人圖，Southern Song / 南宋 Liang Kai / 梁楷，Ink on Paper / 水墨紙本，48.7 x 27.7 cm National Palace Museum, Taipei / 臺北故宮博物院藏

神仙圖》。這一作品是宋真宗時期為修建玉清昭應宮時留下的壁畫稿本。風俗畫突破了唐以前以宗教和上層貴族生活為主要內容的框子，在繪畫作品中著眼于平民百姓的現實生活，體現了市井百姓的精神渴望和審美需求，也代表了人物畫發展的新成就，出現了貨郎圖、嬰戲圖、牧放圖、行旅圖以及世情風俗畫等等。代表畫家首推張擇端，《清明上河圖》便是他的傳世作品。該畫堪稱宋代風俗畫中的宏篇巨構。作者以敏銳的觀察力，描繪了當時的首都汴京（今開封）汴河兩岸的風光，廣泛而精細地再現了當時紛繁複雜的社會生活現象。《清明上河圖》在明末清初有許多摹仿本，無論形式、內容、氣勢，都無法與此本相提並論。南宋畫院中蘇漢臣與李嵩均以擅長婦女兒童題材的風俗畫而著稱，並都有《貨郎圖》傳於世，但二者之間，卻大異其趣。蘇漢臣的《貨郎圖》和《戲嬰圖》，畫的是宮廷或貴族中的人物，衣著華麗，背景是園林，貨車上的貨物也非一般，顯示出富貴氣象。而李嵩畫的《貨郎圖》則為市井平民和村野鄉民，挑擔上的貨物也為日常用品，玩具也極為普通。人物衣著純樸，舉止粗獷，如兒童們打鬧，婦女露乳喂孩子等。梁楷為宋甯宗嘉泰（1201-1204）時的畫院待詔，創造了新的“減筆描”畫法。他性嗜酒，人稱“梁瘋子”，曾被賜以金帶，但他卻拒絕接受，將金帶掛在院內不辭而別。傳世梁楷作品多數為佛教人物畫，筆法粗豪，造型古怪，用筆“皆草草”，如《潑墨仙人圖》（臺北故宮博物院藏）、《六祖斫竹圖》、《六祖破經圖》（日本東京國立博物館藏）等，寥寥數筆，即將人物的神情姿態勾出。他的畫風粗獷，隨意點染，不加修飾，因而不受士大夫的青睞，被認為“枯淡山野，誠非雅玩，僅可僧房道舍，以助清幽”（《畫繼補遺》）。但他的作品傳到日本，對日本僧人畫產生了深遠的影響，有“禪畫”之譽。

北方游牧民族一直是宋王朝的威脅，但直到1127年金兵攻破北宋京城汴梁，才迫使宋徽宗從他心愛的書畫中抬起頭來。徽宗父子被擄到東北，同去的還有許多北宋藏畫和畫工。漢文化對北方各族一直都有影響力，金之前馳騁北方草原的遼國就曾出過如胡瓌和耶律倍這樣的畫家（耶律倍是遼太祖耶律阿保機之長子，他在後唐長興二年投奔了後唐明宗，被賜名為李贊華）。與遼類似，金代皇室也非常講究收藏書畫名跡，設立專門繪畫機構，金章宗則喜歡效仿宋徽宗字體在名作上題簽鈐印。金代畫家趙霖所畫《昭陵六駿圖》和張瑀所畫《文姬歸漢圖》都能體現出北方游牧民族繪畫的特徵：筆墨章法來自漢文化，神情氣韻生於游牧文化。宋徽宗在1135年死於金人的囚禁中，然而最終吞併中原的卻是另一個民族。

## 元朝

1276年，蒙古人迫使南宋王朝投降，草原上的民族第一次統治了全中國本土。元朝統治者將國民分為四等，即蒙古人、色目人（西夏、西域等地人口）、漢人（原金朝統治下的北方漢族人）、南人（原南宋統治下的南方漢族人）。漢族人地位低下。元初統治者不設科舉制，漢人官員多為小吏，只有少數例外在朝廷高層任職。民族歧視政策加上漢人難入仕途的現狀，使不願意和蒙古人合作的文人只能靠教書、行醫、卜卦、賣畫謀生，戲劇寫作也是他們的收入來源之一，這大大促成了元代戲曲文學的繁榮。另一方面，心緒失落的文人往往寄情於書畫，文人畫作為文人思想寄託和抒情遣興的手段進一步流行。因為元代沒有專門設立畫院，除了少數供職於宮廷的專業畫家外，大都是身居高位的士大夫畫家和在野的文人畫家。文人畫成為畫壇的主流。

元初南方有一批隱居不仕的遺民畫家，他們多以繪畫來表達自己的故國之思。其中龔開、鄭思肖和錢選是其中的代表人物。龔開原來是南宋一小吏，入元後靠賣畫為生，鍾馗鬼怪、嶙峋瘦馬，都是他擅長的題材。代表作《中山出遊圖》（美國弗利爾美術館）畫的是鍾馗攜小妹出行的情景，畫中鬼形態奇譎，怪異荒誕；在另一幅代表作《駿骨圖》中，龔開畫了一匹肋骨根根突出的垂頭瘦馬，似乎有隱而不發的悲愴。這些非人與異馬的形象可以說是宋亡後龔開憤懣心境的寫照。鄭思肖，宋末時為太學生。宋亡後，他每當坐臥必然向南，發誓不與北人交往，所以自號“所南”。他的名作《墨蘭圖》，有葉而無土，有人問他為何不畫土，他回答：“地被人奪，君不知耶？”錢選，在宋亡後也以賣畫謀生，曾作詩句“不管六朝興廢事，一樽且向畫圖開”表達自己的志向。《浮玉山居圖》是他的山水畫代表作，而他的花鳥畫成就最為突出，在大多數作品上都有自己的題詩或跋語，這一詩書畫結合的特色逐漸為後世文人畫家所採用。

南宋故都杭州一帶曾是文人薈萃的中心，另一位元代著名畫家趙孟頫也曾生活於此。他是宋朝宗室後人，杭州失陷後十年中，他閉門不出，只與一些詩書畫同好交往。1286年，忽必烈派人到南方網羅士人，趙孟頫接受邀請北上當官，選擇了和大部分南宋遺民畫家不同的道路。1316年，趙孟頫出任漢人鮮能昇遷到的要職，開始掌管翰林院。利用職務之便，他搜集到大量唐代和北宋的名家名作，從中汲取到擺脫南宋畫風的靈感。趙孟頫在山水畫和人物鞍馬畫上都頗有建樹。他的山水畫結合了唐代古樸畫風和董巨的寬闊氣象，創作出如《鵲華秋色圖》這樣的傑作。《鵲華秋色圖》是一幅為了慰藉友人的思鄉之情而作的記實作品，雜糅了北方山巒與南方水鄉的景致，融合水墨山水和青綠山水的特點，對元四家與後世山水有深遠影響，在山

水畫史上具有里程碑意義。《幼輿丘壑圖》、《洞庭東山圖》、《重江疊嶂圖》、《吳興清遠圖》、《水村圖》等都是他的重要山水畫作。趙孟頫的人物鞍馬畫同樣取唐代與北宋名家之長，造型準確生動，氣格古雅。《秋郊飲馬圖》與《浴馬圖》兼有唐代之富麗和宋代之清雅，是他人物鞍馬畫的代表作。另外一幅《調良圖》則有北方游牧民族鞍馬畫的特色，狂風大作中的一人一馬非常有動感與感染力。人物畫《紅衣羅漢圖》受唐人盧楞伽所畫羅漢的影響，畫的是一位天竺僧的坐像，風格渾穆。《二羊圖》中一隻綿羊一隻山羊，綿羊頭高昂，山羊首低俯，有評論家認為二羊象徵著趙孟頫心目中的蒙漢關係，如果將後人在二羊之間的題款去掉，它們之間的互動會更加明顯。趙孟頫的枯木竹石畫繼承了北宋文人畫的風格，重意蘊，重畫家的品格表現，提出以書法入畫的觀點。《秀石疏林圖》體現了他的這些觀念。值得一提的是，雖然趙孟頫決定在元代朝廷中任官的抉擇令他終身受漢人譴責，後人非議，但他並未幫助蒙古人欺凌漢人，相反，他大力在朝中推行儒家道德規範，建議幣制改革，協助廢黜因腐敗而臭名昭著的色目丞相桑哥，並建議讓文人士子免受體罰。他的品格在他的書畫中也能有所反映。在政治上趙孟頫雖然與錢選分道揚鑣，在藝術觀念上兩人卻志同道合，他們共同發起了提倡“古意”與“士氣”的文人畫思潮，對元代文人畫影響至深。趙孟頫的家人中出了不少畫家，他的妻子管道昇是中國第一位以畫名著稱的女性，他的兒子趙雍也擅長畫畫，外孫王蒙則是元四家之一。

元代前期還有一位江南文人畫家名叫任仁發，他既是一位出色的畫家，也是一名出色的水利專家，曾主持規劃吳淞江、黃河、練湖、大盈港、烏泥涇和海堤等工程。他師法唐風，以人物鞍馬畫著稱，代表作《二馬圖》與《張果老見明皇圖》。《二馬圖》

[1]



[2]



[3]



[1] Watering Horses on Autumn Suburb / 秋郊飲馬圖, Yuan Dynasty / 元 Zhao Mengfu / 趙孟頫, Ink and colour on silk / 水墨設色絹本, 23.6 x 59 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[2] Training a Horse / 調良圖, Yuan Dynasty / 元 Zhao Mengfu / 趙孟頫, Ink on paper / 水墨紙本, 22.7 x 49 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[3] Dwelling in the Fuchun Mountains / 富春山居圖, Yuan Dynasty / 元 Huang Gongwang / 黃公望, Ink on paper / 水墨紙本, 33 x 636.9 cm First half – Zhejiang Provincial Museum, Zhejiang, China / 前半段 浙江省博物館藏 Second half – National Palace Museum, Taipei / 後半段 臺北故宮博物院藏

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元代中後期，仁宗恢復科舉，英宗和文宗推行積極的文化政策，但科舉考試制度還是非常偏袒蒙古人和色目人，漢人地位低下的狀況沒有得到根本改善。這個時期文人畫家多集中在江浙一帶，如被稱為“元四家”的黃公望、吳鎮、倪瓚和王蒙，這四名畫家生活的時期相近，都擅長山水畫並受趙孟頫的影響，雖然個人經歷不同，不得意的境遇卻相似。

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黃公望是四人中年紀最大的一位，曾任浙西廉訪司使的書吏，因上司貪污案受牽連入獄，查明無罪後獲釋。出獄後他斷了入仕途的念頭，轉而以卜卦和教書謀生。黃公望完善了淺絳山水，用筆簡遠而疏放，師法董巨而又有對傳統的突破。《富春山居圖》完成於他八十二歲時，是他風格純熟之作，整個繪畫過程時斷時續持續了近三年。這幅畫描繪的是富春江岸初秋的景象，卷長六米，景隨人遷，人隨景移，筆法富書法意味，達到文人所追求的平淡天真的境界。

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潦倒，另一種說法是他的家族從事商船產業，他從不用擔心生活來源，關於他的性格倒沒有分歧，一輩子孤潔清高，不求功名。吳鎮善於用濕墨表現山川木石，造成畫面蒼蒼莽莽，有林下風的效果，代表作《漁父圖》等。

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倪瓚原本是無錫一帶的富裕鄉紳，因苛捐雜稅繁重，他五十歲上變賣掉所有家產，開始過一種浪跡江湖的生活，有時棲身禪院，有時借住朋友家，晚年則住在一艘漂游於江南山水之間的船上。倪瓚的畫雖有亭卻無人，雖有水卻無舟，有一種顯而易見的蕭索意味，為失意的文人所稱頌。他的構圖看似脆弱，卻奇妙地蘊含著內在的平衡，筆法看似簡拙稚嫩，實則極難摹仿，諸種品格令他常被奉為文人畫家的典範。代表作有《漁莊秋霽圖》、《六君子圖》、《梧竹秀石圖》等。

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另一位畫家王蒙比較特殊，他出身名門，自小受外祖父和舅父的熏陶，也許正因如此，他在政治仕途上的態度並不像其他三家那麼決絕，元末亂世中，他時而隱居，時而出仕，在元代和明代都作過小官吏。他的山水畫裡山石總是繁密而扭曲宛轉，然而卻不顯得擁擠，山勢中存在一種內在的秩序。從《青卞隱居圖》、《葛稚川移居圖》、《夏山高隱圖》中都能發現他的這些特點。明初朱元璋為鞏固政治統治，以左丞相胡惟庸企圖謀反為由肅清逆党，株連達三萬餘人，王蒙被牽連而入獄，隨即病死獄中。

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元四家發展了趙孟頫所開創的運動，元代之前的畫家成就都是建立在前一代畫家基礎上代代傳承的，如一根鏈條一樣環環相扣，趙孟頫、錢選和元四家等人卻直接師法古意，以整個美術史為基礎選擇自己的學習物件；對自然的直接模仿進一步被抒

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發藝術家的個性意氣所代替，文人和非文人畫之間的鴻溝開始形成。

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由於元代複雜的民族、階級、社會矛盾，畫家們大都願意選擇山水、枯木竹石、花鳥來抒發胸臆，人物畫相對萎靡，雖然有畫藝高超者，卻沒能形成大的影響。人物畫家中元初的劉貫道為宮廷服務，如《元世祖出獵圖》畫的就是忽必烈身穿白裘騎著青鬃馬在廣漠中出獵的情景。他筆下的漢人往往是在床榻上袒胸露腹、一派閒散無聊的文人形象，是蒙古人統治下文人不問世事的象徵。另一位元初人物畫家顏輝擅長道釋畫，現存於日本京都智恩寺的《李仙像》是他的代表作，畫中鐵拐李仙衣衫襤褸，容貌醜陋，卻有像鷹隼一樣銳利的目光，似乎能一直穿透人心。顏輝在日本頗受歡迎，對日本室町時代的繪畫有較大影響。

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雖然文人對元代統治者一直都有消極反抗的情緒，然而最後終結這個時代的卻是經濟上的破產：宋代支柱性的冶鐵業到了元代一蹶不振，此後再也沒有恢復原先的活力，稅收制度混亂，大量印鈔造成通貨膨脹，人口從約一億兩千萬銳減到六千萬。民不聊生導致元末各地均出現了揭竿而起的草莽，直到一位元出身底層的貧苦農民再度控制中國。

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明朝太祖朱元璋給人的印象是精明強幹、事必躬親和冷酷無情，中國歷史上很少有像明朝這樣深受開國者個人個性影響的朝代。明太祖設立特務機構錦衣衛並親自掌控，為防範企圖謀反者，他在三件政治罪案中連帶處死了十多萬人。明太祖出身貧

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苦，當皇帝之前從事過不少時人看來並非高貴的行業，因此掌政之後忌諱也特別多，為此他大興文字獄，造成人人自危，不敢開口的局面。明朝恢復了科舉，但取士的標準變成了八股文，從此科舉考試的學習備考同知識份子的精神生活開始分道揚鑣。漢人對中國統治的恢復變成了文人士大夫們的噩夢。

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明朝皇帝以唐代為楷模恢復了御用畫院，宣德、成化、弘治年間畫院畫家人數眾多，甚至超過宋元，但是因為文化制度上的專制，尤其是明初文網對藝術新聲的扼殺，使得畫院畫家只能完全順從朝廷的需要，以求自保。此舉使畫院喪失了文化藝術中心的地位。明宣宗朱瞻基在位期間，畫院相對達到鼎盛，宣宗熱愛繪畫，本人也擅長書畫，作品有《戲猿圖》、《鼠石圖》等。邊景昭是明宣宗十分喜愛的一位宮廷畫家，他的畫風繼承南宋院體的工筆重彩，造型準確，色彩濃麗，風格保守，被認為是當時最有才華的畫家之一。同樣是明宣宗在位的宣德年間，另一位才華橫溢的宮廷畫家向宣宗進獻《秋江獨釣圖》，沒想到此舉犯了忌諱，因為畫中漁夫身著紅衣，而明朝只有官員朝會時才能穿紅色，於是這位畫家被逐出了畫院。這位宮廷畫家的名字叫戴進。

元初北方畫家中名聲最高的是高克恭。他是回鶻人，也就是色目人，官至大中大夫。他初學米氏雲山，後學董源巨然，代表作《雲橫秀嶺圖》等。另一位北方畫家李衍以畫竹聞名，師法蘇軾、文同，著有《竹譜》一書，對各類竹子情狀和各種竹子畫法有詳細記述。李衍官至集賢殿大學士，與同時的趙孟頫成為元代畫家中官職最高的兩個漢人，但由於北方失陷已久，人們對北方人在元朝廷中出任官職不像對江南人那樣苛刻。

戴進祖籍杭州，被驅逐出畫院後他曾一度在京靠賣畫謀生，五十多歲回到杭州，賣畫授課。他的山水畫師承郭熙、李唐、馬遠、夏珪，存世作品較多，風格上有院體畫風的痕跡，但同時也創造出自己獨特的一面，秀逸而酣暢，比純粹的院體畫更鬆散和自由。戴進的繪畫在杭州相當有影響力，身邊逐漸聚集了一群同好，形成一個鬆散的畫家聯盟，史稱浙派。明朝初期浙派是畫壇主流，追隨者非常多。浙派另一位代表人物吳偉也曾任職於宮廷，與戴進不同，吳偉曾三次被召進京，聲望顯赫，

<sup>[1]</sup>

<sup>[2]</sup>

<sup>[1]</sup> Hermit Fisherman / 漁父圖, Yuan Dynasty / 元 Wu Zhen / 吳鎮, Ink on silk / 水墨絹本, 84.7 x 29.7 cm The Palace Museum, Beijing, China 北京故宮博物院藏

<sup>[2]</sup> Grapes / 墨葡萄圖, Ming Dynasty / 明 Xu Wei / 徐渭, Ink on paper / 水墨紙本, 116.4 x 64.3 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

沈周《荷香图》轴，纸本，设色，纵108.5厘米，横51.5厘米，上海博物馆藏。

但他本性放任，不願受羈絆，終於離京南下。吳偉的繪畫有粗筆水墨和細筆白描兩種面貌，水墨用筆豪放，白描線條簡潔。戴、吳兩家影響很大，左右了成弘年間的畫壇趨勢，使水墨粗簡的大幅山水人物畫成為一時風尚。浙派發展到後期，追隨者只從表面追求粗簡草率，因此逐漸沒落，明末浙派傳人中的優秀者只有藍瑛一人。

明朝中期，江南蘇州是紡織業中心，商業發達，社會富庶，文人墨客紛紛聚居於此，在一起遊山玩水，喝酒吟詩，以畫相娛。這個時期蘇州興起了一個繼承文人畫傳統的繪畫派別，史稱吳派，他們之中以沈周、文徵明、唐寅、仇英最有名，被稱為吳門四家。

沈周出身於書香門第，曾祖父是王蒙的好友。他沒有做官的意願，好在家境富裕，足以供他一生按自己的愛好生活和交友。沈周精通鑒賞，富於收藏，他的山水畫早期學王蒙，中年學黃公望和宋代諸家，晚年學吳鎮。他四十歲之前多畫小景，四十歲之後才開始畫大幅，八十一歲畫《煙江疊嶂圖》時，技法已經爐火純青。沈周是15世紀吳門畫派的領軍人物。另一位吳派代表人物文徵明，書法遠承董源，宗法趙孟頫、王蒙和吳鎮等人，也受沈周的影響。他的山水畫平和恬靜，秀逸含蓄，以細筆山水居多，體現出江南文人的性格特點和生活環境。文徵明曾十次參加科舉落第，五十四歲時才受薦進京當官，很快又厭倦了官場，四年後乞歸還鄉。他的書齋成為當地的非正式畫院，出了不少成就傑出的學生，他的玄孫文文叔也是一名出色的畫家。文徵明晚年的枯木竹石圖相當老辣，扭曲多瘤的老樹體現出畫家本人愈老彌堅的品格。

唐寅《落霞孤鶩圖》轴，纸本，设色，纵33.3厘米，横68.9厘米，上海博物馆藏。

吳門四家中另外兩位，唐寅和仇英，他們的風格與沈、文兩位有所不同。首先他們家境不如沈、文二人寬裕，繪畫不僅是他們的愛好，也是他們的謀生來源；其次，職業畫家的身份讓他們不能完全免除匠人的習氣，文人畫和畫院派風格在他們的作品中時有衝突；三則二人都是周臣的學生，畫法同樣淵源於李唐、劉松年，又兼受沈周、文徵明和北宋、元人的影響。與沈、文二人相比，唐、仇的繪畫更趨華麗細膩。唐寅，號伯虎，三十歲時因一場科舉考試舞弊醜聞被牽連入獄，並終生取消功名，從此他就成為蘇州青樓酒肆的常客，晚年時常游走於蘇州城外的寺廟禪院。他的山水畫用筆較為細秀，有院體風貌和文人意趣兩種不同的面貌。《夢蜀宮妓圖》是他人物畫的代表作，在設色上採用“三白”設色法，就是用白色敷染額頭、鼻子和臉頰，顯出宮妓弱不禁風的情態。仇英出身微寒，早先是一名漆工，後來才學的繪畫。他是一個技藝高超的模仿者，常受雇模仿古代大師的作品，同時，他本人明快的畫風也廣泛受到中西人士的喜愛。

文人畫發展到明代後期，地位最高的莫過於身為學者畫家的董其昌。他官至禮部尚書，在畫壇上具有極高聲望，是華亭山水畫派的首領。董其昌提出畫作之中的南北宗理論，認為唐代王維是南宗的創始人物，所有偉大的文人畫家都屬於南宗，並自詡為南宗正統，而北宗則被他定義為所有的宮廷和畫院畫師。他提倡對南宗傳統應當保存、復興和創新，本人也是這一理念的實踐者。他的畫作有很多摹古的地方，由於過度追求古人筆墨，他的構圖往往雷同，形式感和程式化意味較重，整體風格偏於秀媚。他的崇南貶北的觀點雖不乏偏見，卻影響中國藝術批評長達三個世紀。

仇英《春女怨》轴，纸本，设色，纵26.1厘米，横33.3厘米，上海博物馆藏。

明代晚期，中國固有的王朝迴圈模式在這一個朝代又接近了它的尾聲，上層官僚體系不再能支持國家的運轉，一個又一個怠忽職守的皇帝更加速了這個過程，然而對文化活動來說，這也代表明朝前中期的專制束縛相對鬆弛了一些，出現了一批敢於大膽創新的畫家。

白陽青藤派畫家陳淳和徐渭是明末寫意花鳥畫家的代表人物。陳淳（白陽山人）是文徵明的學生，他的作品用筆洗練，淡墨淋漓，深受當時文人士大夫的讚賞。而對寫意花鳥畫作出根本變革的則是號稱青藤居士的徐渭。徐渭一生鬱鬱不得志，一度行為舉動有異常人，曾因殺妻而入獄七年，晚年境遇更是潦倒。然而人生上的失意卻鑄就了他在書畫中的得意，徐渭的繪畫筆法有如狂草般不拘一格，他大膽突破物象形態的局限，畫出物象在似與不似之間，他一反之前明代畫家的閒雅精緻，以內心強烈的個人情感來畫畫，他在生宣上的筆墨表現力氣勢磅礴，直抒熾烈激憤的情懷，因此他的作品也具有震撼人心的藝術感染力。他的代表作之一《墨葡萄圖》充分展現了他這種借物抒懷的能力。徐渭的畫風對後人影響很大，如清代的朱耷、石濤，現代的齊白石，都曾受惠於他的創新。

明末人物畫家中，陳洪綬是成就最突出的一位。他的人物畫一掃浙、吳兩派繼承者程式化的柔媚綺靡，人物形象誇張而富有趣味性，給當時的畫壇注入一股清新之風。他常把人物畫在古雅的江南園林中，人物的臉畫得比正常人的要長，具有很強的可辨識性。技法上他愛用長而圓轉的線條，給人以優美典雅的印象。除了水墨，陳洪綬在木刻插畫上也有很高造詣。在明朝，小說、戲劇開始在市民中流行，用於小說、戲劇書籍的插畫需求量也隨之增大。仇英就創作過許多插畫，而陳洪綬的《水滸

陳洪綬《蓮花圖》轴，纸本，设色，纵26.1厘米，横33.3厘米，上海博物馆藏。

葉子》、《西廂記》更是早期中國插圖繪畫的典範，這些生動活潑的形象在民間深入人心，也推動了中國木刻版畫的發展。明末另一位人物畫家崔子忠也擅長木刻插畫，他的水墨吸收了民間版畫的風格，代表作《掃象圖軸》。崔子忠與陳洪綬齊名，並稱“南陳北崔”。

明末民間肖像畫已十分發達，它們的整體特徵是工整寫實，如其中代表畫家曾鯨所繪的《張卿子像》、《王時敏像》，描繪物件微妙的個人面部特徵——展露無遺。這些肖像畫表現出來的透視手法似乎在暗示，由利瑪竇和他的傳教士同事們帶來的西方繪畫藝術已經在中國職業畫家們手中開始流傳。

與王陽明的“心外無物”相對應的是，明朝文人畫家們進一步使繪畫成為個人情感和品性的載體。在繪畫流派上，湧現出眾多以地區或繪畫風格相區別的派系，尤以初期的浙派和中期的吳派為代表。寫意花鳥和人物畫都有突破前朝之處。就整體畫風而言，宋元畫家開闊、深邃的視野已逐漸消失，變成一種更平易近人且易於模仿的風格。明代朝廷不再是文化藝術的可靠庇護人，民間則出現了項元汴、梁清標這樣的大藏家。作為繪畫藝術的背景，明朝時期的中國更滿足於閉關自守，許多皇位繼承者都顯示出治國之外的才華和性情，而掌權的官僚集團卻對許多重要問題都束手無策。另一方面，發起於海洋另一端的真正的國際競爭開始出現在中國。

明末清初的畫家陳洪綬，其畫風與前朝畫家迥異，其人物畫多誇張，且具趣味性。

1644年，滿族人入關。在這一年志得意滿的滿族人應當沒有料到，他們即將成為中國王朝迴圈模式中的最後一位元掌權者。

<sup>[1]</sup>

<sup>[1]</sup> Portrait of Wang Shimin / 王時敏像，Ming Dynasty / 明 Zeng Jing / 曾鯨，Ink and colour on silk / 水墨設色絹本，64 x 42.3 cm Tianjin Museum, Tianjin, China / 天津博物館藏

郎世寧的《乾隆皇帝大宴蒙古王公大臣圖》（局部）現藏於台北國立故宮博物院。

對於這又一個習慣了戎馬生涯的民族來說，他們接手的中國比昔日蒙古人接手的更像一個燙手的山芋。一方面，中國國內還存在許多心懷不滿的明朝遺民漢人志士，另一方面，18世紀開始在英國發生的產業革命迅速席捲歐美，其料峭的邊角把惘然無知的中國掃入到一個她不會料到的位置。

在清朝宮廷畫家中，地位最顯赫的是郎世寧。郎世寧，義大利人，原名朱塞佩·伽斯蒂裡奧尼 (Giuseppe Castiglione)，1915年以傳教士身份來到中國。當時郎世寧已是一位畫藝精湛的畫家，重視西方技藝的康熙將之召入宮中，從此開始了他長達五十多年的宮廷畫家生涯。郎世寧工作勤勉，很快掌握了中國同行們的學院派風格，並將西方透視法以及色彩運用融入到以毛筆、膠質顏料、紙絹創作的作品中，形成一種融合了中西方技法的折中風格。從康熙到乾隆時期，郎世寧在宮中極受歡迎，他濃豔的寫實主義風格非常適合宮廷的裝飾。受他的影響，清宮廷畫家如焦秉貞、冷枚、丁觀鵬等也開始用西法作畫。同一時期來華的西洋傳教士兼畫家還包括法國的王致誠、波希米亞的艾啓蒙、法國的賀清泰等，他們的作品雖被評論為“筆法全無，雖工亦匠，故不入畫品”，但他們仍是中國繪畫史中不可忽略的人物。中國畫受西方的影響早在明末人物肖像畫中已初見端倪，發展到清朝宮廷，從郎世寧和其追隨者的畫風看來，他們對繪畫對象的“形”的把握更為精確，然而與之相應，付出的代價則是中國傳統繪畫中居於主導地位的神韻和意境的喪失。因此有部分學者和畫家排斥郎世寧，認為他所畫的並非中國畫。

在宮廷畫院裡西風東漸的同時，整個中國畫壇中文人畫仍然是中國畫的主流，皇帝和上流社會依然賞識這種傳統的方式。清

王翬的《松壑雲嵐圖》（局部）現藏於台北國立故宮博物院。

初山水畫家中較為著名的有四位姓王的畫家，他們是王時敏、王鑿、王翬、王原祁，統稱“四王”，有時也加上吳曆、惲壽平二人，合稱“四王吳惲”或“清初六家”，這些人是清初山水畫的代表。他們的山水畫繼承董其昌的餘緒，與傳統一團和氣，雖未有顯著創新，但他們所代表的正宗文人畫傳統仍有可稱道之處。

文人畫發展到清朝，漸漸已失去了早期反叛與追求變革的意味，其程式化與重複性使之成為另一種意義上的學院派。但這並不代表所有文人畫家都甘願落此巢臼，最具創造性的文人畫家來自於明朝遺民階層，國破家亡的憤懣在他們的畫中形成一股純粹的力量。安徽的僧人弘仁是徽派山水畫的創始人和最傑出者，他愛畫黃山，筆下山崖邊的松樹往往是倒錯著生長，給人空廖疏離之感。弘仁的畫風受倪瓚影響，然而與師法自然相比，他的畫面上卻更明顯地流露出畫家本人的意志，當然他的表達方式是中國傳統的文人式的，滿心苦悶和家國之憂化作倒著生長的黃山松。南京畫家龔賢的山水是另一種寂寥。他善於用墨，發展了前人的積墨法。如果說宋代大家們的水山以“透”為長，龔賢山水的特點恰恰相反，在於不透。密不透風的山水，無處躲藏的絕望，死氣沉沉的寂靜。並非所有的遺民畫家的畫風都如此冷峭。髡殘，號石谿，明亡後落髮為僧。他的畫風受王蒙影響，而更為繁繁複雜，跌跌撞撞，無數細節充盈著畫面，有博大而寬容之感。從他的山水看來，髡殘本人應當是個擁有溫暖性格的人。

清初有四位傑出的明代遺民畫家，同時也都是僧人，上面所提弘仁、髡殘，再加上八大山人、石濤二人，後人稱之為“四僧”。實際上，後面兩位僧的繪畫成就才真正起到了劃時代

八大山人的《蓮花魚圖》（局部）現藏於台北國立故宮博物院。

的作用。八大山人，原名朱耷，是明代皇室的遠方後裔，入清以後削髮為僧，因曾經持有八大人覺經，所以自稱八大山人。八大山人在書畫上的署名非常獨特，直排文字中，“八大”二字連起來看像哭字，“山人”二字連起來看像笑字，四字並列，即哭之笑之，抒發了畫家對亡國亡家的憤懣抑鬱之情。八大山人的畫脫胎於明代的徐渭等人，然更淋漓盡致、憤世嫉俗。他擁有一個極端的精神世界，他的畫描繪的也是一個極端的世界。他筆下的鳥、魚、鴨，無不顯得孤獨而憤怒，常常瞪著白眼朝天而望，背景是無盡的空白；他筆下的木石山水，無不佝屈聳牙，有殘山剩水，地寒天荒之意境。滿人奪取皇位之後，朱耷決心不再說話，有人說他瘋了，有人說他是佯瘋，每次他上街，身後都跟著一群取笑他的兒童。這種情狀有點像他西方的同行梵古，可他的表現方式是極其東方的，有禪宗畫的意味，表現在筆墨上就是極盡簡潔而無羈。八大山人是傳統的離經叛道者，也是傳統的創新者。與前輩創新者們不同，八大的風格難以模仿，他的畫面看似簡單，筆法看似隨意，實際上一筆一劃都浸透了他個人的性情，他的筆觸之中充滿篤定和自信，將畫家的能量傳達給觀者，因而他的畫風成為不了一種範式，也讓試圖模仿者望而卻步。與簡單直接卻極具視覺衝擊力的八大山人比起來，另一位明朝宗室後裔石濤要圓潤理性得多。石濤俗家名朱若極，明亡時他年僅三歲，少年時家道中落，出家為僧。石濤的美學思想集中在他的畫論《畫語錄》中，他主張天人合一的“一畫”法，他本人的繪畫也實踐了這個理論，如《搜盡奇峰打草稿圖》，畫名本身就是一個立論。石濤的畫風十分輕快，形式色彩鮮豔活潑，枯濕濃淡墨兼施並用，他畫山用的筆法更是非常獨特，常常一筆未到老又生新路，因此筆筆曲折，筆意無窮無盡。石濤並不提倡摹古，他用筆用墨的自由用他自己的話來

石濤的《魚樂圖》（局部）現藏於台北國立故宮博物院。

說就是：“縱使筆不筆，墨不墨，自有我在。”石濤愛好交際，同時也能在畫中清醒地保持自己的表現力。他的風格鼓勵了18世紀許多優秀的個人主義畫家，這些人通常被稱為“揚州八怪”。

揚州八怪之一鄭燮的《竹石圖》（局部）現藏於台北國立故宮博物院。

揚州八怪並不是八個人，而是指18世紀中期在經濟富庶的揚州出現的一批職業畫家，包括鄭燮、李鱣、李方膺、金農、高翔、汪士慎、黃慎、羅聘、華岳等人。他們的畫風怪異，各有特色，被時人認為是狂放的反傳統派。然而與他們的前輩朱耷、石濤等人不同，他們的怪異並非出自沉重的歷史負擔和對現實的憤懣，而更多是出自一種純粹戲謔的態度，明末清初遺民畫家的嚴肅感在揚州八怪這裡消失了。18世紀中期，揚州諸多鹽商剛剛躋身為新興的士紳，急需藝術來裝點門面。揚州的職業畫家群人數龐大，畫家們為吸引鹽商注意而不得不求新求異，他們的反傳統和非主流難免有人工編排的因素。過去的文人畫大都是有產有業者的業餘嗜好，不存在激烈的競爭，隨著城市化和商業化的發展，市場逐漸成為左右繪畫風格的新勢力。

清朝的繪畫雖然與之前的朝代比較，少有偉大的創舉，甚至有因襲模仿的嫌疑，但也並非全無建樹。20世紀上半葉，中國畫家廣泛分佈於北京、上海、廣東地區，分別形成了海派、京派、嶺南派，清末，商業重鎮上海吸引了一批職業畫家，如趙之謙、任熊、任薰、任頤、吳昌碩等人，他們靠賣畫為生，風格技巧都有所創新，適應當時市民階層的需要，這些人被稱為“海上畫派”。而嶺南地區的居廉、居巢則成為開創嶺南畫派的先驅。

<sup>[1]</sup>

<sup>[1]</sup> Quail and Fishes / 鸕鶿遊魚圖, Qing Dynasty / 清 Bada Shanren / 八大山人, Ink on paper / 水墨紙本, 32.8 x 31.5 cm Lingyan Temple, Suzhou, China / 蘇州靈岩山寺藏

## 民國至今

中國畫的前途問題幾乎貫穿了整個 20 世紀始終。近代中國畫從風格上來看，有傳統和融合兩個派別，傳統型強調完全在中國繪畫傳統內部尋求繼承和發展，其中主要着眼點在於對傳統中國繪畫追求的延續，刻意與西方傳來的藝術方式保持距離。在海派的影響下，於 20 世紀早期至中葉產生了齊白石、潘天壽、張大千等可以堪稱大師的中國畫家，山水畫方面則出現了黃賓虹、李可染等代表人物。齊白石是直接受到吳昌碩影響而別有成就的一位大師，他於五十多歲轉變畫風，這位工匠出身的畫家一生以富有生活情趣的花鳥蟲魚為題材，以自己摸索出來的一套為“萬蟲寫照，百鳥傳神”的繪畫技巧，因為他的作品與市民潮流相一致，使中國畫擁有了前無古人的欣賞人群，齊白石也成為中國歷史上最為坊間熟悉的畫家。黃賓虹與齊白石並成為“南黃北齊”，他受到了近代維新變法革新精神的感召，意識到在藝術上“變者生”的規律，在師造化的同時，集傳統之繪畫大成，他們的繪畫證實了文人畫和整個傳統中國畫完全可以在情思轉化和語言革新中獲得現代新生。

與此相對的一派，則大多是有留學經歷的“海歸派”藝術家，清末至民國期間，中國畫壇上還出現一群留學海外，受過專業油畫訓練的畫家，如徐悲鴻、林風眠等，他們在接受西方造型藝術訓練以後回到中國，希望通過借鑒西方藝術的長處來改造中國畫，進而挽救清末期以來中國畫因襲摹仿、無所創新的頹敗形勢。在中國畫的變革問題上，他們의思想和實踐對整個 20 世紀中國畫的發展產生了影響。徐悲鴻早年留學法國巴黎高等美術學校，回國後任當時中央大學藝術系教授，1949 年被任命為中央美術學院第一任院長，徐悲鴻在美術上堅持的現實主義

的繪畫道路，成為 50 年代的美術學院中國畫教育的方向，“素描寫生”成為中國畫教育和創作的基礎，對今天的中國畫創作產生了直接的影響。從他的畫作看來，徐悲鴻的藝術觀與他關注現實、悲天憫人、關注國家、民族命運的個人氣質有關。林風眠的性格更為溫和，他的作品中極少有意流露出鮮明的創作意圖，而將意境、情趣等作為創作考慮的首要因素，同時在形象的描繪和色彩效果的處理上，吸收了西方油畫的技巧。在《東西藝術之前途》一文中，林風眠曾指出：“西方藝術，形式上之構成，傾向於主觀的一面，常常因為形式過於不發達，而缺少情緒之表現……東方藝術，形式上之構成，傾向於主觀的一面，常常因為形式過於不發達，反而不能表達情緒上之所需求，把藝術陷於無聊時消遣的戲筆。”

西方現代藝術的不斷革命，在形式層面上是風格語言的革命，但在形式革命的潮流下，還隱含著意識與精神的變化、生活態度和人生價值的變化。20 世紀下半葉，對於中國畫的未來發展，藝術家們仍處於“迷茫”的探索期，諸如齊白石、黃賓虹、李可染等藝術家的創作旺盛期多集中於五六十年代期間，新中國成立至“文革”爆發之前的階段被稱為“十七年”，是新中國成立以來文藝界最為活躍的時期之一。

而在新中國成立以後的中國畫發展時間表裡，所謂的“左”傾與“右”傾的極端藝術思潮會對中國畫的演進產生了阻滯和扭曲，並且隨後中國社會從上到下爆發的“文化大革命”，使許多藝術家的創作活動受到“運動”的影響，相較於清末海派畫作與市場的有機銜接，20 世紀 50 至 80 年代的多數時期，中國畫藝術更多成為為政治服務的工具。在此期間，許多中國畫家將創作轉向不易激發矛盾點和話題的山水畫方向，無論是種

逃避的選擇還是對藝術本能的追求，五六十年代產生了一些表現山河新貌的地域流派，如傅抱石、錢松岳為代表的江蘇畫派，石魯、趙望雲、何海霞等五位畫家為代表的長安畫派等，同時嶺南畫派也誕生了以黎雄才、關山月為代表的第二代藝術家。

新中國成立以後的中國美術史的發展，更多被作為割斷的歷史來研究，1949 年 7 月在北京召開了第一次文代會，成立中華全國美術工作者協會。周恩來按照毛澤東文藝思想提出了舊文藝的改造問題。1950 年創刊的《人民美術》發表了一組文章，催發了“新國畫運動——亦即國畫改造運動”。在 50 年代初，圍繞著中國畫如何“推陳出新”展開了激烈的論爭，一時間，民族虛無主義甚囂塵上，並將國畫改稱“彩墨畫”。中國畫在建國初期被“改造”的命運，影響了人們對於民族美術傳統的正確認識。面對歷史上一座座高峰，新的時代中國畫該何去何從成為整個繪畫界的痼疾。

1978 年，是中國歷史上重要的一年。5 月 11 日，《光明日報》發表特約評論文章《實踐是檢驗真理的唯一標準》，1979 年 12 月召開的中國共產黨第十一屆三中全會又確立了工作重點向現代化建設的轉移，意味著中國“文化大革命”時期極“左”政治路線的終結和整個中國社會解放的開始。從 20 世紀 80 年代後期開始，中國水墨畫開始了現代變革的潮流，最初的誘因在於飽受古典傳統影響的水墨畫家面對迅速變化的中國社會，他們的內心感情和現實境遇都已不同於古典大師，而更深層次的原因仍在於傳統久遠已與現代不諧，中國畫自身需要更多樣性的拓展來回應西方強勢文化的衝擊。1992 年，藝術家吳冠中發表於香港《明報週刊》的一篇短文《筆墨等於零》，引發了近代以來有關中國畫筆墨價值最激烈的論爭，在整個藝術界掀起

了軒然大波。此文是吳冠中和香港大學藝術系教授萬青力就筆墨問題爭論後所寫，萬青力也於隨後發表了針鋒相對的文章《無筆無墨等於零》，隨後又有關山月、王伯敏、郎紹君、劉驍純、翟墨等眾多畫家、理論家捲入論爭。這樣的論爭對於已經僵化的中國畫筆墨問題，無異於一劑有效的刺激，對於中國畫如何克服程式的束縛，也引發了更多的思考。

[1]



[2]



[1] Frogs and Spring from Mountains / 蛙聲十里出山泉，1951  
Qi Baishi / 齊白石，Ink on paper / 水墨紙本，129 x 34 cm  
National Museum Of Modern Chinese Literature, Beijing, China / 中國現代文學館藏

[2] Young Lady Mountain / 少婦山，1963  
Zhang Daqian / 張大千，Ink and colour on paper / 水墨設色紙本，43.5 x 36 cm  
Chang Foundation, Taipei / 鴻禧美術館藏





## CLASSIFICATION OF CHINESE PAINTINGS

### Landscape Painting

"Landscape" for short, paintings that mainly depict natural sceneries such as mountains and waters.

Landscape Painting was gradually developed during the Wei, Jin, and Southern and Northern Dynasties, but was an auxiliary to Figure Painting, mostly as background; became an independent genre in the Sui and Tang Dynasties, such as the colored Landscape by Zhan Ziqian, the gold-and-green Landscape by Li Sixun, the ink-and-wash Landscape by Wang Wei, and the slashed-ink Landscape by Wang Qia, etc.; flourished in the Five Dynasties and Song Dynasty, when so many painters mushroomed: the ink-and-wash Landscape school had Jing Hao, Guan Tong, Li Cheng, Dong Yuan, Ju Ran, Fan Kuan, Xu Daoning, Yan Wengui, Song Di, Wang Shen, Mi Fu, and Mi Youren, and the blue-and-green Landscape school had Wang Ximeng, Zhao Boju, and Zhao Bosu, south and north vied each other for refulgence, thereby reached its peak and became an important genre of Chinese Paintings ever since; came to the Yuan Dynasty, the trend went to freehand style, let abstraction guide representation, emphasized on the verve of ink and brush, inaugurated a new style; further developed and innovated in the Ming and Qing Dynasties and modern times, the landscape painting in the time was particular about composition and expression of mood.

The traditional classification includes forms such as ink-and-wash, blue-and-green, gold-and-green, boneless, pale-crimson, and light-color, etc.

### Figure Painting

An appellative for paintings that illustrate human figures, "Figure" in short, is a major genre in the Chinese Paintings, the appearance of Figure Painting was earlier than Landscape and Flower-and-bird; it's generally divided into Taoist-and-Buddhist Painting, Female Images, Portrait, Genre Painting, and History-story painting, etc.

Figure Painting strives for precise and lifelike depiction of the character's personality, both outlook and spirit. The representative famous Figure Painting works of all times include <Nymph of the Luo River> Scroll by Gu Kaizhi from the East Jin Dynasty, <the Literary Arena> by Han Huang from the Tang Dynasty, Gu Hongzhong's <Han Xizai Gives a Banquet> in the Southern Tang of Five Dynasties, Li Gonglin's <Portrait of Vimalakirti> in the Northern Song Dynasty, Li Tang's <Pick the Osmund> and Liang Kai's <Li Bai Strolling> in the Southern Song Dynasty, <Row Female> by Qiu Ying from the Ming Dynasty, Luo Pin's <Ghosts>, Min Zhen's <Female In Banana Leaf Shade>, and Su Liupeng's <Drunken Li Bai> from the Qing Dynasty, as well as modern painter Ren Xiong's <Drinking Cards>. In the contemporary age, Figure Painting stresses more on "learn from the nature", and assimilates the western techniques, has made progresses in both modeling and coloring.

### Flower-and-bird Painting

Flower-and-bird Painting mainly depicts animals and plants, can be categorized according to subjects as flower, feather, vegetable and fruit, grass and worm, animal and beast, squama and shell, etc. It is considered the representative of the uniqueness of the Chinese traditional painting in the world, fully expresses the character and state of mind of the

Chinese people. Numerous artists of this genre emerged in the past dynasties, such as cranes by Xue Ji, peacocks by Bian Luan, and flowers and bamboos by Diao Guangding in the Tang Dynasty; eagles by Guo Qianhui, flowers and birds by Huang Quan and Xu Xi in the Five Dynasties; flowers by Zhao Chang, sparrows by Cui Bai, and flowers and birds by Wu Yuanyu in the Northern Song Dynasty; broken branches by Wu Bing, fruits by Lin Chun, and poultries by Li Di in the Southern Song Dynasty; bamboos by Li Kan, mandarin ducks by Zhang Shouzhong, and plums by Wang Mian of the Yuan Dynasty; poultries by Lin Liang, ink flowers by Chen Chun and Xu Wei of the Ming Dynasty; fishes by Zhu Da, lotuses by Yun Shouping, and birds by Hua Yan of the Qing Dynasty, as well as flowers by Wu Changshuo and worms and fishes by Qi Baishi of the modern times, were all masters of their times, emerged in an endless stream.

## TECHNIQUE MODES OF CHINESE PAINTING

### Meticulous Brushwork

Is also called "Fine Brush", requires drawing with fine lines, adds washes of ink and color layer by layer, so as to approach the perfection of exquisiteness and fine art. It is the opposite of "Free Sketch", is a kind of neat and elaborate meticulous technique. Examples are the Song Dynasty's court academy paintings, Figure paintings by Qiu Ying from the Ming Dynasty, and flower, bird, and beast paintings by Shen Quan in the Qing Dynasty.

### Free Sketch

Is commonly known as "Rough Brush" or "Freehand Style", opposite to "Meticulous", is a kind of curt technique. It

requires putting the emphasis on portraying the mien and verve of the subjects with concise and recapitulative brush strokes. Artists Liang Kai and Fa Chang in the Southern Song Dynasty, Chen Chun and Xu Wei in the Ming Dynasty, and Zhu Da from the Qing Dynasty were all masters of this technique.

## MODES OF EXPRESSION OF CHINESE PAINTING

### Six Cannons

The Six Cannons were introduced by Xie He's <Classified Record of Ancient Painters> in the Southern Qi Dynasty, first were six standards for measuring Figure Painting, and then applied to other genres such as Landscape and Flower-and-bird, and became the rules of modes of expression of Chinese Painting. They may be paraphrased as: first vivid spiritual consonance; second structural use of the brush; third proper representation and fidelity to object; fourth specific coloring of different objects; fifth proper planning of composition; and sixth transmission of the past and copying.

### Technique of Drawing

Chinese Painting relies much on the techniques of brushwork. The formal aesthetic requirements for brush strokes are: number one is withered but moist, means the lines should be both vigorous and rich and smooth, withered strokes take the spirit and wet strokes take moisture; number two is to couple toughness with gentleness, means the strokes be able to "linger (left and right) and pitch (up and down), hold the unrestrained spirit, tough as iron lines and gentle as silver curves" (said Ouyang Xun), so to reach the highest formal aesthetic state of brushworks; number three

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[1] Travelers amid Mountains and Streams / 溪山行旅圖, Northern Song / 北宋 Fan Kuan / 范寬, Ink and slight colour on silk / 水墨淡設色絹本, 206.6 x 103.3 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[2] Flower Basket / 花籃圖, Southern Song / 南宋 Li Song / 李嵩, Ink and colour on silk / 絹本設色, 19.1 x 26.5 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[3] Partridge Amidst Grasses and Thorns / 山鷓棘雀圖, Northern Song / 北宋 Huang Jucai / 黃居采, Ink and colour on silk / 絹本設色, 99 x 53.6 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[4] Birds / 小鳥, Modern / 現代 Lin Fengmian / 林風眠, Ink and colour on paper / 水墨設色紙本, 69 x 69 cm

[5] Auspicious Crane / 瑞鶴圖, Northern Song / 北宋 Zhao Ji / 趙佶, Ink and colour on silk / 絹本設色, 51 x 138.2 cm Liaoning Provincial Museum, Liaoning, China / 遼寧省博物館藏

is to have both character and rhyme, to achieve the unity of content and form, the figure of object virtually has the rhyme of line movement.

### Outline Sketching

A term for brushwork in Chinese Painting. A stroke going along is called "draw", and going athwart is called "carve"; or a single stroke is "draw", and back stroke is "carve"; or a stroke from left to right is "draw", while a stroke from right to left is "carve". Usually it's used to sketch the contours of object. Color is added after outline sketching, equivalent to "boneless" and "spotting and clustering" in technique. Since any object's outline is basically sketched with two strokes join together, one left and one right, or one up and one down, so it's also called "double draw". Outline sketching requires powerful strokes, <The Postscript of Dadizi Inscription Poem> written by Yuan Ji in the Qing Dynasty says: "sketching led by enlightened spirit, the brush lines are similar to that of seal character and official script."

### Boneless painting

Not to use ink brush to draw the contours of object, but directly shape the object by dotting and dyeing with color, is the Boneless painting. There was "Boneless Landscape" in the Tang Dynasty, and Huang Quan in the Five Dynasties outlined the flowers with very thin lines, which almost disappeared after coloring, thus is called boneless flowers and branches. Northern Song Dynasty's Xu Chongsi didn't even outline with ink lines when painting flowers, but only used color, was called "boneless picture". Yun Shouping in the early Qing Dynasty drew experiences from both ancient and modern times, used the method in painting flower, bamboo, poultry and worm, and carried forward the mode.

### Shading

Shading is used in Chinese Landscape Painting to limn the textures of rocks and trees. Those used for rocks include: hemp-fiber shading, strait-rub shading, raindrop shading, cirrus shading, raveled-rope shading (vertical and horizontal, widely used by different schools of painters, Wang Meng developed it into a shape of gracile and flying curve, and is called "hairspring-in-the-air" shading), ox-hair shading, lotus-leaf shading, long axe-cut shading (also called "rain hitting on the wall shading"), short axe-cut shading, big axe-cut shading, watered axe-cut shading, ghost-face-cut shading, rice-spot shading (first mop up narrowly with water the big and small slopes of mountain, and then spot by brush crosswise with ink dip, also called "dropping eggplant technique", invented by Mi Fu and son), scratch-iron shading, break-belt shading, sprinkle nails into mud shading, human-skeleton shading, broken-net shading, roxburgh rose shading, horse-teeth shading, horse-teeth-hook shading, etc. Those used for barks include: squama shading (for pine tree bark), rope shading (for cypress bark), chiaroscuro hemp-skin shading (for willow bark), dot-rub-horizontal shading (for plum tree bark), and horizontal shading (for phoenix tree bark). The shading techniques stated above are expressive forms created by artists of ancient times by observing the mountain rocks and trees, and are prescribed by the posterity as formulas. Along with the transformation and vicissitudes of the nature and the evolution of painting techniques, the shading techniques will develop constantly.

### Eighteen Outlinings

Describes all kinds of outlining methods of the drapes of ancient clothes. The book <Introduction and Initiation of Painting> written by Zou Dezhong in the Ming Dynasty says:

"there are 18 methods of outlining at all times", which are: 1) ancient hairspring outlining (extremely fine lines by stylus); 2) string outlining (a bit thicker); 3) wire outlining (more thicker); 4) floating clouds and flowing water outlining; 5) leech outlining (similar to orchid leaf outlining); 6) nail head and mouse tail; 7) mixed traces; 8) wooden peg head (bald brush outlining); 9) Cao's outlining (there are two different sayings, one says Cao Zhongda used it, one says Cao Buxing started it); 10) folded reed outlining (slender lines by sharp brush); 11) olive outlining; 12) jujube seed outlining (using sharp but big brush); 13) willow leaf outlining; 14) bamboo leaf outlining; 15) trembling brush watermark outlining (rough bold coarse brush); 16) coarse brush; 17) firewood brush (another kind of rough bold coarse brush); 18) earthworm outlining. The outlining methods above are named according to the shape of brushstrokes used by Figure painters from all times and schools to illustrate the clothes drapes.

### Ink Techniques

The techniques used in Chinese Ink-and-wash Painting. The commonly used are heavy ink, light ink, break ink, splash ink, amass ink, charred ink, and over-night ink; the so called break ink technique is to use heavy ink to break into light ink, or the vice versa, to make the color of heavy ink and light ink infiltrate and set off one another, to attain a moist, fresh and vivid effect; splash ink is a technique of bold and unconstrained, as if the ink is splashed out; amass ink is a technique of repeatedly adding ink of different tints; over-night ink is to use dried up ink stored over-night, which is very dark.

### Five Tints of Ink Color

In Chinese Painting, "ink" is not only a color of black, but considered a material of plentiful diversifications, which can be independently used to complete a painting. The so called "five tints" refer to charred black, heavy black, strong black, light black, and pale black, or heavy black, light black, dry black, wet black, and dark black, to describe the abundant meanings of the changes of ink colors, to vividly depict the color of objects by adjust the color of ink with water to heavy or light, dry or wet.

### Coloring

Which is the "specific coloring of different objects" in the Six Cannons. The coloring of Chinese Painting mostly follow the original colors of the objects, doesn't care much about the influence and change of the light, can be divided into two schools – rich-color and light-color. Rich-color takes coloring as the main expression instrument, often use outline sketching and color adding method, the coloring technique is very complicated, there is a saying of "three vitrioling and nine dying". Light-color has two styles – meticulous and freehand, meticulous light-coloring still relies on outlining, coloring only plays a foiling roll, the times of coloring usually ranges from one to three; freehand light-coloring is often used with ink-and-wash, with the method of touch-coloring, to have an effect of blending color and ink.

### RELATIONSHIP BETWEEN CHINESE CALLIGRAPHY AND PAINTING

#### Origin Shared by Calligraphy and Painting

Means there's a close relationship between Chinese calligraphy and painting, the origin and development of the

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[1] White Clouds and Red Trees / 白雲紅樹圖, Ming Dynasty / 明 Lan Ying / 藍瑛, Ink and colour on silk / 絹本設色, 189.4 x 48 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[2] Reclusion among Streams and Mountains / 花谿漁隱圖, Yuan Dynasty / 元 Wang Meng / 王蒙, Ink and colour on silk / 絹本設色, 124.1 x 56.7 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[3] Singing and Dancing at Once / 踏歌圖, Southern Song / 南宋 Ma Yuan / 馬遠, Ink and slight colour on silk / 水墨淡設色絹本, 191.8 x 104.5 cm The Palace Museum, Beijing, China, 北京故宮博物院藏

[4] Women of High Endeavor / 烈女仁智圖, Jin Dynasty / 晉 Gu Kaizhi (copy of Song dynasty) / 顧愷之(宋摹) Ink and slight colour on silk / 水墨淡設色絹本, 25.8 x 417.8 cm The Palace Museum, Beijing, China / 北京故宮博物院藏

[5] Court Ladies Adorning Their Hair with Flowers / 簪花仕女圖, Tang Dynasty / 唐 Zhou Fang / 周昉, Ink and colour on silk / 絹本設色, 46 x 180 cm Liaoning Provincial Museum, Liaoning, China / 遼寧省博物館藏

two supplement and complement each other. 〈Record of Famous Paintings of Ancient Times • Narrate the Origin of Painting〉 written by Zhan Yanyuan from the Tang Dynasty says: “Cang Xie (a legendary figure whom believed to have created the Chinese characters) has four eyes, sees every object in the universe. According to the traces of birds and tortoises, he fixed the form of scripts and characters. Because of the creation of characters, Nature can’t hide its secrets anymore, so millet-rain drops from the sky; gods and ghosts can’t hide their traces anymore, so ghosts cry at night. Therefore, characters and paintings are consubstantial, both originated from hieroglyph. Character is created to express meanings, and painting is created to illustrate shapes.” This is the earliest theory of “origin shared by calligraphy and painting”. Chinese characters are pictograph, calligraphy and painting were originally integrative and appeared in the same time; the tools they use are the same, the techniques are shared and of reference to each other. Hence calligraphy uses painting and painting uses writing, the two are closely bound up in terms of proper planning of composition, structural use of the brush, vivid spiritual consonance, and proper representation and fidelity to object.

#### Inscription

The scripts that are cast or engraved on ancient bronzes and sacrificial vessels, Yan Shigu said: “the character kuan means engrave; and the character zhi means inscribe.” The posterity also called the signatures and writings on calligraphy and painting works “Inscription”. “kuan” is seal, which includes name seal, collection seal, and artistic seal; “zhi” is identification, refers in particular to painter or writer’s name, style name, sobriquet, and time of creation, etc.

#### Inscript and Postscript by Painter or to Recipient inscribed on a Painting

Usually refer to writings on calligraphy, painting, or book, the contents include superscription, comments and appraise, textual examination, and adversaria, literary forms include prose, poetry, and ci poem. The inscription on painting, Tang Dynasty painters only put tiny little characters at tree root or rock crack, those not good at calligraphy inscribed on the back of paper. In the Song Dynasty, it’s started to put year and month on paintings, texts were only in slim regular script and no more than two rows. Only Su Shi used big running regular script, and wrote three to five rows of postscript. Yuan Dynasty painters developed the contents of inscription from name and time to poem, inscript and postscript, some exceeded 100 words. The vogue of inscript and postscript prevailed in the Ming and Qing Dynasties, and had gone down to nowadays. Wang Gai from the Qing Dynasty said in his 〈Mustard Seed Garden Commentaries on Painting〉 : “seal was rarely used before the Yuan Dynasty, inscription was hidden in rock cracks, because of the worry that the calligraphy was not good enough and would damage the composition of painting, till Ni Yunlin, whose calligraphy was powerful and easy, who either put postscript after poem or poem after postscript; Wen Hengshan’s inscription was clean and tidy; Shen Shitian’s calligraphy was free and easy, Xu Wenchang’s poems were outstanding; Chen Baiyang’s inscriptions were incisive and eminent; the inscriptions often broke into paintings, added unusual charm to their paintings.” From the Yuan Dynasty and on, inscribing writings, poems, and inscriptions had become an artistic means to increase poetic charm of Chinese Painting works.

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[1] Supreme Treatise on Moral Retribution, No.15 / 太上感應十五號, 1999  
Zhu Wei / 朱偉, Ink and colour on paper / 水墨設色紙本, 222 x 110 cm  
Asian Art Museum, San Francisco, USA / 美國三藩市亞洲藝術博物館藏

[2] Ink Plum Blossom / 墨梅圖, Qing Dynasty / 清, Wu Changshuo / 吳昌碩

[3] Sheep and Goat / 二羊圖, Yuan Dynasty / 元  
Zhao Mengfu / 趙孟頫, Ink on paper / 水墨紙本, 25.2 x 48.4 cm  
Freer Gallery of Art, Washington DC, USA / 美國弗利爾藝術博物館藏

[4] Horse and Rider / 三世人馬圖之一, Yuan Dynasty / 元  
Zhao Mengfu / 趙孟頫, Ink and colour on paper / 水墨設色紙本, 30 x 463 cm  
The Metropolitan Museum of Art, New York, USA / 美國紐約大都會藝術博物館藏





時也，書畫同體而未分，象制肇始而猶略。無以傳其意，故有書；無以見其形，故有畫。”張彥遠借倉頡造字的傳說來說明書畫起源於同體的奧秘，直至發展到一定程度，書畫才得以區分，書用於傳意，畫用於見形，但二者在氣韻生動、骨法用筆、經營位置、傳移模寫上都有共通的要求。中國畫對於筆墨的重視與書畫同源說密不可分。

### 款識

《漢書·郊祀志下》：“今此鼎細小，又有款識，不宜薦見於宗廟。”顏師古注：“款，刻也；識，記也。”後世將書、畫上標題姓名，也稱為款識。款即印鑒，識即作者名號、創作時間等。

### 題款

在畫上題款是古人的習慣。畫家本人也許會寫上畫作的標題、由來、記事等，或是題一首與畫相關的詩詞。如果是一幅著名畫作，即使畫的原作者不題款，後來收藏它的人時常也會在畫上或畫外增加的空白處寫上對這幅畫的品評或考據。清代皇帝乾隆就是一個酷愛在名畫上題詩的人。畫越出名，題款越多，如韓幹的《照夜白圖》，駿馬照夜白的身前身後頭上腳下，填滿了後代人的題款。題款的位置也很講究。中國畫重氣勢，氣勢通的地方，即使空白也不能題款，以免造成阻塞，使畫面變得板結。畫上題款，唐代人只用小字藏在樹根石罅間，書寫不工的人多數隻敢在紙的背面落筆。至宋代，才開始記年月，也僅用細楷，書不過兩行。元人從款識姓名年月發展到詩文題跋，甚至有人在畫上題上百餘字。到了明清，題跋之風大盛，至今不衰。

### 印鑒

印鑒包括畫家本人的名號章、收藏家的收藏章，以及別具趣味的閒章。與題款一樣，著名的畫作上往往也有為數不少的印鑒，如元代錢選的《浮玉山居圖》，僅在原畫範圍之內的印鑒就有六十多枚，遠望過去山峰平林上一片朱紅的浮雲。敢於在名作上留下收藏痕跡的人一般是名鑒賞家或名藏家，或愛好書畫的皇帝。乾隆就是非常愛在藏畫上鈐印的人，如“乾隆御筆”、“石渠寶笈”、“乾隆御覽之寶”、“乾隆鑒賞”、“三希堂精鑒璽”、“宣子孫”、“古希天子”、“猶曰孜孜”等都是這位清代皇帝的御鑒。除上述的乾隆鑒藏印，近代較為著名的還有明代收藏家項元汴的鑒藏印“項元汴氏審定真跡”、“項子京家珍藏”、“子京父印”、“墨林”、“天籟閣”、“項墨林父秘笈之印”、“構李”、“項墨林鑒賞章”、“項叔子”，清代著名藏家梁清標的鑒藏印“河北棠村”、“蒼岩子”、“蕉林居士”、“蕉林書屋”、“觀其大略”、“蒼岩子梁清標玉立氏印章”，清代藏家安岐的鑒藏印“安儀周家珍藏”、“朝鮮人”、“安岐之印”、“麓村”、“儀周珍藏”、“儀周鑒賞”、“安儀周書畫之章”等。這些著名藏家的印鑒往往成為後人辨別古畫真偽的重要依據。

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[1] Bamboo and Rock / 竹石圖, Qing Dynasty / 清 Zheng Xie / 鄭燮, Ink on paper / 水墨紙本, 217.4 x 120.6 cm Shanghai Museum, Shanghai, China / 上海博物館藏

[2] Autumn Colors on the Qiao and Hua Mountains / 鵲華秋色圖, Yuan Dynasty / 元 Zhao Mengfu / 趙孟頫, Ink and colour on paper / 水墨設色紙本, 28.4 x 93.2 cm National Palace Museum, Taipei / 臺北故宮博物院藏

[3] Festival, No.10 / 節日十號, 1998 Zhu Wei / 朱偉, Ink and colour on paper / 水墨設色紙本, 130 x 131 cm Wellesley College Museum, Boston, USA / 美國麻薩諸塞州衛斯理學院博物館藏

- \* 新石器時代 Neolithic Period c.6500-1700 BC
- \* 夏 Xia Dynasty c.2100-1600 BC
- \* 商 Shang Dynasty c.1600-1100 BC
- \* 周 Zhou Dynasty c.1100-256 BC
  - 西周 Western Zhou c.1100-771 BC
  - 東周 Eastern Zhou 770-256 BC
    - 春秋 Spring and Autumn Period 770-476 BC
    - 戰國 Warring Period 475-221 BC
- \* 秦 Qin Dynasty 221-206 BC
- \* 漢 Han Dynasty 206 BC-AD 220
  - 西漢 Western Han 206 BC-AD 8
  - 新王莽 Xin (Wang Mang Interregnum) AD 9-23
  - 東漢 Eastern Han AD 25-220
- \* 三國 Three Kingdoms 220-265
  - 魏 Wei 220-265
  - 蜀漢 Shu Han 221-263
  - 吳 Wu 222-263
- \* 晉 Jin Dynasty 265-420
  - 西晉 Western Jin 265-317
  - 十六國 Sixteen Kingdoms 304-439
  - 東晉 Eastern Jin 317-420
- \* 南朝 Southern Dynasties
  - 劉宋 Liu Song 420-479
  - 南齊 Southern Qi 479-502
  - 梁 Liang 502-557
- 陳 Chen 557-589
- \* 北朝 Northern Dynasties
  - 北魏 Northern Wei 386-534
  - 東魏 Eastern Wei 534-550
  - 西魏 Western Wei 535-556
  - 北齊 Northern Qi 550-577
  - 北周 Northern Zhou 557-581
- \* 隋 Sui Dynasty 581-618
- \* 唐 Tang Dynasty 618-907
- \* 五代 Five Dynasties 907-960
  - 後梁 Later Liang 907-923
  - 後唐 Later Tang 923-936
  - 後晉 Later Jin 936-946
  - 後漢 Later Han 947-950
  - 後周 Later Zhou 951-960
- \* 遼 Liao Dynasty 907-1125
- \* 宋 Song Dynasty 960-1279
  - 北宋 Northern Song 960-1127
  - 南宋 Southern Song 1127-1279
- \* 金 Jin Dynasty 1115-1234
- \* 元 Yuan Dynasty 1279-1368
- \* 明 Ming Dynasty 1368-1644
  - 洪武 Hongwu 1368-1398
  - 建文 Jianwen 1399-1402
- 永樂 Yongle 1403-1425
- 洪熙 Hongxi 1425
- 宣德 Xuande 1426-1435
- 正統 Zhengtong 1436-1449
- 景泰 Jingtai 1450-1456
- 天順 Tianshun 1457-1464
- 成化 Chenghua 1465-1487
- 弘治 Hongzhi 1488-1505
- 正德 Zhengde 1506-1521
- 嘉靖 Jiajing 1522-1566
- 隆慶 Longqing 1567-1572
- 萬曆 Wanli 1573-1619
- 泰昌 Taichang 1620
- 天啓 Tianqi 1621-1627
- 崇禎 Chongzhen 1628-1644
- \* 清 Qing Dynasty 1644-1911
  - 順治 Shunzhi 1644-1661
  - 康熙 Kangxi 1662-1722
  - 雍正 Yongzheng 1723-1735
  - 乾隆 Qianlong 1736-1795
  - 嘉慶 Jiaqing 1796-1820
  - 道光 Daoguang 1821-1850
  - 咸豐 Xianfeng 1851-1861
  - 同治 Tongzhi 1862-1874
  - 光緒 Guangxu 1875-1908
  - 宣統 Xuantong 1908-1911
- \* 中國民國 Republic of China 1912-
- \* 洪憲 Hongxian (Yuan Shikai) 1915-1916
- \* 中華人民共和國 People's Republic of China 1949-

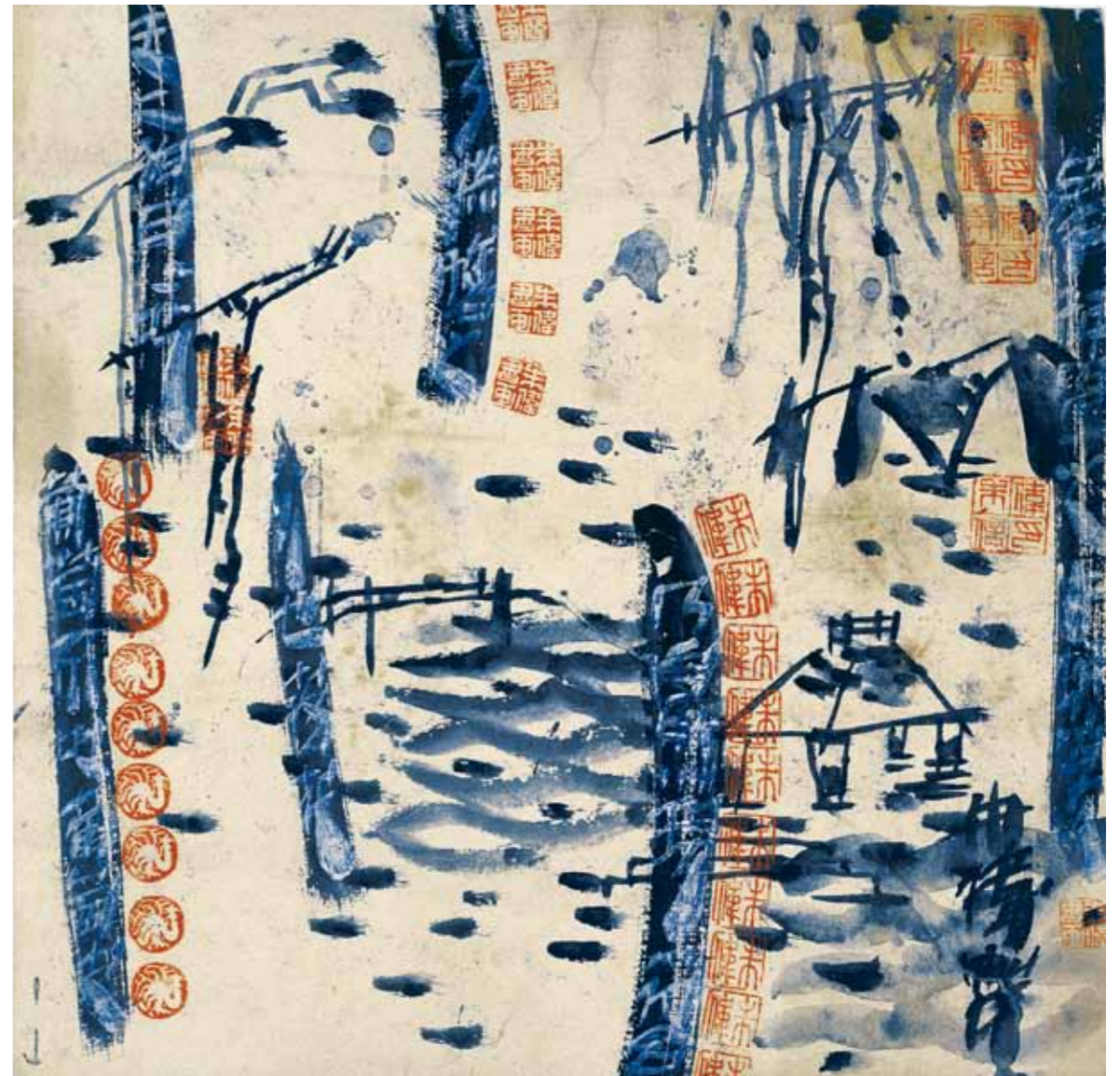




## 1988-1992

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

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



## 仿八大山水

*Landscape derivative from Bada's brush style*

朱偉落款，藝術家鈐印三十二方：九方圖章、九方朱偉書畫、  
十方朱偉、四方朱偉印信。

Signed Zhu Wei, with thirty-two seals of the artist: nine of Pictorial seal,  
nine of Zhu Wei Shu Hua, ten of Zhu Wei, and four of Zhu Wei Yin Xin.

水墨設色紙本

Ink and color on paper

33 x 33 cm | 1988



用八大山水筆法繪北京故事人物圖一號

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

朱偉落款，藝術家鈐印一方：朱偉書畫。

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

水墨紙本

Ink on paper | 33 x 33 cm | 1988



用八大山水筆法繪北京故事人物圖二號

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

朱偉落款，藝術家鈐印二方：圖章和朱偉書畫。

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

水墨紙本

Ink on paper | 33 x 33 cm | 1988

136 - 137

早期作品 (1988—1992)  
The Early Works (1988-1992)



北京故事粉本之一  
*Beijing Story, Colourful Sketch, No.1*

水墨設色紙本  
Ink and color on paper | 33 x 33 cm | 1991

138 - 139

早期作品 (1988—1992)  
The Early Works (1988-1992)



北京故事粉本之二  
*Beijing Story, Colourful Sketch, No.2*

水墨设色纸本  
Ink and color on paper | 33 x 33 cm | 1991

*The Story of Beijing (1993-1995)*

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

"Jeffrey Hantover notes in an article about *The Story of Beijing* in 1993: "Soldier and civilian alike view the new world with impassive wariness. Look closely at the paintings: in almost none of them do figures look directly at each other or at us: they are always glancing up, sideways, or out of the corners of their eyes. . . The real action takes place outside the frame, beyond the stage of their lives and Zhu Wei's actors know it. The script for their lives is written by unseen others."

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

## 【北京故事】(1993-1995)

《北京故事》的創作與 20 世紀 80 年代中國大地上掀起的思想解放運動有關，軍隊和知識份子這兩個不同角色在這場運動中發揮了各自不同的作用，而最終，知識份子成為妥協和失敗的一方。1989 年時的藝術家，作為軍隊中的一員，正處於意氣風發的青年時代，並且即將從解放軍藝術學院畢業，軍隊森嚴的紀律在朱偉心中留下了不可磨滅的記憶，以及對自由更為強烈的感觸。知識份子追求自由解放思想的特質，也在同朱偉一樣的年輕人心中萌發。1993 年 Jefferey Hantover 在關於朱偉《北京故事》的文章裡說：“軍隊和老百姓都以平常心來看待這個新世界。仔細觀看畫面上的人物，幾乎沒有人相互注視著對方或往外看著我們，他們總是不經意地看著一邊，或向上看，或向眼角外看……然而只有外面的人知道這個答案：他們的生命劇本是由未知的人所寫成的。”《北京故事》可以看作是朱偉尋求自我意識被認同的宣洩，含蓄內斂的個性決定了朱偉傾向於幽默，而不是選擇極端的視覺表達方式，在此之前朱偉受到的多年的傳統文化素養的浸染，也極大提升了作品中沉澱的深層寓意的力量。而與《北京故事》同時期創作的還有《趙姐的故事》、《中國紅·時裝》、《女兵小 A》等系列。





北京故事一號  
*The Story of Beijing, No. 1*

朱偉落款，藝術家鈐印一方：朱偉書畫。

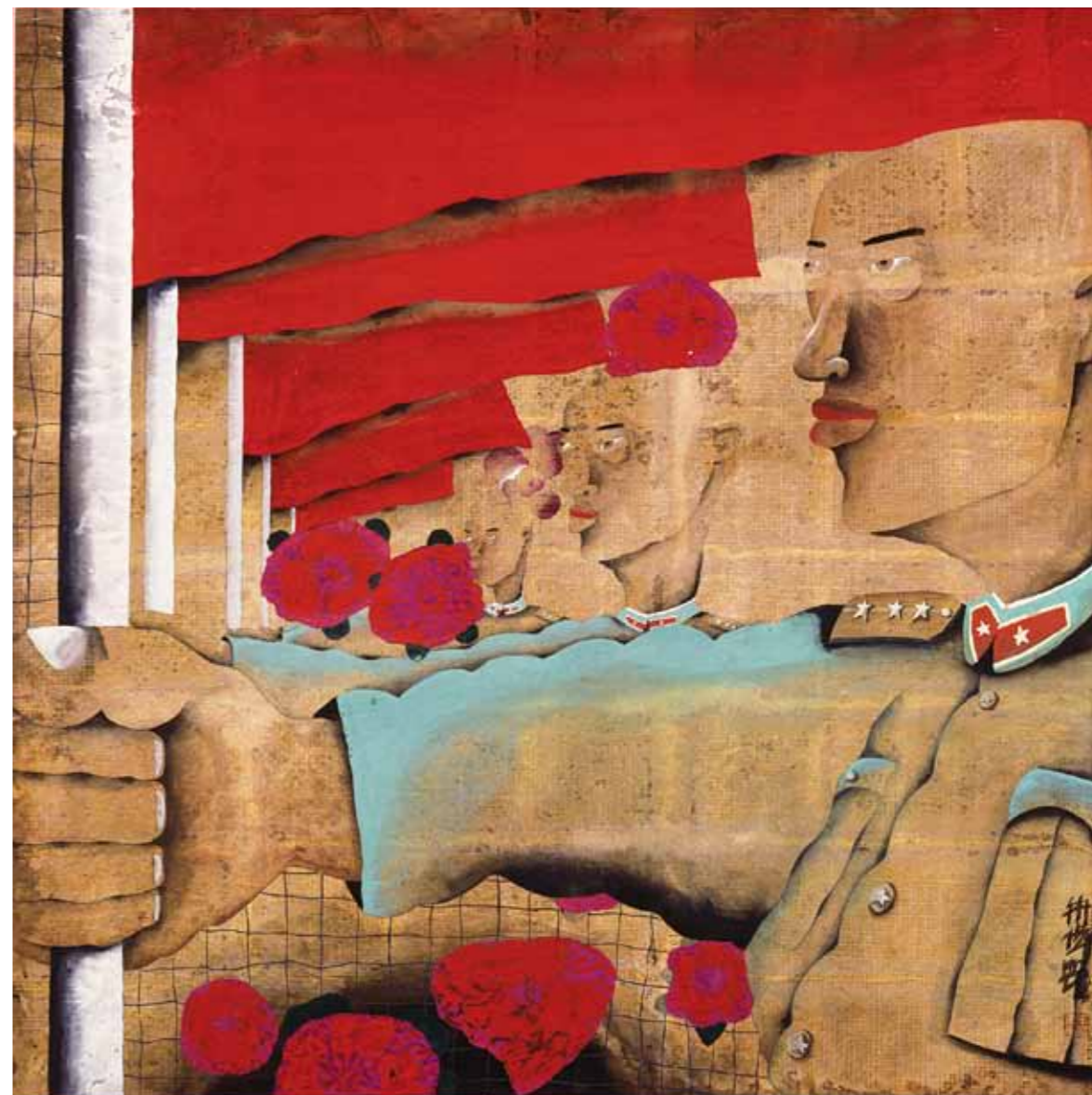
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua.

水墨設色紙本

Ink and color on paper | 66 x 67 cm | 1993

144 - 145

北京故事 (1993—1995)  
The Story of Beijing (1993-1995)



北京故事三號  
*The Story of Beijing, No.3*

朱偉落款，藝術家鈐印一方：朱偉書畫。

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

水墨設色紙本

Ink and color on paper | 66 x 66 cm | 1993

**Comrade Captain (1992-1994)**

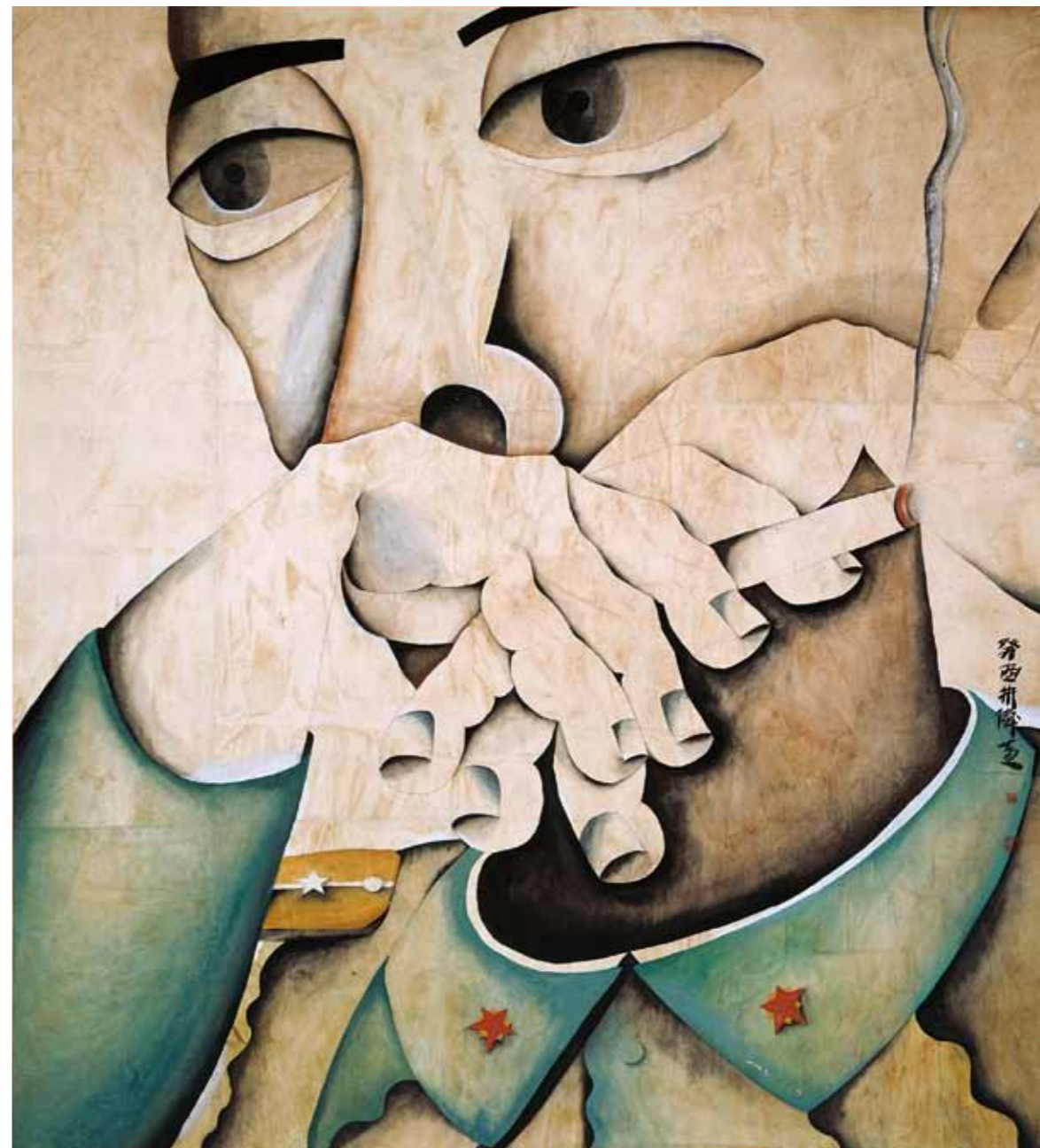
Zhu Wei began the *Comrade Captain* series in 1992 after leaving the People's Liberation Army which he entered at the age of 16. The experience of more than 10 years in the army left an indelible memory, which became a source of inspiration. *Comrade Captain* marks the beginning of how Zhu attempts to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

**【上尉同志】(1992-1994)**

朱偉從 1992 年開始創作《上尉同志》系列作品，此時的他剛剛脫離部隊系統，16 歲加入人民解放軍，到 90 年代初從解放軍藝術學院畢業後逐漸遠離軍隊。此前他所經歷的十餘年的軍旅生活是他最為熟悉的，並給他留下了永不磨滅的記憶，也在職業生涯的最初成為他繪畫的靈感來源。《上尉同志》是朱偉最早用中國水墨傳統技法尋找當代現實表達的肇始，他創造的《上尉同志》無疑對主題性繪畫中的軍人形象是一個顛覆。自此開始，朱偉的藝術生涯邁出了重要一步，並且在筆法、紙張、設色、造型等方面開始了持續的探索，在中國國內水墨界還在為筆墨問題困惑和爭論不休的時候，朱偉已經用實際行動開始了水墨當代化的探索之路。

148 - 149

上尉同志 (1992—1994)  
Comrade Caption [1992-1994]



上尉同志三號  
*Comrade Caption, No.3*

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

Signed Zhu Wei, dated Gui You [1993], with two seals of the  
artist: Zhu Wei Shu Hua and Zhu Wei Yin Xin.

水墨設色紙本

Ink and color on paper | 186 x 162 cm | 1993

***Sweet Life* (1994-2005)**

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

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

**【 甜蜜的生活 】 (1994-2005)**

1994 年這一年，朱偉的創作在不同思路上同時進行，《甜蜜的生活》無疑是這一年諸多作品中較為有代表性的，同時也是朱偉的作品中創作時間延續最長的系列，並且軍隊政治生活記憶是產生這些作品的源頭和素材。中國領袖毛澤東的形象經過“朱偉式”變形，完美地統一於朱偉極具個人化的畫面語言中。而與 20 世紀 90 年代興起的“政治波普”潮流有所區分的是，朱偉無意於視覺符號的挪用和置換，而是始終以一個普通中國人的視角進行觀察，以傳統中國繪畫的技巧對現實做出率直的反應，而非以一種概念的角度或獵奇的態度與現實發生聯繫，更多的從現實生活中取材，極具“人性”關懷的講述宏大的社會事件，以及一度被“神化”的偉人形象。1994 年同時創作的作品還有《十面埋伏》、《高潮》、《我的故事》、《新編花營錦陣》、《萬水千山》、《天工開物》等。



甜蜜的生活一號  
*Sweet Life, No. 1*

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

水墨設色紙本  
Ink and colour on paper | 193 x 256 cm | 1994



甜蜜的生活二號  
*Sweet Life, No.2*

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

水墨設色紙本  
Ink and colour on paper | 175 x 132 cm | 1994

156 - 157

甜蜜的生活 (1994—2005)  
Sweet Life (1994-2005)



甜蜜的生活三號  
*Sweet Life, No.3*

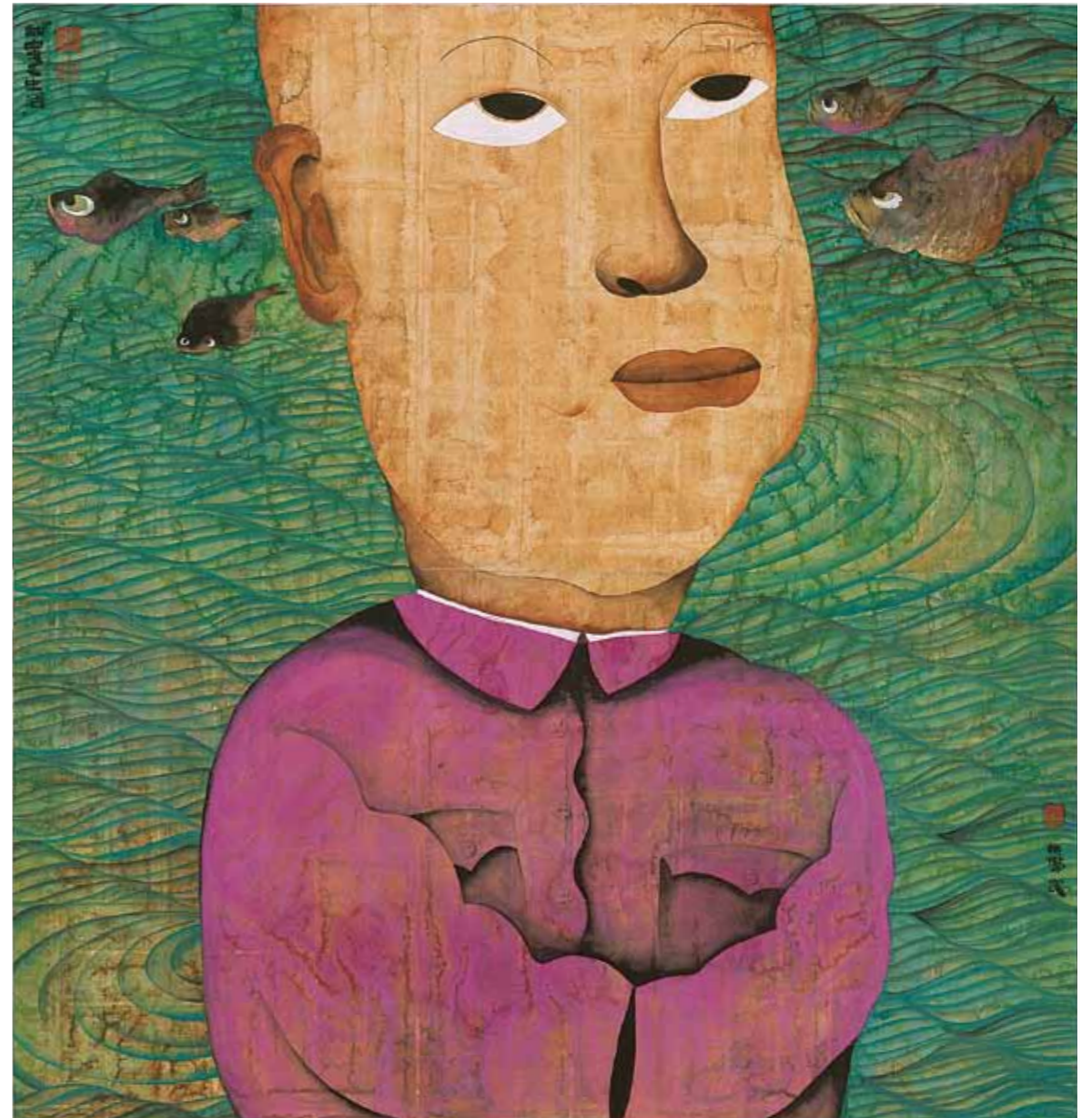
朱偉落款，藝術家鈐印二方：朱偉書畫和朱偉印信。  
Signed Zhu Wei, with two seals of the artist, Zhu Wei  
Shu Hua, and Zhu Wei Yin Xin.

水墨設色灑銀紙本  
Ink and colour on silver-flecked paper | 54 x 68 cm | 1994



158 - 159

甜蜜的生活 (1994—2005)  
Sweet Life (1994-2005)



甜蜜的生活二十一號  
*Sweet Life, No.21*

朱偉題款，藝術家鈐印三方：

朱偉真跡、十有八九和萬玉堂鑒賞朱偉真跡。

Signed Zhu Wei, entitled by the artist, with three seals of the artist, Zhu Wei Zhen Ji, Shi You Ba Jiu, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

水墨設色紙本

Ink and colour on paper | 178 x 170 cm | 1998

甜蜜的生活二十七號  
*Sweet Life, No.27*

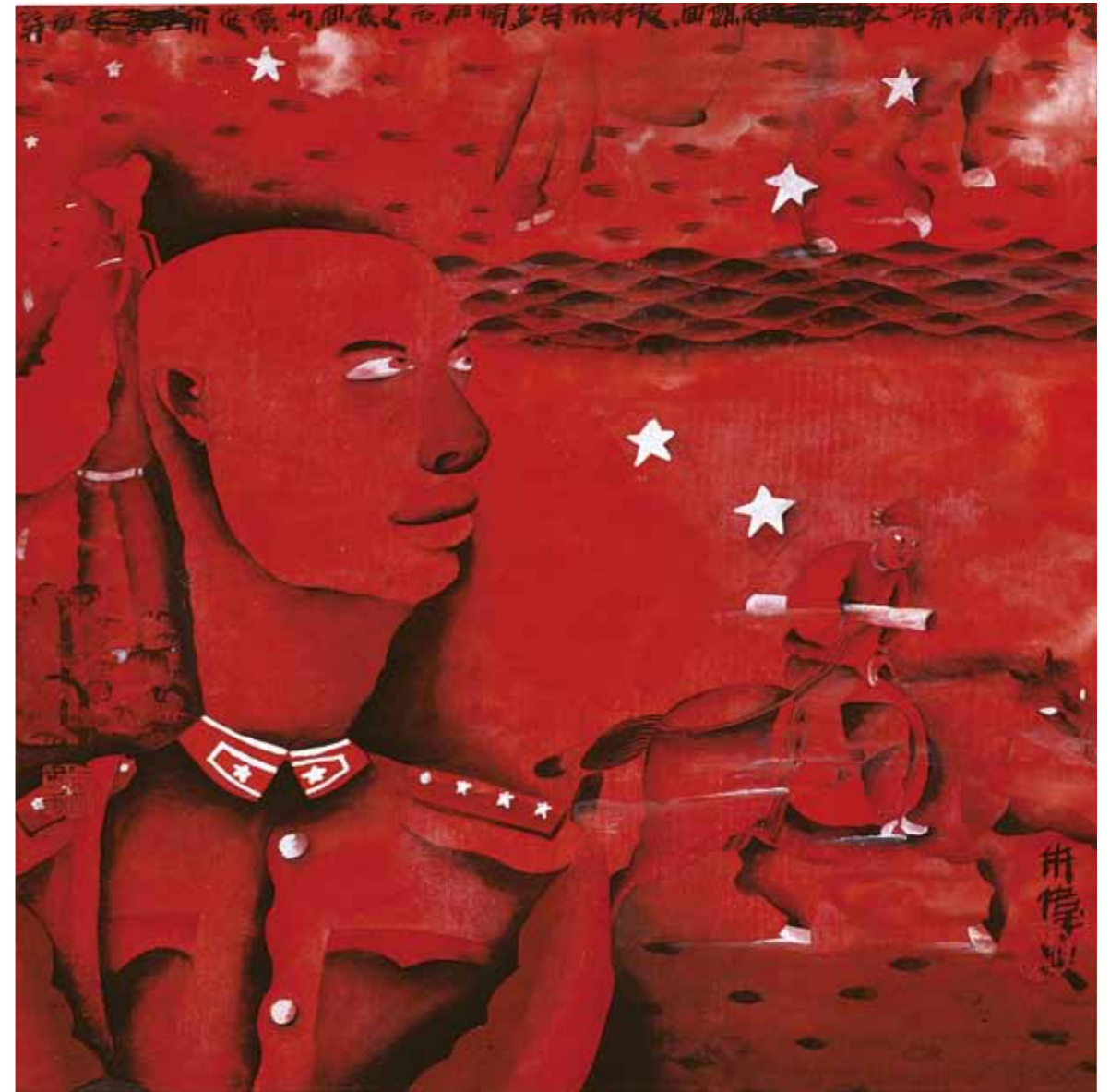
朱偉題款，書創作時間一九九八年，題詞“西元一九九八年在北京。中國農曆春節前，喝著啤酒，聽著動人的晚間音樂，仿佛下一個世紀的最後一天也是如此。在中國，更覺得甜蜜，因為這一種生活我們不記得什麼時候過過”。藝術家鈐印七方：二方十有八九、萬玉堂鑒賞朱偉真跡、朱偉真跡、網站、朱偉書畫和圖章。

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

水墨設色紙本

Ink and colour on paper | 169 x 45 cm | 1998





北京故事冊頁一組三號  
*The Story of Beijing Album Series 1, No.3*

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

水墨設色紙本  
Ink and color on paper | 33 x 33 cm | 1994

164 - 165

北京故事冊頁二組 (1994)  
The Story of Beijing Album Series 2 (1994)



北京故事冊頁二組一號  
*The Story of Beijing Album Series 2, No. 1*

朱偉落款，藝術家鈐印一方：朱偉書畫。

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

水墨設色紙本

Ink and color on paper | 29 x 33 cm | 1994

***Descended from the Red Flag* (1994)**

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

**【紅旗下的蛋】(1994)**

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

168 - 169

紅旗下的蛋 (1994)  
Descended from the Red Flag (1994)



紅旗下的蛋一號

*Descended from the Red Flag, No. 1*

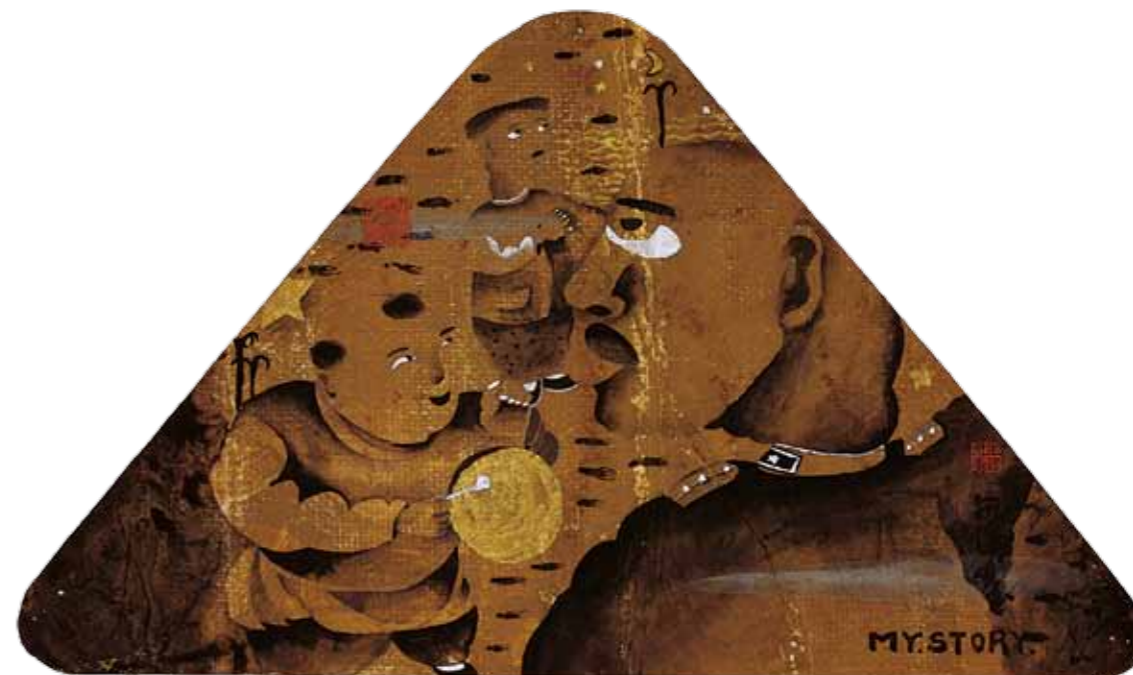
朱偉落款，題作品名稱並題詞“中華兒女多奇志，不愛紅裝愛武裝”。  
藝術家鈐印九方：六方朱偉書畫、朱偉印信、圖章和朱偉。

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

水墨設色紙本

Ink and colour on paper | 66 x 131 cm | 1994

170 - 171 我的故事 (1994)  
My Story (1994)



我的故事一號  
*My Story, No.1*

朱偉落款，題作品英文名稱，藝術家鈐印二方：朱偉書畫和朱偉印信。

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

水墨設色紙本

Ink and color on paper | 34 x 58 cm | 1994



我的故事二號  
*My Story, No.2*

朱偉題款，藝術家鈐印二方：朱偉書畫、朱偉印信。

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

水墨設色金粉紙本

Ink colour and gold on paper | 56 x 41 cm | 1994



## 趙姐之故事四號

*The Story of Sister Zhao, No.4*

水墨設色紙本，朱偉題款，藝術家鈐印二方：朱偉書畫、圖章和朱偉印信。

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

水墨設色紙本

Ink and colour on paper | 133 x 66cm | 1994



176 - 177

趙姐之故事 (1994)  
The Story of Sister Zhao (1994)



趙姐之故事五號

*The Story of Sister Zhao, No. 5*

水墨設色紙本，朱偉題款，藝術家鈐印三方：朱偉書畫、圖章和朱偉印信。  
Signed Zhu Wei, entitled by the artist, with three seals of the artist,  
Zhu Wei Shu Hua, Pictorial seal and Zhu Wei Yin Xin.

水墨設色紙本

Ink and colour on paper | 66 x 67 cm | 1994

## 新編花營錦陣一號

*New Positions of the Brocade Battle, No. 1*

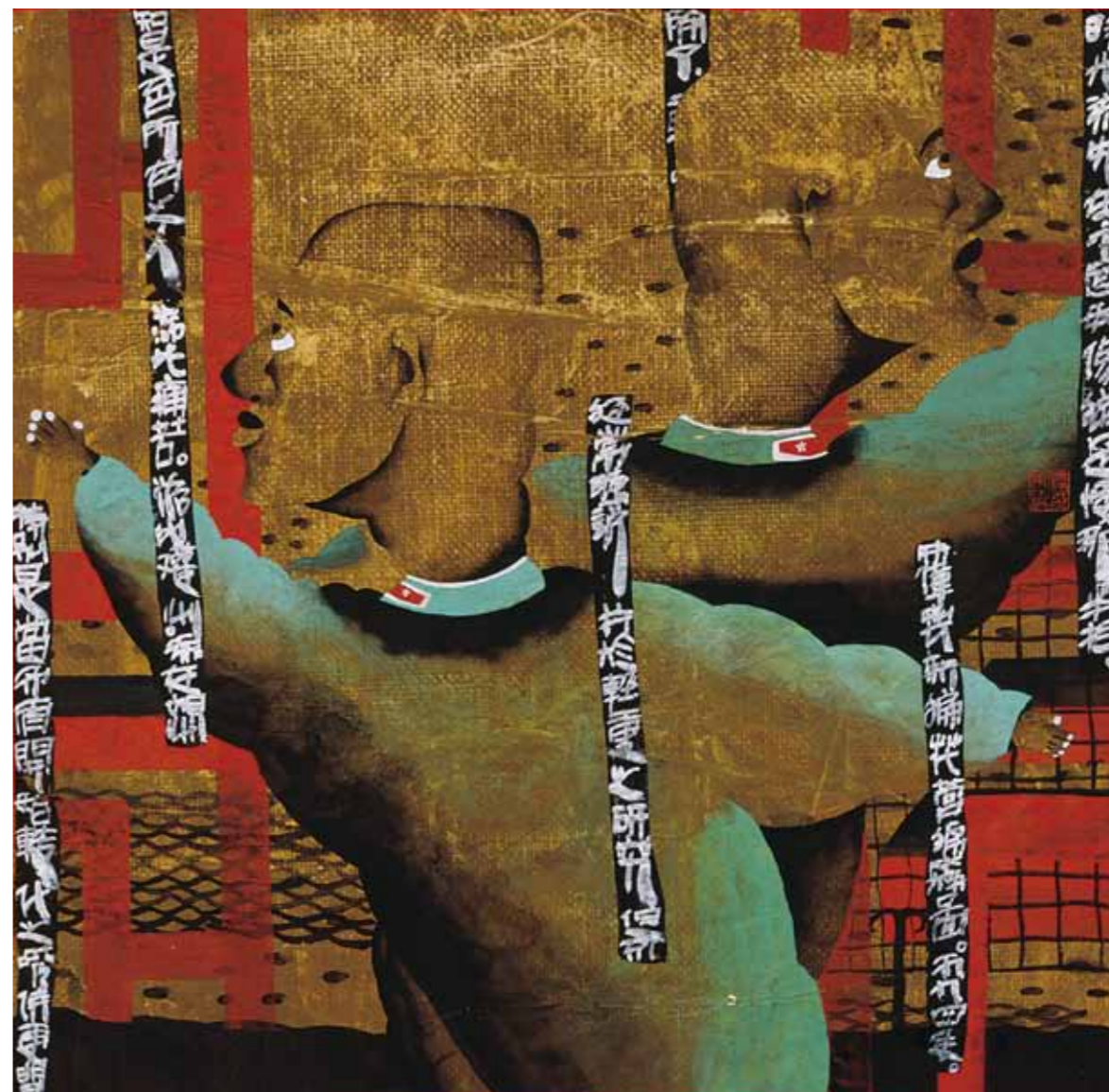
朱偉題詞“黃帝曰：人之始生，本在胎合陰陽也。夫合陰陽之時，必避九殃。九殃者，日中之子，生則歐逆，一也；夜半之子，天地閉塞不暗則聾盲，二也；日蝕之子，體戚毀傷，三也；雷電之子，天怒興威，必易服狂，四也；月蝕之子，與母俱凶，五也；虹霓之子，若作不祥，六也；冬夏日至之子，生害父母，七也；弦望之子，必為亂兵風盲，八也；醉飽之子，必為病癲，疽痔有瘡，九也。”藝術家鈐印一方：朱偉印信。

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

水墨設色金粉紙本

Ink, colour and gold on paper | 132 x 133 cm | 1994





新編花營錦陣二號

*New Positions of the Brocade Battle, No.2*

朱偉題款，藝術家鈐印一方：朱偉印信。

Signed Zhu Wei, with one seals of the artist, Zhu Wei Yin Xin.

水墨設色金粉紙本

Ink, colour and gold on paper | 65 x 66 cm | 1994

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新編花營錦陣 (1994)  
New Positions of the Brocade Battle (1994)



新編花營錦陣五號

*New Positions of the Brocade Battle, No.5*

朱偉題款，藝術家鈐印三方：朱偉書畫、朱偉印信和圖章。

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

水墨設色金粉紙本

Ink, colour and gold on paper | 133 x 185 cm | 1994

***New Pictures of the Strikingly Bizarre*  
(1994-1996)**

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

The picture in Zhu's painting has a punk gesture which represents "I Love You" in English sign language—stretching the thumb, index and pinky fingers, while rolling the middle and ring fingers, which altogether symbolize the 3 letters: I, L (Love) and Y (you). This work is one of the most emblematic works for Zhu in this period.

**【新二刻拍案驚奇】(1994-1996)**

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



## 二刻拍案驚奇之秋後算帳

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

朱偉題款，藝術家鈐印一方：朱偉印信。

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

水墨設色紙本

Ink and color on paper | 66 x 67 cm | 1994

*China Diary (1995-2002)*

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

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

## 【中國日記】(1995-2002)

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





中國日記七號  
*China Diary, No. 7*

朱偉題款，藝術家鈐印三方：朱偉真跡、朱偉書畫和萬玉堂鑒賞朱偉真跡。  
Signed Zhu Wei, entitled by the artist, with three seals of the artist,  
Zhu Wei Zhen Ji, Zhu Wei Shu Hua, and Wan Yu Tang Jian Shang  
Zhu Wei Zhen Ji.

水墨設色紙本  
Ink and colour on paper | 131 x 184cm | 1995



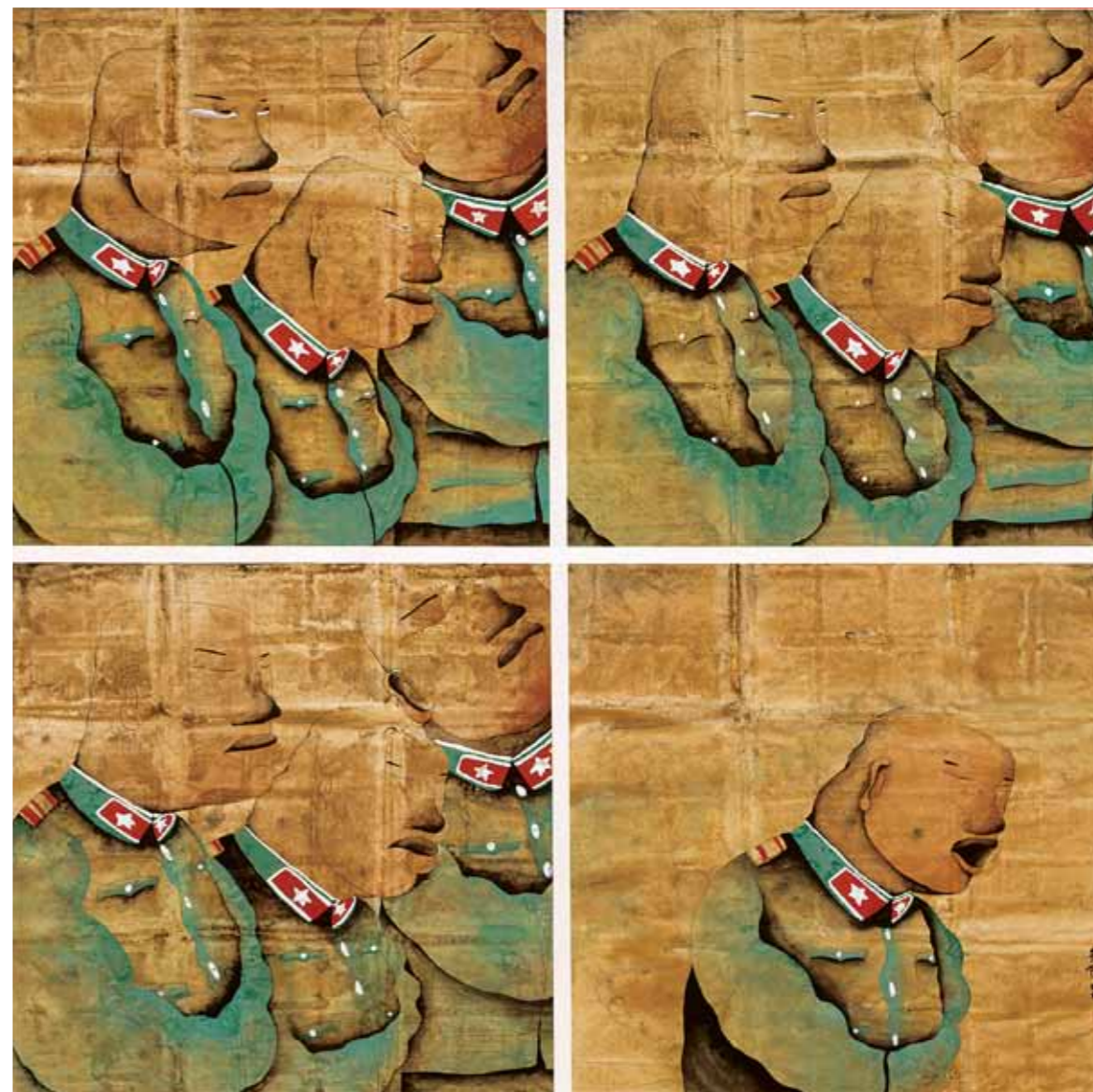
中國日記十九號  
*China Diary, No. 19*

朱偉落款，藝術家鈐印四方：朱偉真跡、朱偉書畫、  
萬玉堂鑒賞朱偉真跡和神品。

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

水墨設色紙本

Ink and colour on paper | 130 x 130 cm | 1996



中國日記二十號  
*China Diary, No.20*

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

水墨設色紙本  
Ink and colour on paper

Each panel  
66 x 66.5 cm x 4 | 1996

196 - 197

中國日記 (1995—2002)  
China Diary (1995-2002)



中國日記五十一號  
*China Diary, No.51*

朱偉落款並書作品名稱，題詞“辛巳年，小滿始至大暑止畫此“中國日記”圖於北京順義”，藝術家鈐印七方：二方朱偉印信、朱偉真跡、十有八九、網站、海淀萬泉莊和神品。

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

水墨設色紙本

Ink and colour on paper | 183 x 255 cm | 2001



中國日記五十二號  
*China Diary, No. 52*

朱偉題款並書創作時間，藝術家鈐印十一方：萬玉堂鑒賞朱偉真跡、二方朱偉真跡、圖章、十有八九、阿偉、朱偉、朱偉印信、網址、神品、海淀萬泉莊。

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

水墨設色紙本

Ink and colour on paper | 196 x 265 cm | 2001



中國日記五十四號  
*China Diary, No.54*

朱偉落款，藝術家鈐印四方：萬玉堂鑒賞朱偉真迹、朱偉印信、海淀萬泉庄、神品。

Signed Zhu Wei, with four seals of the artist. Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Zhu Wei Yin Xin, Hai Dian Wan Quan Zhuang, and Shen Pin.

水墨設色紙本

Ink and colour on paper | 193 x 194cm | 2001

*The Square (1995-1996)*

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

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

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

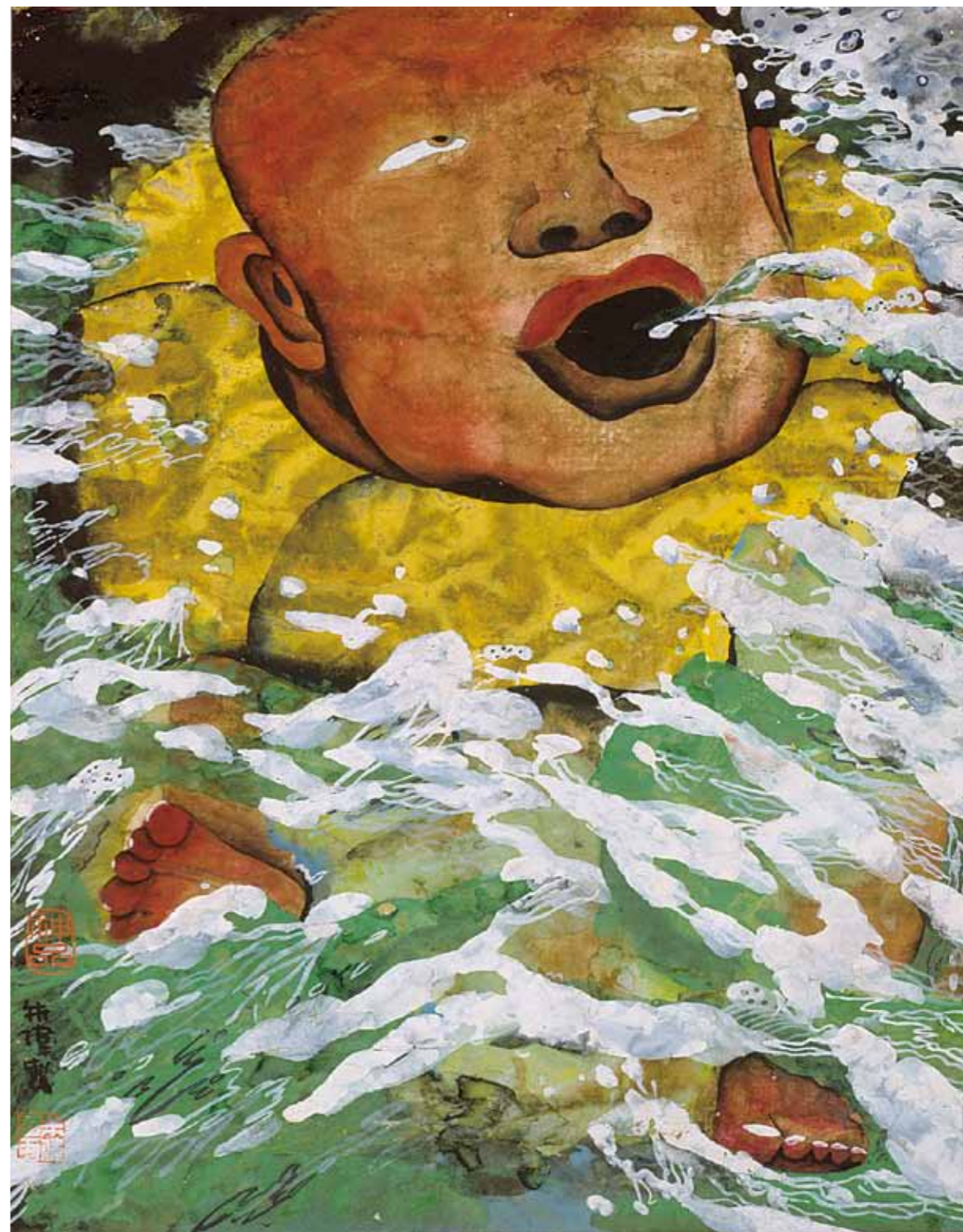
Here, Zhu takes what he thinks to be disconnected to the contemporary reality: the classical painting technique combined with pop culture—something that is tightly tied to contemporary society. As Cui’s bold lyrics—written in the bamboo slip style of writing—fill the picture with a symbolic military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

**【廣場】(1995-1996)**

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

204 - 205

廣場 (1995—1996)  
The Square (1995-1996)



廣場五號

*The Square, No.5*

朱偉落款，藝術家鈐印二方：朱偉書畫、神品。

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

水墨設色紙本

Ink and colour on paper | 30 x 38 cm | 1995





## 廣場九號

*The Square, No. 9*

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

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

水墨設色紙本

Ink and colour on paper | 192 x 193 cm | 1995

208 - 209

廣場 (1995—1996)  
The Square (1995-1996)



廣場十四號  
*The Square, No. 14*

朱偉落款。 | 水墨設色紙本  
Signed Zhu Wei. | Ink and colour on paper | 130 x 128 cm | 1995

210 - 211

歡樂調頻 (1995)  
Joy FM (1995)



歡樂調頻四號  
*Joy FM, No. 4*

朱偉落款，藝術家鈐印四方：朱偉真跡、二方神品、朱偉印信。

Signed Zhu Wei, with four seals of the artist, Zhu Wei Zhen Ji, two of  
Shen Pin and Zhu Wei Yin Xin.

水墨設色紙本

Ink and colour on paper | 130 x 132 cm | 1995

**Box (1995-1996)**

The exaggerated style, comical technique, motionless expressions, inconsistent forms and absurd appearance found in Zhu's works are not artificial. As one simply needs to walk into the world he lives in, similar scenarios can be witnessed. Such scenarios are in fact the cord between Zhu's painting and reality. Box is another special example of Zhu's typical subject matters.

**【盒子】(1995-1996)**

朱偉作品中那些誇張的形式、漫畫幽默的手法、漠然的表情、不協調的形狀、怪誕的外表都不是矯揉造作的，因為你隨便轉悠一下你生活的世界，確實可能目睹與其類似的場景，這是朱偉的繪畫作品與現實連接的臍帶。《盒子》系列在朱偉的此類作品中，可以看作是一個特例。

214 - 215 盒子 (1995—1996)  
Box (1995-1996)



盒子六號  
*Box, No.6*

朱偉落款並題詞，藝術家鈐印一方：朱偉書畫。

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

水墨設色紙本

Ink and colour on paper | © 19 cm | 1995

***Besides the Girls (1996-1997)***

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

**【在少女們身旁】(1996-1997)**

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

218 - 219

在少女們身旁 (1996—1997)  
Besides the Girls (1996-1997)

在少女們身旁六號  
*Beside the Girls, No.6*

朱偉題款，藝術家鈐印三方：神品、朱偉真跡和萬玉堂鑒賞朱偉真跡。

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

水墨設色紙本

Ink and colour on paper | 132 x 66 cm | 1996



***Tightrope* (1996-1997)**

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

**【走鋼絲】(1996-1997)**

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



222 - 223

走鋼絲 (1996—1997)  
Tightrope (1996-1997)

走鋼絲之五  
*Tightrope, No.5*

朱偉題款，藝術家鈐印四方：二方朱偉真跡、  
朱偉書畫和萬玉堂鑒賞朱偉真跡。

Signed Zhu Wei, entitled and with four seals of the artist: two of Zhu Wei  
Zhen Ji, Zhu Wei Shu Hua, and Wan Yu Tang Jiang Shang Zhu Wei Zhen Ji. | 水墨設色紙本 | 132 x 43 cm | 1996



中國爵士之五  
*China Jazz, No.5*

朱偉題款，藝術家鈐印四方：神品、朱偉書畫、朱偉真跡和朱偉。

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

水墨設色紙本

Ink and colour on paper | 66 x 26 cm | 1996



226 - 227 九十年代 (1996)  
Go West (1996)



九十年代一號  
*Go West, No. 1*

朱偉落款，藝術家鈐印一方：朱偉書畫。

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

水墨設色紙本

Ink and colour on paper | 65 x 66 cm | 1996



我愛飛行員之一  
*I Love Pilot*

朱偉題款，藝術家鈐印二方：朱偉書畫和圖章。

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

水墨設色紙本

Ink and colour on paper | 66 x 66 cm | 1996

230 - 231

太上感應 (1996—1999)  
Supreme Treatise on Moral Retribution (1996-1999)



太上感應之二

*Supreme Treatise on Moral Retribution, No.2*

朱偉題款，藝術家鈐印三方：朱偉真跡、朱偉書畫、圖章。

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

水墨設色紙本

Ink and colour on paper | 67 x 66 cm | 1996

232 - 233

太上感應 (1996—1999)  
Supreme Treatise on Moral Retribution (1996-1999)



太上感應之三

*Supreme Treatise on Moral Retribution, No.3*

朱偉題款，藝術家鈐印三方：朱偉真跡、朱偉書畫、神品。

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

水墨設色紙本

Ink and colour on paper | 66 x 66 cm | 1996

234 - 235

太上感應 (1996—1999)  
Supreme Treatise on Moral Retribution (1996-1999)



太上感應之四

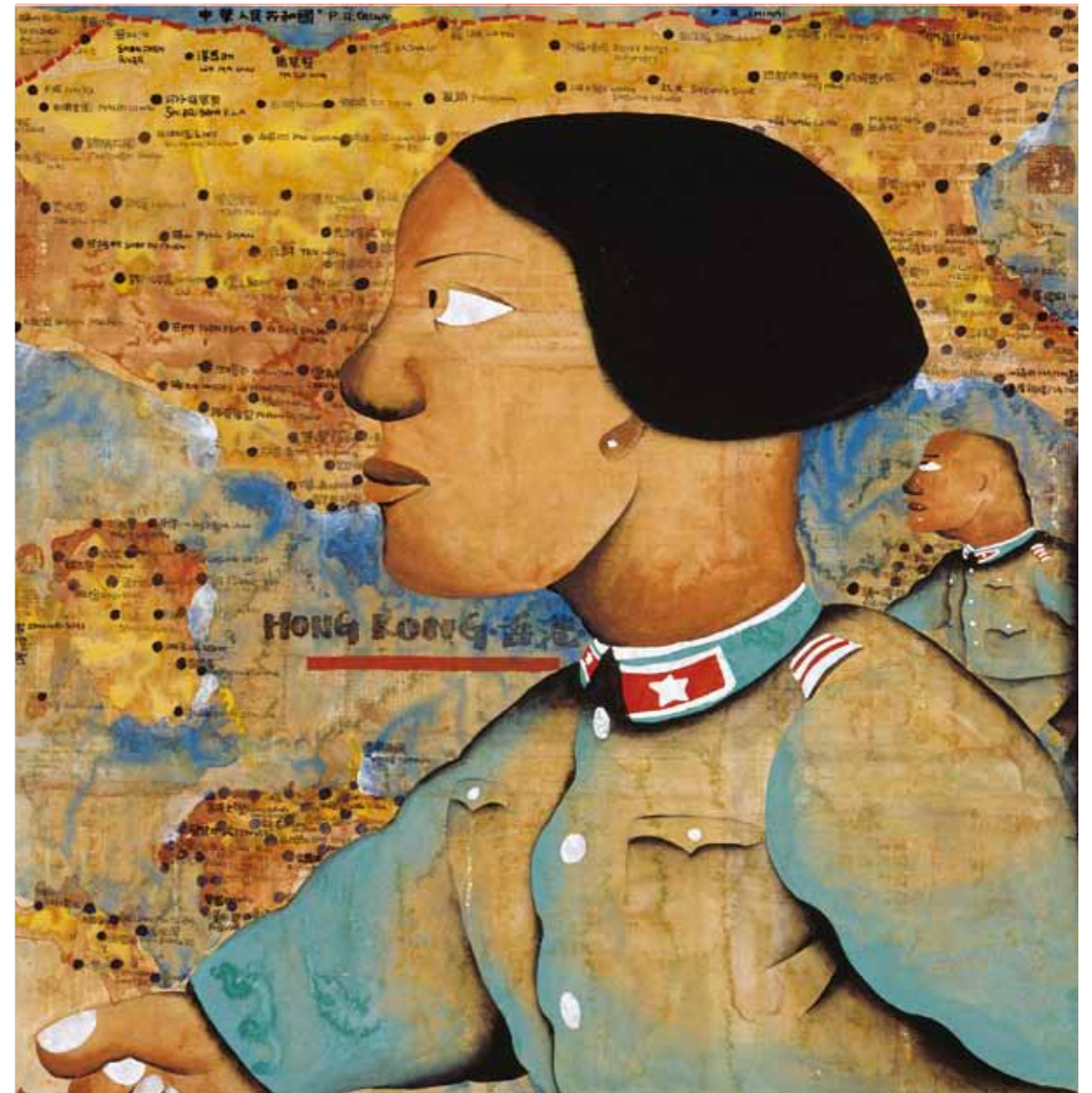
*Supreme Treatise on Moral Retribution, No.4*

朱偉題款，藝術家鈐印四方：朱偉真跡、朱偉書畫、神品、朱偉。

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

水墨設色紙本

Ink and colour on paper | 66 x 65 cm | 1996



## 太上感應之六

*Supreme Treatise on Moral Retribution, No. 6*

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

水墨設色紙本

Ink and colour on paper | 67 x 66 cm | 1996



238 - 239

太上感應 (1996—1999)  
Supreme Treatise on Moral Retribution (1996-1999)



太上感應之十五

*Supreme Treatise on Moral Retribution, No. 15*

朱偉落款，藝術家鈐印六方：二方十有八九、網址、圖章、阿偉、朱偉書畫。  
Signed Zhu Wei, with six seals of the artist, two of Shi You Ba Jiu, Website,  
Pictorial seal, A Wei and Zhu Wei Shu Hua.

水墨設色紙本

Ink and colour on paper | 222 x 110 cm | 1999

240 - 241

太上感應 (1996—1999)  
Supreme Treatise on Moral Retribution (1996-1999)

太上感應之十六

*Supreme Treatise on Moral Retribution, No.16*

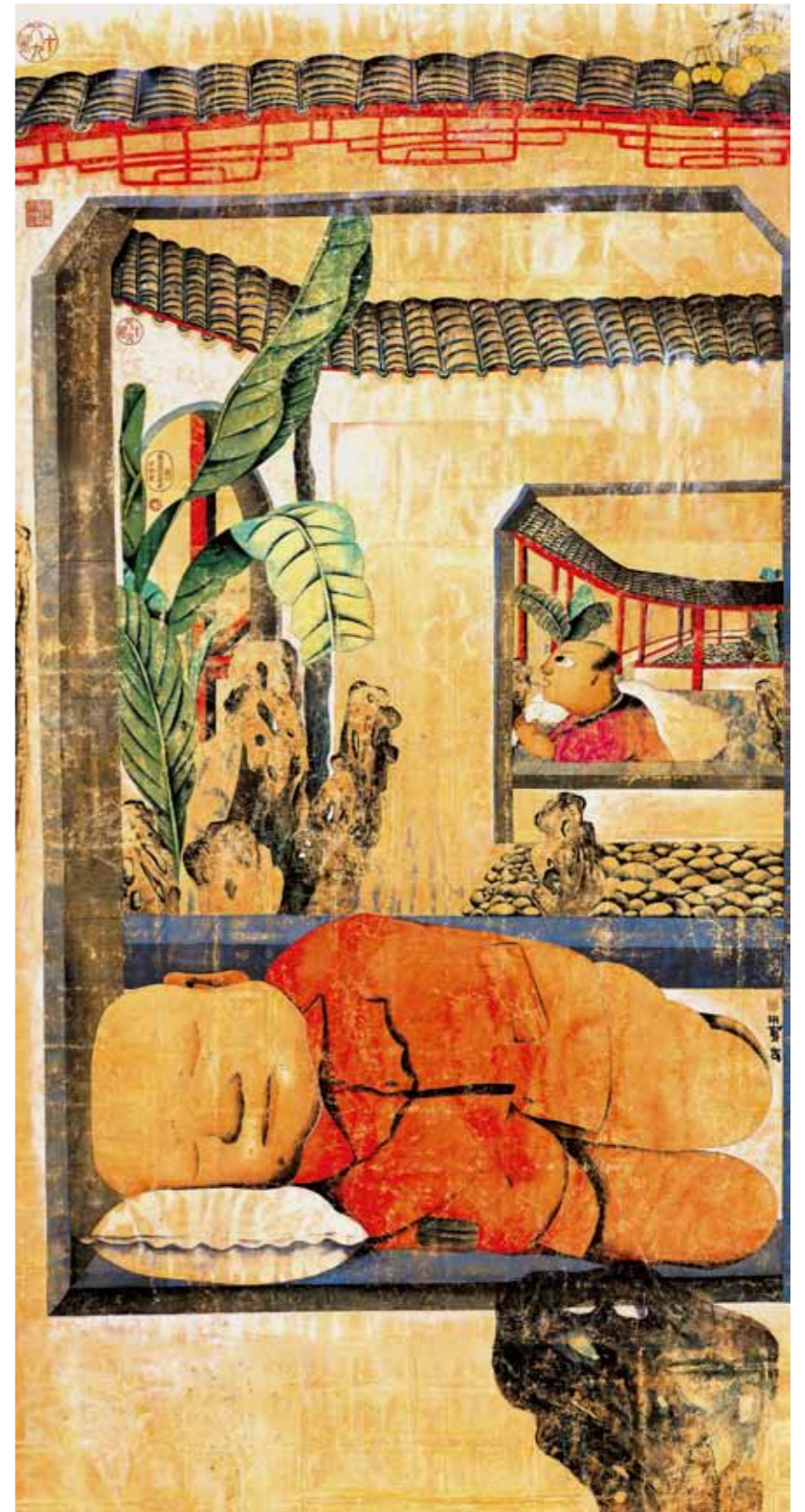
朱偉落款，藝術家鈐印六方：

二方十有八九、網站、圖章、朱偉書畫和萬玉堂鑒賞朱偉真跡。

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

水墨設色紙本

Ink and colour on paper | 216 x 111 cm | 1999



**China, China (1997-1998)**

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

**【中國，中國】(1997-1998)**

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

244 - 245 中國, 中國 (1997—1998)  
China, China (1997-1998)

中國, 中國  
*China, China*

朱偉落款, 藝術家鈐印二方: 朱偉書畫和神品。

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

水墨設色紙本

Ink and colour on paper | 90 x 63 cm | 1997



246 - 247

雨夜跑馬圖 (1997)  
The Running Horse in a Rainy Night (1997)



雨夜跑馬圖一號

*The Running Horse in a Rainy Night, No. 1*

朱偉落款並題詞“突然來了一個機會空空的沒有目的 / 就像當初姑娘生了我們 / 我們沒有說願意 / 機會到底是什麼一時還不太清楚 / 可行動已經是雷厲風行而且嚴肅”（崔健歌詞）。藝術家鈐印八方：二方朱偉書畫、二方神品、十有八九、網站、圖章和朱偉真跡。

Signed Zhu Wei, inscribed “Suddenly there’s an opportunity / Empty and pointless / Like the girl who first gave birth to us / We didn’t say we were willing / What is opportunity anyway? / For now I’m still not sure / But action is already like sharp lightning and raging wind” (Cui Jian’s lyrics). With eight seals of the artist, two of Zhu Wei Shu Hua, two of Shen Pin, Shi You Ba Jiu, website, Pictorial seal and Zhu Wei Zhen Ji.

水墨設色紙本  
Ink and colour on paper | 131 x 132 cm | 1997

248 - 249

雨夜跑馬圖 (1997)  
The Running Horse in a Rainy Night [1997]



雨夜跑馬圖二號  
*The Running Horse in a Rainy Night, No.2*

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

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

水墨設色紙本  
Ink and colour on paper | 132 x 131 cm | 1997

250 - 251

雨夜跑馬圖 (1997)  
The Running Horse in a Rainy Night (1997)



雨夜跑馬圖三號

*The Running Horse in a Rainy Night, No.3*

朱偉題款，藝術家鈐印十一方：二方十有八九、朱偉、朱偉書畫、萬玉堂鑒賞朱偉真跡、海淀萬泉莊、朱偉真跡、朱偉印信、網站、圖章和神品。  
signed Zhu Wei, entitled by the artist, with eleven seals of the artist, two of Shi You Ba Jiu, Zhu Wei, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Hai Dian Wan Quan Zhuang, Zhu Wei Zhen Ji, Zhu Wei Yin Xin, website, Pictorial seal and Shen Pin.

水墨設色紙本  
Ink and colour on paper | 66 x 66 cm | 1997

***Diary of Sleepwalker* (1998-2006)**

"If one does not have dreams, that is because he is dead already."

In the *Diary of Sleepwalker* series from 1998, Zhu presents our attachment and dependence on dreams and hopes. In dreams, men relax themselves by lifting the oppression of reality, and unleashing the true mind. For example, in *Diary of Sleepwalker 24*, the artist treats the whole subject matter by enlarging Ba Da Shan Ren's "eyes to viewer fish" using modern colours and composition. Zhu's other inspiration also ranges from different pieces of ancient Chinese classical literature, such as *Tian Gong Kai Wu* (Heavenly Creation). Zhu's wide literary interests, especially with the classics, has prepared Zhu to tolerate all possibilities.

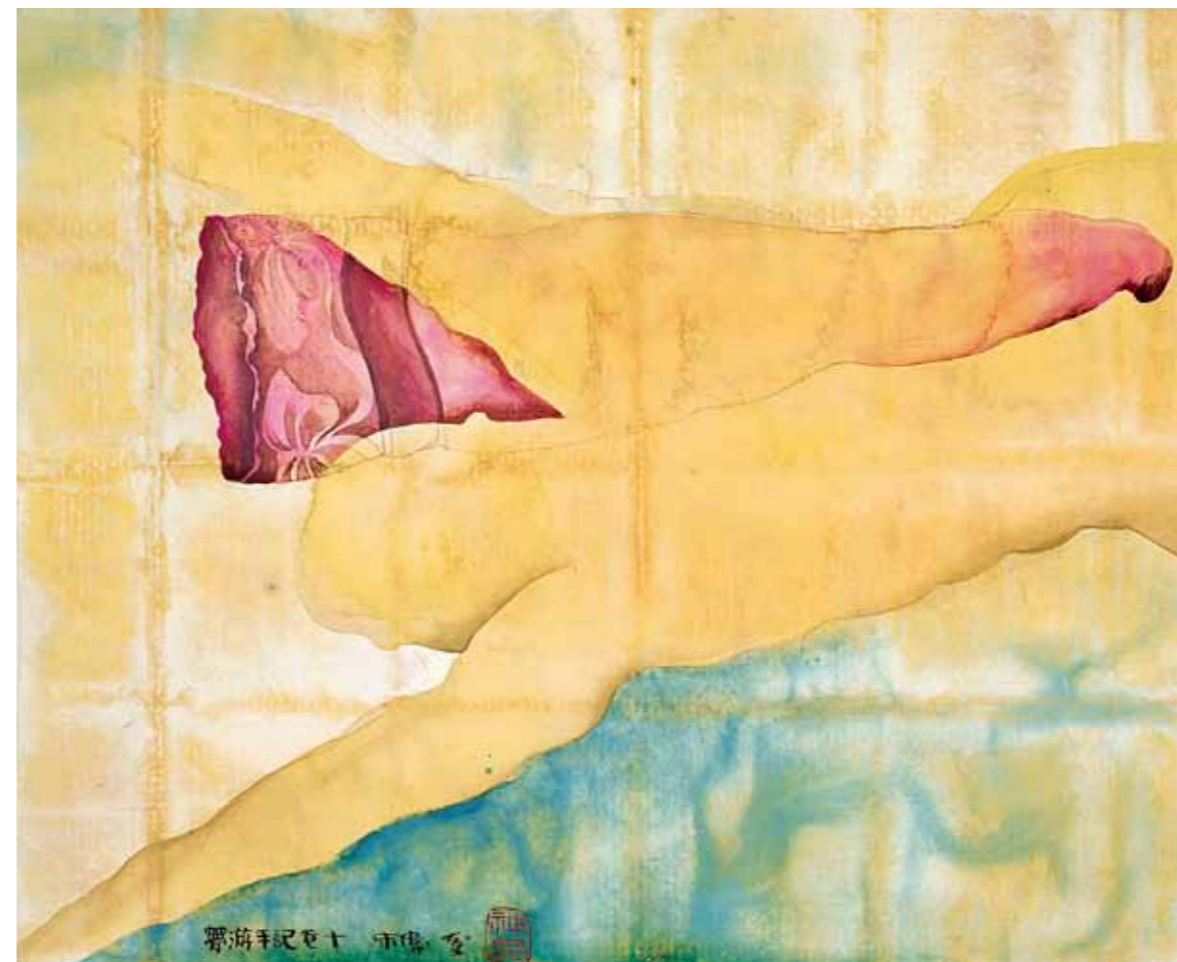
**【夢遊手記】(1998-2006)**

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



254 - 255

夢遊手記 (1998—2006)  
Diary of Sleepwalker (1998-2006)



夢遊手記十號  
*Diary of Sleepwalker, No. 10*

朱偉題款，藝術家鈐印一方：神品。 | 水墨設色紙本  
Signed Zhu Wei, entitled by the artist, with one seal of the artist, Shen Pin. | Ink and colour on paper | 33 x 41 cm | 1998

256 - 257

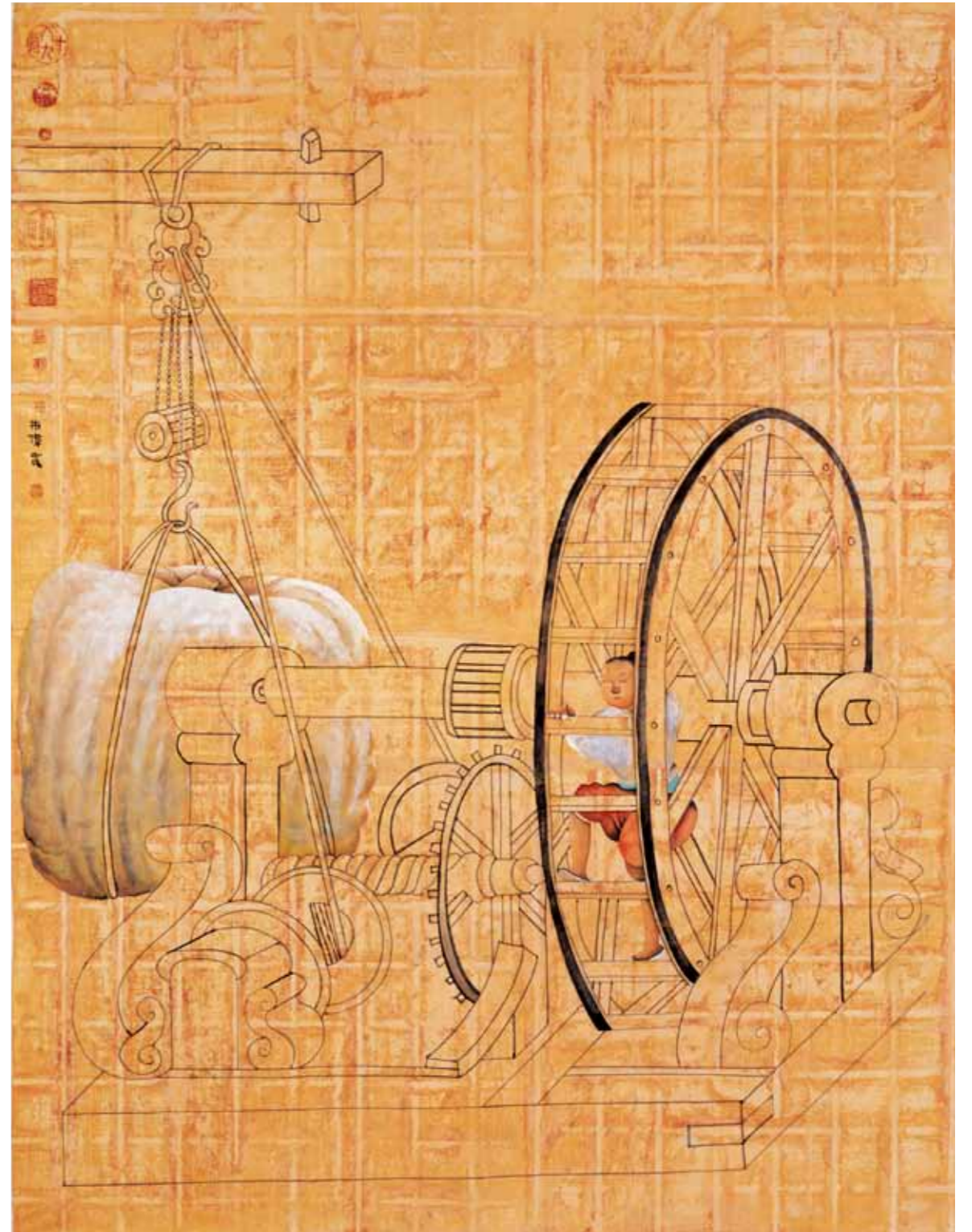
夢遊手記 (1998—2006)  
Diary of Sleepwalker (1998-2006)



夢遊手記二十四號  
*Diary of Sleepwalker, No.24*

朱偉落款，藝術家鈐印二方：萬玉堂鑒賞朱偉真跡和網站。  
Signed Zhu Wei, with two seals of the artist, Wan Yu Tang Jian Shang Zhu  
Wei Zhen Ji and website.

水墨設色紙本 | Ink and colour on paper | 43 x 90 cm | 1998



## 夢遊手記二十五號

*Diary of Sleepwalker, No.25*

朱偉落款，藝術家鈐印九方：十有八九、海淀萬泉莊、圖章、網站、萬玉堂鑒賞朱偉真跡、阿偉、朱偉、朱偉書畫、神品。

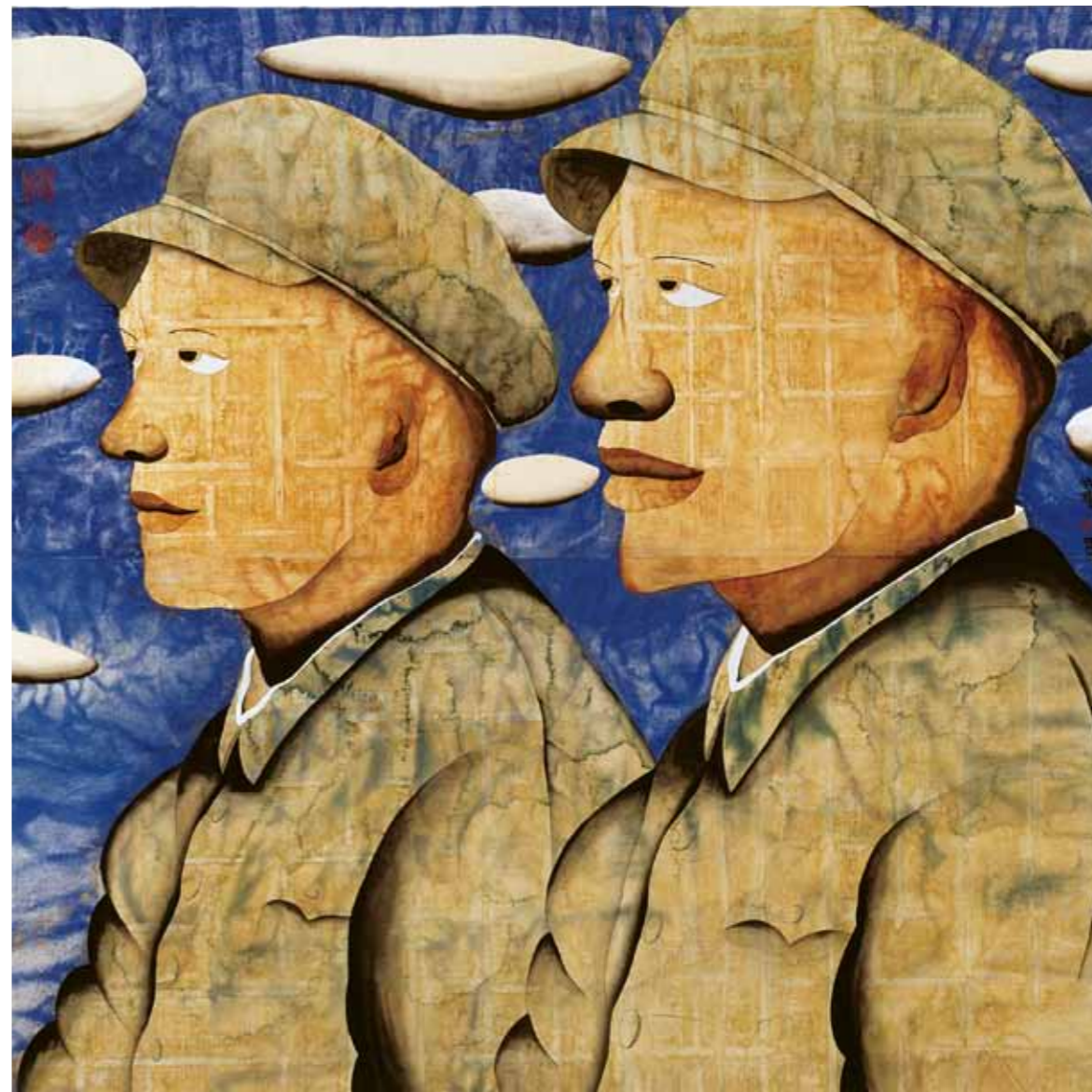
Signed Zhu Wei, with nine seals of the artist, Shi You Ba Jiu, Hai Dian Wan Quan Zhuang, Pictorial seal, Website, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, A Wei, Zhu Wei, Zhu Wei Shu Hua and Shen Pin.

水墨設色紙本

Ink and colour on paper | 173 x 132 cm | 1998

260 - 261

節日 (1998)  
Festival (1998)



節日九號  
*Festival, No.9*

朱偉落款，藝術家鈐印三方：

朱偉書畫、萬玉堂鑒賞朱偉真跡和海淀萬泉莊。

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

水墨設色紙本

Ink and colour on paper | 132 x 131 cm | 1998

262 - 263 節日 (1998)  
Festival (1998)



節日十號  
*Festival, No.10*

朱偉落款，藝術家鈐印三方：

朱偉書畫、萬玉堂鑒賞朱偉真跡、海淀萬泉莊。

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

水墨設色紙本

Ink and colour on paper | 130 x 131 cm | 1998

***Sunflowers* (2000)**

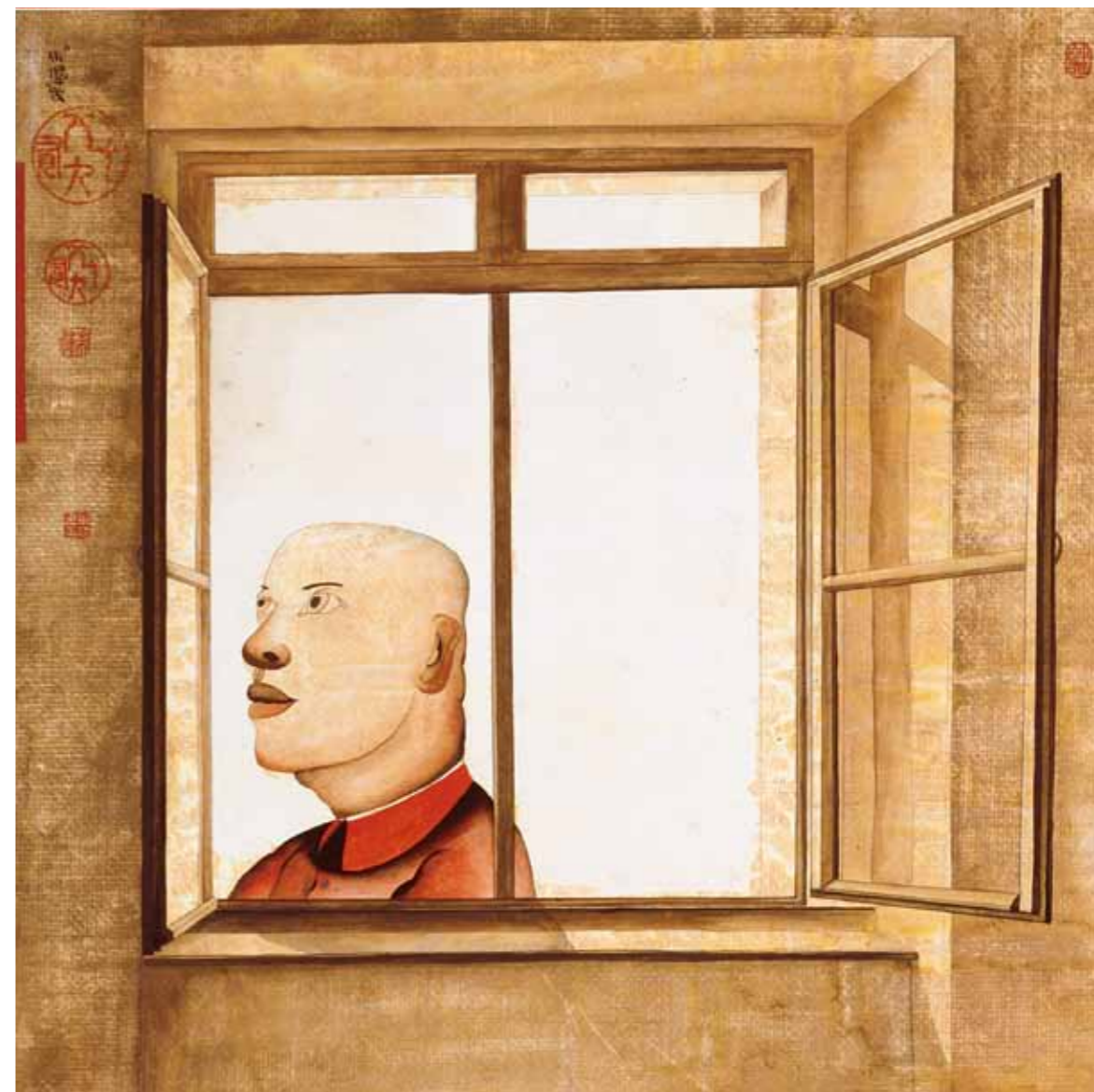
The background of *Sunflowers* was based upon the 50th anniversary of the establishment of the new China-- outside the window of the painting is a festive scene. The *Sunflowers* series has adapted a technique similar to cinematic shooting, capturing drastic changes through a small window. Although a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

**【向日葵】(2000)**

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

266 - 267

向日葵 (2000)  
Sunflowers (2000)



向日葵六號  
*Sunflowers, No. 6*

朱偉落款，藝術家鈐印五方：二方十有八九、朱偉、朱偉書畫、神品。  
Signed Zhu Wei, with five seals of the artist, two of Shi You Ba Jiu, Zhu  
Wei, Zhu Wei Shu Hua and Shen Pin.

水墨設色紙本  
Ink and colour on paper | 65 x 66 cm | 2000

268 - 269 南海 (2000)  
South Sea (2000)



南海八號  
*South Sea, No.8*

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

水墨設色紙本  
Ink and colour on paper | 33 x 33 cm | 2000



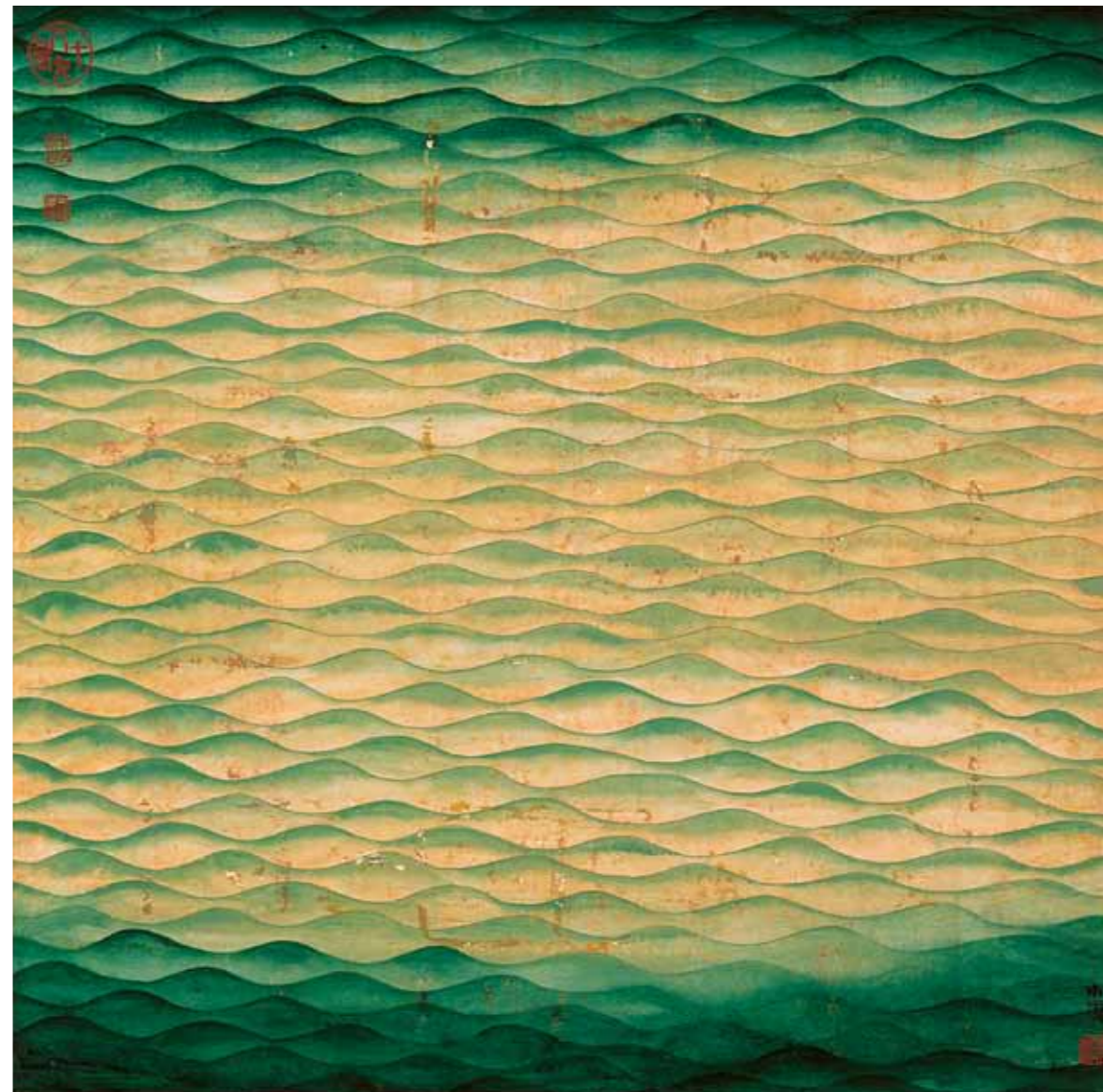
**Great Water (2000-2001)**

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

**【大水】(2000-2001)**

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

272 - 273 大水 (2000—2001)  
Great Water (2000-2001)



大水四號  
*Great Water, No.4*

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

水墨設色紙本  
Ink and colour on paper | 66 x 66 cm | 2000

274 - 275

大水 (2000—2001)  
Great Water (2000-2001)

大水二十一號  
*Great Water, No.21*

朱偉題款，藝術家鈐印二方：朱偉、朱偉書畫。

Signed Zhu Wei, inscribed by the artist, with two seals of the artist, Zhu  
Wei and Zhu Wei Shu Hua.

水墨設色紙本

Ink and colour on paper | 133 x 66 cm | 2001



276 - 277

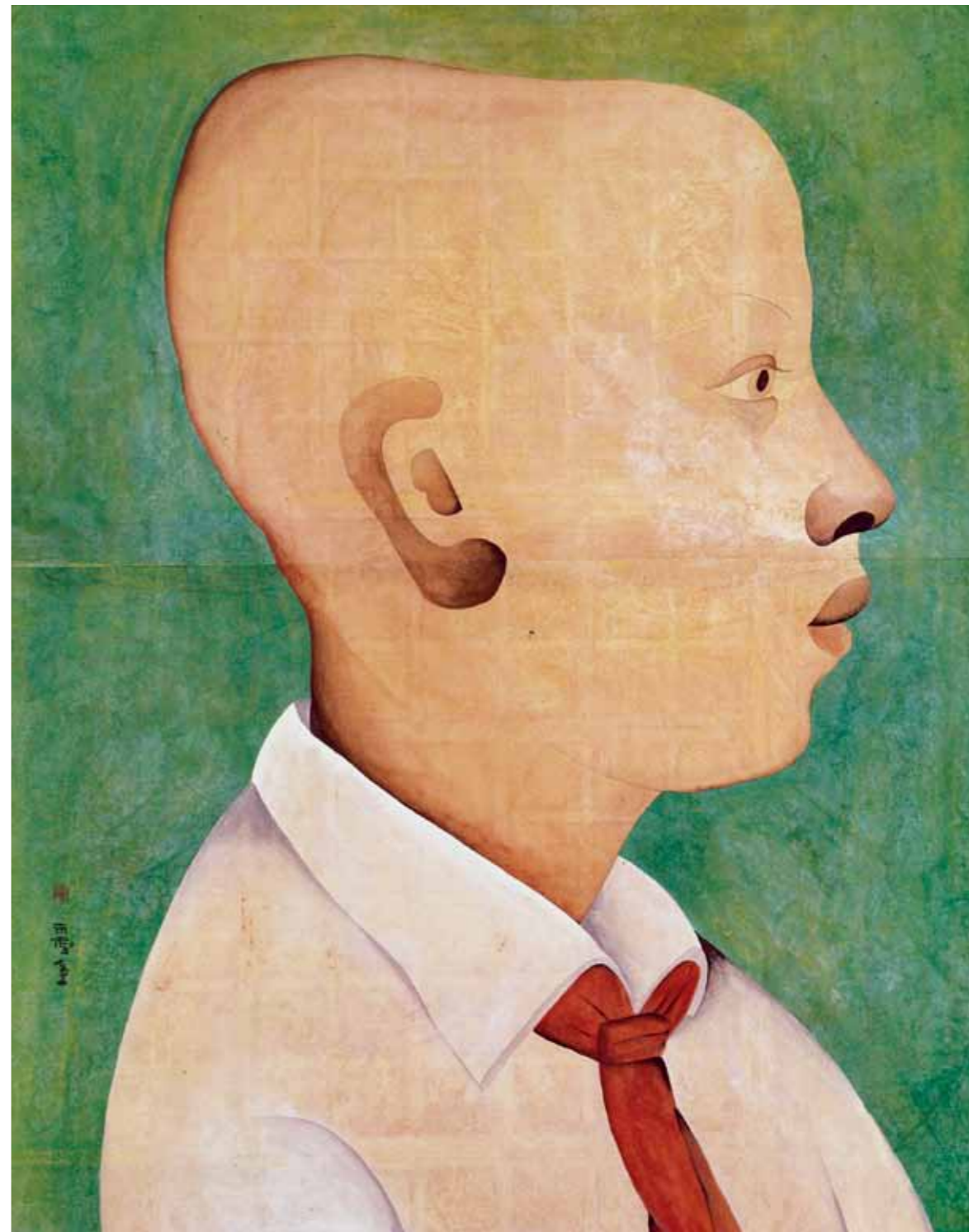
大水 (2000—2001)  
Great Water (2000-2001)



大水二十五號  
*Great Water, No.25*

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

水墨設色紙本  
Ink and colour on paper | 128 x 130 cm | 2001



春節十號  
*Spring Festival, No. 10*

朱偉落款，藝術家鈐印一方：朱偉書畫。 | 水墨設色紙本  
Signed Zhu Wei, with one seal of the artist, Zhu Wei Shu Hua. | Ink and colour on paper | 120 x 93 cm | 2001

280 - 281

春節 (2001)  
Spring Festival (2001)



春節十二號  
*Spring Festival, No. 12*

朱偉落款，藝術家鈐印五方：

海淀萬泉莊、十有八九、網站和二方朱偉印信。

Signed Zhu Wei, with five seals of the artist, Hai Dian Wan Quan Zhuang, Shi You Ba Jiu, website, and two of Zhu Wei Yin Xin.

水墨設色紙本

Ink and colour on paper | 210 x 193 cm | 2001

**Utopia (2001-2005)**

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

**【烏托邦】(2001-2005)**

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



烏托邦四十六號  
*Utopia, No. 46*

朱偉落款，藝術家鈐印六方：

朱偉印鑒、十有八九、大玩、神品、朱偉書畫、朱偉。

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

水墨設色紙本

Ink and colour on paper | 120 x 120 cm | 2004





烏托邦四十八號  
*Utopia, No.48*

朱偉落款。 | 水墨設色紙本  
Signed Zhu Wei. | Ink and colour on paper | 70 x 60 cm | 2005



烏托邦五十七號  
*Utopia, No. 57*

朱偉落款，藝術家鈐印五方：

十有八九、與時俱進、朱偉印鑒、朱偉書畫、藝術家網站。

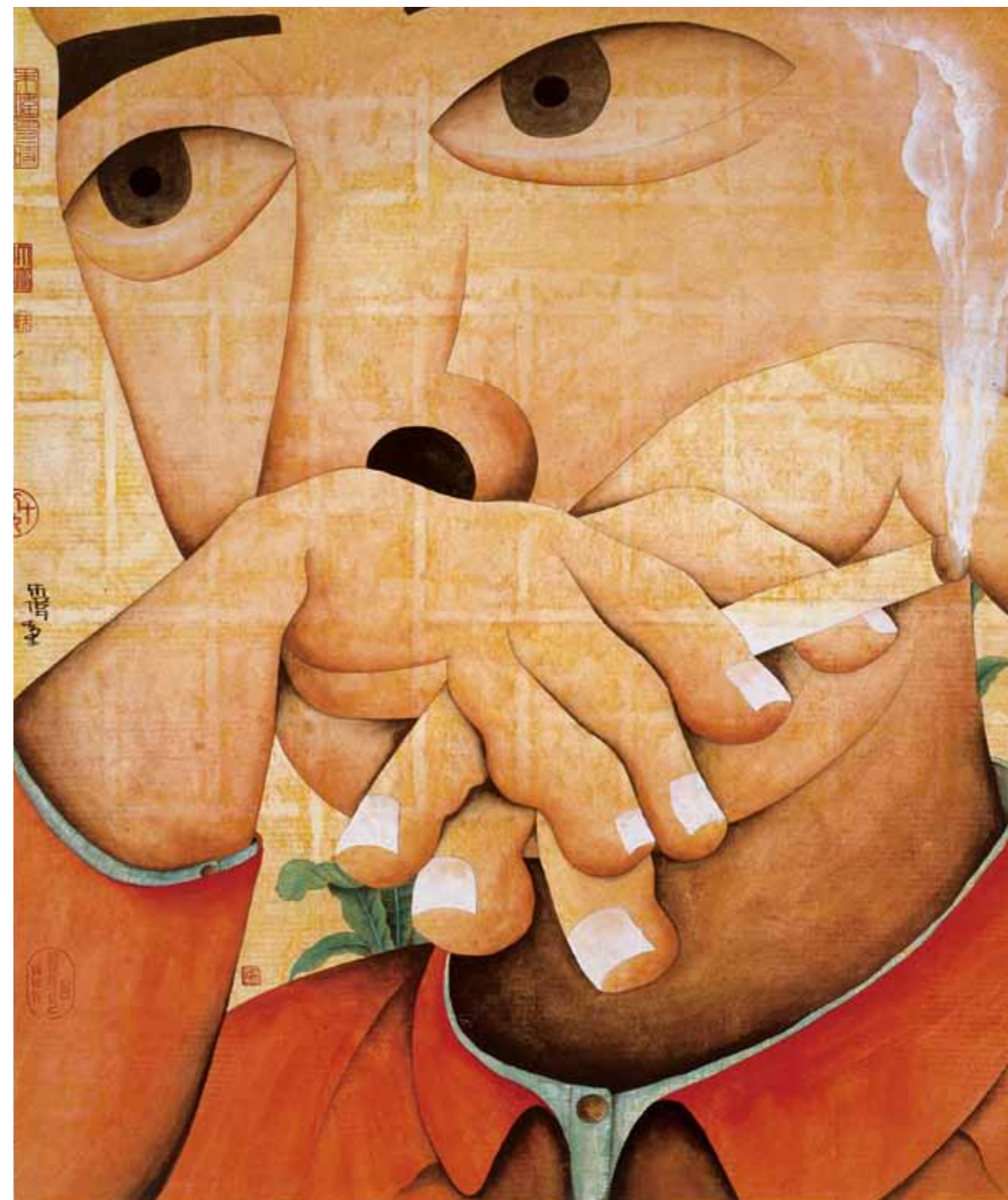
Signed Zhu Wei, with five seals of the artist: Shi You Ba Jiu, Yu Shi Ju  
Jin, Zhu Wei Yin Jian, Zhu Wei Shu Hua, and the artist's website.

水墨設色紙本

Ink and colour on paper | 141 x 120 cm | 2005

290 - 291

無題 (2001—2002)  
Untitled (2001-2002)



無題彩色稿  
*Untitled, Colorful Sketch*

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

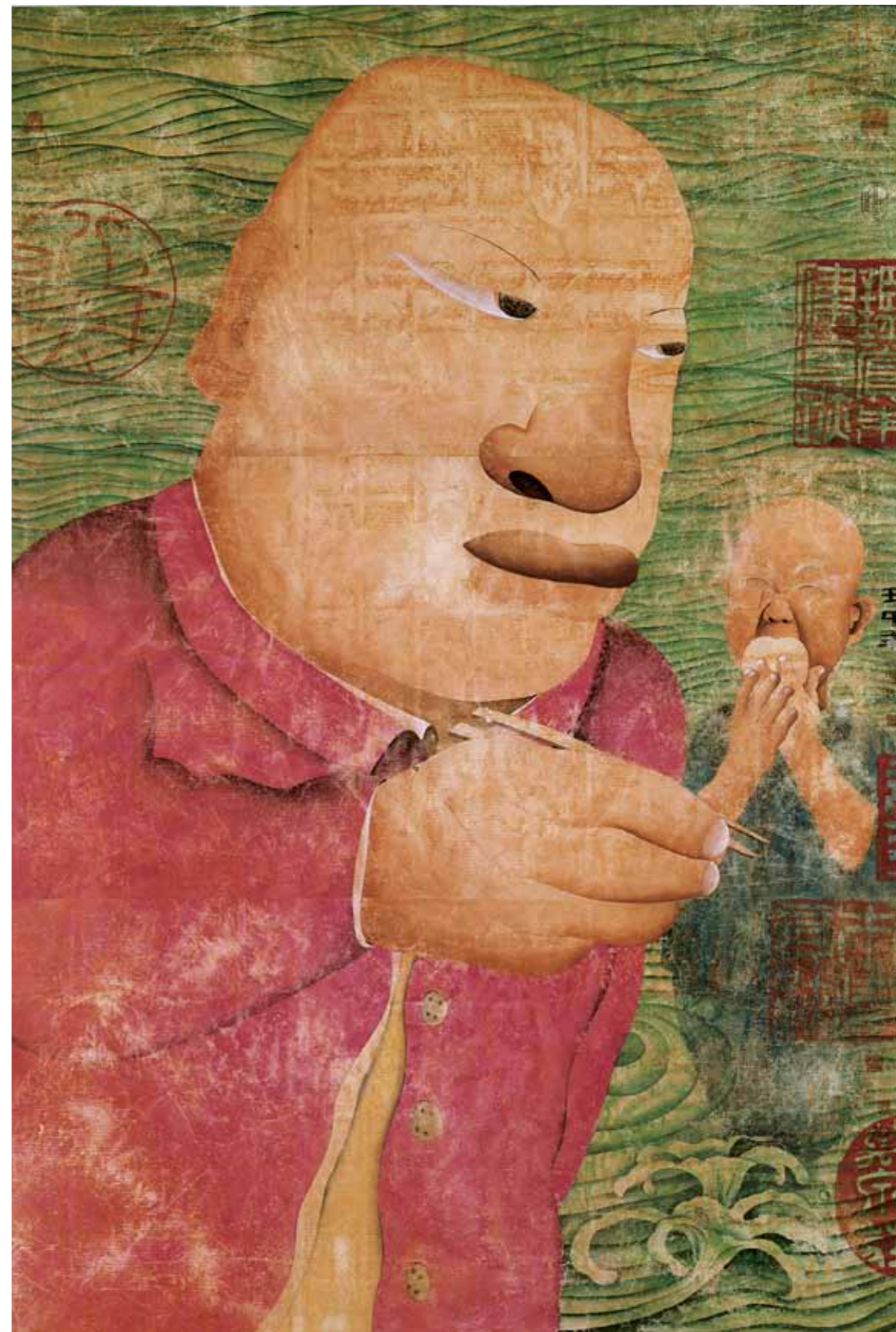
水墨設色紙本  
Ink and colour on paper | 93 x 77 cm | 2001

無題二號  
Sketch, No.2

朱偉落款，書創作時間壬午年（2002年），藝術家鈐印十三方：二方十有八九、海淀萬泉莊、二方萬玉堂鑒賞朱偉真跡、網站、三方朱偉真跡、朱偉印信、朱偉書畫、阿偉和神品。

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

水墨設色紙本  
Ink and colour on paper | 190 x 132 cm | 2002



294 - 295

無題 (2001—2002)  
Untitled (2001-2002)

無題四號  
*Sketch, No.4*

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

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

水墨設色紙本  
Ink and colour on paper | 190 x 132 cm | 2002



***Heavenly Maiden Scattering Flower***  
**(2003)**

In the *Heavenly Maiden Scattering Flower* series, Zhu Wei uses his artistic language to summarize the impression of the Cultural Revolution. Figures in the paintings are filled with naive and devoted expression, but they also exude a feeling of helplessness and innocence. Not only does politics influence Zhu's work, Chinese classics do, too. During the late 80's when the artist studied at the Art College of the People's Liberation Army, he mastered the gong-bi (fine line) figure painting technique. Such techniques emphasize the authority of nature and provide a poetic space for viewer's imaginations. This aesthetic can be found in *Heavenly Maiden Scattering Flower* (2003). In the pictures, several men are crowded at the bottom, looking up to the red and blue whirl in the sky. Beholders are thus left to wonder what the characters are really gazing at. In the same year, Zhu began to work on the *Early Autumn in Beijing* series.

**【天女散花】(2003)**

在《天女散花》系列中，朱偉用自己的藝術語言對革命時代的印象進行了高度的概括，人物的表情中有純真與虔誠，無辜與無助相混合的感覺。不光政治影響了朱偉的創作，中國經典傳統也影響甚巨。朱偉 80 年代末在解放軍藝術學院學習時，專心完善他的中國工筆人物技法，強調自然的統治地位，並留下空白以激發觀眾的遐想。在朱偉 2003 年創作的《天女散花》中就運用了這種美學。在畫面中，三兩個年輕男人或擠在畫布的最下面，或抬首向天望著稍縱即逝的藍和紅的漩渦，讓觀眾去猜測他們在注視著什麼。這一年《北京的早秋》系列也開始創作。



## 天女散花三號

*Heavenly Maiden Scattering Flower, No.3*

朱偉落款，藝術家鈐印七方：圖章、大玩、十有八九、朱偉印鑒、與時俱進、Plum Blossoms、萬玉堂朱偉印。

Signed Zhu Wei, with seven seals of the artist, Pictorial Seal, Da Wan, Shi You Ba Jiu, Zhu Wei Yin Jian, Yu Shi Ju Jin, Plum Blossoms, and Wan Yu Tang Zhu Wei Yin.

水墨設色紙本

Ink and colour on paper | 65 x 56 cm | 2003

### *Spring Herald* (2003-2007)

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

### 【報春圖】(2003-2007)

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



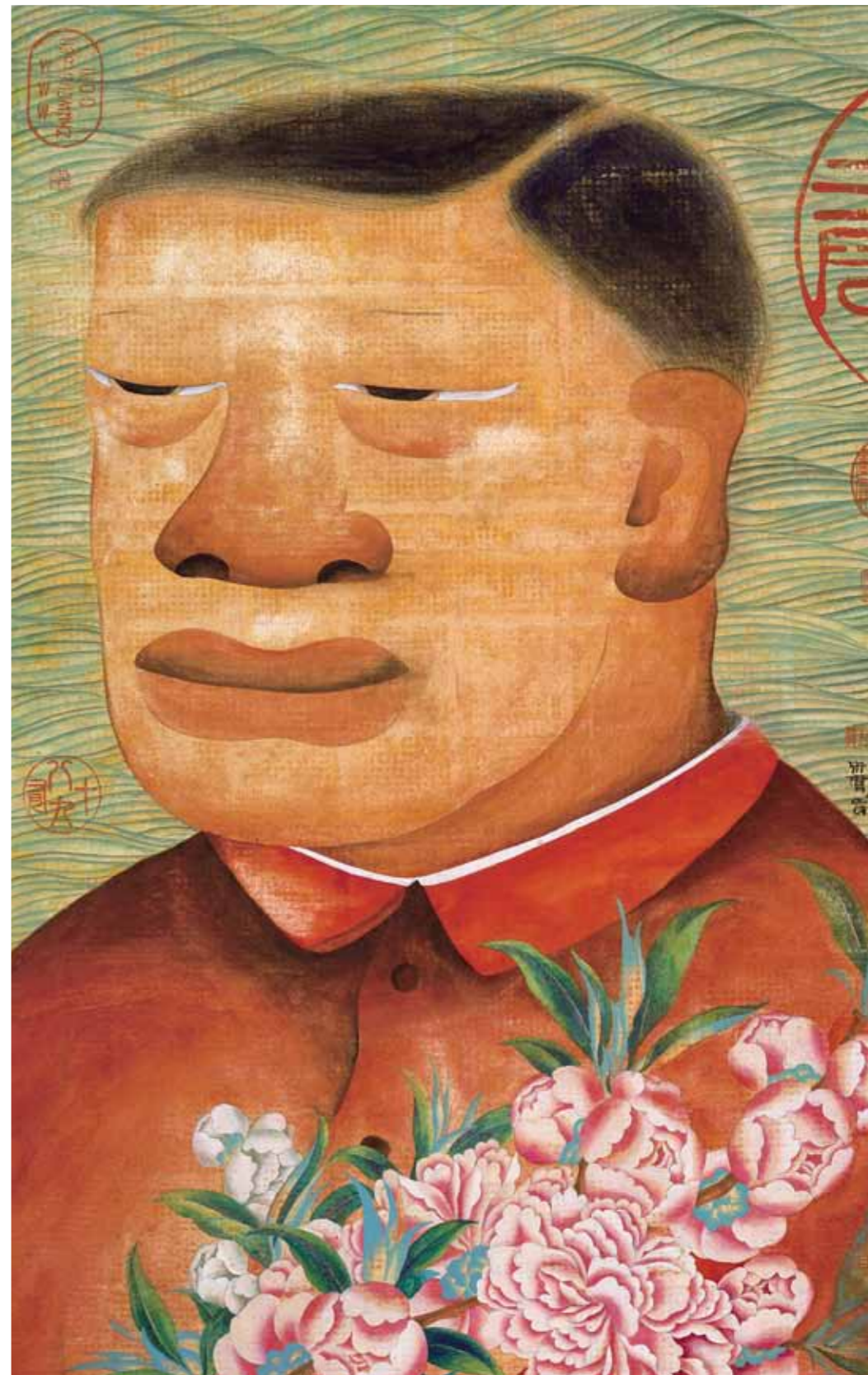
報春圖一號  
*Spring Herald, No.1*

朱偉落款，藝術家鈐印九方：二方十有八九，一方藝術家網站、朱偉書畫、大玩、朱偉水墨畫寶、朱偉印信、朱偉、朱偉印鑒。

Signed Zhu Wei, with nine seals of the artist: two of Shi You Ba Jiu, artist's website, Zhu Wei Shu Hua, Da Wan, Zhu Wei Shui Mo Hua Bao, Zhu Wei Yin Xin, Zhu Wei, and Zhu Wei Yin Jian.

水墨設色紙本

Ink and colour on paper | 101.5 x 65 cm | 2003





報春圖三號  
*Spring Herald, No.3*

朱偉落款，藝術家鈐印十方：二方藝術家網站、二方朱偉印信、二方朱偉書畫、十有八九、朱偉真跡、大玩和朱偉印鑒。

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

水墨設色紙本

Ink and colour on paper | 121 x 101 cm | 2003

**Vernal Equinox (2005-2008)**

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

**【開春圖】(2005-2008)**

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



開春圖十五號  
*Vernal Equinox, No. 15*

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

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

水墨設色紙本  
Ink and colour on paper | 160 x 120 cm | 2008

310 - 311

開春圖 (2005—2008)  
Vernal Equinox (2005-2008)



開春圖十七號  
*Vernal Equinox, No. 17*

朱偉落款，藝術家鈐印十方：朱偉印信、大玩、圖章、藝術家網址、十有八九、神品、朱偉、二方朱偉書畫和阿偉。

Signed Zhu Wei, with ten seals of the artist, Zhu Wei Yin Xin, Da Wan, Pictorial Seal, artist's website, Shi You Ba Jiu, Shen Pin, Zhu Wei, two of Zhu Wei Shu Hua, and A Wei.

水墨設色紙本  
Ink and colour on paper | 160 x 120 cm | 2008

312 - 313

開春圖 (2005—2008)  
Vernal Equinox (2005-2008)



開春圖二十號  
*Vernal Equinox, No.20*

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

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

水墨設色紙本

Ink and colour on paper | 160 x 120 cm | 2008

***Curtain (2008-2010)***

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

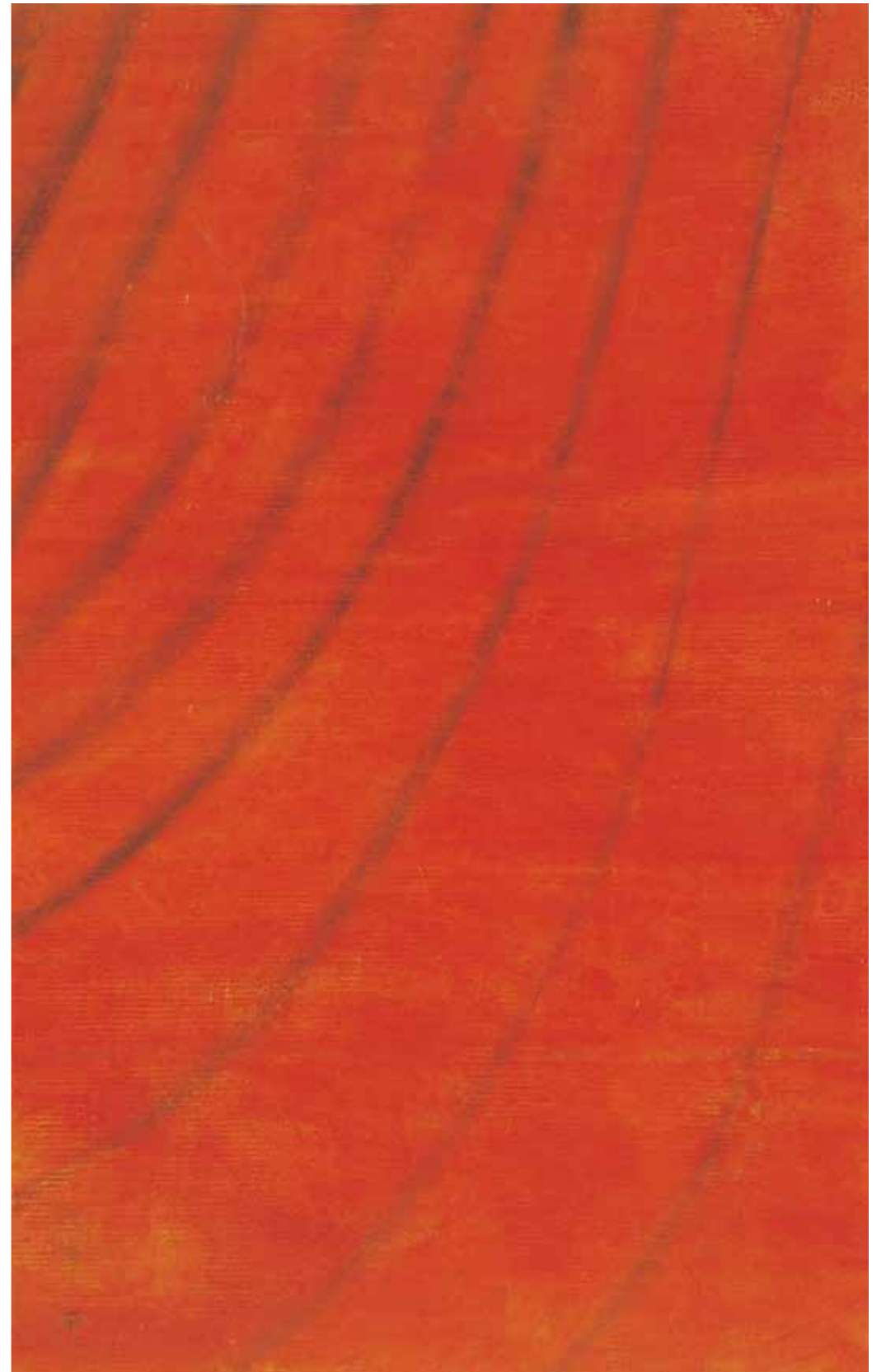
**【帷幕系列】(2008-2010)**

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

316 - 317 帷幕系列 (2008—2010)  
Curtain (2008-2010)

帷幕之一  
*Curtain, No.1*

藝術家鈐印一方：朱偉。 | 水墨設色紙本  
With one seal of the artist, Zhu Wei. | Ink and colour on paper | 122 x 77 cm | 2008





318 - 319

帷幕系列 (2008—2010)  
Curtain (2008-2010)



帷幕之五  
*Curtain, No.5*

藝術家鈐印五方：十有八九、朱偉印信、朱偉印鑒、朱偉和朱偉真跡。  
With five seals of the artist, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, Zhu Wei, and Zhu Wei Zhen Ji.

水墨設色紙本 | Ink and colour on paper | 200 x 160 cm | 2008

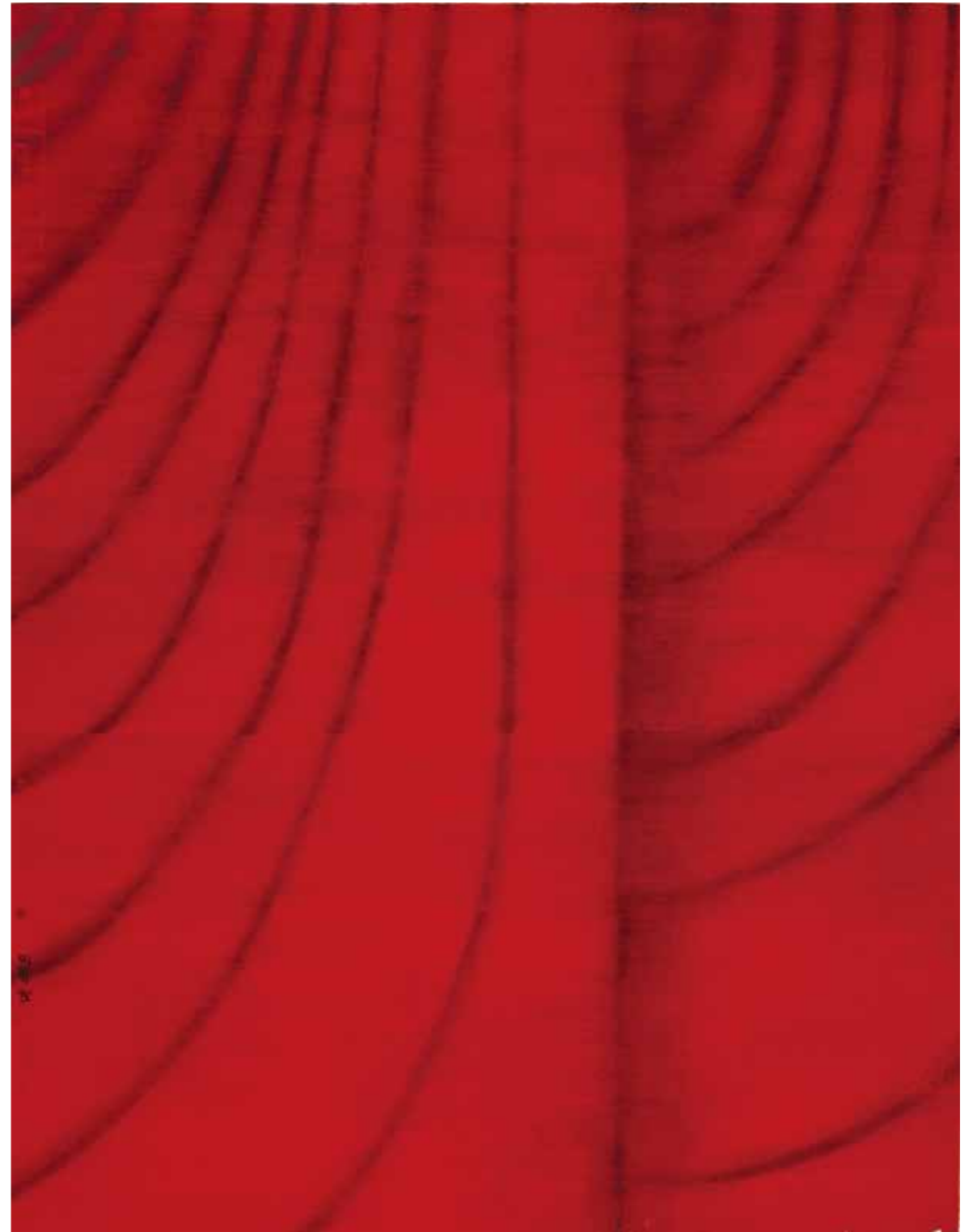
320 - 321

帷幕系列 (2008—2010)  
Curtain (2008-2010)

帷幕之八  
*Curtain, No.8*

朱偉落款，藝術家鈐印十一方：二方朱偉印信、與時俱進、藝術家網站、大玩、神品、圖章、朱偉印鑒、朱偉、朱偉書畫、朱偉真跡。  
Signed Zhu Wei, with eleven seals of the artist: two of Zhu Wei Yin Xin, Yu Shi Ju Jin, artist's website, Da Wan, Shen Pin, Pictorial seal, Zhu Wei Yin Jian, Zhu Wei, Zhu Wei Shu Hua, and Zhu Wei Zhen Ji.

水墨設色紙本  
Ink and colour on paper | 200 x 160 cm | 2010



322 - 323

帷幕系列 (2008—2010)  
Curtain (2008-2010)



帷幕之九  
*Curtain, No. 9*

朱偉落款，藝術家鈐印四方：朱偉印鑒、神品、朱偉書畫、朱偉。

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

水墨設色紙本

Ink and colour on paper | 56 x 70 cm | 2010

324 - 325

帷幕系列 (2008—2010)  
Curtain (2008-2010)



帷幕之十  
*Curtain, No.10*

朱偉落款，藝術家鈐印四方：神品、大玩、朱偉、朱偉印鑒。

Signed Zhu Wei, with four seals of the artist: Shen Pin, Da Wan, Zhu  
Wei, Zhu Wei Yin Jian.

水墨設色紙本

Ink and colour on paper | 66 x 53 cm | 2010

326 - 327

假日 (2010)  
Holidays (2010)

假日一號

*HOLIDAYS, No.1*

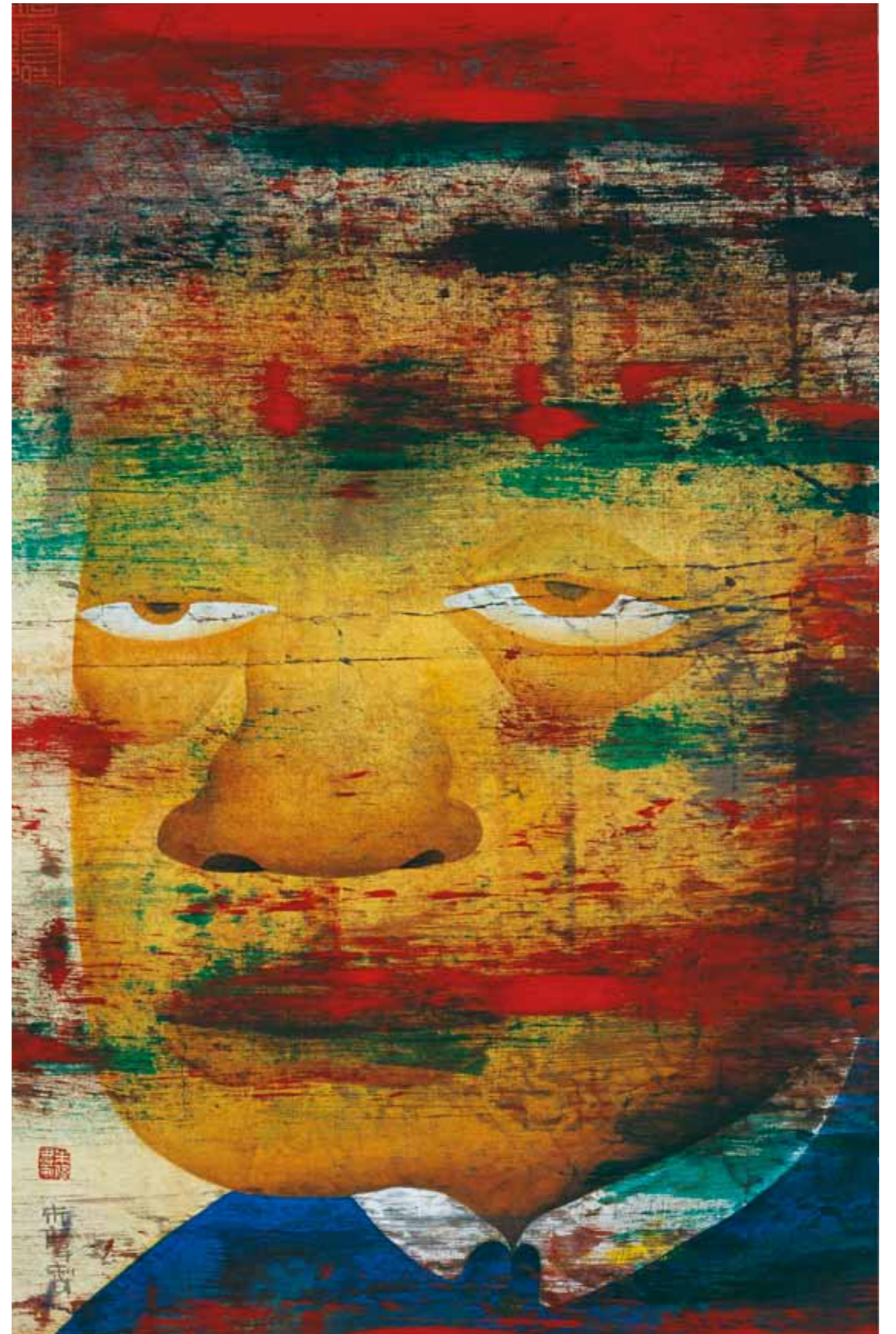
朱偉落款，藝術家鈐印七方：

朱偉印鑒、與時俱進、圖章、朱偉、朱偉印信、大玩、朱偉書畫。

Signed Zhu Wei, with seven seals of the artist: Zhu Wei Yin Jian, Yu Shi  
Ju Jin, Pitorial seal, Zhu Wei, Zhu Wei Yin Xin, Da Wan, and Zhu Wei  
Shu Hua.

水墨設色紙本

Ink and colour on paper | 65 x 43 cm | 2010



328 - 329

假日 (2010)  
Holidays (2010)

假日二號  
*HOLIDAYS, No.2*

朱偉落款，藝術家鈐印八方：

二方與時俱進，朱偉印信、朱偉印鑒、神品、朱偉、阿偉和大玩。

Signed Zhu Wei, with eight seals of the artist: two of Yu Shi Ju Jin, one of  
Zhu Wei Yin Xin, Zhu Wei Yin Jian, Shen Pin, Zhu Wei, A Wei, and Da Wan.

水墨設色紙本

Ink and colour on paper | 67 x 48 cm | 2010



*Album of Vernal Equinox* (2011)

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

## 【開春圖冊頁】(2011)

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

332 - 333

開春圖冊頁 (2011)  
Album of Vernal Equinox (2011)



開春圖冊頁之二

*Album of Vernal Equinox, No. 2*

朱偉落款，藝術家鈐印八方：與時俱進、朱偉印信、大玩、藝術家網站印章、朱偉書畫、朱偉、神品、圖章。

Signed Zhu Wei, with eight seals of the artist: Yu Shi Ju Jin, Zhu Wei Yin Xin, Da Wan, seal of artist website, Zhu Wei Shu Hua, Zhu Wei, Shen Pin, and Pictorial seal.

水墨設色紙本

Ink and colour on paper | 21 x 23.5 cm | 2011





開春圖冊頁之十  
*Album of Vernal Equinox, No.10*

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

水墨設色紙本  
Ink and colour on paper | 55 x 40 cm | 2011

***Ink and Wash Research Lectures series***  
**(2005-2012)**

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

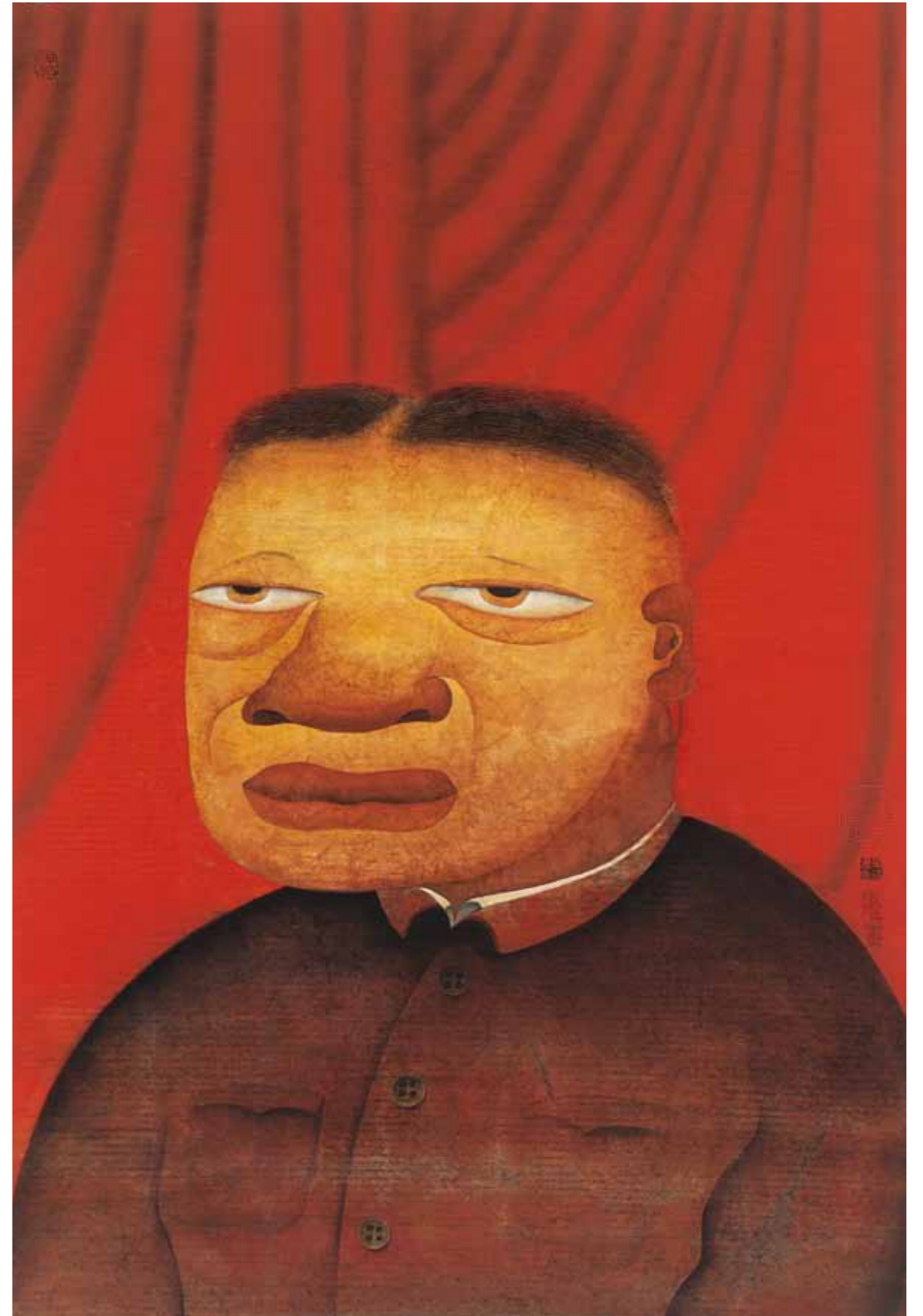
**【水墨研究課徒系列】(2005-2012)**

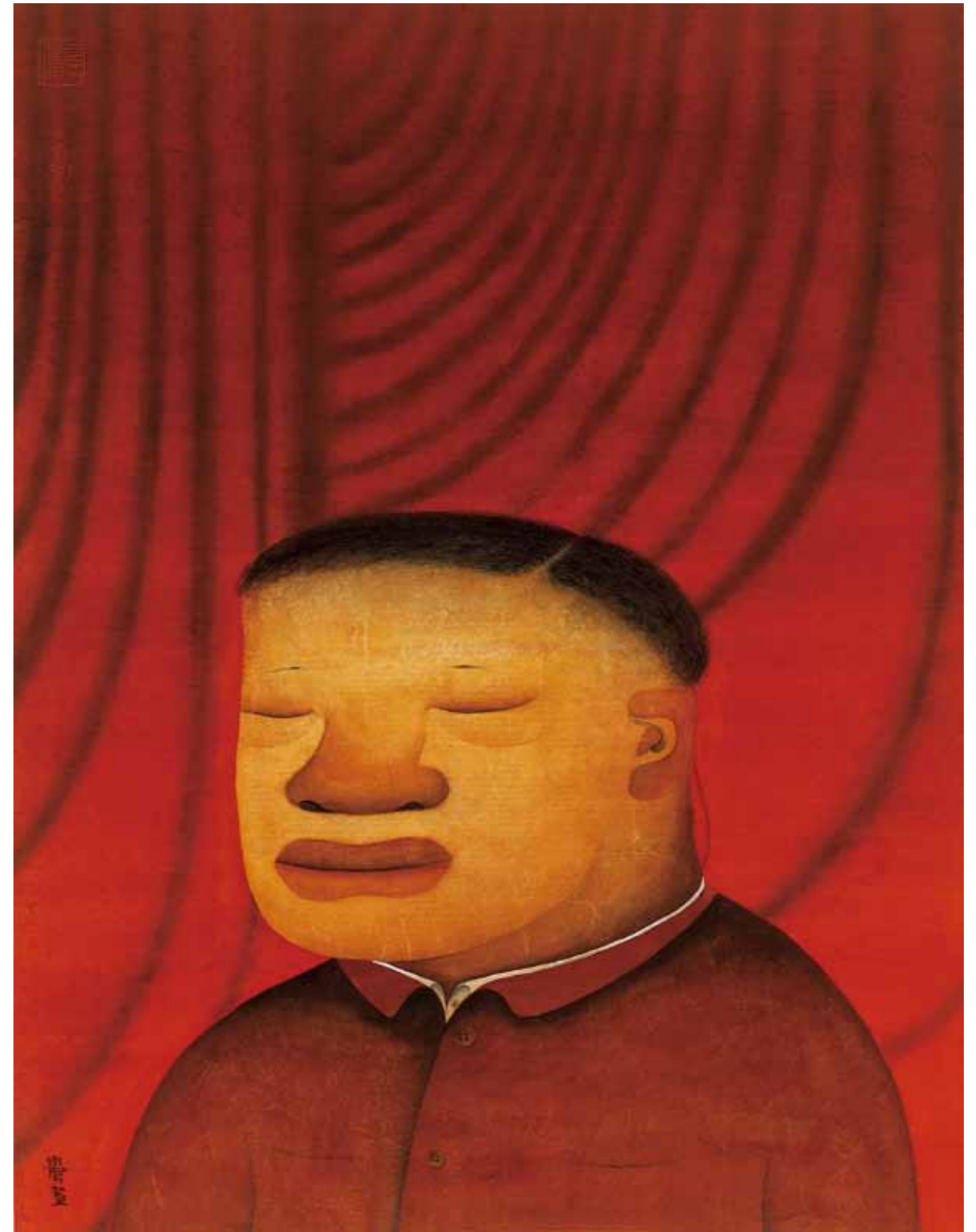
水墨傳統對於朱偉而言，是一個從傳統出走，又重新反思傳統的過程。所謂的出走，並非對水墨形制和價值觀的背叛，而是朱偉作為一個生活在當代社會的藝術家，對強勢的水墨傳統造成的既有框架和僵化規則的打破，比如傳統的繪畫題材給了創作者森嚴的限制，從而會局限富有創造力的造型特徵。而當藝術家離開傳統一段距離後，再回望傳統的水墨規制和傳統繪畫的優雅、典範，又重新帶給朱偉全新的看待傳統的視角。所謂與古為徒，藝術家在經歷了一段長達近二十年的水墨創作之後，繪畫語言雖則仍舊是批判的、諷喻的、詼諧的特點，但其對自身所使用的水墨語言，卻是前所未有的沉潛、篤定，這從藝術家賦予這個系列的名字《水墨研究課徒》系列便可見端倪。這種創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

水墨研究課徒系列  
*Ink and Wash Research Lectures series*

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

水墨設色紙本  
Ink and colour on paper | 93 x 64 cm | 2005-2012





水墨研究課徒系列  
*Ink and Wash Research Lectures series*

朱偉落款，藝術家鈐印三方：與時俱進、大玩、朱偉書畫。

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

水墨設色紙本

Ink and colour on paper | 103 x 80 cm | 2005-2012

342 - 343

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)

隔江山色  
*Hills beyond A River*

朱偉落款，藝術家鈐印二方：朱偉書畫、大玩。

Signed Zhu Wei, with two seals of the artist: Zhu Wei Shu  
Hua, Da Wan.

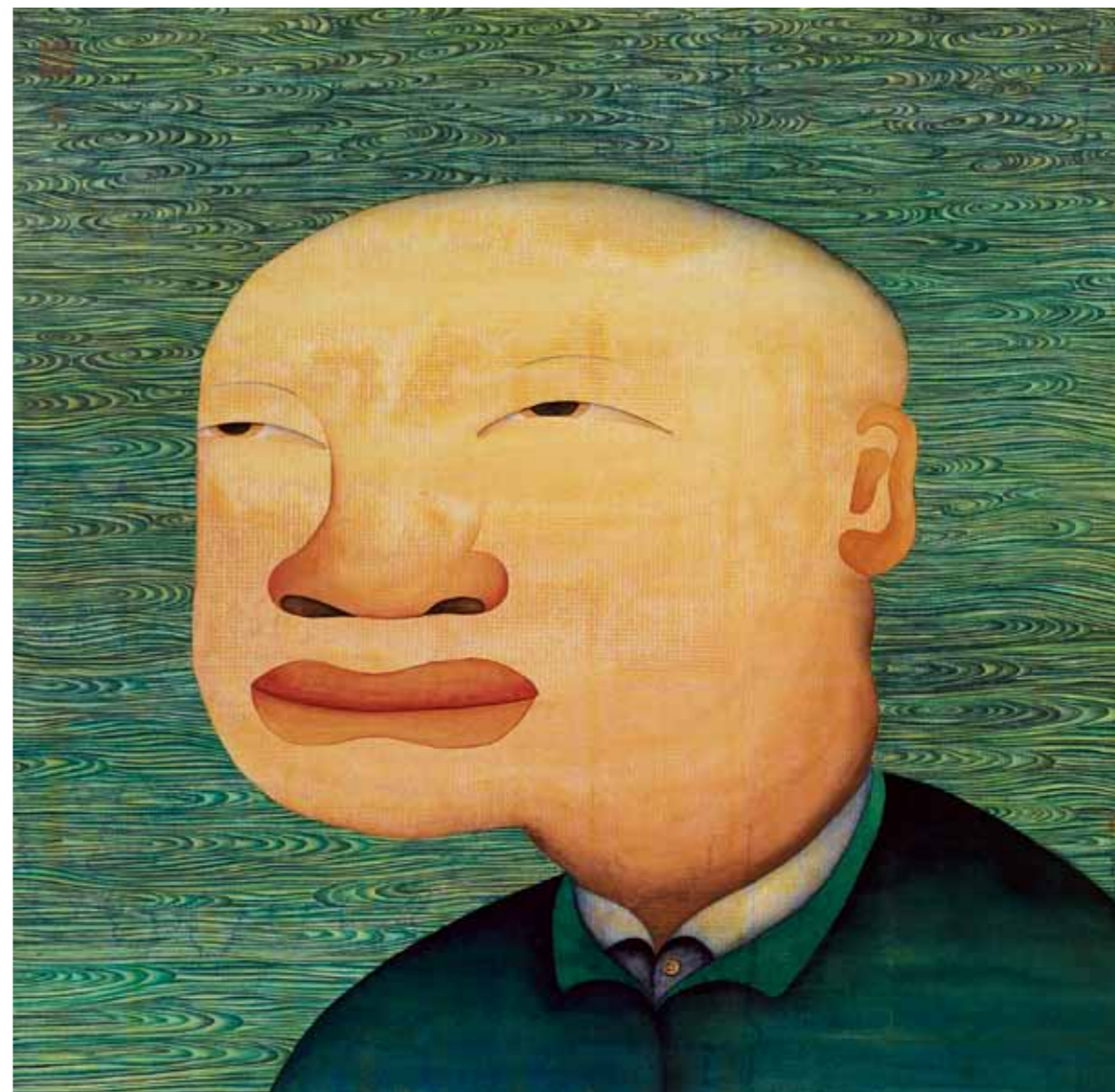
水墨設色紙本

Ink and colour on paper | 174 x 123 cm | 2005-2012



344 - 345

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)



隔江山色  
*Hills beyond A River*

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

水墨設色紙本 | Ink and colour on paper | 123 x 123 cm | 2005-2012

346 - 347

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)



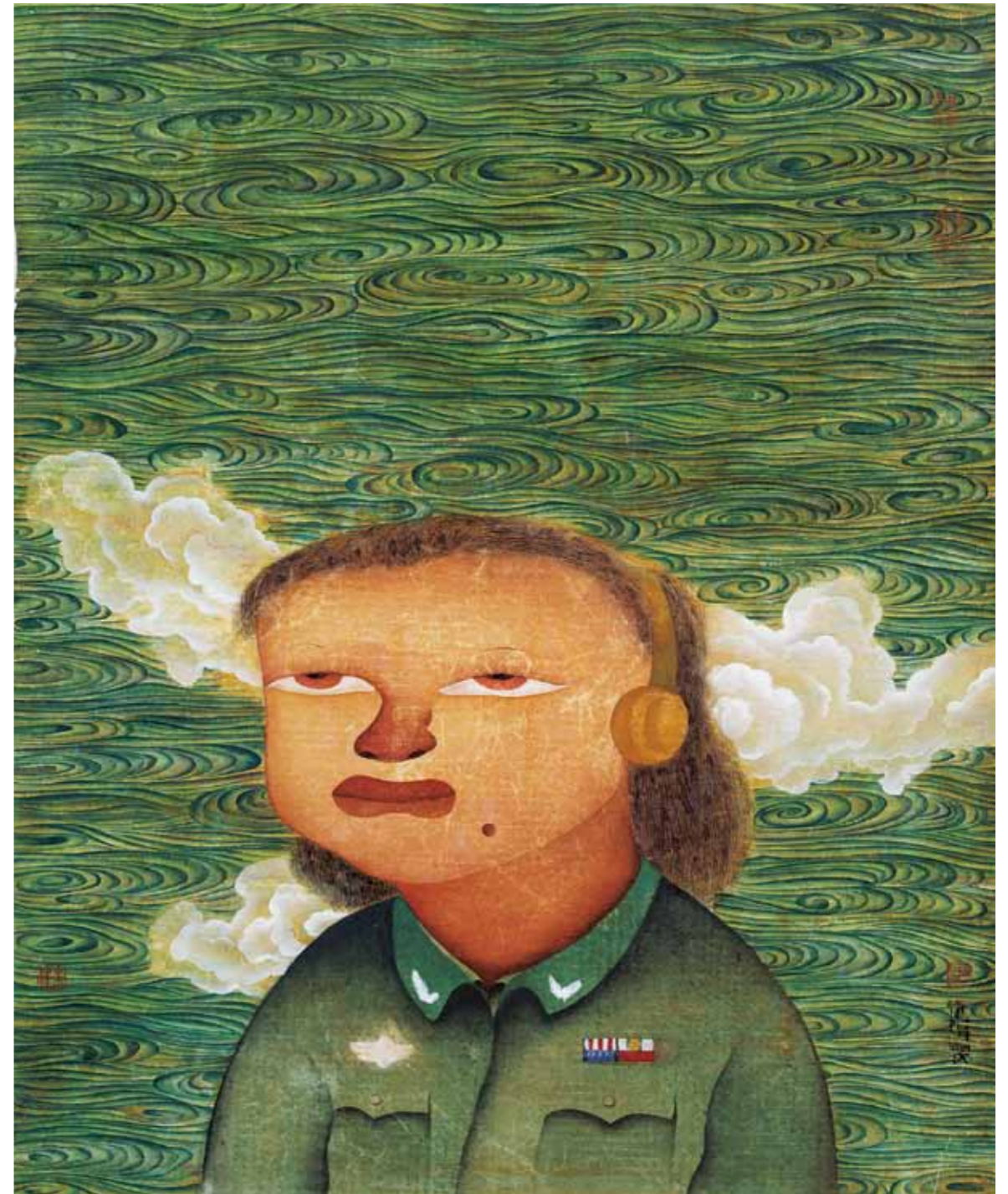
隔江山色  
*Hills beyond A River*

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

水墨設色紙本  
Ink and colour on paper | 171 x 123 cm | 2005-2012

348 - 349

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)



隔江山色  
*Hills beyond A River*

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

水墨設色紙本 | Ink and colour on paper | 71 x 60 cm | 2005-2012

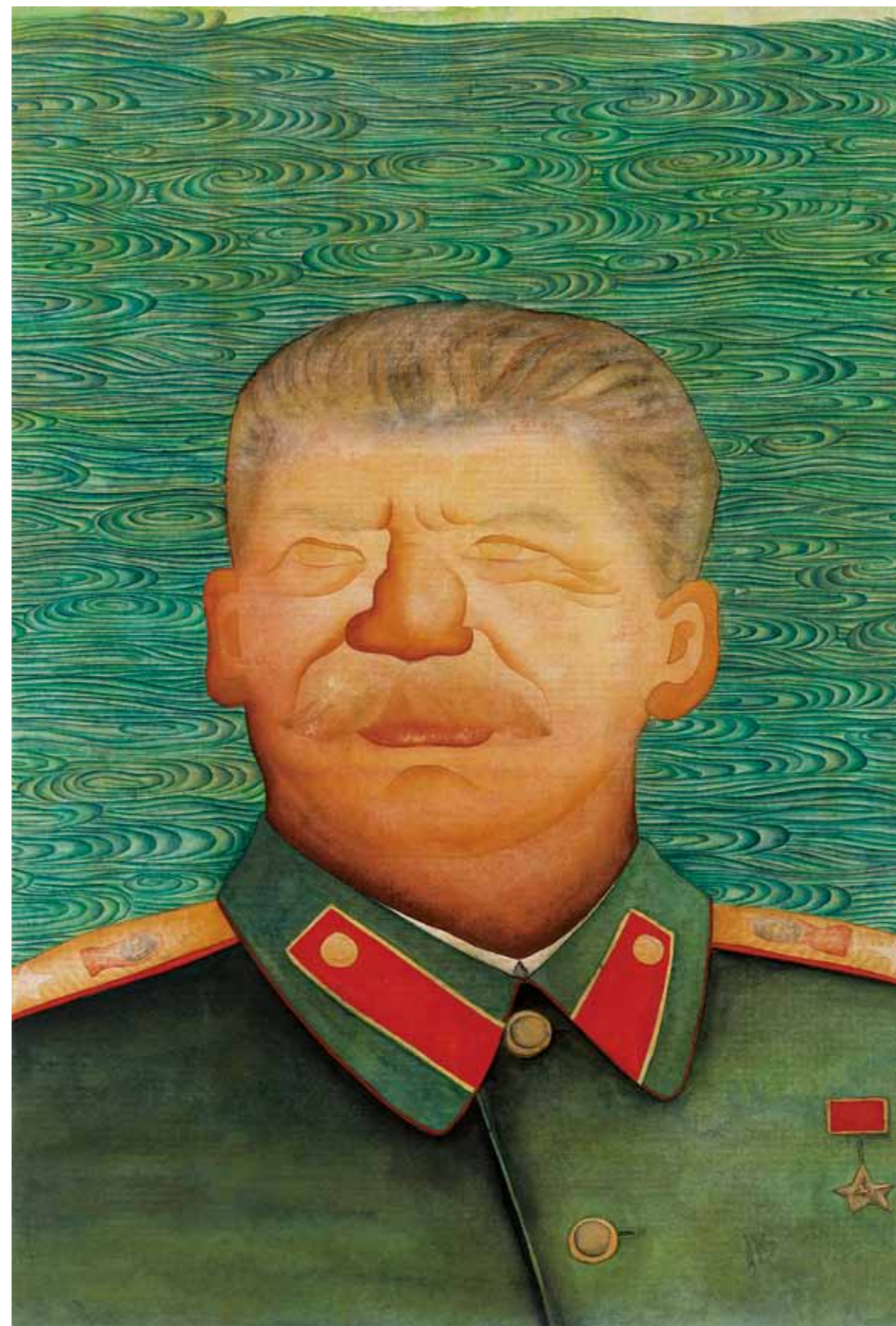


350 - 351

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)

隔江山色  
*Hills beyond A River*

水墨設色紙本  
Ink and colour on paper | 90 x 62 cm | 2005-2012



352 - 353

隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)



隔江山色  
*Hills beyond A River*

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

水墨設色紙本 | Ink and colour on paper | 165 x 124 cm | 2005-2012

354 - 355

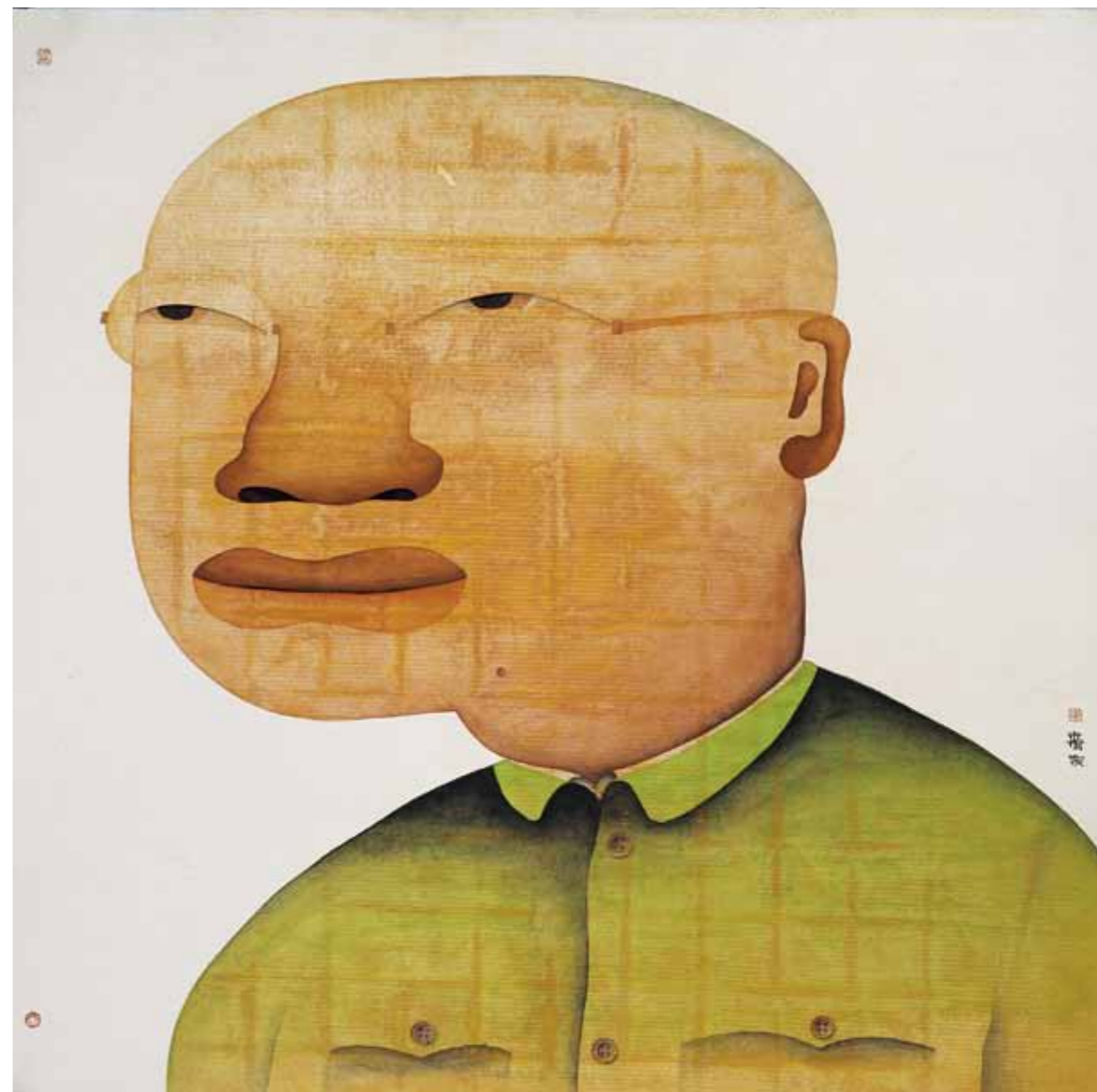
隔江山色 (2005—2012)  
Hills beyond A River (2005-2012)



隔江山色  
*Hills beyond A River*

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

水墨設色紙本 | Ink and colour on paper | 178 x 124 cm | 2005-2012



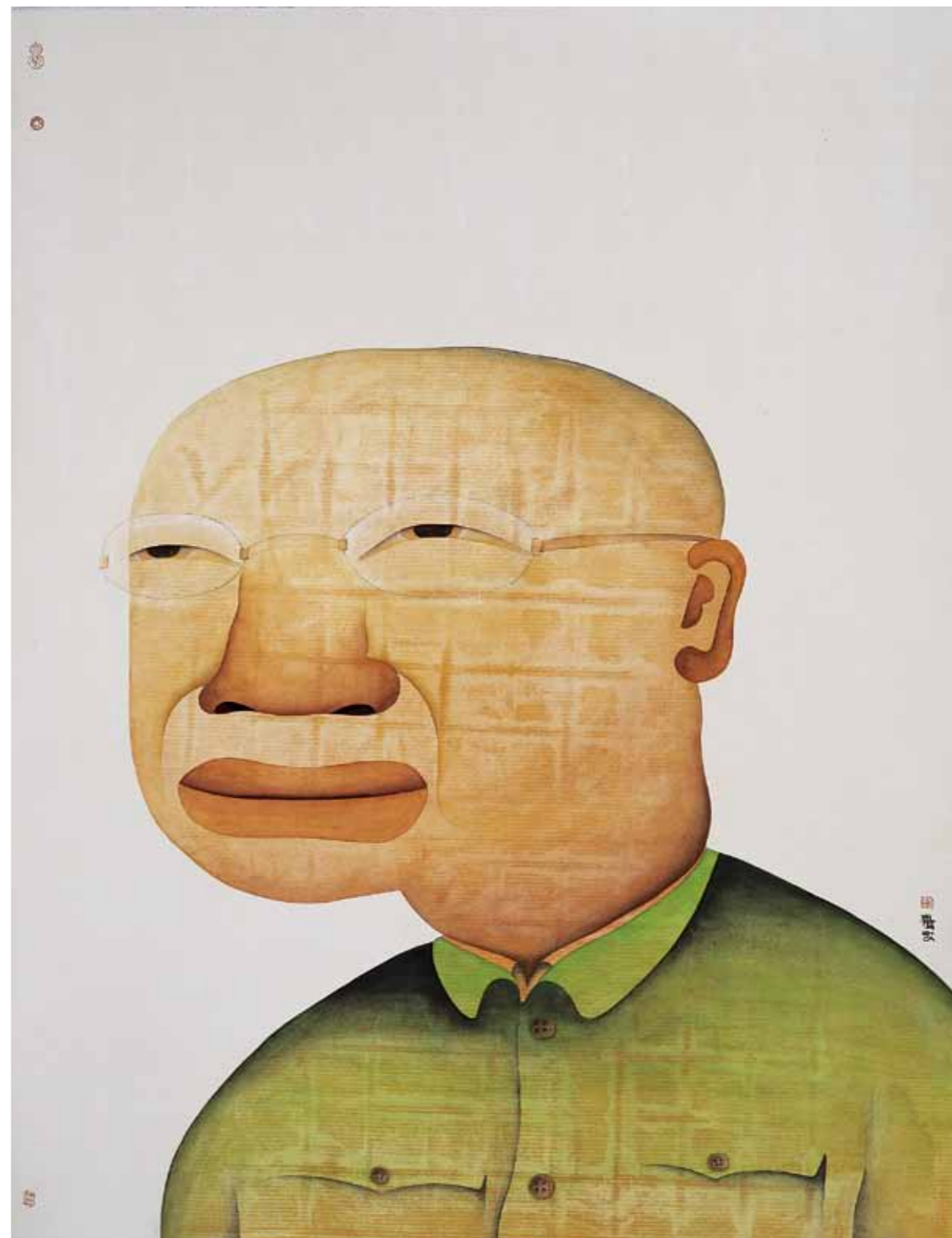
人物研究  
*Study of People*

朱偉落款，藝術家鈐印三方：圖章、神品、朱偉書畫。

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

水墨設色紙本

Ink and colour on paper | 123 x 123 cm | 2005-2012



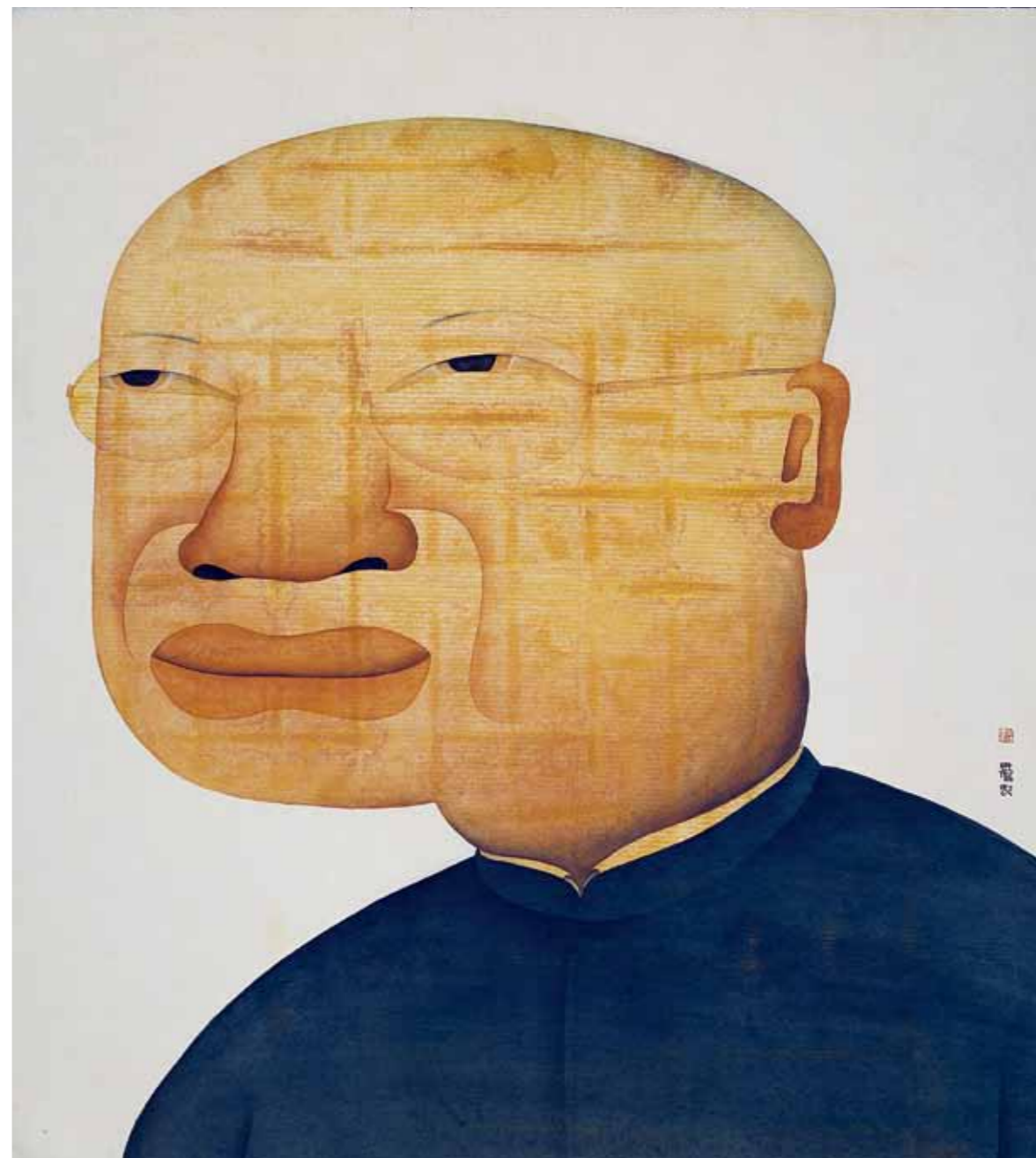
人物研究  
*Study of People*

朱偉落款，藝術家鈐印四方：大玩、圖章、神品、朱偉書畫。

Signed Zhu Wei, with four seals of the artist: Da Wan, Pictorial seal, Shen Pin, Zhu Wei Shu Hua.

水墨設色紙本

Ink and colour on paper | 162 x 124 cm | 2005-2012



人物研究  
*Study of People*

朱偉落款，藝術家鈐印一方：朱偉書畫。

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

水墨設色紙本

Ink and colour on paper | 123 x 111 cm | 2005-2012



WWW.ZHUWEIARTDEN.COM



大玩 / Da Wan



神品 / Shen Pin



十有八九 / Shi You Ba Jiu



圖章 / Pictorial Seal



與時俱進 / Yu Shi Ju Jin







## ZHU WEI

Zhu Wei was born in 1966 in Beijing, and received education in the People's Liberation Army Academy of Art, Beijing Film Academy, and China Institute of Art. Zhu Wei made his first appearance in international exhibition in 1993, and has put on more than 20 Solo Exhibitions worldwide ever since. More than eight different editions of special anthologies of his works and reviews have been published. His ink and wash works have been collected by more than 20 domestic and foreign museums.

### EXHIBITIONS

- 2012
- Group Exhibition, "RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012", Hubei Museum of Art, Wuhan, China
  - Group Exhibition, Instinct & Instant Chinois, J. Bastien Art, Brussels, Belgium
  - Group Exhibition, Italy-China Biennale, Eparco Di Monza, Italy
  - Group Exhibition, Five Artists' Joint Exhibition of Contemporary Gongbi, Poly Art Museum, Beijing
  - Group Exhibition, "Quiet Please", Tobin Ohashi Gallery, Tokyo, Japan
  - Group Exhibition, Xinjiang Contemporary Art Biennale, Xinjiang International Expo Center, Xinjiang, 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
  - Group Exhibition, FACE FACE FACE, Tobin Ohashi Gallery, Tokyo, Japan
  - 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, New York, USA
- 2011
- Group Exhibition, Philosophical Interpretations of Painting - Present Expression of Chinese Paint, China Space, Beijing
  - Group Exhibition, FACE TO FACE, Tel Aviv Museum of Art, Tel Aviv, Israel
  - Solo Exhibition, "Zhu Wei", Simyo Gallery, Seoul, Korea
  - Group Exhibition, Tobin Ohashi Gallery Collection Exhibition, Tobin Ohashi Gallery, Tokyo, Japan
  - Group Exhibition, "Contemporary Chinese Ink on Paper", Eli Klein Fine Art, New York, USA
  - Solo Exhibition, "Zhu Wei Exhibition", Tobin Ohashi Gallery, Tokyo, Japan
  - Group Exhibition, "All Things Small and Beautiful", New York, USA
- 2010
- Group Exhibition, "Monumental", Walsh Gallery, Chicago, Illinois, USA
  - Group Exhibition, "Roundabout", City Gallery Wellington, Wellington, New Zealand
  - Group Exhibition, Korea International Art Fair 2010 (KIAF2010), World Trade Center, Seoul, Korea
  - Group Exhibition, Credit Suisse Today Art Award 2010 Finalist Exhibition, Today Art Museum, Beijing
  - Group Exhibition, Golden Era, Plum Blossoms Gallery, Hong Kong
  - Group Exhibition, FACES, Leo Gallery, Shanghai
  - 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
  - Group Exhibition, RESHAPING HISTORY Chinart from 2000 to 2009, China National Convention Center, Beijing
  - Group Exhibition, "Chasing Flames", Zadok Art Gallery, Miami, USA
  - 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
- 2009
- Group Exhibition, ART BASEL MIAMI BEACH 2009, Miami, USA



- Group Exhibition, The Academic Exhibition of Chinese Fine Arts Paintings, Art Gallery of China National Academy of Painting, Beijing
- 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
- Group Exhibition, ART OSAKA 2009, Osaka, Japan
- Group Exhibition, BROADSHEET NOTATIONS, Tang Contemporary Art, Hong Kong
- 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
- Group Exhibition, "Best of Beijing", Melvin Art Gallery of Florida Southern College, Florida, USA
- Group Exhibition, Portraits: First Impressions, Tobin Ohashi Gallery, Tokyo, Japan
- 2008 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, Contemporary Voices of Japan and China Show, Tobin Ohashi Gallery, Tokyo, Japan
- Group Exhibition, Art Taipei 2008, Taipei, Taiwan
- Group Exhibition, Today's China, Museum Belvue, Brussels, Belgium
- Group Exhibition, New Gallery Opening Group Show, Tobin Ohashi Gallery, Tokyo, Japan
- Group Exhibition, Beijing-Athens Contemporary Art from China, 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, ARCO, Madrid, Spain
- 2007 Group Exhibition, Asia Art Archive Fundraiser 2007 preview exhibition, Sotheby's HK exhibition hall, Hong Kong
- Solo Exhibition, Zhu Wei Show, Plum Blossoms Gallery, Hong Kong
- Group Exhibition, Art International Zürich 2007, Zürich, Switzerland
- Solo Exhibition, Zhu Wei Solo Show, Art Seasons Gallery, Singapore
- 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, 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, Curators' Choice: China, 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
- Solo Exhibition, Red Gate Gallery, Beijing
- 2005 Solo Exhibition, Red Curtain, Plum Blossoms Gallery Hong Kong.
- Group Exhibition, Apologue: Chinese Contemporary Art Exhibition, Hangzhou, China
- 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.
- 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.
- 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.
- Solo Exhibition, China Diary - The Oxen, Plum Blossoms Gallery, New York, USA.
- 2001 Group Exhibition, ARTSingapore - The Contemporary Asian Art Fair, Singapore International Convention & Exhibition Centre, Singapore.
- Solo Exhibition, Zhu Wei Diary, Plum Blossoms Gallery, New York, USA.
- 2000 Solo Exhibition, Zhu Wei Diary, Plum Blossoms Gallery, Hong Kong and Singapore.
- 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, The Taipei International Art Fair, Taiwan, Republic of China.
- Solo Exhibition, China Diary, Plum Blossoms Gallery, Hong Kong and Singapore.
- 1995 Group Exhibition, Art Trends, Hong Kong.
- Group Exhibition, Art Asia '95, Hong Kong Convention and Exhibition Center, Hong Kong.
- Solo Exhibition, The Story of Beijing, Plum Blossoms Gallery, Hong Kong.
- 1994 Solo Exhibition, The Story of Beijing, Plum Blossoms Gallery, Hong Kong.
- 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.
- Group Exhibition, New Trends, Hong Kong Convention and Exhibition Center, Hong Kong.
- 1993 Solo Exhibition, Zhu Wei New Paintings '93, Duo Yun Xuan, Shanghai, China.
- Group Exhibition, China Art Expo, Guangzhou, China.



## 朱偉

朱偉，1966年生於北京，先後就學於解放軍藝術學院、北京電影學院、中國藝術研究院。自1993年起開始以中國水墨畫在國際大型展覽露面，在世界各地舉辦多次個人展覽。先後出版八種不同版本的個人繪畫專集，回顧專集。作品被國內外二十餘家美術館、博物館收藏。

### 展覽

- 2012 群展“再水墨：2000-2012 中國當代水墨邀請展” 湖北美術館 中國武漢
- 群展“本能與瞬間” J. BASTIEN ART 畫廊 比利時布魯塞爾
- 群展 意中藝術雙年展 義大利蒙紮皇家莊園 義大利
- 群展 當代工筆五人聯展 保利藝術博物館 北京
- 群展“請安靜” Tobin Ohashi 畫廊 日本東京
- 群展 新疆雙年展 新疆國際展覽中心 新疆
- 群展 超越地平線 Plum Blossoms 畫廊 香港
- 群展 現當代中國水墨回望三十年 保利藝術博物館 北京
- 群展 香港國際藝術展 (ART HK12) 香港會展中心 香港
- 群展“FACE FACE FACE” Tobin Ohashi 畫廊 日本東京
- 個展 朱偉作品展 東京美國會 Tobin Ohashi 畫廊主辦 日本東京
- 群展 中國當代水墨作品展“陽春五友”——五位專家的提名展 美國紐約
  
- 2011 群展“格物致知——中國工筆畫的當代表述” 鼎峰空間 北京
- 群展“面對面” 特拉維夫美術館 以色列特拉維夫
- 個展 朱偉作品展 Simyo 畫廊 韓國首爾
- 群展 Tobin Ohashi 畫廊藏品展 Tobin Ohashi 畫廊 日本東京
- 群展“意在筆先——中國當代水墨畫展” 藝萊畫廊 美國紐約
- 個展“朱偉” Tobin Ohashi 畫廊 日本東京
- 群展“萬物有靈且美” 美國紐約
  
- 2010 群展“不朽” Walsh 畫廊 美國伊利諾斯州芝加哥
- 群展“Roundabout” 新西蘭惠靈頓市立美術館 新西蘭惠靈頓
- 群展 2010 年韓國國際藝術博覽會 (KIAF) 世界貿易中心 韓國首爾
- 群展 瑞信·2010 今日藝術獎入圍作品展 今日美術館 北京
- 群展“黃金時代” 香港 Plum Blossoms 畫廊 香港
- 群展“面孔” 獅語畫廊 上海
- 群展 漢普頓國際藝術博覽會 美國紐約
- 群展“傳統與轉型：近期館藏中國藝術品展” 威廉姆斯大學美術館 美國麻薩諸塞州威廉姆斯大學
  
- 2010 個展 朱偉作品展 Front Line Contemporary 畫廊 上海
- 群展“改造歷史 2000—2009 年的中國新藝術” 中國國家會議中心 北京
- 群展“逐火 Chasing Flames” Zadok 畫廊 美國邁阿密
- 群展 童話——MaGMA 藏品精選展 Opera 畫廊 新加坡

- 群展 “你和我” The Asian Collection 畫廊 東京
- 群展 EKFA 冬季展 Eli Klein Fine Art 美國紐約
- 2009
- 群展 巴塞爾藝術博覽會 美國邁阿密
- 群展 中國工筆畫學術邀請展 中國國家畫院美術館 北京
- 群展 “北京 - 哈瓦那——中國當代藝術展” 古巴國家美術館 古巴哈瓦那
- 群展 中國當代名家版畫展 陳綾蕙當代空間 臺北
- 群展 大阪藝術博覽會 日本大阪
- 群展 紙符——媒介的延伸 當代唐人藝術中心 香港
- 群展 再造 程昕東國際藝術空間 (1) 中國北京
- 群展 水色 今日美術館 北京
- 群展 “Best of Beijing [ 北京最好的 ]” 南弗羅裡達大學 Melvin 畫廊 弗羅裡達 美國
- 群展 “肖像：第一印象” Tobin Ohashi 畫廊 日本東京
- 2008
- 群展 2008 年度紐約亞洲當代藝術展 美國紐約
- 個展 朱偉水墨冊頁展 798 程昕東國際藝術空間 中國北京
- 群展 倫敦 SCOPE 藝術博覽會 英國倫敦
- 群展 “來自日本與中國的當代之聲” Tobin Ohashi 畫廊 日本東京
- 群展 “2008 臺北藝術博覽會” 臺灣臺北
- 群展 “今天的中國” 比利時皇家博物館 比利時布魯塞爾
- 群展 新畫廊開幕展 Tobin Ohashi 畫廊 日本東京
- 群展 北京——雅典 來自中國的當代藝術 希臘國家藝術中心 希臘雅典
- 群展 “中國，超越社會主義下的現實主義” 朝鮮日報美術館 韓國首爾
- 群展 “NEXT 邀請展” 芝加哥藝術博覽會 美國芝加哥
- 群展 巴黎國際當代藝術博覽會 法國巴黎
- 群展 “消費——中國當代藝術” 程昕東國際當代藝術空間（798 藝術區） 中國北京
- 群展 “拱之大展” 國際當代藝術博覽會 西班牙馬德里
- 2007
- 群展 亞洲藝術文獻倉庫年度籌款拍賣預展 香港蘇富比展廳 香港
- 個展 朱偉作品展 香港 Plum Blossoms 畫廊 香港
- 群展 2007 蘇黎世國際藝術展 瑞士蘇黎世
- 個展 朱偉作品展 季節畫廊 新加坡
- 個展 朱偉作品展 J.BASTIEN ART 畫廊 比利時布魯塞爾
- 群展 布魯塞爾藝術博覽會（Art Brussels 2007） 布魯塞爾展覽廳 比利時布魯塞爾
- 個展 朱偉作品展 季節畫廊 印尼雅加達
- 群展 中國當代社會藝術展 俄羅斯特列恰可夫國家美術館 俄羅斯莫斯科
- 群展 ANTIQUAIRS2007 比利時布魯塞爾
- 2006
- 群展 朱偉徐累彭薇三人展 季節畫廊 中國北京
- 群展 中國水墨文獻展（1976-2006） 南京博物院 中國南京
- 群展 “評論家的抉擇：中國” 藝術展 Art Complex 博物館 美國麻塞諸塞州
- 群展 “看不見的風景：近期館藏展” 三藩市亞洲藝術博物館 Tateuchi Thematic 展廳 美國三藩市
- 群展 墨爾本國際藝術博覽會 澳大利亞墨爾本
- 個展 朱偉作品展 紅門畫廊 中國北京
- 2005
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林大藝術中心經過嚴格地篩選機制與投標，於 2010 年脫穎而出，得到由新加坡政府大力支持的新加坡當代館經營權，新加坡當代館總面積約為一萬三千平方米，坐落於新加坡最熱鬧繁榮的 Dempsey 區，距離市中心烏節路僅 5 分鐘車程。其展館為百年前英國時期的歌劇院式建築，保留了古典文藝復興風格之餘加以整修，面積約為一千平方米，其餘一萬二千平方米為戶外部分，規劃有藝術商品店、咖啡廳、停車場、戶外雕塑公園等，預計 2011 年陸續完成。

作為新加坡唯一一家專注於當代藝術的美術館，新加坡當代館致力於向大眾呈現各地當代藝術，並期許躋身為當今亞洲藝術圈內當代藝術氛圍最濃厚的機構之一。

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