

**ZHU WEI'S ALBUM OF INK PAINTINGS**  
**朱伟水墨册页 1988—2008**



CONCEPT COMES BEFORE THE BRUSH 意在笔先

**ZHU WEI'S ALBUM OF INK PAINTINGS**

**朱伟水墨册页 1988—2008**

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Zhu Wei is the world's most renowned contemporary Chinese ink painter. He is also among the very first group of distinguished contemporary Chinese artists recognized by the international art audience in the nineties of the 21<sup>st</sup> century.

Amongst the vast outstanding group of contemporary Chinese artists, Zhu Wei is one of the very few who chooses to use traditional ink painting technique to depict the social sceneries in modern days' China. His paintings make up for an area that has often been overlooked in contemporary Chinese art, art that have local painting elements. His effort in research improves the chances of contemporary art to be relevant in China and makes it a substantial phenomenon. It allows the world to see paintings with authentic Eastern origins, to read its contemporary values, thoughts and above all, its power.

This catalogue concentrates on introducing and discovering the rationales behind Zhu Wei's devotion in working in the delicate field of ink painting, under today's historical backdrop. It explores what it means for this new-generation artist, born and raised in the latter period of the post-Cultural Revolution era that have seen many flourishing and declining sensations behind today's painting and culture. More importantly, the catalogue reflects on how the international art field approved Zhu Wei and his ink paintings as early as the nineties and his technique in making his audience understand his theme.

The catalogue records 20 years of works, sketches and conversations by Zhu Wei between the year 1988 and 2008. It also includes essays by many renowned critics and theorists who are active in contemporary Chinese art scene on their studies of ink painting. Through these essays, we can come to apprehend their thoughts and visions on the future of Chinese art.

Please enjoy.



Khadinn Khan  
Plum Blossoms Gallery  
November 2007 Hong Kong

朱伟是最具国际声誉的当代水墨画家，是中国当代水墨画最重要的探索者和代表人物之一。朱伟同时又是上个世纪九十年代最早一批得到国际艺术界认可的中国当代艺术家中的一位。

在众多中国当代艺术家中，朱伟是极少的几位以传统水墨画诠释当代中国社会现状的艺术家之一。他的绘画弥补了中国当代艺术缺少本土绘画参与这一必要环节，他的努力研究增加了当代艺术在本土落地的可能性以及延续性，也让世界看到了真正来源于东方绘画的当代趣味和观念以及它的功力。

本书着重介绍和研究了在当今这个历史背景下朱伟为何固守于水墨画这块看似并不牢靠的领域，多年来兴盛与衰微交替中的中国本土绘画和文化在这位于文革后期成长起来的新生代艺术家心目中具有什么含义。更重要的是，国际艺术界为何早在上个世纪九十年代就认可了朱伟和他的水墨绘画，他如何让他人听懂了自己的语言。

本书囊括了朱伟从1988年至2008年二十年的创作及大量的随笔和谈话文字，同时还收录了活跃于中国当代艺术领域的多位顶级批评家及理论家关于水墨画研究的文章。在这些文章中我们能意识到他们对未来中国当代艺术的思考和承担。在此致谢！



万玉堂策展人：简家鼎  
2007年11月于香港

After fourteen years of working with Zhu Wei, it is still a pleasure to reflect on the evolution of this extraordinary artist. On the one hand, we can through his works witness what amounts to a daily record (a 'diary') of the changes that have catapulted China onto the world stage over the past twenty years. On the other hand, we find in his preferred use of the medium of Ink and colour on paper an unwavering commitment to technical development that has admirably breathed new life into this thousand-year-old tradition.

The publication of this catalog will without a doubt provide the reader with precious insights into Zhu Wei's work to date. Apart from the sumptuous illustrations of works from the eighties to the present, it also contains numerous articles by prominent scholars and critics. Just as Zhu Wei's artistic vision will prove historically valuable for future generations, I believe that this and many publications after it will become important documents of the artist's continuously growing and evolving body of work.



Stephen McGuinness  
November 2007 Hong Kong



即使是在与朱伟合作长达十四年之后的现在，能够反映这位非凡的艺术家的蜕变过程对我而言依然是一件赏心乐事。一方面，朱伟的作品使我们成为见证者，亲眼目睹中国自从二十多年前登上世界舞台以来在人们日常生活中发生的变革（日记）；另一方面，朱伟一直以来对水墨和纸张的诚挚与执著给技术革新赋予了重大意义，使我们看到拥有上千年历史的传统绘画技术如今焕发出了美好的新生命。

这本画册的出版无疑给读者们提供了一个深入了解朱伟的机会。画册除记录画家从八十年代至今的诸多精湛作品外，还包括了大量当今重要学者和评论家的文章。正如朱伟的艺术世界将会给子孙后代留下的历史价值一样，我相信此书与之后的众多出版物都将成为记录这位艺术家作品持续成长和进化的重要文献。



Stephen McGuinness

2007年11月于香港



## ZHU WEI

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, seizing a foothold in the various fields of ink painting, printmaking and sculpture. 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. Today, more and more people have a clear view of his gigantic stature. This is the triumph of time – just like they say: "Time is the final judge."

December 25, 2004

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## 朱伟

李小山

毫无疑问，朱伟和他的作品已经成为中国当代艺术的一面镜子，原因在于：朱伟以他超凡出众的智慧和敏锐穿透了现实的重重幕帘，并以他充满生命气息和视觉张力的作品，向人们洞开了一扇认识中国当代艺术的大门。我曾写过一篇文章谈到这个现象：朱伟之所以能够在中国当代艺术领域里独领风骚，关键在于他没有像一些短视的艺术家那样，因为各种诱惑而降低其艺术理想，——相反，他坚持把艺术的底线一再往上提升，提升到一个别人难以跨越的高度，尽管他的个性是含蓄而内敛的，但在艺术上却像一个冲锋陷阵的斗士，在水墨画、版画、雕塑的创作上攻城掠地，他的某些代表作已是这个时代的经典，具有不可动摇的历史地位。

作为艺术家，尤其是作为当代中国的艺术家，许多复杂的因素均外化成为背后的布景，人们似乎更欣赏、更着迷于布景中的点缀，用栗宪庭的话说：重要的不是艺术。——不是艺术，是什么呢？许多年前，我和几个批评家讨论中国当代艺术中的一些奇怪现象，都认为，由于外部纷扰与内在贫血，艺术家普遍存在着营养不良，我们觉得，不是艺术家的努力不够或才华不足，要求艺术家将先天的娘胎里带来缺陷依靠后面的勤劳来弥补，那是不现实的。假如说艺术家有问题，成因在于培育他们的土壤太板结，局限是预设的，所以种种言说都很容易找到根源。然而，凡事都有例外，中国当代艺术中的最优秀的一部分人，似乎天生具备某种自足性，这种自足性的本质是他们的才华和视野，促使他们超越了先验的局限。

几年前的某一天，我和朱伟谈及艺术家的名声和创作的关系，发现他如此低调。我想起了有人对我说的，朱伟是个非常有趣的个案，从他身上可以挖掘出另一种常态以外的东西。我收到过朱伟寄给我的资料，里面的有不少足以骄人记载，然而，我却看到他对那些记载的掩藏。西方人喜欢说性格即命运，其实很多人并不知道该如何对待命运，朱伟从来不炫耀他的业绩，从来不抒发他对未来图景的宏大构想，用他自己的话说，只像一个勤劳的农民，踏踏实实地埋头劳作。

今年盛夏，朱伟来到酷暑中的南京游玩，我们在闲聊的时候萌发了一个念头，把即兴式的闲聊记录下来，如果有些意思的话，便把它做成一本关于人生和艺术的对话集。对话共用了九天，录音整理出来后，基本上表达了双方的想法和立场，决定书名就叫《九日谈》，以表达这些对话的时间概念。朱伟大约是第一次认真并深入地谈论他平时很少谈论的东西，我发觉在他自我压抑的讷言的背后，其实隐藏着乐意抒发胸臆的激情，尽管他仍然是低调的，仍然不肯畅所欲言，但他的语言浮标已经让我捕捉，他的才智和执著不仅体现在他的画面上，根本上说，他具有一种令人惊讶的强大的内在气质。

丹纳论述艺术家的风格特征时这样强调：他们身后都有一个“家族”，换句话说，任何艺术家都避免不了某种必然性制约。我读到国外批评家对朱伟作品的评析，发现一有趣的现象，国外批评家（包括策展人）对中国当代艺术的解读，都有一个相同的立场：他们竭尽一切可能去破译中国艺术家作品中的“政治密码”，即使看似寻常的场景或故事，也不无牵强地联系到政治的根子上。我以为，中国艺术家对政治的兴趣明显被某些西方人士夸大了，甚至到了妖魔化的程度，而从意识形态和心理接受的层面上，双方之间的依赖关系又大大强化了这样的印象。朱伟的作品是这个时期的产物，用丹纳的比喻，是“家族”中的一员，问题在于，同样是某个时期艺术典型，有没有更深层面上的精彩表达呢？就如朱伟的一些代表作，其内容所涉及的东西即不是声讨，也不是调侃和嬉戏，它蕴涵的意义是与“政治波谱”或“泼皮”不一样的。我得补充，艺术家的政治情结并非空穴来风，它的线索很清晰，由于不吐不快的情感因素，艺术家不约而同对某类题材和内容感兴趣，“家族”的潜在作用显而易见。朱伟在处理他的题材时，非常老练地将一种集体无意识转化成他个人的独特视角，把童年梦想和现实境遇巧妙地穿插起来，构筑了一个与生活并行的虚拟实在，里面设计了各种自相矛盾的对立，对立之中又自行化解为无奈的和諧，折射了他精神暗处的隐痛，同时，这种隐痛折射了朱伟对社会和对人性的真切关怀

朱伟曾反复对我强调所谓“人性”的重要实质，而不是所谓的“政治情结”。关于“人性”问题，在特殊的语境中只能赋予特殊的关注，因为没有纯粹的抽象的“人性”，然而，关注“人性”的出发点，使朱伟比他的同代艺术家更为成熟。朱伟没有具体落脚到“人性”的范畴，只是凝滞在感受层面上，对艺术家而言，恰恰是一个很落实的很有效的动作。我想说明，朱伟眼里的“人性”和知识分子的烦琐解释不一样，他是站在生存的土壤上，以朴实无华的方式当做思考出发点的。

人性是普遍的，“政治情结”却是随时间的推移而改变，朱伟以“人性”为基点深化他的主题，无疑是一种高明之举。我观赏过朱伟不少作品，发觉各种各样的题材对他来说仅仅是表达的轮廓，他对人的生活状态的把握才是他作品的内核。不管是他那些外表看来带有“政治”色彩的作品，还是那些个人经验化的作品，从根本上看，一条主线是贯穿始终的。

朱伟以他的水墨画作为主打，又创作了数量不低的雕塑和版画。朱伟的水墨画放在任何场合都可以一眼认出，说明一点，无论从图式到表现性，他都实际地发挥了水墨画表现力的边界效应，可以说，水墨画在他手里，已经不是一个画种，而是得心应手的母语，他将他的母语发挥到了极致。我看到了太多的粗制滥造，和太多的贩卖小聪明的伎俩，那种依靠一点才情博取名利的家伙遍地都是，败坏的风气很容易腐蚀所有在场者。朱伟不屑于“在场”，他几乎依赖于自己的自我放逐来抵御那种侵蚀。朱伟的水墨画已被很多人追捧，但是，我觉得他们之中有不少人尚未真正理解他作品中的涵义。我曾撰写过一篇《从中国画到水墨》的文章，谈到概念的转变其实是思考立场的转变，“中国画”所带来无休止争论在于概念的模糊性。水墨则是媒材，因此，就它的表现范围和表现形式而言，都显得更具弹性。朱伟不看重那种随意性很强的写意画，甚至对那种乱涂乱抹的写意画颇为排斥。美国一位研究中国美术史的学者断言：写意画的兴起终止了中国美术史的发展，姑且不论他是否偏执，毕竟他是依据现象判断的。中国画家经常喜欢说：师古人之心，不师古人之迹。这正好把顺序做了不合理的颠倒。从当代许多艺术家的实践看，“古人之迹”是被常常利用的，“古人之心”却抛到九霄云外。朱伟毫不隐瞒自己对传统工笔表现方式的偏爱，不过，在他的作品里，方式完全从属于画面所体现的观念及气氛所需，例如他在技法上——诸如线条、色彩、肌理等等，皆与传统方式的延续有关，但由于他的观念是从现实中生长，因此他作品中强烈的当代气息扑面而来。特别是在造型方面，朱伟具有超越古人的独特贡献。我仍得强调他在造型上生活气息，实际上，有很多当代艺术家喜欢利用自我形象的外化，但是在朱伟那里，形象的处理已成为一个时代符号，在若干年以后，他画中的那些形象将是人们认识我们时代的视觉代码。

有一度，国内的批评家热衷于讨论水墨画表现力的边界问题，显然，这是有悖于当代艺术现状的。正如朱伟在水墨画之外，又创作了为数不少的版画和雕塑那样，作品的类型和媒材无关紧要，艺术家在某种创作激情的推动下做出这种或那种作品，是水到渠成的。朱伟的版画承袭了他水墨画中的特征：简洁、单纯和富有视觉张力。另外，由于版画的材料性能，更加显示出造型上的形式感。朱伟的雕塑作品全都散布在国外的不同地区，所以国内的人很少能够欣赏得到。我对朱伟说过，雕塑是他整个创作的相当精彩的部分，我将在我不久后主持的一个建筑、雕塑活动里力邀他参加。我以为，某些国外的收藏机构和收藏家喜欢它们，显示了朱伟作品的国际化意义，也是一种示范的作用。

朱伟被他的生活惯性拉动着一步步迈进，依旧如往常一样低调和朴实，但是我有理由相信，他是与我们这个时代的艺术一起成长并一起登顶的，时至今日，越来越多的人终于看清了他高大的身影，这是时间的胜利，——正如俗话所说的，时间最终的裁判者。

2004年12月25日

原载《朱伟——新二刻拍案惊奇》

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## USING THE PAST TO SERVE THE PRESENT

### — Traditional Elements in the Art of Zhu Wei

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 colours 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-

coloured 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 (*Fen ben* 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 colour 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 colours (Fig. 3). Zhu Wei is a

particular fan of the work of the early Qing dynasty (1644-1911) individualists Zhu Da (Bada Shanren, 1626-1705) and Shitao (1642-1707), both of whom were descendents of the Ming dynasty imperial clan. Their idiosyncratic works defined life-long struggles to create identity and find acceptance under Manchu rule. In the dangerous world of the early Qing dynasty, when Ming loyalist generals were still battling Manchu forces, both Bada Shanren and Shitao hid their imperial lineage and were guarded in making friends. Bada's paintings of birds and fish show a keen awareness of the dangers lurking in relationships. His birds anxiously eye each other, alert to hidden agendas (Fig. 4). This sense of caution informs the cast of characters that people Zhu Wei's paintings and, beyond body language, it is the eyes that communicate emotions. While some appear self-satisfied or tolerant, many are watchful, wary, and still others are resigned, bitter, or vindictive. They all seem to be negotiating their way through social mine fields, careful not to misstep. The series of paintings of children performing on a tightrope is evocative of the paranoia that typified the aftermath of the era of class struggle in 1990s China. The children have the anxious expressions of kids who are accustomed to being punished but are not sure why. Earnestly concentrating on finding the right balance, they strive to please with a good performance.

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

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 colour 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 "Race Horse on a Rainy Night, No.3" , the groom is replaced by a soldier who sits on the ground with a cloth-wrapped bundle of simple victuals next to him (Fig. 7). In the pinched expression on his face we can feel the wind's cold bite. In another version, "Race Horse on a Rainy Night, No.5" (1998), the "groom" is a female cadre with her head wrapped in scarf, while the horse's long tail is blown around her shoulder (Fig. 8). Because Zhu Wei was born in the year of the horse (in the Chinese vernacular, he *belongs* to horse, is a horse), we cannot discount the possibility that some of these steeds represent the artist himself. This connection is made more likely in "Race Horse on a Rainy Night, No.5" where the otherwise rarely-seen sprigs of bamboo (*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 前进. The solidity bespeaks unflinching confidence; the uplifted heads suggest respect for higher authority, while the absence of eyes suggests blind, unthinking obedience.

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

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

### FIGURES

1. Zhu Wei, "Vernal Equinox No.3," ink and colour on paper, 121×143cm.
2. Anonymous, Song dynasty, "Peach Blossoms," round fan, ink and colour on silk, 24.8×27cm. Beijing Palace Museum. From Nie Chongzheng ed., *Gugong bowuyuan cang wenwu zhenpin daxi: Jin Tang liang Song huihua: huaniao zoujin* (Shanghai: Kexue jishu, 2004), pl. 49. 佚名《碧涛图》
3. Zhu Da (1626-1705), "Lotus and Birds," ca. 1690, detail, handscroll, ink on satin, 27.3×205.1cm. The Metropolitan Museum of Art, New York, Bequest of John M. Crawford, Jr. 1988. 朱耷《莲池禽鸟图》
4. Li Song (active ca. 1190-1230), "Flower Basket," album leaf, ink and colours on silk, 19.1×26.5cm. Beijing Palace Museum. 李嵩《花篮图》
5. Zhu Wei, "Utopia No.46," 2005, ink and colour on paper, 120×120cm. 朱伟《乌托邦四十六号》
6. Zhao Mengfu (1254-1322), "Training a Horse," album leaf, ink on paper, 22.7×49cm. Taipei Palace Museum. From National Palace Museum, *Hua ma ming pin tezhan tulu* (Taipei: National Palace Museum, 1990), p. 33. 赵孟頫《调良图》
7. Zhu Wei, "Race Horse on a Rainy Night, No.3," ink and colour on paper, 1997, 66×66cm, Private Collection. From *Zhu Wei's Diary* (Hong Kong, Plum Blossoms Ltd, 2000), p. 214.
8. Zhu Wei, "Race Horse on a Rainy Night, No.5," ink and colour on paper, 1998, 131×131cm, Private Collection. From *Zhu Wei's Diary* (Hong Kong, Plum Blossoms Ltd, 2000), p. 216.

### NOTES

1. Tao Yuanming (365-427), "The Peach Blossom Spring," James Robert Hightower, translated and annotated, *The Poetry of T'ao Ch'ien* (Oxford: Clarendon, 1970), pp. 254-256. Kong Shangren (1648), The Peach Blossom Fan, trans. Chen Shih-hsiang and Harold Acton, *The Peach Blossom Fan by K'ung Shang-jen* (Berkeley and Los Angeles: Univ. of California, 1976).
2. Zhu Jingxuan (active mid 9th c.), *Tang chao minghua lu* (early 840s), quoting the appraisal of the painter Wang Zai by Du Fu (712-770).
3. For example see Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), New Positions in the Brocade Battle, No.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* (亚洲艺术档案) 48 (1995), 32-47. 中译: 姜斐德《以莴笋、白菜和野草为画—杜甫菜园的隐喻》《清华美术》, 2005-12.
6. 《万水千山二号》, Plum Blossoms Ltd., *Zhu Wei Diary* (Hong Kong: Plum Blossoms International, 2000), p. 47.
7. *Lou Rui tomb wall painting, detail*, Northern Qi (550-577), Shanxi Province Cultural Heritage Research Institute. From Bei Qi Dongan wang Lou Rui mu (Beijing: Cultural Relics, 2006), colour plate 32.



## 古为今用

### ——朱伟作品中的传统元素

姜斐德

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

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

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

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

朱伟的书法与上文中提到的印章也加强了其画作同中国古代绘画之间的联系。他在画作上的落款和字体非常独特，灵感来

源于公元前三世纪到公元前一世纪的隶书。白色的款识写在竖直黑底色块上，形成强烈的构图效果，类似于考古挖掘出来的木牍或竹简。另外一些时候，竖直的字行犹如漂浮半空的宣传标语，正如朱伟年少时从集会人群头顶的气球垂下的标语一样。<sup>3</sup>

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

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

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

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

#### 古典暗喻及幻像

当朱伟面对中国过去丰饶的视觉艺术时，他倾心的是来自宫廷画院的艺术，尤其宋代理想的写实主义绘画。朱伟善用宫廷书画的传统题材，但是，这不表明他能够在宫廷画院里谋得一席之地。帝制中国的宫廷画家不仅具备技艺上的能力，还得拥有某种职务，朝廷要什么就得画什么。宋徽宗（1100-1125年在位）曾亲自严格挑选任命每一位画家。就技法和想象力而言，朱伟当然能毫不费力地通过甄选，困难之处在于遵照朝廷要求的风格做画。诚如一位十二世纪中叶的邓椿所述：

盖一时所尚，专以形似，苟有自得，不免放逸，则谓不合法度，或无师承。<sup>4</sup>

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

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

著名的“乌托邦”系列刻画了那些顶着大脑袋的强健身躯参加官方会议的情景。这一系列有五十幅左右，会议中党员们百无聊赖，但仍貌似恭敬地听着，还时不时用粗短的钢笔忠诚地记录着什么。因为朱伟曾多次忍受这样的会议，所以他的笔触是具有同情心的——他知道要挣扎着保持注意力到底是什么含义。小细节也很有意思：一位人大代表穿了个耳钉，说明他的朋克倾向；在生机勃勃的芭蕉叶上有一个巨大的虫蚀洞，表明它已经渡过了青春期。巨大的红色旗帜和繁花似锦的讲台摆设是这种正式群众聚会场合不可避免的（图5），从李嵩册页里来的花篮则很好地担任了现代宫廷的象征。台上的演讲正宣扬着党的新路线，而台下那些正在倾听着的苍老空虚的面容却与鲜活的花朵并置在一起，形成一个绝佳的对照。

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

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

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

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

名士兵代替，士兵坐在地上，身旁放着一布包裹的粮食（图7）。从士兵紧锁的愁眉中，我们感受到了寒风的凛冽。在另一幅作品《雨夜跑马图五号》（1998）中，“马夫”又变成了个女干部，围巾包住她的头，长长的马尾扫着她的肩（图8）。朱伟在马年出生（按中国属相算，朱伟属马），我们不能排除这些战马中的几匹有代表艺术家本人的可能性。在《雨夜跑马图五号》中这种联系被加强了，画面里罕见地出现竹叶，而中文中的“竹”与艺术家的姓同音，这是再一次的“古为今用”。

## 重与失重

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

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

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

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

## 图释(见英文版插图)

- 朱伟，《开春图三号》，水墨设色纸本，121×143厘米]
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- 朱伟，《雨夜跑马图五号》，水墨设色纸本，1998年，131×131厘米，私人收藏。摘自《朱伟日记》（香港：Plum Blossoms有限公司2000年出版），p. 216。

## 注释

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## “HUMANISTIC” PORTRAITS IN THE REVOLUTIONARY ERA

### — About Zhu Wei's Work

Zhang Zhaohui

As contemporary Chinese art has aroused more and more international attention, following nearly 30 years of development and evolution, Chinese art has entered a new stage. Many artists, at various points, have realized the importance of the Chinese art tradition, and have attempted to create contemporary art works that simultaneously resonate with traditional factors and capture the contemporary Chinese social state of mind. This comes down to the matter of cultural identity, an issue which is commonly discussed at international forums. Frankly speaking, it's about answering the following questions: Who am I? Where am I from? Where am I going? How do I distinguish myself from previous artists? How am I different from other cultures? As people continue addressing these questions in their thought and practice, art will perpetually innovate itself.

Zhu Wei is an artist who constantly explores these issues. He is a serious, wise and humorous thinker and a diligent practitioner. His optimism causes him to have an open approach to developing his work, but there are two questions that he continually seeks answers to. The first is the excessively political interpretation made by the overseas critics on his works. The other is the debate and classification made by the domestic audiences and critics over the classification of his works—whether they are to be considered traditional Chinese paintings or whether they deserve another type of taxonomy. I personally think that within the field of contemporary Chinese art, which is becoming increasingly internationalized, the two problems have great universal significance. Many artists are plagued by these same set of problems, and while these answers may prove to be elusive, the process by which individual artists express their doubts and questions is crucial for both artistic and social development.

Zhu Wei's first concern—the excessively political interpretation of his work—can be understood within the context of cultural differences and misunderstandings. On the Chinese mainland, Chinese contemporary art was historically marginalized by mainstream ideology because it was regarded as heretical, but gained appreciation from Western audiences early on. The development of contemporary Chinese art owes a great deal to the early interest and support of Western democratic countries; however, Western art specialists often do not possess a comprehensive and experiential understanding of Chinese cultural and political history. Instead, Chinese history is understood in a generalist perspective, whereby Chinese communism and the Cultural Revolution are regarded in limited terms. Thus, artistic works that bear political or revolutionary symbols often elude critics but are easily understood by Chinese audiences. While the earliest Political Pop images can be read as satirical criticisms on China's socialist revolution, the cynical criticisms and images of the early 1990's and the commercialized subversive images all have profound social, political, and psychological roots. These works reflect the social reality of the last 20 years in socialist China. Therefore, the emergence of two Chinese contemporary currents acceptable by the west – Political Pop and Cynical Realism – in the mid 1990's is understandable. It is therefore not surprising that the “New Generation” movement of young artists in the academies, who emerged at the same time as the Political Pop genre, have been neglected by the mainstream Western art audiences.

There are two significant issues that need to be clarified to art audiences outside of China. First, is that not all of the contemporary visual narration about the Chinese socialist era is exclusively about politics; second, is that the works that do call political attention to the Cultural Revolution often possess a wide range of varying political beliefs. Zhu Wei's works are suitable examples to explore these issues.

Zhu Wei was born in Beijing in the 1960's to a family with a military background, and his childhood memories are rife with the frenzy of revolution and socialism. At that time, primary education was also flooded with utopian slogans and ideals like:

“Realizing Communism” and “Liberate Mankind.” Images of the red scarf, red flag, red star, red book (Mao’s quotations), sickle and axe, the Gate of Heavenly Peace, and others, appeared as widely as commercial advertisements do today. Although many people currently critique this tumultuous age from a retrospective standpoint, Zhu Wei remembers these events as he experienced them as a child—his memories are not tainted with the negativity of heated combat and tyrannical rule, but capture the innocence of vivid childhood memories of this age. In many ways, Zhu Wei’s works suggest that being a child during the revolution was significantly freer than growing up under the pressures of present-day China. In order to respect Zhu Wei’s true experiences, one must recognize that the artist does not possess strong hatred for that age, but considers the era an imperfect, but precious life experience. Therefore, his works often depict the Cultural Revolution with a mild and neutral point of view, and always presents them with a sense of humor. Unlike other artists who invoke the attitude of “Great Criticism” to critique the Cultural Revolution, Zhu Wei remains honest to his impressions and memories as seen through the eyes of an innocent child.

In his “The Heavenly Maiden” and “Utopia” series, Zhu Wei uses his own artistic language to relate his impressions of China’s revolutionary era—the mixed feelings of purity and piety, innocence and helplessness appear in his subjects’ faces. His “Festival” series deliberates on feelings of seriousness, contemplation, and anxiety, while his “Story of Beijing” caricatures the scenes of military parades occurring during the Cultural Revolution. The consistent use of a child’s innocent viewpoint to depict the stories and experiences of the Cultural Revolution is what differentiates Zhu Wei’s works from conceptual and sloganistic “Political Pop,” and it is this innocence which lends his work an honest and warm “humanist” perspective on this time. This kind of non-“abstract humanism” bred during the Cultural Revolution, is understood by those who personally lived through those times, but for historical bystanders, who understand the era through rational and universal concepts of humanity, it is often difficult to appreciate the delicate “humanity” delivered by Zhu Wei’s works. This emphasis on personal life experience remains drastically different from the messages delivered in “Political Pop” works.

Zhu Wei’s latest series, “Vernal Equinox” and “Spring Herald,” reveal the artist’s efforts to stress tradition over political critique. His work “Madam Gou’s Spring Outing” reflects this turn towards tradition, as he invokes the symbolic subject of spring, a recurring theme in traditional Chinese works. In the “Vernal Equinox,” Zhu Wei paints a group of blossoming peony flowers juxtaposed alongside six figures that have just emerged from the winter, still dressed in heavy winter coats. The figures look like dolls, posed in similar costumes, postures, and expressions. By painting the peach flowers with the traditional Gongbi technique, Zhu Wei taps into traditional spring metaphors—collectively, they compose the artist’s retrospection and memories of springtime during his childhood. In “Spring Herald,” Zhu Wei’s portrait depicts the experience of seasonal change, and the anticipation of an imminent spring. The figure’s face and clothing are painted red, while the background is a pool of light green water surging through the chilly winter. In front of the figure’s chest, Zhu Wei has deliberately placed a blossoming peony flower. Using repetitions of flowers, spring water, simply ordained figures, the “Vernal Equinox” and “Spring Herald” series provide us with images of the spring theme, their visual sense of humor and their symbolic significance help the audience relish this experience time after time. On these works, Zhu Wei also uses an unusually large number of traditional red seals. These seals, once transplanted onto his works, carry both traditional style and contemporary meaning, reflecting the artist’s endearment for and recycling of tradition.

Although many of Zhu Wei’s works concern China’s socialism and the Cultural Revolution, these are told through his memory of that era. They are impressions that have been deeply planted in his mind, and impressions that represent the memories of people of his generation. Often times, Western perceptions of contemporary Chinese art are informed by Western perspectives that regard the Cultural Revolution as inhumane and barbaric, and socialist China as autocratic and ruthless. However, there are still artists like Zhu Wei who follow their own feelings and extract artistic inspiration from their experiences of living through socialist China. Both representations of this era are true, but the latter is more individual and vivid; it is the depiction of life experience that can consistently relate to the people of that generation.

In addition to Zhu Wei’s aforementioned concern about common Western misinterpretation of his works, the artist also places high priority on the way in which his work is regarded in China. This concern deals mainly with the classification of his work, and the recognition of his work’s language. Because contemporary art is generally thought to include oil painting,

photography, installation and computer art, among others, traditional Chinese art mediums are often overlooked within the contemporary art realm. As a result, many artistic experiments and innovative attempts to use traditional ink and wash or calligraphy have been marginalized by contemporary art. Both orthodox Chinese painting and mainstream contemporary art don’t seriously accept experimental ink and wash painting. Zhu Wei employs Gongbi technique, which is considered even more traditional than freehand ink painting, and moreover, the Gongbi technique, compared with freehand ink painting, is more marginalized in the realm of traditional Chinese painting and ink painting. Therefore, while it appears that the differences between traditional Chinese painting techniques, like Gongbi and freehand painting, and contemporary art mediums are immeasurable, Zhu Wei has managed to incorporate the traditional Gongbi technique into his contemporary artwork. His example illustrates the flexibility of contemporary art in accepting different forms of Chinese traditional art.

Over 20 years ago, Li Xiaoshan was brave enough to make a poignant criticism upon the self-enmeshed and conformist state of traditional Chinese painting, and while this criticism had become an important denunciation of Chinese modern art, it did not offer any constructive opinions to artists. Young Chinese artists responded to this critique by beginning their individual explorations, creating different genres, styles, theories and methods such as: modern ink and wash, experimental ink and wash, conceptual ink and wash, city ink and wash, modern calligraphy, and new literati artist works. The effects of these explorations were remarkable, causing several influential artists to emerge, including: Tian Liming, Liu Qinghe, Liu Zijian, and Wang Tiande. While there were also several young artists who investigated the possibility of incorporating tradition in contemporary artistic practice, Zhu Wei is the one of the earliest artists to investigate and gain recognition from his practice.

In my opinion, Gongbi ink paintings are more readily acceptable by Chinese contemporary art than are freehand ink paintings for three reasons. First off, freehand brushwork no longer retains any conventional standards regarding format, skill and aesthetic standards. The reputation and identity of freehand brushwork has also been corroded by the widespread commercialization of this style of painting, leading to the production of a large number of poor quality works. Lastly, the emphasis that freehand brushwork places on chance, improvisation, emotion, and frivolousness are seemingly incompatible with contemporary arts’ appreciation of rational spirit. Gongbi painting holds its advantages in all of the three aspects, especially the last point. This technique offers artists the opportunity to incorporate rational aesthetic qualities regarding colour and technique, thereby exemplifying the unique features of their work.

Zhu Wei has spared no effort in incorporating the essence of many forms of traditional art practice into his works, not just through his use of Gongbi painting, but also through his adept knowledge of traditional Chinese painting theories, Chinese bronzeware, ancient grotto murals, seal cutting and paper craft. One can observe the profound traditional influences on Zhu Wei’s work, such as composition that is as precise as seal cutting; figure sculpting that is as simple and sober as bronze ware; and outlines as mellow and terse as porcelain. Thus, in viewing Zhu Wei’s works, the audience can sense his mastery of traditional artistic craft, and his ability to incorporate those essential elements into his works. Because Chinese traditional culture has such a rich and extensive history, many wonder which elements of traditional culture should be retained in contemporary works. In response to this question, Zhu Wei’s art offers many answers: he notes that his favorite masters in art history are Gu Hongzhong from the Five Dynasties, Li Song and Fan Kuan from the Northern Song Dynasty and Qiu Ying from the Ming Dynasty—all individuals who have had significant impact on the development of Chinese Gongbi painting. When comparing Zhu Wei with those who mention “Shi Tao” or “Ba Da” in referencing tradition, Zhu Wei clearly has his own preferences for the Gongbi style.

As communication between China and the world increases, the world’s understanding of Chinese culture is getting deeper. As this awakens audiences to Chinese artistic concepts, Zhu Wei’s works have gained a lot more interest and appreciation amongst artistic audiences worldwide. I have once previously stated that: Chinese contemporary art is an epistemic field that is constantly renovating and transforming, and as a result is mutually affected by Chinese historical culture, current events, and the global democratic social cultural trend of thought. Therefore, if you only understand China but not the world, you can’t really understand the value of Chinese contemporary art, and vice versa. Due to the fact that Chinese contemporary art is accepted in the world and speculated in the domestic market, people are easily misled by surface level information. So to appreciate valuable and outstanding contemporary artwork is not an easy task, it requires a great deal of patience and

study. Zhu Wei's artistic creations illustrate the range of issues that are being investigated in the field of contemporary Chinese art, and one can acquire significant insight into the field of contemporary Chinese art simply by analyzing his work.

As one of Zhu Wei's contemporaries, I feel that Chinese people who were born in the sixties can be considered lucky. Because we were born when the Cultural Revolution was already underway, our lives weren't significantly affected by this era, yet, we retain profound memories of the period. We came of age in the 1980's, experiencing the upsurge of the reform and opening up, and finally, at the end of that decade, encountered the unprecedented Tiananmen Square incident. Today, people around the age of 40 have passed through many different stages of societal change and have experienced a spectrum of emotions, ranging from joy to sorrow. In this constantly developing and drastically changing social environment, we have gradually become the core force of the society. As a sensitive artist, Zhu Wei is deeply committed to his social mission, under what he considers to be a historical opportunity; he endeavors to record his contemporaries' attitudes towards history and culture, life and the world, and to leave a distinctive mark in history.

The value of Zhu Wei's work lies primarily in his in-depth and refined study of Chinese traditional art, and his ability to incorporate essential traditional artistic elements into his contemporary works. Secondly, he is able to expand traditional artistic language to include contemporary artistic concepts, organically integrating traditional and contemporary artistic languages. At the same time, his works express a certain "humanism": individual feelings towards a specific historical era. During his artistic career, which has lasted more than 20 years, Zhu Wei has devoted relentless efforts to his practice, and has achieved most compelling results. As time passes, the foremost contemporary Chinese artists will emerge, and Zhu Wei's works will undeniably be recognized as symbolic emblems of their time.

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## 革命时代的“人性” ——谈朱伟的艺术

张朝晖

当代中国艺术引起国际社会越来越多的关注，经过将近三十年的发展演变和积累，中国艺术也进入了一个新的阶段。一部分艺术家意识到或迟或早地意识到中国艺术传统的重要性，试图创造出融合传统艺术的因素，并浓缩当代中国社会心理状况的当代艺术品。这涉及到国际论坛上经常提到的文化认同的问题，通俗地说，就是我是谁，我从哪里来，到哪里去，我与前人有什么不同，我同其他文化有什么不同？人们不断用思考和实践来追问下去，便呈现出不断创新的艺术。

朱伟是一位对这个问题进行不断探索的艺术家，他是一位严肃但充满睿智与幽默的思考者和勤奋的实践者。乐观的他对自己的艺术保持着开放的态度，但有两点一直让朱伟耿耿于怀。一个是来自海外的评论家们对他的作品的过于政治化的解释，另一个是国内观众和批评家对于他的作品是国画还是什么其他的别的什么画种的疑问与归类。我个人觉得，在越来越国际化的中国当代艺术领域，这两个问题有很大程度上的普遍性意义，许多艺术家也觉得被这个问题所困扰。对于这两个问题的清晰而准确并让人满意的回答也不会太容易的。但对具体的艺术家和作品而言，自己或者别人有问题，有追问是件好事，正因为如此，艺术家的思考与实践才最大程度集中体现了社会与艺术发展中所出现的新问题。

先来谈朱伟的第一个困惑，即关于作品内容和主题的多余的政治化猜测。平心而论，中国当代艺术的兴起是在西方先进文化的激励下而发展起来，它在大陆曾经被作为异端而长期受到主流意识形态的排挤和压抑，但在西方文明世界却受到了追捧。因为中国当代艺术的被接受与欣赏首先是从西方民主国家开始的，而且在一定程度上是因为受到主流排斥的大陆非官方艺术得到了西方民主世界的同情与扶植而逐步发展起来。因此西方的艺术专家对中国社会生活情境没有亲历的感性认识，而是对中国共产运动与文革的集体性猜测。所以在评论中国艺术家的作品的时候，那些有中国政治与革命符号的作品往往容易得到西方评论者的阐释并得到观众的理解。应该承认，从最早的那些讽刺和批判中国社会主义革命的政治波谱形象，到90年代初期的犬儒主义式的符号与形象，以及商业化的媚俗图象，在中国都有着深厚的社会政治背景和心理学根基，这些作品也在很大程度上反映了社会主义中国最近二十年的社会现实。因此，在90年代中期出现了两个受到西方接受的中国当代潮流-政治波谱和讽刺现实主义-是可以理解的，同时，和政治波谱同时出现的年轻的学院艺术家的“新生代”艺术现象在某种程度上受到西方艺术主流的忽略也就不觉得奇怪了。

但有两个层面的意义则需要对非中国的艺术观众进行澄清。首先是并非所有关于社会主义时代的当代视觉叙事都是仅仅关于政治的；其次，即使是关于文革时期的政治内容，不同的艺术家有不同的政治态度。以朱伟的作品为例，我们进一步澄清这两个问题。

的确，作为六十年代出生在北京军人家庭的朱伟，在他孩童时代的记忆中，充满了关于革命与社会主义狂热的内容，那个时候的启蒙教育也充斥着“实现共产主义”和“解放全人类”的乌托邦理想。红领巾，红旗，红五角星，红旗，红宝书（毛泽东语录），镰刀和斧头，天安门城楼等，如同今日无处不在的商业广告，充满了那个年代。尽管今天人们站在今天的理性角度对那个荒唐的时代进行着批判与检讨，但作为对那个时代孩提时代的记忆，朱伟的印象中并不是整日的刀光剑影，血雨腥风，而是生动有趣的，是一段比成长在今日沉重压力下的孩子们更快乐更自由的“阳光灿烂的日子”。所以在从尊重自己的真实经历出发，朱伟在感性经验上并没有对那个时代刻骨铭心的憎恨，而是一种虽然不尽理想但却十分珍贵的人生经历。因此，在他的作品中，有关文革的符号往往是温和的和中性，而且总是有某种幽默感。他仍然用孩子一样的童贞的眼光来表现对文化革命的印象与记忆，而不象其他一些艺术家那样以文革时期的大批判的态度用艺术来批判那个产生“大批判”的荒唐的年代。

在《天女散花》和《乌托邦》系列中，朱伟用自己的艺术语言对革命时代的印象进行了高度的概括，人物的表情中有纯真与虔诚，无辜与无助相混合的感觉；在《节日》系列中，艺术家刻画了大人们严肃而凝重并充满焦虑的表情；在《北京故事》中，他将文革中军人游行的场景描绘成卡通的形象。所以，用孩子的童贞的眼光来描绘自己记忆中的文革故事与经历是朱伟的作品不同于概念化和口号式的“政治波谱”的地方。所以，他的作品看起来还传达出在特定历史时期的真实的而

温暖的“人性”光芒。而这种在文革中滋生的并非“抽象的人性”对于亲身经历者是可以感受，概括和传达的；但对于那些处于隔岸观火的人用理性的普遍的人性观点显然难以体味朱伟作品中传达出的这样难能可贵的“人性”。这种对自己生命经历的肯定态度显然不同于那些口号式的泛意识形态化作品。

他最近的新作品《开春图》和《报春图》系列则显示了淡化政治色彩，强调回归传统的努力。春天在中国的绘画传统中是一个很有象征性意义的主题，例如著名的《虢国夫人游春图》。在《开春图》中，朱伟采用了一些瓷器上的图案，将怒放的桃花与六个刚刚从冬天走出依然满身寒衣的人物并置，他们象几个玩偶，以相似甚至同样的服装，姿势和表情被呈现在人们面前。而用传统工笔画手法描绘的桃花则暗示着春天的寓言或者想象，是艺术家对于自己在孩童时代的对春天印象的追想和缅怀。在《报春图》中，艺术家以肖像般的构图描绘了对于春天的即将来临的体验。人物的面容和衣服被染成红色，而他背后是一汪嫩绿的春水，如同严冬无法遮挡的洪流，滚滚而来。人物胸前仍然是一枝怒放的桃花。用花朵，春水，和简洁的人物造型，《开春图》和《报春图》系列为我们提供了春天主题的意象，其视觉的幽默感和形象背后的象征意义值得人们反复玩味和体验。值得特别指出的是，在这两个系列中，朱伟使用了大量的图章，这些传统样式和有当代意味的红色图章作为视觉符号，被他移植到作品中，显示了艺术家对传统的钟爱和再利用。

虽然朱伟的许多作品都是关于中国社会主义和文革的记忆，是存留在他脑海中对社会社会主义时期的印象，在某种程度上是他这一代人对于既往生活的追忆。虽然在西方人的眼中，文革是残暴的，血腥的，社会主义中国是专制的残忍的和非人道的，所以也就出现了迎合西方对社会主义中国想象的部分当代中国艺术图象。但仍然有朱伟这样遵循自己感觉的艺术家将自己所经历的社会主义中国的经验提炼为艺术经验。应该说，这两方面的经验都有真实性的一面，只是后者更为个人化，显得有血有肉，是一种可以反复回味的人生经验和心理历程。

上面从作品内容上大致谈了一般的西方人对朱伟作品的理解的偏差，下面再说说朱伟的第二个困惑。这个困惑来自于本土，是对他作品语言的认识问题。在一般人眼中，当代艺术只包括油画，摄影，雕塑，装置，电脑艺术等，与中国的传统艺术媒介没有缘分。一些用传统水墨画和书法做当代艺术实验的创新也落得双重边缘化的境地，正统的传统国画和当代艺术主流都没有认真接纳实验性的水墨画。而朱伟所使用的是比水墨画更为传统的工笔画手法，因为工笔画在传统国画/水墨画领域比起写意水墨更是边缘化的，甚至有匠人之嫌。因此，从工笔画到当代先锋艺术，其间似乎风马牛不相及。但朱伟却从工笔性水墨画入手，走出了自己的当代艺术之路。这个例子可以说明当代艺术的在观念层面的可适应性和中国传统艺术的开放性，只要不用故步自封的眼光将艺术从观念到技法都格式化。

20多年前，李小山放胆对僵化的中国画系统那作茧自缚，陈陈相因，倚老卖老的状况提出了尖锐的批评，成为中国现代艺术批评史上的重要檄文；但论者当时的批评文本并没有给艺术家提出建设性的意见。中国年轻的画家开始了各自的探索历程。艺术舞台先后上演了现代水墨，实验水墨，观念水墨，都市水墨，现代书法，新文人画等流派风格与理论说辞。探索的效果也可谓是很显著，也出现了一些有影响的艺术家例如田黎明，刘庆和，刘子健，王天德等人，也有年轻的艺术家开始了探索从工笔画传统出发而走向当代艺术实践的可能性。但比较早地使用工笔画资源进行有效的当代艺术探索并获得一定认可的艺术家的非朱伟莫属。

在中国绘画史上，没骨工笔画有着悠久的历史，也拥有骄人的艺术成就，但宋元文人水墨画兴起之后，“逸笔草草，不求形似”的只表达胸中之抑郁的文人水墨画逐渐占据美术史的主流地位，“笔墨”成为至高无上的评价绘画的标准。而工笔画则被排斥到绘画艺术的边缘。这样的情况一直延续到今天。所以，在八十年代以来的前卫艺术运动中，几乎看不到有工笔画的身影。因此，朱伟将工笔画媒介作为艺术探索的出发点是需要很大的勇气，同时需要多年的潜心钻研，将工笔画的技术要领吃透，同时在笔法，纸张，设色，造型，等方面进行持续的探索，才能走出自己的艺术道路。

在我看来，中国传统绘画中的没骨工笔画比写意水墨画更容易进入当代艺术领域。首先是因为写意画已经形成了非常规范的手法，格式和套路，以及审美规范，传统思维的惯性很重，而且这个领域有众多的名家大师把持着，其次，写意水墨画在今日的中国已经被商业化腐蚀掉，产生着大量的艺术垃圾，败坏了水墨画的名誉与身份，最后，水墨画的随机性，偶然性和即兴式的情绪性和游戏性特征与建筑在理性精神之上当代文明社会属性有明显的 incompatibility。而工笔画在这三个方面有着自己的优势，尤其是在最后一点上。因为工笔画在技术手法上的理性色彩，可以促使艺术家进行大量的有效的技术积累并形成自己的制作经验，从而提炼出自己独特的艺术风貌。

朱伟在吸收传统艺术的精髓方面下足了工夫，不仅是没骨工笔画，还旁及中国古代画论，中国青铜器，古代石窟壁画，篆

刻，纸张工艺等，观众从他画面上可以考察出深厚的东方艺术传统底蕴，例如作品构图有篆刻般的谨严精密，人物造型有青铜器的古朴稳重，线条造型有瓷器轮廓的那种圆润与简洁，画面的肌理效果的反复处理后呈现出凝重而浑厚，所以看朱伟的作品，人们可以感觉到他对传统文化精髓的把握和精神气质的提炼。显然，中国传统文化博大精深，今天的艺术家如何学习传统艺术中的精髓而回避糟粕的困扰是一个很严肃的问题。在这一点上，朱伟的艺术可以说明很多问题。他曾经多次提到自己最喜欢的几位艺术史上的大师是五代的顾闳中，北宋的李松、范宽，和明代的仇英。这些画家都在中国工笔画的发展史有着突出的成就。

所以，对于秉持着中国画正统观念的中国艺术权威们来说，朱伟的作品是不入流的，无论是从手法上还是表现对象上；但对于那些接受他的作品的西方人而言，他们往往不理解他在艺术语言上的锤炼和他深厚的传统艺术功底，而是偏爱画面上的政治性内容，因此他的作品显得曲高和寡。人们并不能真正理解他的艺术一度是艺术家的最大的苦恼。

幸运的是，随着中国与外部世界交往的增多，世界对中国文化的了解越来越深入，中国人的艺术观念的更新和眼界的拓展，朱伟的作品遇到了日益增多的知音。我曾经表达过这样的观点，中国当代艺术是一个不断更新和变化的认识领域，是中国历史文化以及现实情境同世界民主社会文化思潮共同作用的结果，所以只了解中国而不了解世界是不能真正认识中国当代艺术的价值，反之亦然。随着中国当代艺术在世界范围内的接受与在国内市场上的炒作，人们很容易被人造的假象所误导，所以，欣赏有价值的优秀的当代艺术创作不是很容易的事情，需要有耐心的人潜心学习和研讨。显然，朱伟的艺术创作是个很能说明问题的例子，分析他的艺术能让人们获得当代中国艺术的真知灼见。

作为朱伟的同龄人，我觉得我们生于六十年代的这一茬中国人是幸运的，因为虽然赶上了文革，但生命又没有被过多的耽误，同时对社会主义时代的记忆却十分深刻，我们在八十年代进入青年时期，经历了改革开放的热潮，也遭遇了史无前例的六四事件.....到今天，四十岁上下的人已经饱含沧桑，尝过了许多人间的悲喜。在这个持续发展与激烈变动的社会环境中，我们逐渐成为社会的中坚力量。作为敏感的艺术家的朱伟深刻地意识到自己的历史机遇和社会使命，他努力用自己的艺术图像记录下这一茬人对历史和文化，生命和世界的共同看法，留下这个时代的独特印记。

朱伟的艺术作品的价值在于他首先对中国传统艺术进行了深入而细腻的研究，将传统艺术中的精髓融入自己的当代艺术创作中，其次，他用当代艺术观念有效地整合传统艺术语言，使传统艺术的精华与当代艺术语言有机地结合起来。另一方面，他的作品表达那个特定的历史时期的个人感受，并升华为普遍的“人性”。在他二十多年的艺术生涯中，朱伟投入了巨大的心血，从而取得了令人瞩目的成果。人们有理由相信，随着时间的推移和不断考验，最优秀的当代艺术会浮出水面，在被人们认知之后，最终将成为记录这个时代的标志符号。

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

### — About Zhu Wei's Work

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 bricks. 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 mine 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 diction 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)(fig. 1) and *Pictures of the Strikingly Bizarre: Driving after Drinking* (1994)(fig. 2) 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)(fig. 3). Instead of treating a roll of silk, Zhu Wei's central figure--whose physiognomy bales 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* (fig. 4). The Tang work depict 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 jiaozì), 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)(fig. 5) 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)(fig. 6) 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)(fig.7) 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)(fig. 8) 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)(fig. 9), the viewer re-encounters the two men from the painting discussed above who are joined by an almost identical third figure. The window, through 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 seemingly hypnotic state, transfixed by the object of their avidity. In *Utopia, No.32* (2002)(fig. 10) 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)(fig. 11). 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 disjunctions 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)(fig. 12), 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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#### Illusion of pictures of the original essay:

- P18: Figure 1. Zhu Wei, *Comrades*, 1995, ink and colour on paper. Courtesy by Plum Blossoms (International) Ltd., Hong Kong  
P19: Figure 2. Zhu Wei, *Pictures of the Strikingly Bizarre: Serving the People*, 1994, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P20: Figure 3. Zhang Xuan, *Ladies Preparing Newly Woven Silk*, eighth century, ink and colour on silk. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P21: Figure 4. Attributed to Yan Liben, *The Imperial Sedan Chair*, date unknown, ink and colour on silk. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P21: Figure 5. Zhu Wei, *China Diary*, No.7, 1995, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P22: Figure 6. Zhu Wei, *China Diary*, No.4, 1995, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P23: Figure 7. Zhu Wei, *Box*, No.3, 1995, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P24: Figure 8. Zhu Wei, *Supreme Treatise on Moral Retribution*, No.18, 2000, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P24: Figure 9. Zhu Wei, *Sunflowers*, No.30, 2000, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P25: Figure 10. Zhu Wei, *Utopia*, No.32, 2002, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P25: Figure 11. Zhu Wei, *Festival*, No.21, 1998, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong  
P26: Figure 12. Zhu Wei, *Sweet Life*, No.38, 1999, ink and colour on paper. Courtesy of Plum Blossoms (International) Ltd., Hong Kong

#### 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 Colours 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 Hsu, *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.

## 异见的异解——朱伟的绘画

梅瑞婷

（北京中央美术学院）

（北京中央美术学院）

中国大部分在所谓的前卫圈子里的艺术家都承袭了西方的媒介作为表达方式。朱伟没有。反而，他把自己看作是将中国的传统绘画艺术，包括内容和风格，推进到当代的一个艺术家。

朱伟创作的形象建立在这位艺术家对他日常生活中观察到的社会和政治题材的提炼。它们描绘了朱伟在中国当代城市生活中的自己，尤其是首都北京的生活。他的形象既不是反对的，也不是疏远的。观察者通过朱伟的眼睛来看这个世界，因此也看到他眼中的由时间、地点、空间编织而成的奇妙的网络。

朱伟深刻的观察和简洁的幽默使他的作品富有说服力。他直接、强烈、有时甚至是专横的视觉作品与他的艺术措辞一样，根植于中国的宣传艺术。但是，技法上的精炼和绘画上的谨慎都说明他在中国传统绘画技术上经过良好的训练。

1966年，朱伟出生在中国文化大革命前夕。个人主义受到压制和反对的历史大环境使他早熟。虹影在她的小说《背叛之夏》中生动地描述了这个图景：

*……在红日升起的耀眼光芒中，我们在灰暗的角落里长得苍白而瘦弱。我们的青春耗费在信仰丧失的空虚当中，粗暴地想要抓住各种各样的希望，但是当我们想要兑现这些希望时，却又发现世界不仅仅只由希望构成。所以，我们的前半生变成了无休止的愤世嫉俗。如果有后半生的话，那只是一种日复一日的漂浮，顺从命运的安排，看看谁比谁更漠然。<sup>1</sup>*

然而，朱伟无意于漠然面对他们这一代所遭受的各种创伤。除了他青春时代的混乱环境与别人相同，他自身却生长出一种与众不同的——有时甚至是撕裂般的——内省。把自己当作一个时代的编年史，朱伟强调说：“在我的艺术里面没有直接的政治意图。”<sup>2</sup> 然而纵观他的所有作品，就会发现朱伟的艺术并不仅仅是提供愉悦，也不是无所批判的。

朱伟对被日常生活表象所掩盖的真相的热切寻求和揭露，更增添了他作品的艺术创造性。时常，他会用多刺的幽默来展示他的发现，强调了他所发现的荒谬性。甚至在他的日常生活中，朱伟也常常展现出这种顽皮与脱节。例如，面对一系列富有幽默底蕴的他的作品，他告诉一个采访的记者说，他根本就不是一个有趣的人，实际上经常是阴郁的。当这位记者把他的话当真并想要问更多问题的时候，朱伟回答说唯一一件能让他高兴起来的事情就是“去喝个啤酒”。<sup>3</sup>

作为一个内心是完美主义者的人，朱伟欣赏蕴含在自己作品中的一丝不苟。他用宣纸作画（一种中国传统绘画所使用的特殊的纸），毫无例外用他特殊的要求，给每幅作品仔细地加上背景图纹。根据作品大小的不同，他或者用他院子里的砖地地面、或者用工作室里好一些的板子，给纸张加上第一层颜色。在干燥后，纸张又被用类似剑麻毯子等工具加上一层更细致的颜色。在他的大部分作品中这类的花纹因此而有了他所想要表达的情緒。根据作品大小不同——一些朱伟的作品有三米高两米宽——作品由数量不同的纸张接成。当创作大幅作品时，朱伟先创作一个小一些草图，以保证每张纸上的颜色和形状最后能成为一个统一协调的整体。

朱伟对中国墨色的运用已臻炉火纯青。在上大学时他就显示出了高超的技法，朱伟一直以唐、宋和五代时期的绘画风格作为学习对象苦习不休，同时还深入研究佛教和道教的绘画。对传统技法和他所受训的宣传画艺术的兼收并蓄最终使朱伟形成了自己独特的视觉语汇。

朱伟强烈反对把他的艺术或者他自己分类到中国当代艺术的任何一个门类当中，例如政治波普或玩世现实主义等等。他特立独行，既在人格上，也在职业上。比如，朱伟极少同别的画家一起做联展，晚上也不与同行们讨论未来的前途。朱伟希望人们经历他作品当中的多层次感，也希望人们把他当作一个独立的声音。尽管是运用了宣传画的一些视觉工具，他仍然很清晰

地反对宣传画的单一性。

朱伟的作品多成系列。所以，尽管他不愿意被分类，从这位艺术家的创作量——几百件作品——仍可看出其中的脉络。此外，一些延续性的主题也可以被确认出来。除了关系到艺术家心理的一些主题，它们还包括他对当代的政治和社会的观察。下面十幅作品包括了朱伟1994到2002年间完成的一些创作，虽然它们属于不同的系列，我们仍可以将之分析为两大主题。

### 怀念极权主义：拍案惊奇

1980年到1990年期间中国大陆当代艺术作品的—一个显著特征是它们的宣传性气氛。这也意味着他们共同根植于更早时代的宣传艺术的视觉语汇。正如Geremie Barne在他的关于中国当代艺术的书《在红色中》<sup>4</sup>所说的一样，中国大陆持不同政见的一群人“用与他们的敌人一样的语言来进行谴责与攻击”。<sup>5</sup>

在受教育期间，朱伟曾被训练成一个宣传者，他熟悉宣传画的修辞形式，换种说法，即Mikhail Epstein口中的“意识形态”<sup>6</sup>。艺术家的视觉语汇遵循同一道路，尽管他的当代性赋予了他不同的创作意图，因而也更深奥。举例来说，跟王广义的大批判系列相比，朱伟的作品无论在视觉上还是在思想上都更为精炼。当艺术家把简洁的幽默混合压缩起来的时候，观者就看到了朱伟经历过的惊奇景象。

当权阶层创造出来的意识形态覆盖了方方面面，视觉上、文字上、社会中和政治上，包括那些深深印在中国公共记忆中的传统符号。这些中国艺术史里的经典形象及其后对之的颠覆，恰好适合所谓的中国当代艺术世界来表达他们的异见。<sup>7</sup> 朱伟运用了这个策略——从用于证明作品的著作权和所有权的印章模仿传统形式开始——到他所遭遇的日常生活现实。《同志们》（1995）和《二刻拍案惊奇之酒后驾车》（1994）都是此类明显的例子。

从构图到人物设置到尺幅，《同志们》都模仿了唐代（公元618-907）绘画作品《捣练图》中的第三幅（八世纪）。不同的是，妇女们不在纺织丝绸，朱伟的中心形象——脸上带着离奇的与毛泽东类似的女人气——正在把英国的国旗染成和中国的党旗一样的红色。这种香港回归的暗示被象征特别行政区的紫荆花和背景中的解放军士兵加强了。<sup>8</sup>

在“原作唐朝绘画中的娇弱无力”<sup>9</sup>被朱伟在这幅作品中粗暴的改写了。它们表明，正如艺术评论家贾方舟<sup>10</sup>注解的，题款中苏联革命时期的一首广为流传的诗歌：

*同志们，同志们，随你们高兴干什么。把我往泥浆里拖，还朝我啐唾沫。可是同志们，尽管粘着泥浆和唾沫，我还坚定不移的站在你们的行列。<sup>11</sup>*

除了视觉暗示，没有其他的线索表明这些题款与图画之间的联系。朱伟还表现了中国的领导人想要成为世界领先国家领导人的想法<sup>12</sup>。更深一层，朱伟也表明了中国人民为了毛泽东的幻想所支付的代价。

在《二刻拍案惊奇之为人民服务》<sup>13</sup>中，构图安排毛泽东坐在中央一个轿子上，周围环绕着他的附庸者，也是模仿了另一幅唐代绘画《步辇图》。唐代的作品描绘了西藏人迎娶文成公主（太宗的女儿）时，唐太宗会见西藏来使的情形<sup>14</sup>。这幅作品的主题是庄重，平衡和权威。

在朱伟的绘画中，毛主席被去除了唐太宗所暗示的政治优越与尊严。他身体的不成比例，端给他的热乎乎的液体用红杯子盛着上面写着“咖啡馆”，还有他的追随者的怪表情，合在一块嘲笑了这种滑稽的崇拜。视觉上，朱伟也在中国表情上玩起了

双关语“吹喇叭抬大轿”意味着奉承有钱有地位的人。这种讽刺被毛泽东的著名言论“为人民服务”更推进了一步。现实是，毫无疑问地从他号称要服务于的工人和农民当中分离出来，被干部和军队像个皇帝一样的敬奉，而这些人从他的权力当中获取利益。

对于毛泽东崇拜热潮的复兴，朱伟感到既愤慨又不安。在《中国日记七号》（1995）里，观者被带到一个男孩子们的传统学堂里。一个男孩子长得很像毛泽东，而另一个，穿着军服，在教导其他的男生。教师的缺席使他们这些学生的脑海中得以充斥“危险的思想”。他们念的书是《二十年目睹之怪现状》<sup>15</sup>，一本给年轻人看的关于中国传统黑幕的书，用于加深年轻人反叛的思想。另一个小男孩，或许是代表欧洲的马克思主义，正在念西方的字母表。

背景中的巨大电视机，正在播放着伟大舵手的画面——会见红卫兵——在向众人挥手，似乎象征着毛泽东教导带给中国的剧变。影射他自己对毛泽东思想的学习经历，朱伟把他自己也放到了画面中。小朱伟坐在右下角，但没在听课，戴着耳机，他怯生生地往上看着，手里拿着艺术家自己出版的第一本画册《北京日记》，书面上还有朱伟的代理人万玉堂的标志。

用Channel V的标志和放置在桌子上的电视机——旁边有一瓶洗发香波——通常传统上会放一个教学用具，在此朱伟也表明也毛泽东崇拜的巨大商业价值。这种画面上时间感的错位像是代表了毛泽东崇拜给中华人民共和国历史上带来的最黑暗的一章和严重的断层。

在另一幅作品里，朱伟在纪念——并非没有幽默感的——至今仍可见的毛泽东意识形态对中国人生活的影响的衰退。在《中国日记四号》（1995）里，观者看到毛泽东在吹长笛——暗示着“鼓吹”的意思。朱伟把毛泽东放在一个舞台样式的地方，但剧院已经关门了，就像在门上的市政封条所显示的一样。背景中的红旗、纸花、天安门唤起了人们对文革的联想。朱伟的题款写道：

*萨克斯风进入中国其实不短，二十、三十年已有之，并在百乐门<sup>16</sup>、安琪尔率先登台，风靡十里洋场<sup>17</sup>。  
四九年后逐渐消失，文革时期谓之腐朽艺术之代表，备受责难。六十年过去，时为一九九四年在北京  
举办了首届国际爵士音乐节。<sup>18</sup>*

这幅作品显示，就算所有宣传工具加起来也抵挡不了人们对西方音乐的喜爱，其实这种喜爱在二十世纪初中国就开始了。现在主席坐在他的舞台上，可没人留意。如果不看题款的话，人们不会联想到朱伟说的其实是中国第一届国际爵士音乐节的事。他用了文革视觉语汇，说的却完全是另一回事。

毛泽东时代和当代中国之间的辩证关系造就了很多朱伟的作品。题款和图画交错也正是根植于宣传画艺术的宣教功能。但是，朱伟破坏了官方的演说辞，让它苍白和荒谬。这些作品因此而流露出“反讽性的怀念”，正如Geremie Barme在他的《怀念极权主义》中所说，刷新过去，从而创造新历史。<sup>19</sup>

## 给人民的鸦片

邓小平的开放政策所带来的快速变化<sup>20</sup>给朱伟的作品带来了另一个主题。他尖锐地描述了人们被经济繁荣所蒙蔽的情形，以及当前政府对毛时代宣传工具的巧妙运用。全速的发展给人们带来了另一种新的鸦片：物质财富。

在《盒子三号》（1995）中，朱伟描绘了中国的西化改革。他画了一个身着中国传统服装的学者坐在一个酒吧里喝贝克啤酒。画中人向上看着一顶阳伞，阳伞上写着“Raffles Hotel”<sup>21</sup>。西方化和其殖民地的阴影逼近了，他被一个女人挑剔的眼光盯着，像是在宣布：

*嘿，我的理想是那个，那旗子包着的盒子，盒子里装的是什么，人们从来没见过。回去扔了那个破盒子，回去撕了那个破旗子。告诉那个胜利者他弄错了，世界早就开始变化。<sup>22</sup>*

在这些想法里，朱伟表达了他反对对所有西方东西不加选择地接受，正如他反对在毛泽东时代对所有传统不加选择地谴责。画中包括的那幅中西医结合的广告牌和“救死扶伤”的广告语，朱伟也表明他对这种论调的不信任。广告牌像是暗示着中国的一句老话“葫芦里卖的什么药？”<sup>23</sup>朱伟因此而质疑这种万能药（西化的现代化）是否真能给中国带来什么变化。

在《太上感应十八号》（2000）中，朱伟提供给观者以上问题的答案：这就像是一种毒品。朱伟用他画中人的眼神强调了这种生理反应。眼睛是心灵的窗口——不管是张开的还是闭着的——眼睛在朱伟的作品中都承担了一种传达人物感情的功能，在解读主题中起了主要的作用。妇女的形象像是在流汗和过敏，她的眼睛传达出崇敬和谦卑。类似的，在背景中两个男人的眼神也里流露出痴迷与不信任。

这幅作品的中文题目，朱伟暗示了道教对长生不老的信仰。在道教故事里，一个人遇到了天上的老子，这个谜一般的道教之父，给了他/她一个药丸可以使之长生不老。正是在这里朱伟也描绘了中国当代现状。对中国社会主义政党而言，老子的长生不老药丸就是经济的现代化，给了政府一个缓冲的机会。此外，正如画中人形象显示的，平民对经济财富的追求也就像道教信仰者对长生不老药的追求一样。

朱伟在其他作品里也描绘这种狂热和迷恋。《向日葵三十号》(2000)中，观者看到上述两个男人中间加入了第三个男人。而窗户，景象是透过窗户看出去的，应当是朱伟的工作室——在左边墙上挂着的五角星，是朱伟自己的铜雕塑作品《中国日记·星》（1999）。观者分享了艺术家的欣赏角度，不仅在视觉上，也是在心理上。正如作品名称显示的，经过的画中人处于一种被催眠的状态，以及对某种目标的渴望。在《乌托邦三十二号》（2002）里，艺术家画了两个光头男人，像是在对某样画外的东西热烈欢呼。像上述作品一样，他们的状态就像是被精心编排操纵的傀儡。因此，两幅作品都呈现出荒谬和顺从。

有趣的是，好像在朱伟的世界里，面对经济泡沫的破裂，人们态度几乎没有改变。他的《节日》（1998）系列，关注了从1998年开始下岗的原国有企业的员工<sup>24</sup>。在《节日二十一号》（1998）里，观者看到他们苍白的脸。尽管处境艰难，这两个人物眼中显露出的被催眠状态和前面提到的人物没有区别。背景中贫瘠的风景和工业区，和人物明显的无助一样，传达出他们所面对的凄凉前景。看到政府赞助的庆祝中国最重要的新年所放的焰火<sup>25</sup>，他们的表情看不出有任何的喜悦。但是也看不出反抗。被剥夺了所有的社会保险，不得不生活在贫困线上，他们仍然站在那里像一个旁观者——无动于衷且麻木。

什么让这些人如此驯良，朱伟像在暗示的，是上述的政府宣传机器。除了表面的自由增加了，这个毛泽东时代至今的庞大怪物仍然控制着人们的思维。它娱乐大众并且保证给每个人一个美好的未来。今天的贫困，它发誓，就是明天的繁荣。再加上爱国狂热<sup>26</sup>——如朱伟在他的《乌托邦》系列里要显示的——它发现了一个给它的人民服用的高效鸦片。

如同在这些作品中看到的，朱伟的艺术脱离不开中国的现状——从历史的宣泄到社会的转型。不同时代和事件共存在一幅作品里，这种裂变也标志着中国人的生活。朱伟敏锐的观察让他成功地描绘现状，激发人们去思考。

但是，朱伟也有着对他的国家和文化的深深热爱。中国著名摇滚明星崔健<sup>27</sup>写的歌《这儿的空间》<sup>28</sup>就被朱伟写在他的作品《甜蜜的生活三十八号》（1999）里，表达了艺术家所承受的，和当代中国的感情关系。歌词为：

*打不开天 也穿不过地  
自由不过不是监狱  
你离不开我 我也离不开你  
谁都不知到底是爱还是赖*

*钱就是钱 利就是利  
你我不过不是奴隶  
你只能为了我 我也只能为了你  
不过不是一对儿一对儿虾米*

*这儿的空间 没什么新鲜  
就象我对你的爱情里没什么秘密  
我看着你 曾经看不到底  
谁知进进出出才明白是无边的空虚  
就象这儿的空间里*

*想的都没说 说的也都没做  
乐的就是弹吉它为你唱首歌*

你别一会儿哭 你也别一会儿笑  
我是什么东西你早就知道

天是个锅 周围是沙漠  
你是口枯井 可越深越美  
这胸中的火 这身上的汗  
才是真的太阳 真的泉水

这儿的空间 没什么新鲜  
就象我对你的爱情里没什么秘密  
我看着你 曾经看不到底  
谁知进进出出才明白是无边的空虚  
就象这儿的空间里<sup>29</sup>

列举出三大影响中国现实的成分：政府、军队和商业世界—被这些贪婪的商人形象<sup>30</sup>人格化了一崔健的歌词正反映了朱伟的独立精神，也强调了当代中国社会的相互矛盾的结构。当面对中国社会的丑恶面孔时，朱伟能够穿过多个表层看到事实的美。这是他获取灵感的来源，也是他反抗的土壤。在同样的血液里，他运用中国传统的技法，只是为了表达他敏锐的当代视角。  
(原载加拿大《艺术：当代华人艺术期刊》2004年9月秋季刊)

注释：

1. 虹影《背叛之夏》(纽约: 小树林出版社Grove Press, 1997), 132。
2. 与Carma Hinton的对话, 1997。参见多媒体CD《朱伟日记》(香港万玉堂国际有限公司出品, 2000)。
3. 出自发表于iConnect (2000年11月3日刊)的Sherman Chau的文章“审视现实”。
4. 这本书的封面为朱伟所作的邓小平肖像。作品名为《中国 中国》(1997)。
5. Geremie Barmé的《在红色中》(纽约哥伦比亚大学出版社, 1999), 333。
6. 同上, 326-327。
7. 例子为王庆松的《老栗夜宴图》(2000)和洪磊的《仿赵孟頫华秋色图》(2003)。
8. 为准备英国殖民者的撤离, 1995年从驻广东部队中抽调出人员成立了一支经过特殊训练的部队。在香港回归那一日的零点, 这支队伍越过位于新界的边界, 象征了政权的恢复。
9. 出自杨新等著的《中国绘画三千年》。(纽黑文: 耶鲁大学外文出版社, 1997), 78。
10. 出自贾方舟在《朱伟日记》里的文章“朱伟和他的决心”(香港万玉堂国际有限公司出品, 2000), 281。
11. 作者译。
12. 这种想法最著名的体现是, 1957年毛泽东宣布, 中国要在15年内超过英国的工业生产能力。参考徐中约的作品《现代中国的崛起》(纽约牛津大学出版社1990年出版), 655。
13. 《二刻拍案惊奇》原为明朝的一部短篇小说集, 朱伟这一作品系列采纳了它的名称。怪力乱神的故事在中国有悠久历史。蒲松龄(1640~1715)的《聊斋志异》即为其中之一例。与蒲松龄一脉相承, 朱伟也像一个研究怪力乱神的历史学家。参考Judith Zeitlin作品《怪力乱神史》(斯坦福大学出版社1993年出版)。
14. 参考杨新(音译)作品《三千年中国绘画史》(耶鲁大学外语出版社1997年出版), 61。
15. 参见注释13。
16. 该名称为上海在1932年开张的舞厅名。
17. 通常指解放前的上海。
18. 作者译。
19. Geremie Barmé的《在红色中》(纽约哥伦比亚大学出版社, 1999), 344。
20. 在中国当代年轻艺术家的作品中可以看到类似的关注。
21. 新加坡的Raffles Hotel(莱佛士酒店)由于它的“长酒吧”而闻名。另一个联想是Thomas Stamford Raffles (1781-1826 AD)爵士, 他是英国东印度公司的代理人, 也是殖民地的行政长官。1824年他为大英帝国买下新加坡岛。
22. 作者译。
23. 葫芦是给云游的僧侣准备的装药的容器。他们的药据说包治百病, 甚至长生不老。
24. 在过去四年中, 有超过两千六百万中国人失业——他们之中有一千万人在2002年仍没有找到工作。在已经很贫困的地区, 比如中国西北的工业衰退地区, 遭受的损失尤其严重。参见“中国日报”网站http://english.peopledaily.com.cn/200210/27/eng20021027\_105729.shtml。
25. 出现在本系列其它作品中。
26. 在2001年中国申请奥运会举办城市成功后尤为明显。
27. 崔健是朱伟最亲近的朋友之一。在90年代早期, 他为崔健制作的舞台背景图现在仍在使用中。
28. 出自崔健1991年的专辑“解决”。
29. 作者译。
30. 手握筷子接近顶端是贪婪的象征。

## EXTRAVAGANT WAYS

Jonathan Thomson

As a leading Chinese artist, Zhu Wei has challenged orthodoxy for many years. His vision often seems anguished and alienated, personal and political at the same time. His last two collections of prints have confirmed him as one of the outstanding artistic voices of his generation.

The American master-printmaker Kenneth E. Tyler's working philosophy was shaped by a rather self-evident remark made by William Lieberman, director of prints and drawings at the Museum of Modern Art, during a lecture at the University of Southern California in 1965 - "great art is made by great artists." Tyler decided "great prints are only by great artists" and then set out to encourage the greatest artists of the day to work with him. Tyler established his own print workshop, Gemini Limited, in Los Angeles, in 1965 and later, in 1974, moved to New York State and established Tyler Graphics at Mount Kisco. He succeeded brilliantly and developed complex long-term relationships with artists such as Frank Stella, Josef Albers, Helen Frankenthaler, David Hockney, Jasper Johns, Ellsworth Kelly, and Roy Lichtenstein, and many others. Tyler, through his technical genius, was able to push the artist/master-printmaker collaboration to extraordinary heights.

In the 1990s Tyler mooted the idea of establishing an organization in Singapore dedicated to fostering printmaking, papermaking, and paper-based art practice, collection, and education. This idea received enthusiastic support and the dynamic Singapore Tyler Print Institute (STPI) was born and is now housed in a renovated 19th-century warehouse at Robertson Quay. In 2000, six young local Singaporean printmakers spent four months training with Tyler in New York. STPI includes an array of printing and papermaking equipment from Tyler Graphics. It has fully equipped printmaking workshops, a professional art gallery, and a papermaking facilities to cover the full spectrum of development of prints and paper art. It offers artists the full range of print processes including intaglio, lithography, woodcut, screen printing, relief printing, and monotype printing. Inspired by Tyler's example, it encourages artists to make prints that are innovative and technically challenging.

In March and April 2004, Chinese artist Zhu Wei, who was born in Beijing in 1966, was invited by the STPI to collaborate with its international printmaking and papermaking team. The result is a series of work that draws on some of the artist's familiar motifs, but which presents them in entirely new ways. Not least, Zhu was able to work on a much larger scale than ever before and his work is technically much more complex. In 2003, he had exhibited a series of woodblock prints in New York and Hong Kong which were graphically very powerful, but which did not push the boundaries of the medium. All of the works in this earlier series, titled Another Perspective, were carved out of a single block and printed in black. The images were made up of their power from the evident violence with which the artist had attacked the block.

His new series of works, with the wonderful title New Pictures of *the Strikingly Bizarre*, commands attention with monumental scale and vivid, hard-edge, bright colour. New Pictures of *the Strikingly Bizarre* #4, some 2.8 meters square, took up an entire section of wall at his Hong Kong exhibition at Plum Blossoms Gallery. [There was a concurrent exhibition at STPI]. The image is of a man, grimacing, with eyes screwed shut, elevating his face into a downpour of rain. The rain splashes and scatters off his clenched teeth. In the background is another figure in a similar pose but without definition of features or expression. The image is an articulation of frustration, angst, pain, or helplessness but with what or why, we can only guess.

The image is actually made up of four sheets of softly textured paper, each printed right to the edge and hung close together with their edges butting up against one another. The figures are outlined in a series of sweeping, curved lines which delineate the edges of brightly coloured blocks of pure pigment. Closer examination of the image reveals a variety of surface finishes and textures. The label spells out the reason for this. It explains that the print comprises 20 colours, staining, woodcut,

lithograph, and screenprint from 56 woodblocks, three aluminum litho-plates, and seven screens, all on handmade STPI white cotton paper. Drawing attention to the detail of how the print was actually made is presumably a consequence of the collaborative process.

The process begins with the selection of the paper. The STPI has its own facilities including pulp beaters and hydraulic presses which enables it to make its own paper with particular qualities and in unusual sizes and shapes. The papers used by Zhu are brilliant white and have a soft-textured appearance that appears to respond differently to different printing media. The next stage involves staining the entire paper surface with a weak, watery-brown pigment in a lattice shape. This effect is accomplished by dipping a wooden lattice in the pigment and then transferring it by hand to the paper. No mechanical process is necessary as the wet pigment simply bleeds into the soft paper. This lattice effect is sought by the artist as it replicates the rubbing effect achieved in his paintings when he paints them on the tiled floor or walls of his studio.

The wood used by Zhu in making his woodblocks is actually medium-density fiberboard or MDF which has a variety of trade names, one of the most common being craftwood. It is a type of hardboard, made from wood fibers glued together under heat and pressure. It is dense, flat, and stiff, has no knots or grain, is evenly textured and is easily machined. Because it has no grain, it can be cut, drilled, machined, or gouged without damaging, chipping or splitting the surface. It is made up of fine particles that result in a very even surface with good adhesion when inked for woodblock printing. The artist transfers his design onto large sheets of MDF and then cuts it into individual blocks using a jigsaw. Each of these blocks is then inked separately with the desired colour and fitted back into position, much like assembling a jigsaw puzzle. The blocks are not butted up against one another, but are kept 1-2 millimeters apart (1/16th inch) being the width of the cut. When printed, this gap is left as a line of white paper between each different colour. This gap is accentuated by the way the ink forms a slight pressure ridge at the edge of each block. Similarly, the gouges cut into the blocks, representing the rain, do not take the ink and are left as white.

The image is given a distinctively Chinese appearance by the use of highly stylistic Chinese cloud scroll motif in yellow outlined in black. This device is traditionally used to represent the celestial realm, a reminder that the Emperor was the Son of Heaven. Yellow was also seen as the imperial colour in China as the Emperor stood at the center of the universe. In Chinese symbolism yellow is also associated with black as its opposite and complement. It represents the earth emerging from the primeval waters with rain as the evidence of celestial influence. These symbols may explain why Zhu's work is often regarded as having a political edge and as making a satirical social commentary. The frustration, angst, pain, or helplessness expressed by the figure may be his response to contemporary authority.

However, this analysis may be reading too much into the image. Rather than having overt political connotations, the work may simply be a more personal expression. In contemporary China, clouds are also symbolic of good fortune and happiness. The dichotomy between the symbolism of the cloud and the rain, and the expression of the figures, may be more closely allied to personal circumstances than political ones. An earlier version of this same work, *Woodblock No.4*, from his *Another Perspective* series does not include any clouds or rain. It simply depicts two people venting their emotions. Support for the notion that these works may be autobiographical comes from the fact that the figure, with its large dome-shaped, close-cropped head, bears a striking resemblance to Zhu Wei himself.

A series of bright red screen-printed chops also serve to support this latter reading. One simply reads Zhu Wei Ink Painting which is the artist's assertion of authorship. Others read Grow with Time and Eight or Nine out of Ten which surely indicates the artist's personal involvement and critique of his image-making. It is a measure of the humility of Zhu Wei the man that he acknowledges the possibility of improvement in his work.

Other smaller works in the present series share motifs and technique. *New Pictures of the Strikingly Bizarre #1* reiterates the artist's homage to those that suffered during the outbreak of Severe Acute Respiratory Syndrome (SARS) in 2003 when 8,098 people became sick with the illness and 774 died, mostly in Hong Kong and China. His image depicts a man wearing a surgical mask, eyes screwed up shut in grief or pain. The variety of techniques used in the making of this image are

perhaps more evident than in the larger works. The different qualities of different colours of ink are clearly evident. Some are translucent, allowing the stained tile-effect grid to show through, others are more opaque. The mask itself is not over-printed at all, allowing the stained-grid pattern to represent the weave of the mask.

*New Pictures of the Strikingly Bizarre #2* depicts a number of hands held up in a salute. The salute appears to be directed at the yellow-and-black cloud scroll motif in the background. The salute is actually the sign language handshape for "I Love You" used by hearing-impaired people. It combines the letters I, L and Y into one handshape by extending the thumb, forefinger, and little finger, and bending the middle and ring finger to the palm (and is not to be confused with the two horns of the devil handshape so beloved by George W. Bush). To whom is the sign directed? It is not outward to the viewer, a fact emphasized in another work which depicts the back of the head and shoulders of two fingers making the sign. The only conclusion is that the sign is directed to the clouds, either as symbols of good fortune and happiness (a positive, personal reading), or the State (a rather more perplexing, political one).

The largest work is printed on six sheets of paper and is overall 4.25 meters (14 feet) wide. It is an image of two nearly identical women's faces in right profile, staring fixedly at something outside the image. The image is so large that in the confines of the gallery it is difficult to get an overall impression of it. Its scale underlines the flatness of the work which also becomes the dominant emotion. The flatness is almost numbing and is further emphasized by the almost demonic intensity of the women's stares. They are transfixed by what they see and are not capable of registering anything else.

While in residence at STPI, Zhu Wei also made a series of eight etchings. True to Tyler's philosophy, these were not simply etchings but were much more technically complex and combined etching with woodcut, stencil, aquatint, relief inking, and chine colle in a variety of different combinations. Unlike the woodblock prints which get their power from forms and colour, these prints depend much more on line. Despite the variety of surface effects, the overall result is rather simplistic as Zhu's figures are reduced to an almost cartoon-like shorthand. Notwithstanding, the time spent by Zhu Wei at the STPI was hugely rewarding. The tremendous power of his monumental woodblock prints will be long felt.

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## 奢侈的方式

约翰逊·汤姆森

作为顶尖的中国艺术家，多年来朱伟一直挑战正统。

他的观察通常显得痛苦而疏离，既个性化又政治化。

他的最新两集版画再次证明他是同时代杰出艺术声音之一。

美国版画大师肯尼斯·泰勒的创作哲学来源于现代艺术博物馆版画及绘画主任威廉·李伯曼于1965年在南加州大学演讲中的一句箴言——“伟大的艺术是由伟大的艺术家创造的”。

泰勒得出自己的结论，“伟大的版画是由伟大的艺术家造就的”，从此开始了与当代最伟大的艺术家的合作之途。

1965年，泰勒在洛杉矶建立版画工作室——基尼尼（意译为双子座）有限公司，并于1974年搬至纽约州，在基斯克山创立泰勒平面艺术（公司）。

他获得了辉煌的成功，诸如弗兰克·斯泰拉、约瑟夫·阿尔博斯、海伦·弗兰肯泰勒、大卫·霍克尼、贾斯珀·约翰斯、阿尔斯沃茨·凯利、罗依·利西滕斯坦以及其他众多艺术家都与他建立起长期密切的合作关系。

依靠在版画技巧上的禀赋，泰勒得以把这种艺术大师和版画大师之间的协作发挥到登峰造极。

九十年代，泰勒有了一个新想法，他打算在新加坡建立一个组织，专门促进版画制作、纸张制作和纸上艺术的实践、收藏和教育。

这个想法得到各方热情支持，于是在罗伯特森码头一间经改造过的19世纪仓库里，生机勃勃的新加坡泰勒版画研究院诞生了。

2000年，六位新加坡本土的年轻版画家随泰勒在纽约进修了四个月。

新加坡泰勒版画研究院从泰勒平面艺术公司引进了一系列版画制作和纸张制作的设备，拥有多个全套设备的版画制作车间，一个专业画廊，以及一套完整的纸张制作设施，用以满足版画制作和纸上艺术领域内所有的需要。

它为艺术家们提供版画制作的各种流程和工艺，包括凹雕、平面印刷、木刻版画、丝网印刷、凸墨浮雕和单版画。

在泰勒的激发下，版画院鼓励艺术家创作出既有创新性在技术上又有挑战性的版画作品。

2004年三月到四月间，应版画研究院的邀请，1966年出生于北京的中国画家朱伟开始了与这个国际一流专业团队的合作，

其成果体现为一系列关注画家所熟悉的主题却运用全新表达方式的作品。在这里，朱伟获得了一个前所未有的宽阔平台，

他的创作在技术上不再受到范围，呈现出复杂丰富的面貌。早在2003年，朱伟的木刻版画系列作品就曾在纽约和香港展出，展览名为“另一个视角”。

这个系列具有强烈的画面冲击力，但却无法突破介质的限制。该系列作品均只使用一块木版，只有黑白两色，

图像刚毅有力，艺术家强烈的爆发力在他接触木版时有了直接呈现。

这一次，朱伟的新作有个奇妙的名字，叫《新二刻拍案惊奇》。

这个系列以宏伟的气势、生动而立体的线条、明快的色彩震撼观众。《新二刻拍案惊奇之四》，面积约2.8平米，

在香港王玉堂展出时几乎占满了整个一堵墙（此作同时也在新加坡泰勒版画研究院展出）。

画面中的男人面部扭曲，双眼紧闭，在倾盆大雨中扬起头，雨水从他紧咬的牙关飞溅散落。背景是另一个同样姿势的人，但没有明确的容貌和表情。

沮丧，焦虑，痛苦，抑或无助，画面传达出的内容，我们只能猜测。

在技术上，这幅作品由四张软纤维纸组成，图像延伸到每张纸的边缘，展出时四张纸紧挨在一起。大幅度弧线勾勒出人物形象，也勾勒出色彩明艳的色块边缘。

仔细观察图像你就会发现，画面有着丰富的层次和质地。作品下方的标签揭示了原因：

版画原来用了20种颜色、56块木版、3块铝平版和7张丝网印制而成，使用了染色技术、木版技术、平版印制技术和丝网印制技术，所有的纸张都是新加坡泰勒版画研究院专业团队纯手工制作。

谈到版画印制的细节，就必须得谈到版画印制的过程。

这一过程从选择纸张开始。新加坡泰勒版画研究院拥有其自己的造纸设备，包括纸浆打浆机和水压机，使它能够制造有特殊质地、尺寸和形状 的纸。

朱伟所用的纸是一种高亮度和强饱和度的白纸，表面柔软有皱纹，对不同的版画介质能产生不同的效果。

第二步是如何用淡褐色颜料将整张纸表面染出栅格底纹。在这里，需要将一个事先用木头做好的栅格板浸上颜料，再用手将栅格板挪放到纸张上，不需要任何机械辅助，因为湿的颜料会自动渗透入半纸浆状态的纸内。

这种栅格效果被画家认为和摹拓效果类似，就如他在自己画室的砖铺地板或墙面上作画一样。

此次用于木版画的木板为中密度纤维板，或称MDF，在市场上名称不一，是一种最常用的工艺木材之一。

它质地较为坚硬，由木屑纤维和粘合剂在高温下压制而成，表面高密、平整、坚硬，没有木节或木纹，质地均匀，易于机切成形。

由于它没有纹理的特性，在切削、钻孔、机加工或凿刻时表面不会出现损毁、破碎或爆裂。组成这种木板的颗粒极其纤小精细，因而表面均匀，在印制版画着墨时富黏着力。

在实际制作时，艺术家会先将他创作好的图样绘制到大块的MDF上，然

后用竖锯将其切割成一块块独立的印版。

每一块这样的印版被分别染上设计好的颜色，最后再将它们一一归位，

就像玩儿童拼图游戏。这些印版不是一个紧贴着一个，而是在版与版之间留出一到两毫米（十六分之一英寸）的缝隙，这个缝隙就是切割时切掉的宽度。

印到白纸上，这个缝隙就演变成一道不同色块之间的白线条。

在实际印制时，有颜色的印版部分受压，印版边缘没有颜色的白线条部分则相对轻微隆起，从而被加以强调。

同样的，在印版上凿出用以表现雨水的槽沟，也因不着颜料而呈白色。

画面有明显的中国特色，画中的云彩是中国式的高度风格化了的云彩——明黄色的底色，黑色的镶边。

这一纹样在传统上常被用于描绘天庭，目的是为了提醒大家，中国的皇帝是天之子。

黄色是过去中国帝王御用的颜色，因为皇帝处于宇宙的中心。

在中国的符号体系中黑色亦经常和黄色同时出现，以互为对应或补充。

它代表地球从太古的水域中浮现，而雨则代表天庭的影响力。

这些象征性符号也许能够解释为什么朱伟的作品常被认为具有政治边缘性，是有讽刺意味的社会注解。

画中人物所表现出的沮丧、焦虑、痛苦或无助似乎是对当下权威的应对。

然而，这种分析也可能是把这幅画看得太深了。

这幅作品也可能只是简单的个人表达，而非公然的政治影射。

在当代中国，云也代表好运和欢乐。无论是作为符号的云和雨，还是人物的神情，都有可能只是作者个人的处境，而非某种政治处境。

同一作品的早期版本，《新视角系列的木刻版画之四》，并没有出现云和雨。那幅作品仅只简单地描绘两个人发泄他们的情感。

之所以有观点认为这些作品带有自传性，皆因这些作品中人物那硕大的圆脑袋和剪得极短的发型都和朱伟本人惊人的相似。

几枚丝网印刷的朱红图章也支持了这后一种诠释。

其中一枚只有简单的四个字——“朱伟书画”，是画家对原作的署名。

至于“与时俱进”和“十有八九”，是画家对画作的自我评判，包含了艺术家的自谦，说的是作品还有可提高的余地。

这一系列其他小幅的作品具有类似的主题和技术。《新二刻拍案惊奇之一》重申了画家对那些非典受害者的敬意。

2003年，急性重症呼吸道综合症（SARS）爆发，全球有8,098人感染，774人死亡，其中大多数来自香港和中国大陆。

他的画面描绘了一个带着口罩的人，眼睛因伤悲或痛苦而紧闭。

这幅作品使用的技术也许比那些大幅作品更复杂，它的色彩质感非常清晰，有些颜色呈半透明状，看得出下面的栅格底纹，有些则不透明。

画中口罩部分没有印制任何色彩，纸上的栅格底纹图案充分表现出口罩的经纬脉络。

《新二刻拍案惊奇之二》描绘的是几只致敬的手，致敬的方向向着黄底黑边的卷云，致敬的手势实际上代表着英语手语中的“我爱你”。

它用伸出的拇指、食指和小指，同时蜷起中指和无名指包含了字母I（我）、L（love爱）、和Y（you你）（可别跟布什最喜欢用的两指做牛角状代表魔鬼的手势弄混了）。

那这手势到底是对谁打的呢？它没有向观众表明，这一事实 在另一幅作品中更突出，那幅作品里出现了两个打着这种手势的人的后脑勺和肩膀。

唯一的结论是手势是朝云打的，而云要么代表好运和幸福（一种正面的个人意义上的诠释），要么代表政权（一种更为困窘的政治意义上的诠释）。

最大的一幅作品由六张纸印制，宽4.25米（14英尺），画的是两个几乎一模一样的妇女右侧面的头像。

妇女正目不转睛地盯着画外的什么东西。这幅作品是如此之巨大，乃至在画廊的有限空间里很难得到一个总体的感觉。

作品的庞大加深了它的凝滞感，这也成为作品占主导地位的情绪。它使人目瞪口呆，而画中人那具有魔力的凝视更加重了这种凝滞感。

她们似乎受到了惊吓，只能一动不动。

在客居新加坡泰勒版画研究院期间，朱伟还创作了八幅蚀刻画。

诚如泰勒的哲学，这些作品都不是简单的蚀刻，而是复杂得多的技术的结合，木版印制术、蜡版印制术、铜版印制术、凸版印制术和中国式粘帖印制法等各种不同的组合。

不同于木刻版画，蚀刻画的震撼力主要来自于形式和色彩。在这些版画中，线条是主角。

虽然每件作品表面效果各不相同，但整体上都显得十分简单明快，因为朱伟的人物在这里浓缩成了漫画般的速写。

诚然，朱伟在新加坡泰勒版画研究院已经拥有了巨大收获，他那些纪念碑式的木版画作品具有震撼性的感染力，它们将永久铭刻人心。

后用竖锯将其切割成一块块独立的印版。

每一块这样的印版被分别染上设计好的颜色，最后再将它们一一归位，

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在中国的符号体系中黑色亦经常和黄色同时出现，以互为对应或补充。

它代表地球从太古的水域中浮现，而雨则代表天庭的影响力。

这些象征性符号也许能够解释为什么朱伟的作品常被认为具有政治边缘性，是有讽刺意味的社会注解。

画中人物所表现出的沮丧、焦虑、痛苦或无助似乎是对当下权威的应对。

然而，这种分析也可能是把这幅画看得太深了。

这幅作品也可能只是简单的个人表达，而非公然的政治影射。

在当代中国，云也代表好运和欢乐。无论是作为符号的云和雨，还是人物的神情，都有可能只是作者个人的处境，而非某种政治处境。

同一作品的早期版本，《新视角系列的木刻版画之四》，并没有出现云和雨。那幅作品仅只简单地描绘两个人发泄他们的情感。

之所以有观点认为这些作品带有自传性，皆因这些作品中人物那硕大的圆脑袋和剪得极短的发型都和朱伟本人惊人的相似。

几枚丝网印刷的朱红图章也支持了这后一种诠释。

其中一枚只有简单的四个字——“朱伟书画”，是画家对原作的署名。

至于“与时俱进”和“十有八九”，是画家对画作的自我评判，包含了艺术家的自谦，说的是作品还有可提高的余地。

这一系列其他小幅的作品具有类似的主题和技术。《新二刻拍案惊奇之一》重申了画家对那些非典受害者的敬意。

2003年，急性重症呼吸道综合症（SARS）爆发，全球有8,098人感染，774人死亡，其中大多数来自香港和中国大陆。

他的画面描绘了一个带着口罩的人，眼睛因伤悲或痛苦而紧闭。

这幅作品使用的技术也许比那些大幅作品更复杂，它的色彩质感非常清晰，有些颜色呈半透明状，看得出下面的栅格底纹，有些则不透明。

画中口罩部分没有印制任何色彩，纸上的栅格底纹图案充分表现出口罩的经纬脉络。

《新二刻拍案惊奇之二》描绘的是几只致敬的手，致敬的方向向着黄底黑边的卷云，致敬的手势实际上代表着英语手语中的“我爱你”。

它用伸出的拇指、食指和小指，同时蜷起中指和无名指包含了字母I（我）、L（love爱）、和Y（you你）（可别跟布什最喜欢用的两指做牛角状代表魔鬼的手势弄混了）。

那这手势到底是对谁打的呢？它没有向观众表明，这一事实 在另一幅作品中更突出，那幅作品里出现了两个打着这种手势的人的后脑勺和肩膀。

唯一的结论是手势是朝云打的，而云要么代表好运和幸福（一种正面的个人意义上的诠释），要么代表政权（一种更为困窘的政治意义上的诠释）。

最大的一幅作品由六张纸印制，宽4.25米（14英尺），画的是两个几乎一模一样的妇女右侧面的头像。

妇女正目不转睛地盯着画外的什么东西。这幅作品是如此之巨大，乃至在画廊的有限空间里很难得到一个总体的感觉。

作品的庞大加深了它的凝滞感，这也成为作品占主导地位的情绪。它使人目瞪口呆，而画中人那具有魔力的凝视更加重了这种凝滞感。

她们似乎受到了惊吓，只能一动不动。

在客居新加坡泰勒版画研究院期间，朱伟还创作了八幅蚀刻画。

诚如泰勒的哲学，这些作品都不是简单的蚀刻，而是复杂得多的技术的结合，木版印制术、蜡版印制术、铜版印制术、凸版印制术和中国式粘帖印制法等各种不同的组合。

不同于木刻版画，蚀刻画的震撼力主要来自于形式和色彩。在这些版画中，线条是主角。

虽然每件作品表面效果各不相同，但整体上都显得十分简单明快，因为朱伟的人物在这里浓缩成了漫画般的速写。

诚然，朱伟在新加坡泰勒版画研究院已经拥有了巨大收获，他那些纪念碑式的木版画作品具有震撼性的感染力，它们将永久铭刻人心。

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## ZHU WEI: INK PAINTINGS, CONTEMPORARY ART IN A DIFFERENT TONE

Wang Jing

*Zhu Wei, an artist who has been labeled an "old punk", paints aspiring works such as *The Story of Beijing and China, China*. Without his deep-rooted and ever-lasting passion, it would be tricky to handle these works with his degree of precision. These are not works that could be done by any "well-tempered", "stand by the rules" artist either.*

When I first met Zhu Wei in the café, I thought to myself, "The artist is just like his paintings". Zhu Wei, an artist who has been labeled an "old punk", paints aspiring works such as *The Story of Beijing and China, China*. Without his deep-rooted and ever-lasting passion, it would be tricky to handle these works with his degree of precision. These are not works that could be done by any "well-tempered", "stand by the rules" artist either. After our conversation deepens and our topics expand, Zhu Wei, behind his thick Beijing accent, is refreshing with his unique wit and humor, making this interview an opportunity for me to elucidate the mystery.

Back in the 1990s, Zhu Wei was one of the earliest artists to emerge in the then burgeoning art market. Since 1993, he has been working with Plum Blossoms Gallery, a gallery that has branches and network in Europe, America and Hong Kong. Their tight-knit cooperation lasted until 2005. In those 12 years, Zhu Wei's ink paintings attracted a lot of attention, from overseas collectors to major art institutes, demonstrating his works have genuine international significance. Art critic Li Xiaoshan once commented, "Zhu Wei's visual documentation contains lots of significant footage." Westerners have a saying "One's character determines their destiny". Frankly, many people do not know how to handle their destiny. Zhu Wei never shows off his outstanding achievements. In his own words, he is "merely a hard-working peasant who lowers his head and works steadfastly." On the business side, Zhu Wei's attributes lie in his close observance to business conduct and his self-imposed restrictions. In academic terms, Zhu Wei's works transmit messages that enrich thoughts, in his unique artistic style. His works, in a way, are reflections of his personal experience and his low-profile, easy-going personality.

For his whole life, Zhu Wei has maintained a peculiar connection with Beijing's institutionalized culture. Both of his parents were in the military. His childhood memories begin with the military institute. His parents spent a lot of time on their work during the revolutionary period, leaving Zhu Wei without much of a family life to enjoy. Eventually, he was sent to his grandparents' residence at Beijing Shougang Steel Company. When Zhu Wei recalls this chapter of his life, his disinterested tone reveals a sense of sorrow. As a "wild" kid growing up, Zhu listens to rock music and reads books about Existentialism. So, what drove him into picking up and learning conventional Chinese ink painting? This transformation puzzles a lot of people. From my personal observation, Zhu Wei seems to be more fitted for the passionate Expressionist style. However, after having heard him explain his understanding of antique art to me, I immediately sense his fascination for visual codes in Chinese ink painting. He employs his skills to depict the surroundings and would never directly borrow from his predecessors without giving thoughts. He firmly believes that we can find an early model for everything that happens in modern world. This has become his philosophical foundation for citing the classics, and this has certainly become his bridge that connects the present and the past.

For a very long period of time, Zhu Wei's works from the 1990s have been classified under the category of Chinese "Political Pop Art". Political implications in his works are easily circulated and duplicable and these have become a big reason for his notoriety. However, if one takes a closer look at his personal experience since his twenties, one would discover that including his works from the 1990s into the "Pop" camp is inappropriate. Right from the beginning, Zhu Wei did not purposefully plant any visual codes in his works. Instead, he was studying through his peasant's eyes. The works were his direct reaction

to capturing reality with traditional Chinese painting techniques, not from any conceptual angle or with any aim to arouse notions of absurdity or to have them connect with current social affairs. Most of his works arise from his interaction with the environment. He uses a humanistic approach to examine social events and the ubiquitous images of the social leaders in a broad context.

Social elites carry the responsibility of driving society forward; this focus is highly evident in Zhu's paintings. The artist recognizes the massive power that lies within Chinese block letters in both traditional and modern China, but Zhu Wei never rigidly adheres to traditional ink painting's formulas and confinements. On the contrary, he is courageous in exploring a path that nobody has ever attempted. Zhu Wei, now in his forties, maintains his poise and his keen observation of society. He is also very interested in an extensive range of cultural events. These interests allow his works to be sly, cryptic and deeply meaningful. The humor in his works eases his elucidation; his humanistic approach eases the bluntness. Zhu Wei's paintings document a rapidly changing social standard, as well as weaknesses in human nature. They are humorous and ironic at the same time... The viewers will find it difficult to establish an overall opinion that summarizes his works. This demonstrates that he has created images that expand to boundless possibilities.

In regarding the current status of Chinese ink painting, the dispute is endless. The proposition has become such an irresolvable agony that every member of the Chinese art circle feels the stress but nobody can do anything to change it. The discussion is set, and Zhu Wei has been expressing the unspeakable sorrow as a contemporary Chinese ink painter without reservation. In his first eight years as a painter, he refused to exhibit his works alongside works created in any other media, such as oil paintings, and he barely participated in group exhibitions. He recalls bitterly, "At the beginning, I felt inferior as an ink painter, for the reason that, in theory, ink painting lacks the rich expression and clarity of oil painting. To tell the truth, I feel even more inferior now, because contemporary ink painting does not have any influence. Nobody cares about contemporary ink painting." Truthfully, this has long been a standing issue in art circles, but after years of debate, the problem still lacks a viable conclusion. The ink painters are still being judged by the time and effort they spend on academic research and their seniority. Needless to say, Zhu Wei is puzzled by such a verdict. Art critics still doubt the qualifications of ink painters who are still in their Thirties or Forties. To be more precise, these painters are not even under consideration in their discussion. Many people believe that only the media and subject matters from the West qualifies as contemporary art: their prejudices for ink painting hinder the modernization of ink painting and forbid them from attaining the recognitions they are due.

Discussing difficult circumstances is inevitably dispiriting. When putting contemporary ink painting into practice, one is destined to face an awkward dilemma. Zhu Wei is devoted to use ink painting to express his real feelings. An art critic said this about Zhu Wei: "Zhu Wei is a serious painter, and as a thinker, he is full of foresight and wit. He is also a hard-worker who likes to put his thoughts into practice. To what extent should ink painting borrow from classical aesthetics? And to what extent should it be blazing a new trail? In the question of how ink painting shall be modernized, I think Zhu Wei is a successful cultivator." As Zhu Wei teasingly commented, "Maybe in another 30 years, maybe even longer, the era for ink painting will eventually emerge." From my point of view, the joke is not an attempt at self-consolation. Today, more and more people are beginning to clearly see the true values of Zhu Wei.

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## 朱伟：水墨，当代艺术的另一种腔调

王静

被称为“老朋克”的画家朱伟能画出《北京故事》、《中国 中国》这般灵光乍现的作品，如果没有源自血液并源源不竭的激情，是难以应付得如此到位贴切的，也绝非“老实巴交”“循规蹈矩”的画家所能为。

在咖啡厅见到画家朱伟的时候，我第一个反应是“画如其人”，我猜想，被称为“老朋克”的画家朱伟能画出《北京故事》、《中国 中国》这般灵光乍现的作品，如果没有源自血液并源源不竭的激情，是难以应付得如此到位贴切的，也绝非“老实巴交”“循规蹈矩”的画家所能为。随着我们这次访谈的深入和话题的展开，朱伟京腔十足的言语间，时不时地散发出机智幽默的感染力，对朱伟的采访恰好成为我解惑的过程。

朱伟是90年代初最早一批进入正规商业运作的艺术家，他从1993年，便开始了与分支机构遍布欧洲、美国和香港的万玉堂画廊合作，并且这一紧密的合作一直持续到2005年。在这十余年的过程中，朱伟以水墨为创作媒材的作品得到了海外藏家和艺术机构的极大关注，显示了他作品的国际化意义。评论家李小山曾坦言“朱伟的资料里有不少足以骄人的记载”，西方人喜欢说性格即命运，其实很多人并不知道该如何对待命运，朱伟从来不炫耀他的业绩，用他自己的话说，只像一个勤劳的农民，踏踏实实地埋头劳作。在商业链条中，朱伟对规则的严守以及对自我的约束是难得的。而在学术环节中，朱伟作品中传递出的丰富思考和独特的艺术风格，某种程度上与他的个人经历和低调从容的个性有关。

朱伟的生命脱不开大院文化，父母皆为军人，朱伟的童年记忆是从军队大院开始的，然而革命年代父母的忙碌，使得朱伟并没有过多的享受家庭生活的美好，于是他被送到首钢大院里的祖父母家，朱伟在回忆起这些时，调侃的言语背后流露出些许的伤感。从小“野”惯了的朱伟，听前卫摇滚，看“存在主义”，为何又老老实实捡起了水墨画，这多少有些让人费解。从直观上看来，朱伟似乎更适合富于激情的表现主义。当听到朱伟表述他对传统的理解时，我才真正明白他对水墨语言的热衷，来自身临其境的运用，而非顶礼膜拜式的继承。他坚定地认为今天发生的一切，都可以在传统中找到原型，这成为他援引古典的思想基础，而这的确是历史与当下的本来联系。

在过去很长一段时间，朱伟的作品往往被归入1990年代以降，中国大陆艺术界兴起的“政治波普”运动中，朱伟作品中的政治意味，因其可复制和易流传而被打下了“波普”的烙印。如果认真研究朱伟二十岁以来的人生经历会发现，贸然断言他在20世纪90年代的艺术创作属于“波普”的阵营，是不恰当的。自始至终，朱伟并无意于视觉符号的挪用和置换，而是以一个普通中国人的视角进行观察，以传统中国绘画的技巧对现实做出率直的反应，而非以一种概念的角度或猎奇的态度与现实发生联系，朱伟的作品更多从现实生活中取材，用极具“人性”关怀的视角观察宏大的社会事件，以及一度被“神化”的伟人形象。

社会精英秉承的移情取向在朱伟的作品中表现得非常清晰，艺术家意识到传统中国 and 现代中国承载的文字和视觉的强大力量，但朱伟从未拘泥于中国传统水墨的程式和图圈，反而勇敢的探索出了一条前无古人的道路。不惑之年的朱伟仍继续他对自我、对社会的敏锐观察，以及对广泛的文化问题抱有的浓厚兴趣。这让他的艺术隐晦晦涩而又寓意深广，幽默缓和了他的阐释，人性软化了他的锐利。朱伟的绘画记录了正在迅速转变的社会规范、人性弱点，是幽默也是讽刺……观众很难将朱伟想表达的观念用一种既定的说辞来诠释，由此他营造的画面也延伸出了无限可能。

关于中国水墨画的生存现状，争论和激辩至今没有休止，这似乎成为中国艺术界萦绕于心却又无力改变的“心头痛”。话题已经打开，朱伟也毫不避讳的倒出了当下作为一个水墨画家的难言之隐。在朱伟刚开始创作的八年间，他曾经拒绝和油画等形式的艺术作品同时展出，并且极少参加与当代艺术有关的群展。“开始我觉得作为水墨画家很自卑，从技法上水墨的表现力不如油画那样丰富、逼真。说实话现在我感觉更自卑了，因为当代水墨势单力薄，没有人愿意关注当代水墨”，朱伟的言语间流露出一丝无奈的情绪。这的确是艺术界普遍存在的问题，多年的论争仍没有结果，多年来精研学术的功

力和资历成为衡量水墨画家价值的重要标准，身处目前国内水墨语境中的朱伟仍对此感到困惑。批评家往往怀疑三四十岁年龄段水墨画家的“造诣”，确切的说，这些人甚至根本没有进入评论的视野范围，而更有许多人认为所谓的当代艺术只包括西方舶来的艺术媒材，对水墨的偏见阻滞了水墨当代化的普遍认同。

谈起困境难免让人有些沮丧，在当代水墨实践面临空前尴尬的两难处境时，朱伟更愿意用水墨实践表达真实情绪，有评论家曾这样评价朱伟：朱伟是一位严肃但充满睿智与幽默的思考者和勤奋的实践者。水墨应继承几分传统？又应有几分创新？在水墨应当如何当代的问题上，我认为朱伟也是一个成功的实践者。“也许三十年，或许更久，水墨画的时运就来了！”朱伟笑着调侃说。在我看来，这不全然是一句自我安慰的笑谈，因为时至今日，已经有越来越多的人看清了朱伟的真正价值。

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## ART...NEEDS SEDIMENTATION

— A conversation between Li Xiaoshan and Zhu Wei

### About contemporary

Li Xiaoshan (LJ): What do you think about contemporary art?

Zhu Wei (Zhu): I always revolt against using the term contemporary art at every turn. Some people always emphasize that they are contemporary, and even do contemporary art in a way they used to do political movements. I think they're only using the name to achieve their own goals. For instance an eighteen-year-old girl standing in front of us, and she constantly stress that she's eighteen, which everybody can see. If you're really young, you don't have to say that, everybody knows. Then why she has to keep stressing on her age and youth? She must have some attempt. May be she can make a better deal with her age – if she's a prostitute. Youth is visual, if you have to accentuate your juvenility, that only proves you're getting old. And this is a typical situation in art nowadays: there always are people who consider themselves contemporary. But can art actually be distinguished by contemporary and none-contemporary? If you say you're contemporary, then please tell me what is not contemporary? It's as simple as after a few years we cannot say this installation is a contemporary installation and that multi-media is not contemporary multi-media. To label art is to make countless illegible individuals into a clear-cut group – without the label people can't recognize you. This is the same with historians study history. But history only studies those already become past tense, why art in present tense is so hurry to tab, to footnote itself? Plus, if your work is labeled contemporary right after creation, it only means the life of your work is in countdown – in a short time it's going to be none-contemporary, and will soon be washed out and abandoned. We have to offer all kinds of ongoing art phenomena with time and space, and not to hurry defining them as contemporary or anything else.

Li: What do you think about the 1985 Art Movement, the post-89 political pop, Popi, and Cynical-realism, etc?

Zhu: The 1985 Art Movement happened not long after the reform and opening up, at the time we just started to accept some new western stuff. The movement was self-generated by artists, though technically it was a primitive emulation of western art, the artists were very simple and idealistic. Gao Minglu once recalls that after the Grand Exhibition of Modern Art held in the China Art Museum, the organizing committee asked the participants to come and take their works back, but many artists didn't bother to come. The post-89 was quite different. It was created out of nothing by an overseas gallery and a couple of critics. At the time it was so called "Post-89 Chinese New Art", using the word 89 was just a stunt. And the artists selected by the show were all commercially smart: their works rifely used western materials; the pictures were rich in colour; themes perfunctory and away from trouble; quickly finished in a short time and dumped in large quantity; no room for artistic creation.

Li: What is your view towards today's ink and wash?

Zhu: The Chinese ink and wash, or we should say Chinese painting, historically had always been a parallel form of art and aesthetic with the western painting. Why many Chinese artists nowadays feel unsure in their creation? Only because the materials and concepts they master are not original, but imported. The using of these materials and concepts can only be copies, not renewable, whereas the Chinese painting, whose frame of reference is not western. Many people have asked me which foreign masters had influenced my creation, I can not tell, for in fact there isn't any. However, Fan Kuan in the Song Dynasty, Shi Tao and Badashanren in the late Ming Dynasty and early Qing Dynasty have placed great influence on me. They are much like my friends around me, my frames of reference, and objects that I want to challenge and surpass.

### Facing the internalization of art

Li: Have you ever confronted any problems in your creation in the last dozen of years?

Zhu: If there has been any, it's only on the appearance of the pictures. And the problem lies on the essence of Chinese ink and wash itself. Ink and wash is a type of art that's dominated by lines, while colour and formation only support the lines. Line is very elastic; a formation based on lines would make colour accessorial. If you want to make a painting with all elements, like oil painting, then the lines will be weakened, yet Chinese painting most emphasize on lines. The best meticulous is line drawing, which is the very way to show someone's skill. The present painting pattern strives for painting feature and partialness. I also tried to do frontal but never succeeded, I tore them up all. There has to be some perspective, this is a barrier of line. When painting I try my best not to use any western painting element. Taking colour as an example, as long as the colour is available in Chinese Painting pigments I absolutely don't use Japanese Painting pigments. You see in my paintings British watercolour pigments, propylene pigments, and Japanese pigments is because that the Chinese ink and wash pigments don't have those colours. As I use perspective, which is only to solve the problems of ink and wash painting. If the ink and wash painting remains stuffy, it'll only be what it was before.

Li: Ink and wash is not just a simple question of merging into international orbit, but the possibility of internationalization, and the fact that internationalization already exists. Under such circumstances, what course is ink and wash to follow? A new background has come into being, the internationalized stage has become a background that has to be faced, how are we going to cope with it?

Zhu: I think that adhering to what we have already had have become more important.

Li: Like Chinese, to translate it into English, there has to be a translator. And translating certainly will include filtration and misunderstanding.

Zhu: Misunderstanding means your creation still needs interpretation, which is probably because your conception is yet to be perfect. If you paint with your heart, why would you worry about misunderstanding? Why would you need to interpret?

Li: The forms are different. For instance literature, it has to be translated. And language translation, no matter how good it can be, there has got to be something that's missing. While painting is a universal language that doesn't need to be translated. We look at African art, American art, European art, or Chinese traditional art, we don't need a translator to explain to us.

Zhu: For painting is a very primitive language.

Li: To enjoy or accept, it's much easier than words. Word language is largely abstract, needs to be transformed from one system to another.

Zhu: And needs to be embodied with words.

Li: If translate something from English to Chinese, there are many things that can only be understood in English language system, which can't be translated in Chinese language system. And wise versa, there are many Chinese that can't be precisely translated into English. The Beijing dialect, as of many other dialects, is hard to be understood in other places of Chiha that's out of the Beijing dialect system, not to even mention the English system. This is the very limitation and characteristic of word language. But painting, as a visual language

form, is universal. It doesn't need any translation to be understood. Anyone is able to directly appreciate arts that don't belong to his system. I was talking about internationalization, and you asked me if you were international? Why do you have such confidence and gut? It means your experiences have already proved that you are. If we look back to this question, we'll find that painting language wasn't universal as it is now in the era when communication was obstructed. A certain type of visual graphic was not understandable and appreciated by people who didn't belong to the cultural system. For example in the Qing Dynasty, both for the westerners to Chinese paintings and Chinese to western paintings, the difficulty of understanding was unbelievable.

**Zhu: I think the impact of the Chinese art on the western art was fierce too.**

Li: According to the documents of the time, the misunderstanding of the western audiences to the Chinese paintings, and the evaluation of westerners on the weak sculpting ability of the Chinese are enigmatical nowadays. How come the Chinese simply couldn't paint? In his book Hegel directly said that the Chinese didn't know plastic arts. Why? Hegel's reason was: we didn't know light and shadow perspective. He said we didn't understand far and near of the light and shadow, this is perspective. So, according to him, the paintings such as Badashanren's, just sketches of a few things, no background, no nothing, isn't this blind drawing? Obviously, his judgments were based on western painting system.

**Zhu: And the judgments were made hundreds of years ago, he didn't really understand our painting system.**

Li: What is his problem then? Zou Yigui, a theorist and artist in the Qing Dynasty, when talking about western paintings in his art review, appraised western painters as "artisans though meticulous, not artists". Hegel said that the Chinese didn't know what sculpting was, and Zou Yigui said that western painters were craftsmen, could they paint? They were not even painters. So at that time, the misunderstanding on painting between the west and China, and the difference on the evaluation of art were ridiculous seeing from now. But as time passed by, after some time, when the westerners gradually had seen more Chinese paintings, especially had had a better understanding of the Chinese culture system, that they started to discover that the connotation of the Chinese culture wasn't as simple as they first imagined. And the Chinese also had gradually found out that the western painters were more than just "artisans though meticulous", the western paintings had a lot of good things that the Chinese painting system didn't grasp. And to the end of the 19th century, the social reformers even used western painting as a weapon to reform Chinese painting, and undrew a curtain. Once the curtain was undrawn, it had made a great impact on our cultural system and painting system.

**Zhu: The attitude of the reformers in the end of the 19th century and beginning of the 20th century, to my opinion, was entirely a reaction in haste. A reaction to the swift collapse of their originally complacent cultural state of mind, caused by the aggression against China by the western countries. Now we may think that the reaction was hypercorrect, but if you think on their minds, a vast country as China was, had been ravaged and whacked up by the western countries for a long time, one must be doubtful of the culture and civilization he belonged to. But the thing is the very reason for China's poverty and weakness at that time, as well as being trampled upon, was due to its political system. The problem of culture had something to do with the system, but down to the concrete issue of art, so many factors were involved, such as aesthetics standpoint, technical characteristic, and picture composition. Such factors can't be measured with scientific, technological, military, or economical indexes. Their attitudes were influenced by the social factors, not closely contacted with art itself.**

Li: Being suppressed by the forceful western culture, the steps of Chinese painting became askew, sometimes marked time and sometimes back and forth. The pace of Chinese painting's evolution had been normal, basically linear. But by the end of the 19th century, its step forward became turbulent. 100 years have passed, and a new situation has emerged. The contemporary ink and wash artists create paintings and take their works to the west, the western audiences no longer question whether the painters are Chinese or not? What kind of painting is ink and wash? They stress on painting itself. They like it they buy it. Take you as an example, you say that those who love and appreciate your works are all from the west. And these westerners would not ask "hey, Zhu Wei, who are you? What do you do? What's the meaning of your paintings?" They don't need to ask. I think there are at least two reasons for this: first, the long-standing cultural exchange has widened the eyeshot with which the western audiences accept the culture and art of non-western system; second, which is more important, your works match the thought, sentiment, appreciation and palate of the contemporary western audiences. This is because your works are contemporary. If you paint a work that looks like done by ancient Chinese, they perhaps would buy it as a tourist souvenir. However, souvenir and art are completely different things, as if we go to Tibet, Xi'an, or Yunnan and buy these stuff. As a contemporary painter, the contemporary nature in his works is crucial. Although a Chinese

painter, you have in fact formed an interpretation relationship with the western ideas and art fanciers. They don't ask you, and don't need to pursue the significance of the ethno-symbols in your works, as well as other profundities the works might have. They only consider that as a painting work, they can accept, they are able to appreciate, as simple as this.

**Zhu: These two points nicely illuminate that art is like this: it needs to fulfill people's aesthetic demand. Just a little bit of taste, a little bit of innovation would make people like it. This is aesthetic function. Frankly, I think painting becomes complicated after being discussed by people. It's actually very simple. If my paintings, other than decorative functions, can express my thoughts to the audiences, move the audiences, I'd be satisfied. When you study art or academic trends you need to have in-depth understanding, but does such in-depth understanding help one with his creation or one with his appreciation? Many westerners are even ignorant of painting while still buy things that are related to art. He depends on his instinct. Everyone has his instinct. There might be some artists create on instinct, so the both sides instantly reach a sort of connection. Some artists are very famous, such as van Gogh, Picasso, and Richter, etc., because they have become a guarantee of quality, people don't need to worry about whether they're worth it or not, just need to worry a little about whether they fit their tastes. To do profound research in art, artists themselves don't have the necessity, and general collectors don't have the time.**

Li: The result is rather simple. But sometimes man's curiosity makes them to explore cause from result, what reasons have caused the result? Foreigners look at your paintings, what makes them fall in love with the paintings at the first sight? The reasons are the two points I just made, one is their eyeshot is wider than before, they can accept things from non-western system. And two is your works have interpretation, they're different from ancient works, though you still use ink and wash, the form of expression is different, so is the visual effect. This kind of visual effect is close to the historical accumulation of western painting, therefore, your works are not apart from western artistic experience but approaching.

**Zhu: I think this is only a coincidence.**

### **Contest between Fan Kuan and van Gogh**

Li: The westerners in the early age, their acceptance of Chinese ink and wash were completely driven by the curiosity to exotic culture. While our acceptance of the western culture is not only exotic but wooing the western path.

**Zhu: Now it's still the same, still exotic culture. The fact that we have to add in social factors when accepting western culture is only Chinese reaction. The west never needs to have oil painting internationalized, never.**

Li: The western oil painting never needs to get close to any direction.

**Zhu: So the Chinese ink and wash, the real contemporary Chinese art don't need to get close to anybody. They are all international, even if an exhibition held by a county cultural center, at the moment of the exhibit, the exhibition is also international.**

Li: It doesn't seem to be reliable to take an exhibition held by a county culture center as an example. We talk about internationalization, talk about whether one exhibition bears a significance of internationalization, mainly according to two aspects: one is whether if the exhibition has had influence on a certain extension, and whether if it has brought about certain effectiveness. By effectiveness here I mean its influential force. If the Venice Biennale didn't invite artists from all five continents, didn't become a focus of all artists and art lovers, and even ordinary audiences, we could not call it an international exhibition. Same with the Cannes Film Festival and Oscar. When we call an event international, we base on the international influence the event bring about. Two is that if we call an exhibition held by a county culture center an international event, maybe because it has invited and accepted artists and works of international level, but the most important is, these artists and works have really participated.

**Zhu: Well like van Gogh, put out a few paintings to show them to the people in a small French village, not even an exhibit, but aren't the paintings international?**

Li: van Gogh's example and phenomenon doesn't explain a county exhibition in China's Gansu or Yunnan. This only proves what I just said about influence. He is familiar to and loved by all the artists and art fanciers from around the world. His works are frenzied in the international market because of his global fame. On the contrary, in a county culture center in places like Gansu or Yunnan, someone, whose works never appeared in any other exhibition, puts on a show by himself, and emerges of itself and perishes of itself after the show, it only means his works are just sketches and exercises of an art fan. It'll never make an international topic. International means it's got to be something that artists and art lovers from many many countries pay attention to. So, that's why I took your works as the beginning of the topic, though people who collect your works have a different state of mind with that of collecting van Gogh and Picasso. Van Gogh and Picasso's value on the international art stage will keep increasing, increase to a sovereign position. I've seen an exhibition register of the New York Metropolitan Museum of Art, in the last 50 years, the exhibitions with the most audiences were not any grand exhibits, but van Gogh's solo exhibitions. This is the very proof of van Gogh's influence.

**Zhu: I have paid my homage to it too.**

Li: Recently a Picasso's oil painting fetched more than one hundred million US Dollars at the auction, incredible, the record is a victory of Picasso as well as art. Scaled by number, art can draw such a big amount of capital, and the size of that piece of work isn't big, nor is it Picasso's magnum opus. Picasso and van Gogh are the most redoubtable in the auction market, last time a van Gogh's work fetched eighty million US Dollars, amazing! Now Picasso exceeded one hundred million, which shows that there is still space for appreciation. When I read this news I was excited. This shows that the significance of art in people's life is still increasing. The fact that one would spend so much money on an artwork proves the importance of art in people's heart.

**Zhu: This is more of a victory of merchant. The role of art here is no more than a donkey with a blinder that's pulling a millstone.**

Li: The Chinese auction market is becoming more and more hot. There contains many social factors that yet to be decoded. It's not as simple as spending money on paintings. There are more significances than just buying a piece of painting. Looking at the domestic situation, even the authorities have invested large amount of capital to build the collection system. Moreover, the popular collection is in frenzy... There is an interesting question, just flashed on my mind, when I was talking about 200 years ago the westerners treated the Chinese ink and wash paintings as exotic cultural relics, you chimed in that "now it's still the same". Why till now the phenomenon still lasts?

**Zhu: This is understandable. The reason is the current art in the world is still evaluated according to western standard. We can imagine, if the contemporary art was defined by us, we'd also choose the materials and conceptions that we're familiar with to be the standard. Now we are abandoning our original art that has developed for over thousands of years and using others' materials and conceptions to strive for others' recognition. Sticking a hot face on a yet to be cold ass, how are we going to have a future?**

Li: If nothing's changed, the topic is not a topic. Now because the bulwark lies between the Chinese and western cultural system has been broken, (the Chinese art) is no longer exotic.

**Zhu: (The bulwark) has been broken, it is us who have given in our position and surrendered. You see the nowadays-Chinese contemporary art is full of the shadows of Andy Warhol, Richter, David Hockney, and shadows of the shadows, is there anything Chinese? Can this be called the Chinese contemporary art? You emulate the others, and they take you in the game, what fun do you have?**

Li: These issues to us seem to be unable to grasp and see through, why can we never get around them?

**Zhu: It's because of our inferiority complex.**

Li: Especially the current stage, people have strong psychological expectation to internationalization. They feel that no matter how famous they are on the domestic stage doesn't compare with a nobody on the international stage.

**Zhu: This is probably a matter of money.**

Li: Not only money. I have met with a lot of artists who are wallow in money, who are much wealthier than we can imagine, who can afford to build a castle, construct a road, etc. But their seriousness on putting up a show in America or Europe is absolutely not a joke. They're no satisfied by only selling their paintings, they need to impose some influence on the international stage. The influence they take for is to expose themselves in places where the masters once have been to or shown.

**Zhu: It doesn't matter for an artist to have such thinking. They think it's internationalized as long as they've been there. A few hundred, or even a few thousand painters' ideas, being put together, make up a virtual prospect of internationalization.**

Li: No matter a few hundreds or thousands, the different impression of internationalization in their minds combined, forms a virtual prospect of internationalization. Just like a mirage.

**Zhu: As when I was small, the teacher asked us to write a composition longing the 21st century: the new century is moment away, let's countdown, 10, 9, 8... The fact is, open your eyes on the next day, open the door and go out, it's still the same bitter faces you see everyday.**

Li: Exactly. It only brings us a very shadowy impression. Ah, the new century has come!

**Zhu: The new century has come, you still do whatever you have got to do, and your mind hasn't changed.**

Li: This comparison is great. This is just the imaginary of artists. This is a penetrating metaphor. Your two parables are pretty sharp. One is hundreds or thousands of painters have gone out, and the definitions of internationalization in their minds combined to form an internationalization mirage. The second is the countdown. As an artist you put forward an analogy like this, it is different from the calm analysis drawn apart from experience. It's worth being analyzed. The Chinese art in the past, for instance are the Song Dynasty paintings international? What about the Ming and Qing Dynasties? We can ratiocinate along this line, and draw such a conclusion: the excellent works of any country, any nation, and any region are all international.

**Zhu: That's about it. I keep saying that they're all international, and they are the mutual wealth of the mankind.**

Li: No matter what time it belongs to, as long as it's an outstanding piece of work, and contains the universal value of mankind, it's international. This kind of works may not be recognized in a certain era.

**Zhu: Right. It coincides common aesthetic standard. Van Gogh's works are very international now, and are considered superexcellent. In the decades before and after he died, nobody knew him. But this doesn't affect him to be international in the later years. The Song Dynasty paintings, after thousands of years, they are still international.**

Li: I have come up with an example, you just talked about the new century. A western organization, to welcome the coming new century, has selected 100 persons who have made great contributions to the mankind in the last millennium. Among which according to their standard there are five Chinese, and one of them is Fan Kuan, which shows how big an influence he had placed on the world. I felt at the time that this was selected by the west, in spite of their limitation of west centric, they didn't ignore other parts of the human beings. In their regard, Fan Kuan was a master, was one of the most respectable artists in the last one thousand years. When Fan Kuan was creating such grandiose landscape paintings, what were the western painters doing? In the Middle Ages of the west, there were only artisans painting icons, religious paintings. Of course Gombrich thinks the Middle Ages painting is the best, because it's schema. This is a judgment based on his own theory. Now you know Fan Kuan is international, but at that time there wasn't such a term. He was a master of one thousand years, a most representative artist on earth, and made great contribution to painting.

### **Rules of Internationalization**

**Zhu: Now (the definition of) internationalization has been clarified. As long as a thing shown in a county cultural center is international, it may produce international influence.**

Li: So internationalization is not a desire. As if in America, Germany, or France, despite their territorial advantage and how many

activities that might have some international influence they have held, the works shown in these activities aren't necessarily going to be international. But your example of county cultural center is too general.

**Zhu:** I use this as an example, is only to extremize the issue. Thus I can make the concept of internationalization clear. If I take provincial art museum as example people would still misunderstand my point.

Li: It is an extreme example.

**Zhu:** Here's another example, I won't have a motorcade in my wedding, and I won't have a bunch of people whom I don't necessarily know to have a banquet, but the formality won't change the fact that I'm married. Though I don't have a grand wedding ceremony I am wedded, and my marriage is a real existence.

Li: The reality exists. You're married. As I just said, internationalization is not an activity locale, it's historical, is gradually born in practice.

**Zhu:** Right. The quality of my marriage is high, though I don't have the ritual. But I am in fact married. So, if everyone understands this, they wouldn't have been so anxious.

Li: The wedding example you provided just explains that you don't want the ostentation and extravagance, but you can't make others not to have the ritual. Many people think it's necessary. Wedding is a social formula.

**Zhu:** According to what you said, then people who don't have the ritual would all be cohabiting illegally.

Li: There is a funny example: I have a friend, who has got married and obtained the marriage certificate, and a new home has been settled too. Later his wife has got pregnant, but the parents of both sides didn't consider them married, because they didn't have a motorcade swaggering the streets, and yet a banquet... So the parents said how could you call this a marriage? Banquet and motorcade are even more important than the marriage certificate, that's called a marriage, that's what the concept of getting married is.

**Zhu:** This is the problem of standard. I think there's a problem, let's still use wedding as an example. You marry to a woman, you cheat her that you only want to have a banquet but not the certificate, she would definitely disagree. Because without the certificate your relationship is not essential. You ask 10 girls and none of them would agree. Everybody knows the issue is essential.

Li: The little girls are sharp, only the certificate guarantees that the marriage is real. The law only recognizes the certificate, not the ceremony forced by the parents. The little girl understands, a hundred tables of banquet is useless, a hundred rounds of motorcade parade is meaningless. The understanding of internationalization is the same.

**Zhu:** Right Mr. Li!

Li: All of those artists who desire for internationalization should learn from the little girl. They need to learn what is the essential of the question. For art, if you are not accepted by the art history in the future, everything you do is nonsense.

**Zhu:** Each art camp must have its own uniqueness, and combined to give the art activities internationalism.

Li: When I was talking about Fan Kuan, and internationalization, I have talked about this issue. The Chinese had already created such meticulous and lofty paintings at that time, if the contemporaries want to continue the splendence, on visual quomoto they must not grub for small things, minor details and nonessentials.

**Zhu:** Some people's ability is only enough to do those. Painters can only create in their power. I have many subject matters that I can't paint. Painters' way is different from that of critics. This is a technical matter.

Li: I also often quote a writer's words in my articles, many times already: "a writer can't write what he wants to write, he can only write what he's able to write." This is truly like an incantation. You often go to America and Europe, what you have seen is different from what

they have. For instance what Liu Wenxi was facing in his golden age of creation were only old farmers and yellow earth. So besides old farmers and yellow earth, what else could he paint?

**Zhu:** That's right. If he painted something else, then he's a cheater. "Brush and ink go with the time".

Li: You have to admit that all kinds of elements in your works, like chemical reaction, are changing.

**Zhu:** Yes, my change is obvious and yet a gradual process.

Li: This kind of change is subtle and exerted slowly. It's not like a switch, pah, light is on, and pah, light is off. It's not so obvious. One can tell from your books. After the "9x11", you have gone to America once again...

**Zhu:** Twice.

Li: You have personally been to the scene, and it's impossible that your feelings aren't affected. This is like to inject some drug into your brain nerves, it's invisible, it may not be within your eyeshot, but it's in effect. I showed your paintings to people, friends both in and out art circles, and they actually all say (the paintings) have something to do with "9x11".

Li: Some artists may not care about the national economy and people's livelihood, not concerned with the world affairs, not moved with the heaviness of being... such as sufferings and stresses, they may be ignorant to all these. But not all of the artists can ignore.

**Zhu:** I feel I'm very concerned.

Li: In the literature circles in the 80's and 90's there's such a point of view that creation has to keep away from politics, and a real good work is independent of politics. I'm not totally against the idea, nor a hundred per cent for it. Why? If the writers of the entire society all care about politics, it's abnormal. On the contrary, if none of the writers in a society cares about politics, it's abnormal too.

**Zhu:** I think you don't need to worry about this too much. There must be some who care. As the rule of market it accommodates itself. The rule is not only applied to economy, and it's not that there is only market economy and market rule. All aspects of the society have their own rules, and they all have an invisible hand that is adjusting.

Li: Evading is the main attitude many contemporary writers and artists adopt. It has become a bomb shelter.

**Zhu:** You evade, but it still influences you.

Li: Zero influence. So many works created by writers and artists, what contemporary predicament have these works reflected?

**Zhu:** .....

Li: And there are people who have said that now China is in transition, a time for great masters and great works to emerge. What do you think?

**Zhu:** Time of transition produces good works, this is a pure bullshit. Art creation is not cooking, that you must throw the food into the pot when cooking oil is hot. Art creation needs sedimentation.

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## 艺术……是需要沉淀的 ——李小山、朱伟对谈录

### 谈当代

李小山（以下简称李）：你怎么看当代艺术？

朱伟（以下简称朱）：我一直反感不动就使用当代艺术这个词。有些人总是强调自己是当代艺术，甚至用和以往搞运动一样的方式来倒腾当代艺术，我想他是要假借这个名义来说事儿。就像一个十八岁的大姑娘站在我们面前，她老强调自己十八岁。大伙儿都看着呢，如果你年轻，不用说，大家能看得出来。她为什么总强调自己十八岁，强调自己年轻呢？说明她有企图。或许她是想用十八岁来卖个好价钱——如果是三倍的。年轻是可以看出来的，如果你强调自己年轻，证明你已经开始衰老了。在现在的艺术里就有这种情况，总有人视自己为当代艺术。艺术有当代和不当之分吗？如果你说自己是当代的，那么请告诉我，哪些是不当代的？就像我们过几年不能说这个装置是当代的装置，那个多媒体不是当代的多媒体一样。把艺术贴上标签是让模糊的无数个个体聚合成清晰的群体——不这么做大家认不出你来，历史学家也是这么研究历史的，可历史研究针对的是已经成为过去式的东西，为什么当下正在发生的艺术还那么急于给自己贴标签、下注脚呢？再说，如果你的作品一出来马上就被定义为当代艺术的话，那么就证明你的艺术寿命从现在开始进入倒计时，在短时间内将会成为不当代的作品，成为被淘汰、被抛弃的作品。我们要给现在正在发生的各种艺术现象一定的时间和空间，不要急于把当代艺术或其他什么的标签贴在它们身上。

李：你怎么看八五美术运动、后八九的政治波普、泼皮、玩世现实主义等等？

朱：八五美术运动的时候我们刚刚改革开放，开始接受西方的一些新东西。八五美术运动是由艺术家自发形成的，虽然在方法上是对西方艺术的一种初级模仿，但是当时这些艺术家们都非常单纯和理想化。高名潞曾回忆说，在中国美术馆举办的现代艺术大展结束后组委会让艺术家们回来取画，很多人都没来，他们都不要了。后八九则不然，它是由当时境外的一家画廊和大陆的一两个批评家活活给撵出来的。当时的称法是后八九中国新艺术，用八九这个词儿就是一个噱头。他们挑选出来的画家也都非常有商业头脑，作品普遍用西方的材料，画面色彩艳丽，题材不痛不痒、不惹事儿，在很短的时间内快速定格，批量倾销，已谈不上什么艺术创作了。

李：你对今天的水墨画怎么看？

朱：中国水墨画，或者我们应该叫中国绘画，它和西方绘画在历史上一直是两条并行的绘画方式和审美方式。中国现在为什么有很多艺术家在创作时感觉底气不足，就是因为他们现在所掌握的材料和观念不是原生态的，是舶来品，用这些材料和观念只能翻版，没有再生的机能。而中国绘画则不然，它的参照系不在西方。曾经有很多人问过我，有哪些国外的大师对我的创作有影响，我说不出来，因为确实没有。而宋代的范宽、明末清初的石涛和八大山人对我的影响则非常大，他们就像是生活在我周围要好的朋友一样，是我的参照系，也是我较劲和超越的对象。

### 面对艺术的国际化

李：在你这十几年的创作过程中有没有遇到过什么问题？

朱：如果有什么问题，那也只是在画面上的，而且问题是水墨画自身本质上的。水墨画是一个以线为主导的画种，颜色、造型都是配合线，线是很有弹性的，以线为主的造型，颜色就会变成辅助的，你要是想把它画成一个全因素的，像油画那样的，那么线就弱了，可是中国画就是强调线的。画得好的工笔画就是白描，白描最见一个人的功力了。现在的图式讲究

画特写、画局部，我也试着画过正面的都不成功，最后都给撕了，必须得带点透视才行，这就是线的一个槛儿。画的时候能不用西画的因素就尽量不用。拿颜料来说，只要中国画颜料里有的，我绝不用日本画颜料。你看我的画里面有英国水彩颜料、丙烯颜料、日本颜料，是因为中国出产的水墨颜料没这几种色，就像我用透视一样，其实就是为了解决水墨画的问题。如果水墨画还是固步自封，就还只能是原来那样。

李：水墨画不是跟国际接轨这么简单的提法，而是国际化的可能，国际化的事实存在的问题。这种情况下，水墨画又当如何？新的背景产生了，国际化的舞台已经变成一个不可不面对的背景之后，我们又当如何？

朱：我觉得坚持自己已有的就变得更为重要。

李：像汉语，把它翻译成英语，有一个翻译在里面。翻译，势必有一个过滤，也有一个误读。

朱：误读，说明你的东西还需要解释，这可能是因为你的构思还差点儿意思。你用心画出来的画，还怕人家误读，还要解释？

李：方式不一样。比方说文学，必须要翻译的。文字翻译，它不管翻译的手段再高明，一定会有遗漏掉一些东西。而绘画语言，它是通用的，不需要翻译。我们看非洲艺术、看美洲艺术、看欧洲艺术、看中国的传统艺术，不需要一个翻译告诉我们。

朱：因为绘画语言很原始。

李：欣赏也好，接受也好，要比文字近得多。而语言却带有很大的抽象性。需要从一个系统转换成另一个系统。

朱：而且还需要具体地文字陈述。

李：如果把英语转换成汉语，里面很多只有英语系统能够领会的东西，而汉语系统是不能翻译的。同样，汉语有些东西也不能很好地翻译成英文。北京话、以及很多方言，不要讲在英语系统了，就是离开北京话的系统，其他地方都很难理解，这就是语言的局限性和语言的特征。但是绘画作为视觉方式，是通用的，它不需要通过任何翻译而能够领会对方的意思，可以直接欣赏非自己系统的艺术性。我刚刚讲的国际化问题，你反过来问我，我是不是国际化的？为什么你有这样的信心和这样的底气？说明你的经历实际上已经证明你是。我们把这个问题回过去再看看，就会发现绘画语言在交流阻隔的时期并非像现在这样是通用的，某种视觉形象会让非文化系统的人无法领会，不能够欣赏。比方说清代，那会儿的西方人对中国画和中国人对西洋画，领会之艰难，令人匪夷所思。

朱：我觉得中国画对西方文化的冲击也是非常厉害的。

李：根据当时的文献记载，西方观众对中国画的误读，认为中国人的造型能力之弱的评价，现在看来真是不可思议。中国人怎么会不会画画的啊？黑格尔在他的书里面直接说中国人根本不懂造型艺术，为什么呢？他提出“不懂”的理由是：我们不懂光影透视，他说我们不懂光影远近，就是透视嘛。那么，按照他的说法，像八大山人的画，就像速写勾画的几个东西，背景也没有，什么也没有，这不就成瞎画了吗？很显然，他是从西方绘画系统作为自己判断的基础的。

朱：他是在几百前做出的判断，对我们的绘画系统并不了解。

李：他的问题是什么？清代的邹一桂，也算是理论家、画家，他在自己的画评里谈到西洋画时，用“虽工亦匠，不入画品”来评价。黑格尔讲中国人不懂造型为何物，邹一贵讲西方画家是匠人，他们会画画吗？根本连画品都不入。那个时代，在绘画上彼此不理解，在双方的评价上造成的差异之大，现在看来很可笑的。但是，随着时间的流逝，一段时间之后，西方人开始慢慢地接触多了，尤其是对中国的文化，整个文化系统有所了解，才发现中国的文化所包含的东西，不是他们开始所想象的那么简单，而我们中国人后来看看，慢慢发现西洋画也不是“虽工亦匠”，里面有很多中国绘画系统里面没有的东西，也非常好。甚至到了19世纪末的时候，那些社会革新者把西洋画当成改革中国画的武器，并拉开了序幕，这个序幕拉开后，对我们的文化系统和绘画系统本身带来了极大的冲击。

朱：19世纪末到20世纪初期的改革者的态度，在我看来，完全是因为中国当时遭受了西方列强的侵略后，他们原有自足的文化心态迅速瓦解后的急速反应，现在，我们也许觉得是矫枉过正了，但是放在当时想想，一个泱泱大国，长时期的被列强蹂躏瓜分，肯定是要怀疑自己隶属的文化与文明是否有问题。只是造成中国当时积贫积弱，任人宰割局面的形成是源于政治体制的，文化上的问题也和体制有一定关联，但如果落实到具体的艺术问题上，其中涉及到许多方面，包括美学观点、技术特征、图式选择等等，这些并不能用科技、军事、经济等方面的指标来衡量，他们的态度还是受到社会因素的影响，和艺术本身的联系并不大。

李：被西方的强势文化打压之后，它往前走的步子开始歪歪扭扭了，有时候原地踏步，有时候退退进进，中国画原来的演变节奏是正常的，它基本上是线性的。但是到了19世纪末，它的步伐紊乱了。经过一百多年后，又开始产生了一个新的情况，当代水墨画家从事创作，把作品拿到西方去，西方的观众不再去追问，画这张画的是不是中国人？水墨画是什么样的画？他们着重于画面本身，他们喜欢就买下来。举你的例子，你说你作品的欣赏者和爱好者都在西方。西方人不会去问，“哎，朱伟，你是什么人？你是干什么的？你的画是什么意思啊？他们不需要去问。我想至少有两点。第一点，长期的文化交流使得西方的观众对非西方系统的文化艺术的接受的视野比以前开拓了，第二，更重要的是，你的绘画作品与西方当代观众的思想感情、欣赏趣味是吻合的。因为你的作品是当代的。如果你画一张作品一看像是中国古人画的，他们也许会当成是旅游纪念品而购买。但是，旅游纪念品和艺术是两回事，就像我们到西藏、西安、云南去购买这些小零碎。作为一个当代画家，作品里的当代性是关键，尽管你是一个中国的画家，但和西方的观点，和西方艺术爱好者事实上建立了一种通译关系。他没有问你，也不需要去追寻你画的那些民族符号的含义，以及里面可能包含了哪些更深奥的东西。他们只考虑这是一张绘画作品，他能够接受，能够欣赏，如此简单。

朱：这两点不是正好说明绘画，艺术就是这样，它就是要符合人们的审美需求。可能稍微有点品位，稍微有点创新的东西，人们就会喜欢，这就是审美的功能。老实说，我觉得绘画是给人们言说后变得复杂的，其实它是很简单的。我的作品除了装饰功能之外，还能把我的观念传达给观众，对观众有所触动，我就满意了。你研究艺术和研究学术走向的时候，需要深入理解，但这不是有助于画家画画，观众欣赏呢？很多西方人根本不懂绘画，却仍要买和艺术有关系的東西，他就是凭直觉，每个人都有自己的直觉。可能有些画家画画，也是凭直觉，一下子双方就达成了一种沟通了。有的艺术家他的名气非常大，你比如说梵高、毕加索、里希特等等，因为他们已经成为一种质量的保证，大家不需要判断值不值，只是稍微需要判断的是符不符合自己的口味。对艺术深入地研究，画家本人没这个必要，而一般的收藏者也没这个闲功夫。

李：结果很简单，但是有时候人的求知欲和好奇心，会顺着结果往原因探究，什么原因导致了这种结果。老外看你的画，为什么他们一看就喜欢上了，原因是我刚才讲的两点，一点是从西方系统以外的东西看，视野比以前更开阔。第二点，你的作品有通译性，已和古代的作品不一样了，尽管你是用水墨画的材料，但表现方式不一样，从而达到的视觉效果不一样，这个视觉效果和西方绘画的历史积累接近了，所以，你的作品和西方艺术经验不是远离，恰恰是接近。

朱：我想那是巧合。

## 范宽与凡高的较量

李：早期的西方人，他们对水墨画的接受完全受异域文化和好奇心的驱使。我们对西方的不仅是异域化的问题，而是对西方道路的追求。

朱：现在也是一样的，还是异域文化。我们对西方的接受，要加进社会元素，那是中国人的反应。西方从来没有拿油画要

跟国际接轨，从来没这回事儿。

李：西方的油画不需要向任何方向靠拢。

朱：所以中国水墨画、真正的中国当代艺术也没有必要去和别人靠拢，本身全是国际的，哪怕一个县级文化馆，做展览的一瞬间，那个展览也是国际化的。

李：拿一个县文化馆的展览举例子，似乎不很确切。我们谈国际化，谈某个展览有无国际化意义，主要有两个方面：第一，这个展览是否具有相当范围的影响力，有没有产生一定的有效性，我指的有效性是其影响力，如果威尼斯双年展不是接纳五大洲所有艺术家参与，它每次展览不是成为了艺术家和艺术爱好者，甚至一般观众的关注热点，就不能讲它是国际化展览，像戛纳电影节，奥斯卡电影节，道理完全一样。当我们讲一个事件是一个国际化事件时，主要是看它产生的国际影响力。第二，县文化馆办一个展览，称它是国际的，那么，这个县文化馆也许邀请和接纳带有国际水准的艺术家和作品来参与，并且最主要，人家也果然来参与了。

朱：像凡高那样，当时在法国的小村子拿出了几张画给人看看，连个展览都算不上，那些画是不是国际性的？

李：凡高的例子和现象不足以解释中国甘肃、云南这样的县文馆办展览。恰好说明了我刚讲的影响力的问题，他是世界五大洲所有的艺术家和艺术爱好者所熟知的，由于他的国际知名度，导致了他的作品在国际市场上的高热。反过来讲，甘肃、云南这样的县文化馆，如果某一个人有一批画，以前没参加过展览，自己在文化馆办了一个展览，办完了就自生自灭，那么他的作品仅仅是一个美术爱好者的写生或是习作，不能构成一个国际化的话题，既然是所谓的国际化，那就是很多国家的艺术家和艺术爱好者都要去关注。所以，我为什么一开头就把你的画作为话题来谈，尽管现在收藏你的作品，不是像收藏凡高、毕加索一样的心态去收藏。凡高、毕加索在国际艺术舞台上会加码，加码，加到了一个至高无上的地位。我看纽约大都会博物馆一个展览记录，近50年来，观众人数最多的展览不是什么大展，而是凡高的个展。这就说明了凡高的影响力。

朱：我也去参拜过。

李：毕加索的一张油画最近在拍卖市场上以一亿多美元的价格成交，很了不起。这个记录是毕加索的胜利，同时也是艺术的胜利。从量化指标来讲，艺术能吸引如此巨大的资金，并且那张画尺寸不大，还不是毕加索的代表作。毕加索和凡高现在是拍卖市场最厉害的，上次凡高拍八千万元，令人震惊，现在毕加索超亿元，如此看来他们的上升空间还是有的。我看到这个消息以后，心里很高兴。说明艺术在人们生活当中的份量还在增加，能够花这样的巨资去购买一件艺术品，那就说明艺术在人们心中的重要性。

朱：这更多是商人们的胜利，艺术这时的角色只是一头戴着眼罩拉磨的驴。

李：中国的拍卖市场也越来越厉害了。里面包含了很多有待解码的社会因素，不是拿钱去买画这么简单，里面有很多比仅仅买一张画更深刻的意义。从目前的国内形势看，连官方都开始斥巨资来打造收藏系统了，而民间收藏更是火得一塌糊涂……有一个问题很有意思，刚刚闪了一下，我谈到一二百年前西方系统把中国水墨画当作一个异域的文物来对待，你插了句“现在也差不多”，为什么到了现在，还是这个现象？

朱：这个可以理解，因为当下世界的艺术还是以西方人的标准来制定的。我们可以想象，如果让我们来定义当代艺术，我们是不是也会选择自己熟悉的材料和观念来作为一个标准呢？现在我们是抛开自己已有的几千年发展下来的艺术，拿别人的材料和观念去争取别人的认可，用热脸去贴一个还没冷的屁股，怎么会有前途呢？

李：如果没有改变，这个话题是无从谈起的，因为西方和中国的文化系统壁垒已经被打破了，已经不再是异域风情的东西了。

朱：是打破了，是我们放下自己的阵地，投降了。你看现在的中国当代艺术到处都是安迪·沃霍尔、里希特、大卫·霍克尼的影子，还有影子的影子，除此之外有一点中国自己的东西吗？这能叫中国的当代艺术吗？你模仿人家，人家带你玩儿，

你有什么可乐的呢？

李：这些话对我们而言似乎摸不到边的，看不到头的。为什么我们绕来绕去绕不过去呢？

朱：是我们的自卑心理在作怪。

李：特别是现阶段，人们对国际化的心理期待很强烈。他们感觉到在国内舞台上混的名堂再大，也不如国际舞台上小混一下。

朱：这个很有可能是金钱上的问题。

李：不仅是钱，我所接触的很多画家，腰缠万贯，其富有程度已经比我们想象的还要厉害许多，能够修山庄，修公路什么的。但是，他们对去美国或者欧洲办画展的重视绝非是轻描淡写的。他们卖画已经感觉不过瘾了，需要到国际舞台上施展一下影响，他们认为的影响，就是要去是大师呆过的，或者展示过的地方去亮相。

朱：作为一个画家有这样的想法，没什么。他们认为只要站在那儿就是国际化了。几百个画家，几千个画家脑子里想的，放在一起，拼凑成了国际接轨的虚幻图景。

李：几百个也好，几千个也好，脑子里不同的国际化印象，合在一起，形成了一个虚幻的国际化图景。就像海市蜃楼那样。

朱：就像我小时候，老师让写文章去憧憬21世纪一样：新世纪要到了，大家一起倒数10，9，8……其实，第二天一睁眼，推门出去看到的还是那几张苦脸。

李：一模一样。它给我们一种很虚幻的印象，啊，新世纪来了！

朱：新世纪来了，你该干什么还是干什么。你脑子里的东西没有换。

李：这个比喻，非常棒，这就是属于画家想出来的，这就是一个很精妙的隐喻。你有两个比喻很好，一个是几百个、上千个画家出去了，他们脑袋里的国际化观念加起来就是国际化图景。第二个是倒计时。作为一个画家提出来这样的比方，与离开这个体验的冷静分析不尽相同。值得分析它，中国以往的艺术，比如宋代的是不是国际的？明代的、清代的是不是国际的？可以从这个来推演，推演到这个结论：任何国家、任何民族、任何地域的优秀作品都是国际化的。

朱：差不多。我一直在说，它们是国际化的，它们是人类共有的财富。

李：不管它的时代如何，只要它是优秀的作品，能够具有人类的普遍价值，都可以说是国际化的。这种作品也许在某一个时期并不显示出来。

朱：对，符合大家审美的标准。凡高当年画的东西，现在非常国际化，也是最顶尖的艺术作品，他死的前后几十年，根本没有人知道。但不耽误他以后成为国际化。宋代的绘画，几千年以后拿出来，还是国际化的。

李：我想到一个例子，你刚刚谈到的新世纪，西方人一个机构，为了迎接新世纪的到来，做了评选，在一千年内，全球找100个为人类做出重大贡献的人，中国在他们的评选标准下，选出了5个，其中之一是范宽。在人类的一千年来，100个人中，范宽占了一席之地，说明他对世界的影响力有多大。当时我就感觉到，这是西方挑选的。尽管他们有西方中心主义这样一个局限，但没有排除他们对人类的其他部分的关注。在他们关注的视野里，范宽是大师，是1000年里最值得尊重的艺术家。范宽画出如此伟大的山水画时，西方人在画什么呢？同时期的西方中世纪，只有工匠画的圣像，画的宗教画。当然贡布里希认为，中世纪的画是最好的，因为它是图式的，这是从他个人理论做出的判断。你看现在范宽是国际化的吧，但是当时没有这个提法。他是一千年里的大师，是世界上最具代表性的大师，他为绘画做出了巨大的贡献。

## 国际化的规则

朱：现在国际性被澄清了。县文化馆它里面的东西是国际的，它就可能造成国际影响。

李：所以国际性不是一个愿望。如果是美国、德国、法国，就算它地域上的优势，做了很多活动，带有国际性影响的，不等于他们做活动中的作品，以后就能够成为国际性的。不过你县文化馆的这个说法可能过于泛化了。

朱：我举这个例子，是为了把这事极致化，这样我就能把国际化这个概念解释清楚。如果我我说的是省级美术馆，别人还会对我的观点产生误解。

李：这是个极端的例子。

朱：再比如，我结婚肯定不会让汽车排队，认识不认识的一帮人坐那吃饭，但我结婚的性质不会变，虽然我没有那么大的活动，但我结婚了，它的实质存在。

李：这个事实存在，已经结婚了。就像我刚刚讲的，国际化并非是一个活动场所，它是历史性的，是在实践过程中慢慢产生的。

朱：对，我结婚的质量非常高。但是我没有搞那种仪式化的活动，但我实实在在是结婚了。所以，如果大家都能明白这么一点，就不会那么急躁。

李：你刚刚举的结婚例子正好说明了，你不去摆这个排场，不能要求其他结婚的人不摆这个排场和仪式，很多人认为这是有必要的，结婚是一种社会规则。

朱：如果按你这样说，不摆这个排场的人不就成了非法同居了。

李：有一个例子很有意思，我有一个朋友，他结婚，结婚证领了，小家也安顿好了，后来老婆肚子都大了，但双方家长认为没有结婚，因为，他们还没有一个车队在街上绕一圈，还没有办几桌……所以双方父母讲，这叫什么结婚啊？酒席、车队比结婚证可靠，这才是结婚，结婚的概念是这样的。

朱：这就是标准的问题。我觉得这有一个问题，我们就说结婚这事，你跟一个姑娘结婚，你骗她只办酒席，但不领证，她肯定不会同意。因为你不跟她领证，没有实质的关系，你再问十个姑娘，也没有人会同意，这实质问题大家都明白。

李：小姑娘明白着呢，这个证才能确立结婚的实质，法律规定的是结婚证，而不是双方家长逼迫搞的形式。那个小姑娘明白，酒席办一百桌没用，车队绕一百圈也没用，对国际化理解也是一样。

朱：李老师说得好。

李：这些希望国际化的艺术家都应该向这个小姑娘学习，要认清什么是问题的实质。对艺术来讲，你不受到将来艺术史的接纳，那就是白忙活。

朱：每一个艺术阵营都必须有自己的特征，凑到一块才能使这些艺术活动具有国际性。

李：我刚刚在谈范宽的时候，在谈国际化的时候，已经说过这个问题了。中国人在那个时期所创造的绘画已到了如此精妙高超的程度。当代人如果要延续这种辉煌，在视觉方式上肯定不能挖那些小东西，不能挖那些细枝末节的东西。

朱：有的人的能力只能办那些。画家是在力所能及的范围内干事的，我也有好多题材自己画不了的，画家和批评家的路子是不一样的，这是技术上的事。



## TRADITIONAL INK PAINTING — HISTORY AND FUTURE

Gao Minglu

The personification of “reason” makes people irrational;

The personification of the “universe” makes people lose their position in the universe;

The history of traditional ink painting is a record of how the literati fell into the ways of the world and became decadent;

Modern reformers have “also reached the same goal with a different approach”, and revisited traditional scholars’ ideal of “perfection”. Their aspirations are grandiose and boundless but finally only froth ...

### Foreward

Chinese art history has always been written as though it is an objective narration of historical facts moving through chronological time. We obviously need this kind of history, and many of our predecessors have compiled valuable volumes of this sort of history. However, we recognize now that there has never been any objective history per se. The history written now is from the perspective of the present. Our approach in explaining history and contemplating tradition also reflects the explanations and contemplations of ourselves, in this era. At the same time, it is also a construction for the future. Therefore, the past, present and future become a homogeneous entity, and our explanations also build on this entity. The choice and elaboration of certain details and periodical phenomena will ultimately be inserted into this entity. In our discourse on the history and future of ink painting, we’ve noticed the following phenomenon and issues:

1. Chinese art history is, in fact, primarily the history of scroll paintings, or the history of literati painting. Therefore, even though we incorporate art other than literati painting, ultimately the focus still revolves around the history of literati painting.

2. What constitutes the history of literati painting is primarily the development of landscape painting. The development of paintings of figures, birds and fauna is not comparable to the comprehensive and coherent development of landscape painting. Therefore, we tend to be more focused on landscape painting.

3. Once we have comprehensively examined the two aforementioned issues and phenomenon (and those beyond them), we recognize that Chinese art history is not arranged according to the periods described by earlier scholars: that is, religious, political, literati, and aesthetic periods. On the contrary, the history of Chinese painting is precisely a transition from representing the human understanding of the universe to representing virtues and emotions. It generally corresponds with Russell’s evolution of science, “the order of scientific evolution often contrasts with people’s original predictions. What is the furthest from us often follows the natural order; but that which is closest to us is first the sky, then earth, plants and animals, then the human body, and last (which is yet to be completed) the human mind.”

Moreover, considering Chinese art (especially ancient art) to be a representation of human emotions is not as

李：我在文章里也经常引用一个作家的话，已引用了好多次：“作家不能写你想写的东西，只能写你能的东西。”简直像咒语一样。你经常在美国跑，经常在欧洲跑，你看到的东西和他们不一样。我举个例子，刘文西在创作的黄金时期，面对的是老农民、黄土地，他不画老农民、黄土地，画什么呢？

朱：那是，他要画别的，就成骗子了。“笔墨随时代”嘛。

李：你不能不承认，你画里的各种元素，像化学反应一样，在起变化。

朱：对，我的变化很大，但是一个渐变的过程。

李：这种变化是潜移默化的，它不是像开关一样，啪，灯亮了，啪，灯暗了，不这么明显。从你的画册就可以看出来。911事件后，你又去了美国……

朱：去了两次。

李：你亲临现场，不可能不对你的感受产生影响。这个东西就像药物打在你的脑神经里面，它看不见，它也许不再你的视野里面，但是它在起作用。我把你的画给人看，圈内圈外的朋友，竟然都说和“9·11”有关。

李：某个画家可以不关心国计民生，可以不关心世界大事，可以不关心沉重感……疾苦和紧张之类，可以不关心。但不能所有画家都不关心。

朱：我觉得我非常关心。

李：在80年代，90年代的文学界，有这样一个观点，就是创作要远离政治，真正好的作品是与政治无关的。我并不完全反对这个，但并非百分之百地赞成。为什么？如果一个社会的作家全去关心政治，是很不正常的。反过来讲，如果一个社会的所有作家都不关心政治了，那也是不正常的。

朱：我觉得这你也不必担心，肯定有人会关心。就像市场规律一样它会自我调节。规律不止体现在经济上，不是只有市场经济和市场规律，社会的各个方面都有它自己的规律，都有一只无形的手在进行调控。

李：逃避是当代很多作家、艺术家采取的主要方式，它成了一个防空洞。

朱：你逃避，但是它会影响你啊。

李：影响等于零，这么多作家写的东西，画家画的东西，反映了当代什么样的状态？

朱：……

李：还有人曾说现在是中国社会转型时期，会出大师、大作品，你怎么看？

朱：处于转型期就会出好作品，这纯属胡说八道。艺术创作不是炒菜，油一热就得扔进去，是需要沉淀的。

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good as considering it a narration of a clear consciousness in flux. This consciousness is not only the main body for creativity, but also a manifestation of people's philosophy, views on the world and on lives in a certain social period. Therefore, this text's discourse expands from the basis of the tactical shift in values between the subjective world of mutually exclusive creative consciousness and the conceptual consciousness of the objective world.

And our discourse circles around these issues: 1) the national spirit represented in ancient art; what path of transformation did the ancients follow in their understanding of the relationship between people and the outside world? Was it pursued through constant outward expansion, or inward self-cultivation? 2) Under the influence of modern Western culture, have the spiritual implications of traditional literati painting changed? What are its functions in regard to modern and contemporary Chinese painting? 3) As we look onto the present and the future, with our contemplations on the development of Chinese painting, which path should we choose for Chinese painting, and what model should we construct for the future of Chinese painting?

This is not only a goal for textual purposes, but also an issue that needs to be reflected on and debated by researchers in cultural history.

## 中国画的历史与未来

### 高名潞

积极的神化幻想，主动的外拓意念蜕变为自足的乐天安命；

“理”的人化，使人失去理性意志；

“宇宙”的人化，使人失去在宇宙中的地位；

古代文人画的历史是文人们坠入世故与颓唐的纪录；

近代的改革诸家“殊途同归”，重蹈传统文人的“完善”之路。思维宏远、境界博大终成泡影……

### 引言

从来的中国绘画史都是试图客观地叙述按时间进程排列的现象的历史，我们固然十分需要这样的历史，已有许多前辈为我们整理出来一本本颇有价值的历史，但是，我们同时又看到，从来就没有纯粹客观的历史。今人所写的历史实际上是今人眼中的历史。我们解释历史和反思传统，也是理解和反思我们本身和我们所处的时代，同时，也是在构筑着未来。因此，过去、现在与未来是一个活的整体，我们的解释也是建基于这一整体之上，而局部的、阶段的现象的选择与阐述是为了最终将其纳入这个统一体之中。我们在论说中国画的历史与未来时注意到这样几个中国绘画史上的现象和问题：

①中国绘画史实际上主要是指中国卷轴画的历史，或者是文人画的历史，因此，我们虽然也论述文人画以外的中国古代绘画，但我们始终最关注着文人画的历史。

②组成中国文人画历史的，主要是山水画的发展史。人物画和花鸟画的发展远不如山水画的历程那样绵延完整、首尾相应。因此，我们又更多地关注于中国的山水画史。

③当我们上述两个关注的(及此之外的)问题和现象进行了全面审视后，我们发现，一部中国绘画史并非如一些前人所总结的那样几个历程，即宗教化、政治伦理化、文学化、审美化几个时期。而恰恰相反，中国画的历史正是由表现人的空间宇宙意识而逐渐走向人格化(道德伦理化)和情性化的历程。这与罗素为我们所勾划的科学发展历程大致相吻合：“各门科学发展的次序同人们原来可能预料的相反。离我们本身最远的东西最先置于规律的支配之下，然后才逐渐及于离我们较近的东西：首先是天，其次是地，接着是动、植物，然后是人体，而最后(迄今还远未完成)是人的思维。”

此外，本文认为中国绘画(特别是古代绘画)与其说是表现了人的情感，不如说是表述了在变化中的有意向性的意识。这意识我们既看作是创作主体的，也看作为某些特定的社会阶段中人的哲学思想、世界观与人生观的总和。因此，本文的论述是以创作意识或观念中互相蕴涵的主体世界与客体世界的攻守转换的价值变化为基点和脉络而展开的。

我们的论述又是围绕着这些问题而展开的：1)中国古代绘画中所揭示的民族精神和古人对人与外部世界的关系的认知观念是遵循着怎样一个道路而演变的?是求于外的不断外化拓展，还是不断求于内的自我完善? 2)在近现代西方文化的冲击下，传统文人画中的精神内涵到底变化了没有?它对现代、当代中国画起了什么作用?3)面向现实与未来，在反思了中国画发展历程后，我们应怎样选择中国画的道路，应当为中国画构筑一个怎样的未来样式?

这不但是本文的目的所在，也是文化史研究者需要共同深思与探讨的问题。

## 不断自我完善之路——古代绘画

众所周知，中国的哲学、人生均崇尚天人合一、物我和谐、人我和谐，不强调人与自然的对立关系，这是相对于西方哲学和人主观而言。然而这种特点也有其发生发展的过程，有其阶段性的差异。

绘画发展史这一重要的文化史的组成部分本身即是一部精神史，中国绘画史亦是中国哲学和人生观发展历史的索引，柯林伍德说：“历史是与人的行动密切相关的……从外部看来，一个行动是发生在物质世界里的一个或一系列事件；从内部看来，它是把某种思想付诸实践……史学家的任务是深入到他论述的行动的內部去，重建，或者更确切地说，重新思考产生这些行动的思想。”“在重新思考的过程中，我们以此而逐渐理解到它们当时为什么会这样考虑。”

下面，我们将古代绘画分为三个阶段论述：晋唐(及此之前)、五代两宋和元、明、清。我们将从绘画中所表述的人与自然(包括社会与人际的关系)的变化发展这一角度对这三个阶段的绘画发展进行比较与联系。

### 1. 神化与仙化的天地

唐代张彦远在《历代名画记》中说：“魏晋以降，名迹在人间者皆见之矣。其画山水，则群峰之势若钿饰犀栉，或水不容泛，或人大于山。率皆附以树石，映带其地，列植之状，则若伸臂布指。详古人之意专在显其所长，而不守于俗变。”张氏此话本意是推崇古代的山水画的简拙，摈斥当时的雕镂之习。他说，古代绘画之所以简拙，是因古人专在显其所长，这里所长可有二解：一从形式而言，谓笔法与造型；二从创作意念而言，谓题材与形象组合规则。然而，古人究竟显其何所长呢?他们只是要完好地表述自己的意念。这意念则是一种超自然之力，它赋予自然山川以更多的神秘意味。

秦汉时期的绘画更多地体现了人们的这种神化意志。汉人眼中的天并不是自然形态的天空，而有着鲜明的至上神的色泽，为万物之祖，百神之长，自然法则乃神性的表露，有着类似人间秩序的天堂。而地也是神旨的安排，地上之物，自然也是神性的表征，如马的天化和龙化。人间秩序也是天堂的影子，听以汉代绘画，总是将天上画成人间而将人间画作天堂。

凤、夔、龙、扶桑、金乌、嫦娥、女媧。乘风、御龙、驾虎，风驰电掣：“车如流水马如龙”，宏大的场面，铺排的阵势，均透露着那个时代人们对自然与人生的一种天上人间的幻想情致。汉代马王堆帛画中天上地下自不必说，即是那众多的描绘人世的画像石画像砖也总给人以富庶的天国境地的感觉。这种浪漫幻想并不如有些人解释的，是基于个体意志对未来生活的憧憬这现世情感之上的，而是刚刚脱离原始宗教但又带有原始宗教的氏族崇拜和超个体的普遍信仰心理的表述。

时至魏晋，绘画中的神化意志渐转为仙化意志，这一方面与道教于东汉末年的形成有关，另一方面也与“在儒而非儒，非道而有道”的玄学大兴有关。正始名士放荡不羁，蔑视名教。臧否人物的清议之风的背后是极度的悲观思想，超脱欲望与道家思想合拍。但这时的对神与仙的向往已不似秦汉时代的敬崇，而带有一定的现实性了。“对酒当歌”，“人生几何”，认识到的人的生命的结束乃悲哀之事，这是人性的进步与觉醒，同时也是脱离崇高与博大的开始。因而放弃了神的幻想，而实施服药炼丹之长生仙术。

南京西善桥出土画像砖《竹林七贤》，形象清逸而又诡诘，不乏仙气。顾恺之《洛神赋》图亦飘然若仙境，仙岛琼瑶，飘风暴雨，那有若鸡冠的树，不就是张彦远所说的伸臂布指么。这种布指法的树，我们又在《竹林七贤》画像砖和嘉峪关墓室壁画中均曾见到。这决不是什么对现实物象的概括提炼，而是一种玉树珊瑚的仙界之物。即使是颇有儒家正统意义的《女史箴图》也弥漫着一股鬼魅之气，那强化了的拖地长裾与宽袖飘带有定向的旋转，有如在天上驾云飘动，而非在现世的殿堂之间。此外，一些造型的样式，如发髻的束结，人之间的照应，道具的铺陈，也均给人以人间天上之感。此外，顾恺之的行云流水描，是当时士夫与工匠合流的标准样式，这不仅在大江之南盛行，在北朝同样也盛行，如酒泉出土北凉高善墓造像塔下面的石刻佛像，衣纹飘举，线形细密。日人金原省吾曾称中国彩陶纹饰等早期绘画中的尖刻有颤动感的线是鬼线，有着巫祝意味；汉画中流动的线是神旨的线；而顾恺之的线是将汉画(汉画的创作者主要是民间画工)的线条弱化了，扬弃了其不可言喻的跳动感，凝入了早期绘画中的尖刻意味，故而虽然有了侃侃而谈的亲切感，却仍不乏超人间的仙气。这与当时诗坛之风相类，所谓“正始明道，诗杂仙心”。

南朝宋人宗炳在《画山水序》中所描绘的理想境界是“峰岫嵯巖，云林森眇，圣贤映于绝代，万趣融其神思”，真乃“烟霞仙圣之地”。一俟入此境地，作者遂自谓“余复何为哉?畅神而已”。这里的神显然非后人所理解的情感之谓。

王逊先生曾经指出，“在郭熙以前的山水画里，表现神仙思想一直占有很重要地位。展子虔的《游春图》也不是表现‘泉石啸傲’的思想感情的。”“烟霞仙圣”在郭熙看来是人情所常愿而不得见的。秦、汉、晋、唐人乐于追求“人情所常愿”，得见不得见无关紧要，因此这是一种较为纯粹的“谋事在人”的乐观向上精神。

唐人绘画延承了魏晋时期的神(仙)化意志，继续将那冥幻世界推向有序化和完满化，神仙世界的等级与铺排透着现世的缤纷层次。张彦远出于崇古而扬晋贬唐，鄙夷刻镂，然而，唐人的刻镂何以又不是“显其所长”呢?李思训、李昭道父子将隋人展子虔《游春图》中已露端倪的刷漆镂金之“所长”引向极致，使山水画风又为之一变，创立了金碧青绿山水一派。“烟霞仙圣”之境至此已为固定样式，“神格”已定型化了。以设想之宏丽与构造之陆离标示仙圣之所在，似此方为古仙人所居的“三神山”、“五神山”。

宏丽的仙境与缤纷的现世互为表里，从唐代敦煌壁画的《西方净土变》中看到了现实的影子，而从描绘现世的绘画中又时时现出作者的神(仙)化意志。对仙界神境的向往与对现世物质的占有欲的交融并杂是唐代绘画的特点。唐代庶族地主日益壮大，“旧时王谢堂前燕，飞入寻常百姓家”。现实因素是宗教神话畅想的障碍，但唐人却巧妙自然地将二者合为一体。人间与天上的距离似乎近多了。照旧是宏丽奇伟，然而光怪陆离的气象少了。反之，那些在我们看来是“写实”画风的开山之作也未必没有神(仙)化的意志在内。如我们多引为田园写实杰作的韩混《五牛图》，据元代赵孟頫的解释，乃是画陶弘景隐逸求道之意的。

秦、汉、晋、唐时，人们对自然、外部世界有着控制的欲望，这种控制已不是以原始氏族宗教式的巫祝形式(原始知识)表现出来，而以幻想的图示表现出来，绘画即是明显的体现。因此，绘画理论中没有抒情的观念，只有畅神(道、神话仙境的幻想)的意念，因此，是一种向外扩张和发散的主动行为。

### 2. 人化的宇宙

时至五代、北宋，绘画中的神(仙)化意志逐渐淡化，那种集体幻想境地也渐为有着认知宇宙本原的全景山水所替代，画家们开始重新探究远古的天经地义并且构筑着标示鸿蒙初千的宇宙空间。于是自然景观从“烟霞仙圣”转为“泉石啸傲”，从神旨的畅想转入人化的理想，“天人合一”的观念至此找到了最佳的人间归宿。

五代荆浩的《笔法记》和传世作品最明显地体现了这种转化趋势，“烟霞仙圣”与“泉石啸傲”并杂其间。《笔法记》借仙叟之言讲述如何含道映物，怎样以“真景”表述宇宙之本原。对洪谷古松的描述，实为虚构。文中的“气”、“象”、“元”、“真”等画理用语也多为道家之词。玄虚的仙家之“道”极力向有着朴素的理性因素的太朴之初的“道”复归。荆浩是在理论上首倡墨法的画家(前人早已有所运用)，他把墨法看作是探索玄秘的宇宙本原的最重要手段，而不是拟写形迹的技法。而笔墨描绘的“真景”非指文中的洪谷、异松、石鼓岩，乃是不为现实形迹所惑的纲组之象，甚或是世界本初、宇宙初萌之境。

现存荆浩《匡庐图》描绘了静穆、寂然的寥廓江天及其氤氲气象。在李昭道《春山行旅图》中，刻意重叠勾勒的纵的山势筋脉一变而为积墨研染，并与云雨江天浑然一体；隐然而没的群峰昭示着强大的主山还将无限绵延的趋向，从而颂赞了空间的博大和拓展的无限性。荆浩的积墨法和向上突趋的构成法则(“云中山顶”)突破瑞风祥云缭绕的李家仙山的“神格”。

李家仙山的“神格”是基于人与神的不平等地位之上的，而神化场景的构置却是由一定的尘世目的(贵族意志)所驱使的。物质的极大丰富和现世的欢娱并未使他们摆脱人为神所囿的信条，这与唐代缺少静穆式的思辨所导致的浪漫情致有关。而由荆浩所开创的五代北宋山水画却将人自己放入了宇宙这个生命大会场里，试图参加其中的竞赛，这是超越了尘世的沉思之后，对自然的皈依，企望将大自然向人类灌注韵味某种永恒的灵性(理)图示出来，这就是崇高，是毫无造作的静穆中的伟大。范宽的《溪山行旅》与《雪景寒林》二图气象萧森，石山赫然逼眼前，这可触摸的大千世界，却又那样升腾飘渺、沉寂宁谧，有千种不可喻解之意融于其中。这体现了北宋人对外部世界的本体及其认知途径的思索(知与行的矛盾统一)，于是一种全、多、大的理想构成的山水画格即应运而生，而相应的墨不厌多的积墨法(从映道的意义上讲，则是“玄法”)也大兴。米芾《画史》说范宽山水“用墨太多，土石不分”，“势虽虽强，然深暗如暮夜晦暝”正表明了这种探究(抑或是征服)世界的目的与意志。探究的方式除了构筑外，还有肢解与剖析，宋代院体花鸟的写生也是合此目的的。这写生不是科学意义上的孤立的影像的写生，而是对万类竞技式的自然的理法的探求。这种执著的探求必然将描绘物象导向极度局部写实的境地，并赋予其主体的理想意志，即不厌其烦地诉说和重复自然构成规则(画理)的欲望。李成的鹰爪树、郭熙的卷云石、许道

宁的峭峰耸壁、董源的点子皴，均出于此等意志，故每个人的作品均有千篇一律之感。被后人尊为南宗宗师的董源，作画时亦恐并非只为抒平和蕴藉之情，因其《夏山图》、《夏景山口待渡图》等，构图饱满，物象充塞于画中各个角落，遂有一种外拓而非内聚之力，繁密密点，墨色醇厚，“峰峦出没，云雾显晦”，自有一种磅礴的气势和欲全而又不能全的扩张意志。相比之下，《潇湘图》与《龙宿郊民图》较平淡冲和些，但据董书业先生考证这不是他的主要画格，从而也就不是他的主要追求。

如果说，在荆、关、李、范、董、巨的作品中还主要以探寻与构筑对远古即已形成的天地空间(宇宙)为目的，其中包括较多地注重描绘非现实的鸿蒙初开时的混沌气象的话(这在米友仁《潇湘奇观图》中最为明显，这里的迷蒙印象绝非基于视觉自然，而是想像自然印迹。)。那么从郭熙开始则更多地注意了这种多样博大的宇宙空间与人的现实精神和情感相和谐的意志，但和谐双方主动的一面仍在于认知和表现的主体。山水画的构成即是表现主体(郭熙时代的主体不是个体，而是群体——士大夫阶层)的感情意志的理想化，全、多、大的多样世界和主次朝揖的空间及循环有序的四时阴晴晦明都要由相应的多样有序的人的感情意志去统纳，而后方可按照梳理与规范后的法则去构成大山大水为主的全景山水。这里重在一个“全”字。所谓“画山水有体，铺舒为宏图而无余，消缩为小景而不少”。这种“全”是“一山而兼数十百山之意”，且“高者、下者，大者、小者，盎辟向背，颠顶朝揖，其体浑然相应”。此外如三远、三高等法则，都是对外部世界的整序化和条理化，以此而合人的精神和情感需求，即合于林泉之心。而这林泉之心中有“不下堂筵，坐穷泉壑”的世俗占有欲望，千里之山，要能尽奇，万里之水，须能尽秀，如此方可为我所用。(上述引文均见郭熙《山水训》)这是由宋代中小地主阶层的仕隐观念所导致的精神需求。

郭熙的构成法则的普遍运用是在南宋，南宋画家们更多地将宇宙法则纳入了现世情感的需求之中，山水的理想构成是基于不理想的心理矛盾之上，丧权失土的哀惋和收复河山的愿望是南宋王朝的时代情感基调，从而使“不下堂筵，坐穷泉壑”真正成为矛盾；宋学中，求外的“格物致知”(朱学)与求内的“发明本心”(陆学)的不可调合性等等矛盾，均促发了南宋人对外部世界的各取所需的态度。马远、夏圭的边角之景和那众多的秋江暝泊、柳岸风荷、柳溪放牧等令人爱不释手的小品画都试图以一角半边式的局部世界来展示整体世界的秩序，这应是郭熙理论的本意，但扬弃了郭熙的全景山水的法则，这似乎是因为南宋人于此虽情之常愿然终不可常得的缘故。因此，由于力图使边角景的容量更大，遂使画面有一种拼凑之感，这是世俗情感意志与静穆的自然秩序之间的矛盾体现。北宋山水中的浑朦气象被概念化地沿着袭，却打上了人为强加的印痕。

但是南宋绘画中的世俗情感不是后世的个性情感，而是社会与时代情感的类型化表现。而这种世俗之情与理想之景的结合遂展示了一种后世所不可模拟的“意境”。这意境早在唐人王维那里即已出现，只是王维的世俗之情是以“超脱”“空灵”的旗号出现的，是与当时的山水画的“神格”相对的。由于苏轼始倡，王维的情趣化的画格至南宋方始壮大为流。

宋代绘画从宇宙表述转向情感化，就像宋代理学从探究宇宙本原和认知外部世界的理则开始而导向人伦自省一样，是一种人化空间、人化自然、人化宇宙的过程。从泛神到泛情，从理念化到情趣化，中国绘画的转折点以及上一时代的巅峰和下一个时代的潮头都这样集中在宋代了。

### 3. 自足世界

在郭熙之前，自然山川不是作为审美观照的媒介物而进入绘画创作之中的，绘画的目的主要是表述“元真”、“道”——自然和宇宙的法则。审美观照的目的的出现与世俗情感的介入有关，这种介入主要是在郭熙之后。但是，在宋代(主要是南宋)绘画中仍存在着自然法则与审美观照的矛盾关系，这是由宋人的思辨理性与社会情感冲突较为激烈的原因造成的。

元人试图解决这一矛盾。但办法只有一个，即将外部世界、宇宙空间的法则导向个体的内心世界，将拓扩和博大变为平和与完满，这新的宗旨恰与元人追求“不激不励，而风规自远”的中和情感相谋，从而创造了表现“和谐”的自足世界的一种新法则。

元初赵孟頫、钱选等人倡导的“复古”之风，其实是宋代一种情趣化(在苏轼、郭熙的理论和南宋山水小景的实践中体现的)趋势的延续。但是所抒发的情感内涵却与宋人大相径庭。宋人或郁勃奔张，或绮靡消沉的极端情感不能为元人接受，因此，就是对他们所佩服的理论开山苏轼、米芾等人也时有诃词，如赵孟頫与倪瓒对米芾等人书法的剑拔之气的批评。而对倡不激不励的自然中和之趣的陶渊明和王维备极推崇。

他们“复古”的真意并非想回归到古人“以形媚道”、求索人与自然冥合的境界，而是重倡诗经和唐诗的“雅”韵，端庄不乏刚健，凄惋自饶秀润的中和律度。他关注于情感律度的控制，而扬弃了宋代绘画(特别是北宋山水画)中的精神内涵和理性因素。

这与元人的“主静”心理有关。一场鏖战后破碎的心很快被儒、道、佛的合成学说——理学的内省功夫所弥合了。元人仕隐观念的“无可无不可”的随遇心理即是内省后的结果，悲怨与哀叹等各种心理矛盾面临着选择，要么发愤抗争，要么销声匿迹，不在沉默中爆发，就在沉默中灭亡。元人选择了后者。宋代文人那种尽管底气不足，然而不乏书生意气的剑拔之气在元人那里不见了。元入学到了将各种消极与积极的对立因素消融化解为“空故纳万境”的“格物”功夫。北宋周敦颐的“主静说”将佛、道两家带有消极色彩的“静”的形式加入了积极的格物内容，消极与积极在理性上、在主观愿望上得到了统一。然而，真正的统一却是在元人那里，因为他们不仅仅在理性上，而且在情感上也得到了这种净化，从而使元代乃至今后几代文人的个体心灵世界的自我完善成为可能。

宋以后，中国文人似乎完全“成熟”了，也可以说“世故”多了，对外部世界不论是合理的，还是不合理的，均非常“理解”了，主客观世界在这“理解”中和谐了。在宋学中处于对立的朱熹、陆九渊两大学派至元代也“兼综”“和会”起来。本体论和认识论中一直争论不休的问题也渐趋一致。在认识论方面，他们主张将朱学的重行求外与陆学的重知求内相统一，倡内外皆求，知行兼该。本体方面，则开始强调天之“理”与我之“心”的统一和物我一致。陆学后裔郑玉道：“天地一万物也，万物一我也，……所谓天地万物皆吾一体。”而被称为“朱子后一人”的元代朱学领袖许衡也说：“人与天地同，是甚底同?——指心也，谓心与天地一般。”

因此，元人对自然山川已失却了强烈的认识自然秩序与法则的知性目的和享受与占有的欲望，而将自然山川视为“我”的统一体。这虽然还是古已有之的“天人合一”观念的延续，但这种观念已非早些时候的“天人合一”中的人在宇宙中所处的地位的观念了。那时的人是自然构成法则中“四大”之一，若老子所言：“故通天，天大，地大，人亦大。域中有四大，而人居其一焉。”而元人的“人”已失却了“四大”之一的人的与自然抗衡的意志力，而更多地将“人”的关注力导向人本身和社会人际中的性情、道德和伦理了。虽然早在孟子时即有人性即天之说，但孟子的天和人性中均有人是意志的主宰之意，而宋明理学却一方面将天“自然”化，另一方面又将人性的范畴与作用更具体化和宽泛化了，认为天乃心性之本原，心乃天地之核心，而“心统性情者也”(张载)。心性即为宇宙本原又是因为人伦之理即是天之理，人性的规范即是宇宙的法则。

这个道理虽然提高了人的性情的地位(但并不真正尊重人的性情)，也似乎提高了人在宇宙间的地位，其实不然，在人失去了理性主宰的意志这个精神实体后，人也就失去了那种静穆、伟大和崇高的超脱自我的精神，从而失去了真正与宇宙冥合默契的灵性，也失去了人在大自然这一生命会场中竞争的冲动和欲望，而只信奉：人只要净化心灵，陶冶性情，使之规范化就能使宇宙也按照人之所愿一样保持一定的规则和秩序。这是古老的东方神秘主义的一个可悲结局!主动的、外拓的意念、神化和幻想变成了以不变应万变的自足的乐天安命的痴想妄念，这导致了轻智能、重通脱(智慧)、轻理性(现实)、重诗意(浪漫)的安分自足的感悟而非实在的个体世界的出现。

人与自然之间的绝对的和諧本是不可能的。这种欲望本身就是一种妥协，其结果将是生命动力的退化，然而，在情感领域中却可以相对容易地获得“和谐”。元代绘画即高度地体现了这种“前无古人，后无来者”的“和谐”。而这“和谐”背后的支撑物则是个体人格和情绪的完善。这目的对于自我情绪是有价值的，然而对于宇宙与人类却不无自私之嫌，正如斯宾诺莎所说：“一切情绪的基础是保存自我的愿望。”

元代绘画在追求这种和谐时，除了强调心灵、情绪的中和与协调外，在表现形式上，则强调线的灵活运用，这也是元代“复古”运动在形式方面的一个组成部分。但是，他们并非要复归秦汉那颤动跳跃而又周流环畅的幻象之线和唐代殷实膨胀、富于浪漫理想的线，而追求多向的、敏感的线，以示其含蓄内蕴的情感之力。它是画家个性情感的轨迹，借山川的内在运动流向和外部物质构造为画因(媒介)，他们将线的表现力发挥得淋漓尽致，这又得益于书法。书法自离开金文、石刻而以毛笔跃然于绢帛之上后就是较为纯粹的现世情感之力的舞蹈，故备受历代文人青睐。张彦远、郭若虚等人均曾倡导“书法入画”，因时风未移，终不能成江河。元初赵孟頫登高一呼，而百川汇海，顿成风尚。

书法之线的兴起是新起的平面构成法对宋代层叠渐进的积墨法的反动。线的“力透纸背”“绵里裹针”的深度感完全是情感信息的含量的衡量体验，而积墨法则是理性幻象的表现。

前者尊重直觉的偶然性，后者追求有终极因的幻象；前者多为随机的，后者多为选择的。

倪瓒的山水画是元画特点的集大成者，又是后世文人交口称誉的画格，可谓元人画之精粹。但倪瓒那萧疏简远的作品正是他随遇通脱、安闲自娱的处世哲学的写照。“人间何物为真实，身世悠悠泡影中。”（《三月六日南园四首》）“断送一生棋局里，破除万事酒杯中。清虚事业无人解，听雨移时又听风。”（《自题春林远岫图》）这种对世间不平视而不见的清静无为之举我们实在不能冠之为“高风亮节”。自然，我们不能要求身处元末乱世中的倪瓒要有“无产阶级的战斗精神”。但是，当我们看到，元以后这种消极遁世、与世无争甚而自欺欺人的惰性在多数文人士大夫中已病入膏肓时，我们又怎能容忍这种独善其身的所谓“净化”和“抒逸气”的自私污迹呢？

这与唐人“醉卧疆场君莫笑，古来征战几人回”的视死如归的气概怎能同日而语？因而，当我们欣赏倪瓒那些几乎是大同小异的，近景数株枯树和一间茅亭，中景无波之水，远处起伏平缓的荒坡所构成的萧疏空寂的画面时，虽然也得到了的一种洗涤尘埃的轻松感，似乎产生了一种“云散水流去，寂然天地空”的禅家境界，我们也确实叹服画家那微妙的运笔所造就的集秀、散、劲、放、苍润于一画之中的高度艺术成就，我们也为元四家这种诗书画印相互辉映的东方独特的艺术样式的成熟而高兴，然而，我们却并不怎么引以为自豪，因为它缺少崇高精神。我们宁肯欣赏北宋的构成虽“芜杂”、然而却是力图包罗万象的大山大水，而不愿躲进这小桥流水般的心灵天地中怡然自得。清人王铎说得有理：“（关仝之笔）结构深峭，骨苍力厚，婉转相生，又细又老，磅礴之气，行于笔墨之外，大家体度固如此。彼倪瓒一流，竟为薄浅习气，至于二树一石一沙滩，使称之曰山水水？荆、关、李、范，大开门壁，笼罩之极，然软非软？”然而，和者甚寡。我们的国土有大山大水，我们的民族也应崇尚崇高和伟大。雅典修辞学家卡苏朗·朗吉弩斯在《论崇高》中说：“一个人如果四方八面把生命谛视一番，看出一切事物中凡是不平凡的、伟大的和优美的都巍然高耸着，他就会马上体会到我们人是为什生在世界上的。因此，仿佛是按照一种自然规律，我们赞赏的不是小溪小涧，尽管溪涧也很明媚，而且有用，而是尼罗河、多瑙河、莱茵河尤其是海洋。”

元四大家高度的“和谐”使后人叹为观止，怯于进步，明清画坛上，“大痴乎”、“倪高士乎”的喊声震天价响。从此，四百年内无数画家即在元人所圈定的情趣化（抒写胸中逸气）的地盘中翻筋斗。其间虽有几位大家试图力转时风，然而由于没从根本上看到决定时风的根本所在，也只是想在情趣上有别于他人，因此尽管明清两代是中国画史中派别最多的时代，仅明代即有浙、江夏、吴门、华亭、武林、姑熟等派林立，但仍不过是某种风格之争。这些画派的终极目的只在于横向差异，没有历史的反思和瞻前的愿望。明代流派虽多，但少有形成“流”的。画家中，真正独往独来的是徐渭，他的画是更多地建立于直觉之上的情感喷洒，而非净化。这种对蕴藉的情感有着反抗因素的画风影响了清代甚至近现代的一些大师。然而，这不是一种社会共性的产物，只是个性的，甚至带有一些神经质的因素。又如明代书法：任何一个不著名的明人，写字都有点趣味，但即使最著名的书家也竟无一人有提挈时代的力量。

明人真正的建树是在理论上提出了南北宗说，它是对文人画发展的某种角度的总结，表明了后期文人画的审美观念和趋势，从而流行三百余年之久。

然而，“南北宗”说并没有给日益走向封闭自足的后期文人画带来新的视野和反叛精神，相反，却更加名正言顺地助长了这种趋势。

董其昌以禅喻画，以禅家南北宗分画派，表面上似乎是在将南宗绘画和南宗教义相提并论，并不是在划分风格之派，然而他在具体论述中又往往强调笔法趣味等风格因素，这就造成了主次相混，左右错置的矛盾现象，而后人又在风格层次上纠缠不休，遂有扯不断，理还乱的烦恼。

以南北禅宗了悟迅速为别（“南顿北渐”）分析画之南北宗，虽不无道理，却是没有说到根本。北宗认为净心、染心本不相生，必磨除妄念，方可得“空寂之知”（佛性、真如）。南宗则认为一切念均为道体本用之用，妄念亦就不存在。这是一切听其自然，自然的一切都顺理成章之意。南宗禅法的中心是用简易的方法来点悟“凡人”，使其直接立证就可成佛。禅宗后期，把人类一切活动，把世界一切事物都看作寻求解脱的“妙道”，一切事物均体现了“真如”，“青青翠竹，尽是禅心；郁郁黄花，无非般若。”但是，这种将“佛性”、“圣心”人性化、自然化、普泛化的结果，却是否定了反思，否定了超自然的精神实体，从而否定了人的思维的最可贵的能力——选择和认知，从而轻而易举地获取自然而然的“真如”。

这正是董其昌提倡南宗的要害之处，正如理学将人理性化后的结果是反而使人失去了控制外部世界的理性意志而自足于个

人世界的道德、心灵完善一样，后期禅宗南宗的佛性的人性化的结果又使人增加了一个完善——生命完善。如果说，元代绘画已完成了前一个完善的话，明清绘画则将最后一个完善也完成了。董其昌在《画禅室随笔》中说了一段很重要的话：“画之道，所谓宇宙在乎手者，眼前无非生机，故其人往往多寿，至如刻画细谨，为造物役者，乃能损寿，盖无生机也，……非以画为寄以乐者也，寄乐于画，自黄公望始开此门庭也。”画之道在董其昌这里变成了一个公式：画之道=宇宙=生机=寿命(多寿)=乐。这个公式十分清楚地表明，封建社会后期文人受理学和禅宗影响，已把远古涵义丰富博大的宇宙和道的观念泛化、具体化为个人的生命意义了，于是只须修身养性即可得道致理，道与宇宙的内涵已缩小到最低限度了。这里的“乐”不是及时行乐之乐，是有趣味标准的，即“生”“拙”“雅”“秀”“疏”“简”等等，以上述公式去理解董其昌的“自然”，其意自明了。董其昌的“南宗”的道观、宇宙观与秦汉、晋唐、北宋相去何等之远了！宇宙的人化，也使人忘记了宇宙，而宇宙从而也没有了人的地位。当西方此时正在轰轰烈烈地搞着人文主义、宗教改革、近代自然科学三大运动，在文化问题上，尊重理性，在信仰行为上注重信念、意志和良心的并驾齐驱，从而完成着从中世纪文化形态向近现代文化形态的转化时，古老的中国却在谈什么个体的完善和廉价的和谐这种不食人间烟火(然而一时也离不开烟火)的禅语，多么可悲啊！难道几个世纪的差距就没有这几代颓唐的文人们的责任吗？

董其昌影响了有清一代画坛和书坛，清初四王是他直接的传钵者，而后又有“小四王”“后四王”。就是我们一直作为“四王”对立面四僧、扬州八怪、金陵八家等也未尝没受他的影响，至少，董其昌所总结的文人画的几点“雅”趣的标准为他们所不同程度地运用着。最突出的是金冬心，他那秀逸而简拙的画风似乎是董其昌理论的最佳物化。相比之下，连郑板桥也显得“熟”和“俗”了。此外，如八大山人对董其昌的秀逸之风也是极为敬服的。

通常，我们在谈到四僧、八怪时，总是作为与四王正统派的异端而评价的，但是如果我们看到二者在情趣化这一基本层面上并没有根本冲突，因此还是大同小异的。无论是四王画中的孤寂冷漠的群山(或仿某大师的山水)，还是朱耷的怪石怪鸟，石涛的粗树乱石，八怪的轻狂笔触，这些都是只作为未经理性梳理后的情绪的载体而进入画面的，并且极力将其控制在主体曾经感受与经验过的个体情感范畴之内，本质上还是自我情感(情绪)的表现，虽然，在情绪上相对于四王是异端，但在艺术样式的本质层次上，是基本一致的。由于四僧、八怪的反抗情绪并未升华，因此其情感总是不能超我和超世俗的，这一点，“异端”派甚至还不如四王。因为，当“四王”全神关注于对文人画的笔墨形工进行梳理、传模和综合时，他们也丢弃了以往文人画中的特定的个人化情趣，从而使形式失去了作为传达某种个人特定情性的功能，笔墨和位置经营于是成为形式本身。它是物质化了的形式，而非作为情感符号的形式。因此，“四王”对风格的研究入手，最终却解构和消解了风格本来的“独特”与“唯一性”的意义。

由于“风格化”的欲望过于强烈，甚至连外部世界视而不见了，云山、树石呆板地、漫不经心地镶在那里，宗师黄公望那华滋舒润的笔触所展开的欣赏山川之情也不见了，自然物象已作为符号并且仅仅是物象本身概念的符号出现在画面之中，彻底的“超脱”遂最后完成了。

此外，清代的“异端”派并非表现派，还是抒发自我情感的抒情派。它与20世纪初的德国表现主义是不同的。德国表现主义的兴起是建立在对民族与历史的反思之上的。运动的理论先驱沃林格尔的《抽象与移情》和《哥特艺术的形式问题》“成为一个理解这个时代的一切重要问题的‘开门咒’”。他第一次从心理动机来说明北欧艺术与古典艺术和东方艺术的区别。遂使表现主义运动的画家们从此便怀着一种信心前进了，这种信心是以历史证据为基础的，是以扎根于阿尔卑斯山以北的土壤和民族的社会演进中艺术传统为基础的。他们认识到自己的使命就是表现“无生机(形象)的跳动所带来的神秘的悲剧力量”。这些表现与四僧、八怪等“异端”派的“表现”在理性、神秘性、目的性上均有大相径庭的差异。

当然，“异端”派中的画家也不尽相同。弘仁是学倪瓒最地道的，这是因为他学到了倪瓒的心，“传说云林子，恐不尽疏浅，于此悟文心，简繁求一善”。这里的善不是指笔墨，显然指心灵的完善。髡残是学王蒙的，却失去了王蒙可贵的苍莽之气。

朱耷与石涛无疑是四僧中的佼佼者，但他们的创新与功绩均不在于其“表现”。朱耷艺术的创造性在于其画面构成有一种钢筋铁骨的框架力度。石涛虽有纵横之气，也有复归古人“澄怀味道”“含道应物”之心，然而道究为何物？若摆脱不开道即世俗性情与伦理规范这一时论，则空以满腹经纶谈天说地、释禅解道又有何益？盖禅家的思辨到底代替不了时代的反省，因此“搜尽奇峰”（试图归纳）与一画之论（试图演绎）终成矛盾，他的画作中那躁动的、多向的墨线的灵动感并不能昭示他那宏大的哲理，还是才气加情感的纵横之气，而石涛艺术的最大功绩也是其线的丰富和多情。然而终归还是通脱与随遇的心态的表述。

此外，扬州八怪也并非如人们常说的，是在特定的资本主义经济萌生的环境中产生的自由思想的体现。八怪之为“异端”多为出于风格的叛逆，其思想仍为传统人伦道德观念所囿，对个性价值的理解也至多是抒情形式的自由，而与西方文艺复兴时的人文精神的个性价值观是不同的。

扬州八怪的风格叛逆与清代书法界的南碑北帖论的出现是一致的。

由于阮元、包世臣和康有为的力倡，中、晚清碑学大兴，遂对宋以来尊帖的陈靡相因陋习加以抵制，这种时风与清代今文经学的兴起有关。而其根本则是由于西方文化初次冲击古老的中国，遂使当时的有志之士力图自强，然而其自强途径非为文化向外的吸取拿来，而是尊孔立教托古改制到更远的古代去寻求良方。这是中国历代政治文化中“复古开新”的惯例，尽管这一次的改革有着质的方面与前代不可比拟的深刻性。这种局限性导致了文化方面的创新的着眼点只在于今古“情”“韵”的差别之上。由于尚古之雄强浑朴而贬今之柔弱、纤靡。如王铎斥倪瓒之画、康有为责董其昌之书，“香光(董其昌)俊骨逸韵，有足多者，然局束如辕下驹，蹇怯如三日新妇，以之代统，仅能如晋、元、宋之偏安江左，不失旧物而已。”而这种“情”“韵”的外化则是笔墨形式，即关注的仍只是风格的差别，而领悟不到风格背后的支撑物——精神观念变革的重要性。这种觉悟只好历史性地留给了五四新文化运动的战士们了。

在清代画坛上，龚贤是个出类拔萃的画家，比几乎所有的画家都站得高。他主张“心穷万物之原，目尽山川之势”，要取证于晋、唐、宋，追索古人那种探究宇宙奥秘和自然法则的静穆雄浑画风。于是他不舍层次地积墨晕染，并极力将山形树貌趋于规则和有序，并晕出一种阴晴显晦的茫茫雾气，使山川升腾向上。他的积墨法所产生的颗粒状态似乎就是宇宙物质结构的形态。这种探究的执著颇与范宽相类，而时人也以范中立相许。此外，画面中一种苦涩味并未将人领入空寂，而有促人奋发的动感。这与他不愿苟且，积极进取的人格相关。

龚贤在元人中唯敬吴镇，而吴镇在明清少有知音，其实他在元人中是个最自信也最有创造意志的一个画家。

然而，这力单势薄之力究竟难挽时风，更何况他们也没有升华到更高的历史层次之上。明清文人画家们延着自我完善之途越走越远了。

## 殊途同归

### 1、“采撷派”、“改良派”与“革命派”

一部近现代绘画发展史实际上就是传统文人画与西洋画不断交锋、混杂与并融的历史。自从1840年西方人用大炮轰开了中国封闭的大门以后，首先是自然科学，再次是政治体制，最后是文化，源源不断地向古老的东方帝国涌来，于是，中国人似乎一夜之间，忽然发现了另一个新鲜世界。这时的文人画也突然失去了明末清初西洋画初次传入时那种居高临下的自信力量了。

首先起而否定明清文人画的是康有为，出于救国自强之心，他大声疾呼：“中国近世之画，衰败极矣！”（《万目草堂藏画目》）“如仍守旧不变，则中国画学应遂灭绝，国人岂无英绝之士应运而兴，合中西而为画学新纪元者。”在尚来不及深刻地辨析中西文化精神之时，“合中西而为画学”无疑是一种进步的主张。

事实上，在康有为的呼吁之前，中国画坛上已经悄悄地向西画传送秋波了。从曾黥、焦秉贞到任伯年，他们分别在传统文人画的基础上吸收了西方古典绘画的“科学性”——光影表现法。这是一种自如的，没有任何危机感的拿来主义。在对待西洋绘画的态度上，他们可称为“采撷派”。

与康有为相呼应的“合中西而为画学”的英绝之士随之应运而生，那就是岭南画派的崛起，高剑父早年随法国教士麦拉学过素描，后赴日本习西洋画，加之受业于花鸟名家居廉，遂立志中西合璧：“我在研究西洋画之写生法及几何远近比较各法，以一己之经验，乃将中国古代画的笔法、气韵、水墨、赋色、比兴、抒情、哲理、诗意那几种艺术上最高机件，通通都保留着，至于世界画学诸理法，亦虚心去接受”，兼容并包的理想与追求造就了岭南派画风，在当时画坛耳目一新，将任伯年的某些风韵又推进了一步，但是形式的折衷说明了表现的精神目的的不明确性，这说明他们对中西绘画的内在精神的思索和比较还没有上升到更高的层次，这是历史的局限。高剑父的画实质是偏于西洋水彩的自然感受型的画风，中国传

统绘画的笔墨、赋色也是为此目的服务的。这种现实性合于他“雅俗共赏”的目的。相比之下，陈树人则偏重于传统文人画的淡雅之趣，而其画旨也是倡“新文人画”。面对西方绘画的冲击，他们可谓是折衷的“改良派”。他们向西方绘画的拿来与借鉴乃是基于对传统文人的“雅”趣向“通俗性”方面的转变与交融的层次之上，这与此时期民族和民主意识的勃兴与市民阶层的壮大有关。

虽然“改良派”没能在理想意志与物化手段上清醒地深研，遂使这一画派未能汹涌成潮，却有“偏安一隅”的现象出现，但在当时，调和、改良本身就是对旧传统的自足系统的一种冲击。但最大的冲击是以陈独秀、吕徽和鲁迅等人的“革命派”，要想请进“德”“赛”二先生，就必须“反传统”，革国画的命，就要移入西洋写实绘画的科学精神，他们取用外来，鄙夷国粹，这种“不挑房盖就不会开窗户”的方法论上的偏激主张，实际上是基于强烈的在反思民族精神基础上的民族意识，如鲁迅先生所说：“凡有美术，皆足以征表一时及一族之思维，故亦即国魂之现象；若精神递变，美术辄丛之以转移。”（《拟播布美术意见书》）

但是我们看到，鲁迅先生在这里所指出的思维、国魂、精神的实指是一致的，即国民性，这是由背后一种强烈的爱所引发的“哀其不幸，怒其不争”的恨，这是对元明清绘画逃避现实、陶醉于自我灵性的完善与和谐的反动。所以这种对绘画史的反思是基于道德伦理这一民族精神的问题之上的。诚如陈独秀所说：“自西洋文明输入我国，最初促吾人之觉悟者为学术(指科学技术)，相形见绌，举国所知矣；其次为政治，年来政象所证明，已有不克守缺抱残之势，继今以往，国人所怀疑莫决者，当为伦理问题。此而不能觉悟，则前之所谓觉悟者非彻底之觉悟，盖犹在惛恍迷离之境。”

在一个伟大的情感的复兴之前，必须有一场理性的破坏运动。要想彻底结束明清文人画的封闭的自足世界，就必须破坏它那个体自足完善而代之以群体道德观念，而且，矫枉过正，就要追求不完善与不和谐，这应当是理性精神萌生的前提。但是，由于战争爆发、政治变革的不断冲击，使这场“破坏”运动很快走向“急功近利”，即匆匆回归于社会群体的道德现实之中，从而仍然不能将艺术表现的终极因放到文化本位的层次上。正是上述心态特征揭开了中国近现代、特别是当代“人学”绘画的发展主潮。

### 2. 徐悲鸿的天折的现实主义与林风眠的折衷的表现主义

在画坛上承接了五四新文化精神的是徐悲鸿和林风眠。他们是中国画“改造派”的代表人物，他们以其热情与才华争得了现代绘画史中的一席之地。经过欧洲留学，诸家泛览和对中西绘画的体察后，他们提出了观点相异的改造中国画的主张，他们的改造途径不同。从表面上看，徐悲鸿提倡的是现实主义(写实主义)，林风眠提倡表现主义(抒情主义)。徐悲鸿在未赴欧留学之前，就提出以西方科学的写实手法冲击和取代颓唐因袭的旧中国画。“西方之物质可尽木尽艺，中国之艺术不能尽木尽艺。”（《中国画改良论》）“画之目的，在惟妙惟肖。”(同上)如果说在留欧前徐悲鸿的写实主义还有较多的蒙胧的引进科学的因素，那么归国后的写实主义主张已是初具体系的信念了。他认为：“建立新中国画既非改良，亦非中西合璧，仅直接师法造化而已。”同时，他还建立了一套较完整的素描教学体系。

林风眠则不同意徐的主张，认为应发扬中国山水画的表现和抒情传统，他认为：“西方艺术形式上之构成倾向于客观。一方面，常常因为形式过于发达，而缺少情绪之表现，把自身变成机械，把艺术变成印刷物。如近代古典派及自然主义末流的衰败，原因都是如此。东方艺术，形式上之构成，倾向于主观一方面，常常因为形式过于不发达，反而不能表现情绪上之所求，把艺术陷于无聊时消倦的戏笔，因此竟使艺术在社会上失去其相当的地位(如中国现代)。”（《东西艺术之前途》）

徐、林二人的观点中有一个有趣的矛盾，即徐认为林是形式主义的，但林却认为自己是注重表现情感，同时认为徐所遵循的古典写实技法方是“缺少情绪”的形式主义。更有趣的是，这个矛盾并未表现二人在形式与内容关系上比重的不同，相反，却说明了二人在这方面的一致性。

事实上，徐悲鸿的现实主义并不是完全忠实于外部世界(师造化)极力摒弃主观臆断的现实主义，严格而言，是“理想现实主义”或“象征写实主义”。他初始萌生的基于科学性的理性和静观之上的现实主义在诞生不久就夭折了。代之的则是具有人格完善与“形美论”原则的“理想现实主义”。1928年，与徐悲鸿共同创办“南国社”的田汉曾在《我们的自己批判——我们的艺术运动之理论与实际(上篇)》一文中深刻地指出：“悲鸿先生的所谓‘同’，虽耳目口鼻皆与人同，而所含意识并不与人同；他所谓‘真’，仅注意表面描写之真，而忽视目前的现实世界，逃避于一种理想或情绪的世界。”(引自李松《徐悲鸿年谱》)认为悲鸿的画名曰写实主义(Realism)，其实还是理想主义(Idealism)。这种毫不留情的同志式的批判，对

那时的悲鸿自然有些苛刻，但对徐悲鸿的艺术观的评价无疑是非常中肯的。

徐悲鸿的现实情感总是为某种理想情操和美的原则所规范着，他的《徯我后》、《田横五百士》、《愚公移山》和《九方皋相马》等作品，在题材方面强调了其中的象征因素，这种象征寄托着他理想的人格和“天人”的情操的向往，“吾之所谓天人者”“指其负六尺之躯，其眉目口鼻之位置不与人殊，而器宇轩昂，神态华贵或妙丽，动用威仪，从容中道者；卑鄙秽恶者固不堪，亦无取乎来去飘忽变化万端如吴承恩、蒲留仙书中之人，纵自可喜非吾所谓天人也。”(同上)因此，他的作品中的主人公都是这种既是人(外形与常人不相殊)也非神，既不“卑鄙秽恶”，也无“飘忽变化万端”之仙气的理想之人，而且这些“器宇轩昂”的“天人”在画面中总处于被“凡人”所衬托的地位，似乎颇与后来的“三突出”原则相合。而这种原则显然与发端于法国19世纪的现实主义、写实主义绘画的原则不十分吻合的，我们只要将库尔贝的《石工》与徐悲鸿的上述作品相比较，即可发现，前者是对现实采取的如实再现的态度，画家主体之情退居于现实场景之后，正如库尔贝在给朋友的信中所说：“情节发生在烤人的阳光下，在道旁的沟边……这儿丝毫没有虚构的东西，我亲爱的朋友!我每天散步时都看到这些人。”而徐悲鸿则极力以主体情感意志干预现实场景，故现实场景也显示着作者强烈的构筑成分。

这种理想主义还体现在徐悲鸿的众多的马图和花鸟画中。奔腾嘶鸣的马是人格化了的马，“哀鸣思战斗，迥立向苍茫。”它既不是汉代的天马，也非现实的作为动物的马。而引颈高歌的公鸡和蔑视秋风的山鹊都被赋予了与田横、愚公一样的完善精神与情感。因此，从这个意义上讲，徐悲鸿的艺术仍然是文人画抒情传统的延续，只不过他的抒情不是四王式的更多地导向内的消融，而是类似徐渭与石涛、八大的泄于外的疏导，但是归根结底是一种心灵的净化与完善。当然徐悲鸿的悲天悯人之情与宁折不弯的任侠精神和气节比之八大具有更多的崇高因素。尽管他的不少花鸟画中也有怡情养性的情致。

壮年以后愈来愈强的理想意志使他在创作中逐渐复归了传统文人画中的诗意化和浪漫化的水墨形式，并提出了“复兴中国艺术”的主张。而将写实技巧的修养与训练更多地转入了教学体系之中。但是，“素描是一切造型艺术的基础”这一艺术教学宗旨与艺术创作中的理想抒情的传统“良莠”究竟如何统一？徐悲鸿没能站在有远虑的历史角度上思考与阐述，而隐伏着理想与现实的矛盾的悲鸿写实画派能在现代新国画中成为主潮，与其说是徐悲鸿的三十余年奋斗意志的体现，不如说是时代与环境的偶发性的选择更合适。

战争与革命所带来的现实与理想憧憬的强烈统一意志选择了徐悲鸿的“理想现实主义”，并且在解放区的版画中发扬光大。这使徐悲鸿欣喜若狂：“吾国因抗战而使写实主义抬头。”“战争兼能扫荡艺魔，诚为可喜。”在国画中绝无仅有地将现实主义推向高峰的是蒋兆和的《流民图》，那观后震撼人心的现实主义的人物甚至在后来再也不曾出现过。自此，徐悲鸿画派遂成为现代、当代中国美术的主潮。但是，使徐悲鸿始料不及的是，其“理想现实主义”的发展高峰不是在他的生前，而是在逝世后的近三十年中。

相较于徐悲鸿有些“急功近利”的艺术观，林风眠似乎更关注于永恒性的艺术。徐似乎是“西学为体，中学为用”，而林风眠则是“中学为体，西学为用”。林风眠提出要“调合吾人内部情绪上的需求，而实现中国艺术之复兴”。他从一开始就提出融汇中西。并不只是一种改良的理想，他身体力行，努力“从(中西)两种方法中间找出一个合适的新方法”，他的这种折衷调合态度主要是指以艺术手法去调合情感意蕴，是手法加情蕴的折衷宗旨，对于传统中国画的抒情表现这一要旨是不能削弱的。虽然中国画是情绪大于手法，于是他自然而然地向西方现代绘画中的印象派、后印象派和表现主义绘画中吸取手法，以补中国画手法之不足，同时，他认为中国山水画也是以表现情绪为主，“所画皆系一种印象”，这与西方印象派、表现派的表现途径和目的是一致的。持这种表现宗旨的还有刘海粟、吴大羽等人，如刘海粟曾说：“画之真义在表现人格和生命，非徒囿于视觉、外骛于色彩形象者，故画家乃表现，而非再现，是造型而非摹形也。”(《西湖风景》题跋)但是，无论是表现情绪，还是表现生命与人格，如果要深沉博大的“真义”，就必须对所表现的精神内涵上升到民族与人类历史的高度上进行反思，表现的前提是理性的沉思，正如前述德国表现主义运动理性指导先于实践那样。但是林风眠的表现主义没能深刻地对传统文入画的情感内容进行反思，特别是没有放到改造甚至摒弃这种情感的层次上探讨表现，至多是出于一种调整愿望。因此，新手法的引进并没有根本改变其作品延承的传统文人画固有的情蕴范畴。因此，归根结底，艺术还是要表现历史与时代的意识，而不只是“个性”的情感(情绪)。

林风眠的“折衷”还表现在外部手法的理性因素与内部情蕴的感性成分的调合上。如果说林风眠在情感内容上还缺乏一些宏大深沉的理性的话，那么在表现手法上他却非常注重理性成分，“向复杂的自然物象中，寻求他显现的性格、质量和综合色彩的表现。由细碎的现象中，归纳到整体的观念中。”他的形式极力梳理着感性和印象，但又不让它们失落，以有序的色块、线条、笔墨将它们纳入到一个具有纯净和娴雅的永恒之美的意境中，他试图把传统文人画中的和谐，从寂冷的心

灵世界引入一切可以引起主体呼应默契的与物交流之中。

在充满了各种社会矛盾的动荡的现实世界中，以林风眠为代表的这种具有超脱性的、追求永恒之美的抒情作品自然是难以大行其道的。但是他始终与徐悲鸿画派和以黄宾虹、齐白石、潘天寿为代表的传统派相抗衡，毕竟形成了一种不均衡的三足鼎立之势，并且每当对方精疲力竭时，这一画派就应时而起，它没有徐悲鸿画派那样的天时地利，然而却潜移默化地影响着现代与当代的画坛。

### 3. 似与不似之间

早在清代，如石涛、恽寿平等人就曾提到“似与不似似之”的创作标准，这种说法又为黄宾虹、齐白石等人延承下来。如黄宾虹说“作画当以不似之似为真似”，齐白石也有“妙在似与不似之间”的说法。

这种似与不似之间的说法实际上是魏晋时源起的形神观的延续。但是早期的形神观中有哲学和宗教神学的本体论意味，其中有理性思辨的成分。它有使创作主体努力辨知存在于自身意识中的外部世界的精神实体目的。随着绘画不断走向情趣化，形与神的关系就逐渐变为境与诗意的关系，在元以后的文人画中又变为笔墨与情的关系，并且无论是笔墨还是情，这作为构成绘画作品的两极均不能走极端，而必须处于一种中和的境地。于是似与不似并非只是衡量作品中的物象与原型吻合程度的标准，同时也是指创作主体的情感与外部世界交流时产生的情感冲动的中和律度。元以后的文人画的宗旨是笔墨要雅、秀，既不狂疏，又不萎靡，情感要符合中和含蓄的中庸之度。这就是“妙在似与不似之间”的本意。石涛、黄宾虹、齐白石的“似与不似之间”的本意也仍然是处理笔墨与情“合律度”的文人画准则。然而，由于西洋绘画的传入，“似”的本意中的两重性则被人们单纯化了，即只将它看作为描写自然物象的逼真程度这一个意思了。

头清代石涛等人至黄宾虹、齐白石一再提“似与不似之间”的原则。恐怕都与西洋写实画风的舶来有关。这既是与写实画法抗衡的原则，同时又是在时风日转的景况下不得不稍参其法的借词。这种矛盾在现代中国画坛上较多地继承了传统文人画的黄宾虹、齐白石、潘天寿等人的作品中显现出来了。

因此，无论是黄宾虹、潘天寿还是齐白石，均很注意写生，但并不使写生流于“形似”。黄宾虹将宋人的积墨和黄公望、石涛似的松动笔触相融合的笔墨描画视觉感受中的生动之趣。潘天寿以凝练精到的章法陈置他的竹石鹰鸟，而齐白石则以其天生的来自民间的幽默和拙趣画着篮果鸡鸭。他们有一个共同之处是都表现了一种田园之趣，其中黄宾虹文人气息多一些。这种田园之趣固然与画家的出身和气质有关，但终归仍是他们的有意追求。齐白石衰年变法，有意捺除“冷逸”之调，以转“识者寡”的局面。潘天寿也向“篱落水边，幽花杂卉”中拾取诗情。因此，如果说他们在传统文人画的道路上有所发展的话，那就是将明清文人画中的“雅”趣扩大了，并大胆地以“俗”为“雅”。当然，这“俗”主要体现在题材上，而非笔墨上。然而，正是这些“俗”的生活情趣扩充了明清文人画的偏于孤寂的自足情绪。

但是也正是似与不似的原则限制了他们的表现力的自由拓展，文人情趣的律度限制了他们本来就有局限性的农业经济所带来的感受性情趣。其实，欲似即似，不欲似即不似，形象的似与不似完全是由于艺术家的艺术观和他们对艺术与现实的关系的解释中展开的，又何必自我划地为牢呢？

但是，如前所述，就是引进西法较多的徐悲鸿和林风眠(刘海粟等)也仍然没有脱离文人画的范围，其终极目的和表现效果仍是元明清文人画追求的情趣化的延续，虽然因时代变化所导致的情感内涵有所变化，但是情感类型的领域并未扩大多少。而形式上的变更也不是由观念变革所导致的，多是局部形式的变化，少有作为整体系统的变革。现代画坛上从未出现过理性极强(无论是现实主义还是抽象主义风格的)和反理性极强的流派，这表明了中国现代绘画在表现人的思维意识的观念和手段方面的拘谨和狭窄。

当回顾了现代绘画发展历程后，我们就不会同意那种“由于五四新文化运动在吸收西方文化方面的片面性导致了现代文化产生断裂层”的说法了。现代绘画在吸收外来成分时总是在维护着旧有传统中根本的决定性的因素，这倒并非完全是创作者的主观愿望，而更多的是传统的惯性力的作用。正是这种力量的强大，遂使现代画史上的三派最终又殊途同归。如果说四五十年代它们尽管仍然看似殊途，但在共同走向了似与不似的诗意化的浪漫情致这一点上却貌离神合，那么，到80年代，正是连接三派的共同的东西受到了并不比明清文人画在五四时期受到的挑战温和多少的冲击，这又是它们在命运上的殊途同归。

# CHINESE PAINTING, INK PAINTING, THE FREEHAND

Shui Tianzhong

## 1. The origin of “Chinese Painting” and its transformation

· The origin of “Chinese Painting”:  
If we begin with paintings on silk from the Warring States Period, our nation has produced paintings for over two thousand three hundred years, but certainly the silk painting discovered in the Chu Mausoleum were not the earliest examples of Chinese painting. There must have been a stage of cultivation and development prior to this discovery. Our nation has produced paintings for over three thousand years. However, “Chinese Painting” is a new term, and has a relatively short history. Grouping paintings produced by Chinese people under “Chinese Painting” has only appeared during the past couple of hundred years. The term “Chinese Painting” was created after the term “Western Painting” was established.

- “Chinese Painting” – “Traditional Painting” – “Chinese Painting”
- The Linguistic Environment and Various Meanings
- Life Consequential to Chinese Painting
- Imagine The Unimaginable

## 2. Entering The New Century of Ink Painting

## 3. Invigorating The Freehand Spirit

The speech on the seminar of the New Enjoyable Style of Chinese Painting  
December 1985

# 中国画·水墨·写意

水天中

## 一、“中国画”名称的产生和变化

“中国画”现已成为习用的名词，但我们往往忽略了这个名词的由来，和它在不同语境下的各种意义。

### （一）、“中国画”的产生

如果从战国帛画算起，我们民族的绘画已经有两千三百年以上的历史。当然，楚墓帛画肯定不是我国最早的绘画作品。它应该有一个很长的孕育、发展期。我们民族的绘画至少有三千年以上的历史。但“中国画”却是一个新名词，这个词的历史并不长，把我们民族的绘画叫做“中国画”，是近百年内才出现的事。“中国画”这个词的产生是在“西洋画”出现之后。晚清画学著作中，只在谈论西洋绘画作品时，偶尔使用“中国画”这个词。最初，它是由“中国之画”转来。如《颐园论画》谓“西洋画工细求酷肖”，“谁谓中国画不求工细耶”。这里的“中国画”是泛指一切非西洋画的中国绘画。到辛亥革命后，“中国画”这个词渐渐为更多的人接受，但在绘画分类上，仍没有形成统一的标准，民国初年的新兴知识界，常按毛笔画、铅笔画、钢笔画、水彩画、油画、炭画……这样划分（1911年汪航生《南洋劝业会教育观》关于中等学堂图画课内容的记述；1919年北京女子职业学校图画科课程设置）。1917年2月，陈独秀致吕澂关于“美术革命”的信中，首次提出改良中国画的主张（1918年1月号《新青年》杂志）。同时，“国粹画”、“中画”这些名称也被人们使用着（1919年，北京政府的国民会议通过北京美专系科设置，“准本科设中画、西画、图案三系”；上海天马会成立时，决定研究事项为“国粹画、西洋画、图案画……”）这几种称呼的意义基本点都是“中国的绘画”，如同今天常用的“中国文学”、“中国美术”、“中国诗歌”。

### （二）、“中国画”——“国画”——“中国画”

“国画”一词晚出于“中国画”。“中国画”是在本世纪初开始被人们使用，而“国画”的出现是在二十年代。

1921年，上海美术学校和上海天马会举办展览，按“国画”、“油画”分列；各地美术学校从二十年代起，陆续设立了“国画系”（科）和“国画”课。从那时起，“国画”一词；逐渐有取代“中国画”之势。这两个不同的称呼并不仅仅是文字上的省略，“国画”不是“中国画”的简化。《辞海·艺术分册》说国画是中国画的简称，这是误解。由“中国画”变为“国画”，其背景是中国资产阶级民族国家观念的兴起。1927年，南京“国民政府”成立后，先成立了“国语统一筹备委员会”，接着在全国各地建立：“国术馆”（武术）、“国医馆”（中医）和“国医学会”。为选定“国花”，国民党中央宣部、国民党二届中央常务委员会和国民党第三次代表大会都曾列为专门议案，加以审查讨论。最能说明当时这种变化的，是国医学会。这个组织建立于清朝末年，原称“医学研究所”，民国元年被改为“中华医学联合会”，南京“国民政府”成立后，又改称“中华医学会”。而“国画”正是和“国语”、“国术”、“国乐”、“国历”、“国剧”、“国花”一样，先后由中国的进而成为中国国家的。当然，在半封建半殖民地的中国，这一类称呼的后面，既包含着资产阶级民族国家观念，也隐藏着封建宗法的嫡庶观念。在当时国画革新论战的一些文章里，这种观念表现得相当明显，传统绘画从这个新名词里，得到一个有利于攻防的地位。

中华人民共和国建立后，继续使用“国画”这个词。1957年，北京国画院成立时，周恩来总理建议改称“北京中国画院”。从此，“中国画”成为公认的、统一的名称。虽然周恩来总理的建议是为了避免形成“只此一家”，“别的画都不是国画”的误解，但这种误解并未能完全消除。望文生义，人们仍然可以作那样的解释。历史赋予“国画”的种种附加含义，在“中国画”上仍然可以照样保留而不致有逻辑上的矛盾。如果说，从政策上已经宣布了别的画也是国画的话，从语言直观的角度看，把国画改叫“中国画”，并不能体现这个意图。



### （三）、语境和意义的微妙变化

对于大部分画家来说，中国画——国画——中国画这个变化过程，对他所从事的艺术似乎没有什么影响。其实并不如此。

起初，“中国画”只有一个很宽泛的界限，它的意义在于将西洋绘画与中国本土原有的绘画分开。从当时中国土地上中西文化的力量对比看，中国画包容很丰富的内容，只要划分出“西洋画”这个圈，剩余的全是中国画。所以在西洋画刚刚进入中国时，没有必要改变几千年的习惯，去给中国绘画以专有的名称。后来，外来绘画挥之不去，而且在中土安家立业之势。关心中国绘画的人们开始谈论中国绘画的特点，并且认为中国绘画应该保持高于外来绘画的地位。于是“中国画”从“中国的绘画”这个宽泛的意义转变成具体的意义。保卫传统绘画和对传统绘画不满的双方，都参与促成了这个转变，他们所作的是将“中国画”约定在中国绘画发展的晚近阶段，即文人画高度发展的明、清时期。“中国画”从一般意义转变成特殊意义，这是它的意义的第一次缩小。

“五四”新文化运动之后，出现了大讲“国学”、整理“国故”的回流。不论这对于中国现代文化起了什么作用，在二十年代确实蔚为风气。正是在这种风气影响下“国画”代替了“中国画”。这使从事中国画的人怀有一种历史使命感。随着绘画艺术的普及和发展，“国画”与油画、水彩画、铅笔画、木刻画等等并列。全国解放后，这个分类行列里又加上了年画、连环画、壁画、版画、漫画。这种排列造成的后果是“国画”不再有“中国的绘画”这一层意义。传统中国绘画从概念上被肢解，从它的领域里划去了年画、壁画、连环画等这些中国绘画固有的品种。“国画”从此与它最初的意义脱离，宋、元以后的水墨、设色卷轴画，便成为人们心目中“国画”的规范。

### （四）、中国画的命名带来了什么

无论从世界范围看，还是从绘画的姊妹艺术看，像“中国画”这种命名方式，都是绝无仅有的。我们可随便设想一下，如果在其它艺术门类出现同样的分类方法，将会有什么后果，对于“中国画”这个名称所起的作用，也就可以大致判明了。若以舞蹈为例：

中国舞（国舞）、芭蕾舞、民间舞、古典舞、交谊舞、集体舞……或者诗歌：中国诗（国诗）、叙事诗、抒情诗、散文诗、自由诗、朗诵诗……我相信绝大多数读者会认为这是十分荒谬的。但在中国现代绘画中，类似的荒谬已经“约定俗成”，大家已经见怪不怪了。中国画家今天在艺术上“跋前踖后，动辄得咎”的窘境，不能说与这种混乱的分类方式完全无关。

语言逻辑要求，任何一种合理的分类，它的每一次划分都应该坚持平等并列。而现代中国绘画的分类完全违反这些原则，分类的混乱使中国画家付出了代价，它导致创作观念和评论标准的混乱。

几千年来，中国绘画自有其传统的分类标准。当本世纪初“西洋画”和“中国画”这两个名称并列时，中国画家第一次发现他的行动须控制在一条边界之内。继之而来的是在“西洋画”范围内划分出油画、水彩画、炭画、铅笔画等等。这次分类表面上没有触及“中国画”，但在客观上也就降低了“中国画”原有的半壁江山的地位。而且既然其它画种都以工具材料为分类依据，也就产生了为中国画限定工具材料手段的阴影，这使现代中国画家失去了先辈所享有的那种随心所欲的技艺自由。五十年代以后，在原有的类别基础上增加了宣传画、连环画、壁画、年画……它们都和“中国画”并列，这进一步缩减了中国画的活动天地。但那些在不同时期、不同情境下赋予“中国画”这个词的各种意义，仍然成为一种精神遗产。中国画好像一个失去许多耕地，但没有减免赋税的农户，人们（包括中国画家自己）以特殊严峻的态度要求它。各种绘画可以互相融合、自由吸收，唯独中国画除外；油画或者水彩画如果具有中国画的风味，会受到赞美，中国画如果带有油画、水彩画的风味，无异自贬身价；素描可以像白描，而白描绝不可近似于素描，其它画种可以使用中国画的工具材料，中国家用一次板刷或者水粉颜料，便得冒相当的风险……形成这么多规矩和顾虑的原因之一，正是“中国画”这个概念本身就含混，它不是专指绘画作者的所属民族，不是专指绘画的技法 and 工具材料，也不是专指绘画的风格和内在精神。但哪一方面也不可宽容，既虚无缥缈，又无所不包。只要稍加比较和分析，就可以看出，任何一种造型艺术都不存在像中国画这样多的限制。中国画家的最大苦恼，就是在个人创造和这多种限制之间寻求平衡。而正是这种平衡，妨碍了中国画家将个人的创造推向极致。

现在想来，真有一种奇妙的变化：当世界上大多数画家还在循规蹈矩地拘谨描摹时，中国画家已经进入高度自由的创造境

界。他们或画荚三年，或解衣盘礴，或作没骨凹凸之花，或制绘塑兼施之壁。更有以莲房、蔗渣作画，以发髻蘸墨，手摸绢素，醉后狂歌的种种逸事。那是何等的无法无天！到十八世纪以后，西方画家逐渐争取到技艺上的自由时，中国画家却进入了一个绳趋尺步而无所容其身的境地。随便一点技法或者材料上的变更，都会引来喋喋不休的训诫。在“各种禁忌，各种小心、各种唠叨”之中，贯穿着所谓“名实之争”。即“是不是中国画”之争。它将一切异于既有绘画形式的作品一概排斥于中国画之外。但在客观上，这个“不是中国画”的紧箍咒既未能阻遏住侵袭中国画苑的欧风美雨，也未能排除掉一茬又一茬的“旁门左道”。以“是不是中国画”作为品评的出发点，只能束缚画家创造的手脚，压制青年人的探索精神，阻碍中国画向多元化发展。

### （五）、设想一下不能设想的事

假若没有“中国画”、“国画”这个名称，中国绘画的发展又将如何？我曾说过，中国传统诗歌没有被称之为“国诗”或“中国诗”，可以说是一种偶然的疏忽。但这并未导致对中国诗歌伟大传统的否定和轻视。二十年代，当各色事物被纷纷冠以“国”字时，戏剧界讨论过“国剧”问题。首先接触到的是“什么是国剧”，熊佛西、余上沅等人都认为，“中国人”所作、演给“中国人”所看的戏都是“国剧”，话剧、歌剧、“非歌非话”的剧，都可以称之为“国剧”（《现代评论》130、142期），这种看法显然与当时国画界的认识相左。后来虽然有人曾称京剧为“国剧”，并未能普遍通行。而包括京剧在内的各种传统戏曲，在建国后依然兴旺发达，历久不衰。今天，大家在谈论戏曲“危机”时，谁也没有把这种“危机”归咎于当初没有将某种戏曲命名为“国剧”。

传统中国绘画本来有自己的分类方式，无论山水、人物、鞍马、花鸟……，青绿、设色、水墨、白描、工笔、写意……，还是立轴、长卷、册页、壁画……，从语言逻辑上、实际应用上，都将比“中国画”与“油、版、壁、连、年、宣”并列更为合理，也更为科学。恰恰在这一点上，我们离开了自己的传统。“中国画”、“国画”这个创造，并没有超越我们祖先的智慧，至少从语言逻辑的角度看是如此。我认为，我们可以有选择地使用传统的绘画分类名词。如果将水墨、设色、青绿、白描与油画、水彩、版画、水粉并列，将卷轴、册页、壁画与插图、连环画、宣传画并列，不仅较为符合语言学和逻辑学的分类原则，也更能提高民族传统绘画在绘画领域中的地位。对于珍爱传统文化的人来说，这似乎更能显示传统绘画与外来绘画的主宾关系。

至于艺术教育方面，可以因不同院校的特色而决定是否继续按“中国画”、“油画”、“版画”、“壁画”……来分设。现行的专业设置，是西方古典的学院教育思想的产物，既不符合当今造型艺术各个门类趋向综合的大势，也不适应社会对于美术专业人才的实际要求。打破严格按画种划分的系、科设置，打破纯美术（如绘画、雕塑）与工艺美术之间的壁垒，至少在部分院校是势在必行。当然，在这些方面进行探索和试验的出发点，是使美术教育与发展中的“四化”建设形势相适应。

我无意把当前中国画遇到的各种问题归结为语义问题，但我认为应该承认，有些语词对社会生活会产生人们意想不到的作用。人们创造和使用语言，语言也影响它的使用者。把中国画的发展与其名称的变化联系起来，分析一下名称后面的社会现象，思考“中国画”这个名称的产生、变化和它对中国绘画的影响，对于中国画的进一步发展肯定是有益的。

## 二、进入新世纪的水墨画<sup>1</sup>

中国当代水墨画的写实、表现、象征寓意和抽象性发展。

水墨画即将进入21世纪了。这并不是因为水墨画的长寿，而是因为现存的一切艺术都将进入21世纪。在新的世纪里，等待它的是什么，只有将来的人们才知道。我们可以谈论的只能是水墨画将以什么样的面貌，携带些什么进入新世纪。因为世纪之交的水墨画显然不同于古代的水墨画，例如唐宋时期的水墨画、明清时期的水墨画，也不同于陈师曾、齐白石、黄宾虹心目中的水墨画，甚至不同于80年代的水墨画。时间使水墨画增加了一些过去所没有的东西，也改变和消失了一些东西。但对于后一种变化，许多人不愿谈论。虽然他们自己也知道这种变化早已无可挽回地发生了。

水墨画最基本的因素依然存在着，没有这些因素，水墨画将消失。这就是水墨材料，以及水墨材料在绘画制作中的主导性地位。

与此相联系的是其它传统绘画工具材料，毛笔、纸、绢、颜料等。它们的历史甚至比水墨画的历史更长，但它们已经有了许多变化。许多画家在使用非传统的工具材料从事水墨画创作，而他们的作品却被毫无异议地承认为水墨画。在水墨画的历史上，这种承认比工具材料的改变本身意义更大。它说明水墨画已经改变了，而且是由热诚维护水墨画特殊地位的人们，首先是水墨画家促成了这一变化。

水墨画的技法。水墨技法的核心之一是人们熟知的“笔墨”。而笔墨规范的基本要求是以书法运笔方式来画画。虽然人们一直在延展“笔墨”这一概念的内涵，例如将它说成一种文化精神、一种审美态度等等。<sup>2</sup> 但人们又不能不承认与笔墨毫无干系的一些艺术同样体现着我们民族的文化精神或审美态度，例如非文人笔墨（刘骁纯语）的古代绘画以及画像砖、画像石之类。这说明笔墨所体现的文化精神和审美态度来自掌握笔墨的人，而非笔墨所自有。是中国文化养成“笔墨”，而不是“笔墨”养成了中国文化。中国绘画的历史绝不是文人笔墨的历史，即笔墨规范是中国传统绘画发展的阶段性产物。<sup>3</sup> 实际上，中国传统绘画与外国绘画一样，包含多方面的形式、技巧规范，或曰包含多重形式审美因素。元代以后的“文人”画倡导者，“别有用心”地贬低和无视其它规范和其它“难度指标”，而以笔墨规范统帅甚至代替其它技巧规范和其它“难度指标”，这是造成传统水墨画形式语言单调的重要原因。

前不久曾有“笔墨等于零”和“无笔无墨等于零”之辩，又有关于吴冠中、周韶华水墨作品价值何在的质疑。<sup>4</sup> 这些话题的出现告诉我们，笔墨规范在20世纪即将结束的时候之所以得到前所未有的“弘扬”和“保卫”，正是由于遇到了前所未有的挑战。这种挑战有一个被忽视的背景，即中国文人书写方式的巨大变化。这一影响深远的变化正在截断笔墨的生命根系，并使笔墨变成一种行业技艺。而这是与极力抬高笔墨地位的古代文人画家之初衷背道而驰的。但笔墨将在21世纪继续受到一部分水墨画家的重视，而对笔墨的怀疑和舍弃也将随着笔墨进入21世纪。

“诗”、“书”、“画”、“印”的结合。与“笔墨”不同，“诗”、“书”、“画”、“印”之作为整套装备，实际上从来没有成为规范：我们可以看到太多既不题诗也不盖印的古代大师的名迹；今昔画家学养不同，让今天的画家在自己的作品上题诗，实在是强人之所不能。

看那些对传统诗文不甚了了的人勉为其难地阐发画面题跋之神妙和必不可少，不能不产生惻隐之心。而观众对此已兴味索然。冷静地看，近20年来确实出现了一些很好的水墨画，但几乎没有出现一件高水平的诗文题跋。在那些有许多题跋的水墨画上，如果去掉题跋，画面效果会更好些。当然在“新文人画”、“现代水墨画”和老干部中国画展之类的地方，还保存着在画面上题诗盖印的雅兴和热情。“诗”、“书”、“画”、“印”的结合，可能以强弩之末的惯性遗留给将来的水墨画中。<sup>5</sup>

太极、八卦和易、庄、禅精神。以太极、八卦和易经、老庄、禅宗学说规范水墨画甚至解释“东方艺术”，是近20年来中国艺术界的一人景观。如果愿意认真地回顾历史，我们就会发现这种思路并不是古人的遗产，而是今人的创造。历史事实与一些专家的说法相反：水墨之用于书写、绘画的历史，要比所谓庄、禅精神的出现不知道早多少。认为中国人选择了水墨作画，是由于庄、禅精神的引导，是一种反历史的思路。古往今来，哲学家总是习惯于将哲学学说与艺术现象联结起来。但历史上的哲学家、神学家与同时代创造艺术作品的人完全是两回事。宋元以后的士夫画家中确实有耽于谈禅论道者，但未见其以此为书翰丹青之圭臬。哲学理论和宗教教义在特定的条件下，可能对艺术家个人的修养、气质和艺术思想产生间接的影响。但头脑清醒的画家是不会把这些东西当作“创作指导思想”的。将艺术创作，特别是将艺术创作的形式处理与某种哲学理论挂钩（如认为水墨画的源头是道家的阴阳学说等），甚至将不同的艺术划归不同的哲学流派统辖，在中国是开端于50年代向苏联学习时期，大盛于80年代美术界之观念更新。始作俑者当然是爱好玄学的理论家，而将其具体化的则是某些画家（包括一些油画家）。作为一个艺术家，他自己宣称在某种玄妙的思想学说（例如太极图、周易、海德格尔之类。等而下之者，则有气功、中国画养生学）启示下忽然灵感似泉涌，下笔如有神。姑妄言之，无伤大雅。而将这类玄想臆说提升为系统的绘画理论，则难免穿凿附会之讥。第一流的艺术家从来不容谈哲理，恰如第一流的哲学家从来不去指导别人如何画画一样。

形式规范的极度狭隘和艺术思想的不着边际，是当代水墨画发展的隐忧。

文人画。这是一个很能代表中国语言文化特色的概念。似有若无的内涵处延，让人抓不住又放不开，各种解释皆可并行不悖。从北宋苏轼的“士人画”，明代董其昌的“文人画”，到民初文士陈师曾的“文人画”，其关键皆在强调士夫文人身份修养与职业画家之不同。<sup>6</sup> 陈师曾谓“文人画之要素，第一人品，第二学问，第三才情，第四思想”，是将古代品藻

人物的方式引进绘画理论，而不是行文谨严的“文人画”定义。虽然字面上是解说“文人画”之要素，而其着眼点却在于树立理想中的“文人画家”亦即“文人”应有的品行修养。如果我们今天用它作衡量具体作品的四项基本原则，可以说是一种误读。<sup>7</sup>

尽管“文人画”这一概念为我们留下了十分自由的回旋余地，但有一个基本事实不容回避，这就是中国传统文人已经不复存在，生长传统文人的环境已经不复存在。有时候人们把今天的“知识分子”等同于过去的“文人”，其实传统意义的文人，与今天的“知识分子”完全是两回事，就像现在大众传媒称最近几年中“先富起来”的人们为“贵族”一样，这种说法只是一种比喻。20世纪前期的一些（不是全部）水墨画家还可以列入传统文人的行列，因为他们的基本生存状态和由此形成的精神状态与过去的文人近似，而在中国大陆实行了全面、彻底的社会改造和思想改造之后，传统意义上的文人便完全绝迹了。当年石鲁倡导文人画，并以现代文人画家自居。虽然他在某些方面比别的画家更接近传统文人的趣味，而且他在那样的环境里能有这样的抱负，确实值得尊敬，但他自己的身份和处境就是对这种抱负的最大讽刺——你能设想一个忙于组织美术工作者学习马列主义毛泽东著作无产阶级专政下继续革命理论改造思想参加批判斗争交代问题与剥削阶级划清界线与人斗其乐无穷的“齿轮和螺丝钉”有可能心平气和地“陶写性灵”吗？

对于还在幻想变成文人画家的当代画家，似乎有必要提醒，古代士人文人以书画为修身养性立德立功之余事，而今天的画家则是分工细密的专业教育训练下以绘画为职业的人。当你以绘画为“报考专业”，当你以绘画技能接受工作分配的那一刻，你已经“自绝”于“文人画”了。当然，“文人画”确实有许多多值得继承的东西，其中最值得重视、最值得继承的是它的叛逆精神，是它的业余性质，是它的远离功利目的的艺术态度。这是千古不朽的，当然会在新的世纪里发扬光大。

即将过去的一百年里，水墨画发生了很大变化。世纪之初，水墨画的面貌相当单调。那时虽然也有不同门派，有不同师承，但今天看来大同小异。而从清王朝覆亡开始，水墨画就不曾有过安宁的日子，20至30年代的新文化运动，30至40年代的战争和革命，50至70年代的政治运动，80至90年代的改革开放，每一个阶段都给中国的艺术留下了深刻的痕迹。这一百年间，中国的画家在生存状态和艺术状态方面的变化，超过了此前几百年的变化。

90年代的水墨画格局，在专门从事水墨画研究的学者中间，有不同的分析和归纳。郎绍君以画家对待传统的态度，将当代水墨画的各种类型分别归入“分离诸型”（写实分离、色彩分离、抽象分离、无笔分离、原始分离）和“回归诸型”（新文人型、新综合型、工笔装饰型、民间趣味型），<sup>8</sup> 刘曦林认为当前实际存在着广义的水墨画和狭义的水墨画，广义的水墨画是指中国画，狭义的水墨画则指“现代水墨画”，他在论述现代水墨画时，将其分为综合表现型、传统变革型、水墨抽象型。<sup>9</sup> 其他学者的具体分析虽有不同，但都反映着今非昔比的水墨画实际格局。

传统水墨画和五十年代以来的写实性水墨画，似乎沿着两条反向曲线在发展：传统水墨趣味在经受了几十年的冷遇之后，终于熬到了出头露面的一天；而当年独占春色的，以“社会主义现实主义”为创作指导思想的写实水墨画，则日趋冷落；许多原先从事写实水墨创作卓有成效的画家，竞相改换门庭。这一变化当然有深远的历史背景。但写实水墨画的出现，毕竟是20世纪中国艺术史上的重要发展，近半个世纪确实造就了一些既有才华又具功力的写实水墨画家。他们在艺术上的另辟蹊径，对中国水墨画的长远发展，绝对是一大损失。我敢断言，当后世史家清点我们这个时代的绘画遗存时，写实水墨画作品一定会占有重要的一席。<sup>10</sup>

写实绘画之遭冷遇，是中外艺术的历史发展共同促成的。近百年西方现代绘画变迁的一大趋势就是远离写实；而近百年中国新兴美术家勉力建设的写实现念和写实方法，又不是中国传统艺术所固有。<sup>11</sup> 因此可以说，近年写实画法的退向边缘，而“表现”、“抽象”大行其道的局面，既有追随时尚的一面，又有顺应自然的一面，不可一概而论。新的写实水墨画，将会在保留20世纪写实艺术的前提下，在发展传统绘画遗产的基础上，求得更大发展。

与写实水墨画的零落形成对比的，是表现性语言的普及。中国传统水墨写意本来就是一种表现性艺术，这使我们向传统写意的回归和对西方现代艺术的酌取，都显得十分自然，使表现性水墨成为当今水墨画领域的主流样式。有趣的是许多表现性水墨画创作呈现“西学为体，中学为用”的形态，它们的主题、观念、情绪已经是“国际化”了，而形式技法则保留着传统特色。它们比世纪前期“中学为体，西学为用”的艺术实验，更受美术界前辈的认同和时贤的赏识。

远离写实的后果之一是远离现实。如今的表现性水墨，放逸笔墨者多，歌哭人生者少。除了少数画家的艰难跋涉，水墨画

似乎又将回到只谈“风月”的境界。有批评者将这种变化归罪于绘画市场，但我认为这种变化还应归功于一批“左派”理论家的披发仗剑念念有词。他们以1957年对“干预生活”的批判和1966年对“影射文学”的批判为样板，对付90年代的某些绘画创作。而美术理论界对此视若无睹，即使凶猛如“骂派”者，在“左派”理论家阵前亦不可思议地收敛了他们挥霍无度的攻击锋芒。

与表现性水墨具有相仿声势的是象征和寓意手法的运用。象征的泛化不仅是当前水墨画创作的特点，也是整个中国绘画创作的普遍特点。这种发展来源于80年代的“观念更新”和对以往创作精神性贫乏的反驳，也暗合一般观众的欣赏习惯，人们习惯于从一幅画上寻觅某种高深的寓意。于是传统文化符号成为表现画家文化素养和精神追求的最佳手段。即使在今天最具前卫声誉的装置、观念艺术家那里，情况也是如此。

与人类文化史上所有的象征一样，当前绘画创作中的象征也是对文化遗产的挖掘和再阐释。我们几乎翻遍了中国文化的箱底，但大家的眼光并不限于传统文化范围之内。西方现代艺术中的超现实主义，给中国水墨画创作很大影响；西文造型艺术中的象征符号，也以水墨形式出现在中国当代水墨画中。中西古代一切文化符号几乎都被派上了用场。绘画史上距离象征最远的山水，在当代水墨画家手下也已成为象征和寓意的土壤。而像岁月、生死、爱情、信仰这些象征的元素，当然更是爱不释手。

象征和寓意的盛行与中国美术家对形而上学的沉湎同时出现，到90年代末期，它的高潮已经过去。但它的影响仍然随处可见。在艺术创作中，象征和寓意显然是一种很管用的调料：观众喜欢这种调料，但无节制地使用这种调料必然败坏人们的胃口。但愿到21世纪的时候，我们不再以象征的有和无来品量作品的深沉或者肤浅。

抽象性水墨的试验，从80年代就已开始，但它为主流美术体制所接纳，是90年代的事。最近几年，抽象水墨发展迅速，虽然在规模 and 声势上还不能与表现性水墨相比，但已经成为引人注目的一个方面。

西方抽象绘画的来源之一是画家对绘画形式因素的分析和分解，诸如对光、色和结构的分析。中国的水墨抽象虽然受到西方抽象绘画的影响，但抽象水墨有着自己的课题，其中很重要的一点就是对水墨、对笔意的分析。而这恰是许多前辈画家和书法家长期探索，浸润甚深的方面。这给了抽象水墨画家一个不同于西方抽象绘画的高起点。它使抽象水墨在比较短的时间里，取得了可观的成绩。同时它又告诉我们，水墨抽象的局限。例如某种“硬边”风格，对于水墨画来说，显然缺少大的发展空间。因为这不是水墨材料、水墨技法最经得起“分析”的方面，不是它的“生长点”。

出于中国文化长于综合的传统，许多水墨画家倾向于打破具象和非具象的对立，形成融合了表现和象征，而又吸收了抽象绘画语汇的水墨形式。这种介于抽象具象之间的水墨画，正在引起越来越多的画家的兴趣。

在这些创作之外，还有一些艺术家利用水墨材料从事综合媒体的绘画创作，另外一些艺术家把水墨画的材料用于装置艺术。虽然它们都被看作是水墨画的延展，但在水墨用于综合材料的绘画与水墨用于装置艺术之间，毕竟有着质的差别。前者可以看作水墨画的延展或变异，而后者已经是另一种艺术形式了，它与水墨画的距离，要比水印木刻与水墨画的距离更远。把使用了水墨材料的装置艺术称作“水墨艺术”，就像把克里斯托包裹德国国会大厦的行动称作“纺织艺术”一样勉强。

当前水墨画发展中，出现了许多融合性、边际性、折衷性的样式。我觉得它们对水墨画前景的意义，绝不低于传统或正宗水墨画的意义。

<span></span>	<div>1985年12月</div>

注释

- ↑ 这里要谈的是“水墨画”而不是“水墨艺术”。
- ↑ 万青力认为“笔墨并不仅仅是抽象的点、线、面，或是隶属于物象的‘造型手段’，笔墨是画家心灵的迹化，性格的外观，气质的流露，审美的显示，学养的标记。笔墨本身是有内容的，这个内容就是画家本人……”见《无笔无墨等于零》，载《名家翰墨》第32辑，引自

- ↑ 《画家与画史》，中国美术学院出版社，1997年版。
- ↑ 刘骁纯在《笔墨——黄宾虹与林风眠》（见《20世纪中国画“传统的延续与演进”国际学术研讨会论文集》浙江人民美术出版社1997年出版）中对“非文人笔墨”和水墨画的“古典规范”以及创立水墨语言新规范的趋势有深入分析。但他是在“文人画”前提下立论，而本文讨论的是“水墨画”，所以我强调笔墨规范不等于古典规范或古典程式，而且笔墨规范的历史要晚于古典绘画规范形成的历史。
- ↑ 批评近年新水墨画作品的论点之一，是认为对传统笔墨的轻视造成了某些作品的空泛，但我认为问题在于对传统技法、形式的局限理解和传统水墨画规范的限制，造成了那些作品的空泛。
- ↑ “现代水墨画”作品中有画面上盖许多印章，以印章为绘画语言的试验，这并不是对“诗、书、画、印结合”的继承，而是对这一传统规范的解构。从现有作品看，这类试验的效果不佳再次证明了印章很难融入现代绘画语言系统。
- ↑ 刘曦林《文人画的回光返照》对陈师曾文人画观作了全面解说，文载《美术史论》1984年第三期；万青力《文人画与文人画传统》对“文人画”概念的界定论述恰当，原文载《文艺研究》1996年第一期。
- ↑ 陈师曾的《文入画之价值》是在日本美术史家大村西崖影响和促动下写成的，大村西崖是当时日本美术史界弘扬传统艺术的代表性人物，但他提倡文人画的行为在日本美术界未见成效。刘晓路《大村西崖和陈师曾——近代为文人画复兴的两个异国苦斗者》一文对此论述甚详，见台湾《故宫学术委刊》第15卷第3期。
- ↑ 《分离与回归：中国画的趋势与可能》引自郎绍君《现代中国画论集》，广西美术出版社，1995年出版。
- ↑ 《反思及开放的年代》引自刘曦林《中国画与现代中国》，广西美术出版，1997年出版。
- ↑ 我在一篇文章里曾经提到，“写实水墨画的功绩在于疏浚了水墨画与现实生活和联系渠道，使水墨画变得丰富和充实。众多写实水墨画家的培植成长改变了传统文人画家在技能上的空疏贫弱，如果听任写实质性水墨画消融，并非中国水墨之福。”见《现代中国水墨画学术研讨论文专辑》1994年台湾省立美术馆编印。洪惠镇在《走向未来的中国画》一文中，对此问题亦有深入的论述，见《文艺研究》1998年第3期117页。
- ↑ 在提到中国现代写实画法有着外来因素的同时，应该想到文人写意并不能涵盖中国绘画传统的全体，中国本来就有自己的“写意绘画”传统。

<span></span>	<div><b>三、振奋“写意精神”</b> (在“新写意”画展研讨会上的发言)</div>

在21世纪倡言“写意”而专注于五百年前画家树立的技法规范，其事未免滑稽。“写意”之可贵，不在其技法或者“套路”，而在其精神。

“写意画”这一名称来自“写意”一词，即先有“写意”，后有“写意画”。我们不妨回溯“写意”是怎样在不知不觉间发展到“写意画”的。上次讨论会上，徐虹曾就“写”的本义作了考证——从“写”的本义说，是“物移”，如果从绘画讲就是将眼前所见和所想移置于纸上或绢上。是“去此注彼”，将所见“移置”于纸上或绢上……从“意”的本义说，是认识，并且是心理学意义上的认知——“测度”和“记忆”。因为这种认识是“心所识”，所以要正其心、诚其意、实所识。在儒家传统中，对“意”永远有某种道德要求。例如扬“善意”，抑“恶意”。（徐虹《写意与表现》）

“写意”当然后于“写”。先秦时期典籍中就有“写意”之说，意思是表达心意。如谓“忠可以写意”（《战国策·赵二》），是将写意与人品相联系。

唐代李白《扶风豪士歌》：“原尝春陵六国时，开心写意君所知”。这里的“写意”仍然与先秦典籍中的用法相近。原、尝、春、陵指平原君、孟尝君、春申君和信陵君，其门下多豪士，李白赞颂这些豪士的气节，赋予特定的表露心意以坦诚豪放意味。可知中国文士心目中的“写意”主要指某种品德，而不等同于形式上的粗率和简略。

北宋苏轼论画：“观士人画如阅天下马，取其意气所到。乃若画工，往往只取鞭策皮毛，槽枥刍秣，无一点俊发，看数尺许便倦。汉杰真士人画也”（《东坡题跋·又跋汉杰画山》）。这里的“意气”似乎是一种心灵和修养的境界，其绘画史意义在于划分了士人画的“取其意气”与画工画的追求外表形似，并明白宣示其审美的高下等级，为水墨绘画中的“写意”格体打下了观念基础。

南宋诗人陈造《自适》诗有“酒可消闲时得醉，诗凭写意不求工”之句，将写意与文艺创作直接联系起来，并将“写意”与“求工”作为难以兼得的目的。实际上他是在贬抑“求工”，即格律的细密工稳；而高扬“写意”，即性情的坦诚表露。值得注意的是陈造（1133-1203）与梁楷大致生活在同一时代，虽然难以考证是谁启发了谁，但可以看出文艺创作中写意与求工二者的差异和对立的观念，在那时已经形成了。

对于写意画的历史发展具有深远影响的，当推北宋苏轼和围绕着他的士夫文人集团的艺术活动。苏门诸公以李公麟与文同最擅画名，但他们绘画创作的主要意义不在写意观念的拓展。因此我们应该从苏轼的艺术活动中窥知写意观念的渊源。苏轼是他那个时代的“体制内”文人和“主流文化”的代表者。但表现于艺术作品，则其文更能代表时代主流文化精神，诗比文较具个人性，词比诗较具个人性，而画则比诗文更具个人性，甚至可以说他的画是反主流的，是边缘化的。这一点值得我们注意。邓椿《画继》说苏轼“所作枯木枝干虬曲无端倪，石皴亦奇怪，如其胸中盘郁也”；“酒酣，贴观音纸壁上起作两行枯树怪石各一”；他曾以朱笔作竹（朱笔，考场判卷之笔也），这充分显示出他绘画的业余性质……苏轼曾表述其绘画的内心动力：“枯肠得酒芒角出，肺肝槎牙生竹石；森然欲作不可留，写向君家雪色壁”。评者谓其戏笔所作枯木竹石“绝去古今画格，自我作古”。苏轼的绘画活动不是他的主要事业，但他的绘画活动（包括他的绘画评论）对写意画的成长发生了极大的作用。

在绘画实践上，晚唐的张璪、毕宏可能有写意水墨的尝试，而有作品传世的画家，当推两宋那几位富于个性特色的画家。元人汤垕《画鉴》评唐宋画家，说王洽“泼墨成山水，烟云惨淡，脱去笔墨畦町……甚有意度”；他所见苏轼墨竹“凡十数卷，大抵写意，不求形似”；花光“以墨晕作梅，如花影然，别成一家，正所谓写意者也”。汤垕对牧溪画无甚好感：“近世牧溪僧法常作墨戏，粗恶无古法”。这显然反映了在写意画法出现之初，熟悉古代绘画的文士对叛离传统法度的新起风格之难以适应。

现存的所谓苏轼绘画“真迹”，我觉得不甚可靠。对苏轼的绘画创作只能从同时代人的文字记载中想象其仿佛。从历史的角度看，五代两宋的石恪、华光、梁楷、牧溪、玉润等人应该说是写意水墨画的第一代代表性画家。郭若虚《图画见闻志》说石恪“笔墨纵逸，不专规矩”；《宣和画谱》也说石恪“初师张南本，技进，益纵逸不守绳墨，气韵思致过南本远甚……诡形殊状，格虽高古，意务新奇，故不能不近乎谲怪”（按，现藏日本传为石恪所作的《二祖调心图》是否为其亲笔，大可怀疑）。刘克庄述华光画梅：“直以矮纸稀笔作半枝数朵”（《后村先生大全集》）；惠洪则称华光和尚是“以笔墨作佛事”（《石门文字禅》）。夏文彦《图绘宝鉴》称梁楷画“描写飘逸”，“院人见其精妙之笔，无不敬服，但传于世者皆草草，谓之减笔”。这里透露出今见梁楷画作只是他多种风格中的一种，而且不是他之所以凭借进入画院的拿手戏。“草草”，苟简、匆促貌。流露出作者对梁楷写意风格并不重视。夏文彦的“但书”和称“减笔”而不称“写意”，都说明绘画中的“写意”风格在元代尚未得到普遍认同。但我们需要时时提醒自己，简略、匆促和草率绝不等于写意。除了华光之外，我们看不到梁楷、牧溪等人与苏轼等士夫文人在艺术思想上相联系、相承接的文献史料，但他们在创作观念上与苏轼十分契合，应该说他们是苏轼绘画思想的实践者。

写意画初始阶段最具代表性或它与原有绘画最不相同的地方，是它对既有绘画价值（绘画目的和绘画指导原则）和绘画程式（形式与技法标准）的突破甚至是叛离。写意观念的首倡者（如苏轼）以非画人身份，在非绘画场合，用非绘画手段表现个人为世俗礼法所不容的情绪，即所谓“不合时宜”的情绪。这是我所理解的“写意精神”之发端。重提历史记述的目的是要说明“写意”的意不是日常的、优美的、和悦的……充溢于一般书画作品的那种情意，而特指与社会文化环境相悖的、具有批判和反抗意味的情绪。随着写意观念被广为接受，写意的元素不断融合、扩散。直至写意观念和写意手法浸染了整个中国水墨画。另一方面，写意在绘画创作中逐渐形成一种习规和模式，此所谓写意画的成熟，写意画成熟的同时，便是它“异化”的开始——这种习规和模式限制画家个人创造性的自由发展，写意失去了它原初的目的，失去了与它之前的绘画样式的差异，也就失去了进一步生长的理由。

从近世某些名家（如陈半丁、李苦禅等人）的作品看，写意已经完全变异为一种技艺和功夫。他们的艺术已经由其先辈无法无天的桀骜不驯转化为绳趋尺步之中的笔墨玩味。他们自己也不掩饰其艺术的全部价值就在于对前辈画家（所树立的形式规范）的追随和模拟——从笔墨到审美趣味（直到题材）无不如此。

近来多次听到有人说中国现代绘画史需要重写——因为现有的绘画史对当代几位水墨写意画家的历史价值估计不足。实际上由于这些画家缺乏异于前辈的艺术创树，他们在绘画史上的地位已经被高估了。随着历史的推移，这些画家不见得能继续保持现今已有的地位。

当代写意画的出路何在？

专意于摹古，以保留传统技法、形式为目标的写意画研究不需要在这里讨论，因为它属于“文化遗产保护”范畴，其重要

意义不言自明。这里所要关注的是如何在艺术创作中振奋（真正意义上的）写意精神，使写意画在今天活在人们的心灵之中。

出路之一是从精神上寻求突破点，无羁无畏地直面人生，表现画家（作为现代中国人）的内心激情。

出路之二是从形式上寻求突破点，探索具有鲜明个性色彩的表现形式，改变在前人笔墨中讨生活的创作方式。

问题是前一种选择往往受制于政治体制与社会环境，在当代中国的美术界，稍有风吹草动，就会有人自告奋勇地抓美术界的“阶级斗争新动向”，画家须时时提防李琦式的检举和指控。后一种出路理应对形式感兴趣的画家的选择，但更多画家对形式的兴趣集中在临抚前人笔墨，品味其古雅趣味上。这显然背离了写意的根本精神。

可喜的是已经出现了一批富于创造精神的写意画家，他们追本溯源，重振写意的原初精神，以现代知识分子的批判眼光观察现实，创作了或使人悚然，或使人欣然的写意作品。他们正在振奋写意精神，实践着“可求师于千年百世之前，可求知于千年百世之后”（潘天寿语）的艺术理想。

2004年霜降

## “CONCEPTUAL INK” AS A CULTURAL ISSUE

Huang Zhuan

In June, 1996, I proposed the idea-- “conceptual ink” at a conference in Guangzhou and later, used the same term to introduce a Shanghai artist in an article. This idea was raised in order to set the development of Chinese painting into a new “historical context”. Then, discussion was soon stirred up among the field, which drove me to illustrate a set of principles that I hoped would build up what Lakatos called the theoretical “hard core”, as well as leading to other new “refutations”.

1) “Conceptual ink” was a kind of theoretical response to the phenomenon of the open cultural criticism in the 90’s. It represented the different contexts and orientations of criticism on Chinese painting in the 80’s and 90’s.

What made the 90’s different from the cynical and formalistic ways of thinking was that “cultural identity” had become a new vernacular. This new idea emphasized on relating the development of Chinese paintings into the context of cultures and various circumstances in the globalized world, instead of simply considering Chinese painting an isolated, closed, formalistic and substantial “painting style” or “medium”.

In practical terms, the main concern was to regard Chinese painting as a special language-identity as well as an issue in art-- whether it had values; what values it had; how it would have values in terms of post-colonial criticism. This is exactly the foundation for seeing “conceptual ink” as a new “issue” and a new “context” in cultural history.

2) The fundamental ground of “conceptual ink” was that the idea took the development of Chinese painting as an active cultural issue, rather than as a static “painting style” according to its form or “medium” according to its nature. However, it was a pity that critics often neglected or misinterpreted this logic.

3) “Conceptual ink” was certainly an idea borrowed from the contemporary Western art concept about “conceptual art”. But it was not as simple as a transformation from “conceptual art” to “ink painting” according to the image; what it focused on was various issues about Chinese painting as an identity in the 90’s.

4) I firmly believe that the critical relationship between “Third World contemporary art” (including “conceptual ink”) and the orthodox of Western art would not only contribute to political correct labels such as “liberal art”, or other new experiences in art, but it would also constitute the most concrete and direct reason for the fresh experiences and existence of “Third World contemporary art” itself. Besides, from the aspect of Chinese contemporary art, forming a self-independent cultural identity and a unique language status in a critical and knowledgeable way was a far more important cultural lesson than being accepted and approved by Western orthodoxy.

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## 作为文化问题的“观念水墨”

黄专

1996年6月我在广州的一次水墨画讨论会上提出了“观念水墨”这个概念，随后在介绍一位上海画家的文章中又使用了它<sup>1</sup>，这个假说旨在为中国画发展设定一种新的“历史问题境况”，它引起了批评界同行的不少议论，也促使我对这个即兴式的提法作出一些纲领性的说明，以便尽快为这个假说建立一个拉卡托斯所谓的理论“内核”，并期待引起新的“反驳”。

1. “观念水墨”是90年代开放性文化批判现实的一种理论反应，它表明90年代中国画批评与80年代不同的问题境况和思维向度。按皮尔森的“文化战略学说”，我们的文化正处于有别于“神话阶段”和“本体论阶段”的“功能性阶段”，文化一词正由名词演变为动词<sup>2</sup>，它产生了一种新的超越地域、种族和意识形态界限的文化审视方式，同时又以肯定和认同文化差异作为它的必要前提。应该提出，在这种文化形态中，文化冲突和共存构成人类活动最基本的政治情景，强势（后工业文化）对弱势文化（自然经济和现代主义文化）的影响不再以旧式殖民主义时代主体与客体间批判性的结构关系中获得实现。后殖民批判与旧式民族主义和保守主义反抗的最基本区别在于，这种批判是一种双向性的批判，即它既是对现成的西方中心主义的权力关系的外部批判，也是以自身文化身份和知识结构的内部批判；它既以推翻西方对“他者”的原旨性（普遍真理形式）压迫，根本改变自己在政治和文化上的失声状态为目标，又以批判本土文化中旧式民族主义情结和保守主义意识形态压迫，建立新型的文化——历史身份为目标，这种批判因而是一种有关主客体关系的批判，一种差异性现实的批判。<sup>3</sup>

与80年代叛逆性和形式主义的思维方式不同，90年代“文化身份”成为中国画批评的一个新的话语方式，它强调将中国画的发展现实纳入到全球化的人类文化生存关系和问题境况中去考虑，而不是将它仅仅视为一种孤立的、封闭的、形式主义的和本体论性质的“画种”或“媒介”，具体而言，它主要考虑中国画作为一种特殊的话语身份和艺术问题在后殖民批判中到底能否具有价值、具有怎样的价值和怎样具有价值，这正是“观念水墨”作为一个新的“问题”和“问题情境”的文化史依据。

2. 提出“观念水墨”这一概念的逻辑出发点是：它将中国画的现实发展理解成为一种动态的文化问题，而不是具有本质规定性的“画种”和纯粹形式域的“媒介”，可惜这一出发点被它的批评者忽略和曲解了。将中国画作为一种“问题”和“问题情境”的思想当然来自波普尔的第三个世界理论，作为“问题”和“问题情境”，中国画也具有世界3的一切特性，即它虽然是“人造”的，但本质上却是客观的、自主的和实在的，所以，它既不同于物质状态的媒介（世界1），也不同于精神状态的主体（世界2），它通过理性的猜测和反驳超越它自己的创造者。与人类其它理性活动一样，艺术问题同样是在对境况的猜测性重建和解释中不断超越和作用于世界1和世界2。世界3的这种“客观精神”的品质从形式上看类似黑格尔的“绝对精神”，不过，波普尔一再提醒我们“必需提防把这些思想客体解释成超人意识的思想，比如亚里士多德、普罗提诺和黑格尔所做的那样。”<sup>4</sup>事实上，前者与后者最大的区别在于前者是试探性的情况分析和重建作为它的真理性确证的前提，它随时准备面对反驳和修正。将“观念水墨”作为中国画发展的一种特殊的“历史问题境况”，提示了这样一种理论和实践发展的可能性：即超越中国画批评中“本体论”和“媒介论”的传统思维向度，将它设定为后殖民文化背景中的一种开放性的、具有批判价值的问题，有助于理解在全球化的当代艺术中中国画存在的理由。

3. “观念水墨”当然是“观念艺术”这一西方当代艺术概念的援引，但它不是“观念艺术”与“水墨画”图像志的简单嫁接，它所针对的是作为一种身份现实的中国画在90年代中遭遇的问题。“观念艺术”与“后现代主义”、“新历史批评”这类概念一样，并不指涉具体的艺术思潮、样式或流派，而是对我们这个文化失衡时代艺术状况的某种矛盾和含混的价值描述，我在这里使用“观念”一词作为“水墨画”的定语主要取这种描述中的三种“观念”，即①文化—社会批判观念。强烈的政治批判色彩是“观念艺术”与现代主义在社会政治态度上最大的差异，“观念艺术”因而被称为一种“政治文化”。虽然“观念艺术”时常以叛逆性的“反文化”姿态出现，但它的干预性和批判性的社会倾向却并非都是破坏性的，事实上，它所确定的政治—文化目标有时也具有建设性意义，如汉斯·哈克对资本主义社会经济关系的干预性批判，博伊斯对德国现存教育制度和环境意识的批判都具有人类其它行为所无法替代的人文价值，对于以非功利性、非世俗性（文人

性)和阴柔文化为身份特征的中国画而言,“观念艺术”的这种批判品质的导入无疑具有强身健体的功效;②差异观念。差异观念是“观念艺术”的主要身份依据和哲学信条,这种艺术既具有强烈的反中心、反逻各斯和反原旨品质,又是艺术上广义民主概念和多元化价值的理论反映,它对以理性主义为价值基础的西方文化结构固然具有颠覆和拆解作用,但对于广大处于边缘状态的“他者”身份的第三世界或非西方文化而言它又不啻是一份额外的礼物,正是它彻底的反原旨、反中心的思想态度从内部动摇了西方文化霸权主义的权力关系,既为第三世界文化和艺术作为一种差异性的种性存在提供了价值理由,也为后殖民的双向性批判提供了知识资源,当然,它的彻底的相对论、怀疑论和文化虚无主义倾向又是第三世界在确立自己独立的文化身份意识和政治要求时必须保持警惕的思想缺口;肯定后殖民主义时代文化和艺术的差异性,并不旨在维持旧式的主体与他者、东方和西方二元对立,而在于确立第三世界与第一世界文化和艺术在民主和批判性关系中共存的可能性,“只有当差异观念与民主意识结合起来,只有当不同的差异政治发展成为多元共存的关系,差异观念才具有价值,也才能成为民主政治的一个有机部分”<sup>5</sup>。③“观念艺术”是在对“极少主义”的形式危机的反思中产生的(它也被称为“后极少主义”),他以反形式、反客体作为颠覆西方艺术史传统的策略,但是它不仅没有能消灭艺术媒介。反而极大的扩展了人类艺术的媒介范畴(现在我们大谈“装置艺术”、“行为艺术”或“Video艺术”的形式特征无疑是对“观念艺术”初衷的一种讽刺)。所以说,与其视“观念艺术”为一种媒介取消论,不如说它是一种媒介的超越论。这种有关艺术媒介的价值假说对于长期受“笔墨中心主义”这类封闭的形式主义命题困扰的中国画批评具有启示性作用。中国画的历史身份是在封闭的文化情境的价值观和笔墨中心主义的形式理论中形成。它无法进入当代艺术问题情境的原因绝不在于所谓“水墨媒介”限制了艺术当代题材的表现性”<sup>6</sup>这类问题,更不在于它没有及早地成为西方当代艺术这种“普遍主义”的媒介,而在于我们很少有机会从文化身份和文化问题的角度考虑它在当代艺术中进行观念转换的可能性,在中国画发展中引入“观念艺术”的问题方式不仅可以改变中国画的问题情境和氛围,使其演化成为一个开放的艺术系统,而且可以在后殖民文化关系中扮演批判者和挑战者的角色,而不至成为一种保守性的种性遗产。也只有在这种背景下,中国画的“他者”身份才有可能成为一种批判性的资源、资历和资本。

4. 王南溟在将“观念水墨”视为一种文化保守主义的守存策略时,忽略了一种理论提出的深刻的文化史背景和动机;而地域媒介才具有生存的合法性时,他遵循的又完全是本质主义和文化霸权主义的逻辑,在一大堆语言学名词的修辞和包裹中,西方现代主义(当代主义)获得了超越种族、时空和历史的多元话语身份,成为无所不包、无所不在的终极价值和绝对真理。以激进的世界主义姿态否定了两种文化对话和对抗的一切可能性,从而也否定了第三世界中建立古德纳所谓的“知识话语”和“批判性话语文化”的可能性,使自己俨然成为“普遍主义”这一虚拟的文化的阐释者和代言人,这种激进的文化姿态反映的却是一种陈旧的意识形态立场。

与80年代文化叛逆主义者对中国画用途的形式主义的判断不同,王南溟提出中国画消亡的必然性归结为“它已失去纯粹和封闭的种族基础”,在这种逻辑中中国画要么只能作为西方当代艺术这种普遍知识的一种地域媒介苟延残喘,要么干脆自行消亡。“观念水墨”不关心中国画是否消亡这个神谕式的假问题,它甚至认为无论从形式域、种族性和文化史角度提出的消亡论和取消论都反映了一种肤浅的艺术世界主义和文化虚无主义,它们只能导致“问题”的消亡。“观念水墨”学说反对对中国画作元话语性质或本质主义的规定,同时,它在反对任何形式的取消论,这一点不是基于某种理论逻辑的推导,而是基于对历史和现实的尊重。作为一种动态的文化传统,中国画的现实存在并不依从我们的意志和判决,相反,“轻易放弃传统受损害的将首先是我们自己。”<sup>7</sup>

王南溟信奉的“普遍主义”不仅根本抹杀了差异性文化冲突和共存这一文化现实,而且根本否定了第三世界文化和艺术可能具有的批判能量,他有意无意地混淆了第三世界艺术自我批判、自我塑造、自我认同这种进步的身份意识与旧式民族主义和文化保守主义的意识形态区别,混淆了这种身份意识与杰姆逊式(在艺术界是奥利瓦式)的赞美和同情的界线,并以此劝喻第三世界艺术放弃塑造自己独立的主体身份,进而建构人类批判性的共存关系的努力,这种由第三世界文化和艺术完成双向性批判的艰巨性和复杂性,而我固执地认为“第三世界当代艺术(包括“观念水墨”)与西方艺术权力制度之间存在的这种深刻的批判性关系不仅会为人类艺术带来‘民主艺术’这类的政治标准和新型的艺术经验,而且构成了第三世界当代艺术存在的最具体和新型的艺术经验,而且构成了第三世界当代艺术存在的最具体和直接的理由,而就中国当代艺术自身而言,以批判和知识的方式塑造自己独立的文化身份和独特的语言状态,是被西方权力制度接纳和认可更为重要的文化课题”<sup>8</sup>。

原载《江苏画刊》1998年第2期

注释:

1. 《走向21世纪的中国当代水墨艺术研讨会讨论纪要》载《画廊》1996年第4期,黄专:《王天德的“水墨菜单”:观念水墨极其文化可能性》载《江苏画刊》1996年第10期
2. [荷]C.A.冯·皮尔森:《文化战略》中译本,中国社会科学出版社,1992年2月第1版
3. 参见我最近谈论中国当代艺术的内部批判和外部批判的两篇文章:《第三世界当代艺术的问题与方式》(拟发《艺术界》)、《中国当代艺术的外部批判——在澳洲皇家墨尔本科技大学艺术学院的讲演》(拟发《艺术界》)
4. 波普尔:《客观知识》舒炜光等中译本,上海译文出版社,1987年9月第1版,《通过知识获得解放》范景中、李本正中译本,中国美术学院出版社,1996年10月第1版
5. 徐贲:《走向后现代与后殖民》第215页,中国社会科学出版社,1996年7月第1版,为了防止后现代主义彻底的反原旨理论和相对论对第三世界确立自己独立文化身份的消极影响,斯皮伐克甚至提出有关第三世界文化的“策略本质论”学说,即它一方面要求后殖民批判对本质论(尤其是西方中心的本质论)保持警惕,另一方面又要看到“第三世界”这种主体身份的全称说法对具体社会政治矛盾和结构性压迫的描述作用。参见上书第185页
6. 王南溟:《“张力”的疲软——给现代水墨画的诊断书》载《江苏画刊》1997年第9期,王南溟对“观念水墨”的批评另见《“观念水墨”与“水墨”的形而上学》、《“身份”的牢笼,水墨与第三世界文化》(未刊稿)
7. 范景中、曹意强、严善、黄专:《我们艺术中的悲观主义》载《美术研究》1997年第1期第20页
8. 黄专:《中国当代艺术的外部批判》

## FOUR TOPICS ON THE ART OF INK PAINTING

Wang Lin

### Topic 1: Hollow Prosperity

1. China in the 90's witnessed significant prosperity: urbanization, the flood of information, an influx of people with new cultural information and ideas. Ink Painting was no exception as the field was bustling with innovation.
2. Beginning in the 90's, a new group of academia deemed "New Wave" came under the spotlight, entering the art market and dominating scholastic debate.
3. New Wave Art affected Chinese Ink Painting by introducing the language of abstraction and Expressionism from Western contemporary art, through which 90's abstract art also produced - Expressive Ink Painting.
4. Contemporary art has no singular or complete language system. Rather, it is non-systematic. Whether the discussion evolves around a Traditional Eastern Ink Painting value system, or the establishment of Contemporary Western abstract art, there is no stopping the flow of innovative ink expression.
5. Undoubtedly, the 90's witnessed the emergence of promising ink painters and significant works of art.

### Topic 2. Brush and Ink, Adaptation to the Present

### Topic 3. Some Issues in Abstract Ink Painting

### Topic 4. Ink and Concept

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## 水墨艺术四题

王林

### 其一：空洞的繁荣

1. 90年代的中国文化可谓繁荣：都市膨胀，信息泛滥，人在形形色色的文化资讯和流行风潮中忙碌。水墨艺术也不例外，自有一番热闹景象。

首先是艺术市场活跃。知名老画家在香港、上海、北京等地拍卖会上走势良好，众多购买文物的藏家令传统中国画价位攀升。这使得一大批师出有名然不思变革的画院画家欢欣鼓舞，相信艺术市场上的风水：“皇帝轮流做，明年到我家”。80年代“中国画危机论”对他们的冲击，早已化为乌有，愤怒亦变为自矜。如果说当年他们还能以反感和同时代人论争，那么到现在，这批人已完全退出学术舞台，他们已成为历史留存的没有问题的艺术家，拿国家的钱，卖自己的画，对中国社会和当代文化不纪录，不表现、不反省。中国水墨艺术终于因进入商业化而分化为学术圈和商业圈，改变了过去学术界混一气的局面，很好。

2. 90年代一开始，标榜为“新文人画”的学院派登场，投入艺术市场并抢占学术论坛。“新文人画”对话语的争夺，利用了80年代末中国政治生活造成的文化空档，是一部分中国知识分子脆弱性格与投机心理的真实表现。“新文人画”强调传统，炫耀技艺，针对新潮美术对传统的反叛。这种“三十年河东三十年河西”的策略，乃是典型的二元更替的思路，“乱哄哄你方唱罢我登场，反认他乡是故乡，”所提出的问题则是虚假的。经过新潮美术即现代主义的冲击，反叛传统也好，继承传统也好，其本身都不再具有文化意义。艺术价值只能产生于艺术和当代文化的关系之中。而绝大多数的“新文人画”沉溺于古典情怀和文人士大夫的文化优越感而不能自拔，与90年代中国社会现实和文化背景无关。作为旧文人，他们缺少学养和心境；作为新文人，他们又缺少反省和批判。所以“新文人画”既不是新的文人画，也不是新文人的画，而是在特殊政治条件下适应官方、学院、市场、权力话语和审美惯性等诸多需要的产物。随着90年代中国艺术文化问题的凸现而淡出学术界，乃是很自然的事情。当然，被划入“新文人画”的个别画家，如朱新建，不甘于把玩传统题材，力图介入当代生活，其创作应当别论。其实从齐白石、丰子恺到朱新建，我们可以找到一条传统的中国画走向通俗化的线索，而最近黄一翰布置在广州街头的“大众写意画”和“大众工笔画”，则是其极端表现。由此返观50—70年代中国画的大众化倾向，显然应给予适度的肯定。

3. 新潮美术对中国水墨艺术的贡献，是引入西方现代艺术的抽象语言和表现主义，从而诱发了90年代的抽象——表现水墨。回顾80年代的反传统思潮，一个是形式革命，一个是自我表现。有限的形式论者，如吴冠中、丁绍光，把形式问题局限在美的领域，所以他们只能在东西方古典艺术的结合部上做文章，一旦形成某种风格样式，便已走到终点。而真正的形式主义源自西方现代艺术中的结构主义倾向，由此深入水墨艺术的可能性。80年代囿于运动无暇去做，90年代则有一批艺术家热情投入，这就是最近两年谈得很多的“抽象水墨”。

抽象水墨之谓，其实不太确切。划归抽象水墨群的画家，大多有相当的表现性，如王川、刘子建等等，称之为“抽象表现水墨”或许更合适。与之相对待的，是具象表现水墨，如李孝萱、董克俊等等。当然，亦有介于两者之间的画家，如石果、魏青吉。这样来谈论水墨艺术现状，不仅是一个名实问题，而且是一种批评意图。因为我们过分从抽象一端强调形式自律性，很容易脱离当代文化语境。90年代中国艺术所期待的，不再是形式革命和自我表现，而是自由运用形式的现实表现和文化反省。艺术不能抽离于时代，不管是投靠古典主义或是投靠现代主义。水墨艺术的可能性既不在笔墨技艺作为一种文化积累，还可以怎样堆起一座高峰，也不在水墨材料作为一种形式语言，还可以怎样变出种种样式。水墨艺术的可能性在于它和当代文化、中国经验与个人智慧的联系性。由此观察抽象表现水墨创作，是不是应该向表现一端有所推进呢？当然，我指的是现实表现而非自我表现。

4. 当代艺术没有单纯完整的语言体系，它只是对既有语言的非系统化使用。无论是古代东方的笔墨评价体系，还是现代西

方的抽象构成原理，都无法阻挡水墨艺术的媒介化趋势。即是说，水墨、宣纸、毛笔等等，不管这些材料曾经在中国艺术史上怎样地具有深刻的民族印记和深厚的文化积淀，它们对于今天的艺术家而言，不过是材料工具，不过是一种有特点并充满可能性的媒介。水墨艺术的观念化首先是一种还原意识，即取消笔墨技艺的文化惯性和价值给定，使人的视觉感知和思维智慧直接通过对水墨材料的处理，呈现为对当下经验和文化语境的体验、反省与批判。邱志杰反复书写“兰亭集序”直至满纸漆黑，戴光郁用清水临摹传统书画而晾干后一无所有，等等作品，改变了艺术创作归结为产品然后对产品进行美学鉴定的生产方式。艺术成为一种过程、一种体验，这不是技术指标可以评价的。也许为了讨论的方便，我们可以把当代艺术分为架上艺术和观念艺术的两大类，但对水墨艺术而言，颠覆文化习惯，直接处理材料的观念性，对两者都是重要的。我们可以在胡又笨、刘子建等架上绘画作品和王天德、戴光郁等行为装置作品中，见出相通性。对中国当代水墨艺术的发展而言，架上艺术的观念化和观念艺术的感觉性均值得强调。

5. 不可否认，90年代中国水墨艺术产生了有希望的艺术家和有价值的作品。但在热闹庞杂的景象之中，水墨艺术对当代文化和当下经验的介入依然贫弱。许多艺术家依然陶醉于士大夫情怀并在后殖民语境中衍生出民族主义和保守主义。这种陶醉往往把人置于整体的笼统的居高临下和自以为是的心态之中，成为假设的生活之外的没有问题的人。因为这种不真实的人生，艺术自矜于超越，而所谓超越乃是由商业操作和批评误导来支撑的。

当代艺术家不需要这样的人生，他们是一群生活在生活之中的人，是一群自身就有问题的人。唯其有问题，他们才能局部然而真实，具体然而深入地体验人生，才能在艺术中揭示甚至揭露周遭的时代秘密，时至今日，我们不能老是沉浸在“天人合一”的幻梦里——如果这“天”依然神圣，这“人”依然空虚，这天这人与个体生命依然没什么关系。艺术不需要空洞的伟大，它需要和正在活着、正在盼望的生命发生关系。

## 其二：笔和墨当随时代

水墨艺术，即是使用了墨汁、水性颜料、毛笔、宣纸的艺术创作，包括通常所说的中国画、水墨画、彩墨画、观念水墨等等。水墨艺术的历史在中国可上溯秦汉甚至更远。唯其如此，其历史积淀特别是文人画的心理积淀尤为沉重。当代水墨艺术的诸多问题由此而发生，如传统技艺和当代文化的关系等等，尽管苦瓜和尚“笔墨当随时代”一语为国人所认同，但时代中人要放弃传统规范时，笔墨便成为卫道与否的试金石。不管是“笔墨中心论”，还是“笔墨新规范”，谈的都是系统化的笔墨技艺，不能囊括观念化即非系统化的水墨创作。近起笔墨之争，一家说“笔墨等于零”，另一家说“无笔无墨等于零”，貌似对立，实则相同，一如数学理解中零无正负。以价值论，如果是指传统笔墨技艺，无笔无墨，放在文人画标准中，当然等于零。故对居留于传统文人画体系，承传渐变的人而言，大谈笔墨师出何处又大谈笔墨当随时代，并不矛盾。问题是所谓“时代”指的究竟是什么？是生活在今天的旧文人呢？还是生活在今天的新文人？其新其旧有何区别？关键在是否真正“生活”在今天，是否在作品中面对当代问题。“山居”、“夜读”、“牧归”之类不管有多少“真实”的个人体验，不过是传统文化育成的惯性心理，或自娱自乐，孤芳自赏，和社会无关；或买进卖出，稀奇古董，与文物同伍。人各有志，免谈。

在我看来，毛笔宣纸就是毛笔宣纸，水墨就是水和墨，物归其本，无非是材料工具。至于历代所积之笔墨技艺则是文化资源，形同仓库，任意取之可也，就看谁用得有意义有创造性。因此，水墨艺术本身没什么可以争论的，把“笔墨当随时代”变成“笔与墨当随时代”即可。传统有无价值之争，其实是新一代艺术家争取权利的要求。创作一旦自由，艺术多元化，各行其道，互不干涉，还有什么话说？继承传统、分解传统或反抗传统，说到底都是对传统文化资源的利用，其实质依然是：你利用历史资源来干什么？

当今世界的社会问题、文化问题和精神问题很多，90年代中国因继续改革开放而与世界渐始同步。归根到底，是人在当代文化中的存在状况，值得艺术家关注。在这里，我们必须假定一个前提，即人的全面发展特别是在精神上的充实、丰富、深化和升华乃是人类无愧于造化的理由。只有从这里出发，我们才能对创造性的艺术活动加以肯定，才可能言说艺术意义指的是什么。

其实，关于水墨艺术古今之争的背后，是东西方文化的比较。在西方现代艺术取得世界性成就之后，历史悠久、人口众多的中华民族很难坦然认同。不少人搬出历史传统与之较劲，实乃大国心态和民族主义表现。这些东西，多少有一点也不错。世界文化的未来，不能西方化不能一体化更不能西方一体化。但我们把封闭时代的伟大传统在当今发扬光大并成就于全世界，恐怕只是一种虚妄的理想。在形式穷尽、信息共享的时代，我们要真正保持“中国特色”，大概只有两个依据：

一是我们可以采撷的历史文化资源与西方不同；二是东方人的思维智慧自有其独到之处。但这两者加起来，并不等于当代中国水墨艺术的成就。其间必须有一个中介，这就是对当代生活的反应与反省，对当代文化的体验与批判，即我们面对当代问题的精神态度。不然，只取历史资源，必然落入形式技艺玩弄，殊不知古人已成就了无数不可企及的高峰；而只讲东方智慧，则容易陷入神秘主义误区，更不用说今天的思维水平只能产生于今天的文化意识之中。

中国水墨艺术的变革，说了将近一个世纪，但画界所推崇的仍然是传统渐变型的“艺术大师”，与当代生活终隔一层。瞅着这些新刻的墓碑，崇敬之后，总想背过身去，听一听那些用现在时说话的声音。众声喧哗自有一股活力，一种生动，这些声音和我们的生活与文化、经历与期待息息相通。总之，我相信直面问题——真正的当代问题，中国水墨艺术的希望就在其中。

## 其三：抽象水墨的当下问题

抽象水墨在当代文化推进中是否有意义？这是抽象水墨的研究者无法回避的一个问题。

抽象水墨的研究是对抽象艺术的研究，而抽象艺术的普遍性是康定斯基的一个梦想，他希望找到形式与情感之间的必然关系。在世界艺术发展史上、文化发展史上这个问题已经解决，即这种关系只是历史的而不是普遍的。抽象艺术不可能建立一套词汇体系和语法体系而一劳永逸。抽象艺术得到艺术史的承认，是因为抽象艺术反传统的文化意义和文化策略的胜利。当年美国就是凭借抽象表现主义反过来影响欧洲大陆的。抽象艺术已经深入今天的生活，已经全面进入设计、进入美术教育。如果我们在这个范围内讨论，就应该研究抽象水墨的成果怎样进入到当代社会，怎么进入教育体系，怎么进入到我们周遭的多姿多彩的设计之中。但这不是抽象水墨的艺术家和批评家感兴趣的，人们显然是想把抽象水墨设置为一种具有当代意义、属于前卫状态的话题来加以言说。

首先，抽象水墨不是一个当代问题，只是一个属于当下中国美术的问题，即一个填充空白的问题。85思潮作为一个文化运动，对抽象艺术作为现代主义中最重要的一个方面，其研究非常不够。我们现在回想一下，当时真正的抽象作品是比较少的，比较多的是超现实主义、表现主义的作品。因为超现实主义做起来比较容易，学院的写实功夫加上观念的更新，通过形象重组就能达到效果。所以南北画家首先进入的是超现实主义。表现主义实际上则是从具象传统延伸过来的，和新潮队伍以学院画家为主这样的基础联系紧密。在抽象艺术上真正做过实验的是上海艺术家，有些人做得非常成功。还有就是搞书法的一批人，所以抽象水墨的出现是非常自然的，也是艺术整体发展所必需的。

如果写这二十多年的中国美术史，我想抽象水墨这一块作为一种成就应该得到肯定。其中一些画家经过艰苦磨练已经很成熟，很经典、很学院化了，完全可以进入学院的教育体系。从这个意义上来说，给抽象艺术、给水墨抽象一种历史认可，非常必要。

广州“抽象水墨20年展”我很赞成，但总觉得它更像是一个回顾展，是一个补充80年代历史空白的展览。这里存在的问题是我们从当代艺术角度怎样来看待抽象水墨。在西安抽象水墨展上见到魏青吉、闫秉会等人的作品时，我有所感触，我想大概是因为他们的作品比较具体化。让人思考这样一个问题：具体化是不是抽象水墨在今天进入当代状态的一个必要转换？不管是符号也好、场景也好、形象也好、各种媒材的使用也好，甚至是一种命题的召唤也好，抽象水墨往前走的路恐怕不是越来越抽象。比如石果的画，如果在一个关于人的生理命题的展览中出场，那么他的画肯定会在那个被具体化的展厅里产生不同的意义。这里的确有一个转换问题。总之，抽象水墨是一种成就，而且它已经是一种成就。现在面临的问题不是去巩固这个成就，而是去解构这个成就。只有这样，它才有可能真正进入到当代艺术的观念化状态之中。

## 其四：水墨与观念

1. 一谈到水墨艺术，必然涉及到国画、书法，必然联想到传统。传统一词乃是非常含糊。如果理解为既成的一切，那艺术在本质乃是反传统的，因为艺术之有价值，就是精神对既成世界的不认同。如果把传统理解为某种成型的有延续性的符号系统，那只有在古典时代传统才是真正完整的持续发展的。因为民族这个概念本身就是一个古代概念，它是世界范围人种、血缘、地理相互隔绝的结果。在这种隔绝日益消失的今天，民族常常是一种政治策略和文化策略。所以如果我们要谈论传统，即面对古今中外人类文化的全部成果，也就是所有的艺术资源，就艺术家而言，他不可能“对人类的一切都不



陌生”，艺术资源有东方的也有西方的，有宗教的也有市俗的，有传统的也有当下的，艺术创作所需要的是一种自由态度而不是一种狭隘民族主义要求。与其说越有民族性才越有世界性，还不如说越有个人性才越有相通性，这里只需要一个注解：所谓个人应是开放的和当代的。特别应加以说明的是，民族主义在后殖民文化情境中如果不加分析，最容易被错误地当作一种武器，其实所谓后殖民文化情境乃是社会学的而不是语用学的，是在经验层面上而不是形式层面上。

2. 中国古典水墨艺术和西方古典油画艺术、非洲原始木雕艺术一样，历史悠久，渐进而至其极，在其形式系统内，其成就乃是不可企及和不可超越的。原因之一是，古代生活方式和精神方式一去不复返，我们早已失去了一个以毛笔水墨为书写（及传达）媒介的士大夫阶层以及这个文化阶层的一切优势，而古典水墨艺术乃是依赖于这种文化优势发展起来的。原因之二是，古典水墨虽以毛笔水墨宣纸为工具材料，但其根本点乃是以笔法为中心，即以运笔使转的长期训练为创作基础，以练就一种惯性的点线模式。就其模式创造而言，只是个人对集体规范的贡献，只有在书写诗文或画出对象时才能诗意化地寄托情感。这是一种古典思维方式，以一治万，以不变应万变，以集体方式对待个体生活。然而，在笔法范围内，水墨点线模式和宣纸自然浸润的可能性是有限的。“眼前有景道不得，崔颢题诗在上头”，沿传统而渐进的方式，在今天难以造就大的艺术成就。

3. 水墨艺术作为传统文人情感生活的一种方式，在现代陷入困境。变革水墨艺术的呼声不绝于耳。但真正有意义的不过两件事：一是齐白石“衰年变法”，引市民情趣和民间色彩入画，冲击传统文人意识，使水墨艺术有可能和当代文化、现实生活发生联系，如上一辈的丰子恺、这一辈的朱新建、李孝萱。由此产生城市题材的水墨画，但题材而已，尚不足以证明变革的成功。另一件事是谷文达的“新潮革命”，借助西方抽象艺术的成果，以反叛姿态对待传统水墨，结果是分解完整统一的水墨系统，究其一点不尽其余。这种分离状态改变了水墨艺术的总体面貌，但不幸的是：（1）新潮水墨往往以抽象形式表达传统哲学，仍然是空漠、寂寥的精神体验，和传统文人的精神状态无异。（2）中国水墨艺术正在进行现代变革的时候，西方现代艺术的发展已近尾声，历史的机遇已经失去，我们不可能在西方现代艺术巨大成就之外，再去创造中国现代艺术成就的高峰与此并列。我们只有畸型的、不成熟的、匆匆走过的、勉为其难的现代艺术，这是命定的事实，历史并不一定非要在中国取胜。往者不可追，我们只能面对今天的文化情境来思考水墨艺术的可能性。

4. 我想说的是，水墨艺术依赖统一体系的渐进或借助分离形态的反叛，在今天都失去了建设性的意义。我们必须和传统水墨中的文化积淀及现代主义的对抗心态保持距离，如实地把毛笔水墨宣纸视作工具和材料，视作物质本身，这样才有可能凭借生命体验以物即道。在这里，技艺性只是一种手段、手艺，和涂鸦甚至反技术行为之间并没有高下之分，只是视其出现的不同场合显示出不同价值。能够充分实现艺术观念的手段就是最好的手段。由此技艺高低不再是我们评价作品的公共标准而只是艺术家完成意图的方式及水平。水墨在当代艺术中的可能性取决于水墨材料使用者的观念性。所谓观念，不是指一个概念、一种思想、一些可以用语言来说描述的东西。而是指人的思维水平与思维能力，即充满悟性、禅机的智慧。智慧是与众不同的体验，是豁然开朗的见地，是突如其来的启发，是力透表象的反省。观念的创造即是智慧的增进，而艺术之有意义不过是促进人特别是精神的生长。不断发生、不断生长乃是人与宇宙的共同本质。我特别强调，艺术观念，不是既成的东西，它是正在发生并不断发生的，只能在处理精神问题时生发出来。而所谓“处理”，总是和一定的媒介方式联系在一起的。从这个意义上讲，艺术观念产生于精神和物质相遇的过程。至于哪一种媒介方式最能和艺术家面对的精神问题发生碰撞，那是艺术家对自己的一种把握。艺术家之所以是艺术家，就在于他能把握自己，激发智慧的火花，照亮自己也照亮别人，哪怕只是一个瞬间又一个瞬间——生命的本质就是由不断生长的瞬间构成的。

5. 我们可以把以水墨或水墨活动为主要媒介的艺术称为水墨艺术，也可以把以之作为主要创作手段的艺术家称为水墨艺术家。但是，要整理出所谓当代水墨艺术的评价标准是不可能的。唯一的“标准”只有传统标准和反传统“标准”——言说作品如何与传统有异，其实是取消标准。系统的零散化必然导致随机性。我们只能从彼此相通的文化情境和生命体验出发去评价某一位“水墨”艺术家的作品，其艺术观念是否尖新聪颖，是否由媒介形式自然生成，是否对人的精神体验有挑战性。这里的评价标准，以艺术自身呈现的场合不同而有所区别，如架上、实呈、行为等，但在观念性这一核心问题上，出发点是一致的。或者说，相对主义的观念性是今日艺术可以纳入批评的根据，而“水墨艺术”如果属于今日艺术也并不例外——当然，“今日”也者，不是时间期限，也不是人口数量，而是一个“文化——精神”概念。

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## INK PAINTING AND POST-INK PAINTING

Lu Fusheng

### The Development of Ink Painting in Three Stages

Ink painting is a unique aspect of Chinese art history. From Neolithic glazed pottery, to silk paintings produced during the Warring States Period, plus vibrant fans and scrolls from the Jin, Tang, Song and Yuan dynasties, we can trace the path of development and maturity in the field of ink painting. For the Chinese people, the ink painting tradition represents a unique observation of the world and an important mode of expression.

### Tendency toward Ink Painting

On one hand egocentric behaviour oppresses autonomy, but on the other hand an inclination towards ink painting, having readily settled into a post-modern cultural linguistic environment, leads the emerging post-ink painting generation to become impetuous, restless, and lacking in marginality. This generation is restricted by a dual disparity internally and externally. Ink painting, post-ink painting and even earlier ink painting belongs to one contemporaneous art; this inclusion extends the complexity of the existence of post-ink painting in this age and further intensifies the paradoxical state of post-ink painting.

### Departure From Western Viewpoints

In short, post-ink paintings whether departing or in accordance with western viewpoints, reinforce each other under one agency through opposition and augmentation. Concurrently, this is a phenomenon that guarantees that the mechanism of the agency will head towards its own objective. In looking at the problem and thinking about its significance in the long run, we can accept the impending flux of Chinese culture.

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## 水墨画与后水墨画

卢辅圣

### 水墨画发展三阶段

水墨画是中国美术史的独特产物，从新石器时代的彩陶墨绘，到战国时期的帛画线描，再到晋唐宋元异彩纷呈的屏扇卷轴，可以看到水墨画发生、发展和成熟的清晰轨迹。它作为中国人观察和表现世界的一种重要而独到的方式，作为中国人承载其观念意义的形式结构自律化发展的结果，作为中国人赖以休养生息的文化传统楔入现实情境的有机组成部分，不仅参与建构中华文明的灿烂光辉，为世界美术的多元格局提供了自立和自足的一极，而且以其不可替代的特殊文化品格，渗透于当今绝大多数中国人的血液中。

当然，上述过于概括的叙述，其实混淆了水墨画与中国画、传统水墨与现代水墨之间的重大区别。

如果把中华民族区别于世界上其他民族的绘画形态称为中国画，那么，水墨画仅仅是中国画的一个分支。在本世纪中叶以前的漫长岁月里，水墨画一直都是指用纯水墨或辅以淡彩制作的中国画。随着西方油画、水彩画等外来画种逐渐普及中国大地，以及中国画本身的现代化和国际化需求，水墨画在一些场合被用来指称中国画。水墨画外延的扩大，一方面顺应了画种称谓上的平行性原则，另一方面也有助于民族绘画的现代形式探索，用媒材的物质规定性，来约简过于庞大、模糊和精神价值化的中国画内涵，对于该画种的从业者减轻历史压力、摆脱习惯心态和楔入现实情境，具有不容忽视的优越性。这也许是90年代以来作为一个画种的水墨画概念日趋流行并且更多地为年轻人所接受的内在原因。

与水墨画概念的变异相联系，传统与现代的对立化倾向也逐渐纠缠到当代中国画的创作思维与理论思维之中。当人们摆脱了中国画存亡之争的阴影，共同从水墨画作为一个画种的意义上获得前进的动力时，忽然发现面临着两个截然不同的选择：一个是由特定的行动规则和表达方式、特定的学科意识和理性精神、特定的文化品味和人文内涵所引导话语系统，需要当事人站在前人肩膀上攀援新的高度；而另一个，则把水墨画理解作为一种不同于油画、版画、水彩和水粉的媒材构成，一种为中国文化所孕育、为中华民族所擅长的思维与操作方式，因此完全可以不受拘束地站在新的起点上，奔向新的自由和新的可能性。于是，传统水墨与现代水墨的分野、互动和交叉，构成了当代水墨画坛的纷繁景观。

鉴于以水墨画为概念依托的绘画艺术蕴含着历时性和共时性的巨大变化乃至质的不同，为了下文的顺利展开，有必要为之增设特指的前缀——前水墨画、水墨画、后水墨画。在水墨画的学科特征尚未确定，文化氛围尚未形成，代表画家尚未涌现之前的中国绘画形态，我们将之统称为前水墨画。从现存材料看，唐以前的绘画史亦即前水墨画史，尽管水墨作为一种绘画媒材已被广泛使用，纯水墨制作的绘画作品也不乏其例，但那只能算是水墨画的前奏曲，随着王维和张 的破墨山水、荆浩和徐熙的笔墨构成，董源和米芾的图式趣味相继成为中国绘画史的主角，水墨画时代的帷幕才被正式拉开。

有趣的现象是，水墨画家往往与文人画家相重合，水墨画史的盛衰与文人画史的荣枯亦存在着紧密的联系。宋元之后，文人艺术家居于主流地位，从元四家、董其昌、徐渭、四王、四僧、扬州八怪，直到吴昌硕和黄宾虹，都以文人画家的素养支撑着水墨画艺术的高度成就。画品的人格化、画艺的人本化、画家的文人化过程，将水墨画锻造成一种融会诗书、涵泳情怀、讲究形式趣味的精英艺术，而在民间彩绘、宫廷院体等诸多绘画形态的映衬下，代表着中华民族绘画的最大特性和最高水平。

本世纪以来，这一态势发生了急剧的变化。救亡图强、经世致用的时代需求，使文人画价值观成了中国画首当其冲的革命对象，水墨画在面临油画等外来画种的挑战下，经受了通俗、写实、叙事性等艺术原则的强迫改造。蒋兆和的人物、李可染的山水以及盛行一时的浙派新人物画，作为中国画创新的标志，有效地消除了水墨画的文人情愫。'85新潮后，新文人画之类的反思浪花虽然此起彼伏,却无法扭转水墨画剥离其精英意识和高雅情趣的总体趋势。正是基于此，对水墨画的现代

化追求，被顺理成章地引向了媒材开发、媒介实验和形式解构，长期来与之交融共生的价值依凭，与之豁然贯通的精神投射，也就不再具有内在的约束力，伴随层出不穷的画家、铺天盖地的新作而日趋繁荣的“家族扩张”现象，水墨画变成了一座无墙的收容所，不管是泥古不化的遗老，还是胡作非为的狂徒，抑或龟勉有成的园丁，全都来者不拒。这就意味着后水墨画时代悄然莅临了。

前水墨画、水墨画和后水墨画，既是中国主流绘画的历时态表现方式，同时也处在共时态的不断互渗之中。尤其是当今这个中西并协、古今杂陈的多元化时代，水墨画和后水墨画与其说是两个先后相继的阶段，不如说是同一艺术事业中的两种彼此相携的活动，因为正是相互补充的不同变态，壮大和延长着该艺术表现方式的生命力。

### 剪不断的水墨情结

对于镶嵌在具体时空中的艺术家来说，其时代、地域的综合情境和文化背景无所不在的作用，总是使个人行为的多样化打去种种折扣，而趋向某种单一性，成为内化为知识结构和外化为权力结构的主体自律行为。与此同时，这种行为约束趋向又总是在种种超越意识的催化下，表现为从单一走向多样的观念解放过程，使个人深层心态发生自我中心主义的冲动。主体自律行为与自我中心主义冲动的双向展开，默默酿造着艺术家所从事的课题的内在矛盾——创造形式与表达情意，亦即形态学与价值学之间难以两全的对应关系。水墨画之所以区别于前水墨画，后水墨画之所以无法圈限在水墨画里，都有其自律行为所保障，这是一方面。然而在另一方面，自律行为对于自我中心主义冲动毕竟是一种强制和异化，前者越是自觉、规范，后者便越是躁动、逆反。这也就是水墨画脱胎于前水墨画，以及后水墨画与水墨画分道扬镳的初始阶段，后者总是充当对经典规范的反叛角色从而表现出前卫色彩的内在原因。当前水墨画作为稳固的绘画形态造就着日益固执的主体自律行为，又在无形之中贬损、压抑着自我中心主义冲动和主体价值体现时，水墨画以其“媒介创造”的异军突起之势，宣告了智慧论对本体论、人本主义对形式主义、自我中心主义冲动对主体自律行为的挑战，同时也启动了自身的“语言创造”进程，为水墨画所特有的本体论、形式手段和自律行为，由此跃居为水墨画定于一尊之后被绝大多数水墨画家共同遵奉的价值标准。后水墨画对水墨画的叛离，也基于同一道理。在水墨画作为稳固的绘画形态重新以其固执的自律行为压制着自我中心主义冲动时，对自律行为和对从事课题的修正或破坏，就成了自觉的超越者们藉以凸现自我价值的首要依据。在他们那里，对水墨画的意义守护和形式创新除了证明当事人的个人能力外，已不再成为艺术创造力的标志，真正的创造转向了在独立精神启示之下对既有的和正在产生的各种水墨媒介潜能的广泛发掘与自由运用，其指归既非水墨的精神本体，亦非水墨的语言模式，而是关于水墨的思维方式和智慧水平。从抽象水墨、实验水墨到观念水墨的发展，正是这样一个自我中心主义冲动逐渐超越自律行为的过程。

不过，与水墨画取代前水墨画的历史不同，后水墨画渐成气候，基于一个全球性的现代化时代和后现代的国际文化秩序。如果说，中国自设或被设的现代化进程不可避免地蕴含着第三世界国家所共有的身份焦虑，故将现代化与民族性的融合统一作为自己的唯一选择，那么，作为中华民族文化标志的水墨画的现代化，则在经历短暂的迷惘后，从“文化相对论”这个西方后现代思想最重要的理论洞见中汲取了抵制西方话语强权的勇气，而致力于自我身份和自身话语权力的建构。现代水墨艺术家既“敏感于当下人的生存状态，重视个人直接艺术体验的表达，艺术因而更加贴近急速现代化的中国现实生活”，又“不打算以牺牲自己的水墨特质来赢得西方标准的认同”，而“力图在传统的艺术语言与借来的艺术语言之外寻求某种新的表达的可能性”。<sup>[1]</sup>但不容忽略的是，这一切仍然在很大程度上依托着一个源于西方的后现代文化情境。经由对传统的“理性”、“历史”和“人”的三大批判过程，西方后现代文化一方面以前所未有的扩展性输送它的“解构游戏”和“价值平面”，一方面又以空前广泛的包容性揭示着它的“多元价值取向”。既想超越传统又想消解西方中心主义的后水墨画，或者更确切地称之为后水墨艺术，即便不能说是以西方为背景的话语强权入侵而导致的结果，也至少透露出遵循后现代主义逻辑的思想理路——以一种媒介方式楔入当代艺术这个普遍主义的艺术语境，除了剪不断的水墨情结，亦即通

过对水墨媒材和水墨性表达的执着追求以对抗后殖民主义之外，已经无法像传统水墨画一样保持其独立不羁的“能指”和“所指”了。

一边是自我中心主义冲动压倒自律行为，一边是剪不断的水墨情结汇入后现代文化语境，内和外的双重变异，使日趋成型的后水墨画时代显得浮躁、动荡、缺乏边缘性，而水墨画、后水墨画乃至前水墨画作为绘画形态上的共生现象，又加剧了后水墨画作为时代存在性质上的复杂化及其悖论状态。这与同样具有剪不断的水墨情结，却在本体论和中国中心主义的意义把握其存在价值的传统水墨画时代，是不可同日而语的。

## 走出西方的眼光

我们无法设想，如果中国仍然羁留于农业社会和儒学文化圈的话，后水墨画现象是否会发生。但毋庸置疑的是，以有机宇宙观为基础的和谐稳定倾向作为水墨文化的精神内核，虽然也会出现“媒介创造”与“语言创造”的交替振荡，却不可能构成对水墨画所依存的“道”的威胁。“道”统摄着生命态度、艺术本质、价值理想等等终极关怀的形而上层面，水墨画之所以以文人画家为主体，并且在历史发展过程中相继锻造出隐逸情怀、淡泊内涵和笔墨趣味，而将与之相反的世俗情怀、绚烂境界和形式魅力留给了金碧重彩和民间绘画之类的前水墨画，就因为它那幽昧绵邈的黑色视觉效应，以一驭万、有无相生的玄根玄机，以及随机渗化、重过程而轻结果的媒材物质，恰到好处地为形而上的“道”实现了形而下的物性匹配。然而，不争的事实是，20世纪的中国历史抛弃了文人这一文化主体，抛弃了为文人所承传守护的“道”，同时也导致了水墨画形而上精神的失落。正是基于此，在汹涌澎湃的西潮美术面前，水墨画似乎成了一种过去时的存在，视其为一个自足的精神本体的语言模式，故有理由与当代文化艺术中的西方中心主义相抗衡的本体论者，由此而显得迂阔保守。也正是基于此，从西方现代、后现代艺术引来新的“道”以发掘水墨媒材新颖表达方式的后水墨画，不仅获得了发生发展的空间，而且被赋予了民族文化符号的载体和传统文化批判的主体这无悖谬的双重职责。

过分看重西方文化的外因作用，固然有乖史实。由于中国从未沦为殖民地国家，尽管面对殖民主义做出被迫选择，仍然具有“拿来”的主动性。因此，即便从业已成为中国历史的一部分并直接影响到水墨画创新和转型的中国油画等西方主义艺术景观着眼，也不难发现，西方在中国人这里已经被筛选、过滤、褻淡和变形，成了借他山之石以攻玉的筹码。但与此同时，我们更不能忽视这样一种现实：正因为引进了西方，借助了发现中国问题的西方眼光，中国的问题才成了真正的问题。如果没有西方科学精神和写实主义的眼光，中国传统水墨画的弊端就不会被认定为“两点是眼，不知是长是圆，一画是鸟，不知是鹰是燕，竟尚高简，变成空虚”，<sup>2</sup>也未必会出现“衰弊极矣”<sup>3</sup>和“革王画的命”<sup>4</sup>的社会学命题。如果没有西方现代主义和后现代主义的眼光，中国水墨画的现代转型，就不会尾随中国的西方主义艺术，在形式、观念、抽象、行为、装置和政治波普、玩世现实主义、艳俗艺术的多元道路上左冲右突，同时也就无缘领略与之相应的困惑，诸如如何保持民族身份、如何确证东方精神、如何在走进当代艺术这个普遍主义的艺术语境时又不至于坠入后殖民主义的陷阱等等。事情的两面性，使西方的眼光既成为中国近现代水墨画在不同的阶段发现问题、解决问题从而推动其走向现代形态的催化剂，又成为中国近现代水墨画在不同的层面消解本体、转换意义从而导致其背离民族根基的麻醉汤。

绘画作为诉诸视觉的艺术，从原始时代到现代的演化流衍过程，在西方，大抵是逐渐芟除附加其上的巫术、宗教、文学、哲学、科学等因素，而向着较为纯粹的视觉形式转变。但中国，则以在文人士大夫“归去来兮”的心路历程中获得独特发展机会的水墨画为代表，反而融合文学、哲学、书法等因素，强化人格、趣味、象征等原则，朝着综合艺术的方向舒展其精神根基。这一历史发展的反差，到了20世纪末，已经基本上给填平了。无论坚持本体论的水墨画还是乞灵媒介论的后水墨画，都在现代社会这个多元的、重视个人价值的、容忍无数个真理并存的时代需求面前，将视觉形式的建构视为一己职责。区别仅仅在于，后水墨画的视觉形式建构着眼于普遍主义的形态学特征，其可读性、可观赏性在中国人眼里与西方人眼里均通行不悖，而水墨画的视觉形式建构则着眼于本土主义的形态学界限，其可读性需由特定的文化素养和人文背景来维系。在失落相应形而上精神的情况下，后者的保守色彩决定了其作为将是有限的，但是，只要水墨画继续作为中国人意义世界的一种体现，它那份与西方化和世俗化相抗衡的超越性，恰恰是该艺术表现方式赖以不断发展的生命之源。这是因为环境条件的改变，以及原本附着其上的诸多伦理性功能的丧失，使得当代水墨画蜕化成一种“为艺术而艺术”的存在，从而有可能进入相对独立、相对冷静、相对超脱的思考，以非功利性的关切和对本体规律的执迷，深深楔入纯粹化的艺术状态。而对于富有批判精神和改革开放胸怀的后水墨画来说，只有与这种相对立的艺术状态构成张力场，才不会在走向现代化的文化转型进程中失去文化自身的深层冲动，失去超越于即时性、现实性和社会性之上的对终极追求的内驱力，才不会迷失在西方的眼光中而无力自拔。

在艺术自律的形而上信念日趋式微，民族文化的未来利益又往往屈从于现实需求和即时效应的当今时代，做一个水墨画家要比做一个后水墨画家困难得多。前者非但要承受不移不屈、安贫乐道和耐得寂寞的考验，而且必须在拒绝社会化的孤高寡合状态中剔除信而好古的迂腐气，通过跨越古人已有的成就而成就自我。不过尚可欣慰的是，历史已经给我们提供了一个新的起点，由西方眼光带来的将理性与信仰、社会功能与艺术规律分而治之的二元化价值观，使建立在“独善”和“自娱”等消极意义上的“为艺术而艺术”，被建立在对艺术本体规律的渴求与献身精神上的“为艺术而艺术”所取代，水墨画学术追求的纯正性由此提上了议事日程。收缩横向的社会学价值而潜心于纵向的艺术学科价值，这对自律和自足的艺术家，恰恰是一种难得的机遇。黄宾虹可以作为此类追求得风气之先的例证。

总之，拒绝西方眼光的水墨画与顺应西方眼光的后水墨画一道，不仅构成了当代水墨画坛对立互补的整体艺术机制，同时也是这一机制顺利走向自己的未来性的切实保障。我们必须从更深远的意义上看问题，才能为已经变异并将继续变异着的中国文化减少一些事后的遗憾。

原载《美术研究》1999年第1期

## 注 释

1. 皮道坚：《水墨性话语与当下文化语境》，载《美苑》1995年第1期。
2. 鲁迅：《且介亭杂文末编·记苏联版画展览会》。
3. 康有为1917年手书《万木草堂藏戏画目·国朝画》。
4. 陈独秀：《美术革命——答吕澂》，载《新青年》第6卷第1号。

# STRUCTURE AND INK

Liu Xiaochun

## 1. Structure Comes First

Here the use of structure refers to the overall structure of a painting. This structure is also known as compositional arrangement, and it is similar to topology, location and layout in the traditional Chinese painting manual.

*A Message Calling for Chinese Contemporary Ink Art*,  
Xinhua Publishing House, 1997

## 2. Ink – Ink

I do not dispute those who use ink to express emptiness. This is simply a separate path from mine. There are those who do not equate their use of ink to emptiness. These works call for new interpretation in the present day. A new interpretation intends to expand the definitions of existing literary arts. Literary arts confine the core of ink and brushstroke within calligraphy brushwork; an approach that is homogenous and widely accepted. However, today artists want to create diverse and self-guided principles and new fields.

Hei Longjiang *Literature and Art Criticism*,  
pg. 83-84, Issue 6, 2002

## 3. A Brief Essay on Freehand Ink Painting

This essay was written for the *2004 New Freehand Ink Paintings Invitational Exhibition* to discuss the spiritual and psychological aspects of freehand ink painting.

### The Realm of Freehand

Freehand painting was influenced stylistically by three remarkable groups of artists: firstly by Su Shi, Wen Tong, Mi Fu and Mi Youren; secondly by Huang Gongwang, Wu Zhen, Ni Zan, and Wang Meng; thirdly by Shi Tao, Zhu Da, Wu Changshuo, and Huang Binhong. “New Freehand Painting” was the fourth stylistic development. Jia Fangzhou states that the realm of “Freehand” is perpetual. Thus, regardless of the style, freehand painting is rooted in keeping a calm and focused state of mind.

“Freehand” ink paintings express various personas: maniac, methodical, active, reserved, passionate, subtle, extrovert, introvert, moderate freehand, absolute freehand, emotional, logical, realistic, abstract. Of course a certain creative spirit stands out, especially when compared to stylized realism, decorative painting and crafted works. In contrast freehand ink painting is carefree, boundless, casual, determined, energetic, bohemian, enchanting, captivating, uninhibited, brusque, playful, natural, straightforward, translucent and in one word: focused.

In reviewing the intrinsic qualities of “the freehand in painting”, our discussion is not directed at the creative process of realistic paintings, decorative painting, and crafted works.

*Art Guide*, p4-7 Issue 6, 2002

# 结构与笔墨

刘骁纯

## 一、结构第一

这里讲的结构，主要指画面总体结构，类似我们常说的画面构成，也类似传统画论中讲的章法布局、经营位置、布阵列势。

### 旧话重提

“结构第一”并不是新主张。

李渔针对明清剧论过度重音韵、重词采而轻结构的状况明确提出：结构第一、词采第二、音韵第三。以致日本汉学家青木正儿说：“论结构者，笠翁外，未之见也”<sup>1</sup>。

画坛重布局的历史较早，唐张彦远论六法时就曾强调“至于经营位置，则画之总要”<sup>2</sup>由此画史上形成了范宽、李唐、米芾、倪瓒、浙派、朱耷、龚贤、吴昌硕、齐白石、潘天寿、李可染、石鲁等人重大结构、大阵势、大块构造的脉络。但元明清文人画的主流却不断强化着重笔情、重墨韵、重品玩的传统，至清代文人画入继大统后的正统派而达到极端，导致了画坛总势衰竭、婆婆妈妈的萎靡风气。方薰一针见血地指出：“凡作画，多究心笔墨，而于章法位置，往往忽之”<sup>3</sup>。邹一桂则与李渔相呼应，明确提出“当以经营为第一，用笔次之，赋彩又次之，传模应不在内，而气韵则画成后得之。”<sup>4</sup>

我之所以将批评精力大量投入现代水墨艺术，原因之一在于它是水墨画界最重视大块构造的一支，总结他们的实践经验，应该提出：

结构第一、造形<sup>5</sup>第二、笔墨第三；  
气势第一、骨力第二、韵致第三；  
远观第一、近察第二、细品第三；  
胆识第一、修养第二、功夫第三。

### 结构第一

提出结构第一，有两重含义。

首先，结构第一是对重章法布局、经营位置、布阵列势传统的延续，又是对这一传统的发展和改造。

布局、章法、位置、阵势等等强调的是平面构成，而结构则包括立体构成、色彩构成。简言之，它指画面中的以一制万、万法归一——一切复杂造型要素有机综合的大块构造。

我认为，现代风格和现代形态的水墨画将是水墨画的最后一个高峰，这座高峰正在发育、正在成长——正在隆起。虽未臻成熟，却前景可观。它终将出现一批与传统文人画对峙、并具有与传统文人画抗衡力量的大师。而现代水墨画与传统文人画最重要的抗衡力量，不在新的笔墨规范，而在总观大势时大块构造的精神震撼力。

其次，结构第一是对笔墨等造型要素的重新解释，即以结构的观念对待造形和笔墨。由此，“结构第一、造形第二、笔墨第三”，可以从更深的层面上解释为“总体结构第一，造形结构第二，笔墨结构第三”。

“第三”并非不重要，恰恰是针对笔墨的重要性，我写了数篇论“非文人笔墨”<sup>6</sup>的文章。而“非文人笔墨”中“笔墨”一词与传统意义相距甚远，它背离了“书法用笔”的一整套规范，而仅指在随机的堆刮挑抹、勾皴点染过程中艺术家精神投

入的深度和文化积淀的厚度，以及对笔墨运动的控制能力。控制什么？控制堆刮挑抹、勾皴点染在画面留下的一切轨迹相互关系的结构。这种结构从微观看可称“笔墨”，从中观看可称“造形”，从宏观看，可称“大结构”。实际上，结构一以贯之。

“结构第一”是一种观念，而非艺术家的创作过程。就创作过程而言，人人不同，但粗略可以描述为：总势在胸，而后由笔墨起、由造形转，终于大局和总势。

### 感性结构

对结构，我强调直觉控制而不强调理性设计。我想，这是中国绘画受书法、诗歌影响而来的结构观念，与西方绘画受建筑、雕塑影响而来的结构观念的最后分水岭。一为寓刚于柔的结构、一为寓柔于刚的结构；一为感性控制的结构、一为理性控制的结构；一为无为而为的结构、一为有为而为的结构。在朱聋、齐白石与塞尚、毕加索的比较中可以鲜明地感受到这种差异。

现代水墨画在创造新的结构，因此它不同于朱聋、齐白石的结构。所以，在很大程度上，这种新的感性结构还仅是一种可以从水墨现状发出希望的理想。它最终不是一种法的驾驭而是人格力量的显现。

原载《中国现代水墨艺术传呼》，新华出版社，1997年

## 二、笔墨 · 笔墨

笔墨是否等于零，没什么可争的，各走各的路就是了。

对于不等于零的笔墨，在今天需要重新解释，以拓宽文人画所设定的疆界，以走出文人画所筑起的城堡。文人画所设定的笔墨规范的核心是书法用笔，它是一元规范、集体规范，而今天的艺术家却要创造出多元的个体规范或派系规范。

观今日之画坛，书法用笔的笔墨系统尚未穷途末路，非书法用笔的笔墨系统则显示出更多的可能性和更加蓬勃的生机。“不通书不能言画”、“书画同法”、“书法用笔”、“笔用中锋”、“一波三折”、“逆入平出”、“藏头护尾”、“虫蚀木”、“屋漏痕”、经典“画谱”、传统程式……凡此种种，欲守者守之，欲改者改之；有益者用之，无益者弃之；顺我者昌之，逆我者亡之。

没有书法意味的涂扫，没有波折意味的排线，没有画沙意味的渍染，没有毛笔意味的揉拓……何尝不能使古典“笔墨”神髓重新放出光明？

所谓古典“笔墨”神髓，笔痕墨迹的自主化、精神化而已。笔墨者，迹也。手迹、心迹、天人感应之迹也。观八大之画称为“笔墨”，观德·库宁之画称为“笔触与肌理”，观基弗尔的综合材料艺术称为“手工操作痕迹”，其理同一，通可名之为“迹”。“迹”受之于手，手受之于心，心受之于自然。心手相应、自然天成为上境。

或曰“笔墨”和“笔触与肌理”不能混为一谈，以为“笔墨”包含情致、人格、修养、功力、品位、格调、境界等等中国独特的人文内涵和美学追求，有其内在系统性，而“笔触与肌理”不然。

此言差矣。的确，“笔触与肌理”原是西画中的绘画要素概念，但在今天特别是在今日中国它已经被超越，包含了情致、人格、修养、功力、品位、格调、境界等等丰富的人文内涵和当代中国人的美学追求。的确，“笔墨”原是中国传统的美学概念，但在今天它必然被改造。那些属于古代文人士大夫崇古、逃避的人格趣味和相应规范相当部分将要死去，并生长出现代人活脱脱的生命内涵，创造出现代人多种多样的格体规范。

讲笔墨是为了区分手工操作痕迹的雅与俗、高与下、艺与技。手工操作痕迹有技有艺，以技压艺为匠，以艺制技得真。真者，手工痕迹与心灵轨迹通也。将手工痕迹修饰掉，心灵轨迹也就随之消失；故意制造手工痕迹，“心灵轨迹”则失其自然、失其真矣。

如果将笔痕墨迹视为生命，生命则是生成的，艺术则是创化的。艺术的真正魅力是“在路上”的过程，是生命对未知世界的冒险。在创作中，迹与迹偶然叠压而又彼此吞噬。而或游魂无着、尸迹杂陈，一旦进入佳境，则神遇而迹化，混沌渐开

而体象渐立，语言渐具而精神渐充。不存在的东西萌生了，赘生的东西消逝了，僵硬的东西灵动了，腐朽的东西神奇了。所谓创作，就是生命在皴擦点染中的运动，灵魂在推刮挑抹中的新生，精神在截割焊铸中的敞开。当一丛形象隐遁于另一丛形象背后，一束笔痕新生于另一束笔痕阵前，一种意趣败倒在另一种意趣之下，一类感觉屹立在另一类感觉之上时，或许正是艺术创作最激动人心的时刻。

这是一种令人神魂颠倒的过程魅力：在刀与笔的交错冲撞中灵魂得以迹化、在水与墨的冲融渗化中生命得以延伸、在形与色的相生相克中精神得以生发。欣赏同样离不开过程的魅力，但欣赏者体验到的过程不可能是创作过程的重复，而是创作过程留在作品中的信息激发起的新的过程魅力，是欣赏者自主地再创造、再发现、再体验。

刀笔油彩、光色形体、提按挑抹、斧凿火喷……人体力量与物质力量搏斗，心灵之声与天籁之音和鸣。迹不违其心之用，心不离其迹而动。在不知所之的走笔运刀中别出心裁，在有意无意间发现通向心灵的另一扇门窗。这才是笔墨中不死的古典灵魂。

披离点画或有成竹或无成竹。气运而笔落，胸有成竹也；笔运而神生，胸无成竹也。不知是笔随心动还是心随笔动，可入佳境。

运笔施墨或狂放或超逸。狂者，“喜怒穷旁，忧悲愉佚，怨恨思慕，酣醉无聊，不平有动于心，必于草书焉发之。”（韩愈）其行也若奔马、所向无定、左失右补、险象环生；逸者，“静故了群动，空故纳万境。”（苏轼）无为而为、无怨而怨、无诤而诤、以无我为有我。狂放与超逸，人格境界也，不可强以为之。

任情恣性使之人人可为，但并非人人俱佳，其中差异，不啻天壤。出色艺术家手下的笔墨看似不经意，但妙在不经意中对“确切”的高度敏感。这不是写实意义上“形”的准确，而是可意会不可言传的“以迹通灵”的准确，一种有更高难度的准确。能苍乱求治、狂怪求理、僻涩求才、奇险求正方为大才。大手笔在运动中控制走向，超绝者在随机中把握结构。

笔墨即关系、即结构。在今天，不通结构难通笔墨。结构有内外。内结构：色痕墨迹在勾皴泼染中的起承接收，点线体面在堆刮挑抹中的对抗咬合，血脉精气在走笔运刀中的升沉跌宕。外结构：整体构成在经营安排中的争让开合，精神张力在大块构造中的聚散屈伸，大道天规在位置布陈中的运行流动。

“散怀抱”的古训对今天仍然有效，“怀抱”不“散”难得自由；不到痴迷岂入化境。章法结构常常在偶然失误中被拯救，造型法度常常在物我两忘中被育化，森严规矩常常在形骸放浪中被发现，格律规范常常在解衣盘礴中被创造。自由而中矩，无意而得意，不为而为之，神境也。易哉笔墨！难哉笔墨！

原载黑龙江《文艺评论》2002年第6期第83-84页

## 三、“写意状态”散论

写意状态由写意画引出而远不限于写意画。此文为“2004新写意水墨画邀请展”而作，主要讨论写意画作画时的精神状态、心理状态。

### 写意状态

写意画自苏文二米一变，黄王倪吴又一变，石（涛）朱（耆）吴（昌硕）黄（宾虹）再一变。“新写意”为三变之后之变。无论如何变，作画时的写意状态一以贯之、历久弥新，诚如贾方舟云：“写意状态”无新旧。

写意画的倾向，有狂者、逸者，动者、静者，豪放者、婉约者，外向者、内向者，小写意者、大写意者，情绪型者、理智型者，较具象者、较抽象者……其作画状态有共性吗？有，这种共性相对于写实绘画、工笔画、装饰画、工艺制品的创作状态而显示出来。写意画的作画状态相对更洒脱、更自由、更随意、更任性、更不守规矩、更放浪形骸、更如痴如醉、更

若迷若狂、更放达不羁、更一气呵成、更有游戏性，怀抱更疏散、胸襟更自在、倾吐更直接、性情更透明，一言以蔽之：更解衣盘礴。

讨论“写意状态”不是针对写实绘画、工笔画、装饰画、工艺制品的创作状态，而是针对写意画的内部问题。

## 写意三境

写意状态是一种不为法束的状态，虽无新旧，却有高下。

当前十分活跃的写意画创作，大多数我称之为“大众写意画”，此指水准，非关专业业余。“大众写意画”有的也很抒情、很潇洒，有的甚至画得很不错。但从境界上来讲，属于第一个无法状态，往后还有两个境界：有法状态，以及超越有法状态之后的更高层次的无法状态。

自觉承担艺术史责任的艺术家都经历过或经历着有法阶段。不论是顿悟还是渐悟，有法阶段都有两个方面，一是研习古法，包括中国之法和外国之法，这是基础；二是创立我法，也就是建立章法、造型、笔墨等等总和而成的个人规范。

在古代，比如从“四王”的理论看，他们更强调研习古法，先让自己“与诸古人血脉贯通”，“同鼻孔出气”（王时敏）然后在研习古法的过程当中，自然而然地让自己的面貌脱出来。可是在今天看来，清“四王”比元四家并没有脱出什么，有的甚至还出现了萎缩。这警示我们：强化创立我法的意识是必要的。研习古法是手段，创立我法是目的。李可染主张“以最大的功力打进去，以最大的勇气打出来”，刘国松主张“先求异，再求好”，在理论上两者都无可。

写意在本质上是个性化的。写意，写意，不立我法何以写我胸臆？

研习古法的深度和创立我法的强度，标志着走出“大众写意画”的程度。创立我法同时又意味着作茧自缚。“法”，无论是“古法”还是“我法”，它的高难度和它的高束缚是同步生成的，它的成熟完善和它的定型结壳也时常形影相随，这便是规范创立过程中潜藏的内在危机。

因此，在经历了作茧自缚之后还需要破茧而出，在自立我法之后还需要自破我法。这不单纯是理论问题，而且是现实问题。当前写意画坛的中年骨干之所以成为中坚和骨干，主要就是因为他们经过长期的艰苦努力，一步步建立起了自成体系的有一定高度和难度的个人规范，危机在于，其中有的艺术家沉浸在个人规范之中，作品渐显僵化、程式化、生产流程化，写意逐渐失去了神髓而变成了躯壳。对于这类希望和危机并存的艺术家人，有必要重提写意状态。

一旦被法所缚，“写意”也就名存实亡了。它徒有写意笔法，徒有不似而似的造型和相应的章法结构，徒有自家样式，就是没了直抒胸臆，没了在放达不羁状态中笔墨直指心性。

写意状态失而写意神髓失，写意神髓失写意便不成其为写意了。

破法不是毁法而是教法，不是破核而是破壳，是让我法的内在能量充分释放。

立法和破法、束缚和自在，在艺术家的艺术历程中一般不是截然显示为的两大阶段，而是常常显示为反复交错的过程，在这个过程中，道高一尺魔高一丈，所立之法越是规矩森严，破法后的自在状态也就越是超凡拔俗。

得大自在方可化机在手、意动天机、自然天授、心与天地同游。

石涛“一画”何指？在我看来指的就是法性一体，它的萌芽，它的成长，它的整个展开过程。未立法则无“一”，故云“一画之法，乃自我立”；既立法则如鸿蒙初辟，故云“太朴散而一画之法立矣”；此性创此法，此法载此性，故云“一画明，则障不在目，而画可从心”；新萌之法衍生了后来的一切，故云它是“众有之本，万象之根”，“亿万万笔墨，未有不始于此，而终于此”；法性合一决定整个艺术生命，故云“一画了矣”！

无法，有法，无法而法；非法，非非法，非非法。此写意三境也。

石涛所云“法无定相，气概成章耳”。此第三境界也。

## 生命状态

创作状态与艺术家的生命状态水乳交融，是写意性、表现性艺术的突出特征。创作状态与生命状态统一于艺术家的性情。写意状态即生命状态即艺术家的性情显现。写意状态不可强为，原因在此。但是，如果由此以为写意画抒发情感就像表情反映心情一样直接，那实在是一种极大的误解。艺术情感不等于生活情感而是生活情感的迁移、转化、过滤、积淀、升华。一切艺术皆然，写意画也不例外。写意画抒发的是艺术家的性情，所谓抒发胸臆、直吐胸中块垒、寄寓胸次、写其意气、书写胸中丘壑，都是这个意思。在古典的、叙事的、写实的艺术中，艺术家的性情处于陪衬地位，它隐藏在艺术家的个人风格之中，在极端的情况下，甚至被集体戒律所排斥，而在写意画中，艺术家的性情则转化成了艺术的主要内容。

性情何指？1. 艺术家的天资、禀赋、气质、人格、学养、理想、世界观、人生阅历的烙印、文化素养的积淀，以及“感于物而动于中”的情感态度。易言之，气质禀赋、文化情愫与社会情怀；2. 艺术家创作过程中的形象感受和笔墨感受，以及创作冲动和作画激情。第一点为情之性，第二点为性之情。

八大山人空寂冷逸的花鸟和疏放散淡的笔墨，与其说“表达了”不如说“隐含了”亡国之痛。作品更直接显现的是艺术家寂寥疏旷、清静淡泊、不染红尘、与天地同游的性情。在具体作画过程中，即使亡国之痛涌上心头，八大山人也要将其沉淀到形象和笔墨之中，如果情绪不能沉淀，甚至因为心烦气躁干扰了创作，艺术家宁可将其滤掉，以便进入最佳的创作状态：“凝神遐想，妙悟自然，物我两忘，离形去智，身固可使如槁木，心固可使如死灰……”（张彦远）摆脱了世俗情绪的羁绊，才可能更自如地运笔，更出神入化地创造形象的风神气韵。

齐白石画过一幅《不倒翁》，戏曲丑官扮相的泥玩具，题诗曰：“乌沙白扇俨然官，不倒原来泥半团；将汝忽然来打破，通身何处有心肝。”此画诙谐幽默，表达了齐白石对官场腐败的嘲弄和蔑视。这种以图文相配和象征比喻的方式表达思想感情的例子，在中国传统写意画中十分常见。这种方式表达思想感情比没有点题文字要直接得多，但他所表达的仍然是艺术家的社会情怀而不等于生活情感，尽管其中积淀着艺术家的生活阅历和生活情感。而那雅拙天真、朴素清新的意趣中所隐藏的天机，题诗又远不可能道破。问题在于，难言之处，恰是齐白石真正着力之处。

在作画过程中，性相对稳定，情千变万化；情的变化不离性的一贯，性的一贯在情的变化之中；情自然流露着性，性宏观调控着情；情处于显意识，性处于潜意识；情激活着性，性升华着情。

性的某些因素在一生的创作中都相对稳定，某些因素则在某个创作阶段或某个作品系列中相对稳定；情的某些因素瞬息万变，某些因素则有一定的迁延性。性附着于情得以显现，情附着于形象和笔墨得以显现。

## 运笔状态

写意状态的核心是运笔状态——心由笔动、笔由心动的互生状态。黄宾虹说他自己“六十岁之前画山水是先有丘壑再有笔墨，六十岁之后先有笔墨再有丘壑。”这说明衰年黄宾虹有十分清晰的笔墨自主意识。

与“先有笔墨再有丘壑”相伴的是不同程度地“胸无成竹”。“胸有成竹”，画稿或腹稿比较具体，作画中披离点画的随机性和偶然性，必须调控在足以追踪最初的画稿或腹稿的宽容度之内。“胸无成竹”如庖丁游刃、目无全牛。“随手写去，自尔成局”（郑板桥）。甚者不用画稿，再甚者腹稿也是个粗略设想，更甚者连粗略设想也不要而让设想隐入潜意识。气运而笔落，笔落而神生。一生二、二生三、三生千笔万墨。从无到有、笔笔生发。全局在运动过程中不断调整、逐渐清晰，直到收笔。相对而言，“胸有成竹”更强调笔墨顺应丘壑，“胸无成竹”更强调丘壑服从笔墨。

我曾将“写意”归纳为四：1. 写其意气，2. 写其意象，3. 写其笔意，4. 写其大意。贯穿这四点的是笔墨写意——在洒脱

状态中借运笔施墨追逐意象和抒发胸臆。正是由于运笔洒脱，造型便不可能拘拘守其形似，故而强化了“离形得似”；正是由于走笔疏放，章法便不可能拘拘守其画稿，故而不同程度地“画若布弈”。

然而，作画又不可能没有整体构想，不论多么强调借助半酣半醉的酒兴，不论多么强调离形去智、物我皆忘、无意而为之，不论目标在多大程度上是随机调整、变动不拘的，不论目标隐入潜意识多深，笔墨运动均离不开意象塑造、局势安排、情思表达等整体构想，更离不开对“恰当”、“绝妙”、高境界的不断追求。“出新意”需在“法度之中”，“豪放之外”需“寄妙理”（苏轼），“从心所欲”需“不逾矩”（孔子）。

因此，目的性与自发性、控制与反控制，就成为具有挑战性和冒险性的行为；驾驭笔墨这匹无缰之马，就成为具有较强情绪波动的行为。如乘兴、败兴、惊喜、平静、冲动、得意、如痴如醉……任何创造都有败兴、沮丧、冲动、兴奋，但只有写意艺术直接借挥毫表达挥毫自身激起的情绪冲动，并将这种情绪过程从始至终给以迹化。在这里，挥毫情绪的迹化亦创造本身，笔墨的升沉跌宕即性情的起伏聚散本身，此为写意性、表现性艺术所特有。

这种挥毫自身的情绪冲动我称之为“自情绪”，也就是我们常说的笔情墨趣、笔意墨境、笔气墨韵。笔墨情绪不以喜怒哀乐的面貌出现，而以气韵和性情的面貌出现，以意、气、精、神、风、骨、趣、韵、力、势、性、味的面貌出现。气韵和性情就是笔墨的内容。当然，它折射着艺术家的文化情愫和社会情怀。

笔墨情绪是写意艺术中最鲜活、最当下、最真实、最显露性情和生命活力、最牵动艺术家神经末梢的情绪。

艺术家以自己的性情创造意象和笔墨，反过来又感受着意象和笔墨的气韵；艺术家从意象和笔墨中体验意趣，反过来又抒发形笔意趣激发起来的体验；意外出现的笔痕墨迹会激起新的情绪，这情绪又激起新的创意、新的冲动并借笔墨疏导出去；艺术家因创作而产生创作激情，反过来又能动地抒发创作激情……如此往复。这是一种在创作过程中反复自我熔铸、自我再生的自我循环系统。这种自循环、自感受、自情绪、自我抒发、自我表现，乃是写意画的突出特征。

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1. 引自李万钧：《从比较文学角度看李渔戏剧理论的价值》，《文艺研究》1996年第1期。
2. 张彦远：《历代名画记》，人民美术出版社，1993年，第15页。
3. 方薰：《山静居论画》，引自沈子丞编《历代论画名著汇编》，文物出版社，1982年，第584页。
4. 邹一桂：《小山画谱》，引处同上，第454页。
5. 《辞海》中只有“造型”一词而无“造形”一词。但由于美术又称造型艺术，这种广义使用的“造型”，不可能不包括色彩。美术界一些人之所以使用“造形”一词，是为了区别广义概念的“造型”而专指“形象塑造”、“塑造形象”等较窄的意义。
6. 关于“非文人笔墨”，可参看拙文《笔墨——黄宾虹与林风眠》，刊《20世纪中国画——“传统的延续与演进”国际学术研讨会论文集》，浙江人民美术出版社1997年版第179--207页。

## REALISM AND 20TH CENTURY CHINESE PAINTING

Shao Dazhen

For centuries, major transformations in Chinese history and Chinese Painting have occurred. The overall conversion of Chinese society was aided by the western import of democracy, science, and Marxism. Chinese art as a whole, including Chinese Painting, went through major changes connected with the import of western Realism. The effect of western Realism on Chinese Painting played a profound role on its evolution.

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## 写实主义和20世纪中国画

邵大箴

（北京 中央美术学院教授）

（北京 中央美术学院教授）

（北京 中央美术学院教授）

近一百年，是中国历史的大变革时期，也是中国画的大变革时期。中国社会的大变革，借助于从外国引进的民主、科学和马克思主义。包括中国画在内的中国艺术的大变革，也和引进西方的写实主义密切相关。研究写实主义在中国画变革中的作用和影响，研究从西方引进写实主义的得和失，对于探讨中国画的现状和它的未来发展，不无意义。

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从世界艺术的大格局看中国近百年来美术发展情势，不难发现，中国画的走向和西方美术的趋势相背而行。19世纪70年代之后，西方的美术潮流是从古典写实逐渐转向具有强烈现代感的写意、象征、表现和抽象；中国画却从趣味高雅的写意、象征、表现和抽象逐渐向较为大众化的写实过渡，和西方相比较，走的是逆方向。写实绘画不能概括20世纪中国画的全部面貌，但是写实主义的影响无所不在。这种影响既表现在写实风貌的绘画作品中，也表现在这个时期创造的传统写意文人画中；既反映在人物画上，也反映在山水花鸟画上。在写实风貌的人物画上，最重要的特点是素描造型的被采用。在这个时期，各家各派在讨论中国画传统、现状和前途时，无不涉及引进西方经验，特别是引进西方写实主义的问题。笔者在这里特别强调西方写实主义这个概念，为的是更准确地传达出上世纪末、本世纪初人们对写实主义的一种特殊理解。那时，画界许多仁人志士的目光投注在西方，一心想用西方的写实主义来挽回传统写意文人画已经出现的衰颓之势。在他们看来，西方写实主义是与自然科学密切相关联的，是运用了数学、物理学、解剖学知识的造型科学，把它称之为“科学的写实主义”。中国传统艺术以至中国传统文人画中，有没有写实的经验，倘若有，这些经验在新时期的创造中，如何被采用、融合，这些问题虽有人涉及，但并未被提出来充分讨论。虽然，在是否要引进写实主义来改造中国画的问题上，有不同的声音，如陈师曾等人就曾发表文章，慷慨陈词，申述文人画创造之特质、真谛、价值和意义。<sup>1</sup> 郑午昌、潘天寿等人也竭力反对用西洋经验来改造中国画或用中西混合法来改良中国画的主张。<sup>2</sup> 可是，当时的社会舆论、画界占主流地位的认识，仍然是西洋画科学，中国画不科学的片面见解。这种见解甚至一直延续到50年代。例如，在美术史和美术理论上颇有造诣、学贯中西的王逊在文章中就说：“民族绘画的技法，如果在我们手中只能用以描写固定的客观的对象和表达定型的感情，那就是一些死的方法，结果就成为我们的桎枷，而不成为我们的武器。那就和一般西洋绘画中的科学的写实技术相比较，存在着很大的不同。运用科学的写实技术可以得心应手地描绘眼之所见的任何事物，所以是活的方法。有志于改进国画现状的画家有必要先学会这样一种直接描写生活，表现生活的活方法，并且用这种科学的方法整理传统的技法，保存其准确、精练、巧妙的优点，把死的方法也变成活方法。”<sup>3</sup> 王逊这段话的用意很好，是要画家直接描写生活、表现生活，不要陶醉在陈陈相因的模仿之中。可是在字里行间所透露出来的“西洋科学写实技术”高于“民族绘画的技法”的观点，却不能不说是一种误解或偏见。其实，不论是民族绘画的技法，还是所谓西洋科学写实技术，都有死和活之分，都既可以成为我们表现真实思想和感情的手段，也可以成为“我们的桎枷”。王逊文中的这一误解或偏见，并非仅仅是发自他个人的思考不够周密，而主要是当时历史和文化的复杂情势，使许多人在注意到西方写实技术的可取之处时，忽视了深入研究本民族绘画体系的特点和长处，从而对本民族的绘画体系并非出自自觉地有所贬损。这是很值得我们加以总结的历史经验和教训。

近百年来，学术界的先驱者们在对待引进西画写实主义的问题上发表了不少精辟的见解。这些见解有相似的方面，也有微妙不同的地方。

较为普遍的见解，是主张采用西洋科学的写实手法来“改造”中国画。持这种见解的有康有为。他在《万木草堂藏画目》中，批判写意文人画之弊端，力主学习西方写实造型，甚至大力推崇用西画法来画中国人物的郎士宁，疾呼“合中西”为画学开辟新纪元。持这种见解的有陈独秀。他在《美术革命——答吕澂》一文中，直载了当地主张“改良中国画，断不能不采用洋画写实的精神”<sup>4</sup>”。他说，“中国画在南北宋及元初时代，那描摹刻画人物禽兽楼台花木的工夫还有点和写实主义相近”。既然中国画没有写实工夫，那只能“输入写实主义”了。持这种主张的还有蔡元培、鲁迅。鲁迅是基本上否定文人画的：“我们的绘画，从宋以来就盛行‘写意’，两点是眼，不知是长是圆，一面是鸟，不知是鹰是燕，竟尚高简，变成空虚……”，“后来的写意画（文人画）有无用处，我此刻不敢确说，恐怕也许还有可用之点的罢……”<sup>5</sup>。只是鲁迅

固有广阔的文化素养和很高的艺术鉴赏力，他在提倡西方写实主义时，不排斥和写实主义相背离的某些现代流派（如德国的表现主义）。他在中国传统艺术和民间艺术中，看到了可以用来推进中国画革新的途径。

“五四”以来，中国美术界的几位重要人物徐悲鸿、林风眠和刘海粟，都力倡引进西画的写实方法来改造或改良中国画。

徐悲鸿在出国留学之前，就受康有为、蔡元培思想的影响，主张用西洋写实主义方法来改造中国画。他在《中国画改良论》那篇著名的文章中，提出了“古法之佳者守之，垂绝者继之，不佳者改之，未足者增之，西方画之可采入者融之”的论点。<sup>6</sup> 细细分析，他这里的所谓“佳者”、“垂绝者”、“不佳者”、“未足者”和“可采入者”，莫不与写实造型有关。因为他把描绘物象的形，视为美术的本质性功能，即“造物物之形态者，曰美术”。<sup>7</sup> 在许多论述中国画的文章中，他一再强调，要恢复写实造型，引进西方的写实主义，特别是写实素描，如“欲振中国之艺术，必须重倡吾国美术之古典主义，如尊宋人尚繁密平等，画材不专山水。欲救同前之弊，必采欧洲之写实主义”；<sup>8</sup> “研究绘画者之第一步工夫即为素描，素描是吾人基本之学问，亦为绘画表现惟一之法门。”<sup>9</sup> 徐悲鸿认为素描是一切造型（当然包括中国画）的基础，对于忽视写实造型的文人画和印象派之后的现代派绘画，深恶痛绝。当然，徐悲鸿毕竟是美术大家，他提倡的写实主义不是造型的绝对精确主义。他也深知“写实主义太明，久必觉其乏味。”<sup>10</sup>

林风眠在留学回国之后，积极推行美术运动，提倡新兴美术。他准确地看到了中国画“最大的毛病，便是忘记了时间，忘记了自然。”<sup>11</sup> 这一点。他和徐悲鸿有共同的看法。不同于徐悲鸿的是，林风眠敏锐地感觉到，“艺术之构成，是由人类情绪上之冲动，而需要一种相当的形式以表现之”。他看到了以摹仿自然为中心的西方艺术，倾向于写实一方面，是由于“寻求表现的形式在自身之外”，而以描写想象为主，倾于写意的东方艺术，则是“寻求表现的形式在自身之内”。他认为，两种不同的方法，造成两种相异的风貌。它们多有所长短，所以东西艺术“应沟通而调和”。他提倡“……当极力输入西方之所长，而期形式上之发达，调和吾人内部情绪上的需求，而实现中国艺术之复兴。一方面输入西方艺术根本上之方法，以历史观念而实行具体的介绍；一方面整理中国旧有之艺术，以贡献于世界”；<sup>12</sup> “绘画上基本的训练，应采取自然界为对象，绳以科学的方法，使物象正确的重现，以为创造之基础。”<sup>13</sup> 林风眠反复强调“形”在美术表现中的重要性，他说：“艺术假使不藉这些形体以为寄存思感之具，则人类的思感将不能藉造形艺术以表现，或说所谓造形艺术者将不成其为造形艺术！”<sup>14</sup>

很显然，同样是主张引进西画中写实主义的林风眠，对文人画的批评责难要比徐悲鸿缓和得多，他更多地注意到了写意文人画在传达人们情绪方面所显示出来的特质和优势。不过林风眠的“东西艺术调和论”还是受到了一些人的批评。一些对传统文人画颇有研究的学者持不同意见自不用说，即使心仪西画的同光也在1926年发表的《国画漫谈》中，表示不同意林风眠的意见。他写道：“林风眠先生是认识国画特长的人，但他说现代国画失却价值的原因是因为形式过于不发达，不能应表现情绪之需求的缘故。这样说未免知其一无知其二，见其小未见其大了。”同光的意见是“倒不如先讲西洋人描写新事物的精神输入国画界中之为有益。”<sup>15</sup>

同光强调引进西画描写新事物之精神，而不主要是“科学的”写实技术。

倪貽德也持这一观点。他在批评了“想把西洋画的方法，与我们的图画合起来，以另成一种折衷派”，和用西洋画中的材料来替换传统材料的两种做法的失妥之后说：“但像不像的问题，艺术上原不能成立。艺术上所最重要的，都是由对象而引起之内部生命”，“最重要的都是艺术态度之变更”。他提出的革新中国画的口号是“从摹仿到创造，从追慕到现实，从幻想到直感。”<sup>16</sup> 同样看到了传统文人画的衰败形势和意识到借鉴西方艺术之必要，但究竟借鉴什么，是写实的技法还是面向现实的精神，却表现出不同的态度。这不同态度的缘由，来自对艺术本质认识之不同。主张引进写实技法的人把艺术的本质看作是情感的表现，而这种表现必须通过形作为媒体。主张引进西画面向现实精神的人，却认为只要达到写新事物和表现真情实感的



目的，艺术表现中的形似问题并不重要。在这场争论后面，还涉及到对传统艺术怎样认识和怎样评价的问题。传统艺术中有没有写实的传统？倘若有的话，是不是仅仅是诸如“宋人的繁密平等”之类的画体？还有，中国传统文人画中是不是也有一种值得我们认真研究的造型体系？传统文人画名曰写意，或强调写意，而实质并未舍形。西画中的写实主义被冠以“科学的”称谓，假如是从自然科学（物理学和数学等）的角度看，未尝不可，但决不能由此得出结论，有别于西画写实造型的中国传统文人画的独特表现手段，就是不科学的。诸如这一些问题，可惜当时并未充分展开。由于中国三十年代历史发展的特殊性，也由于画界普遍的文化修养和知识准备不足，这些非常重要的问题，没有得到应有的重视。不用说，徐悲鸿等人的地位和影响的举足轻重，也自然使画界对他的意见更为重视。何况，以徐悲鸿为代表的用融合中西法来改造中国画的主张，确实是中国画革新的一个（不是唯一的）途径。

## 二

30年代以来，写实主义之风在中国画以至在整个美术领域愈吹愈健。这是一个很值得我们研究的现象：为什么写实主义能在中国占主流地位，而不是像西方美术那样背离写实，发展现代主义。我粗略的看法是：

首先，20世纪，中国的社会变革需要写实主义。在这期间，中国经历了旧民主主义革命和共产党领导的新民主主义革命，发生了反对日本帝国主义侵略的八年抗日战争。这一系列的社会大变动，都对艺术提出了较为单纯的要求：为政治服务，为战争服务。美术和文学艺术的其它种类一样，成了战斗的武器。人们要求于美术的，首先着眼于内容和题材。美术服务的对象是工农兵大众。回顾历史美术有一定的功利目的，为宗教、政治服务，中外有之，也不乏精品。中国封建社会时期，儒家的文艺宗旨是“成教化助人伦”，就是强调文艺的功利目的和教育作用。我们提出的文艺要成为团结人民教育人民的武器，是儒家功利文艺思想的伸引和发展。很难想象，陶醉在发挥性灵与感想的人文画，能在战争时期和革命时期有发展的天地。如果说，在封建社会朝代更迭时期，为功利的成教化助人伦的美术对“无为而为”的绘画还有较大的宽容性的话，那么，在20世纪社会大变革时期，为政治服务的美术却形成了几乎是一统天下（至少在舆论上）的局面。中外历史上都曾存在着两种艺术的争论，在外国，是为人生而艺术（社会的艺术），还是为艺术而艺术（艺术的艺术）；在中国是成教化助人伦的画，还是无为而为的画。从政治家、批评家的立场出发，从社会学的观点看，无疑应该提倡为人生而艺术，提倡社会的艺术。可是，我们也应该同时注意到，为艺术而艺术或无为而为的艺术，也有其存在的价值；而且更深入地研究，我们便会发现，作为人类情绪冲动一种向外的表现，那些所谓为艺术而艺术或无为而为的艺术品，也终究会产生一定的社会影响。因为情感的熏陶是艺术品用以感染大众的最重要的手段。反之，“如果把艺术家限制在一定的模型里，那不独无真正的情绪上之表现，而艺术将流于不可收拾。”<sup>17</sup>看来，我们在提倡用写实手段来为政治服务的绘画的同时，对“无为而为”的人文画的价值没有充分地予以评价，相反，直接和间接的批判，对传统写意文人画的复兴和繁荣，产生了有害的影响。

其次，中国绘画自身变革的需要，也为写实主义的张扬提供了条件。绘画，不论中外，其百变不离其宗——形的写真或对写真的偏离。实而虚，虚而实，绘画经历的道路大致知此。文人画自元明清以来，愈来愈虚幻空灵，耽迷于主观性与趣味，要摆脱困境，必然会向写实转化。而且，文学艺术的大普及，水墨画走出文人圈子，获得更广阔的天地，必然要发生变革，必然要从“怎样画”转向“画什么”，从追求形式技巧转向追求题材内容。写实主义的主流地位的确立，似乎也是绘画自身历史发展的某种必然。

再者，20世纪中国画坛之所以接受西方的写实主义而排斥西方的现代主义，乃是因为中国社会历史发展还处在农业社会阶段，作为现代工业文明的一部分——现代主义对普遍中国人来说，似乎是不可思议的神秘和荒诞的观念与行为。因此，除了少数“似与不似之间”的表现主义作品，经过介绍被美术界接受外，其它现代主义思潮和流派，即使有人大力提倡，也没有得到相应的回应。中国画坛占主流的看法是，西方古典写实美术是西方民主科学的产物，而现代主义则是资产阶级颓废的精神产品。

最后，应该特别提到苏联社会主义现实主义的影响。俄国现实主义和苏联社会主义现实主义的引进无疑对中国画的革新起了推动作用，促进它面向社会面向现实。但与此同时，苏联文艺理论中的某些庸俗社会学观点和一些社会主义现实主义的“伪劣产品”，也同时被引进到中国画坛，特别是在50年代。无冲突论是一例，拔高英雄人物使之红光亮也是一例，还有唯题材论、主题先行论等等。而这些理论恰恰和中国传统文人画的理论相矛盾。在当时“左”的政治气候下，外来的苏联社会主义现实主义居高临下，占有绝对的优势，传统文人画至少在理论上被视作是封建主义文化的残余，处于受排挤和被批判的地位。这不能不对中国画传统绘画的振兴，起到了某种阻碍作用。

## 三

写实主义在中国画领域内所产生的影响是有目共睹的。

引进写实主义之后，中国画重新提出写生的主张。不论是人物画家，还是山水花鸟画家，逐渐摆脱一味临摹古人和闭门造车的恶习，开始走出画斋到现实生活中呼吸新鲜空气。普遍写生成为一种风气，从而给中国画增添了生气。中国画界各家各派对这一了不起的变化，大致有共同的评价。近百年来中国画之所以衰败，患贫血症，最重要的原因就是眼睛盯着古人，不研究和描写现实。一旦写生风气重开，有古老传统的中国画也就立即重新散发出光辉。当然，我们估计写生所产生的积极后果，不应该只看出现了多少杰作，而应该估计到这一转变深远的历史意义和在未来可能产生的巨大结果。假如有人提出问题，20世纪的中国画不同于19世纪的主要标志是什么，我想，应该回答：重新恢复了写生的传统。而这传统的恢复，得益于西方写实主义的刺激。诚然在技法上，中国画的写生含有素描和速写的因素，形的外表准确性增强了，韵味和内涵却有所削弱，那是因为传统造型——线的运用在某种程度上受到忽视。这应该视作是变革过程中难以避免的现象。

主张引进西方写实主义来改良中国画的中西融合派，也涌现出不少杰出的画家。以徐悲鸿为代表的把西方古典素描用于中国人物画造型的一派和以林风眠为代表的吸收西方印象派之后到野兽主义阶段现代艺术经验的一派，都有令人瞩目的成绩。中西融合的提法和做法，虽然遭到中国传统派画家们的抵制和反对（陈师曾、郑午昌和潘天寿等人，都在文革中明确表示不同意见），但毕竟是大势所趋，难以遏制和阻挡。因为产生中国传统水墨画贫血病的第二个根源是闭关自守、近亲繁殖。当然，移植其他民族的经验于本民族的艺术，不可能一蹴而成，从直接移植到真正意义上的融合，再到新创造，是个长远的过程。我们在评价和总结中西融合成果时，应充分估计到这一点。应该说，在中西融合派中，徐悲鸿、蒋兆和、叶浅予、石鲁、关良、黄胄等在人物画方面，林风眠、朱屺瞻、钱松岳等在山水画方面，都有一些突破性的贡献。尤其是现代人物画，经徐悲鸿等人大力提倡，终于出现了转机。

写实主义的引进，还有形无形地对坚持传统文人画路线的画家们形成强大的冲击波，推进了他们画风的变革。看看吴昌硕、陈师曾、黄宾虹、齐白石、潘天寿的作品，便可以看到这一点。他们在专注笔墨趣味和格调的同时，对形的关注远远胜过19世纪的画家。注意写生和注意雅俗共赏，是他们作品的两大特点。中国传统画论，有时强调似与不似之间，有时强调形似或神似。文人画盛行时，苏东坡的名言“论画以形似，见与儿童邻”成为画家们的座右铭。在20世纪中期，不论齐白石、黄宾虹，还是潘天寿，都把“似与不似之间”作为绘画造型的最高境界。这不能不说和盛行的写实主义主流思潮有关。

## 四

写实主义作为强大的潮流，对中国画的发展产生了深远的影响。它的引进和被提倡，应该说是得有有失。得，是主要的，推动了中国画重新面向生活，面向现实，重新获得赖以生存的土壤。西洋写实造型技法的引进，也丰富了中国画的表现技法。“笔墨当随时代”的主张，为画家们普遍接受，唯笔墨和形式技巧至上的倾向受到了抑制，这些，都是值得肯定的可喜变化。但与此同时，在我们回顾和总结美术史的这一段历程时，也不能不看到过分张扬写实主义所带来的一些新问题。这表现为评价艺术品的标准常常从题材、情节出发而忽视艺术形式语言本身的意义和价值；过分的重视形似，对写意、抽象、象征性的绘画表现形式的作用认识不足，甚至把它们视为艺术的歧途。还表现为在强调艺术的功利（为政治服务）目的的同时，忽略了那些表面上似乎无功利目的，实际上能满足人们精神需求的绘画（如传统的山水花鸟以至人物画）。在正确地批判晚清以来文人画脱离现实的倾向时，没有充分估价文人画的历史价值和审美价值，没有看到传统水墨美学体系所包含的特有的人文精神和美学意义。针对文人画忽视写实造型这一致命弱点，提出恢复写生、写实，可以说有力挽狂澜的意义，然而倡导者们对写实造型的理解却又带有片面性和狭隘性。他们只看到了西方的素描写实，忽略了中国艺术中特有的写实造型体系。其实，中国传统绘画，包括写意文人画，也应包括在大写实的范围之内。所谓“科学”写实的概念，从严格的意义上说是不科学的。因为写实的目的是传达和交流思想感情，并非是在科学意义上的复制客观物象。几千年的中国艺术，提炼出独特的造型体系，它们不直接借助于数学、物理学和解剖学，它们更多地依靠直感经验，借助于对客观世界的整体的把握和体验。它们建筑在模糊哲学的基础之上。表面上看，这种美学观念和造型体系“不科学”，但本质上，它们更接近于美的创造本质。这就是中国美学体系具有不朽生命力的原因所在，也是传统写意水墨画生生不息的原因所在。遗憾的是，我们在接近这一认识之前，付出了沉重的代价。

造成这种状况的原因是多方面的，有处于激烈变革中的时代在发展过程中出现的不可避免的倾斜，这似乎不以任何人的主观意志为转移。也有由于我们主观认识上的片面性所引起的偏差。还有，我们在学习外国经验时囫圇吞枣、不求甚解的态

度，也使我们吃亏不少。

在回顾这段历史时，人们常常议论徐悲鸿引进素描写实改良中国画的成败这个问题。我以为，徐悲鸿大力提倡写实，竭力主张引进西方的素描造型，不只是出于写实学派的见解（他在法国，受到学院的正统教育），而且还出于关于绘画本质的深刻思考。“存形莫善于画”。画的目的和本质不在于形似，然而，绘画离开基本的形似，又很难成为绘画，至少在传统绘画领域内应作如是思考。徐悲鸿的艺术见解总的说是广阔的，但也不排斥他在局部问题上的片面和狭隘。例如对印象派之后的西方现代派绘画和对元明清以来的一些文人画派和画家，要求过分苛刻。我想，瑕不掩瑜，他认识上的一些片面性，不足以影响他作为一代艺术宗师的形象。他的中国画创造成果和探索经验，应该视为中国画革新成果的一部分，至于成就大小，可以见仁见智，留待历史评定。

## 五

新时代以来，中国画家们力图摆脱现实主义画风所形成的固定模式，对西方现代艺术和传统文人绘画产生浓厚的兴趣。他们开始认识到，绘画中更重要的是表述人的心灵世界，体现人的内在生命，传达人的感情和情绪。写实应该服从于这些目的。绘画语言也应该有独立的本体价值。所谓绘画的时代性，不只是反映在题材内容上，也鲜明地体现在艺术语言中。只要我们认真读读黄宾虹、齐白石、潘天寿、李可染等人的作品，我们就不难发现，他们笔下的点线面以及一种新的组合关系，跳跃着20世纪时代的节奏，那是19世纪画家们无法比拟的。那种把西方形的写实绘画视为典范，并以此来贬低传统绘画的做法，既是对传统绘画精神的无知，也是对绘画创造本质的背离，当然也是对世界潮流的背离。新一代的画家们试图解决写实造型与笔墨的矛盾，解决西方经验与民族传统的矛盾。最早对写实绘画发起挑战的是写实高手周思聪和卢沉。他们先在一些插图、小品，后在巨制鸿篇《矿工图》中，用变形法来突破写实模式的藩篱。他们取得了成功，西方现代主义的某些观念、技法和传统笔墨功力的巧妙结合，使他们的作品别开生面。他们开阔了新的变形画风，影响了整整一代人。可是，在这弥漫全国的变形画风中，真正能达到周、卢水平的寥寥无几。继变形画风之后，80年代中期崛起的“新文人画”，也有振兴传统和创造现代型态文人画的目的。可惜的是，在这些自称“新文人”的年轻画家们中，真正对艺术现代性和传统精神有透彻理解的，也为数不多。和变形画风一样，就整体来说，“新文人画”也有脱离现实脱离生活的致命缺陷。

我认为，要真正突破几十年来引进的西方写实造型所形成的凝固模式，还是要力倡画家深入生活、深入体验和观察；要重新研究文人画的意义和价值，要对传统进行再发掘，要把目光扩大到民间艺术和传统壁画、雕塑等领域；要深入研究近百年来外国美术变革的历史，从中吸取有益的营养；要特别重视笔墨语言的继承和发展，抵制和批判那种轻视笔墨、追求小趣味的“做”画的不良倾向。当然，为了表达感情的思想，既可以牺牲写实，也可以牺牲笔墨。因为写实造型也好，笔墨趣味也好，仅仅是手段和媒介而已。写实造型只有充分地表达现代人的思想、感情和趣味，才具有创造的品格。

1993年4月25日于中央美院  
原载《美术史论》1993年第3期

注释：

1. 陈衡恪：《文人画之价值》，原文见《中国文人画之研究》，1921年，参见《美术论集》第4集，人民美术出版社，1986年。
2. 参见拙文《借古开今》，《美术交流》1992年第2期。
3. 王逊：《对目前国画创作的几点意见》，《美术》1954年第7期。
4. 陈独秀：《美术革命——答吕澂》，原载《新青年》第六卷第一号。见《美术论集》第4集，人民美术出版社，1986年。
5. 鲁迅：《且介亭杂文·论“旧形式的采用”》和《且介亭杂文未编·记苏联版画展览会》。
6. 徐悲鸿《中国画改良论》，见《徐悲鸿艺术文集》，台湾艺术家出版社，1987年。
7. 徐悲鸿：《古今中外艺术论》，见《徐悲鸿艺术文集》，台湾艺术家出版社，1987年。
8. 徐悲鸿：《美的解剖》，见《徐悲鸿艺术文集》，台湾艺术家出版社，1987年。
9. 徐悲鸿：《在中华艺术大学讲演辞》，见《徐悲鸿艺术文集》，台湾艺术家出版社，1987年。
10. 徐悲鸿：《论中国画》，见《徐悲鸿艺术文集》，台湾艺术家出版社，1987年。
11. 林风眠：《我们所希望的国画前途》，1933年，见《林风眠》，上海学林出版社，1988年。
12. 林风眠：《东西艺术之前途》，见《林风眠》，上海学林出版社，1988年。
13. 林风眠：《中国绘画新论》，见《林风眠》，上海学林出版社，1988年。
14. 林风眠：《我们所希望的国画前途》，1933年，见《林风眠》，上海学林出版社，1988年。
15. 同光：《国画漫谈》，见《美术论集》第4集，人民美术出版社，1986年。
16. 倪貽德：《新的国画》，见《美术论集》第4集，人民美术出版社，1986年。
17. 林风眠：《艺术的艺术与社会的艺术》，1927年，见《林风眠》，上海学林出版社，1988年。



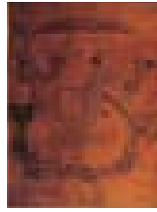
The history of Chinese art is more consistent, and even more persistent, than the art of Egypt. It is, however, something more than national. It begins about the thirtieth century B.C. and continues, with periods of darkness and uncertainty, right down to the present century. No other country in the 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 colour patterns were painted on the pottery, thus forming the primitive painting that was dominated with coloured 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 dominated the 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*

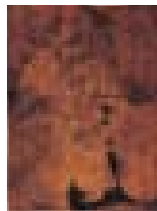


*Driving Dragon Painting*, Warring States Period, Unknown, Ink and slight colour on silk, 37.5 × 28cm, HuNan Provincial Museum, Hunan Province, China  
人物驭龙图。战国。佚名。墨线淡设色帛画。  
37.5 × 28厘米。湖南省博物馆藏

*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 Qin architecture relics. Such as the hunting pattern, portrait pattern, dragon pattern, and phoenix pattern that were drawn on Qin Bricks. The designs were lively and vigorous. Extant murals on the site of Qin Capital Xianyang First Palace were colourful and blazing, bright and resplendent, standardized while diversified, with a robust style, and also demonstrated very high artistic skill.

Paintings from the Han Dynasty that are extant now were mainly in forms of coffin chamber murals, portrait bricks, board and wooden clip paintings, as well as lacquer painting. Among them



*Dragon and Phoenix Human Figure Painting on Silk*, Warring States Period, Unknown, Ink and slight colour on silk, 28 × 20cm, HuNan Provincial Museum, Hunan province, China  
龙凤人物帛画。战国。佚名。墨线淡设色帛画。  
28 × 20厘米。湖南省博物馆藏

portrait bricks, with a wide range of subject matter, 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 compositional style of coffin chamber murals all had broken through the simple features from the later Spring and Autumn Period, and laid a foundation for the maturity of Chinese painting. Meanwhile, the refinement and magnificence of lacquer painting had made it an art form that merits attention.

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

During this period of history, literati and scholar-bureaucrats 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, and versed in writing poems. 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



*Nymph of the Luo River*, Eastern Jin, Gu Kaizhi, Ink and colour on silk, 27.1 × 572.8cm, The Palace Museum, Beijing, China  
洛神赋图。东晋。顾恺之。水墨设色绢本。  
27.1 × 572.8厘米。北京故宫博物院藏

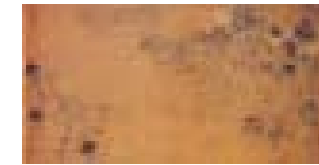
of art as “without parallel in human history”. Gu’s representative work was *The Admonitions of the Instructress to the Court Ladies*. Lu Tanwei, from between the Song and Qi Periods of the Southern Dynasty, had a distinctive technique of “continuously and unbrokenly” use of brush, which was called “one 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 the Liang Period of the 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 an 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 reflected 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 eminent representative was Zhan Ziqian, whose Buddhist monastery murals had placed much influence

on later painting. *Spring Excursion* represented his accomplishment in landscape painting.

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-colour style had reached its maturity, the brushstrokes were powerful and unconstrained, as thin colour and light wash to deep ink and water shading all became new styles of this age.



*Spring Excursion*, Sui Dynasty, Zhan Ziqian, Ink and colour on silk, 43 × 80.5cm, The Palace Museum, Beijing, China  
游春图。隋。展子虔。水墨设色绢本。  
43 × 80.5厘米。北京故宫博物院藏

In the next 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 later generations.

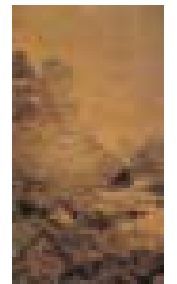


*Emperor Tang Taizong Meeting Tibetan Emissaries*, Tang Dynasty, Yan Liben, Ink and colour on silk, 38.5 × 129cm, The Palace Museum, Beijing, China  
步辇图。唐。阎立本。水墨设色绢本。  
38.5 × 129厘米。北京故宫博物院藏



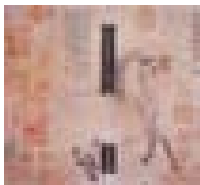
*Ladies Preparing Newly Woven Silk*, Tang Dynasty, Zhang Xuan, Ink and colour on silk, 37 × 147cm, Museum of Fine Arts, Boston, USA  
捣练图。唐。张萱。水墨设色绢本。  
37 × 147厘米。美国波士顿美术馆藏

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.



*Sailing Boats and a Riverside Mansion*, Tang Dynasty, Li Sixun, Ink and colour on silk, 101.9 × 54.7cm, National Palace Museum, Taipei  
江帆楼阁图。唐。李思训。水墨设色绢本。  
101.9 × 54.7厘米。台北故宫博物院藏

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 colour on 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



Portrait of "Night-Shining White", Tang Dynasty, Han Gan, Ink on Paper, 30.6 × 34.1cm, The Metropolitan Museum of Art, New York, USA  
照夜白图。唐·韩幹。水墨纸本。  
30.6 × 34.1厘米。美国纽约大都会博物馆藏

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 a vermilion colour; he was famous for integrating lifelikeness when painting life scenes of noble families. 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 the Tang Dynasty's style and charm, and taken on an effulgent panorama. Landscape, figure, and bird-and-flower paintings were all blossoming.

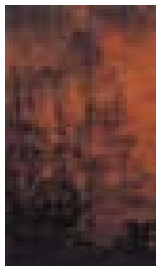
Figure painting had changed from the Tang Dynasty's meticulous, bold, and magnanimous style to a style that was sparse, graceful and leisurely. Simple and elegant, its expression was full. There were many different images in the painting of beautiful women. Ones that are extant, such as *Palace Concert* and *Life in the Palace*, were



Han Xizai Gives a Night Banquet, Five Dynasties, Gu Hongzhong, Ink and colour on silk, 28.7 × 335.5cm, The Palace Museum, Beijing, China  
韩熙载夜宴图。五代·顾闳中。水墨设色绢本。  
28.7 × 335.5厘米。北京故宫博物院藏

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, igniting the school of freehand figure painting of the later age.

When landscape painting's development reached the Five Dynasties, the ink and wash school, which started in the Tang Dynasty, constantly got rid of the stale and brought forth the fresh, and gradually became the mainstream, forming 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*, possesses a rigorous structure, clear gradation, and plentiful changes, and is considered a vigorous



Mount Kuanglu, Five Dynasties, Jing Hao, Ink on Silk, 185.8 × 106.8cm, National Palace Museum, Taipei  
匡庐图。五代·荆浩。水墨绢本。  
185.8 × 106.8厘米。台北故宫博物院藏

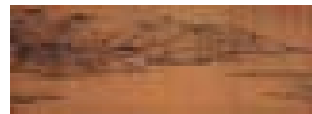
and grand masterpiece. Another well known artist of the northern school was Guan Tong, whose extant works include *Waiting for Crossing the Stream* and *Travelers at the Mountain Pass*. The most important artist of the Jiangnan School of landscape painting was Dong Yuan. In accordance with the features of mountains and rivers 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



Studies from Nature: Birds and Insects, Five Dynasties, Huang Quan, Ink and colour on silk, 41.5 × 70cm, The Palace Museum, Beijing, China  
写生珍禽图。五代·黄筌。水墨设色绢本。  
41.5 × 70厘米。北京故宫博物院藏

wash with colour, as well as pointillism and crosshatching, thus lending his works 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

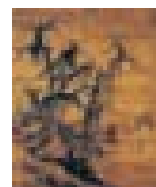


The Xiao and Xiang Rivers, Five Dynasties, Dong Yuan, Ink and colour on silk, 50 × 141cm, The Palace Museum, Beijing, China  
潇湘图。五代·董源。水墨设色绢本。  
50 × 141厘米。北京故宫博物院藏

two big schools of the Five Dynasties. Huang Quan's brushstrokes were very fresh and slender, and only washed with soft colour. His extant work is *Studies from Nature: Birds and Insects*. Xu Xi liked to paint grass and wild ducks, flowers and bamboo, wild birds and insects, fish and crab, vegetables and herbs, as well as tree branches in the four seasons, and he bore quite a 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 leisurely life."

### The Song, Liao and Jin Dynasties

The reign of the Emperor Huizong of the Northern Song Dynasty was the golden age for Chinese imperial academy painting. The main expressive style of imperial painting featured precise molding, rigorous patterns, as well as meticulous, exquisite and sumptuous colouring; its strong point was a scrupulous exactitude, while some of the works had a listless and fawning tendency, thus forming the special style of

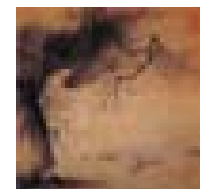


Reading Stele Nest Stone, Northern Song, Li Cheng, Ink on silk, 126.3 × 104.9cm, Osaka Municipal Museum of Art, Osaka, Japan  
读碑窠石图。北宋·李成。水墨绢本。  
126.3 × 104.9厘米。日本大阪市立美术馆藏



Pedlar, Southern Song, Li Song, Ink and colour on Silk, 25.5 × 70.4cm, National Palace Museum, Taipei  
货郎图。南宋·李嵩。水墨设色绢本。  
25.5 × 70.4厘米。台北故宫博物院藏

Travelers amid Mountains and Streams, Northern Song, Fan Kuan, Ink and slight colour on silk, 206.6 × 103.3cm, National Palace Museum, Taipei  
溪山行旅图。北宋·范宽。水墨淡设色绢本。  
206.6 × 103.3厘米。台北故宫博物院藏

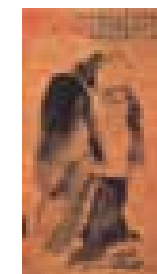


Plums, Stones, Steams and Birds, Southern Song, Ma Yuan, Ink and colour on silk, 26.7 × 28.6cm, National Palace Museum, Taipei  
梅石溪凫图。南宋·马远。水墨设色绢本。  
26.7 × 28.6厘米。台北故宫博物院藏

academy painting.

Literati painting had developed to a new state. Literati and scholar-bureaucrats took ink bamboo, ink plum blossom, mountains and rivers, trees and rock, and flowers as their painting subjects, seeking the expression of personal sentiment, emphasizing likeness in spirit, pursuing wateriness and enthusiastically advocating 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 set during Tang Dynasty, and it mainly depicted religious subject and the



Immortal in Splashed Ink, Southern Song, Liang Kai, Ink on Paper, 48.7 × 27.7cm, National Palace Museum, Taipei  
泼墨仙人图。南宋·梁楷。水墨纸本。  
48.7 × 27.7厘米。台北故宫博物院藏

lives of the noble class, and had its eyes on common people's realistic lives, reflecting the spiritual desire and aesthetic demands of philistines and the masses, and representing new achievements in figure painting. The representative artist must be Zhang Zeduan, whose *Riverside Scene at Qingming Festival* is an extant masterpiece.

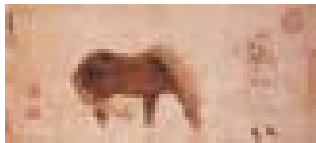
"One corner Ma and half side Xia" referred to the landscape paintings of Ma Yuan and Xia Gui, They had broken through stylized panoramas and put their subjects on the corner or the side. This exactly expressed the subjective feeling that the Southern Song Dynasty was content to retain sovereignty over mountains on the side and water at the corner. This style gave prominence to scenery with a rich sentiment, and 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.

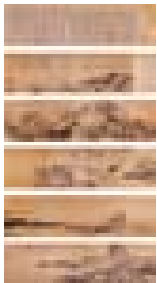


*Watering Horses on Autumn Suburb*, Yuan Dynasty, Zhao Mengfu, Ink and colour on silk, 23.6 x 59cm, The Palace Museum, Beijing, China  
秋郊饮马图。元。赵孟頫。水墨设色绢本。23.6 x 59厘米。北京故宫博物院藏



*Training a Horse*, Yuan Dynasty, Zhao Mengfu, Ink on paper, 22.7 x 49cm, National Palace Museum, Taipei  
调良图。元。赵孟頫。水墨纸本。22.7 x 49厘米。台北故宫博物院藏

Mainstream genres of literati painting in the Yuan Dynasty were landscape, plum blossoms, and bamboo; literary property and rhythm of brush and ink would stress 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



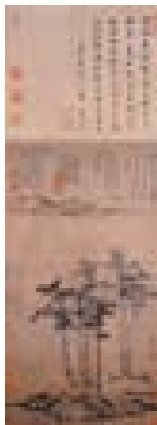
*Dwelling in the Fuchun Mountains*, Yuan Dynasty, Huang Gongwang, Ink on paper, 33 x 636.9cm, First half - Zhejiang Provincial Museum, Zhejiang, China, Second half - National Palace Museum, Taipei  
富春山居图。元。黄公望。水墨纸本。33 x 636.9厘米。前半段：浙江省博物馆藏。后半段：台北故宫博物院藏



*Hermit Fisherman*, Yuan Dynasty, Wu Zhen, Ink on silk, 84.7 x 29.7cm, The Palace Museum, Beijing, China  
渔父图。元。吴镇。水墨绢本。84.7 x 29.7厘米。北京故宫博物院藏

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. His technique was all-sided, and he also emphasized that calligraphy and painting share the same source. He would place immense influence on the development of the literati painting of



*Six Gentlemen*, Yuan Dynasty, Ni Zan, Ink on paper, 61.9 x 33.3cm, Shanghai Museum, Shanghai, China  
六君子图。元。倪瓒。水墨纸本。61.9 x 33.3厘米。上海博物馆藏

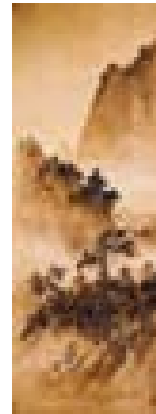
later ages. His master works included *Autumn Colours on the Qiao and Hua Mountains* and *Watering Horses on Autumn Suburb*.

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 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, were called "The Four Masters of the Yuan Dynasty". They all lived in the heyday 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

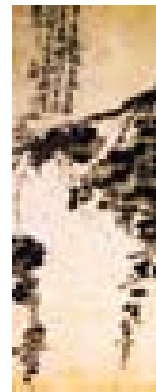
There were so many artists in the Ming Dynasty that the number exceeded the Song and Yuan Dynasty combined, and through out the Ming Dynasty the transformation of painting techniques undulated and went unconstrained. In the early period, The Zhejiang School, who advocated Song painting, was the mainstream,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



*Emerald Accumulated in the Spring Mountains*, Ming Dynasty, Dai Jin, Ink on paper, 141 x 53.4cm, National Palace Museum, Taipei  
春山积翠图。明。戴进。水墨纸本。141 x 53.4厘米。台北故宫博物院藏

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 the ugly as the beautiful; 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



*Grapes*, Ming Dynasty, Xu Wei, Ink on paper, 116.4 x 64.3cm, The Palace Museum, Beijing, China  
墨葡萄图。明。徐渭。水墨纸本。116.4 x 64.3厘米。北京故宫博物院藏

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 a richer arrangement of landscapes; and compared with those of the Yuan Dynasty, had more feelings of a realistic life. His composition was proper and elaborate, his scenes were extensive and full-bodied, his molding was vivid and solid, and his brush strokes were bold and vigorous while rigorous in law. Although Wu Wei "originated from Dai Jin", his brush technique 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 the 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. Meanwhile, Qiu Ying stuck with



*Portrait of Wang Shimin*, Ming Dynasty, Zeng Jing, Ink and colour on silk, 64 x 42.3cm, Tianjin Museum, Tianjin, China  
王时敏像。明。曾鲸。水墨设色绢本。64 x 42.3厘米。天津博物馆藏

traditional subjects. His skill in imitating ancient works was superb, and was especially adept at meticulous-in-rich-colour figure painting and blue-and-green landscape. His style was rigorous and conscientious. His works were meticulously beautiful and elegant, while shining 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 were 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 becoming a milestone in the

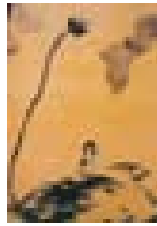
development of Chinese flower-and-bird painting.

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 colours were old but colourful, 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 an extremely imaginative figure painting giant beyond his time. The engravings he co-created and by the celebrated engravers from Huizhou were of a high quality, and exerted a great influence on the Qing Dynasty, especially the “Three Rens” of the late Qing.

Huating School put much emphasis on the overall expressive 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 momentum in composition, virtuality and actuality in brush and ink, and the vividness and implication in tableau, being archaistic while having one’s own ideas, and he reflected the typical mood of literati painting.

### Qing Dynasty

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



*Water Lily and Birds*, Qing Dynasty, Bada Shanren, Ink on paper, 162 x 41.6cm, The Palace Museum, Beijing, China  
荷花水鸟图。清·八大山人。水墨纸本。162 x 41.6厘米。北京故宫博物院藏

obviously decayed.

Orthodox literati painting held up Dong Qichang’s style, represented by the “Four Wangs” in the early Qing Dynasty, was particularly appreciated by the emperor and the upper 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 leisurely emotional appeal. Being able to flexibly apply the 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,



*Quail and Fishes*, Qing Dynasty, Bada Shanren, Ink on paper, 32.8 x 31.5cm, Lingyan Temple, Suzhou, China  
鹌鹑游鱼图。清·八大山人。水墨纸本。32.8 x 31.5厘米。苏州灵岩山寺藏

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.



*Sketch of Sceneries*, Qing Dynasty, Shi Tao, Ink on paper, 42.8 x 285.5cm, The Palace Museum, Beijing, China  
搜尽奇峰打草稿图。清·石涛。水墨纸本。42.8 x 285.5厘米。北京故宫博物院藏

In the early Qing Dynasty eight professional painters with literati cultivation appeared in Nanjing, which were called the “Eight Masters of Jinling”, headed by Gong Xian, and included Fan Qi, Gao Cen, Zou Zhe, Wu Hong, Ye Xin, Xie Sun, and Hu Cao. This school of artists secluded themselves in mountains and forests, and preserved their moral integrity. They laid stress on learning from nature, relied on their sturdy craftsmanship, and they strived for breaking through orthodoxy to 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-driven society, they scrupulously abided by cultural values and literati painting traditions, took plum blossoms, orchids, bamboo, pine trees, and rock as their major subjects; and they expressed virtues such as high-heartedness, aloofness and pride, 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 city 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, trying 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



*Frogs and Spring from Mountains*, 1951, Qi Baishi, Ink on paper, 129 x 34cm, National Museum Of Modern Chinese Literature, Beijing, China  
蛙声十里出山泉。1951。齐白石。水墨纸本。129 x 34厘米。中国现代文学馆藏

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 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 and Lin Fengmian. 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



*Young Lady Mountain*, 1963, Zhang Daqian, Ink and colour on paper, 43.5 x 36cm, Chang Foundation, Taipei  
少妇山。1963。张大千。水墨设色纸本。43.5 x 36厘米。鸿禧美术馆藏

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 colour 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



*Lotus Pond, Wu Guanzhong, Ink on paper, 70 × 140cm*  
荷塘. 吴冠中. 水墨设色纸本. 70 × 140厘米

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 leisurely 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 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.

After the founding of the People's Republic of China, the development of Chinese art history was mostly studied according to historical periods. 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 "colour 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.



## 原始社会 先秦 秦汉

绘画最早的形态是史前时期以狩猎为对象的岩画，距今约3、4万年。岩画的内容与巫术礼仪和图腾活动有密切关系，反映了当时人类活动的场景。国内著名的史前岩画发现地有内蒙古阴山，新疆阿尔泰、天山，宁夏贺兰山，云南沧源，广西左江流域，西藏，福建仙字潭，江苏将军崖，台湾万山等。新石器时代（大约从1万年前开始，结束时间从距今5000多年至2000多年不等），人类开始依靠农业和畜牧业定居生活。手工工具的发展和定居生活的需要使人们开始大量制作陶器，先民们把陶坯打磨光滑，再用赭石和氧化锰等矿物质绘上图案，然后用火烧制成坚硬的陶器。烧制成型的彩陶呈现出赭红、黑、白诸种颜色图案，显得简单而和谐。陕西西安半坡遗址出土的人面鱼纹彩陶盆、青海大通县出土的舞蹈纹陶盆、河南临汝县阎村出土的鹳鱼石斧彩陶盆等是这一时期的代表作。

史书记载中国第一个奴隶制王朝是约在公元前二十一世纪初开始的夏朝，关于这个朝代至今并无确凿的考古证据，但随之而来的商朝和周朝却给我们留下了文明的瑰宝——青铜器。青铜器从采矿到冶炼到合金到铸造，无不需要投入大量的人力物力，它的出现，说明商代已经拥有充分的资源并且能自如地调动这些资源。商代制造的青铜器美轮美奂，它的纹饰经过前人的总结与概括，形成了模式化并具有典范意义的装饰纹样，如饕餮纹、雷纹、鸟纹、龙纹和鳞纹等。

春秋时期周王的势力减弱，群雄纷争，战国时期诸侯混战，弱肉强食。尽管世事混乱，从古代典籍记载的故事里，我们仍然可以窥见这个时期的绘画状况。《孔子家语》中提到在祭祀与统治者会见诸侯的明堂中绘有古代圣贤与暴君之像，警醒后世统治者从他们的成败中汲取教训。屈原因见楚先王庙及公卿祠堂壁画中画有“天地山川神灵，琦玮谲诡及古圣贤怪物行事”有所感悟，而书写

了《天问》。刘向在《说苑》中记载：齐国造九重台，画工敬君怀念妻子，在壁上画妻子像，对之喜笑忘忧，可是齐王看到了美丽的画像，竟夺取了敬君的妻子，当时绘画的感染力由此可见一斑。出土于湖南长沙楚墓的《龙凤人物帛画》和《人物驭龙帛画》向我们直接呈现了战国时期的绘画面貌。这两幅帛画是我国至今发现最早的独立绘画门类作品，描绘了墓葬死者的仪容和引导死者灵魂的龙凤，整个画面以线条勾成，画风简朴流畅。国画从诞生伊始就具备了以线条为主的画法特点。

公元前221年，秦始皇嬴政统一中国，成为中国历史上第一个多民族的统一的中央集权制封建帝国。嬴政很喜欢六国华丽的宫殿，所以，每当灭掉一个国家，他都要让人将宫殿的图画下来，然后在咸阳照样仿造。统一中国后，他大兴土木，不顾民怨沸腾，运用劳工七十余万修建阿房宫和骊山陵墓。在这些为了宣扬秦始皇统一大业及其拥有的无上权威而建造的规模宏大的建筑群内部，绘制有许多壁画。随着建筑物的陆续消亡，这些壁画几乎丧失殆尽。本世纪70年代发现的秦都咸阳第一宫殿遗址中有壁画遗迹，是仅存的先秦宫殿壁画作品，其风格雄健，艺术造诣相当高。从秦代的建筑遗物和兵马俑中也能推想出秦代绘画深沉雄伟的气魄风格。

汉代皇帝十分重视用美术来宣扬汉王朝的威信。汉武帝刘彻在大将军霍去病墓前竖立起大型纪念碑雕刻，在未央宫麒麟阁图绘建国以来的功臣。汉灵帝刘宏为鸿都文学乐松、江览等三十二人图像立赞，以劝学者。诸侯王也大肆建造宫室，在壁上图画天地、山海、神灵，鲁恭王建造的灵光殿就描绘了千变万化的“品类群生，杂物奇怪，山海神灵”。连地方官吏也不例外。留存至今的汉代绘画主要有墓室壁画、画像石、画像砖、帛画、木板画、漆画等许多品种，它们的题材内容广泛，表现形式多样，艺术手法大胆，展现出封建社会和平进步时期乐观开朗、宽容大度的一面。

其中，画像砖风格雄健拙朴，想象力无拘无束，是汉代艺术的代表形式。而墓室壁画的造型和构图比前朝更丰富复杂，充分体现出汉代“事死如事生”的厚葬风俗，其中以内蒙古和林格尔汉墓壁画为代表。

汉代以前，“成教化，助人伦”一直是绘画的主要伦理特征，就像诗经中的雅颂一样，绘画需要承担对人们的鉴戒和教育功能。

### 三国 两晋 南北朝

从三国鼎立开始至隋王朝建国为止，在这三百六十年的时间里，中国长期战乱，国土长期分裂，朝代频频更迭，然而，这段时间也是中国历史上一个少有的思想活跃的时期，此间的绘画在中国绘画史上占据着一个非常重要的地位。三国两晋南北朝时期一大批出身于士大夫阶层的精英开始步入画坛，而在此以前，绘画主要由无名画工承担。文人士大夫画家给画坛带来了新风气，他们扩大了绘画的表现领域，如直接取材于文学作品的绘画，他们也展现出新的绘画技巧，由简入繁，造型准确，注重传神。这个时期一些画家成就就非常杰出，成为中国绘画青史留名的第一批画家。

三国时的曹不兴是文献记载中知名最早的佛像画家，他画的人物衣纹皴绉紧贴于身，仿佛刚从水里出来一样，所以人们称之为“曹衣出水”。西晋时的卫协绘画技巧精湛，一改古时简略的作风，是在技巧上具有划时代意义的一位画家。

顾恺之、陆探微和张僧繇被称为“六朝三杰”，他们是这一时期的代表画家。张怀瓘在《画断》中评论三杰画的人物，认为张僧繇得其肉，陆探微得其骨，顾恺之得其神，把顾置于三杰之首。由于作品缺失，我们无法对这个论断进行验证。顾恺之，东晋人，精通文学、诗赋、绘画，尤擅绘画，有画绝、文绝和痴绝的“三绝”之名。他的人物画注重传神，谢安

赞之“有苍生来所无”。现存顾恺之的作品有隋唐、宋人的摹本《女史箴图》、《洛神赋图》和《列女仁智图》，这些摹本体现了顾恺之所代表的以形传神的时代精神。陆探微，南朝宋齐间人，擅长画人物肖像，其用笔有连绵不断的特点，被称为“一笔画”。陆探微没有作品传世，据张怀瓘称其作品风格是“秀骨清像”，谢赫则称其为“尽该六法”第一人。张僧繇，南朝梁时人，以善画佛道著称。六朝时佛教和佛教艺术从印度传入中国，张僧繇受外国绘画技法的影响，能用天竺凹凸法画出具有立体感的物像，所画佛像面短而艳，自成一派，人称“张家样”。他的画风与顾恺之、陆探微的“密体”相辉映，史称其为“疏体”画派。从唐代摹本《五星二十八宿神形图》中可看出他的作品确实比顾的更富肉感，有明显的异域风貌。

这一时期早期的绘画仍沿袭两汉，强调绘画的“鉴戒”功能，即以为政教服务为主。释道教人物，神话、文学作品中的人物成为绘画的主要对象，山水画只作为人物画的映衬而出现，画中常常“人大于山，水不容泛”。南朝刘宋时，以画家王微、宗炳为代表，出现了独立的山水画画科。山水画不具有宣教功能，其目的往往只为畅神和自娱，它的产生为后世画家提供了更多的自在空间和表达自由。

### 隋唐时期的绘画

隋统一中国，结束了三百多年南北分裂的局面。战乱的停止、社会的稳定促进了绘画的发展。皇室大肆兴修宫室，复兴佛教，建寺开窟，壁画藻绘盛极一时，现存敦煌莫高窟的70余座隋窟展现了当时佛教壁画的盛况。国家的统一也使当时的展子虔、杨子华、董伯仁等绘画名家云集京洛。其中展子虔是隋代画家的杰出代表，擅画道释、人物、山水等，尤以车马见长，他的《游春图》（藏北京故宫博物院）是现存的最早的卷轴画，反映了早期独立山水画的面貌。

唐代是中国封建社会的巅峰，经济繁荣，社会进步，对新鲜事物包容。唐代的长安、洛阳成为极具国际色彩的世界大都会，各国的文化在这里碰撞交流，世族文士有充分的营养钻研各种学问，从事各门艺术。唐代绘画在继承汉魏六朝传统上对外来艺术兼收并蓄，艺术表现技巧更为成熟，创作题材空前丰富。人物画在唐代仍占主要地位，绘画对象涉及政治事件、贵胄仕女、鞍马人物、田园风物等，人物形象摆脱程式化、概念化的描绘，更加注意性格的刻画，整体画风缜密，气度恢宏，体现出盛唐的时代精神；山水画发展成为一门独立的画种，产生青绿和水墨两大体系，开始在国画中占有重要地位；花鸟画也成为独立画种，出现工笔设色和水墨淡彩、没骨等多种表现方法；魏晋兴起的佛教画至唐达到鼎盛。总体来说，唐代时期的绘画成就超过了之前各代，各个画科在唐代已基本成型并取得高度成就，其影响波及当时的东方各国，使唐代成为中国绘画史上的一个巅峰时代。

唐太宗李世民吸取前朝帝王成败的教训，重视文化政策，要求绘画积极配合政治统治的需要，譬如用绘画来反映国家重大政治事件或者贵族的生活。流传至今的著名唐代人物画多与宫廷贵族相关。阎立本的父亲阎毗、兄长阎立德均为当朝杰出画家，他的《步辇图》描绘的是贞观十五年唐太宗接见来迎接文成公主入藏的吐蕃使者禄东赞的情景，画中唐太宗仪态尊贵睿智，吐蕃使者面露敬仰，是当时中华与夷狄关系的写照。而他的《历代帝王图》摹本则显示了各个帝王不同的性格特征。值得一提的是，这些画中人物大小并不依实例，而是按身份等级的贵贱来安排，这一传统在中国人物画中一直被画家们被遵循到封建社会的结束。阎立本官至右丞相，当时以“右相驰誉丹青”闻名。

吴道子开元年间以画艺被玄宗召入宫，官从五品。他是绘画上的全才，对人物、鸟兽、草木、鬼神、山水、

台殿的描画都有极高造诣，人称“画圣”。他笔下的人物用焦墨勾线后再略施微染，意态十足世称“吴装”；他画的衣褶圆润而有运动感，或如兰叶或如莼菜条，圆转而有飘举之势，被称为“吴带当风”；他在释道画中所创的风格样式被称为吴家样，流传极广。《朝元仙杖图》（美国私人藏）是吴道子画《五圣朝元图》的传摹本，从中可窥见他的风格特色。苏轼称赞他“画至吴道子，古今之变，天下之能事毕矣。”

宫廷仕女画在唐代尤为兴盛，张萱和周昉均为其中杰出名家。宫廷画家张萱善画仕女、鞍马屏幛、宫苑，他画仕女尤喜以朱色晕染耳根，笔下的仕女形象丰肥富丽，笔法细腻，色调洁净，是周昉仕女画的前导，在其以后的人物画史中影响深远；他画贵族生活场景非常有思致，人物之间关系处理松紧得当而富于韵律性。从现存张萱的《虢国夫人游春图》、《捣练图》摹本中可见其画风。周昉出身贵族，是继张萱之后以贵族仕女画闻名的画家，他善于表现仕女闲散的神气情性，有“古今冠绝”的美誉。代表作品《簪花仕女图》、《挥扇仕女图》。周昉创造的形式为后人仿效，被称为“周家样”。

唐代山水画以青绿山水为主流，李思训是其代表人物。他的山水画画风受隋展子虔影响，用笔工整，设色艳丽，法度严谨，常用神仙传说点缀于幽曲的山岭间，对后世青绿山水产生了很大影响。他的《江帆楼阁图》是早期山水画的代表作品之一。李思训的儿子李昭道也有画名，《明皇幸蜀图》传为李昭道所作，现存宋摹本，画的是安史之乱时唐玄宗逃往蜀地的情景，画中山林谲奇，小小的人马似乎深陷其中，让人产生时逢乱世的感觉。李思训官至右武卫大将军，所以世人称他们父子为“大李将军”、“小李将军”。同样以山水画闻名一时的还有诗人王维，他的破墨山水尤其为后人称道，被尊为南宗文人画的鼻祖。王维晚年归隐蓝田辋川，曾画

《铜川图》、《江干雪霁图》、《伏生授经图》等作品，苏轼称他“诗中 有画，画中有诗”，指其画意境空阔 余韵无穷。在技法创新上，唐代末期 还出现了与传统决裂的泼墨山水，以 王墨为代表，但直到南宋末年这一类 写意手法才蔚为风尚。

马匹是唐代重要交通工具，也是人们 重要的生活内容之一。杜甫曾写诗《 丹青引》赠当时画马名家曹霸，可 惜曹的画今已失传。韩幹是曹霸最 著名的弟子，他画的马多为皇室御 马，骨肉停匀，肥硕健壮，充满勃勃 生机，其中《照夜白图》是韩幹的 传世名作，生动呈现出名驹奋蹄勃 发的一瞬。韦偃则擅长把马置于大自 然环境中表现其动态，从后世《临 韦偃放图》中可看出他马匹不同姿 态的了解和对浩大场景的掌控能力。 韩滉是画史上少有的以画牛闻名的人， 他笔下的牛神态生动，曲尽其妙， 代表作《五牛图》。

唐代宫廷艺术的发展使富于装饰性的 花鸟画获得越来越重要的地位，边 鸾是其中成就斐然的名家，他的画 设色精妙，浓艳如生，彰显了唐代 花鸟画新水平。

隋唐两代朝廷对宗教尤其是佛教采取 宽容鼓励的态度，佛教艺术也在隋唐 达到兴盛的顶峰。敦煌莫高窟显著 表现了这种变化，在数量上现存洞 窟半数以上为隋唐窟，在画面上唐 窟壁画一改魏晋时代对外来佛教美 术的刻板模仿，人物形象更丰满健 康，场景更生活化世俗化。隋唐窟 壁画多以经变故事和供养人形象为 对象，不再拘泥于佛本生故事，画 面中有大量歌舞伎乐、楼台殿阁、 行旅嫁娶、农耕收获场景，它们成 为了研究唐代绘画及社会状况的重 要直观资料。

### 五代十国

安史之乱后，唐代国力一蹶不振， 公元907年，大一统国家再度分裂 成多个小国势力，中原地区先后更 换了5

个王朝，其他地区并存10多个政 权，史称五代十国。五代十国只有 短短53年，然而在中国绘画历史 中，五代却是一个承上启下的转折 时期，从总体风格上看，人物画已 经越过唐朝的高峰，由气势恢宏、 雄强豪壮，走向纤巧细致、优美 抒情。山水画和花鸟画则走向成熟 与风格的多样。

五代人物画主要沿袭唐风，对人物 神情和心理的描写更为细腻传神。

宫廷贵族题材到五代日臻成熟。流 传至今的《韩熙载夜宴图》是中国 人物绘画史上的名作。韩熙载是南 唐中书侍郎，他常在家中操办宴会 纵情声色，可传闻说这是他故作胸 无大志之态。后主李煜想起用他， 便命令宫廷画家顾闳中和周文矩到 韩熙载家偷窥观摩其夜宴情状，事 后再凭回忆画下来。现存这幅为顾 闳中所作，该画以连环画形式用五 幅相互联系又相对独立的画面完整 展示了夜宴的内容，用笔简练流畅， 赋色优雅和谐，令人物神情和场面 气氛呼之欲出。有趣的是画中的韩 熙载似乎并不享受，暗暗印证传闻 所言，蕴涵了着意深远的政治色彩。 另一位同样受命画韩熙载家夜宴情 形的宫廷画家周文矩的这幅作品已 经散佚。周文矩善画宫廷和文人生 活，画风效仿周昉而更加纤丽。受 后主李煜书法笔意的影响，他所画 人物衣纹行笔瘦硬战掣，史称“战 笔”或“颤笔描”。代表作《重屏 会棋图》画的是中主李璟与三位弟 弟下棋的情形，画中兄弟和睦的情 景是帝王愿意为自己竖立的形象。 同代描写文人生活的作品则有卫贤 的《高士图》和王齐翰的《勘书图》 等。

兴盛于唐代的人物鞍马画至五代也 出现不少名家，后梁驸马都尉赵岩 有曹霸、韩幹遗风，善于把握人物 马匹的相互关系与瞬间情态，所画 人马气格不凡，传世作品《八达春 游图》和《调马图》；后唐契丹画 家胡瓌是绘画史上少有的少数民族 画家，其画风呈现迥异于中原的粗 犷旷达，豪放淳朴，长于表现北方 游牧民族生活和番

马，能曲尽塞外不毛之地的异趣， 作品《卓歇图》和《蕃骑图》。

善画罗汉的画僧贯休和善画佛道人 物的石恪是五代人物画家中的逸格。 贯休用笔疏阔粗放，塑造的罗汉形 象魁岸古容颇有梵相，现今日本东 京宫内厅所藏《十六罗汉图》是了 解他画风的重要资料，后世受他影 响的画家包括明代陈洪绶等；石恪 用笔极简画风纵逸，所绘人物古僻 奇诡，如《二祖调心图》，形象介 于似与不似之间，开创南宋画家 梁楷减笔人物画之先河。

五代山水画家师法自然，推陈出新， 无论从技法上还是意境上比唐代都 有显著进步，在创新上则比人物画 科取得更突出的成就。始于唐代 的水墨山水发展至五代逐渐成为山 水画中的主流，并形成南北两大派 系。

北方山水画以荆浩和关仝为代表。 后梁画家荆浩因避乱长年隐居太行 山中写生，对气势磅礴的北方大山 大水有细致观察，因此一开图便有 论千里的格局。在技法上他兼得前 人所长，有笔有墨，创造出水墨墨 章的艺术效果。存世作品《匡庐图》 代表了荆浩的画风，该作以全景式 布局表现山势的雄壮，结构严谨， 三远（高远平远深远）兼具，细处 详细具体，整体浑然而成，是山水 画中的名作。关仝擅长秋山寒林、 村居野渡、幽人逸士、渔市山泽， 早年师从荆浩，后与荆浩齐名，并 称“荆关”。他所画山水简明生 动，树木有枝无干，《宣和画谱》 称其“笔简而气愈壮，景愈少而 意愈长”，晚年笔力甚辣，被誉超 过荆浩，时人其山水为“关家山水”。 代表作《山溪待渡图》、《关山 行旅图》。

以董源、巨然为代表的南方山水画 派则长于表现平淡天真、洲渚掩映 的江南风貌。南唐画家董源善画 龙工秋岚远景，多写疏林远树、 平远幽深的江南真山，不用奇峭之 笔。技法上他将披麻皴与点苔法结 合，用笔草草，

近看不类物象，远观却景物粲然； 色彩上他吸取青绿山水和水墨山水 的特点，将南方山水烟云变幻、水 天渺远的面貌表现得淋漓尽致。《 龙宿郊民图》和《潇湘图》是其 画风代表，也是后世山水画家的典 范。元代黄公望说：“作山水者必 以董为师法，如吟诗之学杜也。” 画僧巨然师法董源，也善于表现江 南水气蓊郁的烟岚气象。重要传世 作品有《秋山问道图》、《万壑 松风图》等。

花鸟画方面也出现了两种不同画派， 分别以西蜀画家黄筌和江南画家徐 熙为代表。黄筌在西蜀画院中一直 身居要位，所见所画多为皇宫禁苑 的珍禽瑞鸟。他用工笔重彩的勾勒 法，用笔极其精细，赋色浓丽精妙， 几乎不见墨迹，创作的禽鸟形象 丰满生动，充满富贵之气，深得 宫廷贵族所喜，人称“黄家富贵”。 传世作品有《写生珍禽图》卷。 徐熙出身江南名族，善画乡野蝉 蝶草虫、杂禽野鸭。他采用落墨 法，绘画时先用墨笔描画，后薄 敷淡彩，色不碍墨，不掩笔迹， 与黄筌画风形成鲜明对比。他落笔 虽草，笔下的物态却神气迥出， 别有生动之意，人称“徐熙野逸”。

五代十国各个地区发展并不均衡， 其中中原、西蜀和南唐较其它地区 更为和平繁荣，这三个地区的绘画 也最为发达。《图画见闻志》记载， 后梁宫廷和王公大臣家喜好罗致画 家创作。由于唐玄宗避安史之乱逃 亡成都，唐僖宗避黄巢起义亡命于 蜀，随着这二帝而到成都的画家不 少。《益州名画录》记叙的唐末至 宋初成都地区的画家有五十八位 之多。南唐中主李璟和后主李煜， 文采风流，雅好绘画，延揽画家， 聚集宫中，命题作画。历代均有 画家为宫廷服务，西蜀和南唐则 专门设立了翰林图画院，这是北宋 宫廷画院兴盛的先河。

### 宋 辽 金

宋王朝的建立结束了五代十国四分 五裂的局面。宋代基本特点是重文 轻

武，文人治国，这使宋代社会、政 治等各方面都较为安定，没有宦官 专权、藩镇割据等祸事，但同时也 使宋王朝长期处于辽、金、西夏等 等外族的威胁之中。皇室贵族对 书画的酷爱，士大夫文人欣赏书画 古玩风气的炽盛，市民阶级的兴起， 都直接或间接地促进了宋朝书画 艺术的发展。宫廷绘画的兴盛和文 人画思潮的形成是这一时期重要的 美术现象。

中国历史上宋代不是一个出明君的 朝代，但却是一个对书画有突出 贡献的君王的朝代。开国皇帝宋太 宗赵匡胤就非常注重书画建设，征 战之余每吞并一地他都会将当地 宫廷画家及其宫廷收藏都带回汴 京。开国以后，他特别设立翰林图 画院，先后在宫中建筑淳化、天章、 龙图、宝文诸阁作为藏画之所。 同时宋太宗还命令官员注意搜访 民间的古今名画，官员们进献来的 藏品他往往只选出其中部分，余 下的即以赏赐的名义返回本人， 无形中鼓励了王公贵族及士大夫 的私家收藏。画家黄居冢（黄筌 之子）、高文进负责对搜访来的 名画进行整理鉴定。宋太宗曾主 持编撰过一部《名画断》，按唐 代体例编入包括画家一百零三人 的内容，此书现在已经散佚。另 一位皇帝宋徽宗赵佶在书画上有 过人的才能，他的字体自成一派， 称为“瘦金体”，他在绘画上也 显示出很高的天分，这样的人成为 皇帝无论对他自己还是对国家都 是一件不幸。徽宗即位以后对画院 特别关注，于崇宁三年设立画学， 并正式将其纳入科举考试范畴， 向全国公开招纳画才。此外他还 亲自掌管翰林图画院，给予画院 画家丰厚待遇，成绩特别突出的 赐以“佩鱼”和“服绯紫”，这 只有士大夫官员才能享受的荣誉， 使画家的社会地位空前提高。徽 宗喜欢亲临画院，与画家们讨论 画法，指导画院的学生学习。在 他的旨意下，皇家书画收藏达到 极大丰富，他将宫中书画收藏进 行整理研究，编纂为《宣和睿览 集》、《宣和画谱》、《宣和书 谱》、《宣和博古图》，开创了 宫廷收藏著录的先例，也成为后 世研究

古代绘画的重要资料。徽宗本人的 传世绘画作品有人物画《听琴图》、 山水画《雪江归棹图》、花鸟画 《芙蓉锦鸡图》、《四禽图》、 《柳鸦芦雁图》等多幅，但这些 作品风格并不一致，因此一般认为 其中不乏画院御用画家捉刀之作， 尽管画上有他的画押图章。徽宗 时期是中国古代宫廷画院绘画最 兴盛的时期。第三位皇帝是南宋 宋高宗赵构，是宋徽宗第九个儿 子。他在南渡之后恢复画院，于 “干戈傲扰之际，访求法书名画， 不遗余力”，主要政策是将散失 的古今名画再度收集回来，包括 在榷场向金人购买北宋散佚的作 品。尽管这也是一位在政治社会 历上背负骂名的皇帝，却使当时 宫廷的收藏和绘画在战祸之后得 以延续和发展，在绘画史上功不 可没。院体画主要风格表现为： 笔法工致严谨，赋色艳丽华贵， 造型一丝不苟，总体上较为偏向 细腻柔媚一路，然而画院中的杰 出画家往往能突破这些清规戒律， 形成自己独特的风格。宋代画院 画家早期多来自五代各国画院， 西蜀画院画家对北宋画院风格尤 有影响，后期多来自民间，囊括 了社会上一批杰出画家。郭熙、 崔白、张择端、王希孟、李唐、 李嵩、马远、夏圭、梁楷、陈容 等人在其间均有优秀的作品问世。

文人画在宋代发展到了一种新的 境界。宋代科举制度的改革使更多 寒门贫士有机会踏入仕途，民间 知识分子从而有机会把握朝政成 为文人士大夫——一个新的精英 集团。与朝前贵族不同的是，宋 代文人士大夫在生活上虽然奢靡 依旧，在精神上却恰恰相反，追 求的是清心寡欲、萧条淡泊的艺 术情趣。这些文人士大夫多雅好 书画，把它视为文化修养和优雅 生活的重要部分，许多人成为收 藏家、鉴赏家和画家。在绘画上 他们喜好以墨竹、墨梅、墨兰、 以及空寒寂寥的景色等为题材， 兴起“墨戏”的画风。文人画家 往往学富五车，能诗会画，著名 文人画家有苏轼、文同、米芾、 李公麟等。

苏轼是当时倡导文人画最有力的人物，也是首先提出与工匠画相对立的“士人画”概念的人。他第一个把王维的画家地位在理论上予以确定，说“吴生（吴道子）虽绝妙，犹以画工论。摩诘（王维）得之于象外。”认为工匠画只是形似，文人画却能达到神似，将文人画视为高于工匠画。更重要的是，他倡导绘画创作的目的应当是自娱，这与传统的“成教化，助人伦”的观念大相径庭，由此演化成技术与形式的改变。苏轼自己亦能画竹石一类的作品，今藏日本的《枯木怪石图》可作为参考。

文同善画墨竹，他的表弟苏轼曾称赞他为诗、词、画、草书四绝。文同对竹子观察细致，画时振笔直挥，下笔迅速，可同时握两枝不同深浅的墨笔，同时画两枝竹，以墨色深浅描绘竹子远近向背，画家米芾说他“以墨深为面，淡为背，自与可始也。”开创了墨竹画法的新局面。成语“胸有成竹”正是从他画竹而来。他之所以喜竹画竹，是因为竹有“心虚异众草，节劲逾凡木”的品格，与苏轼的“无竹使人俗”同气相求。有四幅墨竹传世。

米芾，人称“米癫”或“米痴”，可见其个性放达。他是著名书法家、画家，也是狡狴的收藏家、鉴赏家。他以墨戏的态度绘画山水，其画法从行草书法而来，独创米家山画法，或称米氏云山，表现的多为云雾缭绕、湿润多雨的江南山水。其子米友仁与父齐名，世称他们为“二米”。米友仁的传世作品《潇湘奇观图》可看出米氏父子二人的绘画风格。

北宋中期李公麟擅长诗文、书法、鉴定古物和绘画，尤精于画马。他在历史上的特殊贡献在于他将粉本的白描画，提高到具有独立欣赏价值的地位。传世作品有《五马图》（现藏日本）和《临韦偃牧放图》（北京故宫博物院藏）。杜甫在《丹青引》中曾说韩幹“幹唯画肉不画骨”，批评韩幹画的马太肥，但李公麟认为“妙画

骨相遗皮毛”，认为马画得好不好不在于皮毛而在于精神，与肥瘦无关。

这些文人画家通常都博学多才，除了在绘画上有所建树，往往还身兼数能，视野广阔，这使他们比前辈画家更容易提出理论上的见解，既是身体力行派，也是理论派。文人画家之间常有交往，这也使他们更易于巩固和传播他们的观点。唐太宗曾命令画家阎立本在众臣面前俯伏在池畔边画一只奇鸟，与他官职相同的同僚却能坐着赋诗，这使阎立本颇为尴尬狼狈。文人画和文人画家的观点多多少少改变了这种画家受轻视的地位，绘画不再仅仅是一项技艺，而进入个人道德修养的范畴。

宋代的花鸟画仍流行当初由黄筌带入画院的工笔重彩法，画风更趋工整精细，华贵柔媚，李迪、林椿均属此列。而苏轼、文同等人倡兴的梅兰竹菊水墨花卉，成为后世文人画最流行的题材。

山水画方面，被称为“北宋三大家”的李成、范宽、郭熙主要延续五代荆、关北方山水画系，并各有创新。李成先人为唐朝宗室，他善画烟雾缭绕的山林数泽，用墨清淡层次分明，其画面往往有萧索的气象。宋神宗、宋徽宗尤其喜爱李成的作品，刻意搜访收藏；在他死后，他的家人也重金回购其作，一时间造成赝品大量流传，由于真品珍稀，米芾甚至提出了“无李论”之说。存世作品《读碑窠石图》（藏日本）、《寒林平野图》等。范宽的绘画对象多为峻拔雄伟的北方大山，用笔刚劲如铁线，用墨苍老如行夜山，一开卷即气势逼人。代表作《溪山行旅图》、《雪山萧寺图》、《雪景寒林图》等。苏轼曾评范宽画“微有俗气”，米芾评之“土石不分”，而后世著名画家对范宽评价非常之高，他的存世作品现已是国宝级珍品。郭熙，出身布衣，他的画能表现不同地域时节的微妙差别，曾说四季山水“春山淡冶而如笑，夏山苍翠而如滴，秋山明净而如妆，冬山惨

淡而如睡”，被传为画论名句。北宋另一位杰出的山水画画家王希孟是徽宗时代画院的学生，曾得到宋徽宗的亲自指导。王希孟是中国绘画史上罕见的少年天才，十八岁时即绘成鸿篇巨制《千里江山图》，成画之后不久画家病故，这是他唯一存世的作品。《千里江山图》长近12米，整幅画面气势宏大，浑然天成，笔法眼界都显示出与画家年龄不符的老辣，被后人誉为“独步千载”。

到了南宋，山水画画风突变，从五代至北宋盛行的全景式构图不再是主流，一角一隅的残山剩水成为山水画家的主要描绘对象，这与南宋的社会政治形势不谋而合。南宋山水的代表人物是马远、夏圭，他们尤其善于剪裁景物素材，只有最合适的对象才被凝练到画中，并常常偏倚画面一角或半边，由于这种特殊的边角式构图，后人称他们为“马一角，夏半边”。《梅石溪凫图》是非常具有马远特色的作品，画中树枝与山石似乎并非模仿自然，而是依照人的思绪情感而转折生长的。《水图》则捕捉的是水的各种姿态，共十二幅。马夏二人的绘画由于具有明显的特殊性和浓烈的视觉和情感吸引力，因此西方人通常视他们为中国山水画的代表。

人物画并非宋代绘画特长。随着石窟与寺庙规模的缩小，宗教人物壁画数量也减少。《图画见闻志·人物门》记载有五十三位画家，可惜由于壁画不能保存，这些画家多在画史上消失了。今存两宋人物卷轴画不多，一部分道释画没有留下作者名字，有名字可考的如武宗元的《朝元仙杖图》，副本《八十七神仙图》。这一作品是宋真宗时期为修建玉清昭应宫时留下的壁画稿本。风俗画突破了唐以前以宗教和上层贵族生活为主要内容的框子，在绘画作品中着眼于平民百姓的现实生活，体现了市井百姓的精神渴望和审美需求，也代表了人物画发展的新成就，出现了货郎图、婴戏图、牧放图、行旅图以及世情风俗画等等。代表画家首推张择端，《清明上

河图》便是他的传世作品。该画堪称宋代风俗画中的宏篇巨构。作者以敏锐的观察力，描绘了当时的首都汴京（今开封）汴河两岸的风光，广泛而精细地再现了当时纷繁复杂的社会生活现象。《清明上河图》在明末清初有许多摹仿本，无论形式、内容、气势，都无法与此本相提并论。南宋画院中苏汉臣与李嵩均以擅长妇女儿童题材的风俗画而著称，并都有《货郎图》传于世，但二者之间，却大异其趣。苏汉臣的《货郎图》和《戏婴图》，画的是官廷或贵族中的人物，衣着华丽，背景是园林，货车上的货物也非一般，显示出富贵气象。而李嵩画的《货郎图》则为市井平民和村野乡民，挑担上的货物也为日常用品，玩具也极为普通。人物衣着纯朴，举止粗犷，如儿童们打闹，妇女露乳喂孩子等。梁楷为宋宁宗嘉泰（1201-1204）时的画院待诏，创造了新的“减笔描”画法。他性嗜酒，人称“梁疯子”，曾被赐以金带，但他却拒绝接受，将金带挂在院内不辞而别。传世梁楷作品多数为佛教人物画，笔法粗豪，造型古怪，用笔“皆草草”，如《泼墨仙人图》（台北故宫博物院藏）、《六祖斫竹图》、《六祖破经图》（日本东京国立博物馆藏）等，寥寥数笔，即将人物的神情姿态勾出。他的画风粗犷，随意点染，不加修饰，因而不受士大夫的青睐，被认为“枯淡山野，诚非雅玩，仅可僧房道舍，以助清幽”（《画继补遗》）。但他的作品传到日本，对日本僧人画产生了深远的影响，有“禅画”之誉。

北方游牧民族一直是宋王朝的威胁，但直到1127年金兵攻破北宋京城汴梁，才迫使宋徽宗从他心爱的书画中抬起头来。徽宗父子被掳到东北，同去的还有许多北宋藏画和画工。汉文化对北方各族一直都有影响力，金之前驰骋北方草原的辽国就曾出过如胡瓌和耶律倍这样的画家（耶律倍是辽太祖耶律阿保机之长子，他在后唐长兴二年投奔了后唐明宗，被赐名为李赞华）。与辽类似，金代皇室也非常

讲究收藏书画名迹，设立专门绘画机构，金章宗则喜欢效仿宋徽宗字体在名作上题签铃印。金代画家赵霖所画《昭陵六骏图》和张瑀所画《文姬归汉图》都能体现出北方游牧民族绘画的特征：笔墨章法来自汉文化，神情气韵生于游牧文化。宋徽宗在1135年死于金人的囚禁中，然而最终吞并中原的却是另一个民族。

### 元朝

1276年，蒙古人迫使南宋王朝投降，草原上的民族第一次统治了全中国本土。元朝统治者将国民分为四等，即蒙古人、色目人（西夏、西域等地人口）、汉人（原金朝统治下的北方汉族人）、南人（原南宋统治下的南方汉族人）。汉族人地位低下。元初统治者不设科举制，汉人官员多为小吏，只有少数例外在朝廷高层任职。民族歧视政策加上汉人难入仕途的现状，使不愿意和蒙古人合作的文人只能靠教书、行医、卜卦、卖画谋生，戏剧写作也是他们的收入来源之一，这大大促成了元代戏曲文学的繁荣。另一方面，心绪失落的文人往往寄情于书画，文人画作为文人思想寄托和抒情遣兴的手段进一步流行。因为元代没有专门设立画院，除了少数供职于宫廷的专业画家外，大都是身居高位的士大夫画家和在野的文人画家。文人画成为画坛的主流。

元初南方有一批隐居不仕的遗民画家，他们多以绘画来表达自己的故国之思。其中龚开、郑思肖和钱选是其中的代表人物。龚开原来是南宋一小吏，入元后靠卖画为生，钟馗鬼怪、嶙峋瘦马，都是他擅长的题材。代表作《中山出游图》（美国弗利尔美术馆）画的是钟馗携小妹出行的情景，画中鬼形态奇谲，怪异荒诞；在另一幅代表作《骏骨图》中，龚开画了一幅前驰骋北方草原的辽国就曾出过如胡瓌和耶律倍这样的画家（耶律倍是辽太祖耶律阿保机之长子，他在后唐长兴二年投奔了后唐明宗，被赐名为李赞华）。与辽类似，金代皇室也非常

与北人交往，所以自号“所南”。他的名作《墨兰图》，有叶而无土，有人问他为何不画土，他回答：“地被人夺，君不知耶？”钱选，在宋亡后也以卖画谋生，曾作诗句“不管六朝兴废事，一樽且向画图开”表达自己的志向。《浮玉山居图》是他的山水画代表作，而他的花鸟画成就最为突出，在大多数作品上都有自己的题诗或跋语，这一诗书画结合的特色逐渐为后世文人画家所采用。

南宋故都杭州一带曾是文人荟萃的中心，另一位元代著名画家赵孟頫也曾生活于此。他是宋朝宗室后人，杭州失陷后十年中，他闭门不出，只与一些诗书画同好交往。1286年，忽必烈派人到南方网罗士人，赵孟頫接受邀请北上当官，选择了和大部分南宋遗民画家不同的道路。1316年，赵孟頫出任汉人鲜能升迁到的要职，开始掌管翰林院。利用职务之便，他搜集到大量唐代和北宋的名家名作，从中汲取到摆脱南宋画风的灵感。赵孟頫在山水画和人物鞍马画上都颇有建树。他的山水画结合了唐代古朴画风和董巨的宽阔气象，创作出如《鹄华秋色图》这样的杰作。《鹄华秋色图》是一幅为了慰藉友人的思乡之情而作的纪实作品，杂糅了北方山峦与南方水乡的景致，融合水墨山水和青绿山水的特点，对元四家与后世山水有深远影响，在山水画史上具有里程碑意义。《幼舆丘壑图》、《洞庭东山图》、《重江叠嶂图》、《吴兴清远图》、《水村图》等都是他的重要山水画作。赵孟頫的人物鞍马画同样取唐代与北宋名家之长，造型准确生动，气格古雅。《秋郊饮马图》与《浴马图》兼有唐代之富丽和宋代之清雅，是他人物鞍马画的代表作。另外一幅《调良图》则有北方游牧民族鞍马画的特色，狂风大作中的一人一马非常有动感与感染力。人物画《红衣罗汉图》受唐人卢楞伽所画罗汉的影响，画的是一位天竺僧的坐像，风格浑穆。《二羊图》中一只绵羊一只山羊，绵羊头高昂，山羊首低俯，有评论家认为二羊象征着赵孟頫心目

中的蒙汉关系，如果将后人在二羊之间的题款去掉，它们之间的互动会更加明显。赵孟頫的枯木竹石画继承了北宋文人画的风格，重意蕴，重画家的品格表现，提出以书法入画的观点。《秀石疏林图》体现了他的这些观念。值得一提的是，虽然赵孟頫决定在元代朝廷中任官的抉择令他终身受汉人谴责，后人非议，但他并未帮助蒙古人欺凌汉人，相反，他大力在朝中推行儒家道德规范，建议币制改革，协助度黜因腐败而臭名昭著的色目丞相桑哥，并建议让文人士子免受体罚。他的品格在他的书画中也能有所反映。在政治上赵孟頫虽然与钱选分道扬镳，在艺术观念上两人却志同道合，他们共同发起了提倡“古意”与“士气”的文人画思潮，对元代文人画影响至深。赵孟頫的家人中出了不少画家，他的妻子管道昇是中国第一位以画名著称的女性，他的儿子赵雍也擅长画画，外孙王蒙则是元四家之一。

元代前期还有一位江南文人画家名叫任仁发，他既是一位出色的画家，也是一名出色的水利专家，曾主持规划吴淞江、黄河、练湖、大盈港、乌泥泾和海堤等工程。他师法唐风，以人物鞍马画著称，代表作《二马图》与《张果老见明皇图》。《二马图》中画肥瘦两匹马，肥马比喻贪官，瘦马比喻清官，这一类寓意手法在元代绘画中并非罕见。

元初北方画家中名声最高的是高克恭。他是回鹘人，也就是色目人，官至大中大夫。他初学米氏云山，后学董源巨然，代表作《云横秀岭图》等。另一位北方画家李衍以画竹闻名，师法苏轼、文同，著有《竹谱》一书，对各类竹子情状和各种竹子画法有详细记述。李衍官至集贤殿大学士，与同时的赵孟頫成为元代画家中官职最高的两个汉人，但由于北方失陷已久，人们对北方人在元朝廷中出任官职不像对江南人那样苛刻。

元代中后期，仁宗恢复科举，英宗和

文宗推行积极的文化政策，但科举考试制度还是非常偏袒蒙古人和色目人，汉人地位低下的状况没有得到根本改善。这个时期文人画家多集中在江浙一带，如被称为“元四家”的黄公望、吴镇、倪瓚和王蒙，这四名画家生活的时期相近，都擅长山水画并受赵孟頫的影响，虽然个人经历不同，不得意的境遇却相似。

黄公望是四人中年纪最大的一位，曾任浙西廉访司使的书吏，因上司贪污案受牵连入狱，查明无罪后获释。出狱后他断了入仕途的念头，转而以下卦和教书谋生。黄公望完善了浅绛山水，用笔简远而疏放，师法董巨而又有对传统的突破。《富春山居图》完成于他八十二岁时，是他风格纯熟之作，整个绘画过程时断时续持续了近三年。这幅画描绘的是富春江岸初秋的景色，卷长六米，景随人迁，人随景移，笔法富书法意味，达到文人所追求的平淡天真的境界。

关于吴镇的身世有两种不同说法，一种是是靠卜卦为生，终身潦倒，另一种说法是他的家族从事商船产业，他从不用担心生活来源，关于他的性格倒没有分歧，一辈子孤洁清高，不求功名。吴镇善于用湿墨表现山川木石，造成画面苍苍莽莽，有林下风的效果，代表作《渔父图》等。

倪瓚原本是无锡一带的富裕乡绅，因苛捐杂税繁重，他五十岁上变卖掉所有家产，开始过一种浪迹江湖的生活，有时栖身禅院，有时借住朋友家，晚年则住在一艘漂游于江南山水之间的船上。倪瓚的画虽有亭却无人，虽有水却无舟，有一种显而易见的萧索意味，为失意的文人所称颂。他的构图看似脆弱，却奇妙地蕴含着内在的平衡，笔法看似简单稚嫩，实则极难摹仿，诸种品格令他常被奉为文人画家的典范。代表作有《渔庄秋霁图》、《六君子图》、《梧竹秀石图》等。

另一位画家王蒙比较特殊，他出身名

门，自小受外祖父和舅父的熏陶，也许正因如此，他在政治仕途上的态度并不像其他三家那么决绝，元末乱世中，他时而隐居，时而出仕，在元代和明代都作过小官吏。他的山水画里山石总是繁密而扭曲宛转，然而却不显得拥挤，山势中存在一种内在的秩序。从《青卞隐居图》、《葛稚川移居图》、《夏山高隐图》中都能发现他的这些特点。明初朱元璋为巩固政治统治，以左丞相胡惟庸企图谋反为由肃清逆党，株连达三万余人，王蒙被牵连而入狱，随即病死狱中。

元四家发展了赵孟頫所开创的运动，元代之前的画家成就都是建立在前一代画家基础上代代传承的，如一根链条一样环环相扣，赵孟頫、钱选和元四家等人却直接师法古意，以整个美术史为基础选择自己的学习对象；对自然的直接模仿进一步被抒发艺术家的个性意气所代替，文人和非文人画之间的鸿沟开始形成。

由于元代复杂的民族、阶级、社会矛盾，画家们大都愿意选择山水、枯木竹石、花鸟来抒发胸臆，人物画相对萎靡，虽然有画艺高超者，却没能形成大的影响。人物画家中元初的刘贯道为宫廷服务，如《元世祖出猎图》画的就是忽必烈身穿白裘骑着青鬃马在广漠中出猎的情景。他笔下的汉人往往是在床榻上袒胸露腹，一派闲散无聊的文人形象，是蒙古人统治下文人不问世事的象征。另一位元初人物画家颜辉擅长道释画，现存于日本京都智恩寺的《李仙像》是他的代表作，画中铁拐李仙衣衫褴褛，容貌丑陋，却有像鹰隼一样锐利的目光，似乎能一直穿透人心。颜辉在日本颇受欢迎，对日本室町时代的绘画有较大影响。

虽然文人对元代统治者一直都有效极反抗的情绪，然而最后终结这个时代的却是经济上的破产：宋代支柱性的冶铁业到了元代一蹶不振，此后再也没有恢复原先的活力，税收制度混乱，大量印钞造成通货膨胀，人口从

约一亿两千万锐减到六千万。民不聊生导致元末各地均出现了揭竿而起的草莽，直到一位出身底层的贫苦农民再度控制中国。

### 明朝

明太祖朱元璋给人的印象是精明强干、事必躬亲 and 冷酷无情，中国历史上很少有像明朝这样深受开国者个人个性影响的朝代。明太祖设立特务机构锦衣卫并亲自掌控，为防范企图谋反者，他在三件政治罪案中连带处死了十多万人。明太祖出身贫苦，当皇帝之前从事过不少时人看来并非高贵的行业，因此掌政之后忌讳也特别多，为此他大兴文字狱，造成人人自危，不敢开口的局面。明朝恢复了科举，但取士的标准变成了八股文，从此科举考试的学习备考同知识分子的精神生活开始分道扬镳。汉人对中国统治的恢复变成了文人士大夫们的噩梦。

明朝皇帝以唐代为楷模恢复了御用画院，宣德、成化、弘治年间画院画家人数众多，甚至超过宋元，但是因为文化制度上的专制，尤其是明初文网对艺术新声的扼杀，使得画院画家只能完全顺从朝廷的需要，以求自保。此举使画院丧失了文化艺术中心的地位。明宣宗朱瞻基在位期间，画院相对达到鼎盛，宣宗热爱绘画，本人也擅长画画，作品有《戏猿图》、《鼠石图》等。边景昭是明宣宗十分喜爱的一位宫廷画家，他的画风继承南宋院体的工笔重彩，造型准确，色彩浓丽，风格保守，被认为是当时最有才华的画家之一。同样是明宣宗在位的宣德年间，另一位才华横溢的宫廷画家向宣宗进献《秋江独钓图》，没想到此举犯了忌讳，因为画中渔夫身着红衣，而明朝只有官员朝会时才能穿红色，于是这位画家被逐出了画院。这位宫廷画家的名字叫做戴进。

戴进祖籍杭州，被驱逐出画院后他曾一度在京靠卖画谋生，五十多岁回到杭州，卖画授课。他的山水画师承郭

熙、李唐、马远、夏圭，存世作品较多，风格上有院体画风的痕迹，但同时也创造出自己独特的一面，秀逸而酣畅，比纯粹的院体画更松散和自由。戴进的绘画在杭州相当有影响力，身边逐渐聚集了一群同好，形成一个松散的画家联盟，史称浙派。明朝初期浙派是画坛主流，追随者非常多。浙派另一位代表人物吴伟也曾任职于宫廷，与戴进不同，吴伟曾三次被召进京，声望显赫，但他本性放任，不愿受羁绊，终于离京南下。吴伟的绘画有粗笔水墨和细笔白描两种面貌，水墨用笔豪放，白描线条简洁。戴、吴两家影响很大，左右了成弘年间的画坛趋势，使水墨粗简的大幅山水人物画成为一时风尚。浙派发展到后期，追随者只从表面追求粗简草率，因此逐渐没落，明末浙派传人们优秀者只有蓝瑛一人。

明朝中期，江南苏州是纺织业中心，商业发达，社会富庶，文人墨客纷纷聚居于此，在一起游山玩水，喝酒吟诗，以画相娱。这个时期苏州兴起了一个继承文人画传统的绘画派别，史称吴派，他们之中以沈周、文徵明、唐寅、仇英最有名，被称为吴门四家。

沈周出身于书香门第，曾祖父是王蒙的好友。他没有做官的意愿，好在家境富裕，足以供他一生按自己的爱好生活和交友。沈周精通鉴赏，富于收藏，他的山水画早期学王蒙，中年学黄公望和宋代诸家，晚年学吴镇。他四十岁之前多画小景，四十岁之后才开始画大幅，八十一岁画《烟江叠嶂图》时，技法已经炉火纯青。沈周是十五世纪吴门画派的领军人物。另一位吴派代表人物文徵明，画法远承董源，宗法赵孟頫、王蒙和吴镇等人，也受沈周的影响。他的山水画平和恬静，秀逸含蓄，以细笔山水居多，体现出江南文人的性格特点和生活环境。文徵明曾十次参加科举落第，五十四岁时才受荐进京当官，很快又厌倦了官场，四年后乞归还乡。他的书斋成为当地的非正式画院，出了不

少成就杰出的学生，他的玄孙女文倣也是一名出色的画家。文徵明晚年的枯木竹石图相当老辣，扭曲多瘤的老树体现出画家本人愈老弥坚的品格。

吴门四家中另外两位，唐寅和仇英，他们的风格与沈、文两位有所不同。首先他们家境不如沈、文二人宽裕，绘画不仅是他们的爱好，也是他们的谋生来源；其次，职业画家的身份让他们不能完全免除匠人的习气，文人画和画院派风格在他们的作品中时有冲突；三则二人都是周臣的学生，画法同样渊源于李唐、刘松年，又兼受沈周、文徵明和北宋、元人的影响。与沈、文二人相比，唐、仇的绘画更趋华丽细腻。唐寅，号伯虎，三十岁时因一场科举考试舞弊丑闻被牵连入狱，并终生取消功名，从此他就成为苏州青楼酒肆的常客，晚年时常游走于苏州城外的寺庙禅院。他的山水画用笔较为细秀，有院体风貌和文人意趣两种不同的面貌。《梦蜀宫妓图》是他人物画的代表作，在设色上采用“三白”设色法，就是用白色敷染额头、鼻子和脸颊，显出宫妓弱不禁风的情态。仇英出身微寒，早先是一名漆工，后来才学的绘画。他是一个技艺高超的模仿者，常受雇模仿古代大师的作品，同时，他本人明快的画风也广泛受到中西人士的喜爱。

文人画发展到明代后期，地位最高的莫过于身为学者画家的董其昌。他官至礼部尚书，在画坛上具有极高声望，是华亭山水画派的首领。董其昌提出画作之中的南北宗理论，认为唐代王维是南宗的创始人物，所有伟大的文人画家都属于南宗，并自诩为南宗正统，而北宋则被他定义为所有的宫廷和画院画师。他提倡对南宗传统应当保存、复兴和创新，本人也是这一理念的实践者。他的画作有很多摹古的地方，由于过度追求古人笔墨，他的构图往往雷同，形式感和程式化意味较重，整体风格偏于秀媚。他的崇南贬北的观点虽不乏偏见，却影响中国艺术批评长达三个世纪。

明代晚期，中国固有的王朝循环模式在这一个朝代又接近了它的尾声，上层官僚体系不再能支持国家的运转，一个又一个玩忽职守的皇帝更加速了这个过程，然而对文化活动来说，这也表明明朝前中期的专制束缚相对松弛了一些，出现了一批敢于大胆创新的画家。

白阳青藤派画家陈淳和徐渭是明末写意花鸟画家的代表人物。陈淳（白阳山人）是文徵明的学生，他的作品用笔洗练，淡墨淋漓，深受当时文人士大夫的赞赏。而对写意花鸟画作出根本变革的则是号称青藤居士的徐渭。徐渭一生郁郁不得志，一度行为举动有异常人，曾因杀妻而入狱7年，晚年境遇更是潦倒。然而人生上的失意却铸就了他在书画中的得意，徐渭的绘画笔法有如狂草般不拘一格，他大胆突破物象形态的局限，画出物象在似与不似之间，他一反之前明代画家的闲雅精致，以内心强烈的个人情感来画画，他在生宣上的笔墨表现力气势磅礴，直抒炽烈激愤的情怀，因此他的作品也具有震撼人心的艺术感染力。他的代表作之一《墨葡萄图》充分展现了他这种借物抒怀的能力。徐渭的画风对后人影响很大，如清代的朱耷、石涛，现代的齐白石，都曾受惠于他的创新。

明末人物画家中，陈洪绶是成就最突出的一位。他的人物画一扫浙、吴两派继承者程式化的柔媚绮靡，人物形象夸张而富有趣味性，给当时的画坛注入一股清新之风。他常把人物画在古雅的江南园林中，人物的脸画得比正常人的要长，具有很强的可辨识度。技法上他爱用长而圆转的线条，给人以优美典雅的印象。除了水墨，陈洪绶在木刻插画上也有很高造诣。在明朝，小说、戏剧开始在市民中流行，用于小说、戏剧书籍的插画需求量也随之增大。仇英就创作过许多插画，而陈洪绶的的《水浒叶子》、《西厢记》更是早期中国插图绘画的典范，这些生动活泼的形象在民间深入人心，也推动了中国木刻版画的发

展。明末另一位人物画家崔子忠也擅长木刻插画，他的水墨吸收了民间版画的风格，代表作《扫象图轴》。崔子忠与陈洪绶齐名，并称“南陈北崔”。

明末民间肖像画已十分发达，它们的整体特征是工整写实，如其中代表画家曾鲸所绘的《张卿子像》、《王时敏像》，描绘对象微妙的个人面部特征一一展露无遗。这些肖像画表现出来的透视手法似乎在暗示，由利玛窦和他的传教士同事们带来的西方绘画艺术已经在中国职业画家们手中开始流传。

与王阳明的“心外无物”相对应的是，明朝文人画家们进一步使绘画成为个人情感和品性的载体。在绘画流派上，涌现出众多以地区或绘画风格相区别的派系，尤以初期的浙派和中期的吴派为代表。写意花鸟和人物画都有突破前朝之处。就整体画风而言，宋元画家开阔、深邃的视野已逐渐消失，变成一种更平易近人且易于模仿的风格。明代朝廷不再是文化艺术的可靠庇护人，民间则出现了项元汴、梁清标这样的大藏家。作为绘画艺术的背景，明朝时期的中国更满足于闭关自守，许多皇位继承者都显示出治国之外的才华和性情，而掌权的官僚集团却对许多重要问题都束手无策。另一方面，发源于海洋另一端的真正的国际竞争开始出现在中国。

### 清朝

1644年，满族入关。在这一年志得意满的满族人应当没有料到，他们即将成为中国王朝循环模式中的最后一位掌权者。对于这又一个习惯了戎马生涯的民族来说，他们接手的中国比昔日蒙古人接手的更像一个烫手的山芋。一方面，中国国内还存在许多心怀不满的明朝遗民汉人志士，另一方面，十八世纪开始在英国发生的产业革命迅速席卷欧美，其料峭的边角把惘然无知的中国扫入到一个她不曾料到的位置。

在清朝宫廷画家中，地位最显赫的是郎世宁。郎世宁，意大利人，原名朱塞佩·伽斯带里奥尼(Giuseppe Castiglione)，1915年以传教士身份来到中国。当时郎世宁已是一位园艺精湛的画家，重视西方技艺的康熙将之召入宫中，从此开始了他长达五十多年的宫廷画家生涯。郎世宁工作勤勉，很快掌握了中国同行们的学院派风格，并将西方透视法以及色彩运用融入到以毛笔、胶质颜料、纸绢创作的作品中，形成一种融合了中西方技法的折中风格。从康熙到乾隆时期，郎世宁在宫中极受欢迎，他浓艳的写实主义风格非常适合宫廷的装饰。受他的影响，清宫廷画家如焦秉贞、冷枚、丁观鹏等也开始用西法作画。同一时期来华的西洋传教士兼画家还包括法国的王致诚、波希米亚的艾启蒙、法国的贺清泰等，他们的作品虽被评论为“笔法全无，虽工亦匠，故不入画品”，但他们仍是中国绘画史中不可忽略的人物。中国画受西方的影响早在明末人物肖像画中已初见端倪，发展到清朝宫廷，从郎世宁和其追随者的画风看来，他们对绘画对象的“形”的把握更为精确，然而与之相应，付出的代价则是中国传统绘画中居于主导地位的神韵和意境的丧失。因此有部分学者和画家排斥郎世宁，认为他所画的并非中国画。

在宫廷画院里西风东渐的同时，整个中国画坛中文人画仍然是中国画的主流，皇帝和上流社会依然赏识这种传统的方式。清初山水画家中较为著名的有四位姓王的画家，他们是王时敏、王鉴、王翬、王原祁，统称“四王”，有时也加上吴历、恽寿平二人，合称“四王吴恽”或“清初六家”，这些人是清初山水画的代表。他们的山水画继承董其昌的余绪，与传统一团和气，虽未有显著创新，但他们所代表的正宗文人画传统仍有可称道之处。

文人画发展到清朝，渐渐已失去了早期反叛与追求变革的意味，其程式化与重复性使之成为另一种意义上的学

院派。但这并不代表所有文人画家都甘愿落此巢臼，最具创造性的文人画家来自于明朝遗民阶层，国破家亡的愤懑在他们的画中形成一股纯粹的力量。安徽的僧人弘仁是徽派山水画的创始人和最杰出者，他爱画黄山，笔下山崖边的松树往往是倒错着生长，给人空廖疏离之感。弘仁的画风受倪瓒影响，然而与师法自然相比，他的画面上却更明显地流露出画家本人的意志，当然他的表达方式是中国的传统的文人式的，满心苦闷和家国之忧化作倒着生长的黄山松。南京画家龚贤的山水是另一种寂寥。他善于用墨，发展了前人的积墨法。如果说宋代大家们的山水以“透”为长，龚贤山水的特点恰恰相反，在于不透。密不透风的山水，无处躲藏的绝望，死气沉沉的寂寥。并非所有的遗民画家的画风都如此冷峭。髡残，号石谿，明亡后落发为僧。他的画风受王蒙影响，而更为繁繁复复，跌跌撞撞，无数细节充盈着画面，有博大而宽容之感。从他的山水看来，髡残本人应当是个拥有温暖性格的人。

清初有四位杰出的明代遗民画家，同时也是都是僧人，上面所提弘仁、髡残，再加上八大山人、石涛二人，后人称之为“四僧”。实际上，后面两位僧的绘画成就才真正起到了划时代的作用。八大山人，原名朱耆，是明代皇室的远方后裔，入清以后削发为僧，因曾经持有八大人觉经，所以自称八大山人。八大山人在书画上的署名非常独特，竖排文字中，“八大”二字连起来看像哭字，“山人”二字连起来看像笑字，四字并列，即哭之笑之，抒发了画家对亡国亡家的愤懑抑郁之情。八大山人的画脱胎于明代的徐渭等人，然更淋漓尽致、愤世嫉俗。他拥有一个极端的精神世界，他的画描绘的也是一个极端的世界。他笔下的鸟、鱼、鸭，无不显得孤独而愤怒，常常瞪着白眼朝天而望，背景是无尽的空白；他笔下的木石山水，无不不屈磨牙，有残山剩水，地寒天荒之意境。满人夺取皇位之后，朱耷决心不再说话，有人说他疯了，有人

说他是佯疯，每次他上街，身后都跟着一群取笑他的儿童。这种情状有点像他西方的同行梵高，可他的表现方式是极其东方的，有禅宗画的意味，表现在笔墨上就是极简简洁而无羁。八大山人是传统的离经叛道者，也是传统的创新者。与前辈创新者们不同，八大的风格难以模仿，他的画面看似简单，笔法看似随意，实际上一笔一划都浸透了他个人的性情，他的笔触之中充满笃定和自信，将画家的能量传达给观者，因而他的画风成为不了一种范式，也让试图模仿者望而却步。与简单直接却极具视觉冲击力的八大山人比起来，另一位明朝宗室后裔石涛要圆润理性得多。石涛俗家名朱若极，明亡时他年仅三岁，少年时家道中落，出家为僧。石涛的美学思想集中在他的画论《画语录》中，他主张天人合一的“一画”法，他本人的绘画也实践了这个理论，如《搜尽奇峰打草稿图》，画名本身就是一个立论。石涛的画风十分轻快，形式色彩鲜艳活泼，枯湿浓淡墨兼施并用，他画山用的笔法更是非常独特，常常一笔未到老又生新路，因此笔笔曲折，笔意无穷无尽。石涛并不提倡摹古，他用笔用墨的自由用他自己的话来说就是：“纵使笔不笔，墨不墨，自有我在。”石涛爱好交际，同时也能在画中清醒地保持自己的表现力。他的风格鼓励了18世纪许多优秀的个人主义画家，这些人通常被称为“扬州八怪”。

扬州八怪并不是八个人，而是指十八世纪中期在经济富庶的扬州出现的一批职业画家，包括郑燮、李鱣、李方膺、金农、高翔、汪士慎、黄慎、罗聘、华岳等人。他们的画风怪异，各有特色，被时人认为是狂放的反传统派。然而与他们的前辈朱耷、石涛等人不同，他们的怪异并非出自沉重的历史负担和对现实的愤懑，而更多是出自一种纯粹戏谑的态度，明末清初遗民画家的严肃感在扬州八怪这里消失了。十八世纪中期，扬州诸多盐商刚刚跻身为新兴的士绅，急需艺术来装点门面。扬州的职业画家群人数庞

大，画家们为吸引盐商注意而不得不求新求异，他们的反传统和非主流难免有人工编排的因素。过去的文人画大都是有产有业者的业余嗜好，不存在激烈的竞争，随着城市化和商业化的发展，市场逐渐成为左右绘画风格的新势力。

清朝的绘画虽然与之前的朝代比较，少有伟大的创举，甚至有因袭模仿的嫌疑，但也并非全无建树。20世纪上半叶，中国画家广泛分布于北京、上海、广东地区，分别形成了海派、京派、岭南派，清末，商业重镇上海吸引了一批职业画家，如赵之谦、任熊、任薰、任颐、吴昌硕等人，他们靠卖画为生，风格技巧都有所创新，适应当时市民阶层的需要，这些人被称为“海上画派”。而岭南地区的居廉、居巢则成为开创岭南画派的先驱。

### 民国至今

中国画的前途问题几乎贯穿了整个20世纪始终。近代中国画从风格上来看，有传统和融合两个派别，传统型强调完全在中国绘画传统内部寻求继承和发展，其中主要着眼点在于对传统中国绘画追求的延续，刻意与西方传来的艺术方式保持距离。在海派的影响下，于20世纪早期至中叶产生了齐白石、潘天寿、张大千等可以堪称大师的中国画家，山水画方面则出现了黄宾虹、李可染等代表人物。齐白石是直接受到吴昌硕影响而别有成就的一位大师，他于50多岁转变画风，这位工匠出身的画家一生以富有生活情趣的花鸟虫鱼为题材，以自己摸索出来的一套为“万虫写照，百鸟传神”的绘画技巧，因为他的作品与市民潮流相一致，使中国画拥有了前无古人的欣赏人群，齐白石也成为中国历史上最为坊间熟悉的画家。黄宾虹与齐白石并成为“南黄北齐”，他受到了近代维新变法革新精神的感召，意识到在艺术上“变者生”的规律，在师造化的同时，集传统之绘画大成，他们的绘画证实了文人画和整个

传统中国画完全可以在情思转化和语言革新中获得现代新生。

与此相对的一派，则大多是有留学经历的“海归派”艺术家，清末至民国期间，中国画坛上还出现一群留学海外，受过专业油画训练的画家，如徐悲鸿、林风眠等，他们在接受西方造型艺术训练以后回到中国，希望通过借鉴西方艺术的长处来改造中国画，进而挽救清末以来中国画因袭摹仿、无所创新的颓败形势。在中国画的变革问题上，他们的思想和实践对整个20世纪中国画的发展产生了影响。徐悲鸿早年留学法国巴黎高等美术学院，回国后任当时中央大学艺术系教授，1949年被任命为中央美术学院第一任院长，徐悲鸿在美术上坚持的现实主义的绘画道路，成为50年代的美术学院中国画教育的方向，“素描写生”成为中国画教育和创作的基础，对今天的中国画创作产生了直接的影响。从他的画作看来，徐悲鸿的艺术观与他关注现实、悲天悯人、关注国家、民族命运的个人气质有关。林风眠的性格更为温和，他的作品中极少有意流露出鲜明的创作意图，而将意境、情趣等作为创作考虑的首要因素，同时在形象的描绘和色彩效果的处理上，吸收了西方油画的技术。在《东西艺术之前途》一文中，林风眠曾指出：“西方艺术，形式上之构成，倾向于主观的一面，常常因为形式过于不发达，而缺少情绪之表现……东方艺术，形式上之构成，倾向于主观的一面，常常因为形式过于不发达，反而不能表达情绪上之需求，把艺术陷于无聊时消遣的戏笔。”

西方现代艺术的不断革命，在形式层面上是风格语言的革命，但在形式革命的潮流下，还隐含着意识与精神的变化、生活态度和人生价值的变化。20世纪下半叶，对于中国画的未来发展，艺术家们仍处于“迷茫”的探索期，诸如齐白石、黄宾虹、李可染等艺术家的创作旺盛期多集中于50、60年代期间，新中国成立至“文革”爆

发之前的阶段被称为“十七年”，是新中国成立以来文艺界最为活跃的时期之一。

而在新中国成立以后的中国画发展时间表里，所谓的“左倾”与“右”倾的极端艺术思潮曾对中国画的演进产生了阻滞和扭曲，并且随后中国社会从上到下爆发的“文化大革命”，使许多艺术家的创作活动受到“运动”的影响，相较于清末海派画作与市场的有机衔接，20世纪50至80年代的多数时期，中国画艺术更多成为为政治服务的工具。在此期间，许多中国画家将创作转向不易激发矛盾和话题的山水画方向，无论是种逃避的选择还是对艺术本能的追求，五六十年代产生了一些表现山河新貌的地域流派，如傅抱石、钱松岩为代表的江苏画派，石鲁、赵望云、何海霞等五位画家为代表的长安画派等，同时岭南画派也诞生了以黎雄才、关山月为代表的第二代艺术家。

新中国成立以后的中国美术史的发展，更多被作为割断的历史来研究，1949年7月在北京召开了第一次文代会，成立中华全国美术工作者协会。周恩来按照毛泽东文艺思想提出了旧艺术的改造问题。1950年创刊的《人民美术》发表了一组文章，催发了“新国画运动——亦即国画改造运动”。在50年代初，围绕着中国画如何“推陈出新”展开了激烈的论争，一时间，民族虚无主义甚嚣尘上，并将国画改称“彩墨画”。中国画在建国初期被“改造”的命运，影响了人们对于民族美术传统的正确认识。面对历史上一座座高峰，新的时代中国画该何去何从成为整个绘画界的痼疾。

1978年，是中国历史上重要的一年。5月11日，《光明日报》发表特约评论文章《实践是检验真理的唯一标准》，1979年12月召开的中国共产党十一届三中全会又确立了工作重点向现代化建设的转移，意味着中国“文化大革命”时期极“左”政治

路线的终结和整个中国社会解放的开始。从20世纪80年代后期开始，中国水墨画开始了现代变革的潮流，最初的诱因在于饱受古典传统影响的水墨画家面对迅速变化的中国社会，他们的内心感情和现实境遇都已不同于古典大师，而更深层次的原因仍在于传统久远已与现代不谐，中国画自身需要更多多样性的拓展来回应西方强势文化的冲击。1992年，艺术家吴冠中发表于香港《明报周刊》的一篇短文《笔墨等于零》，引发了近代以来有关中国画笔墨价值最激烈的论争，在整个艺术界掀起了轩然大波。此文是吴冠中和香港大学艺术系教授万青力就笔墨问题争论后所写，万青力也于随后发表了针锋相对的文章《无笔无墨等于零》，随后又有关山月、王伯敏、郎绍君、刘骁纯、翟墨等众多画家、理论家卷入论争。这样的论争对于已经僵化的中国画笔墨问题，无异于一剂有效的刺激，对于中国画如何克服程式的束缚，也引发了更多的思考。

## CLASSIFICATION OF CHINESE PAINTINGS

### LANDSCAPE PAINTING

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

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 coloured 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-colour, etc.



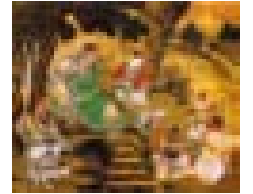
*Travelers amid Mountains and Streams*, Northern Song, Fan Kuan, Ink and slight colour on silk, 206.6 × 103.3cm, National Palace Museum, Taipei  
溪山行旅图：北宋·范宽·水墨淡设色绢本。  
206.6 × 103.3厘米·台北故宫博物院藏

### 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 Vimaikiirti* 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 progress in both modeling and colouring.



*General Guan Investigating the Capture*, Ming Dynasty, Shang Xi, Ink and heavy colour on silk, 200 × 237cm, The Palace Museum, Beijing, China  
关羽擒将图·明·商喜·绢本重彩。  
200 × 237厘米·北京故宫博物院藏

### 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 representative of the uniqueness of Chinese traditional painting throughout the world, and 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 poultry by Li Di in the Southern Song Dynasty; bamboo by Li Kan, mandarin ducks by Zhang Shouzhong, and plums by Wang Mian of the Yuan Dynasty; poultry by Lin Liang, ink flowers by Chen Chun and Xu Wei of the Ming Dynasty; fish 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 fish by Qi Baishi of the modern times, were all masters of their times, and emerged in an endless stream.



*Flower Basket*, Southern Song, Li Song, Ink and colour on silk, 19.1 × 26.5cm, The Palace Museum, Beijing, China  
花篮图。南宋。李嵩。绢本设色。19.1 × 26.5厘米。北京故宫博物院藏

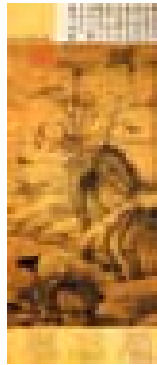
## TECHNIQUE MODES OF CHINESE PAINTING

### METICULOUS BRUSHWORK

Also known as “Fine Brush”, requires drawing with fine lines, adds washes of ink and colour 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.



*Butterflies in Spring Day*, Southern Song, Li Anzhong, Ink and colour on silk, 23 × 24.7cm, The Palace Museum, Beijing, China  
晴春蝶戏图。南宋。李安忠。绢本设色。23 × 24.7厘米。北京故宫博物院藏



*Partridge Amidst Grasses and Thorns*, Northern Song, Huang Jucai, Ink and colour on silk, 99 × 53.6cm, National Palace Museum, Taipei  
山鹤棘雀图。北宋。黄居采。绢本设色。99 × 53.6厘米。台北故宫博物院藏

### FREE SKETCH

Is commonly known as “Rough Brush” or “Freehand Style”, opposite to “Meticulous”, and 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 Zhu Da from the Qing Dynasty were all masters of this technique.



*Quail and Fishes*, Qing Dynasty, Bada Shanren, Ink on paper, 32.8 × 31.5cm, Lingyan Temple, Suzhou, China  
鹌鹑游鱼图。清。八大山人。水墨纸本。32.8 × 31.5厘米。苏州灵岩山寺藏



*Birds*, Modern, Lin Fengmian, Ink and colour on paper, 69 × 69cm  
小鸟。现代。林风眠。水墨设色纸本。69 × 69厘米

## 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 they were 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 colouring of different objects; fifth proper planning of composition; and sixth transmission of the past and copying.

### DRAWING TECHNIQUE

Chinese Painting relies much on the techniques of brushwork. The formal aesthetic requirements for brush strokes are: number one is withered but moist, meaning 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, meaning 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 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 an object. Colour 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 joined together,



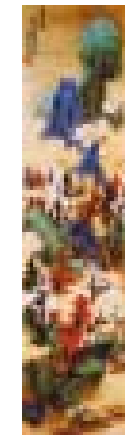
*Auspicious Crane*, Northern Song, Zhao Ji, Ink and colour on silk, 51 × 138.2cm, Liaoning Provincial Museum, Liaoning, China  
瑞鹤图。北宋。赵佶。绢本设色。51 × 138.2厘米。辽宁省博物馆藏

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 is led by enlightened spirit, the brush lines are similar to that of seal character and official script.”

### BONELESS PAINTING

Not to use the ink brush to draw the contours of object, but directly shape the object by dotting and dyeing with colour, is 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 colouring, and 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 colour, and 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,

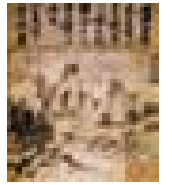


*White Clouds and Red Trees*, Ming Dynasty, Lan Ying, Ink and colour on silk, 189.4 × 48cm, The Palace Museum, Beijing, China  
白云红树图。明。蓝瑛。绢本设色。189.4 × 48厘米。北京故宫博物院藏

bamboo, poultry and worm, and carried the mode forward.

### 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 graceful and flying curves, and is called “hair-spring-in-the-air” shading),



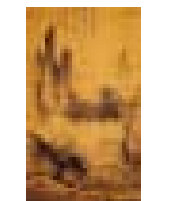
*Mountains in Clouds and Mist*, Northern Song, Mi Youren, Ink on paper, 24.7 × 28.6cm, Osaka Municipal Museum of Art, Osaka, Japan  
云山图。北宋。米友仁。纸本水墨。24.7 × 28.6厘米。日本大阪市立美术馆藏

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



*Reclusion among Streams and Mountains*, Yuan Dynasty, Wang Meng, Ink and colour on silk, 124.1 × 56.7cm, National Palace Museum, Taipei  
花踪渔隐图。元。王蒙。绢本设色。124.1 × 56.7厘米。台北故宫博物院藏

and small slopes of mountain, and then spot by brush crosswise with ink dip, also called “dropping eggplant technique”, invented by Mi Fu and his son), scratch-iron shading, break-belt shading, sprinkle nails into mud shading, human-skeleton shading, broken-net shading, roxburgh rose



*Singing and Dancing at Once*, Southern Song, Ma Yuan, Ink and slight colour on silk, 191.8 × 104.5cm, The Palace Museum, Beijing, China  
踏歌图。南宋。马远。水墨淡设色绢本。191.8 × 104.5厘米。北京故宫博物院藏



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 posterity as formulas. Along with the transformation and vicissitudes of



*Landscape in the style of Juran*, Qing Dynasty, Wang Jian, ink on paper, 127.4 × 60.2cm, Shanghai Museum, Shanghai, China  
仿巨然山水图。清·王翬。纸本水墨。127.4 × 60.2厘米。上海博物馆藏

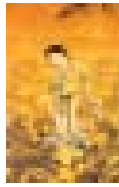
nature and the evolution of painting techniques, the shading techniques will constantly develop.

### 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:

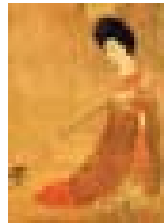


*Women of High Endeavor*, Jin Dynasty, Gu Kaizhi (copy of Song dynasty), ink and slight colour on silk, 25.8 × 417.8cm, The Palace Museum, Beijing, China  
烈女仁智图。晋·顾恺之(宋摹)。水墨淡设色绢本。25.8 × 417.8厘米。北京故宫博物院藏

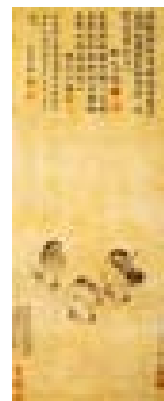


*Liu Hai Makes Fun of The Toad*, Ming Dynasty, Liu Jun, ink and colour on silk, 139 × 98cm, National Art Museum of China, Beijing, China  
刘海戏蟾图。明·刘俊。绢本设色。139 × 98厘米。中国美术馆藏

“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 (thicker); 4) floating clouds and flowing water

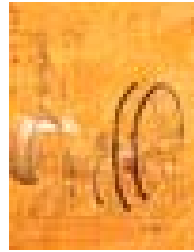


*Court Ladies Adorning Their Hair with Flowers*, Tang Dynasty, Zhou Fang, ink and colour on silk, 46 × 180cm, Liaoning Provincial Museum, Liaoning, China  
簪花仕女图。唐·周昉。绢本设色。46 × 180厘米。辽宁省博物馆藏



*Three Humpbacks*, Ming Dynasty, Li Shida, ink on paper, 78.5 × 30.3cm, The Palace Museum, Beijing, China  
三驼图。明·李士达。纸本水墨。78.5 × 30.3厘米。北京故宫博物院藏

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)



*Diary of the Sleepwalker*, No.25, 1998, Zhu Wei, ink and colour on paper, 173 × 132cm, Private collection, New York  
梦游手记二十五号。1998。朱伟。水墨设色纸本。173 × 132厘米。纽约私人收藏

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 drapes of clothing.

### INK TECHNIQUES

The techniques used in Chinese Ink-and-wash Painting. The most 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 vice versa, to make the colour 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 that is both bold and unconstrained, as if the ink is splashed out; amass ink

is a technique of repeatedly adding ink from different tints; over-night ink is to use dried up ink stored over-night, which is very dark.

### FIVE TINTS OF INK Colour

In Chinese Painting, “ink” is not only black in colour, 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

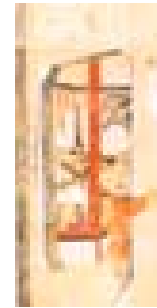


*Festival*, No.10, 1998, Zhu Wei, ink and colour on paper, 130 × 131cm, Wellesley College Museum, Boston, USA  
节日十号。1998。朱伟。水墨设色纸本。130 × 131厘米。美国麻省塞州卫斯理学院博物馆藏

of the changes of ink colours, to vividly depict the colour of objects by adjusting the colour of ink with water to heavy or light, dry or wet.

### ColourING

Which is the “specific colouring of different objects” in the Six Cannons. The colouring of Chinese Painting mostly follows the original colours of the objects, doesn't care much about the influence and change of the light, and can be divided into two schools – rich-colour and light-colour. Rich-colour takes colouring as the main expression instrument, often use s outline sketching and colour adding methods. The colouring technique is also very complicated; there is a saying of “three vitrioling and nine dying”. Light-colour has two styles –



*Supreme Treatise on Moral Retribution*, No.15, 1999, Zhu Wei, ink and colour on paper, 222 × 110cm, Asian Art Museum, San Francisco, USA  
太上感应十五号。1999。朱伟。水墨设色纸本。222 × 110厘米。美国旧金山亚洲艺术博物馆藏

meticulous and freehand, meticulous light-colouring still relies on outlining, colouring only plays a foiling roll, the times of colouring usually ranges from one to three; freehand light-colouring is often used with ink-and-wash, with the method of touch-colouring, to have an effect of blending colour 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 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:



*Ink Plum Blossom*, Qing Dynasty, Wu Changshuo  
墨梅图。清·吴昌硕



*Bamboo and Rock*, Qing Dynasty, Zheng Xie, ink on paper, 217.4 × 120.6cm, Shanghai Museum, Shanghai, China  
竹石图。清·郑燮。水墨纸本。217.4 × 120.6厘米。上海博物馆藏

“Cang Jie (a legendary figure who is 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 originating from the 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 pictographic, and calligraphy and painting were originally integrative and appeared in the same time; the tools they use are the same, the techniques are shared and reference 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

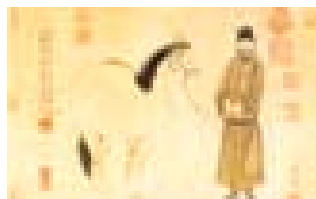
on ancient bronzes and sacrificial vessels, Yan Shigu said: “the character kuan means engrave; and the character zhi means inscribe.” Posterity also called the signatures and writings on calligraphy and painting works “Inscription”, “kuan” and “seal”, which includes the name seal, collection seal, and 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,



*Sheep and Goat*, Yuan Dynasty, Zhao Mengfu, Ink on paper, 25.2 × 48.4cm, Freer Gallery of Art, Washington DC, USA  
二羊图。元。赵孟頫。水墨纸本。25.2 × 48.4厘米。美国弗利尔艺术博物馆藏



*Horse and Rider*, Yuan Dynasty, Zhao Mengfu, Ink and colour on paper, 30 × 46.3cm, The Metropolitan Museum of Art, New York, USA  
三世人马图之一。元。赵孟頫。水墨设色纸本。30 × 46.3厘米。美国纽约都会艺术博物馆藏



*Autumn Colours on the Qiao and Hua Mountains*, Yuan Dynasty, Zhao Mengfu, Ink and colour on paper, 28.4 × 93.2cm, National Palace Museum, Taipei  
鹊华秋色图。元。赵孟頫。水墨设色纸本。28.4 × 93.2厘米。台北故宫博物院藏



*Untitled No. 4*, 2002, Zhu Wei, Ink and colour on paper, 190 × 132cm  
Guang Zhou Art Museum Collection, Guangzhou  
无题四号。2002年朱伟。水墨设色纸本。190 × 132厘米。广州艺术博物馆藏

painting, or books; the contents include superscription, comments and appraisal, textual examination, and adversaria; literary forms include prose, poetry, and *ci* poems. As for inscriptions on the painting, Tang Dynasty painters only put tiny little characters at a tree root or rock crack, those not good at calligraphy inscribed on the back of the paper. In the Song Dynasty, artists 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 continued to the present. 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.

#### 中国画画科

##### 山水画

中国画特有的一个画科，以山川自然景色为主要描绘对象。山水画在历史上的形成比人物画晚，魏晋南北朝时期主要作为人物画的背景出现。隋唐时期发展出较为成熟的画法和画理，开始成为独立画科，此间青绿山水是主流，代表人物有展子虔、李思训等，同一时期，王维的水墨山水则创造出山水画的另一种意境。到了五代，水墨山水进一步发展成为山水画中的主流，形成以荆浩、关仝为代表的北方山水画派和以董源、巨然为代表的南方山水画派。宋代是山水画史上的最高峰，杰出大师层出不穷。“北宋三大家”的李成、范宽、郭熙主要延续五代北方山水画系而气象更为宏大深远，王希孟创作出青绿山水的鸿篇巨制，南宋山水则一改北宋的全景式构图，“马一角，夏半边”是这个时期的代表。元朝的赵孟頫和元四家，明朝的浙派和吴门画派，清代的四王四僧及吴、恽二家等，他们对山水画的持续发展都有新的贡献。20世纪至今，在西方绘画的冲击下，中国传统山水画发生了新的变革。

##### 人物画

人物画是以人物为描绘主体的绘画，按绘画对象不同一般分为道释画、仕女画、肖像画、风俗画、历史故事画等，按所用技法不同可分为工笔人物和写意人物。无论古今中外，人物画都是绘画中的重要画科，但在审美追求上，中国人物画的“气韵生动”是区别于西方人物画的主要特征。人物画比山水画、花鸟画出现得更早，在周代即有劝人弃恶扬善的历史人物壁画，战国时期发现了迄今为止最早的独幅人物画，作品已具备以线条为主的画法特点。魏晋宗教画兴盛，出现了以顾恺之为代表的第一批人物画大师。唐代有画圣吴道子，创作出《步辇图》等名作的阎立本，善画仕女画的张萱、周昉；五代有《韩熙载夜宴图》的创作者顾闳中；宋代有《清明上河图》的张择端，有擅长风俗画的

苏汉臣、李嵩，有开创减笔画的梁楷，元朝有颜辉、刘贯道，明清有陈洪绶、曾鲸，这些人都是人物画家中的佼佼者。现代人物画吸收了西洋技法，结合时代特征，正在进行前无古人的尝试。

##### 花鸟画

花鸟画以描绘小动物和植物为主，其“花鸟”是一个宽泛的概念，除了本意花卉和禽鸟之外，还包括了走兽昆虫等动物，以及树木蔬果等植物，花鸟画是中国绘画门类中特有的一种绘画画科，集中体现了中国人和自然生物之间的审美关系。魏晋南北朝时花鸟画已逐步形成了独立的画科，到了唐代渐趋成熟。五代是中国花鸟画发展史上的重要时期，以徐熙、黄筌为代表的两大流派体现了两种不同的花鸟画特征。北宋的赵昌、崔白，南宋的林椿、李迪在工笔花鸟上都卓有成就，而苏轼、文同等人倡兴的梅兰竹菊水墨花卉，则成为后世文人画最流行的题材，如元代画梅的王冕即受其影响。明代白阳青藤派画家陈淳和徐渭擅长写意花鸟画，到了清代，八大山人以其独特的绘画语言在花鸟画史上留下重重一笔。近现代许多名家如齐白石、徐悲鸿、林风眠、吴冠中等，在花鸟画上都有独到的创新。

#### 中国画技法

##### 工笔

顾名思义，工笔就是笔法工整细致的水墨画，也称为细笔。工笔的出现比写意要早，隋唐以前的绘画更以工笔为主流。

画工笔时要先以细笔临摹出对象的轮廓，层层晕染敷色，最后使线与色融为一体。工笔适宜描绘人物、花鸟、山水画中的青绿、金碧及以楼阁建筑为题材的界画。由于工笔技法相对复杂，学习起来也颇为困难，因此长时间内一直只为专业画家所青睐，如宋代画院几乎所有画家的作品都是工笔。

##### 写意

与工笔相对，写意不重形似，但求传神，以纵放简练的手法写情记意，如南宋梁楷的《泼墨仙人图》就是典型的写意作品。

写意的出现与文人画的兴起渊源颇深。宋以前写意画只是凤毛麟角，宋以后才逐渐兴盛，到了明清，写意逐渐成为中国画的主流，从中也诞生了不少绘画名家，如徐渭、朱耷、石涛等。在写意画里，一棵树也许并不是一棵树该有的样子，而是画家想把它画成的模样。同样的，自然世界里也找不到一条鱼像清代画家朱耷笔下的鱼。

无论是工笔还是写意，对画家来说，怎样把描绘对象的气韵表现出来才是更重要的。有时为了达到这一目的，同一幅画里会同时用到工笔和写意两种技法。

#### 中国画表现技法

##### 六法

南齐的谢赫在《古画品录》序中提出“图绘六法”：“夫画品者，盖众画之优劣也。图绘者，莫不明劝戒，著升沉，千载寂寥，披图可鉴。虽图有六法，罕能尽该，而自古及今，各善一节。六法者何？一气韵生动是也，二骨法用笔是也，三应物象形是也，四随类赋彩是也，五经营位置是也，六传移模写是也。”六法涉及的各种概念在汉、魏、晋以来的诗文、书画论著中已陆续出现，到了南齐则形成系统的总结。后人对六法的论述颇多。六法之中，气韵生动是对作品总的要求，是绘画中的至高境界，其它五法是达到气韵生动的操作方式：骨法用笔指笔力要遒劲，应物象形、随类赋彩指造型设色要符合绘画对象，经营位置指构图，传移模写指写生和临摹。

##### 笔墨

中国美术术语。有时亦作中国画技法的总称。在技法上，“笔”通常指勾、勒、皴、擦、点等笔法；“墨”指烘、染、破、泼、积等墨法。在传统

中国画里，有“有笔有墨谓之画”的说法，也就是说，只有有了笔墨才能称之为中国画，没有笔墨就不是中国画。笔墨功力是评判一幅画品格优劣的重要依据。到了现代，中国画的笔墨问题一度成为论争的焦点。

**笔法**

所谓笔法，即中国画特有的运笔方法，以勾、勒、皴、擦、点等为基础表现方式。在运笔要求上，近代黄宾虹提出“用笔须平，如锥画沙；用笔须圆，如折钗股，如金之柔；用笔须留，如屋漏痕；用笔须重，如高山坠石”的说法。对于山水画的线条，则要求枯而能润，刚柔相济，有质有韵。

**勾勒**

中国画用笔术语。传统上用笔顺势称为勾，逆势称为勒，或以单笔为勾、复笔为勒，或称左勾右勒。现一般指用线条勾勒物象轮廓。勾勒很少作为独立技法，大都勾勒后填上色彩，在技法上与没骨相对。纯以笔勾勒线条而不设色的画叫白描画。

**没骨**

绘画技法中的一种。不用墨笔勾勒，只用颜色点染，就叫作没骨。五代黄荃画花时勾勒较细，着色后几乎不见笔迹，人称“没骨花技”。北宋徐崇嗣效学黄筌，更完全弃勾勒于不用，单以色彩画花卉，名“没骨图”。此法传到清初被恽寿平发扬光大。没骨法适合用来画清妍艳丽的对象，如花卉。

**皴法**

中国画的笔法之一。早期山水画的主要表现手法为先以线条勾勒轮廓，之后敷色。随着绘画的发展，为表现山水中山石树木的脉络、纹路、质地、阴阳、凹凸、向背，逐渐形成了皴擦的笔法。其基本方法是以点和线为基础来表现山石树木的纹理，山石树木形貌各不相同，其皴法也各不相同。表现山石的皴法主要有：披麻皴（亦称“麻皮皴”，董源、巨然用之，有长短之分）、直擦皴（关仝、李成用之）、雨点皴（亦称“芝麻皴”，形大的称“豆瓣皴”，范宽用之）、卷云皴（李成、郭熙用之）、解索皴（有直解索、横解索，诸家用

之者多，王蒙一变而为细长飘曲之状，称“游丝袅空法”）、牛毛皴、荷叶皴（赵孟頫用之）、铁线皴（唐人之）、长斧劈皴（许道宁用之，亦名“雨淋墙头皴”）、小斧劈皴（从李思训小钩笔发展而来、李唐、刘松年用之）、大斧劈皴（李唐、马远用之）、带水斧劈皴（夏圭用之）、鬼脸皴（荆浩用之）、米点皴（也称拖泥带水皴，米芾父子用之，先以水皴抹山形坡面大小之处，用蘸墨横笔点出，亦称“落茄法”）、刮铁皴（吴镇用之）、折带皴（倪瓒用之）、泥里拔钉皴（夏圭师李唐之法）、骷髅皴、破网皴（吴伟用之）、刺梨皴（由豆瓣皴出，巨然用之）、马牙皴（李唐用之）、马牙钩皴（李思训、赵千里等用之，用于青绿山水）。表现树身表皮的皴法有：鳞皴（松树皮）、绳皴（柏树皮）、交叉麻皮皴（柳树皮）、点擦横皴（梅树皮）、横皴（梧桐树皮）。这些皴法是历代画家根据山石的地质结构外形树木的表皮状态而创造的表现形式，渐渐成为了表现的程式。皴法本身并非一成不变，而会随着时代发展而发展。

**十八描**

古代人物衣服褶皱的各种线描法。明代邹德中《绘事指蒙》记载有十八种描法，分为：一、高古游丝描（极细的尖笔线条，顾恺之用之）；二、琴弦描（略粗些）；三、铁线描（又粗些）；四、行云流水描；五、马蝗描（马和用之，近似兰叶描）；六、钉头鼠尾；七、混描；八、撅头丁（撅，一作撇，秃笔线描，马远、夏圭用之）；九、曹衣描（有两说，一指曹仲达用之，一指曹不兴用之）；十、折芦描（尖笔细长，梁楷用之）；十一、橄榄描（颜辉用之）；十二、枣核描（尖的大笔）；十三、柳叶描（吴道子用之）；十四、竹叶描；十五、战笔水纹描（粗大减笔）；十六、减笔（马远、梁楷用之）；十七、柴笔描（另一种粗大减笔）；十八、蚯蚓描。每种线条都以历代各派人物画的衣褶表现程式冠以相应名称，既便于区别和记忆，同时也说明每种线条的用笔特点。

**墨法**

所谓墨法，即中国画特有的用墨方法，以烘、染、破、泼、积等为基本运用方式。常见的有浓墨法、淡墨法、破墨法、泼墨法、积墨法、焦墨法、宿墨法等。所谓破墨法就是先画出一种墨色，趁墨未干，再在其上施加其它墨色的方法。破墨法的具体方式很多，有浓破淡，淡破浓，水破墨，墨破水，色破墨，墨破色等。破墨可以使墨色产生丰富的变化，产生水墨浓淡相互渗透掩映的效果。泼墨法创始于唐代王墨。据《唐朝名画录》记载，王墨喜欢用墨泼在纸上，然后根据墨迹的形态，手脚并用，涂抹成山水水雾，云霞风雨，画面浑然一体，看不出墨污的痕迹。这种方法即泼墨的原型。后世指落笔大胆、点画淋漓、水墨浑融、气势磅礴的写意画法。积墨法是是一种用不同墨色由淡到浓，反复交错，一遍遍加上去的画法。焦墨法指用笔枯干滞涩凝重的画法，富有老辣苍桑的表现力。宿墨法则是用时隔一日或数日的极黑墨汁作画，常用于最后一道墨。因宿墨中有渣滓析出，用不好极易枯硬污浊，所以用宿墨法要求具有较高的笔墨功夫。

**墨分五色**

在中国画里，即使只有一种颜色——黑色的墨，也能画出富有丰富层次感的画来，因此古人认为墨本身就有多种颜色。所谓五色，是指焦、浓、重、淡、清，或浓、淡、干、湿、黑，说法并不统一，实际上都是形容墨色变化的丰富内容。根据毛笔蘸水蘸墨浓淡干湿的程度不同，便能制造出不同的效果。

**设色**

设色是指中国画中色彩的运用，即六法中的“随类赋彩”。传统中国画设色，注重物象的固有色及固有色明度的变化，不计较光影效果。设色一般分为重彩和淡彩两大类。顾名思义，重彩敷设重色，画面以色为主，设色浓重、艳丽、华贵，给人以高雅富丽堂皇的感觉，工笔重彩设色方法非常繁复，有三矾九染之说，即每一遍施以薄色，再层层加深，数遍之后加染一层胶矾水以固定已上去的颜色，使得画面色彩厚重、沉着。淡彩分工笔和写意两种。工笔淡彩以线为主，色

彩为辅，敷色较淡，设色次数较少。写意淡彩用色多与水墨结合，色墨并用，产生色墨交融的效果。

**中国画的书画关系**

**书画同源**

中国字是象形字，因此中国画和中国书法之间的关系非常密切，它们在起源和笔墨运用上都有相通之处。唐代张彦远在《历代名画记》卷一“叙画之源流”中第一次从理论上阐述了书画同源的问题：“颀有四目，仰观垂象。因俛鸟龟之迹，遂定书字之形，造化不能藏其秘，故天雨粟；灵怪不能遁其形，故鬼夜哭。是时也，书画同体而未分，象制肇始而犹略。无以传其意，故有书；无以见其形，故有画。”张彦远借仓颉造字的传说来说明书画起源于同体的奥秘，直至发展到一定程度，书画才得以区分，书用于传意，画用于见形，但二者在气韵生动、骨法用笔、经营位置、传移模写上都有共通的要求。中国画对于笔墨的重视与书画同源说密不可分。

**款识**

《汉书·郊祀志下》：“今此鼎细小，又有款识，不宜荐见于宗庙。”颜师古注：“款，刻也；识，记也。”后世将书、画上标题姓名，也称为款识。款即印鉴，识即作者名号、创作时间等。

**题款**

在画上题款是古人的习惯。画家本人也许会写上画作的标题、由来、记事等，或是题一首与画相关的诗词。如果是一幅著名画作，即使画的原作者不题款，后来收藏它的人时常也会在画上或画外增加的空白处写上对这幅画的品评或考据。清代皇帝乾隆就是一个酷爱在名画上题诗的人。画越出名，题款越多，如韩幹的《照夜白图》，骏马照夜白的身前身后头上脚下，填满了后代人的题款。题款的位置也很讲究。中国画重气势，气势通的地方，即使空白也不能题款，以免造成阻塞，使画面变得板结。画上题款，唐代人只用小字藏在树根石罅间，书写不工的人多数只敢在纸的背面

落笔。至宋代，才开始记年月，也仅用细楷，书不过两行。元人从款识姓名年月发展到诗文题跋，甚至有人在画上题上百余字。到了明清，题跋之风大盛，至今不衰。

**印鉴**

印鉴包括画家本人的名号章、收藏家的收藏章，以及别具趣味的闲章。与题款一样，著名的画作上往往也有为数不少的印鉴，如元代钱选的《浮玉山居图》，仅在原画范围之内的印鉴就有六十多枚，远望过去山峰平林上一片朱红的浮云。敢于在名作上留下收藏痕迹的人一般是名鉴赏家或名藏家，或爱好书画的皇帝。乾隆就是非常爱在藏画上钤印的人，如“乾隆御笔”、“石渠宝笈”、“乾隆御览之宝”、“乾隆鉴赏”、“三希堂精鉴玺”、“宜子孙”、“古希天子”、“犹日孜孜”等都是这位清代皇帝的御玺。除上述的乾隆鉴藏印，近代较为著名的还有明代收藏家项元汴的鉴藏印“项元汴氏审定真迹”、“项子京家珍藏”、“子京父印”、“墨林”、“天籁阁”、“项墨林父秘笈之印”、“樵李”、“项墨林鉴赏章”、“项叔子”，清代著名藏家梁清标的鉴藏印“河北棠村”、“苍岩子”、“蕉林居士”、“蕉林书屋”、“观其大略”、“苍岩子梁清标玉立氏印章”，清代藏家安岐的鉴藏印“安仪周家珍藏”、“朝鲜人”、“安岐之印”、“麓村”、“仪周珍藏”、“仪周鉴赏”、“安仪周书画之章”等。这些著名藏家的印鉴往往成为后人辨别古画真伪的重要依据。

**CHRONOLOGY OF CHINA | 中国历代年表**

新石器时代 Neolithic Period c.6500-1700 BC	后周 Later Zhou 951-960
夏 Xia Dynasty c.2100-1600 BC	辽 Liao Dynasty 907-1125
商 Shang Dynasty c.1600-1100 BC	宋 Song Dynasty 960-1279 北宋 Northern Song 960-1127 南宋 Southern Song 1127-1279
周 Zhou Dynasty c.1100-256 BC 西周 Western Zhou c.1100-771 BC 东周 Eastern Zhou 770-256 BC 春秋 Spring and Autumn Period 770-476 BC 战国 Warring Period 475-221 BC	金 Jin Dynasty 1115-1234 元 Yuan Dynasty 1279-1368
秦 Qin Dynasty 221-206 BC	明 Ming Dynasty 1368-1644 洪武 Hongwu 1368-1398 建文 Jianwen 1399-1402 永乐 Yongle 1403-1425 洪熙 Hongxi 1425 宣德 Xuande 1426-1435 正统 Zhengtong 1436-1449 景泰 Jingtai 1450-1456 天顺 Tianshun 1457-1464 成化 Chenghua 1465-1487 弘治 Hongzhi 1488-1505 正德 Zhengde 1506-1521 嘉靖 Jiajing 1522-1566 隆庆 Longqing 1567-1572 万历 Wanli 1573-1619 泰昌 Taichang 1620 天启 Tianqi 1621-1627 崇祯 Chongzhen 1628-1644
汉 Han Dynasty 206 BC-AD 220 西汉 Western Han 206 BC-AD 8 新王莽 Xin (Wang Mang Interregnum) AD 9-23 东汉 Eastern Han AD 25-220	
三国 Three Kingdoms 220-265 魏 Wei 220-265 蜀汉 Shu Han 221-263 吴 Wu 222-263	
晋 Jin Dynasty 265-420 西晋 Western Jin 265-317 十六国 Sixteen Kingdoms 304-439 东晋 Eastern Jin 317-420	
南朝 Southern Dynasties 刘宋 Liu Song 420-479 南齐 Southern Qi 479-502 梁 Liang 502-557 陈 Chen 557-589	
北朝 Northern Dynasties 北魏 Northern Wei 386-534 东魏 Eastern Wei 534-550 西魏 Western Wei 535-556 北齐 Northern Qi 550-577 北周 Northern Zhou 557-581	
隋 Sui Dynasty 581-618	
唐 Tang Dynasty 618-907	清 Qing Dynasty 1644-1911 顺治 Shunzhi 1644-1661 康熙 Kangxi 1662-1722 雍正 Yongzheng 1723-1735 乾隆 Qianlong 1736-1795 嘉庆 Jiaqing 1796-1820 道光 Daoguang 1821-1850 咸丰 Xianfeng 1851-1861 同治 Tongzhi 1862-1874 光绪 Guangxu 1875-1908 宣统 Xuantong 1908-1911
五代 Five Dynasties 907-960 后梁 Later Liang 907-923 后唐 Later Tang 923-936 后晋 Later Jin 936-946 后汉 Later Han 947-950	中国民国 Republic of China 1912- 洪宪 Hongxian (Yuan Shikai) 1915-1916 中华人民共和国 People's Republic of China 1949-



### 1) 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.

### 1. 1988-1992年

从20世纪80年代后期开始，中国水墨画开始了现代变革的潮流。最初的诱因在于饱受古典传统影响的水墨画家面对迅速变化的中国社会，他们的内心情感和现实境遇都已不同于古典大师，传统久远已与现代不谐，中国画自身需要更多多样性的拓展来回应社会的巨变。1988年朱伟仍是解放军艺术学院的一名在校学生，画家自己收藏的多幅创作于这个阶段的作品，虽以“仿八大”命名，但已经初显此后作品风格的端倪，酝酿着此后重要代表作品《北京故事》的雏形。如果说朱伟此后的作品具有并非直截了当的讽刺的禅学趣味的話，1991年创作的《北京故事》彩色稿便已经明确表露了艺术家未来创作的方向。“外汇券、证券、特快”都是改革开放前沿最时髦的词汇，同时对古典语言的成功借用，使得这部分作品恰当的达到了映射现实的目的。

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

Ink on paper

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

用八大山水笔法绘北京故事人物图一号

水墨纸本

朱伟落款，艺术家印鉴一枚：朱伟书画

33 × 33cm

1988



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

Ink on paper

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

用八大山水笔法绘北京故事人物图二号

水墨纸本

朱伟落款，艺术家印鉴两枚：图章和朱伟书画。

33 × 33cm

1988





*Beijing Story, Colourful Sketch, No.3*

Ink and colour on paper

北京故事粉本之三

水墨设色纸本

33 × 33cm

1991



## **2) 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.

## **2. 《上尉同志》（1992—1994年）**

朱伟从1992年开始创作《上尉同志》系列作品，此时的他刚刚脱离部队系统，16岁加入人民解放军，到90年代初从解放军艺术学院毕业后逐渐远离军队。此前他所经历的十余年的军旅生活是他最为熟悉的，并给他留下了永不磨灭的记忆，也在职业生涯的最初成为他绘画的灵感来源，《上尉同志》是朱伟最早用中国水墨传统技法寻找当代现实表达的肇始，他创造的“上尉同志”无疑对主题性绘画中的军人形象是一个颠覆。自此开始，朱伟的艺术生涯迈出了重要一步，并且在笔法、纸张、设色、造型等方面开始了持续的探索，在中国国内水墨界还在为笔墨问题困惑和争论不休的时候，朱伟已经用实际行动开始了水墨当代化的探索之路。

*Comrade Captain, No.3*

Ink and colour on paper

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

上尉同志三号

水墨设色纸本

朱伟落款，书创作时间癸酉（1993年），艺术家印鉴两枚：朱伟书画和朱伟印信。

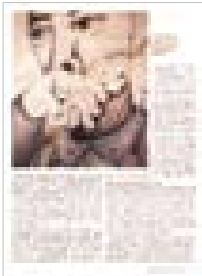
186 × 162cm

1993



Valerie C. Doran, "The Commerce of Art", with the picture of painting *Comrade Captain*, analyze the business of contemporary Chinese art, *Art Asia Pacific*, U.S.A. 1994 Spring Issue, p.24-27

Valerie C. Doran撰文，“关于艺术的商业”，分析当代中国艺术现状，刊载作品“上尉同志”，美国《亚太艺术》季刊，1994年春季刊，p.24-27



*TIME*, Vol 150 No.9, September 1st, 1997: The Pleasures and Profits in Chinese Art by Meredith Berkman, p.32-34

美国《时代周刊》特刊，1997年9月1日：（中国美术收藏中的乐趣和收益）作者：米尔蒂斯·伯克曼，p.32-34



### 3) *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*, and *Woman Soldier Xiao A*.

### 3. 《北京故事》（1993—1995年）

《北京故事》的创作与20世纪80年代中国大地上掀起的思想解放运动有关。军队和知识分子这两个不同角色在这场运动中发挥了各自不同的作用，而最终，知识分子成为妥协和失败的一方。1989年时的艺术家，作为军队中的一员，正处于意气风发的青年时代，并且即将从解放军艺术学院毕业，军队森严的纪律在朱伟心中留下了不可磨灭的记忆，以及对自由更为强烈的感触。知识分子追求自由解放思想的特质，也在同朱伟一样的年轻人心中心中萌发。1993年Jeffrey Hantover在关于朱伟《北京故事》的文章里说：“军队和老百姓都以平常心来看待这个新世界。仔细查看画面上的人物，几乎没有人相互注视着对方或往外看着我们，他们总是不经意地看着一边，或向上看，或向眼角外看……然而只有外面的人知道这个答案：他们的生命剧本是由未知的人所写成的。《北京故事》可以看作是朱伟寻求自我意识被认同的宣泄，含蓄内敛的个性决定了朱伟倾向于幽默，而不是选择极端的视觉表达方式。在此之前朱伟受到的多年的传统文化素养的浸染，也极大提升了作品中沉淀的深层寓意的力量。而与“北京故事”同时期创作的还有《赵姐的故事》、《中国红·时装》、《女兵小A》等系列。

*The Story of Beijing, No. 1*

Ink and colour on paper

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

北京故事一号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟书画。

66 × 67cm

1993



*The Story of Beijing, No.3*

Ink and colour on paper

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

北京故事三号

水墨设色纸本

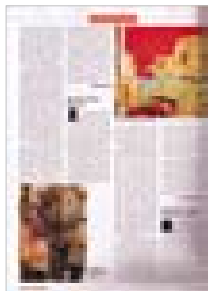
朱伟落款，艺术家印鉴一枚：朱伟书画。

66×66cm

1993



*The Vibrant New Art Fair For Contemporary & Emerging Artists*, p99, March 8-11, 1994. Hong Kong Convention and Exhibition Centre. 香港新潮流艺术博览会, p99. 1994年3月8-11日, 香港会议展览中心。



Joan Lebold Cohen, "Zhu Wei at Plum Blossoms", with the picture of painting *The Story of Beijing No.3*, *Asian Art News*, U.S.A, March/April 1995, p.82

Joan Lebold Cohen撰文。"在 Plum Blossoms的朱伟", 刊载作品 "北京故事三号", 《亚洲艺术新闻》双月刊, 1995年3/4月刊, p.82



*The Story of Beijing, No.20*

Ink and colour on paper

Signed Zhu Wei, dated Gui You (1993), entitled by the artist, with one seal of the artist: Zhu Wei Shu Hua.

北京故事二十号

水墨设色纸本

朱伟落款，书创作时间癸酉（1993年），题作品名称，艺术家印鉴一枚：朱伟书画。

192 × 193cm

1993



Fan Di-an, "Crossing cultural boundaries: The New Horizon of Chinese Art", with the picture of painting *The Story of Beijing No.3 & No.20*, catalogue *New Trends - Art Hong Kong*, Hong Kong, March 1994, p.16 & p.99

范迪安，“穿越文化边界：中国艺术的新地平线”，刊载作品图片“北京故事三号”、“北京故事二十号”，香港《新潮流 - 艺术香港》画册，1994年3月出版，p.16 & p.99



*The Story of Beijing, No.21*

Ink and colour on paper

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

北京故事二十一号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟书画和图章。

66 × 66cm

1994





*The Story of Beijing, No.23*

Ink and colour on star shaped paper

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

北京故事二十三号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟书画和图章。

62 × 66cm

1994



*The Story of Beijing Album Series 1, No.3*

Ink and colour on paper

Signed Zhu Wei, dated Gui You (1993), inscribed by the artist, with two seals of the artist, Zhu Wei Shu Hua, and Zhu Wei.

北京故事册页一组三号

水墨设色纸本

朱伟落款，书创作时间癸酉（1993年）并题词，艺术家印鉴两枚：朱伟书画和朱伟。

33 × 33cm

1993



*The Story of Beijing Album Series 2, No. 1*

Ink and colour on paper

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

北京故事册页二组一号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟书画。

29 × 33cm

1994



*The Story of Sister Zhao, No.5*

Ink and colour on paper

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

赵姐的故事五号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴三枚：朱伟书画、图章和朱伟印信。

66 × 67cm

1994



#### **4) *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.

#### **4. 《新二刻拍案惊奇》（1994—1996年）**

有评论家曾这样评价朱伟：朱伟是一位严肃但充满睿智与幽默的思考者和勤奋的实践者。在创作《上尉同志》和《北京故事》的同时，1994年这一年，朱伟又开始了对新作品的尝试——《新二刻拍案惊奇》，这一基于明代话本小说《二刻拍案惊奇》而来的题材。朱伟将原著书名稍作改动，用它来讲述现代的故事，他认为今天发生的一切其实和古代非常相似。并且在作品形制上探讨了多种变化的可能性，而实际上这一元素的采用仍来源于中国传统书画多变的装裱形制。画面中极具“朋克”意味的手势，实际上代表的是英语手语中的“我爱你”，用伸出的拇指、食指和小指，同时蜷起中指和无名指包含了字母I（我）、L（love爱）、和Y（you你），成为朱伟此一阶段最具代表性的作品之一。

*Pictures of the Strikingly Bizarre. Square Accounts after the Autumn Harvest*  
Ink and colour on paper  
Signed Zhu Wei, entitled by the artist, with one seal of the artist, Zhu Wei Yin Xin.  
二刻拍案惊奇之秋后算账  
水墨设色纸本  
朱伟落款并题作品名称，艺术家印鉴一枚：朱伟印信。  
66 × 67cm  
1994



*Picture of the Strikingly Bizarre. Meeting*

Ink and colour on paper

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

二刻拍案惊奇之开会

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴三枚：朱伟书画、朱伟印信和图章。

66 × 66cm

1994



*Pictures of the Strikingly Bizarre. Drunk Drive, No.3*

Ink and colour on paper

Signed Zhu Wei, entitled by the artist, with five seals of the artist, two of Zhu Wei Zhen Ji, Shen Pin, Zhu Wei, and Pictorial seal.

二刻拍案惊奇之酒后开车三号

水墨设色纸本

朱伟落款，题作品名称，艺术家印鉴五枚：两枚朱伟真迹、神品、朱伟和图章。

66 × 66cm

1996





##### **5) Sweet Life (1994-2006)**

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*, and *Tian Gong Kai Wu*.

##### **5. 《甜蜜的生活》（1994—2006年）**

1994年这一年，朱伟的创作在不同思路上进行，《甜蜜的生活》无疑是这一年诸多作品中较为有代表性的，同时也是朱伟的作品中创作时间延续最长的系列，并且军队政治生活记忆是产生这些作品的源头和素材。中国领袖毛泽东的形象经过“朱伟式”变形，完美地统一于朱伟极具个人化的画面语言中。而与20世纪90年代兴起的“政治波普”潮流有所区分的是，朱伟无意于视觉符号的挪用和置换，而是始终以一个普通中国人的视角进行观察，以传统中国绘画的技巧对现实做出率直的反应，而非以一种概念的角度或猎奇的态度与现实发生联系，更多的从现实生活中取材，极具“人性”关怀的讲述宏大的社会事件，以及一度被“神化”的伟人形象。1994年同时创作的作品还有“十面埋伏”、“高潮”、“我的故事”、“新编花营锦阵”、“万水千山”、“天工开物”等。

*The Sweet Life, No.1*

Ink and colour on paper

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

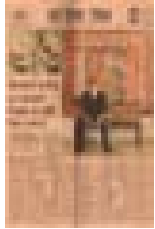
甜蜜的生活一号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟书画、朱伟印信。

193 × 256cm

1994



Angelica Cheung, "Rebel with a cause that is all his own", with the picture of painting *Sweet Life No.1 & No.4*, *Eastern Express*, *Hong Kong*, November 14th 1994, p.17

Angelica Cheung撰文。  
“反叛，全为自己的原因”，刊载作品“甜蜜的生活一号”、“甜蜜的生活四号”，香港《东方快报》，1994年11月14日刊，p.17



*The Sweet Life, No.2*

Ink and colour on paper

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

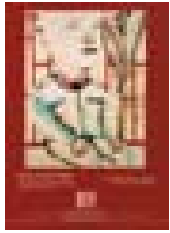
甜蜜的生活二号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟书画。

175 × 132cm

1994



"Zhu Wei—The Story of Beijing", with the picture of painting *Sweet Life No.2*, *Orientalism*, Hong Kong, November 1994, p.47

“朱伟——北京故事”，刊载作品“甜蜜的生活二号”，香港《Orientalism》月刊，1994年11月刊，p.47



*The Sweet Life, No.3*

Ink and colour on silver-flecked paper

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

甜蜜的生活三号

水墨设色洒银纸本

朱伟落款，艺术家印鉴两枚：朱伟书画和朱伟印信。

54 × 68cm

1994



*The Sweet Life, No.4*

Ink and colour on paper

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

甜蜜的生活四号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟印信。

130 × 130cm

1994



*AmChbm*, December 1994/  
January 1995  
香港《AmChbm》1994年  
12月至1995年1月



*The Sweet Life, No. 16*

Ink and colour on paper

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

甜蜜的生活十六号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴七枚：两枚图章、十有八九、网站、海淀万泉庄、万玉堂鉴赏朱伟真迹和朱伟书画。

132 × 132cm

1997



*The Sweet Life, No.21*

Ink and colour on paper

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

Shang Zhu Wei Zhen Ji.

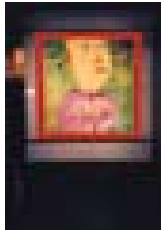
甜蜜的生活二十一号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴三枚：朱伟真迹、十有八九和万玉堂鉴赏朱伟真迹。

178 × 170cm

1998



At Asian Art Fair in New York 1997

连续参加9年的亚洲艺术博览会。纽约。1997

(1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005)



*The Sweet Life, No.27*

Ink and colour on paper

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 the next century. In China, it's even sweeter. Because we don't remember when we have ever had this kind of life." With seven seals of the artist, two of Shi You Ba Jiu, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Zhu Wei Zhen Ji, website, Zhu Wei Shu Hua and Pictorial seal.

甜蜜的生活二十七号

水墨设色纸本

朱伟落款并题作品名称，书创作时间一九九八年，题词“公元一九九八年在北京。中国农历春节前，喝着啤酒，听着动人的晚间音乐，仿佛下一个世纪的最后一天也是如此。在中国，更觉得甜蜜，因为这一种生活我们不记得什么时候过过。”

艺术家印鉴七枚：两枚十有八九、万玉堂鉴赏朱伟真迹、朱伟真迹、网站、朱伟书画和图章。

169 × 45cm

1998





*The Sweet Life, No.28*

Ink and colour on paper

Signed Zhu Wei, entitled by the artist and inscribed "I can't tell if all the things I've done were good or bad. / Past times fade and I can't recall the years. / The things I thought were simple I now can't understand at all. / I suddenly feel the world in front of my eyes is not where I really am."(Cui Jian's lyrics) with three seals of the artist, two of A Wei, and Hai Dian Wan Quan Zhuang.

甜蜜的生活二十八号

水墨设色纸本

朱伟落款并题作品名称、题词“过去的所作所为分不清好坏 / 过去的光阴流逝我记不清年代 / 我曾经认为简单的事情现在全不明白 / 我忽然感到眼前的世界并非我所在”(崔健歌词)。艺术家印鉴三枚：两枚阿伟、海淀万泉庄。

105 × 39cm

1998



*The Sweet Life, No.40*

Ink and colour on paper

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

甜蜜的生活四十号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：两枚朱伟真迹、朱伟书画、朱伟印信、十有八九和艺术家网址。

157 × 120cm

2006



*My Story, No. 1*

Ink and colour on paper

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

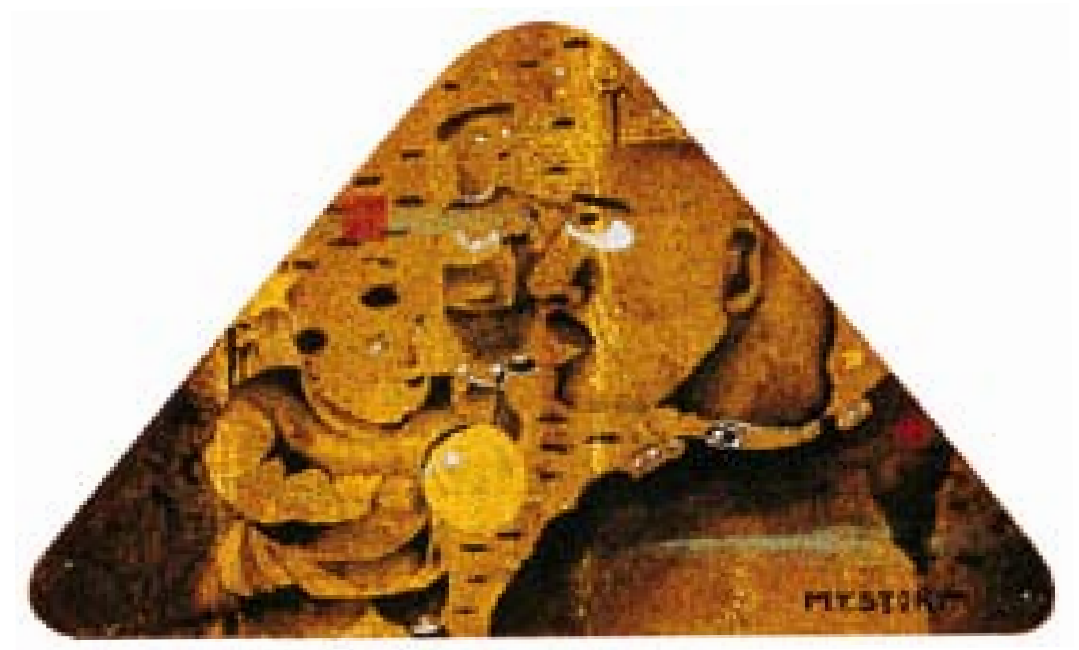
我的故事一号

水墨设色纸本

朱伟落款，题作品英文名称，艺术家印鉴两枚：朱伟书画和朱伟印信。

34 × 58cm

1994



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

Ink, colour and gold on paper

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, Zhu Wei Yin Xin.

新编花营锦阵一号

水墨设色金粉纸本

朱伟题词“黄帝曰：人之始生，本在胎合阴阳也。夫合阴阳之时，必避九殃。九殃者，日中之子，生则欧逆，一也；夜半之子，天地闭塞不啗则聋盲，二也；日蚀之子，体戚毁伤，三也；雷电之子，天怒兴威，必易服狂，四也；月蚀之子，与母俱凶，五也；虹霓之子，若作不祥，六也；冬夏至至之子，生害父母，七也；弦望之子，必为乱兵风盲，八也；醉饱之子，必为病癩，疽痔有疮，九也。”艺术家印鉴一枚：朱伟印信。

132 × 133cm

1994



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

Ink, colour and gold on paper

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

新编花营锦阵五号

水墨设色金粉纸本

朱伟落款并题作品名称，艺术家印鉴三枚：朱伟书画、朱伟印信和图章。

133 × 185cm

1994



#### **6) *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 Rock n' Roll fan, and Cui Jian's music - the icon of Chinese rock - has been Zhu's inspiration. Thus, in the *Descended from the Red Flag* series, viewers can almost feel the vibrancy of Rock n' Roll.

#### **6. 《红旗下的蛋》（1994年）**

《红旗下的蛋》同样创作于1994年。朱伟作品中表现出的极具张力的才情，实际上与他广泛涉猎戏剧、音乐等领域的个人兴趣有关。多年来，朱伟一直是执著的摇滚狂热者，中国摇滚音乐的巅峰崔健的呐喊，在朱伟的创作中成为诠释灵感的文本，在《红旗下的蛋》系列中，观众似乎能感觉到摇滚音乐的持续冲击。

*Descended from the Red Flag, No. 1*

Ink and colour on paper

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

红旗下的蛋一号

水墨设色纸本

朱伟落款，题作品名称并题词“中华儿女多奇志，不爱红装爱武装。”艺术家印鉴九枚：六枚朱伟书画、朱伟印信、图章和朱伟。

66 × 131cm

1994



*Descended from the Red Flag, No.5*

Ink and colour on paper

Signed Zhu Wei, inscribed "Heard of twenty five thousands miles, but never seen", "String music", "Wind music", "Rock 'n' roll", "Music man", "Midi and Nanguo", "Zhu Wei painted and inscribed at Beijing Wanquanzhuang". With eight seals of the artist, four of Zhu Wei Shu Hua, two of Zhu Wei Yin Xin, and one Pictorial seal.

红旗下的蛋五号

水墨设色纸本

朱伟落款并题词“听说过，没见过二万五千里。有的说没的说，真是不容易”，“弹拨乐”，“吹奏乐”，“摇滚乐”，“音乐人”，“迷迪兼南郭”，“朱伟画，并记之于北京万泉庄。”艺术家印鉴八枚：四枚朱伟书画、两枚朱伟印信和一枚图章。

132 × 66cm

1994





### 7) *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 from contemporary reality: 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.

### 7. 《广场》（1995—1996年）

1995年到1996年间，朱伟又创作了关于天安门广场的海洋式绘画。就像海洋一样，天安门也是广阔而壮丽的。在这里发生过的历史事件也像海洋一样不可计量、喧嚣而富有激情。它们渗透到每个人的生命里，你无法逃避。能做到的仅仅是在里面尽力生存下来。系列中有一幅画的是在海洋浪花里深思的一名普通军人，既是朱伟自传性的写照，也融合了具有历史含义的斯大林和马克思的形象。但朱伟不是用诗，而是用著名的摇滚乐领袖崔健的歌词作为文本，“眼前的问题很多，无法解决；可总是没什么机会，是更大的问题；明天的问题很多，可现在只有一个；我装作和你谈正经的，可被你着破；你好象无谓的笑着，还伸出了手；把我和问题一起接受。”在这里，朱伟将他认为已经与现实社会脱离关系的中国传统绘画方式和与现实社会联系紧密的流行文化结合起来。崔健大胆的歌词被以竹简式的书写方式填写于画面中，用军人的形象和蓝绿色调的背景相结合，这幅画可以看作是朱伟另一种自我形象的反映。

*The Square, No.9*

Ink and colour on paper

Signed Zhu Wei, inscribed "Heaps of 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.

广场九号

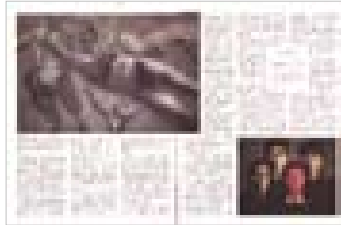
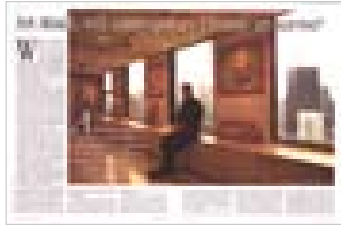
水墨设色纸本

朱伟落款并题词“眼前的问题很多/先把你解决/可总是没什么/是更大的问题/脑子里闪过的念头/是先把你解决/明天的问题很多/但现在只有一个/我装作和你正经的/可是被你打破/你好像无所谓/伸出你的手/把我和问题一起接受。崔健歌词。”

艺术家印鉴二十二枚：二十枚朱伟印信、万玉堂鉴赏朱伟真迹和朱伟书画。

192 × 193cm

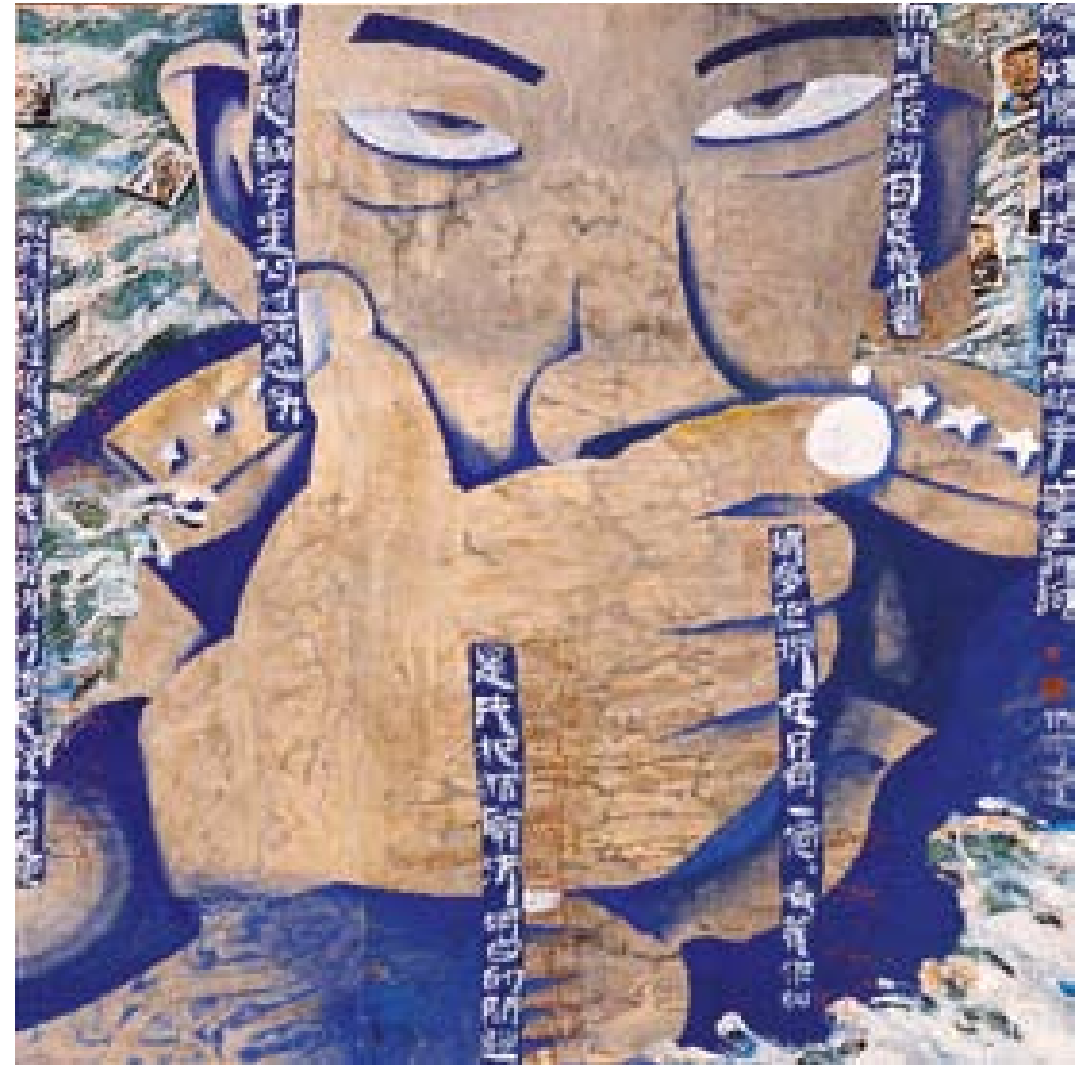
1995



Asia Magazine, August 16-18, Cover & p10-14, 1996

Art Attack: Will Contemporary Chinese Art Survive? by Scarlet Cheng.

《亚洲杂志》1996年8月16至18号刊，封面p10-14，艺术进攻，当代艺术能生存吗？撰文：斯卡尔雷特·程。



*The Square, No.11*

Ink and colour on paper

Signed Zhu Wei, entitled by the artist, with one seal of the artist, Zhu Wei Zhen Ji.

广场十一号

水墨设色纸本

朱伟落款，题作品名称，艺术家印鉴一枚：朱伟真迹。

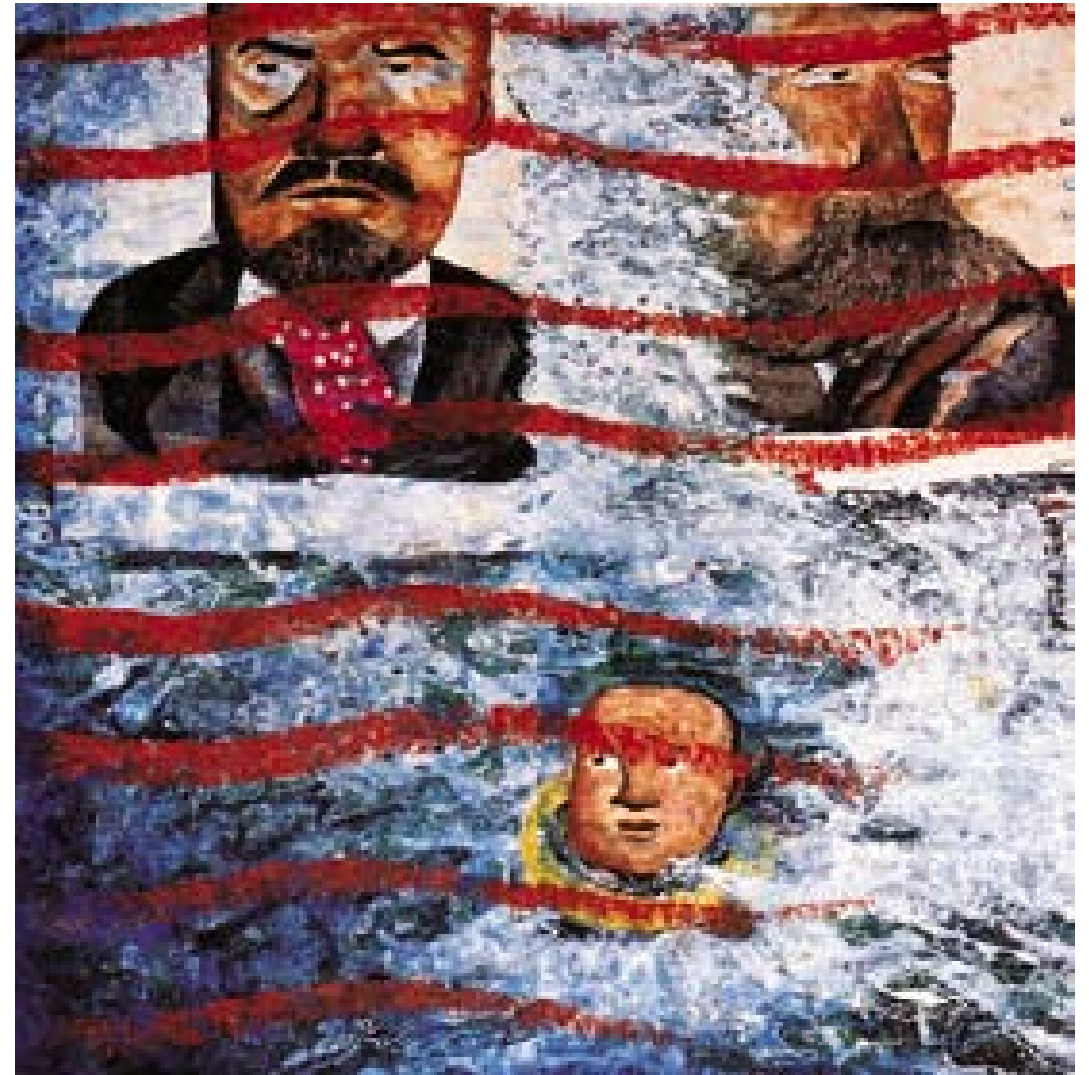
130 × 129cm

1996



Ian Findlay, "Unpredictable Times", with the picture of painting *The Square No.11*, *Asian Art News*, U.S.A, July/August 1996, p.40

Ian Findlay撰文。“难以预测的时代”，刊载作品“广场十一号”。《亚洲艺术新闻》双月刊，1996年7/8月刊，p.40



*The Square, No. 13*

Ink and colour on paper

Signed Zhu Wei, dated 1996, inscribed "In an crowded situation, there will always be occasions when people will become embarrassed and uncomfortable." With two seals of the artist, Zhu Wei Zhen Ji, and Zhu Wei Yin Xin.

广场十三号

水墨设色纸本

朱伟落款，书创作时间1996年，题词“在一个人多的场合，肯定会有使人尴尬和不舒服的场面。”艺术家印鉴两枚：朱伟真迹和朱伟印信。

130 × 130cm

1996



*The Square, No. 14*  
Ink and colour on paper  
Signed Zhu Wei  
广场十四号  
水墨设色纸本  
朱伟落款  
130 × 128cm  
1996



#### **8) *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.

#### **8. 《盒子》（1995—1996年）**

朱伟作品中那些夸张的形式、漫画幽默的手法、漠然的表情、不协调的形状、怪诞的外表都不是矫揉造作的，因为你随便转悠一下你生活的世界，确实可能目睹与其类似的场景，这是朱伟的绘画作品与现实连接的脐带，《盒子》系列在朱伟大量的此类作品中，可以看作是一个特例。

**Box, No.2**

Ink and colour on paper

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

盒子二号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：朱伟印信、朱伟、神品、朱伟书画、朱伟真迹和万玉堂鉴赏朱伟真迹。

133 × 132cm

1995



Asia Week, "Cultural Conflict" by Angelica Cheung, with the picture of painting Box No.2, Cover & p41-45, June 28th, 1996.

《亚洲周刊》，Angelica Cheung撰文，“文化的冲突”，刊载作品“盒子二号”，封面及p41-45，1996年6月28日刊。



### 9) *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*.

### 9. 《中国日记》（1995—2002年）

与《盒子》系列有所类似，《中国日记》似乎是朱伟宣泄生命中古典情结的一个出口。在这个系列的作品中，朱伟没有更多的表现人物题材，而是怀着对传统文化精髓的崇敬和偏爱，与韩晁、赵诘、李嵩等进行超时空对话。某种程度上，朱伟对古典绘画的理解，比秉持着正统观念的所谓权威们来得更纯粹和深刻。他坚定地认为今天发生的一切，都可以在传统中找到原型，这成为他援引古典的思想基础，而这的确是历史与当下的本来联系。面对这个现实世界，朱伟用传统绘画作为载体，对当代现状以日记记录的方式，关注中国人现在的生存状态，关注生命的含义。1995年同样是朱伟创作较为旺盛的年份，《在彩虹上面》、《广场》、《放开的故事》、《再见香港》等作品都在今后几年有所延续，而诸如《北京时间》、《同志们》、《庄生化蝶》、《欢乐调频》、《我爸的哥哥》、《爱人我要和你去战斗》、《秀莲的故事》、《无题》等也都创作于1995年。



*China Diary, No.7*

Ink and colour on paper

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

Shang Zhu Wei Zhen Ji.

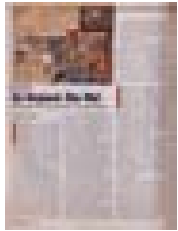
中国日记七号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴三枚：朱伟真迹、朱伟书画和万玉堂鉴赏朱伟真迹。

131 × 184cm

1995



*Window, An Original:* Zhu Wei. by Hilary Binks, p42-43. May. 31, 1996.

《Window》, 一个原创：朱伟，p42-43，1996年5月31日。撰文：Hilary Binks。



*China Diary, No. 16*

Ink and colour on paper

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

中国日记十六号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴五枚：朱伟书画、神品、图章、朱伟真迹和万玉堂鉴赏朱伟真迹。

132 × 132cm

1995



*China Diary, No. 19*

Ink and colour on paper

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

中国日记十九号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：朱伟真迹、朱伟书画、万玉堂鉴赏朱伟真迹和神品。

130 × 130cm

1996



*China Diary, No.20*

Ink and colour on paper

Four panels, signed Zhu Wei, with one seal of the artist, Zhu Wei Zhen Ji.

中国日记二十号

水墨设色纸本

四联屏，朱伟落款，艺术家印鉴一枚：朱伟真迹。

Each panel (每屏)66×66.5cm

1996



*China Diary, No.21*

Ink and colour on paper

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

中国日记二十一号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴两枚：朱伟书画和神品。

50 × 65cm

1996



*China Diary, No.24*

Ink and colour on paper

Signed Zhu Wei, inscribed article from Supreme Treatise On Moral Retribution "Don't boast of your own strengths: people who have strengths should carefully hide it. Therefore sage does not boast of what he has done, and takes no pride in what he has done. Therefore gentleman is seeming not to have, and seeming empty." With three seals of the artist, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, and Pictorial seal.

中国日记二十四号

水墨设色纸本

朱伟落款并书《太上感应篇》文“不炫己长：人有所长，即当善藏其用。故圣人不矜不伐，君子若无若虚。”艺术家印鉴三枚：朱伟书画、万玉堂鉴赏朱伟真迹和图章。

50 × 65cm

1996



*China Diary, No.28*

Ink and colour on paper

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

中国日记二十八号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴两枚：朱伟书画和朱伟真迹。

130 × 33cm

1997



*China Diary Star – Taotie*

Bronze sculpture Edition of 12  
Signed Zhu Wei, with Taotie mast motif.

中国日记“星”——饕餮

铜雕塑 1/12

朱伟落款，饕餮纹。

54 × 54 × 33cm

1999



"New Sculpture by Zhu Wei", with the picture of bronze sculpture China Star – TaoTie, World Sculpture News, Melbourne Weekly Magazine, Fall 1999, p.4

“朱伟的新雕塑”，刊载作品铜雕塑“中国星-饕餮”，墨尔本《世界雕塑新闻》季刊，1999年秋季刊，p.4





*China Diary, No.51*

Ink and colour on paper

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

中国日记五十一号

水墨设色纸本

朱伟落款并书作品名称、题词“辛巳年，小满始至大暑止画此‘中国日记’图于北京顺义”，艺术家印鉴七枚：两枚朱伟印信、朱伟真迹、十有八九、网站、海淀万泉庄和神品。

183 × 255cm

2001



© Plum Blossoms, 2001, New York



*China Diary, No.54*

Ink and colour on paper

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.

中国日记五十四号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：万玉堂鉴赏朱伟真迹、朱伟印信、海淀万泉庄、神品。

193 × 194cm

2001



*China Diary, No.59*

Ink and colour on paper

Signed Zhu Wei, with ten seals of the artist: three of Shi You Ba Jiu, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Website, Zhu Wei Yin Xin, Zhu Wei Zhen Ji, Hai Dian Wan Quan Zhuang and Shen Pin.

中国日记五十九号

水墨设色纸本

朱伟落款，艺术家印鉴十枚：三枚十有八九、朱伟书画、万玉堂鉴赏朱伟真迹、网站、朱伟印信、朱伟真迹、海淀万泉庄、神品。

133 × 133cm

2001



*Beijing Time, No.3*

Ink and colour on paper

Signed Zhu Wei, with one seal of the artist, Zhu Wei Zhen Ji.

北京时间三号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟真迹。

53 × 48cm

1995



*Comrades*

Ink and colour on paper

Signed Zhu Wei, dated 1995 and inscribed "Comrades, comrades, do whatever you wanna do. Drag me into the mud and spit at me. But comrades, being covered with mud and saliva, I'll still stand by your side." "Beaming people are walking through bustling street. Being particularly warm, another season is coming." With five seals of the artist, Shen Pin, Pictorial seal, Zhu Wei Zhen Ji, Zhu Wei Shu Hua, and Wan Yu Tang Jian Shang Zhu Wei Zhen Ji.

同志们

水墨设色纸本

朱伟落款并题词“同志们，同志们，随你们高兴干什么。把我往泥浆里拖，还朝我唾唾沫。可是同志们，尽管粘着泥浆和唾沫，我还坚定不移的站在你们的行列。一九九五年。”“喜气洋洋的人们穿行在熙熙攘攘的街道上，分外的暖和，快到另一个季节了。朱伟制”，艺术家印鉴五枚：神品、图章、朱伟真迹、朱伟书画、和万玉堂鉴赏朱伟真迹。

130 × 253cm

1995



Angelica Cheung, "Cultural Conflict", with the picture of painting *Comrades*, *ASIaweek*, Hong Kong, June 28th 1996, p.41-45.

Angelica Cheung撰文：“文化的冲突”，刊载作品“同志们”。香港《亚洲周刊》，1996年6月28日刊，p.41-45。



*Story of Letting Go, No. 1*

Ink and colour on paper

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

放开的故事一号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴两枚：万玉堂鉴赏朱伟真迹和朱伟真迹。

132 × 66cm

1995



*Dream of The Butterfly, No.5*

Ink and colour on paper

Signed Zhu Wei, with one Pictorial seal of the artist.

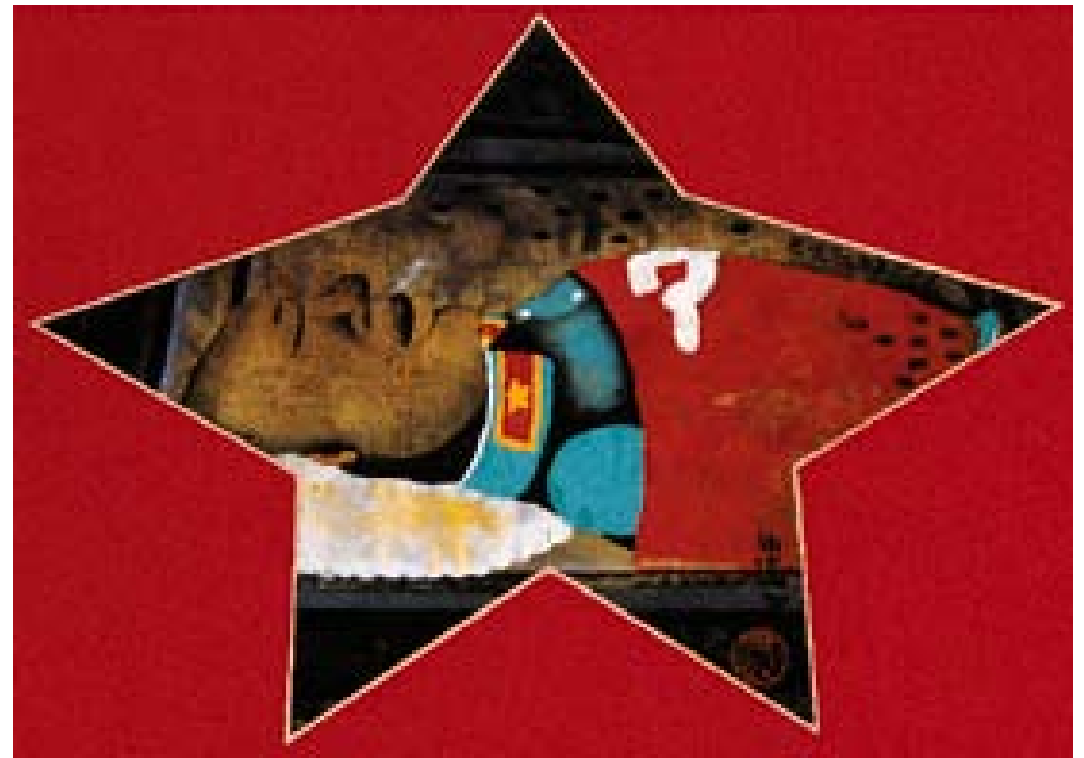
庄生化蝶五号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：图章。

22 × 31cm

1995



*Dream of The Butterfly, No.6*

Ink and colour on paper

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

庄生化蝶六号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴一枚：朱伟书画。

8 × 8cm

1995





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

*Besides the Girls* draws from a section of Marcel Proust's *Remembrance of Things Past*. In 1996, Zhu's career had gone beyond his homeland. The disciplined lifestyle that Zhu led in the army wore away and he became more loose and unrestrained. As an artist, Zhu was embarking upon the path of success. *Besides the Girls* are not just pictures of pretty young females, but rather the comfortable living environment which opens the entrance gate to the world for the artist. Whenever receiving piles of letters or stuck with various stamps coming from other countries, Zhu says it is "Dream-like, 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*.

#### **10. 《在少女们身旁》（1996—1997年）**

《在少女们身旁》是借自法国小说家普鲁斯特的《追忆似水年华》中的一部作品之名。1996年朱伟的绘画事业已经完全跨出了国门，军队严苛的纪律早已成为昨日黄花，生存环境宽松而自由。作为一个画家，此时的朱伟已经踏上了成功的征程。1996年开始创作的《在少女们身旁》，画家并非专指年轻、可爱的异性，更多意旨的是自由宽松的生存环境，生活为艺术家敞开了扇通往宽阔世界的大门。每每收到厚厚一叠从不同国度寄来的，贴着各种邮票的信件，朱伟说“就像做梦，在少女们身旁”。巨大的邮戳成为承载这份心理记忆的标签，牢牢镌刻在这一系列作品的画面上。与这一系列同时进行的还有《中国爵士》、《太上感应》、《九十年代》、《我爱飞行员》等。

*Beside the Girls, No.6*

Ink and colour on paper

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.

在少女们身旁六号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴三枚：神品、朱伟真迹和万玉堂鉴赏朱伟真迹。

132 × 66cm

1996



Catherine Shephero, "The Chairman's Little Girl—A child's eye view of the Cultural Revolution", with the picture of painting *Beside the Girls No.6*, *ASIAWEEK*, Hong Kong, July 5th 1996, p.54

Catherine Shephero撰文。  
“主席的小女孩——一个孩子眼中的文化大革命”，刊载作品“在少女们身旁六号”，香港《亚洲周刊》，1996年7月5日刊，p.54



*Go West, No. 1*

Ink and colour on paper

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

九十年代一号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟书画。

65 × 66cm

1996



*Go West, No.3*

Ink and colour on paper

Signed Zhu Wei, with two seals of the artist, Zhu Wei Zhen Ji and Zhu Wei Shu Hua.

九十年代三号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟真迹和朱伟书画。

65 × 66cm

1996



*Supreme Treatise On Moral Retribution, No.6*

Ink and colour on paper

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

太上感应六号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：万玉堂鉴赏朱伟真迹、图章、朱伟书画和神品。

66 × 67cm

1996



*Supreme Treatise On Moral Retribution, No. 16*

Ink and colour on paper

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.

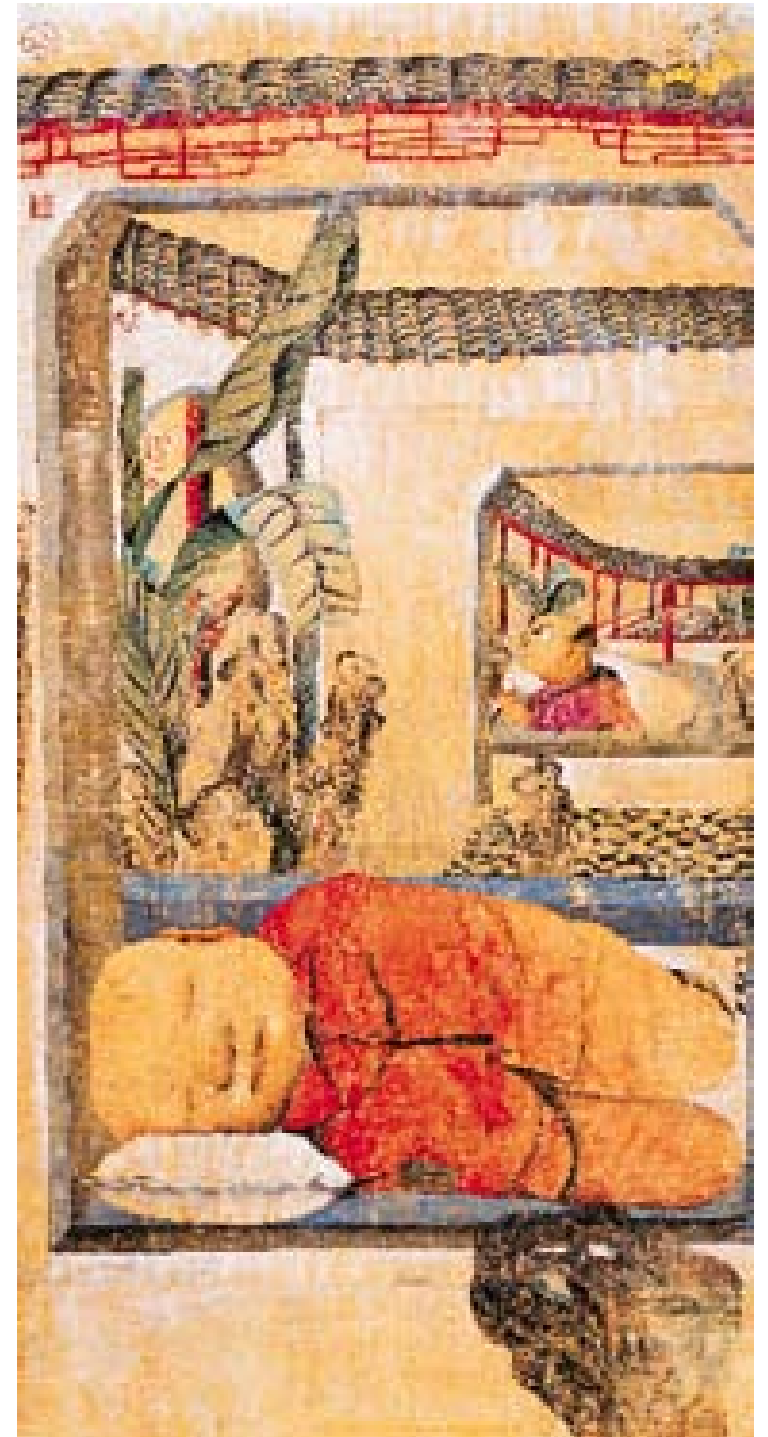
太上感应十六号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：两枚十有八九、网站、图章、朱伟书画和万玉堂鉴赏朱伟真迹。

216 × 111cm

1999



*China Jazz, No.5*

Ink and colour on paper

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

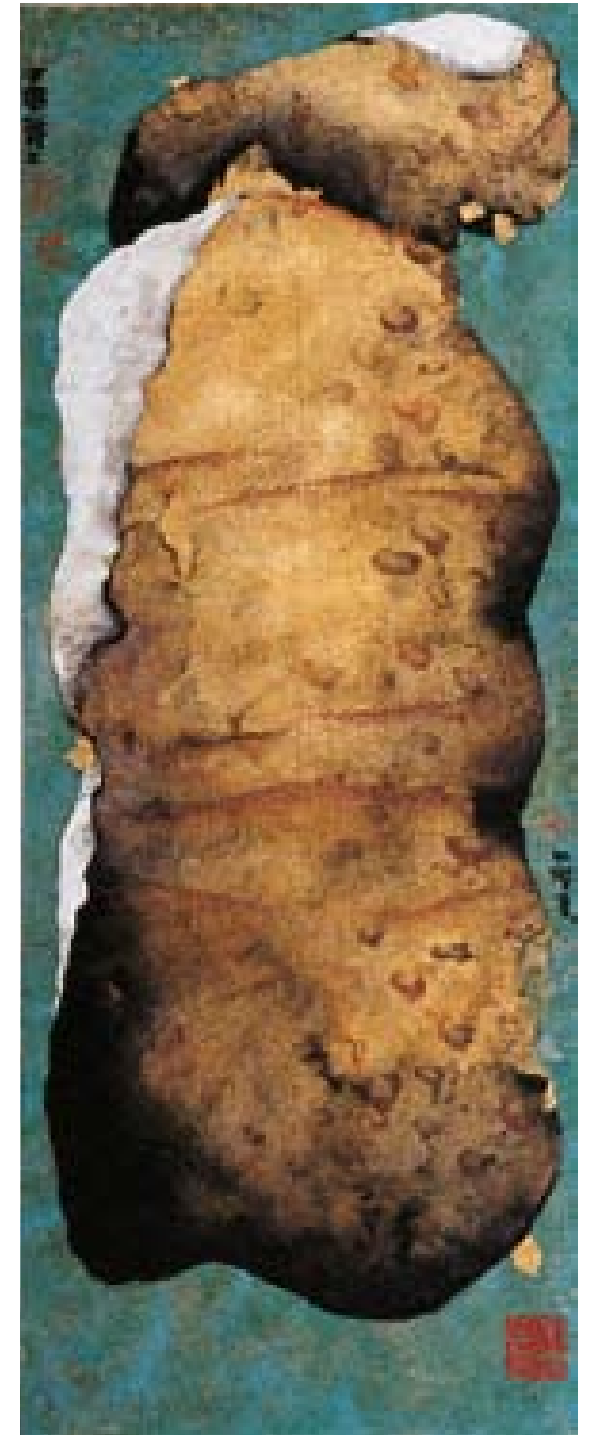
中国爵士五号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴四枚：神品、朱伟书画、朱伟真迹和朱伟。

66 × 26cm

1996



*China Jazz, No.9*

Ink and colour on paper

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

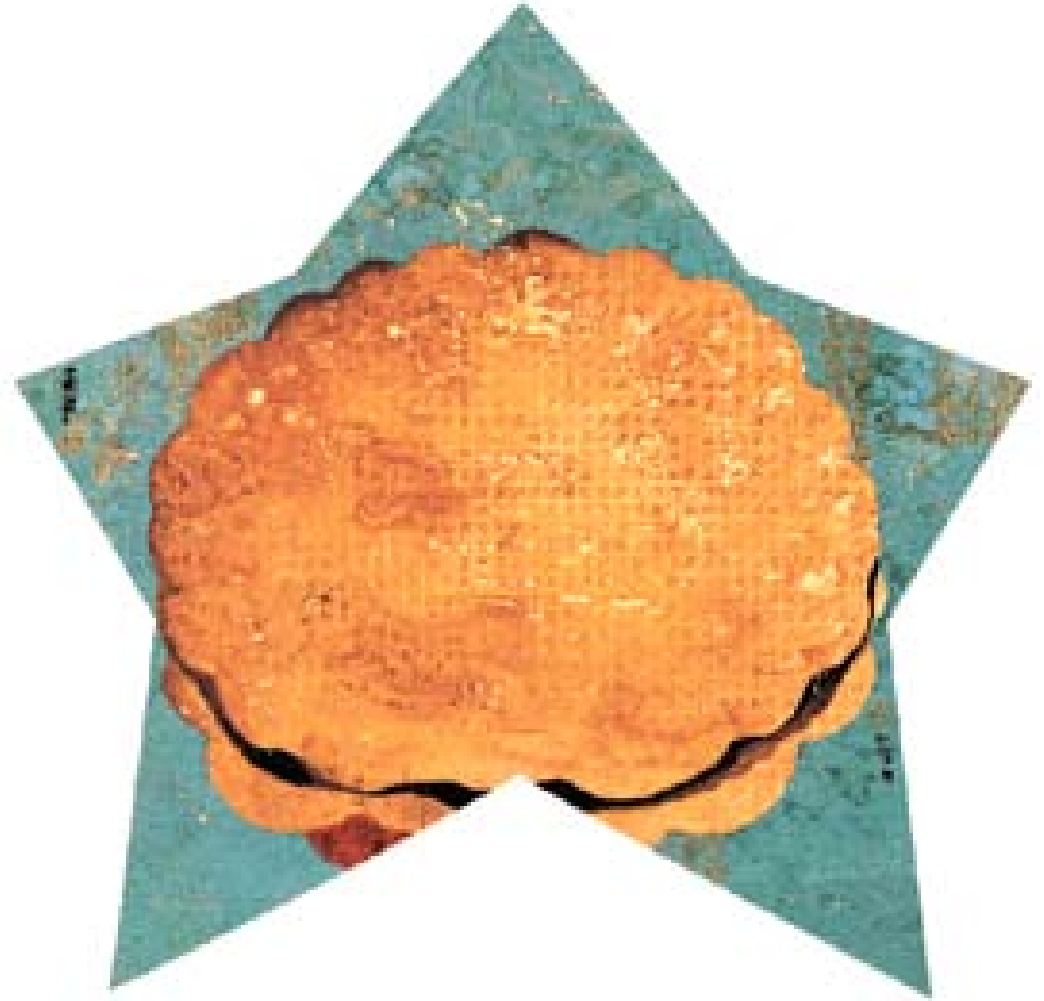
中国爵士九号

水墨设色纸本

朱伟落款，题作品名称，艺术家印鉴两枚：朱伟书画和图章。

50 × 66cm

1996





### 11) *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 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 irony from the arrangement of the pictorial plain and the accompanied poems. Zhu's characters in his painting express their emotions not from their body language, but in their eyes. Although some of the figures seem contented, others are alert and resourceful while the rest look fatalistic, depressed or agitated. They appear to be walking among landmines, cautious about making a wrong step. Kids in the picture are wearing a face: the naïve kind that is used to being unjustly punished. They are all concentrating on the balance upon the tightrope and trying their best to perform a perfect show to please others.

### 11. 《走钢丝》（1996—1997年）

“我画我自己的世界，我自己的经历，你只要睁眼看看北京的任何一条街道，看看报纸，看看电视，就会发现我画的全都是那儿的東西。”朱伟作品中那些夸张的形式，漫画的手法、表情、不协调的形状、时代和外表的怪诞都来自生活。在《走钢丝》系列作品中，观众能在题画的安排和题词的字里行间看到尖锐而直接的挖苦讽刺。朱伟笔下的人物，不是身体语言，而是人物的眼睛暴露出了他们的感情。尽管这些人中的一些看起来心满意足，有些人则警觉而机敏，也有人听天由命、愁眉苦脸、怨气冲冲。他们似乎都在社会这个地雷区里踉踉前行，生怕走错了一步。作品中的这些孩子面上挂着习惯被莫名惩罚的孩子才有的神情，全神贯注于找到钢丝上的平衡，竭尽全力用尽善尽美的表演取悦于人。

*Tightrope No.2*

Ink and colour on paper

Signed Zhu Wei, entitled by the artist, dated early spring of 1996, with two seals of the artist, Zhu Wei Zhen Ji and Zhu Wei

Shu Hua.

走钢丝二号

水墨设色纸本

朱伟落款，题作品名称，书创作时间九六年初春，艺术家印鉴两枚：朱伟真迹和朱伟书画。

132 × 66cm

1996



*Tightrope No.3*

Ink and colour on paper

Signed Zhu Wei, entitled by the artist, with two seals of the artist, Zhu Wei Shu Hua and Wan Yu Tang Jian Shang Zhu Wei

Zhen Ji.

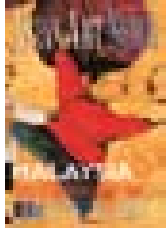
走钢丝三号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴两枚：朱伟书画和万玉堂鉴赏朱伟真迹。

132 × 66cm

1996



Karen Smith, "World Within, World Without", with the picture of painting *China Jazz No.7, Dream of the Butterfly No.2, The Square No.8, China Diary No.18, Story of Letting Go No.7, ASIAN ART NEWS*, September/October 1996, p.66-68.

Karen Smith撰文，“世界的两面”，刊载作品“中国爵士七号”、“蝴蝶梦二号”、“广场八号”、“中国日记十八号”、“开放的故事七号”，《亚洲艺术新闻》双月刊，1996年9/10月刊，p.66-68。



*Tightrope No.5*

Ink and colour on paper

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.

走钢丝五号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴四枚：两枚朱伟真迹、朱伟书画和万玉堂鉴赏朱伟真迹。

132 × 43cm

1996



## 12) *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.

## 12. 《中国 中国》（1997—1998年）

《中国 中国》这一系列水墨作品，朱伟共画过一大一小两个尺寸，仅由两件作品构成的这个系列，却成为朱伟在90年后期最重要的代表作品。关于画面效果的控制，多年来朱伟总结了一套特殊的技法，纸张经过涂刷棕黄色颜料来做旧，刷的时候纸张下面垫上有栅格的木板或糙面的地毯，颜料会凹处沉淀凝结，纸上便现出有趣的图案。朱伟以他惯常的手法描绘了中国领袖人物邓小平，某年邓小平在接见国外使团时，交谈中会心大笑的一瞬间被相机记录下来，这一新闻摄影成为朱伟创作的图像来源。邓小平作为奠定中国现代化未来方向的“指挥家”，以他的形象隐喻中国的主题，不得不使人佩服朱伟诙谐的智慧，但在这一作品中，朱伟未带有丝毫贬损和扭曲的含义，画面中大面积采用的红色和黄色，既赋予了画面深沉的效果，同时进一步强化了主题的寓意。《雨夜跑马图》、《黄花》也是此一时期朱伟较有代表性的作品。

China China

Ink and colour on paper

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

中国 中国

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟书画和神品。

90 × 63cm

1997

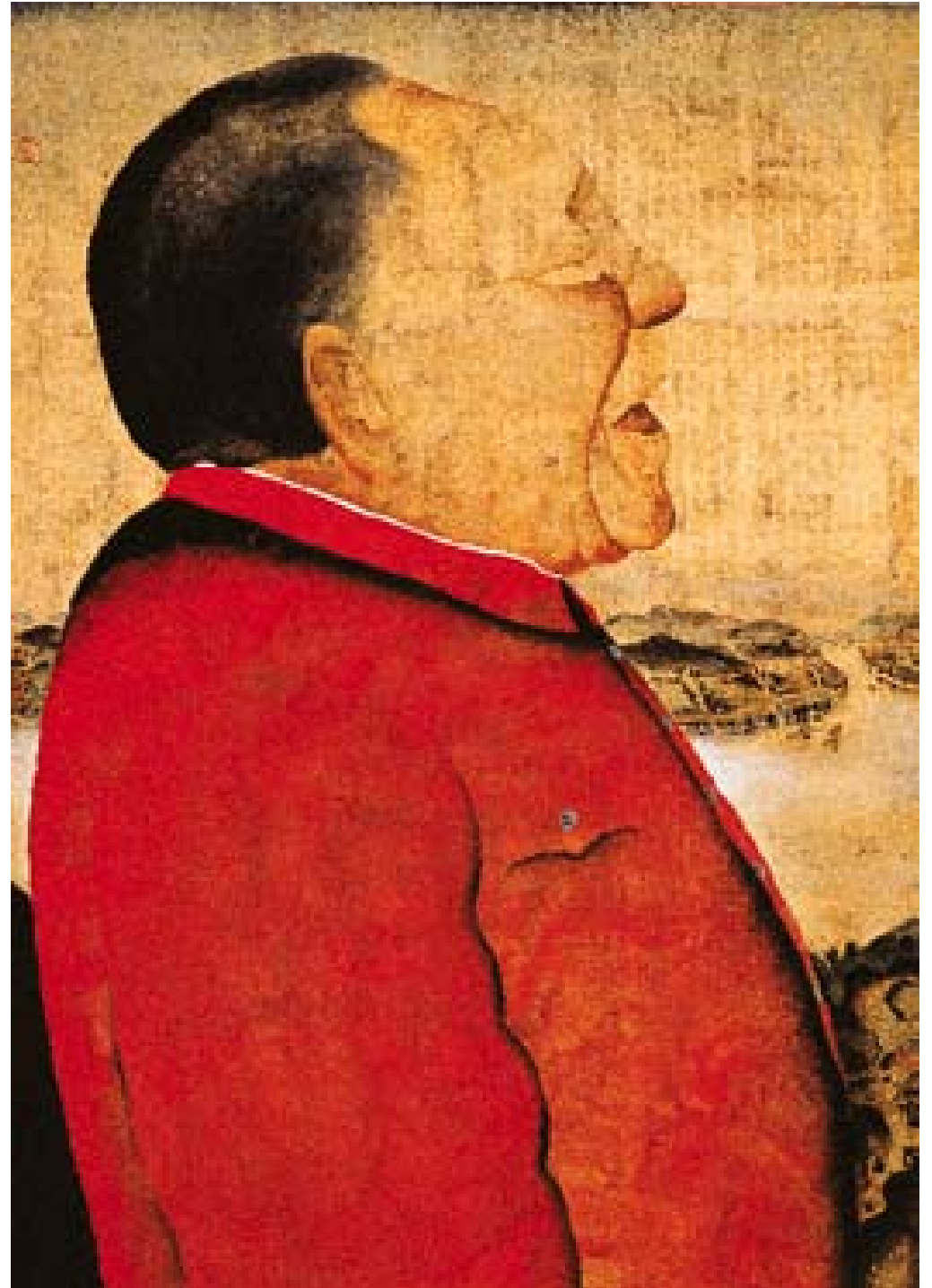


TIME, Vol 154 No.7/8, August 23 – August 30, 1999

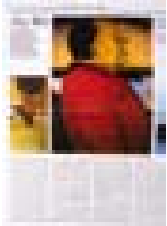
The special issue for the coming millennium TIME 100 included a series of articles about the most influential Asians of the century. Andy Warhol's "Mao" (P.77) and Zhu Wei's work "China China" (P.90) were used with the articles about Mao Zedong and Deng Xiaoping, the only two Chinese from People's Republic of China in the 100.

Time 100: Deng Xiaoping

在1999年8月23日 - 8月30日号美国《时代周刊》千禧年特刊《时代100》亚洲世纪风云人物刊登了《时代周刊》评选的本世纪最有影响力的100位人物中的亚洲部分。中国的毛泽东与邓小平均榜上有名。杂志第77页发表了苏黎世的托马斯·阿曼提供的安迪·沃霍尔八十年代创作的丝网版画作品“毛泽东”用于配合文章《毛泽东》；而第90页发表了由Plum Blossoms画廊提供的朱伟九十年代创作的水墨作品“中国 中国”，以配合文章《邓小平》。



*China China* Edition of 89  
Silkscreen Print  
Signed Zhu Wei  
中国 中国 1/89  
丝网版画  
朱伟签名  
76.5 × 54cm  
2006



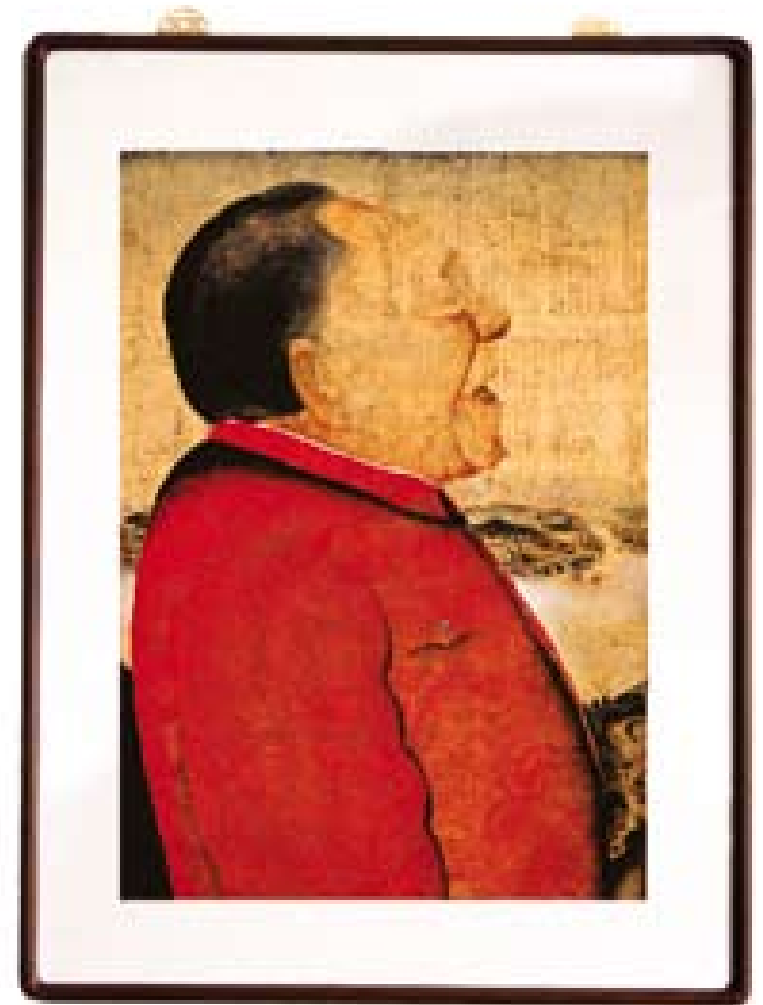
*Asian Art Contemporary Art News Paper*, Zhu Wei, Apr. 2001, p12-13.  
《亚洲艺术新闻报当代版》：朱伟，2001年4月，p12-13。



*IN THE RED*, by Ceremie R. Barmé, Colubia University Press, NY, 1999  
《在红色中》作者：白杰明，哥伦比亚大学出版社，纽约，1999年



*Fernost*, by Peter Achten: Gedanken und kolumnen aus Asien, 2008



*Yellow Flower, No.1* Four panels

Ink and colour on paper

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

黄花一号 四联屏

水墨设色纸本

朱伟落款，艺术家印鉴八枚：三枚朱伟、两枚神品、两枚朱伟书画和一枚图章。

Each panel (每屏) 173 × 45cm

1997





*Racing Horse on a Rainy Night, No.1*

Ink and colour on paper

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.

雨夜跑马图一号

水墨设色纸本

朱伟落款并题词“突然来了一个机会空空的没有目的 / 就象当初姑娘生了我们 / 我们没有说愿意 / 机会到底是什么一时还不太清楚 / 可行动已经是雷厉风行而且严肃”（崔健歌词）。艺术家印鉴八枚：两枚朱伟书画、两枚神品、十有八九、网站、图章和朱伟真迹。

131 × 132cm

1997



*Racing Horse on a Rainy Night, No.2*

Ink and colour on paper

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

雨夜跑马图二号

水墨设色纸本

朱伟落款，书作品名称并题词“我们根本没有什么经验 / 也不喜欢过去 / 明天还是要继续繁忙 / 虽然还没有目的 / 只是等待着再一个机会 / 就像坚持在天堂”（崔健歌词）。艺术家印鉴九枚：十有八九、万玉堂鉴赏朱伟真迹、图章、朱伟、朱伟书画、朱伟真迹、朱伟印信、网站和阿伟。

131 × 132cm

1997



*Racing Horse on a Rainy Night, No.3*

Ink and colour on paper

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.

雨夜跑马图三号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴十一枚：两枚十有八九、朱伟、朱伟书画、万玉堂鉴赏朱伟真迹、海淀万泉庄、朱伟真迹、朱伟印信、网站、图章和神品。

66 × 66cm

1997



*Festival, No.9*

Ink and colour on paper

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.

节日九号

水墨设色纸本

朱伟落款，艺术家印鉴三枚：朱伟书画、万玉堂鉴赏朱伟真迹和海淀万泉庄。

132 × 131cm

1998



The Invitation Card of the Third Solo Exhibition in Hong Kong in 1998.

1998年在香港第三次大型个展请柬。

© Plum Blossomss



*Festival, No.10*

Ink and colour on paper

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.

节日十号

水墨设色纸本

朱伟落款，艺术家印鉴三枚：朱伟书画、万玉堂鉴赏朱伟真迹和海淀万泉庄。

130 × 131cm

1998



*Spring Festival*

Ink and colour on paper

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.

春节

水墨设色纸本

朱伟落款，艺术家印鉴五枚：海淀万泉庄、十有八九、网站、和两枚朱伟印信。

193 × 210cm

2001



*Spring Festival, No.7*

Ink and colour on paper

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

春节七号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：朱伟书画、神品。

65 × 66cm

2001



*Spring Festival, No. 10*

Ink and colour on paper

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

春节十号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：朱伟书画。

120 × 93cm

2001





*Spring Festival, No. 13*

Ink and colour on paper

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

春节十三号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：十有八九、万玉堂鉴赏朱伟真迹、朱伟、朱伟书画。

193 × 195cm

2001



*Untitled, No.1*

Ink and colour on paper

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

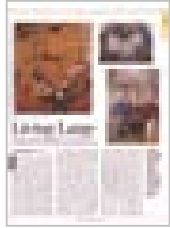
无题一号

水墨设色纸本

朱伟落款，艺术家印鉴五枚：朱伟、两枚万玉堂鉴赏朱伟真迹和两枚十有八九。

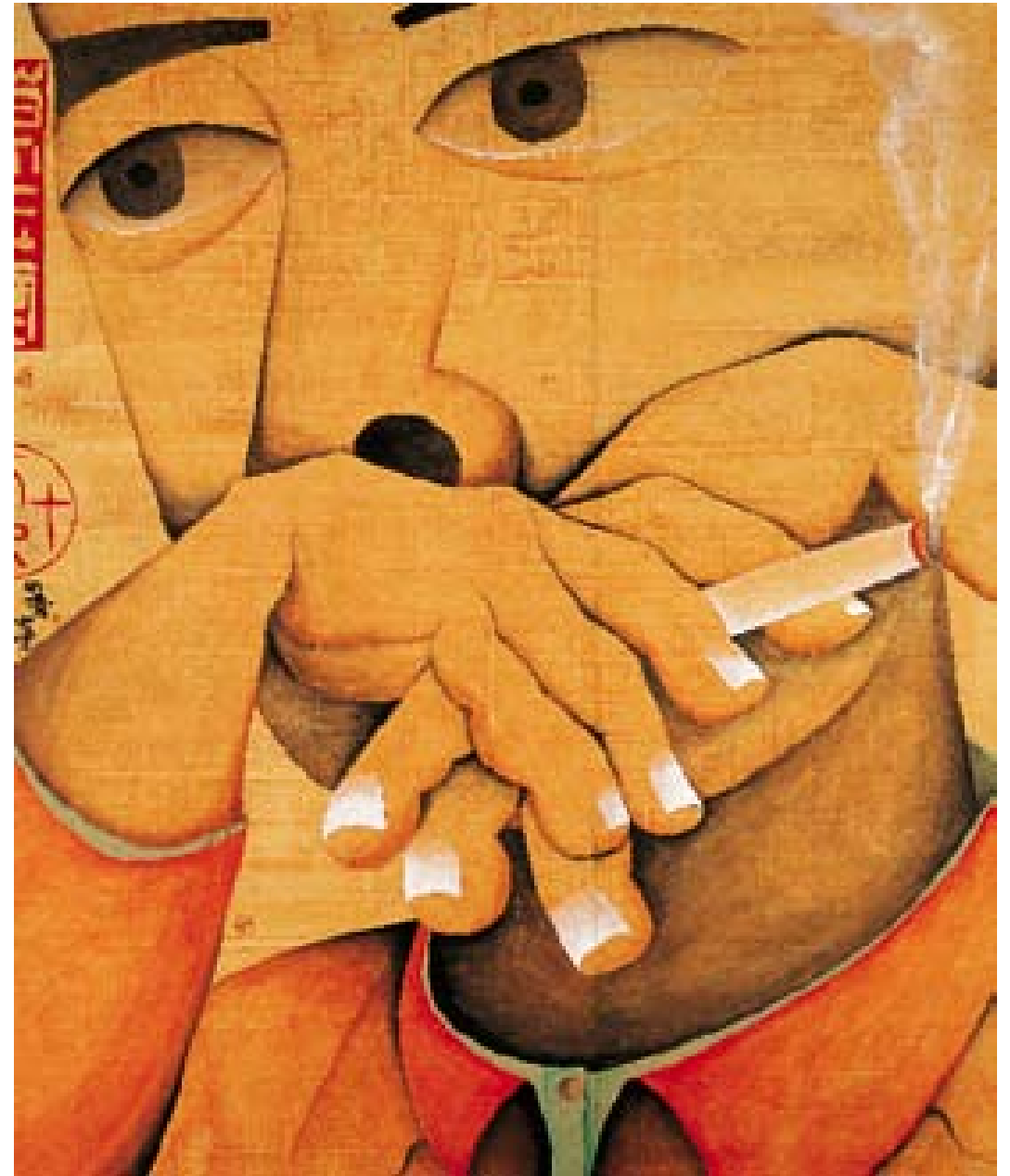
234 × 197cm

2002



Hannah Beech, "Living Large-China new wave of modern art", with the picture of *Untitled No.1*, *TIME*, Vol. 160 No.18, November 11th 2002, cover story "China's Next Cultural Revolution (4) - The Birth of Cool", p.49

Hannah Beech撰文，"生而巨大—中国当代艺术的新浪潮"，刊载作品"无题一号"，美国《时代》周刊2002年11月11日系列报道"中国文化新革命(4)：'酷'之诞生"，2002年11月11日刊，p.49



*Untitled No.1 Colourful Sketch*

Ink and colour on paper

Signed Zhu Wei, with eight seals of the artist: Yu Shi Ju Jin, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, Zhu Wei Yin Jian, Plum Blossoms, Shi You Ba Jiu, Zhu Wei, Zhu Wei Shu Hua and Website.

无题一号粉本

水墨设色纸本

朱伟落款，艺术家印鉴八枚：与时俱进、万玉堂鉴赏朱伟真迹、朱伟印鉴、Plum Blossoms、十有八九、朱伟、朱伟书画和网站。

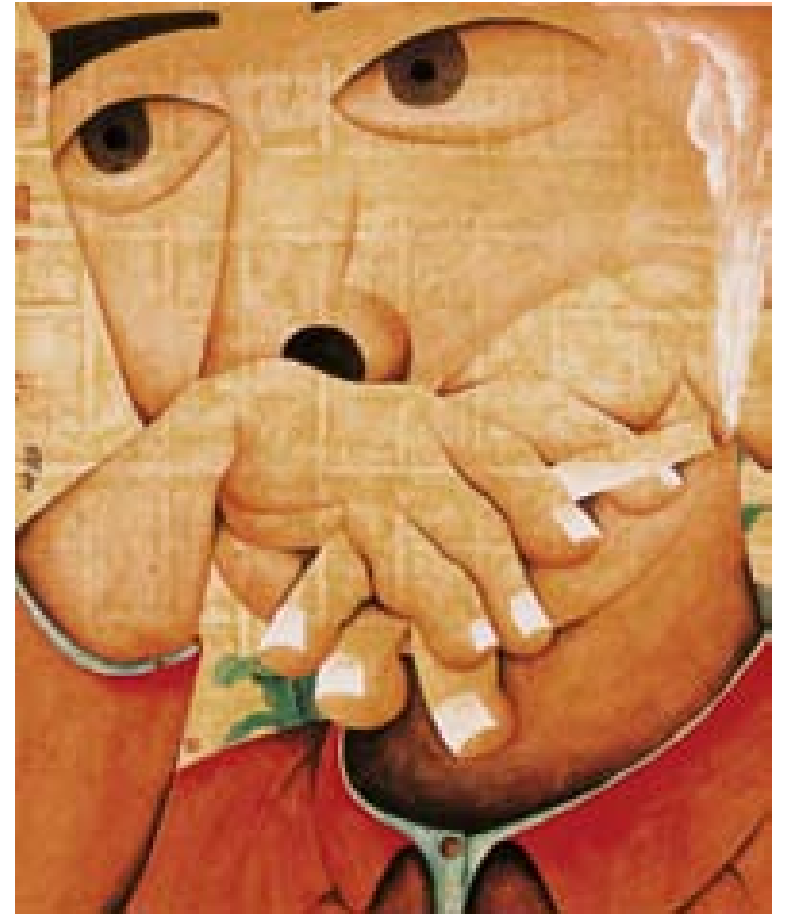
93 × 77cm

2001



*Orientations*: Report from Hong Kong, Guangzhou and Beijing, by Susan Dewar. Feb, 1994. p67-73

香港《Orientations》: Report from Hong Kong, Guangzhou and Beijing, 撰文: Susan Dewar, 1994年2月, p67-73



*Untitled No.2*

Ink and colour on paper

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

无题二号

水墨设色纸本

朱伟落款，书创作时间壬午年（2002年），艺术家印鉴十三枚：两枚十有八九、海淀万泉庄、两枚万玉堂鉴赏朱伟真迹、网站、三枚朱伟真迹、朱伟印信、朱伟书画、阿伟和神品。

190 × 132cm

2002



*Untitled No.3*

Ink and colour on paper

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

无题三号

水墨设色纸本

朱伟落款，艺术家印鉴九枚：两枚十有八九、万玉堂鉴赏朱伟真迹、网站、两枚朱伟书画、两枚朱伟真迹、海淀万泉庄。

190 × 132cm

2002



*Untitled No.4*

Ink and colour on paper

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.

无题四号

水墨设色纸本

朱伟落款，艺术家印鉴五枚：万玉堂鉴赏朱伟真迹、网站、十有八九、朱伟真迹、朱伟书画。

190 × 132cm

2002



*China China*

Sculpture Bronze Edition of 12

Signed Zhu Wei

中国 中国

铜雕塑 1/12

朱伟签名

190 × 87 × 57cm

2003



ASIAWEEK, February  
9, 2001 VOL.27 No.5  
The Soldier and the  
Citadel by Crystyl Mo  
Zhu Wei and his Fiber-  
glass Sculpture *China  
China*

香港英文《亚洲周  
刊》2001年2月9日  
士兵和城堡。作者：  
柯里斯托·莫·朱伟  
和他的玻璃钢版雕塑  
《中国 中国》



Sculpture '*China  
China*' in the IBM  
Building at Manhattan  
beside works of Andy  
Warhol and Alexander  
Calder Poster printed  
by Free Exchange  
Bookstore at 798  
area Beijing in 2003  
在纽约曼哈顿IBM大  
楼的雕塑《中国 中  
国》边上作品是亚历  
山大考尔德的雕塑  
和安迪·沃霍尔的版  
画。由北京798自由  
交流书店印制的海  
报。2003年



*Woodblock, No. 10*

Woodblock prints Edition of 25

Signed Zhu Wei

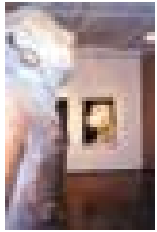
木版画十号

手工木刻版画 1/25

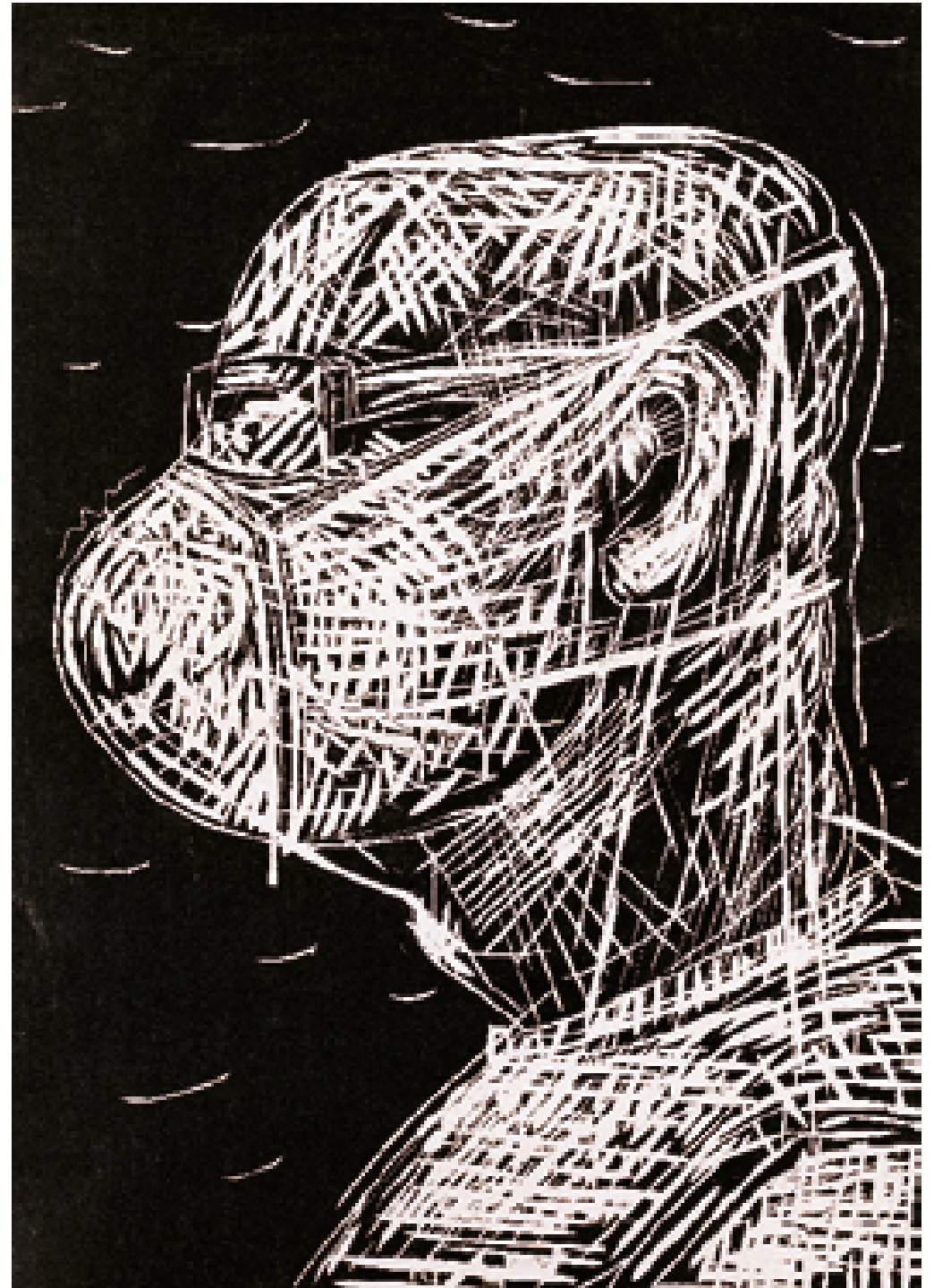
朱伟落款

130 × 90cm

2003



Asian Contemporary Art  
Week, New York,  
November 18-22, 2003.  
纽约亚洲当代艺术周。  
2003年11月18-22日。





### 13) *Diary of the Sleepwalker* (1998-2006)

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

In the *Diary of the 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 the Sleepwalker No.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.

### 13. 《梦游手记》（1998—2006年）

“人如果没有梦，那是因为他已经死了”在1998年绘制的《梦游手记》系列中，对于梦和梦想的依赖和依恋成为《梦游手记》这批作品产生的重要原因。在梦里，人在清醒时承受的强制和压抑大大缓解，人开始释放自我，真正的思想也得以显现。比如《梦游手记24号》里，艺术家采用了现代的色彩和构图，放大了八大山人笔下“白眼以向人”的一条鱼，使之成为整幅画的主体。还有的画面元素来自类似《天工开物》等中国古代科学著述，朱伟广泛的阅读兴趣使他不会拒绝任何汲取的可能性，而对古典著作的阅读是其中重要的部分。

*Diary of the Sleepwalker, No.12*

Ink and colour on paper

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

梦游手记十二号

水墨设色纸本

朱伟落款并题作品名称，艺术家印鉴一枚：神品。

41 × 33cm

1998



*Diary of the Sleepwalker, No.24*

Ink and colour on paper

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

梦游手记二十四号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：万玉堂鉴赏朱伟真迹和网站。

43 × 90cm

1998



*Diary of the Sleepwalker, No.25*

Ink and colour on paper

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.

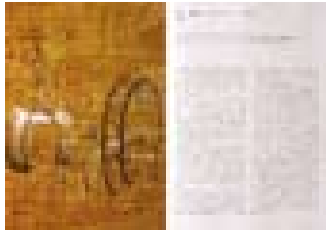
梦游手记二十五号

水墨设色纸本

朱伟落款，艺术家印鉴九枚：十有八九、海淀万泉庄、图章、网站、万玉堂鉴赏朱伟真迹、阿伟、朱伟、朱伟书画和神品。

173 × 132cm

1998



*Oriental Art. Master: Zhu Wei: Ink paintings, contemporary art in a different tone, by Wang Jing, p50-53*

December 1-15, 2007

《东方艺术·大家》朱伟：水墨，当代艺术的另一种腔调，撰文：王静，p50-53，2007年12月上半月刊



#### **14) *Great Water* (2000-2001)**

*Great Water* is similar to the *China Diary* series in that the landscape becomes a metaphor for 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 repeated treatment, which all capture the spirit of tradition.

#### **14. 《大水》（2000—2001年）**

《大水》系列作品是与《中国日记》属于同一类的尝试，风景是对现实的隐喻。繁密的水波一浪推一浪，朱伟一直将古代的巅峰画家视为故知，并希望对他们缔造的传统能够有所突破的继承，因此朱伟在吸收传统艺术的精髓方面下了工夫，不仅是没骨工笔画，还旁及中国古代画论，中国青铜器，书法篆刻，纸张工艺等，观众从画面上可以考察出深厚的东方文化传统底蕴，例如作品构图有篆刻般的谨严精密，人物造型有青铜器的古朴稳重，线条造型有瓷器轮廓的那种圆润与简洁，画面肌理效果经过反复处理后呈现出凝重浑厚，所以看朱伟的作品，人们可以感觉到他对传统文化精髓的把握和精神气质的提炼。

*Great Water, No. 15*

Ink and colour on paper

Signed Zhu Wei, with three seals of the artist, Zhu Wei Shu Hua, Shen Pin, and Shi You Ba Jiu.

大水十五号

水墨设色纸本

朱伟落款，艺术家印鉴三枚：朱伟书画、神品和十有八九。

65 × 65cm

2000



*Great Water, No. 17*

Ink and colour on paper

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

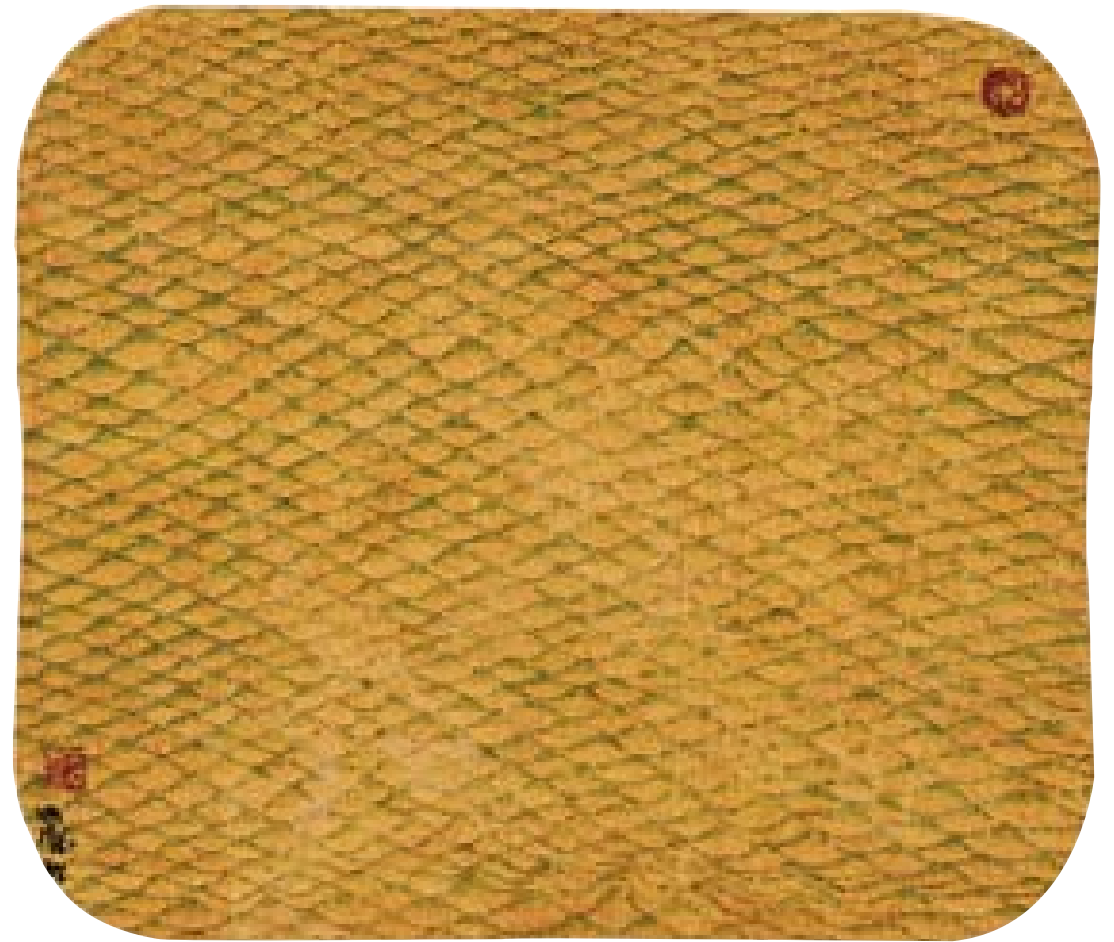
大水十七号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：图章和朱伟书画。

65 × 65cm

2000



**Great Water, No.24**

Ink and colour on paper

Signed Zhu Wei, with eight seals of the artist,, Zhu Wei Shu Hua, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, website, Zhu Wei Yin Xin, Zhu Wei, A Wei, Shen Pin, and Pictorial Seal.

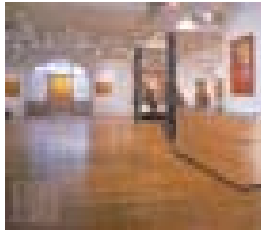
大水二十四号

水墨设色纸本

朱伟落款，艺术家印鉴八枚：朱伟书画、万玉堂鉴赏朱伟真迹、网站、朱伟印信、朱伟、阿伟、神品、图章。

128 × 130cm

2001



The Invitation Card of the First Solo Exhibition in New York, 2001.

2001年在纽约第一次大型个展请柬。

© Plum Blossomss





### 15) *Sunflower* (2000)

The background of *Sunflower* was based upon the 50th anniversary of the establishment of the new China-outside the window of the painting is a festive scene. The *Sunflower* 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 fast-changing contemporary society as their subject matter, 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 *Golden Dragon Boat*, *Joyful Driving*, *Purple Breathe from the East*, *Solar Eclipse*, *South Seas*.

### 15. 《向日葵》（2000年）

“向日葵”创作的背景正值新中国建国50周年，举国欢庆的景象正是画面中透过窗子看到的世界。《向日葵》系列的创作采用了一种类似电影镜头的捕捉手法，透过一个小小的窗口，抓住窗外巨大的变化。朱伟的作品虽然许多是从自我经验出发，以“日记”、“故事”的方式表现出一种强烈的主体意识和“自叙性”，但他从没有将自己的艺术囿于有限的个人天地之中。恰恰相反，他的大多数作品都是以现存社会为对象。他的视角始终对准社会这个变换莫测的大主题，并且以一种毫不留情的批判精神直写出他的判断，正因为如此，他的作品才具有“反意识形态”色彩，在拒绝驯服的同时也拒绝被同化。2000年朱伟创作的诸如《金龙舟》、《欢乐驾驶》、《紫气东来》、《日全食》、《南海》等，都从某种程度上针对50年大庆的社会现象而作。

*Sunflowers, No.9*

Ink and colour on paper

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

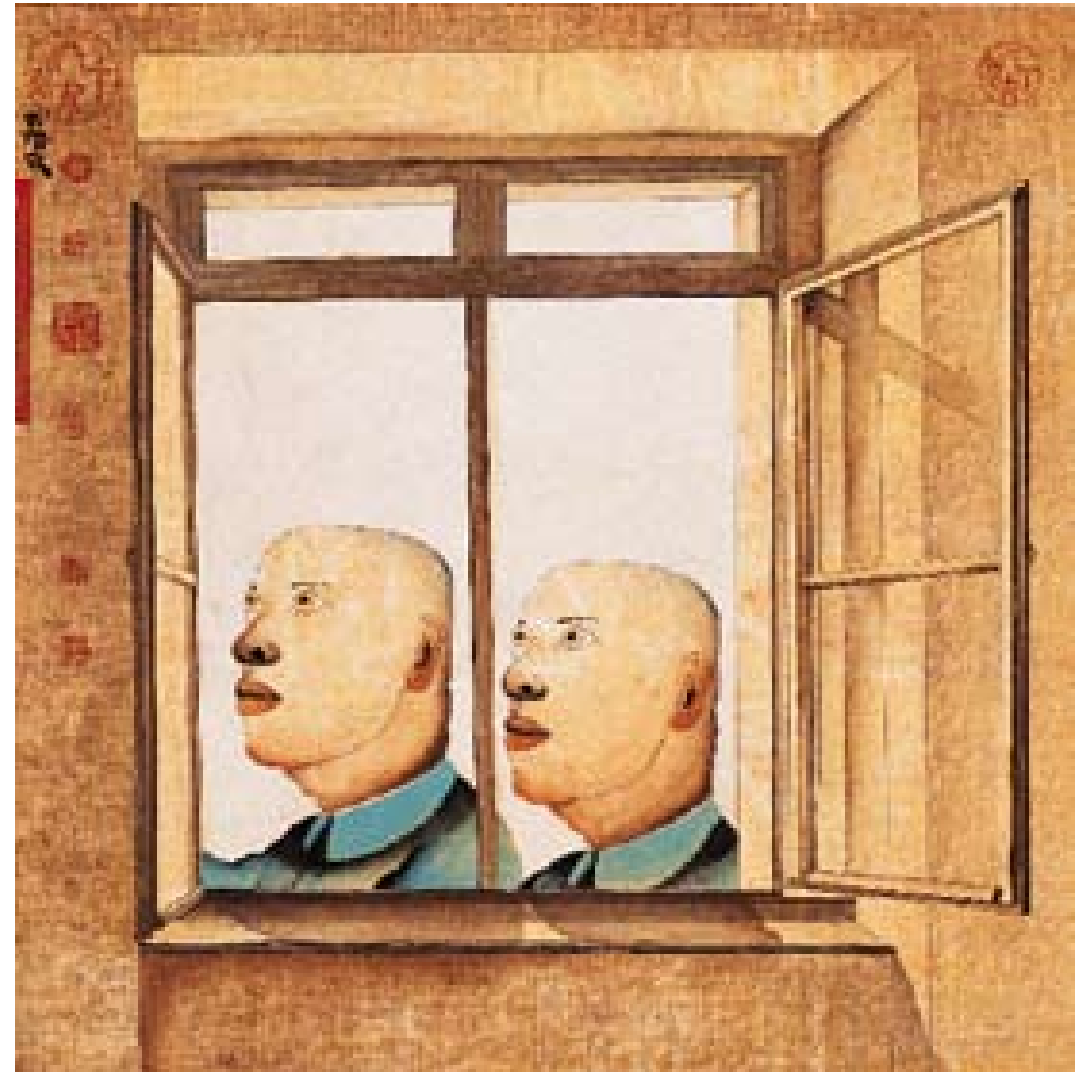
向日葵九号

水墨设色纸本

朱伟落款，艺术家印鉴八枚：两枚十有八九、图章、朱伟书画、万玉堂鉴赏朱伟真迹、神品、朱伟和阿伟。

66 × 66cm

2000



*South Sea, No. 1*

Ink and colour on paper

Signed Zhu Wei, with one seal of the artist, Pictorial seal.

南海一号

水墨设色纸本

朱伟落款，艺术家印鉴一枚：图章。

33 × 33cm

2000



#### **16) *Utopia* (2001-2005)**

After 2000, Zhu produced several representational themed works. The renowned *Utopia* series, consists of more than 60 paintings, depicting the scene where big-headed masculine men are attending an official conference. For around fifty works in this series, 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.

#### **16. 《乌托邦》（2001—2005年）**

2000年以后，朱伟创作的多个主题都成为其代表作，著名的《乌托邦》系列艺术家共创60余幅，刻画了那些顶着大脑袋的强健身躯参加官方会议的情景。这一系列有五十幅左右，会议中党员们百无聊赖，但仍洗耳恭听着，还时不时用粗短的钢笔忠诚地记录着什么。因为朱伟曾多次忍受这样的会议，所以他的笔触是具有同情心的——他知道要挣扎着保持注意力到底是什么含义。其中某些小细节也很有意思：一位人大代表穿了个耳钉，说明他的朋克倾向；在生机勃勃的芭蕉叶上有一个巨大的虫蚀洞，表明它已经渡过了青春期。巨大的红色旗帜和繁花似锦的讲台摆设是这种正式群众聚会场合不可避免的；而从古代册页里移植过来的折枝、花篮，这些具有象征性的元素，则很好地担任了现代宫廷的隐喻。台上的演讲正宣扬着党的新路线，而台下那些正在倾听着的苍老空虚的面容却与鲜活的花朵并置在一起，形成一个绝佳的比照。

*Utopia, No.3*

Ink and colour on paper

Entitled, signed Zhu Wei Hua, with three seals of the artist, Zhu Wei Shu Hua, Shen Pin and pictorial seal.

乌托邦三号

水墨设色纸本

朱伟落款，艺术家印鉴三枚：朱伟书画、神品和图章。

40 × 40cm

2001



*Utopia, No.6*

Ink and colour on paper

Signed Zhu Wei, with two seals of the artist: Shi You Ba Jiu and Pictorial seal.

乌托邦六号

水墨设色纸本

朱伟落款，艺术家印鉴两枚：十有八九和图章。

40 × 40cm

2001



*Utopia, No.7*

Ink and colour on paper

Signed Zhu Wei, with seven seals of the artist, Shen Pin, website, A Wei, Zhu Wei, Shi You Ba Jiu, Zhu Wei Yin Xin, and Zhu Wei Shu Hua.

乌托邦七号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：神品、网站、阿伟、朱伟、十有八九、朱伟印信、朱伟书画。

39 × 43cm

2001



*Utopia, No.36*

Ink and colour on paper

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

乌托邦三十六号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：朱伟书画、朱伟、网站和神品。

64 × 66cm

2002





*Utopia, No.46*

Ink and colour on paper

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.

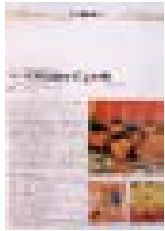
乌托邦四十六号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：朱伟印鉴、十有八九、大玩、神品、朱伟书画和朱伟。

120 × 120cm

2004



*Moden Weekly*, 2005, About an Old Art School Punk by Jian Cui.

《周末画报》，“一个会画画的北京老朋克”，撰文：健崔，2005年。



*Utopia, No.46*

Silkscreen print Edition of 68

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

乌托邦四十六号

丝网版画 1/68

朱伟落款，艺术家印鉴七枚：朱伟印鉴、十有八九、大玩、神品、朱伟书画、艺术家网址和神品。

77 × 78.5cm

2006



*Utopia, No.47*

Ink and colour on paper

Signed Zhu Wei, with eight seals of the artist, two of Da Wan, Yu Shi Ju Jin, Zhu Wei Yin Jian, Wan Yu Tang Zhu Wei Yin, Zhu Wei, Shen Pin and Zhu Wei Shu Hua.

乌托邦四十七号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：两枚大玩、与时俱进、朱伟印鉴、万玉堂朱伟印、朱伟、神品和朱伟书画。

70 × 60cm

2005



*Utopia, No.48*

Ink and colour on paper

Signed Zhu Wei

乌托邦四十八号

水墨设色纸本

朱伟落款

70 × 60cm

2005



*Utopia, No.49*

Ink and colour on paper

Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Xin, Plum Blossoms, website, Zhu Wei Yin Jian, Zhu Wei, and the artist's website.

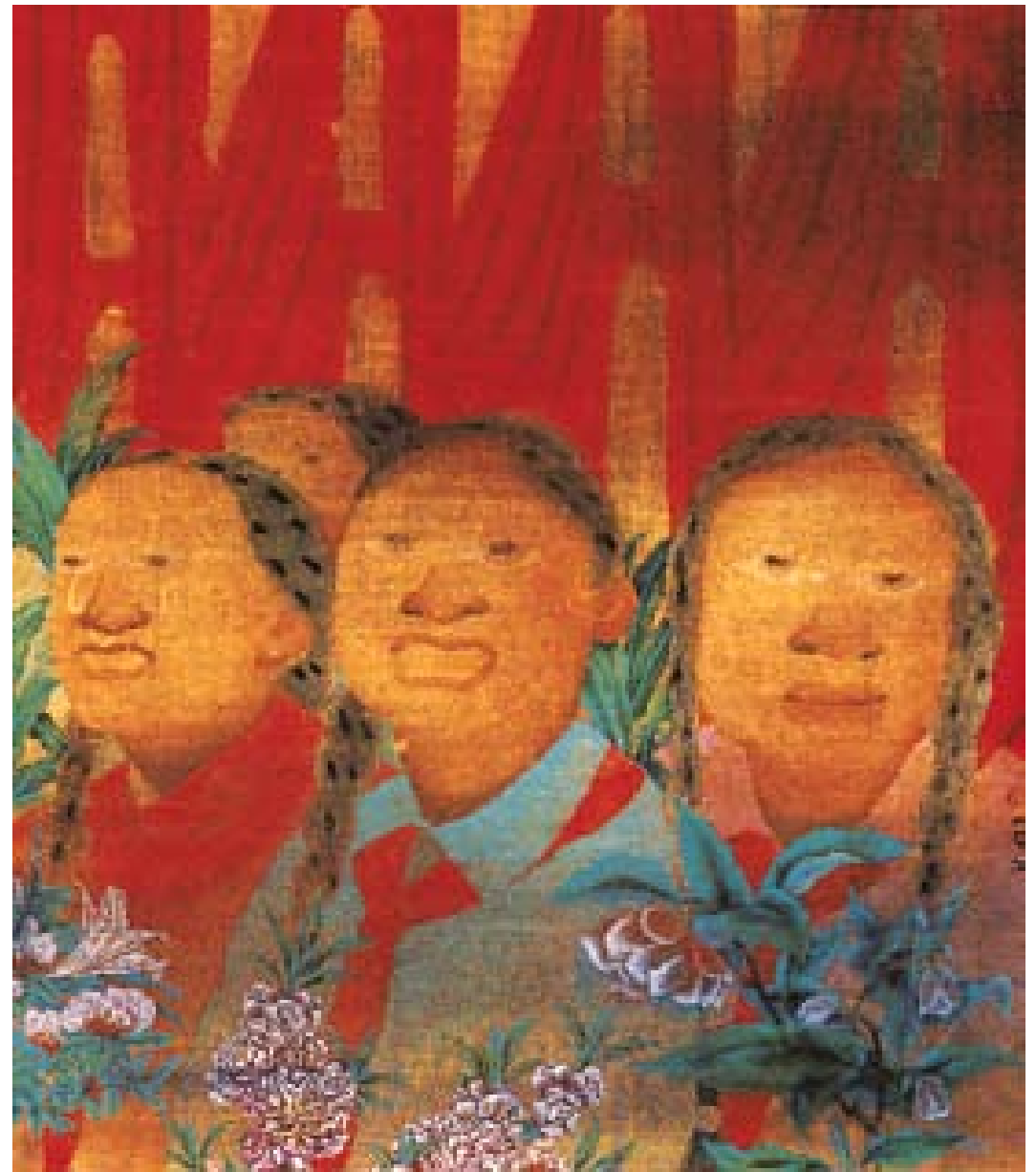
乌托邦四十九号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：朱伟印信、Plum Blossoms，网站、朱伟印鉴、朱伟和艺术家网址。

120 × 103cm

2005



*Utopia, No.50*

Ink and colour on paper

Signed Zhu Wei, with six seals of the artist: Zhu Wei Yin Xin, Plum Blossoms, website, Zhu Wei Yin Jian, Zhu Wei, and the artist's website.

乌托邦五十号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：朱伟印信、Plum Blossoms，网站、朱伟印鉴、朱伟和艺术家网址。

120 × 103cm

2005



*Utopia, No.57*

Ink and colour on paper

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.

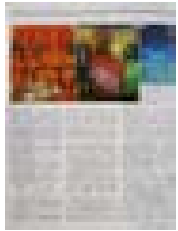
乌托邦五十七号

水墨设色纸本

朱伟落款，艺术家印鉴五枚：十有八九、与时俱进、朱伟印鉴、朱伟书画和艺术家网址。

141 × 120cm

2005



*Sanlian Lifeweek: International Auctions: the New "Language of Power for Chinese Contemporary Art", by Zeng Yan*

April 24, 2006

《三联生活周刊》国际拍卖：中国当代艺术的新“权力语言”，撰文：曾炎，2006年4月24日，p46-48



*Utopia, No.59*

Ink and colour on paper

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

乌托邦五十九号

水墨设色纸本

朱伟落款，艺术家印鉴四枚：与时俱进、朱伟印鉴、朱伟书画和艺术家网址。

118 × 120cm

2005



*Modern Weekly*, April 1st,  
2006, Go East!  
《周末画报》，2006年4月  
1日，艺术东进，2006中  
国国际画廊博览会特刊





*Utopia, No.61*

Ink and colour on paper

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

乌托邦六十一号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：网站、朱伟印信、朱伟印鉴、万玉堂鉴赏朱伟真迹、十有八九、朱伟和朱伟书画。

120 × 103cm

2005



### 17) *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. A figure dressed in a Zhongshan suit occupies the surface of the whole composition while a wavy pattern from traditional painting forms the background. Zhu often tries to explore narrative possibilities of the vernacular with Chinese ink. Although there is simply a single figure as the main theme in this series, viewers can always make room for their imagination and amusement.

The short haired female figure in *Spring Herald No.6* often appears in other Zhu's past series such as: *Festival, Strikingly Bizarre* etc. Drawing from the foundation of classical Chinese painting studies, Zhu has mastered the skill of expressing the inner world of a portrait with great sophistication and confidence. This work is created with ink and colour on paper, signed by the artist, with 5 seals of the artist: 2 of Artist Website, "Shi You Ba Jiu", Zhu Wei Yin Xin, and Zhu Wei.

In *Spring Herald No.7*, the human face and clothes are dyed in red with the sea of green water from Spring in the background; as if the fierce winter can no longer hinder the mighty rushing Spring torrent. On the chest of the figure is painted a flowering peach blossom. 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. This work is made with ink and colour on paper, signed Zhu Wei, with 6 seals of the artist: 2 of artist's website, 1 "Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, and Zhu Wei.

*Spring Herald No.8* is Zhu's recent production from 2007. The vast open space occupied by sky and water constitutes the narrative background for the work. 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. This work is made with ink and colour on paper, signed Zhu Wei, with 5 seals of artists, including 2 of artist's website, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, and Da Wei.

### 17. 《报春图》（2003–2007年）

2007年，朱伟继续延续2003以来的《报春图》系列创作，艺术家以肖像构图描绘了对于春天即将来临的体验。人物多以着中山装的形象占满整个构图，以传统书画中的水波纹为背景。艺术家惯常在传统笔墨语言中寻找叙事的可能，即使以单一人物形象作为创作主体的《报春图》系列，仍给人臆想的空间和淡然一笑的情境。

《报春图六号》中的短发女性形象曾经在朱伟《节日》、《二刻拍案惊奇》等代表性作品中出现，艺术家在对中国传统书画精研的基础上，驾驭形象内心世界纯熟而自在。此幅作品为水墨设色纸本，有朱伟签名，艺术家印章五枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟。

在《报春图七号》中，人物的面容和衣服被染成红色，人物背后是一汪嫩绿的春水，如同严冬无法遮挡的洪流，滚滚而来。人物胸前仍然是一枝怒放的桃花。显然在这一系列作品中，朱伟着意表现不同年龄层次，不同身份经历的人物形象的内心世界。朱伟对人物点睛之笔——眼睛的处理，更成为作品的传神所在。作品左下角的一株桃花，取自宋人小品画，艺术家在现代意象的人物与传统水墨趣味之间找到了碰撞点，使得作品兼具水墨趣味与当代叙事的特质，为我们提供了春天主题的遐想，其视觉的幽默感和形象背后的象征意义值得观众反复玩味和体验。此幅作品水墨设色纸本，朱伟签名，艺术家印章六枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟印鉴、朱伟。

《报春图八号》是艺术家2007年新近创作的作品，水天一色的空旷境界，是艺术家刻意营造的故事背景，艺术家本人已远离政治环境多年，艺术家的个人气质显然成为主导其作品的灵魂，近年来的作品中，朱伟越来越多的以平民视角表达对社会变化的体认。朱伟多年来一直执卓，冷静地研究中国的传统艺术，不断的思考分析，勇敢的创新尝试，用中国传统艺术的笔墨来表达当代中国人的生活，人物形象纯真而虔诚。艺术家领悟了古代艺术大师的境界，同时结合个人的睿智和幽默，使用夸张愉悦的色彩，沉炼成一种朴实的语言向大众来叙述我们身边发生的故事。此幅作品为水墨设色纸本，有艺术家签名，艺术家印章五枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟。

*Spring Herald, No.1*

Ink and colour on paper

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.

报春图一号

水墨设色纸本

朱伟签名，艺术家印章九枚：两枚十有八九，一枚艺术家网站、朱伟书画、大玩、朱伟水墨画宝、朱伟印信、朱伟、朱伟印鉴。

101.5 × 65cm

2003



*Spring Herald, No.3*

Ink and colour on paper

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.

报春图三号

水墨设色纸本

朱伟签名，艺术家印章十枚：两枚艺术家网站、两枚朱伟印信、两枚朱伟书画、十有八九、朱伟真迹、大玩和朱伟印鉴。

121 × 101cm

2003



Chinese Ink Painting Document Exhibition (1976-2006),  
October 17-27, Nanjing Museum.  
中国水墨文献展(1976-2006), 2006年10月17-27  
日, 南京博物院。



*Spring Herald, No.4*

Ink and colour on paper

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

报春图四号

水墨设色纸本

朱伟签名，艺术家印章十枚：两枚十有八九，两枚朱伟印信，两枚艺术家网站，朱伟真迹，朱伟书画，大玩与朱伟水墨画宝。

143 × 121cm

2003



*Spring Herald, No.5*

Ink and colour on paper

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

报春图五号

水墨设色纸本

朱伟签名，艺术家印章十枚：十有八九，朱伟真迹，两枚朱伟印信，两枚艺术家网站，朱伟书画，朱伟，大玩与朱伟印鉴。

143 × 121cm

2003



*Spring Herald, No.6*

Ink and colour on paper

Signed Zhu Wei, with five seals of the artist: two of artist's website, Shi You Ba Jiu, Zhu Wei Yin Xin, and Zhu Wei.

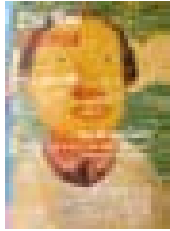
报春图六号

水墨设色纸本

朱伟签名，艺术家印章五枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟。

151 × 116cm

2007



*Oriental Art. Master,*  
December 1-15, 2007  
《东方艺术·大家》12月上  
半月刊



SHContemporary 2007,  
9.6-9.9, 2007  
2007上海艺术博览会国  
际当代艺术展。  
2007年9月6日-9日  
© J. bastien art



*Spring Herald, No.7*

Ink and colour on paper

Signed Zhu Wei, with six seals of the artist: two of artist's website, Shi You Ba Jiu, Zhu Wei Yin Xin, Zhu Wei Yin Jian, and Zhu Wei.

报春图七号

水墨设色纸本

朱伟签名，艺术家印章六枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟印鉴、朱伟。

151 × 116cm

2007





*Spring Herald, No.8*

Ink and colour on paper

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

报春图八号

水墨设色纸本

朱伟签名，艺术家印章六枚：两枚艺术家网站，一枚十有八九、朱伟印信、朱伟印鉴、大玩。

151 × 116cm

2007



### **18) Heavenly Maiden (2003)**

In the *Heavenly Maiden* series, Zhu Wei uses his artistic language to summarize the influence of the Cultural Revolution. Figures in the paintings are filled with naïve and devoted expressions, 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 viewers' imaginations. This aesthetic can be found in *Heavenly Maiden* (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.

### **18. 《天女散花》（2003年）**

在《天女散花》系列中，朱伟用自己的艺术语言对革命时代的印象进行了高度的概括，人物的表情中有纯真与虔诚，无辜与无助相混合的感觉。不光政治影响了朱伟的创作，中国经典传统也影响甚巨。朱伟八十年代末在解放军艺术学院学习时，专心完善他的中国工笔人物技法，强调自然的统治地位，并留下空白以激发观众的遐想。在朱伟2003年创作的《天女散花》中就运用了这种美学。在画面中，三两个年轻男人或挤在画布的最下面，或抬首向天望着稍纵即逝的蓝和红的漩涡，让观众去猜测他们在注视着什么。这一年《北京的早秋》系列也开始创作。

*The Heavenly Maiden, No.3*

Ink and colour on paper

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.

天女散花三号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：图章、大玩、十有八九、朱伟印鉴、与时俱进、Plum Blossoms、万玉堂朱伟印。

65 × 56cm

2003



*The Heavenly Maiden, No.12*

Ink and colour on paper

Signed Zhu Wei, with twelve seals of the artist: Shen Pin, two of Shi You Ba Jiu, Zhu Wei Yin Xin, two of Zhu Wei Shui Mo Hua Bao, Wan Yu Tang Jian Shang Zhu Wei Zhen Ji, website, A Wei, Da Wan, Zhu Wei Shu Hua and Pictorial seal.

天女散花十二号

水墨设色纸本

朱伟落款，艺术家印鉴十二枚：神品、两枚十有八九、朱伟印信、两枚朱伟水墨画宝、万玉堂鉴赏朱伟真迹、网站、阿伟、大玩、朱伟书画和图章。

65 × 56cm

2003



*The Heavenly Maiden, No.27*

Ink and colour on paper

Signed Zhu Wei, with six seals of the artist, Da Wan, Wan Yu Tang Zhu Wei Yin, website, Zhu Wei Shu Hua, A Wei, and Zhu Wei Yin Xin.

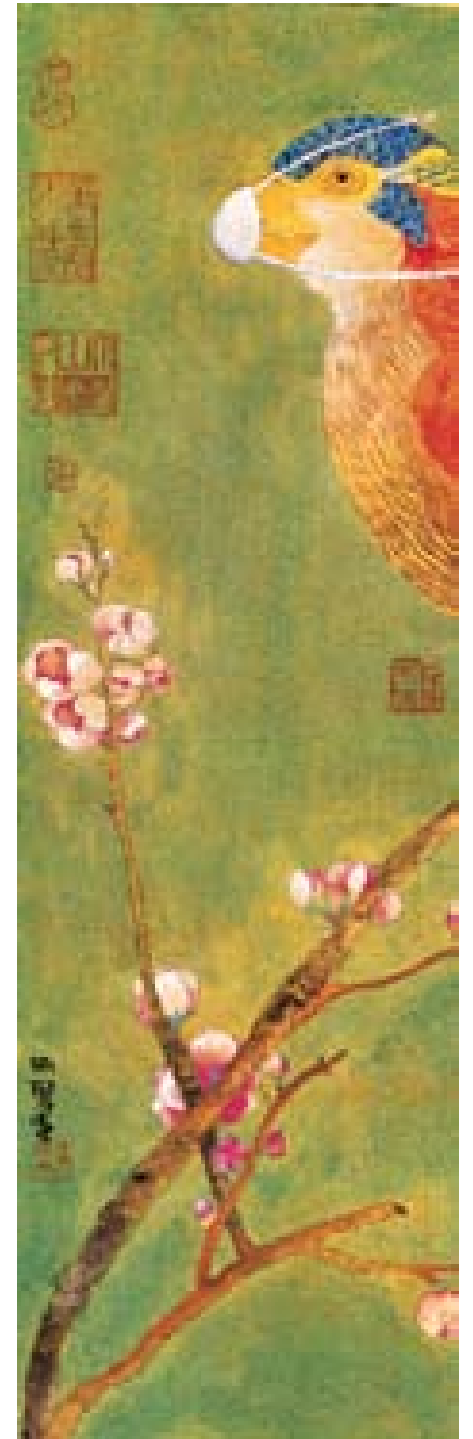
天女散花二十七号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：大玩、万玉堂朱伟印、网站、朱伟书画、阿伟、朱伟印信。

65 × 20cm

2003



*New Pictures of the Strikingly Bizarre, No.2* Edition of 20

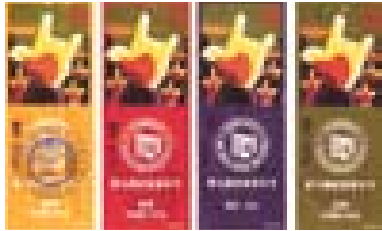
14-colour, staining, stencil, woodcut, lithograph, screenprint on STPI handmade white cotton paper, printed from 4 stencils, 31 woodblocks, 1 aluminium litho plates and 3 screens. Zhu Wei Signed.

新二刻拍案惊奇二号 1/20

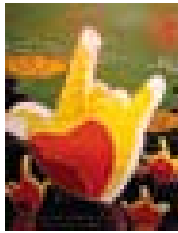
14色蜡版、木版、铝版、丝网，印制于新加坡泰勒版画研究院手工制作棉纸上，共使用4块蜡版，31块木版，1块铝版以及3块丝网。朱伟签名。

127 × 101.6cm

2004



Midi Music Festival, Beijing, 2006  
2006年迷迪音乐节，北京



Midi Music Festival Post,  
Beijing, 2006  
2006年迷迪音乐节海报，北京



*New Pictures of the Strikingly Bizarre, No.8* Edition of 20

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

新二刻拍案惊奇八号 1/20

原作软底蚀刻、腐蚀蚀刻、凹版蚀刻和凸墨浮雕加菲律宾瑞香纸中国胶模版印制在新加坡泰勒版画研究院手工棉纸上，共使用两块成型铜板和一块模版。朱伟落款。

40.6 × 50.8cm

2004



*New Pictures of the Strikingly Bizarre, No.5*

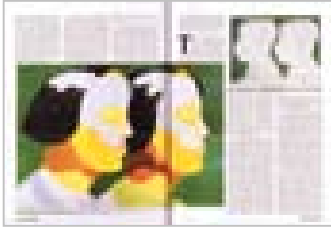
20-colour, staining and woodcut on 6 sheets of STPI handmade white cotton paper, printed from 116 woodblocks, signed Zhu Wei.

新二刻拍案惊奇五号

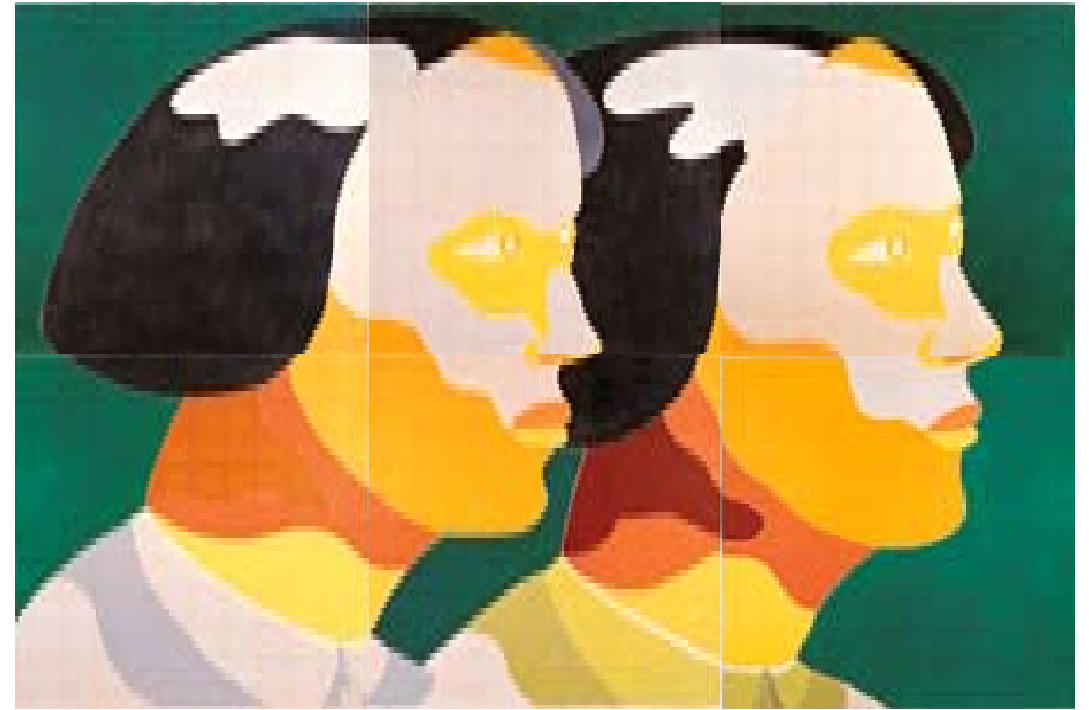
木版画，印制于新加坡泰勒版画研究院手工制作的6张白色棉纸上，共使用116块木版。朱伟落款。

425.5 × 288.3cm, Each sheet (每张纸) 143.5 × 141cm

2004



Jonathan Thomson, "Extravagant Ways", with the picture of prints *New Pictures of the Strikingly Bizarre No.1, No.2, No.3, No.4, No.5, No.6, No.8, No.10, No.11, No.12, and No.13*, *Asian Art News*, U.S.A, May/June 2005, p.50-55  
Jonathan Thomson撰文：“奢侈的方式”，刊载作品版画“新二刻拍案惊奇”系列一、二、三、四、五、六、八、十、十一、十二、十三号，《亚洲艺术新闻》，2005年5/6月刊，p.50-55





### 19) *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. In the areas around the hair and the eyes of the human figures, he carefully rubs and washes on the xuan paper, causing colours to fade with a sense of delicacy and naturalness.

In *Vernal Equinox No.3*, under artist's traditional gong bi (fine-line) style, the green leaves imply a spring metaphor, providing room for the viewer's imagination. Zhu places falling leaves and seven figures dressed in winter clothes together. The little figures are all dressed in a similar style, leisurely posing and calmly facing the viewers. *Vernal Equinox No.3* was painted with human figures that display Zhu Wei's typical relaxed and pleasant manner; as can be found in his earlier works like *Heavenly Maiden*. The figures are dexterously arranged among the peony leaves (a Chinese classical subject matter). Combined with the huge stamps, this work combines a strong impression of the balance and harmony between the past and the present. Forming the old and new style and subject matter to construct a striking ambiance makes *Vernal Equinox* a significant series in Zhu's recent work. As critic Li Xiaoshan predicted long before: "In later years, the images in Zhu Wei's paintings will become the visual codes of how people in the future understand our time", the artist's innovative and unique perspective is attested by his skill in interpreting the contemporary through tradition.

The work is painted with ink and colour on paper, signed Zhu Wei, with 13 seals of the artist: two of Shi You Ba Jiu, two of Zhu Wei Yin Jian, two of Zhu Wei Zhen Ji, two of artist's website, one of Da Wan, Zhu Wei Yin Xin, Zhu Wei Shui Mo Hua Bao, Yu Shi Ju Jin and Zhu Wei Shu Hua. Of note are the intensive use of seals in Zhu Wei's work, which themselves become a striking visual component of his paintings. As visual symbols, these traditional yet contemporary red seals do not only become part of the composition of the paintings, but are also the artist's response to an age old heritage and its development.

*Vernal Equinox No.4* was painted in 2006 with ink and colour on paper, signed Zhu Wei, with 16 seals of the artist: two of Shi You Ba Jiu, two of Zhu Wei Yin Xin, three of Zhu Wei Shu Hua, two of Zhu Wei, two of artist's website, one of Zhu Wei Yin Jian, Zhu Wei Shui Mo Hua Bao, Da Wan, Shen Pin, and Zhu Wei Zhen Ji. The strewn figures are a continuation of the composition in the *Vernal Equinox* series. In traditional Chinese painting, there are often recurring images that symbolize prosperity, such as bai die (hundred butterflies) and jiu fu (nine bats: fu, the Chinese pronunciation of 'bat' sounds the same as the word 'fortune'). In *Vernal Equinox*, the vertical composition refers to the classical "butterfly" porcelain disc, which reveals Zhu's understanding and familiarity with classical paintings. Also, the artist utilizes the sensibility of the gong-bi (fine line) figure painting tradition. In order to create a background to the narrative, he incorporates identifiable forms. This whole subtle picture thus gives an impression of a heartfelt emotion, shifting between the physicality that one sees on the painting to the spiritual atmosphere that one feels, like the refinement brought by the silence at the beginning and the closure of a musical piece. The tactile space, the intense pictorial plain and the naturalness of colours and forms all demonstrate Zhu's meticulous organization of order and composition.

For a long time, Zhu Wei's works have been included in the Chinese Political Pop movement starting from the 90's. The fact that Zhu's paintings are often politically themed, and reproduced and disseminated widely, may have inevitably led to his categorization as a "Pop Art" artist. However, those who have seriously observed Zhu's life from his 20's onward would notice that labeling his work arbitrarily to be "Pop" is inappropriate. 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.

As the intellectual's focus shifts in Chinese society, artists are now aware of the tremendous power from the literary and visual culture of traditional and contemporary China. However, Zhu does not rigidly confine himself to Chinese ink convention and constraints. Instead, he boldly explores paths yet to be discovered. As an artist entering middle age, Zhu still retains a sharp observation of himself and society, as well as a broad interest in cultural issues. This gives his works a profound or even an elusive quality. Nonetheless, his sense of humor brings his art back to down earth while his sympathy softens his spikiness. Zhu's painting documents ever-changing social norms and human weaknesses. It would not be easy for viewers to pinpoint whether Zhu's artistic concept is comical or satirical with simply a fixed rhetoric as his work can be understood and elaborated in myriad ways.

### 19. 《开春图》（2005—2008年）

《开春图》系列是朱伟自2005年至2008年间主要创作的系列作品。在这一系列作品中，画面构图汲取了一些中国粉彩瓷器的图案，画面被错落有致的小人布满。同时朱伟在《开春图》的创作中，对画作表面的水洗以及进一步处理延续了他一贯的技法。在勾画头发和眼睛前对宣纸的小心揉搓和水洗，使颜色褪变得微妙而天然。

在《开春图三号》中，艺术家用传统工笔画手法描绘的绿叶暗示了春天的寓言，并留给观众丰富的想象空间。以嫩叶与七个刚刚从冬天走出依然满身寒衣的人物并置，他们穿着相似甚至同样的服装，悠闲的姿势和淡然的表情被呈现在人们面前。人物带着朱伟作品中常见的轻松的愉悦神情（《天女散花》等作品中也有所体现），漂浮在精心布置的牡丹花叶（中国传统书画主题之一）中，加上作用匪浅的巨大印章，传统和当代的平衡与和谐感在朱伟的此幅作品中令人印象深刻，传统的主题与当代形象的契合创造出的令人惊奇的氛围，成为朱伟近年来极具代表性的创作之一。而批评家李小山早已预言，“在若干年后，朱伟画中的那些形象将是人们认识我们时代的视觉代码”，正言中了朱伟在借鉴传统言今世的先验与独到。

此幅作品为水墨设色纸本，朱伟签名，有艺术家印章十三枚：两枚十有八九、两枚朱伟印鉴、两枚朱伟真迹、两枚艺术家网站、大玩、朱伟印信、朱伟水墨画宝、与时俱进和朱伟书画。值得一提的是，在这件作品中，朱伟使用了大量的图章，这些传统样式和有当代意味的红色图章作为视觉符号，不仅成为作品构图的一部分，同时也源自于艺术家对中国绘画传统的继承和再利用。

《开春图四号》创作于2006年，水墨设色纸本，画面有朱伟签名，并有艺术家印章十六枚：两枚十有八九、两枚朱伟印信、三枚朱伟书画、两枚朱伟、两枚艺术家网站、朱伟印鉴、朱伟水墨画宝、大玩、神品和朱伟真迹。此幅作品中错落而置的人物依旧延续《开春图》系列作品的整体构图。中国传统书画中，经常有对同一物象的重复表现，如百蝶、九蝠（福），暗含吉祥的寓意，《开春图》的构图直观的取自一“蝶”瓷盘，对于传统构图的巧妙挪用首先得益于朱伟对传统绘画内涵的熟悉和领会，另一方面是他对中国传统水墨工笔人物画的合理传承，它包含了可辨认的形状，为情节动作而设的背景，图像的含蓄和凝重给人以深切的感触，视觉图像萦回于材质属性和精神氛围之间，如同乐曲始于寂静而又终于寂静。富有质感的空间，外放的画面张力，色彩和形体的自然显现，都是朱伟精心营造的局面和序列。

在过去的很长一段时间中，朱伟的作品往往被归入1990年代以降，中国大陆艺术界兴起的“政治波普”运动中，朱伟作品中的政治意味表达，因其可复制和易流传而被打下了“波普”的烙印。但认真研究朱伟二十岁以来的人生经历会发现，贸然的新言他在20世纪90年代的艺术创作属于“波普”的阵营，是不恰当的。90年代以来朱伟对政治的关注缘于他身处军队环境的切身体会，而随着朱伟远离军队生活，他作品中的这一特质也逐渐淡化，2005年《开春图》系列作品的创作，成为朱伟艺术创作一个新阶段的开始，世俗化的表达和戏谑的内涵，淡化了意识形态的表态，而更多了人情味道和生活的姿态，同时朱伟对中国文学、诗词等传统文化的研究，也使得最近的《开春图》系列多了几分古色古香的气质。

社会精英秉承的移情取向非常清晰，艺术家意识到传统中国和现代中国承载的文字和视觉的强大力量，但朱伟从未拘泥于中国传统水墨的程式和图圈，反而勇敢的探索出了一条前无古人的道路。步入不惑之年，朱伟仍继续他对自我、对社会的敏锐观察，以及对广泛的文化问题抱有浓厚兴趣。这让他的艺术隐密晦涩而又寓意深广，幽默缓和了他的阐释，人性软化了他的锐利。朱伟的绘画记录了正在迅速转变的社会规范、人性弱点，是幽默还是讽刺……观众很难将朱伟想表达的观念用一种既定的说辞去诠释，由此画面延伸出了无限可能。

*Vernal Equinox, No.3*

Ink and colour on paper

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

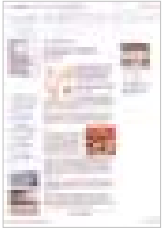
开春图三号

水墨设色纸本

朱伟签名，艺术家印章十三枚：两枚十有八九、两枚朱伟印鉴、两枚朱伟真迹、两枚艺术家网站、大玩、朱伟印信、朱伟水墨画宝、与时俱进和朱伟书画。

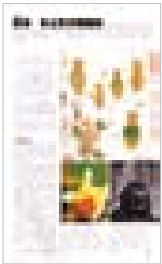
143 × 121cm

2006



Laura Robertson, about Zhu Wei's exhibition in Brussels, with the picture of silkscreen print *Utopia No.46*, and painting *Vernal Equinox No.6*, from the The Christian Broadcasting Network (CBN) News: www.cbn.com, May 25th 2007

Laura Robertson撰文，关于朱伟在布鲁塞尔的展览，刊载作品版画“乌托邦四十六号”、水墨画“开春图六号”，来源于美国基督徒新闻网www.cbn.com，2007年5月25日



*Southern People Weekly*  
Indigenous Art is at risk by

Li Zongtao

December 11th, 2007

《南方人物周刊》

“本土艺术很危险”

撰文：李宗陶

2007年12月11日



*Vernal Equinox, No.4*

Ink and colour on paper

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

开春图四号

水墨设色纸本

朱伟签名，艺术家印章十六枚：两枚十有八九、两枚朱伟印信、三枚朱伟书画、两枚朱伟、两枚艺术家网站、朱伟印鉴、朱伟水墨画宝、大玩、神品和朱伟真迹。

143 × 121cm

2006



*Vernal Equinox, No. 11*

Ink and colour on paper

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

开春图十一号

水墨设色纸本

朱伟落款，艺术家印鉴十一枚：两枚朱伟真迹、两枚朱伟书画、朱伟印信、大玩、朱伟印鉴、神品、艺术家网址、朱伟和十有八九。

160 × 120cm

2007



*Vernal Equinox, No. 12*

Ink and colour on paper

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

开春图十二号

水墨设色纸本

朱伟落款，艺术家印鉴六枚：朱伟印信、大玩、艺术家网址、朱伟印鉴、十有八九和朱伟书画。

160 × 120cm

2008



*Vernal Equinox, No. 13*

Ink and colour on paper

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

开春图十三号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：朱伟印信、十有八九、朱伟书画、朱伟印鉴、与时俱进、艺术家网址和大玩。

160 × 120cm

2008



*Vernal Equinox, No.15*

Ink and colour on paper

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.

开春图十五号

水墨设色纸本

朱伟落款，艺术家印鉴七枚：十有八九、朱伟印鉴、朱伟、图章、朱伟印信、艺术家网址和大玩。

160 × 120cm

2008



*Vernal Equinox, No. 16*

Ink and colour on paper

Signed Zhu Wei, with eight seals of the artist, artist's website, Da Wan, Zhu Wei, Zhu Wei Zhen Ji, Shen Pin, A Wei, Zhu Wei Yin Xin, and Zhu Wei Shu Hua.

开春图十六号

水墨设色纸本

朱伟落款，艺术家印鉴八枚：艺术家网址、大玩、朱伟、朱伟真迹、神品、阿伟、朱伟印信和朱伟书画。

160 × 120cm

2008





*One Red Flag, No.1*

Ink and colour on paper

With one seal of the artist, Zhu Wei.

一面红旗一号

水墨设色纸本

艺术家印鉴一枚：朱伟。

122 × 77cm

2008



*Two Red Flags, No. 1*

Ink and colour on paper

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.

两面红旗一号

水墨设色纸本

艺术家印鉴五枚：十有八九、朱伟印信、朱伟印鉴、朱伟和朱伟真迹。

200 × 160cm

2008



Comrades Signed Zhu Wei, dated 1995 and inscribed

"Comrades, comrades, do whatever you wanna do. Drag me into the mud and spit at me. But comrades, being covered with mud and saliva, I'll still stand by your side." "Beaming people are walking through bustling street. Being particularly warm, another season is coming."

《同志们》朱伟落款并题词

“同志们，同志们，随你们高兴干什么。把我往泥浆里拖，还朝我啐唾沫。可是同志们，尽管粘着泥浆和唾液，我还坚定不移的站在你们的行列。一九九五年。”“喜气洋洋的人们穿行在熙熙攘攘的街道上，分外的暖和，快到另一个季节了。朱伟制”。



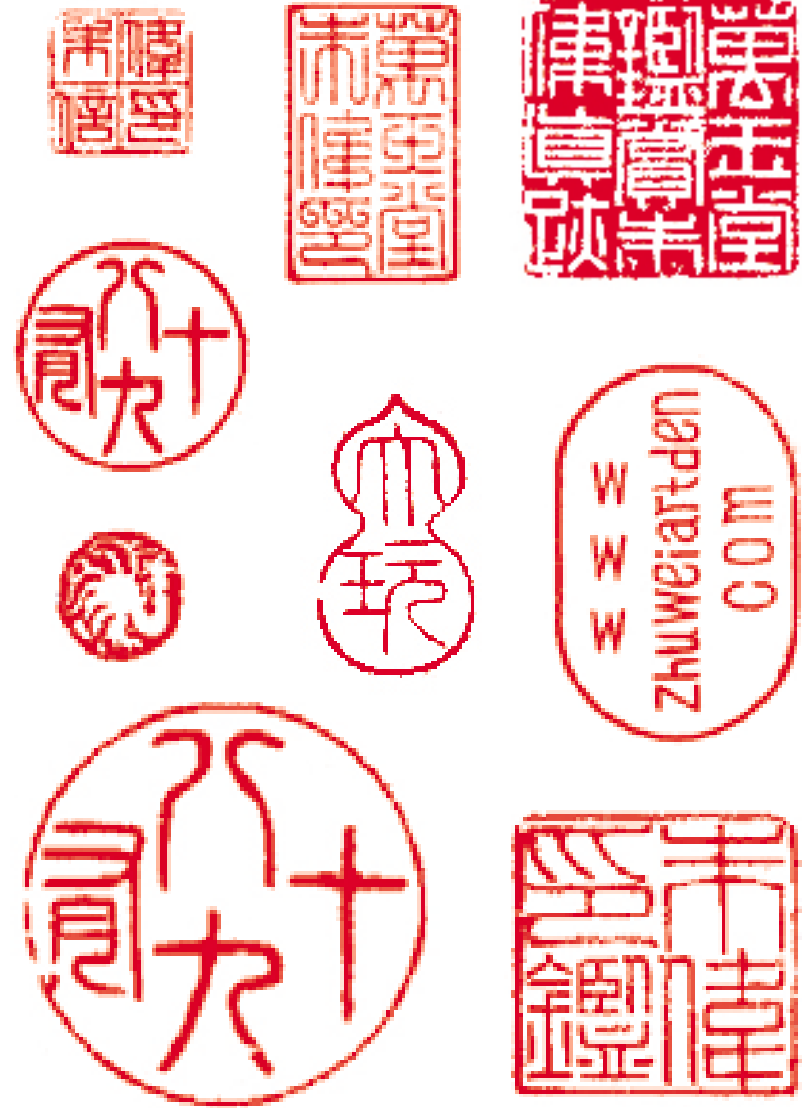
*The Square, No.9* Signed Zhu Wei, inscribed

"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".

《广场九号》朱伟落款并题词

“眼前的问题很多/先把你解决/可总是没什么/是更大的问题/脑子里闪过的念头/是先把你解决/明天的问题很多/但现在只有一个/我装作和你说正经的/可是被你破/你好像无所谓伸出你的手/把我和问题一起接受。崔健歌词”。





除1988年《用八大山水笔法绘北京故事人物图一号、二号》由画家本人收藏外，其余作品均由私人及公共机构收藏。

Except the *Portraits derivative from Bada's landscape brush style No.1, No.2*, the embryo of Beijing Story is collected by the artist himself, all other works has been collected by private or public collectors.



## COURTYARD

The editor of Hi Art has called me twice to invite me to contribute something. I have to take these opportunities when they arise, otherwise he'll never ask me again.

In recent weeks, I have heard several people recalling memories of childhoods in courtyards. They stamp their feet and beat their chests as they recount tearfully the happy times of childhood. For those of us who were savage children, growing up beside railways and roads, we feel inferior that we were not privy to the fine life lived by the children of the general staff, the Navy Song and Dance Troupe, or the family of the Fine Arts College faculty.

I naively thought that when New China was established nearly sixty years ago, class discrimination and oppression were eliminated. Now, I realize that a new group of "nobles" emerged from I don't know where, and disharmony has existed ever since. The only difference is that in the past, power mattered, whereas now it's money.

In the past, people with power poked fun at those without power, and distinguished themselves by living separately. Today, the rich can still live in the same quarters as the poor, and in this way it appears that society has moved forward. But harmony continues to be a problem.

When I was young, I lived in the family accommodation for the Capital Iron and Steel Co in Shijingshan, west of Beijing. Tens of thousands of people lived there, and workers and factory employees were mixed in with the farmers who grew vegetables. You couldn't tell from looking at peoples' faces who did what.

Later, I went to school downtown, but would travel by bike in order to save money for a few meals. As I cycled through Haidian on my way home, I would pass the courtyards owned by state and army units. In particular, I was impressed by the courtyards of Cuiwei Lu and Wanshou Lu. They were solemn and horrifying. Nobody could enter, no matter how small you were, and the people who emerged walked with proud and confident manners. Even the guards looked as though they could affect the state of affairs.

Several youngsters with adult family members would stand by the front gates with civilized and polite manners. Then, it dawned on me that people were indeed living entirely separate lives. The clean, straight walls of the compounds suggested a life inside that was a far cry from where I lived. The girls inside must surely dress neatly and behave gracefully – nothing like the girls from my neighborhood, who rarely washed their faces. In spite of these airs and graces, I disliked those courtyards.

Time moved on. Reform and opening has benefited China for more than 20 years, and new movements of life have begun. Driving, buying apartments, going abroad are no longer dreams. And if someone wants to boast about his or her experience abroad, it is the listener and not the speaker who has a say in starting up the conversation. In the twinkling of an eye, people began to aspire for a high level, cultured inner life.

We soon became familiar with the former arms factory of 798. Built by the German Democratic Republic with our socialist brothers in the Soviet Union acting as go-betweens, the plant was built in the uniform Bauhaus style, whose sturdiness could rival that of Japanese defense towers, and bear any hammering of construction workers. Now, it has been turned into an artistic zone, with nearly 100 galleries, studios, bookshops, and information institutes from home and abroad. People flock there to sell and buy paintings, sculptures, radiators, photos, devices, and foreign art books. Some rush all the way across here to collect items as soon as the auction market makes the first sign of interest in a new trend. Others sell unconventional garments with independent labels. Some are here for the artists' vain admiration, and some aspire to go down in history. Some throw away the still reusable residue after decoration, while a few small female security guards with cheeks as red as cherries stand at the entrance to prevent taxis from entering.

I like this district, because it is a relatively free area that belongs to all the people, just like the Yutai Teahouse owned by Lao She's character Wang Lifa – where anyone can slide in as long as the world outside does not change.

I also like this area because its artistic components have changed. In the 1950s, small sparks were scattered here and there, and people tried to act against the government or say what they wanted to say. My generation born in the 1960s never said anything, and liked painting around the city's edge, but never entered the center. For those from the 1970s and 1980s, their attitude is more straightforward, and they play around downtown. These adolescents, with their foreign peers, are like a pack of happy moles, digging the earth and smelling the air above and below ground, doing what I never could previously imagine doing, and speaking what I failed to understand. They are leisurely, free, and stubborn with their ideas. Words such as "teacher" and "master" frequently slip from their mouths, making fun of those older than them. Their international outlook are wide and gentle, and completely different to my own generation, who are blind and confused.

Today's adolescents may be the nth generation of the morning sun, welcomed into the area – and they are surely the product of a third or fourth generation of peaceful evolution after the imperialists left.

But times have changed, and those artists who return from the nations of the imperialists do not find that opportunities await them back in China. The new generation is turning a blind eye to them, and I think that there will not be any "nobles" any more. Or at least, those bastards will never live the life that they enjoyed in the past.

The 798 District, managed by these children, grows and flourishes. As Mr. Guo Degang, a post-70s and not-so-famous comic crosstalk actor said, "One day, that might even move Tian'anmen out here".

No.798 courtyard, managed by those children, is more and more flourishing. Here I want to quote a sentence by Mr. Guo Degang, a post-70s not-so-famous comic cross-talk actor, "It is said that Tian An Men will be moved to here".

Sunday, April 15, 2007  
*Hi Art*, May Issue, 2007



## DREAMING OF AN EXPEDITION TO THE WEST

A crosstalk riff by Guo Degang runs as follow: "Someone spends 200 yuan on a piglet. The piglet is healthy enough to eat and drink if you feed it water and beans. To your surprise, the piglet dies after being thrown over a wall."

China's gang of contemporary artists born in the 1960s has almost entirely been thrown out of the country. Some were thrown out by foreign painting merchants, some by foreign exhibition planners, some by foreign cultural cheats, and some by themselves. Even those with slow responses were thrown out.

When we started out, there was just one gallery in Wangfujing and several in the Azure Stone Workshop, all of which were state owned and mainly sold picture frames and nails. Shop assistants would nibble away at sunflower seeds from behind the counter. The only major gallery was the National Museum of Art, where retired senior cadres would practice qigong, and shunned artistic exploration. In an art scene like this, one can easily guess the living condition of artists.

In 1992, a former People's University student Brian Wallace opened the Red Gate Gallery. It was the only place that conforms to the standards of a gallery, and still operates today. Indeed, the Red Gate celebrated its 15th anniversary last month, with a big crowd of celebrities and much ceremony.

Brian reminisced what it was like opening the gallery. At that time, the group of artists thrown out of the country had already set up their own spaces. Banners such as "Post-89", "Political Pop Art", and "Cynical Realism" were prominently displayed. The group had not died, and some had even yielded fruit. The news of the new gallery spread like the steam from a bamboo steamer of dumplings spreads across the surface.

Chinese people became very conservative during the reform and opening, and became reluctant to accept new or exotic things. People felt, however, that they could accept things that came from overseas. Even those who were too old to adapt to foreign ways came back to teach you how to eat Chinese bread with preserved vegetables. At first, everyone thought that this was how foreigners behaved, and thought that copying this behavior was the right thing to do. Soon, though, as time lapsed, people realized that it was in fact abnormal.

In fact, culture is the last card a state can play if it wants to distinguish itself from the others, especially in an era of global and regional economic integration. Culture cannot and must not be integrated with others, otherwise it would become dull and boring.

The popularity of contemporary Chinese art in foreign countries is really a way to supplement the Western scene. It is evidence that the game rules are set down by Westerners, especially given the popularity and influence of the Western tradition of oil painting in contemporary Chinese art.

Over the last couple of decades, those artists from 1985 and 1989 who engaged conscientiously in art and had a sense of cultural responsibility felt increasingly depressed. Dreams of glory were shattered. Just as when we pounded pizza dough in a kitchen at someone's house, we would be complimented on the great cooking skills of the Chinese. Should you suggest making a Chinese pancake instead, the visitors would become sulky and irritated in a flash.

In a sense, culture is a dream shared by everyone of one nation or nationality. The dream, sometimes, is intangible, and sometimes attaches itself to human beings of all forms and shapes. You are either lying or squatting while dreaming, but you must feel comfortable in yourself before being able to move others.

I will not make any comment on those who were thrown out of the nation and painted a dream in oils. Those who made the grade by cheating foreigners with Chinese water and wash paintings are still dreaming. For Xu Bing and Gu Wenda in the 1950s, Wei Dong and me in the 1960s, we can see that no one came out during the 1970s and 1980s.

Thursday June 21, 2007  
*Hi Art*, July Issue, 2007

## MOVEMENT

The concept of "movement" inspires much emotion today, especially those born in the 1970s and 1980s.

For most people, "movement" means sport – maybe buying Adidas or Nike gear, wearing Jordan or Li Ning outfits, or rollerblading, skateboarding, or other sociable physical actions. A young sports fan will don the team shirt of Real Madrid, and shout loudly at the TV in anguish that he cannot be the one to score that goal after receiving that pass from Beckham. That same fan will regret that he himself will not race against Schumacher in the fast lane.

There is another meaning to the word "movement", though: campaign. Today, nobody would think about the social campaigns of the past that once held such a strong place in peoples' hearts. Gone are the days when people would consider taking up a campaign as a key part of their day-to-day work. In former times, choose at random a few pretty girls in the street (certainly, choose the prettiest ones), and ask them for the names of the Standing Committee of the Political Bureau of the Central Committee, and most could come up with seven or eight names, including alternate members.

Nowadays, young ladies are as lovely as in days of old. But while they may also blurt out a dozen names when asked, it is likely that most will be names of foreign brands, with the occasional Chinese brand thrown in by accident. One student I know is very interested in sports cars – Porsche, Ferrari, Aston Martin, Lotus, Maserati. She knows every brand inside out, from the exhaust volume, acceleration, and oil consumption through to individual handmade elements and year of manufacture. She can distinguish a brand from listening to the engine ticking over. She never asks her parents for money, but supports herself on the earnings from vacations spent working in Nike stores. And so, I feel, society has been advancing.

In the almost 60 years since the Liberation in 1949, ordinary people have gone through numerous campaigns, big and small. Even in the fine arts sphere, campaigns have been numerous: the 1985 Art Movement, New Wave, Post-89, Cynical Realists, Gaudy Art, Post-70, Minimum and Maximum, and Post-1980, as well as crazes for Biennales and auctions. It is as if life cannot continue without movements – as if people would not know how to live without making something sensational.

What would be left after auction fever? Nobody in China's art world seems to have even considered the possibility. It drives a feeling that seeing into minds of ordinary Chinese people is made all the more difficult by the fervor to launch movements. Even today, as the market economy moves forward, slogans slip out with apparent ease, launched blindly into the public one after another.

All movements are coloured with a hint of the radical – of shock and irrationality. But ask yourself this: Can one or two days really be enough to learn from the spirit of Lei Feng? Can reforestation be completed in one or two years? Will we see the result of carrying out the "Five Standards and Four Virtues" movement within 50 or 100 years? Can the struggle against bourgeois liberalization yield fruit in ten or fifteen days? And can a morally upright family live a normal life by launching endless campaigns"? Surely they must be sick and tired of it. Just look at how much industrial waste was left behind after the Great Leap Forward, and what a difficult three-year period of natural disasters we suffered as a result.

I have a weakness: no matter what I may be doing, I cannot give my best when working in chaotic surroundings. I can neither paint well before crowds, nor pee with someone standing nearby.

In recent years, an unprecedented amount of Chinese publicity has followed the Venice Biennale, the Kassel Documenta, and Art Basel. I have attended for many years, and there were fewer pieces by contemporary Chinese artists this year than in recent years, despite this elevated interest from the Chinese media. My old friend Xin Dong Cheng, at the France Gallery brought no Chinese artists to this year's show. The established J. Bastien Gallery from Belgium showed no interested in participating.

The status of contemporary Chinese art as a small-time episode in the Western-dominated mainstream remains unchanged. Some sophisticated artists have decided to steer clear of the art phenomenon that has been the talk of the town, and found themselves a new niche by shifting the focus of their work to a deeper level.

Artistic creation has always been a question explored by artists, whether ancient or modern, in China and abroad. Even the simplest artist would not change their creative direction or means of deriving pleasure for the sake of a couple of Biennales. Once artistic creation becomes a thing for public display, then artists have descended into a realm lacking in value and importance. Nobody would listen to a fucking word they'd say, or a fucking struggle he'd launch. The artist would become a nobody, lower on the scale than the slice of cake served at the opening party.

From my point of view, only a minority will benefit from a movement; the majority will compromise or just disappear. As the saying goes, "Who else would go to hell if I had not?"

Sunday, July 22, 2007  
*Hi Art*, August Issue, 2007

## OK, LET'S GO!

Recently, many people have kicked the bucket: Ingmar Bergman, Michelangelo Antonioni, Yang Dechang, Hou Yaowen, Wen Xingyu, Jorg Immendorff, and others. Please forgive my blunt choice of words: I use these words when my own kith and kin died as well.

In general, I try to avoid euphemisms like "pass away" for the dead, or "immortal" for the gone, unless someone pushes a gun against my throat. If someone dies, then they are merely dead. And no matter how terrific the bloody wording is, you can't bring a dead man back to life.

I salute Ingmar Bergman for the master film director that he was. It is he who brought the rational ideas of philosophy into his works, using a free and unbridled style when shooting his films just as if he were writing a book. Yang Dechang was also a famous film director, who believed that wonderful films could be completed by a small team, without tremendous investment behind them.

Aside from Legal Report, the only TV show I can watch is the sit-com where I came to know Wen Xingyu, an actor who played the role of an awkward cadre to perfection. His character was recently retired from a leading post; not content with the ongoing status quo, they continue to push to make a contribution that is nevertheless misunderstood by other people.

Hou Yaowen, my old neighbor, was a very kind person. He would routinely crack daily jokes during the SARS crisis in 2003, and when people dare not go out, he stayed at home in his courtyard drinking. My liking for him doubled when I discovered that he had been Guo Degang's teacher.

Hou once asked me to give him a catalogue of mine. That evening, I sought out a nice thick volume, signed it, and put it out to send to him. To my eternal shame, I then drank too much, and forgot to send it across to him. Now, the album still lies on the shelf, bearing the inscription: "In great appreciation of Mr. Hou Yaowen's comments, May 5, 2003".

Jorg Immendorff was a famous German painter who held a successful exhibition in China. It is said that he not only painted very well, but was respected among Germany's political elite, and even had a knack for running restaurants.

It was on the pages of the People's Daily newspaper that decorated the walls of my grandmother's house that I first saw the name of Antonioni. I was in primary school, and the yellowed papers were filled with critical articles. There was not one advertisement. Banner headlines to the left proclaimed: "Down With the Russian Revisionist Socialist Imperialism and its Running Dogs". On the right, "Down with the US Imperialists and their Running Dogs". In the middle sat an article criticizing Antonioni. I remember wondering at the time why the entire newspaper was concerned with running dogs, and the only person written about in the center was still anti-China.

It was many years later, as a college student, that I started to watch Antonioni's films, and began to understand that he was one of the "three -ini's" of Italian neo-realist films (namely, Roberto Rossellini, Federico Fellini, and Michelangelo Antonioni). Antonioni's film *Red Desert* was reputed to be the first real colour film in the history of motion pictures. The film *Blowup* still stands as representative of art house excellence. He won awards at all the major international film festivals, including sweeping the Venice Film Festival title on five occasions. He was awarded an Honorary Oscar and Honorary Venice prize in 1995 and 2000 respectively.

Antonioni's films were characterized by few words, long scenes, and implied narrative, from which China's six generation of filmmakers learned a lot. In addition, the influence of France's New Wave upon young Chinese film directors is responsible for their success at various European film festivals.

Some people say that Antonioni was down on his luck in that he came to China at just the wrong time. Just look at how cocky Bernardo Bertolucci was when he arrived here to shoot the film *The Last Emperor*. He was raised high to the sky by everyone who could speak. The Summer Palace and Great Wall were offered to him. He could shoot anywhere he wanted to. Actor Ying Ruo Cheng had a glass of the finest wine placed by his bed every day.

As the artistic creator, I think Antonioni should have chosen that moment to come to China. I also think that it was right that the Chinese people should criticize him. Over the century following the birth of motion pictures in 1895, there have been many genres and styles in the world's film industry: Italian Poetic Realism of the '30s, Neo-Realism of 1945-50, French New wave of 1958-62, new German film of the early 1960s, new Hollywood film of the 1970s, globalization of the Hollywood studios in the 1980s, followed by the films of Krzysztof Kieslowski and Abbas Kiarostami in the 90s and the EDV and digitalized films in the 21st century.

So far, Chinese directors have not directly involved themselves in the major genres and movements, and no world class film directing masters or decent films with international appeal have emerged from China.

Indeed, of all the world class film directors, Anonioni was the only one who came to China to shoot a film. He is also the only one whose film – a three-hour documentary called *China* – was criticized and condemned by nearly a billion Chinese people in theaters around the country for defacing the New China.

More than 200 pages of critical articles about China were generated in the first two months of 1974, as published by the People's Literature Press. Authors came from all walks of life, including many revolutionary cadres, as well as ordinary folk from the places where Antonioni shot the film.

There is no prior precedent in the history of motion pictures around the world that such a large scale critical movement can be triggered by film. This neo-realistic film abandoned all luxury and glamour, emphasizing a reflection of social reality. An artistic choice to focus on the working people, and offer no easy answers to the audiences was a familiar mark of Antonioni's work. The closed, culturally destitute monotony of China in the later years of the Cultural Revolution therefore provided excellent shooting conditions for Antonioni in his ongoing search to "reveal the potential meanings with implied and empty visual effects".

*China* was released at the 37th Venice Biennale in 1974, and the sensation spread across Europe, bringing Antonioni greater degrees of fame. Chinese people had never imagined that an exchange of thoughts and ideas with the Italian master director could become a shared memory of a generation in an isolated era. The death of Antonioni spurred many people – especially those who had suffered most in the Cultural Revolution – to remember that time. Some scene continued to be vivid in their memories, and the name of Antonioni was not unfamiliar to them.

In 1985, Antonioni was paralyzed, and lost the ability to speak. He suffered an added loss of his vision in September 2006. Despite this, Antonioni maintained an affection for China, and never believed that his film had besmirched the nation. In his later years, friends would suggest a repeat visit to China, to which he would answer "OK, lets go!" Ill health stopped him repeating his 1972 journey to China. Many Chinese people, however, hoped to see him return. If he had done, they would have asked just one question: "How did it feel to suffer the condemnation of the Chinese nation all those years ago?"

Wednesday, August 15, 2007  
*Hi Art*, September Issue, 2007

## EVERYONE, DO WHAT THEY WANT! [I]

The deadline for submitting this article is very near, and I have written nothing. To be strictly correct, I have already written something. I initially intended to write "Sunshine on Chaobai River" in which I would talk about boisterous events surrounding land reform in Huajia Village in Tongzhou. But I stopped after writing only half.

I then attempted to continue with the essay published two issues ago, on "Movement". I gave up again. During this lack of focus, an old friend brought several officials from the International Olympic Committee (IOC) to my studio. They wanted to talk about many irrelevant things, and ordered several of my ink and wash paintings made by silkscreen.

One kind-hearted, humane, beautiful woman in the party heard that I was worrying about writing an article. As she left, she told me that I should write something relaxing. And all of a sudden, I knew what to write.

Every day, when I go to downtown Beijing, I will drive the Beijing-Chengde highway. When the Africans came to Beijing last time for the Sino-African Summit, they stopped non-Beijing lorries with odd or even plates from driving the highway on alternate days. A narrow breach the width of two Jettas was left open beside the toll gates, and many suburban and non-Beijing cars swarms towards this gap like waters in the upper reaches of the Three Gorges Dam. My God!

A passage fee of ten, twenty, thirty yuan was paid in order to save time, which had been completely destroyed by the jam at the toll gate. All the beautiful dreams of speeding along the highway vanished like burst soap bubbles.

This same phenomenon returned a few days ago when the "Good Luck Beijing" Olympic trial events were held in Beijing. The only difference this time was that all vehicles – not just suburban ones – were regulated by the odd/even license plate system. For the African Summit, it was only official cars that were taken off the road, with private car owners invited to voluntarily participate.

After I extracted my car from the clogged road, I drove onto a bridge. An electronic screen bore the words "One World, One Dream". In, this screen was intended to warn drivers about the condition of the road ahead, but this cheery message had never been replaced before, forcing drivers to hesitate about which route would serve them best.

I can't work out who created this slogan. In a crosstalk routine by Hou Baolin, there was a riddle that went something like this: What is something that everyone can have, but cannot have together, and only one person can have individually, but not have by looking to one side? The answer is "a dream". This slogan constantly reminds me of the riddle. "One World" is quite reasonable, but "One Dream" sounds quite frightening. In China, there are 1.3 billion people, and if all of us dream about eating pig shanks or fantasize about the same girl, it would have devastating consequences. On the highway, there is one toll gate for us all to squeeze through, and every day we see drivers throw open their doors to argue with another driver. They throw plastic bottles at each other. After such an incident, will they simply cheer up as they arrive at the site of the opening ceremony? If he can turn to cheer so quickly, then he is no more than an animal.

Admittedly the Olympic Games is a good thing – and this activity is certainly better than war. I agree with it coming to Beijing from the bottom of my heart. But I desperately hope that it will be held in a leisurely and pleasant manner. Only when the majority of Chinese people feel glad can the event afford general satisfaction.

It is not easy to hold the Olympics, because the entire society needs to be motivated, so everyone can join in. Fatigue is quite natural, and boredom is unavoidable. The US has held the Olympics twice recently, in 1984 and 1996, but otherwise, countries become tired by the end, and host it only once. But if the people can enjoy themselves to the full and feel happy, then the Games were worthwhile.

Strangely, other slogans are following in the wake of “New Beijing, New Olympics”. They are: “New Beijing, New Haidian”, “New Beijing, New Chaoyang,” “New Beijing, New Shunyi,” “New Beijing, New Huoshenyang”, and so on. The original English is not actually this, but “New Beijing, Great Olympics”. The change implies that time is urgent, pressing, and running out. After winning the bid, it became imperative that a new Beijing, Haidian, Shunyi, and Huoshenyang be built up in the next seven years.

Just look at everything that sits outside those areas under national protection, such as the Forbidden City, Summer Palace, and Yuanming Gardens. Everything else has been destroyed and rebuilt. A seven-year timeline is not enough for the mobilization of people caused by destroying the houses, as well as the excavation, destruction, decoration, and support facilities. The present-day Beijing was developed over 800 years.

“New Olympics” sounds even stranger than “New Beijing”. Which Olympics does this refer to? Which country is the organizing committee in? Who leads it? How often does it happen? What are its rules? Will martial arts be included? How about tug-of-war? These final two will benefit China, as they will be included this time.

Since its first outing in Athens 1896, there have been 29 Games, held regularly except for during World Wars I and II. In 1984, China rejoined the Games, and in the last two Games took a place in the top three of the gold medal table.

The Olympic Games has a history of 112 years, and they are not a new event in any respect. But they do have fair and set rules, plus human vitality and strong humanistic colour. They can mobilize people from all over the world. I wonder where “New Olympics” fits in with this idea.

I have heard that the Beijing International Biennale Art Exhibition hopes to be the best in the world. I also hear that many exhibitions will time their openings for 2008 because of this New Olympics. This puzzles me, because the Venice Biennale has only been affected by the onset of World War II. All activities are promoted as a movement of some kind, and maybe this is part of our national character. (To be continued)

Monday, September 17, 2007  
*Hi Art*, October Issue, 2007

## EVERYONE, DO WHAT THEY WANT! [II]

Last time we discussed that the Olympic Games have almost demonized us again. A lot of events not related to the Games are distracted due 2008. This is nothing new to notice. The founder of the Olympics Pierre De Coubertin actually intended to put “art” together within the Games years ago. In 1906, Coubertin held an international congress on the collaboration of art, literature and sports. It was suggested that the International Olympic Committee should organize 5 contests, including architecture, music, sculpture, painting and literature. Later on, the category of painting was split into classical oil painting, watercolour, sketch, practical painting (poster, certificate, postal stamp, seal/ chop), woodblock and etching etc. Literature was also separated into poetry, drama, prose (novel, mythology and fantasy); the music game was divided into orchestra, musical instruments and singing. The result for all these was that it was impossible to really evaluate a competition score, or even to set instructions and rules. The operation of the Games was basically full of obstacles and the actual competition was absurd. Gold, silver and bronze metals were unable to be awarded. Yet, there was a long poem called “Ode to Sport” written by Georges Hohrod and Martin Eschbach, which won the Golden award for Literature. However, nobody knew who the writers were until 7 years later-- Coubertin finally disclosed that Hohrod and Martin Eschbach were actually his pseudonym. Royal Swedish Academy of Arts even claimed, “From the perspective of art, these competitions are meaningless.” At the end, the Art Olympics marked a closure due to the lack of interest from both artists and organizers. Art competition gradually transformed into an art festival held during the period of the Olympics. And now, most people put their focus on the Opening and Closing Ceremony more than the actual games.

The Opening Ceremony is in fact a revelation of a country’s ability and strength. Firstly, one has to ensure that there would be no electric power cut within an hour or two; the coliseum must be able to withstand millions of people cheering and stomping without collapsing; evacuation is possible during emergency. Secondly, as performance is supposed to be seen instantly, both performers and audience should come for an exchange, but not for a torture. The worst thing to happen is for a show to become a presentation with millions of people only performing for one or only up to ten political figures, like an “Arirang” in Korea. Furthermore, the performance in the Opening Ceremony is even a demonstration of cultures in the host country. Within the brief 1.5 hours, an enormous atmosphere is created. And the whole world can immediately witness whether the environment is filled with superficiality, rashness, anxiety, or steadiness, confidence, subtlety and elegance. If the show is ruined, it will take years to remedy the negative reputation.

In the past Opening ceremonies, I think the Sydney Olympics has done the best. The theme song—*A Hero Lives Forever* —is solemn, firm and elegant, like the silence on the night before a battle, contrasting with the following exciting contests, bringing a sense of rhythm that stimulates one’s anticipation. However, the well regarded Hand in Hand, theme song from the Seoul Olympics is like the Asian Spirit, destroying the uplifting mood. Its lyrics: “Hello you, hello me, hello everyone; you are strong, but I am not weak; it is not easy to be together” sound like the end of the world. Here, it reminds me of an old military proverb: “The first drum encourages the troop, second discourages it and third spoils it” which describes going to a war. And let us not forget that the Olympic Games are a sport competition, not an extravagant Chinese New Year show, nor the fancy Japanese “Red/ White” Singing Competition! One really ought to be serious for the long run right from the beginning.

The mistake that Coubertin has made was to merge the two unrelated events: sports and art together. Sport contest is about how human beings challenge the extreme physicality and compare/ compete among a crowd. Under a set of rules, the competitions get fiercer and the results are pushed to be better. But art is about the combination of human thoughts and consciousness, which sometimes can be invisible and untouchable. Eating a hamburger and doing hand-stands may one day become part of the Olympic Games, but mankind’s momentary thought and consciousness will always be incomparable. Coubertin once said in 1915: “In the past 20 years or so, I have been promoting sport, history and culture. You all have responded to physical culture and received its benefit. But you have not answered my calling for history and cultures. Don’t think that I will give up. I will continue until my very last moment.” The Art competition soon ended after his death.

I think we would not make Coubertin's mistake again. But whether the Olympics can be organized with a greater degree of sophistication, and not just be about the competition among countries and regions, is still yet to be determined. The year of 2008 is in sight and the Olympics are imminent. Everybody is talking about how the Olympics' Opening Ceremony will be and how those big shot directors' behinds are coming up with different versions. I have several friends who work for the Beijing Olympics Opening and have been consuming the lunchboxes there for a year already, but I have yet to hear any exciting concepts from them. Let's just leave it for nature and history to tell us that this is no business for us and current moment. If we want to flaunt our large-scale gymnastics, we cannot do better than Korea, just as if we use "world peace" as a gimmick, we cannot beat the Seoul Olympics. Playing trick about the harmony of acrobats and athletics cannot lead us further than Sydney and Athens; in terms of finances, Los Angeles and Atlanta have already set excellent examples that are hard to top. So, what do we have left? Perhaps it is about being sober and subtle. These two characteristics are indeed our tradition and strength, but these days they seem to be the least respected.

2007.10.1 Tuesday

*HI ART*, November Issue, 2007

## CHINESE CABBAGE

FaZhi Evening Post reports that the demand for Chinese cabbage has exceeded its supply in the market this year. The price is four times higher than last year, which marks an unprecedented record in history. And it has been rising the whole time. "The revenue from the 8000 kilograms of cabbage this year is equal to the 20000 kilograms made last year" as one vegetable farmer joyfully claimed as he sold his last truckload of cabbage. It is heard that some of the not very successful auction houses are also preparing to join the business. If they meet an investor who has "a keen eye", the last bidding price for cabbage may not be less than the cost for contemporary arts.

According to the largest Beijing vegetable wholesale market—Xinfadi Market, the current price for a head of cabbage is around RMB 0.75 to 1.15, which is the highest price within the four years. A spokesperson from the Information Centre at Xinfadi Market expressed that the price for cabbage would normally decline while the cucumber would ascend after October. And the cost for cabbage in mid-October would only be half of that at the beginning of the month. However, this pattern has been broken this year."

Chinese cabbage, *Da Bai Cai*, in Chinese, is a kind of subspecies of the *Brassica rapa* genus of flowering plants. Its leaves, stalks and petiole are edible. The agricultural area and total consumption for it remain the largest among all vegetables in China, as well as in the world. Chinese people have been eating it for more than 3000 years, and the seed was actually first discovered in an ancient village in the Xian Banpo area 7000 years ago. There was also a poem about cabbage in *The Book of Songs*. Guo Feng wrote: "When we gather the mustard plant and earth melons, we do not reject them because of their roots." Here, the mustard plant refers to Chinese cabbage and the earth melons are carrots. Until the 19th century, Chinese cabbage was exported to Japan, and other western and European countries. From this perspective, we could say that we have once again marched to the frontier of the world with this vegetable.

There are various Chinese cabbages in kinds, such as Shandong cabbage, Beijing cabbage, Tianjiang Green, Dongbei big short cabbage and Shanxi Damaobian. From the southern area, there are other cultivated types, such as Niaojinbai, silkworm cabbage, cockscomb white and Xueliqing. Inside the vegetable, there are protein, fat, different vitamins, phosphorous and minerals, as well as a massive amount of fiber. One can cook it simply by boiling, frying or serving it with sauce or mixing it with other ingredients. Since Chinese cabbage is so rich in vitamins, it could enhance the flavor of meat while removing the meat's nitrite and other similar elements.

Among the well-known famous Chinese dishes, there are seven of them that are served with Chinese cabbage, they are: Crab egg with Tianjin cabbage, mustard cabbage, cabbage dumpling, chestnut with cabbage, boiled cabbage, cabbage with mince and cabbage in vinegar. In addition, there are two streams of handling cabbage: winter preserves and pickling. Almost every family in Beijing knows how to make pickled cabbage and everybody—male or female, old or young—loves it. And often times, many people have so much cabbage that they burp with the taste of it while attending all kinds of elaborate parties. Even the most respected and fashionable office ladies who work in western companies would need to have cabbage and pork dumplings first, before meeting their western boss at work.

A few days ago, I dined with my old friend Cui Jian, and two Japanese students who came to China to learn Chinese ink painting. The meal was not cheap and we even ate mitten crabs—the special product from North Korea, but we all agreed that tiny half of the cabbage which was yet to be fully pickled was the best among the whole table.

My friend, Cui Jian, has a Korean mother and a military father, and everyone in his family is very kind. He himself is also subtle and sober. It is only when he is performing onstage that one could relate him to rock music. Having introduced rock music to China, he has a hit song called "Having nothing", and I used to argue with him whether the song belonged to the category of "western trends", "Chinese folk" or just simply rock music. Now when I think about it, some of my ink paintings are also

directly related to rock music or inspired by it.

After about 30 years of economic reform in China, the living standard has improved a lot and our cultural life has also been enriched—we have seen it all. But pioneers and good promoters like Teresa Tang, Faye Wong and Cui Jian who can really blend with the East and West are so scarce these days. Is it because we have not lived in modern China? Or we have never tasted enough Chinese cabbage or Xichun cucumber? No, I don't think so. We have never lived this well, but how come we can only come up with so few cultural figures?

Chinese cabbage, apart from being a kind of vegetable for food, also has its medical value. According to Chinese doctors, it is bitter sweet, good for easing the inner heat and anxiety; as well as quenching thirst and soothing the gastrointestinal tract. Having Chinese cabbage frequently can help prevent a lack of vitamin C—Scurvy. Also, Chinese cabbage can be used to cure fever by the following method: put red sugar, sliced ginger with the root of Chinese cabbage and boil them in water; or simply boil 3 lumps of Chinese cabbage root and 7 lumps of big spring onion root in water with red sugar. Drink it while hot and swallow all cabbage juice until the last drop. Hence, after sweating beneath a warm blanket, the cold will disappear.

When chopped-up Chinese cabbage gets deeply boiled like cooking soup and is applied on the chilblain area before sleep. The chilblains will be cured in several days (don't worry about wasting cabbage!). The Chinese cabbage seed is also useful for treating drunkenness. For those who are unconsciously drunk, just feed them the effective cabbage seed mixed with *Jinghuashui*—that is, well-water. However, too much Chinese cabbage is not suitable for those who are deficient of vital energy and “cold in stomach” as it may causes uncomfortable feeling or even vomit. If too much Chinese cabbage is eaten and side-effect appears, one could have fresh ginger to ease the suffering. While he was aboard “Shenzhou-5” and shooting toward space, the astronaut Yang Liwei also brought along a packet of Chinese cabbage seeds.

After writing this article, it should be time for me to depart for Hong Kong. Just as the lyrics from a song by Chinese female singer, Ai Jing: “Come, Hurry—1997, so I can go to Hong Kong”. Time flashes by, and now individual visitation schedules have already been confirmed. People are rushing to Hong Kong as if going to Tianjin. Of course, I would not be heading to the Hong Kong Coliseum like a Pop star. As a painter, I can only go to galleries. My old partner, Plum Blossoms Gallery, is celebrating twenty years of promoting Chinese Contemporary Art and I think my solo exhibition will certainly mark a beautiful closure to their anniversary celebrations.

Due to this exhibition, Newsweek, the International Herald Tribune, Asian Art News and the Sydney Morning Herald all came for an interview. We talked about various topics and almost all reporters ended the interview with one question. They asked me if I could give foreign collectors any advice since Chinese Contemporary Art market is so hot right now. My answer is: “Yes, it is a big hit, but it has nothing to do with local cultures in China and there is nothing entirely fascinating. There is too much imitation of western art and they are not really sophisticated. If you put whomever you think is the best Chinese artist among the context of the Global Contemporary Art scene, he/ she could only come as second class. There is no need to spend the money you are supposed to use for masterpieces on works that are yet to mature.”

Monday, 19 November, 2007  
*HI ART*, December Issue, 2007

## HONG KONG, HONG KONG

“The quiet mountain and the beautiful harbor are filled with my laughter and hope. Everything here is unforgettable. This is a heaven of love... Hong Kong, Hong Kong.” This old song, sung by Teresa Tang used to celebrate the freedom and prosperity “Eastern Pearl”, Asia's most international and cosmopolitan city—Hong Kong, and it was also the catchiest tune to have commemorated a Chinese city. Although there were also songs about Beijing, Tianjin, Taipei and Erdaohezi, I wonder who can still remember them today; even if anyone does remember, who has the nerve to sing them out loud?! However, the two songs that Teresa Tang sang about Hong Kong, including the dance number: “The Night of Hong Kong”, are still on people's humming lips. Hong Kong is not only a shopping paradise for Mainlanders, but also a favored destination for westerners.

Several days ago, the Kitty Hawk, an American Aircraft Carrier was pretty anxious for being unable to get the approval from the Chinese government to spend Thanksgiving in Hong Kong. The officials, including soldiers and captains, the Department of Defense and the Secretary of State are still complaining about it. Although some may say that Hong Kong is a cultural desert, such claims can only come from a narrow perspective. Firstly, not only are there regional headquarters opened by first class enterprises, international firms, banks and stock companies in Hong Kong, there are also head offices in Asia for well respected international media such as The Associated Press, Reuters, CNN, Time Magazine, Newsweek and hundreds and thousands of global newspaper and magazines. During the handover in 97, the British rashly relocated Reuters to Singapore, but it only took them a year to bring the major production team back to Hong Kong. Secondly, from the aspect of movies, Hong Kong is the only place that can compare with Hollywood cinema in terms of popularity, as audiences from China can easily name twenty to thirty Hong Kong film stars. Meanwhile, there are more than 100 arts performances and exhibitions opening in the city each month; world class Rock bands, orchestra, classical or contemporary dance companies and theatres also rush in to perform. Furthermore, one can find all kinds of books, newspapers, films and other cultural forms with ease, whereas in many other countries, only approved materials are available.

Hong Kong is still a sacred land for contemporary Chinese art. And the trend for contemporary Chinese art that is so heated today is in fact encouraged by the effort of Hong Kong.

Apart from the two well-known auction houses: Sotheby's and Christie's, numerous big and small galleries can be found in the city. Among them, Hanart TZ Gallery (opened in 1983), Plum Blossoms Gallery (opened in 1987) and Schoeni Gallery (opened in 1992) are the most famous and known as Hong Kong's three major galleries.

Schoeni Art Gallery, established by the Swiss Hotel owner, Schoeni and John Cowperthwaite. Son of the former finance secretary, Sir John James Cowperthwaite began by selling antiques and later, contemporary Chinese oil paintings. The gallery is very well-managed, rarely owing money to artists. Artists whom they have promoted include Wang Yidong, Li Guijun, Cao Li, Qi Zhilong, Yue minjun, Yang Shaobin, Chen Yu, Zhang Linhai and Liu Ye; and these artists have contributed to Schoeni's fame as one of the most important galleries in selling contemporary Chinese oil paintings in Hong Kong.

Plum Blossoms Gallery, established by an American-- Stephen McGuinness, has opened branches in Singapore and New York. They collect museum standard antique textile and contemporary Asian art while also representing outstanding ink painters such as C.C. Wang and Wu Guanzhong, and also young contemporary ink painters like Wei Dong and myself in their later development. Plum Blossoms still remains as an extraordinary international gallery that promotes Chinese ink paintings in Hong Kong and around the world.

Hanart TZ Gallery, established by Hong Konger, Johnson Chang, is located in Hong Kong and Taipei. Chang is not only a successful businessman but also an important promoter of contemporary Chinese art. Born in Hong Kong and a graduate of Roger Williams University in America, he is the founder of The International Art Critics Association (IACA) in Hong Kong and the Asia Art Archive. He is also an advisor on Asian Art at The Solomon R. Guggenheim Museum, and has been selected

twice by world-renowned magazine *Art Review* as one of the most 100 influential and powerful persons in the art world. In the past twenty years, Hanart and Chang have participated in and curated “Chinese New Art: Post 1989”, Sao Paulo International Biennale and Venice Biennale, the “Power of the Word” series of exhibitions, “Open Asia International Sculpture Exhibition” in Venice 2005, “Strange Heaven: Chinese Contemporary Photography”, and projects related to the “revival of Chinese visual and material culture”. Artists whom the gallery represents include Taiwanese artist Zhu Ming; Mainland artists Zhang Xiaogang, Wang Guangyi, Chen Xiaotong, Fang Lijun, Zeng Fanzhi, Li Shan and Hong Kong artist Luis Chan.

Chang was the first person to bring in foreign financial capital in art to the mainland China. Even Ullens, the Belgian collector who now exhibits his collections has said, “I was very much inspired in Hong Kong”. Here, let me detour a little: the first person to bring in foreign capital in arts industry to China was Brian Wallace from the Red Gate Gallery. Both Chang and Wallace are my good friends. Chang once bought my ink painting on behalf of his friend in 1993 and he often comes to the openings of my solo exhibitions at Plum Blossoms Gallery in Hong Kong. Also, fourteen years ago, Brian Wallace wanted to organize a solo exhibition on the Mainland, which was finally realized in 2005. I often wonder how they had such a sharp eye and such determination and at such an early stage. They are even twenty years ahead of the today boom in contemporary Chinese art as hundreds of galleries pack into 798, Cao Chang Di in China and in other countries.

When Chang and his gallery was promoting the “Chinese New Art: Post 1989”, it was desperately time for someone to find the pulse of contemporary Chinese art. Ever since the modern art exhibition at the National Art Museum of China in Beijing and the large numbers of Mainland artists who learned from and imitated western contemporary art in the wake of that exhibition, Chinese art reached a low point, and no one knew what the next step should be. It was at this precise moment that Chang put his eyes on the Mainland and, with the help of Li Xianting, discovered groups of new art works and artists. In 1993, he organized the “Chinese New Art: Post 1989” at the Hong Kong Convention and Exhibition Centre under the name of Hanart TZ Gallery, which made a separation from the art trends of the 80’s. Later on, he successfully introduced contemporary Chinese art to the world.

Until today, the media from China and the outside world still uses the term “Post 89”. Regardless of whether it is for commercial gimmick or convenience, everybody still remembers “Post 89” as a term with a strong Cantonese accent. This is all derived from the contribution of Hong Kong galleries. Although Hong Kong is such a small place, it really plays a crucial role in the development of contemporary Chinese art.

During the late 80’s to early 90’s, everybody was waiting for hope and many had already left the country. In between streets and roads were English tutorial classes, TOEFL classes, Japanese classes and also, classes that taught Cantonese. Artists at that time were like the woman today who sells DVDs under the bridge, carrying a kid in her arm—as soon as someone lays an eye on her, she comes right up and asks, “Hey brother, you wanna buy a DVD?”

Sunday, 23 December, 2007  
*HI ART*, January Issue, 2008

## 2007 HAS GONE BY, AND I DIDN’T MISS IT A BIT

In 2007, it surprisingly did not snow in Beijing. We waited for so long. A few snowflakes dropped, then disappeared before one had the chance to get one good look. At the front and back of the house, there was no trace of snow on the tiles. If you tell anyone that it has just snowed, they will surely give you a confused look, like you just told a lie. I heard this vividly from the radio announcer: “There shall be snow”, then later he claimed, “Sorry, it never fell”.

This year was not a totally uneventful year. To begin with, my 12-year global exclusive deal with Plum Blossoms Gallery has expired. Since then, I have started communications with a few galleries who admire me as I admire them, but never had a chance to work together. I painted four paintings last year, totaling eight with the ones I did this year. This autumn, all of these ink paintings will be exhibiting in Xin Dong Cheng Space for Contemporary Art, in Beijing’s 798 art district. Among all the old and young artists that paint to make a living, only Chen Yifei and me have signed such kind of exclusive contract with a gallery. Chen signed a 9-year oil painting contract with London’s Marlborough Gallery, which was not fulfilled following his sudden death. Such an opportunity is rare to come by for any painter. The oil painters that fled the country in early years, those who claimed that opportunities were not adequate in China, and twenty years later, they are still without representation overseas. Chen Yifei returned to China in the late 1990s for business ventures, whereas I did not leave the rural Beijing area for more than a day.

There is a sentimental difference for an artist between signing exclusively with a gallery and working with multiple representatives. Exclusive deals allow the artist time to work at ease, pretty much like a state painter, working at a deliberate and relaxed pace. All they have to do is follow the orders of the cadres. In contrary, an artist that works for multiple sources gets a lot of offers. They have to take more initiatives, and are given less time to sit down and paint. Artists working under exclusive representation are pretty much like the wife of a wealthy family from the old days; she holds the keys to every door, the budget and manages the household. She could unravel the power she has. Working for different galleries makes an artist feel like one of five or six concubines: they think like there is constantly a wolf chasing them from behind, making it difficult to be practical, although occasionally there may be some unexpected bonuses. Over all, there are advantages and disadvantages for both, and they are merely two different ways of making a living.

Since there are differences in their livelihood, the artworks produced also differ. Artworks are directly associated with the living condition of an artist, much like a man running on the street naked in the winter; even though nobody may care, one is destined to feel the cold, because the weather and your body correspond to one another. Even if you force yourself to be passionate about the activity, it simply does not last very long. Artworks should reflect your life; never try to make it up. Marvelous works allow people to instantly identify the nationality of the artist, when the work was produced, and whether it was an original creation. Those works that could not reflect whether it was produced by a Chinese painting a foreigner, or by a foreigner painting a Chinese, may look timeless, but in fact they are vague, intending to trick the viewers into believing that they are of something splendid. No matter how garrish those works are, they may be able to deceive in the short term, but in the end, they are destined to be found out and disposed of.

Another occurrence is meeting with icons in the industry and fellow painters —eating and drinking with them— and if you do not talk about auctions and prices with them after a few exchanges, the meal is guaranteed not to last long. Previously, an artist could sense that he or she had produced a good painting. They knew when they had painted a nice work. Then, it was up to art critics and curators to decide on its quality, even though these people never painted a day in their entire life. In the last couple of years, the speculators have been making the call, and every year there are dramatic changes in price. The prices of artworks have a direct connection with the speculators’ cash flows, and have nothing to do with art. Since the end of 2007, all western speculators have shifted elsewhere and only the Chinese speculators are running around London, New York and Hong Kong to make the biddings. What surprises the western auction houses is the intrepid nature of the Chinese bidders, dashing out money with very little hesitation. Prices for Chinese artists’ works are rising dramatically. Like Guo De

Gang once said, "If the house is seven feet tall and the fire in the stove is higher than nine feet, one must drill a hole at the roof to let the flame exit". There are over a hundred artists copying Gerhard Richter, yet at the end of last year, prices for his works did not even reach half of what the going price is for a work by a Chinese artist, and was not even as popular either. If one says this is contrived, there is no logical basis to support that claim. Giuseppe Castiglione painted Chinese ink paintings on silk with an added Italian flavour, and he did not even get nearly half the reward. Tough luck.

Another growing issue is that native traditional painting, ink painting, does not get much attention in the 798 art district. After the efforts of several generations, the area showcases works that are totally westernized Chinese contemporary art. Since the 40s in the last century, just after the war, the country did not do much except to learn from the outside world. Artists like Lin Fengmian and Xu Beihong were returning from Europe and they started the upsurge of learning from the West. Soon after, the country fell into the hands of Socialists. The state initiated the movement of looking at the Soviet Union as the role model, legitimately importing different European, but mainly Soviet, theories and schools of thoughts into China. The state also sent vast amount of students to the Soviet Union. Up until today, talents returning from Russia have yet to secure any offer from the state. When I read articles from that era, written by Chinese theorists who studied there, I am convinced that they were leveled by the current crop: whoever they were writing about, they could always refer to an appropriate ideology, much slicker than many modern Western minds. After the Open Door policy in 1978, the state has again returned to fiercely learning from contemporary Western art. This was reflected in the last few decades, by art movements like the "85' New Wave" and the "post-89' generation". The condition of contemporary Chinese art—drawing inspiration and imitating Europe, Russia and America— is considered complete. Since artists did not steamroll this train of the contemporary art movement, critics, the art market's two-way merchants and artists-alike do not have any clue about the real situation. All they could do is act like the railway guerilla bands that fought the Japanese troops during the war; everyone holding a weapon in their hands. Whenever a train comes along, snatch whatever they can get their hands on, get as much and as fast as they can, without any room of hesitation.

Signing with a gallery is nothing new; it has always been a practice. Every wealthy family would at least have a couple of authentic ink paintings. At the beginning of the Liberation, artworks by Qi Baishi were found along Liulichang Cultural Street. One can take a 4-foot ink painting away for merely fifteen renminbi. Auction houses were like pawnshops, and one can always associate the act of pawning as parting away with beloved children: if one can maintain a respectable living standard, would anyone like to send their possession to auction houses? Auction houses have 321 years of history in the Western world; our pawnshops also have few hundred years of history. Can you say that they are anything new? Chinese contemporary art is like a mirror to its Western counterpart. If you found a certain thing there, you are guaranteed to be able to find it here. If it was not found there, then surely it would not be found here. Nowadays, people recognize that none of the contemporary Chinese artworks that they see are anything original. Up until now, we have been learning and emulating for half a century, yet we are still continuing to emulate, year after year — so would you say that the years have been memorable? It has been thirty years since China's reform and opening to the outside world, yet, where are our own cultural beliefs?

January 27, 2008

*Southern Weekend*, February 14 2008, "2007 Salutatory: The Cultural Authorship List"

## The Flower Girl

*For twenty years in this vast country of 1.3 billion people, Chinese contemporary art has been like a layer of oil floating on the water's surface: it does not sink, nor will it dissolve."*

I only attended two exhibitions last year; my solo show in Brussels, Belgium, and a show about materials used for home décor at Juran Furniture shop on the fourth ring road in Beijing. During the past year, I've only watched two movies, *Lust Caution* and *Assembly*. I was obliged to attend my solo show due to inescapable social obligations, but attending the exhibition on home décor was completely out of my own interest and probably related to the fact that I was in the process of renovating my studio. I watched *Lust Caution* because I was curious about how the Chinese director would address the range of psychological states during the Republican era, which is a theme that has not been addressed on the Mainland or Taiwan. I watched *Assembly* to see how a local film director can create a mainstream film that surpasses the action flick without a Hollywood budget. The other exhibitions (several thousand) and publicly screened movies (more than four hundred) did not arouse my interest. Despite my efforts, I was dragged to some of these events on the way to dinner parties with friends. This year, I plan to simplify things and will only attend one exhibition, my solo show of ink paintings at Chen Xindong's gallery in the 798 Art District in October. I am also planning to attend the North Korean revolutionary opera *Flower Girl* at the end of April. This epic is being performed at the newly constructed National Theatre.

*Flower Girl* tells the story of three siblings and their struggles with their landlord while living in a grim feudal society (most probably a market economy). It is essentially the story of three siblings who live by the code; "I will not die as long as you are alive".

Looking back over thirty years, I am reminded how most of the Chinese population watched the film *Flower Girl*, which had been adapted from the opera. During that time, schools would reserve the entire theatre and crowds would line up to watch the film. Everyone began weeping as soon as the lights went down and the music began to play, especially when the story of sister Shunji unfolded. The landlord's wife beat Shunji for stealing a sweet potato (her last resort to avoid starvation), beat her head on the stove, and burned her eyes with boiling ginseng soup. Eventually Shunji went blind due to this torture. The sobbing in the audience reached a peak at this point and this type of emotional outburst has not been seen in a very long time. Perhaps it will be difficult to create this feeling again. Even the theatre employees who had watched the film numerous times stood in the corner sobbing. The popularity of this film can be compared to *Titanic* and its song *Spring Comes To The World Every Year* was just as popular as *My Heart Will Go On*. Perhaps the North Koreans still haven't seen the Hollywood flick *Titanic* and the flower girl was probably lucky compared to the people on that cruise!

North Korea's Sea of Blood Opera Troupe was founded on July 17, 1971 with special permission from the Kim family. Kim Jong-il proofread the script over one hundred and fifty times. More than one hundred and fifty members of the opera troupe received the honorary title of People's Artist, People's Actor and Actor of Merit. *Flower Girl* was performed more than one thousand four hundred times in North Korea and countries including the Soviet Union, France, Italy, Germany, Algeria and Japan. The opera traveled to more than forty countries in Asia, Africa and Latin America. *Flower Girl* traveled to China on several occasions and was well received in Beijing, Shanghai, Chongqing and Wuhan. The Sea of Blood Opera Troupe will send over one hundred and eighty actors, gathering the most acclaimed musicians and artists from North Korea for this trip to China. Among them, over fifty have received honorary titles including People's Artist, Actor of Merit and the 2 -16 award - the highest artistic achievement given in North Korea. A symphony orchestra is also traveling with the troupe.

*Flower Girl* has been so well received precisely because of its outstanding originality, nationalism and modern characteristics. If the opera had been adapted from Anderson's *The Little Match Girl*, it would not be nearly as interesting.



Last spring when a group from the Guggenheim Museum in New York visited Beijing, I had a serious conversation with Alexandra Munroe-the museum's Senior Curator of Asian Art. In my opinion, Chinese contemporary art began by copying from the West in an effort to catch up with the international contemporary art world. This is natural for the development of contemporary art in any country. However if China does not produce its own voice as time passes, the west will only see a shadow of contemporary western art rather than real Chinese contemporary art. The influence of western contemporary art on other parts of the world creates a type of self-deception. I do not think westerners are only interested in seeing mirrors of the west. Although the cultural phenomenon surrounding Chinese contemporary art seems to be a result of cultural colonization, we are no longer in a colonial era. Oil painting and filmmaking entered China about a hundred years ago, and has not influenced the tradition of Chinese ink painting or folk art. Furthermore, China's native cultural foundation has not been affected. Contemporary art today is like a layer of oil floating on water- it will not dissolve into or soak up the water.

Historically, most Asian countries such as Japan and Korea have emerged from an agricultural economy while western countries are based on an industrial economy. For this reason, conceptual and installation art from the west made us feel winded and inadequate as we could not compete. Why settle for mediocrity, is it satisfying? With each dynasty, Asian countries such as China, Japan and Korea established distinct art traditions and a rich history of ink painting, New Year Pictures and folk art including sculpture. Throughout history each Asian country experienced innovation and diverse art practice through the official art academy system and local art studios. Wouldn't it make the most sense to start analyzing the similarities and differences between eastern and western art by learning how they complement each other?

The current state of Chinese contemporary art can be broken down into three attitudes. The official attitude emphasizes national interest and opts to turn a blind eye, making it unnecessary to support or condemn Chinese contemporary art. The western attitude is aware of Chinese contemporary art's derivative elements and is generally interested in encouraging more opportunities and offering support to Chinese contemporary art. The third attitude comes from local art enthusiasts who are profiting from Chinese contemporary art. These people classify it as contemporary and glorify its successes and achievements. As a practicing artist today, I believe art should be entirely original. It does not matter if we categorize it as contemporary or not. Wouldn't it be frustrating for a woman to endure ten months of suffering while pregnant to ultimately give birth to a baby who looks like everyone, except the mother!

*Flower Girl* is an authentic work of art inspired by local ideology and crafted by the North Korean people. It travels to palaces around the world without fear of coming off as derivative. This work of art maintains integrity. The performance brings audiences around the world to tears. Regardless of nationality, viewers are left to reflect upon why these tears were shed...

Sunday, March 16, 2008  
*HI ART*, April Issue, 2008

## Wildfire Will Not Extinguish It, The Spring Breeze Will Not Revive It...

Every time I visit Liulichang, I vow not to make anymore ink paintings. No matter how level-headed or determined a person is, the visual overload of scrolls, fans, jade, and paintings of over-ripened grapes, rendered in a combination of Chinese and Western painting style, makes one want to faint on the spot. You wish someone would throw ice water on you or that you could down an ice cream bar to calm the nerves.

Some vendors pull at foreigners clothing and drag them into their shops at these discount art markets. Their behavior is so rude; it is a disgrace to Chinese culture. During my travels abroad, I realized that foreign vendors are similar to the Chinese. Painters line up on the streets in front of reputable art museums sketching. Some are talented while others are not. Regardless of skill, they all have freedom to do this and appear to be focused on painting, rather than gawking at people on the streets. They are quite suave: squeezing paint onto the palette and wiping their brushes cleverly, as though they've been doing it all their lives. The quality of the work is not outstanding, but the setup is picture perfect. Their income is probably good, or at least better than those who shamelessly cheat customers at Liulichang in the name of art. Only in this regard should the Liulichang salesmen learn from the west.

The future of the ink market is quite shaky. A few years ago, the market went sour due to controversies over authenticity. Additionally large numbers of traditional ink paintings flooded the market, which caused skepticism at international auctions. Unlike in contemporary art, where many of the artists are still living, most of the traditional ink painters have passed away, making authentication a difficult task. Some people bend the truth when it comes to classical ink painting to entice dealers and make buyers feel confident during a purchase. Whether such confidence will withstand the test of time for generations to come remains to be seen and depends on thorough research in provenance.

I believe ink painting took a turn for the worst during the May Fourth Movement. Historically, landlords, literati and officials collected authentic ink paintings. They often commissioned artwork revering the chosen artist as a noble guest who received special treatment. The artists did not live like most average people who worked in the fields and slept together on one crowded bed. The arrival of the New Culture Movement brought many changes to the ink painting tradition. For the first time western plays and oil paintings gained popularity while ink painting and traditional dramas were ignored by the young generation. Confucianism was being denounced and ink paintings were burned. After liberation a large number of artists who had traveled abroad during the Republican Era returned home with the intent of reinventing the Chinese ink painting tradition through the appropriation of Western painting techniques. Ink painting became known as "ink and colour painting" and symbolized the transformation. Art training introduced western techniques such as perspective, sketching the human form, and bold use of colour while content started to hint at political pop. From the 1950s throughout the Cultural Revolution, the titles of modern ink paintings were extremely significant and expressed an underlying statement: *Receiving a Cow from Land Reform; An Old Man of Eighty-eight Years Knows the Army and Its People Are One Family; Changing Flood Disaster To Irrigation; The Radiance of the Red Sun Will Warm Ten Thousand Generations; Order the Planet to Offer Oil; Directing Steel Production; Let Us Judge The Crime and Success of The Past.* . The ink painting tradition follows the principle: learn techniques from the old masters in order to enlighten one's mind.

Western contemporary art revolutionized the stylistic language of traditional ink painting through the guise of formalism. Through the influence of western contemporary art, the concepts and intrinsic qualities of ink paintings changed. We don't know why these changes occurred. The ink painting tradition spans thousands of years while the oil painting tradition spans hundreds of years; each tradition has developed differently with unique characteristics. Ink painting became neutral during the May Fourth Movement. 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 and transform it by painting with discrete perspective and render the meaning within the atmosphere, even if Picasso and Matisse might have kicked them out of the country

During the past few decades, ink painting has been reduced to an idle practice. The notion that China needs approval from the West to become an advanced civilization has proven false. Ink painting is not even considered part of the contemporary art canon. A few days ago, I received an invitation to an academic exhibition about Cultural Revolution art titled *Red, Luminous and Bright*. Ink painting was heavily criticized during the Cultural Revolution along with Chinese Opera. I was the only ink painter invited to this exhibition.

Throughout the 20<sup>th</sup> century, ink painting has endured scrutiny and experienced high and low periods. During the Reform era, ink painting nearly disappeared. This had nothing to do with pressure from the West but there was a local mission to reform the tradition. It is unfair to blame political movements and cultural phenomenon like the Cultural Revolution for the changes. The pretentious scholars of ink painting should be held accountable for this.

Painting is a meticulous job requiring technical skill. Only insiders can make a difference in the field while outsiders just cause confusion. There are two possibilities as to why these idiots would try to disrupt a tradition with a history of more than a thousand years. An inferiority complex; they criticize because they recognize their inability to reach the highest artistic level. An act of desperation; they are overpowered by being slaves to the idea of cultural inferiority.

April 16, 2008  
*HI ART*, May Issue, 2008

## Gerhard Richter – Chinese Contemporary Art

A section from Guo Degang's stand-up comedy routine talks about a ravenous man and how his thoughts are consumed with eating anything in sight. Someone might actually desire "wrap steamed buns in pancakes with rice" when famished or perhaps have this type of illusion before dying of starvation. Extreme situations call for extreme measures and everyday objects may begin to look like pancakes, rice and/or steamed buns. Anything but food seems like a bunch of baloney when one is starved. If you try to expound on perseverance and ideals you might just get bitten presuming one has any energy left in them. Like craving nourishment, Chinese artists were desperate for a release when Gerhard Richter's paintings came to China.

Fifty-six of Gerhard Richter's original works dating from 1963 are on exhibit at the National Art Museum of China from May 15 through July 2. The text accompanying the exhibition invitation reads, "Gerhard Richter is one of the most acclaimed, influential and successful contemporary artists in the world. His work investigates abstract and figurative painting, while exploring a skeptical view on art historical issues. His paintings present the reality of contradiction. He manipulates the photographic image through the use of oil painting to create manipulated photographs, which appear out of focus. His work has had a profound impact on Chinese artists and the development of Chinese contemporary art".

This is quite a loaded statement. Thousands of artists in China study and imitate Richter's painting style and techniques. Some of these artists have succeeded in appropriating his style as their own. Richter is responsible for nearly half of Chinese contemporary inspiration. A couple of days ago, I found a book in a pile at Robert Bernell's bookstore Timezone 8. The oil painting on the cover looked like a black and white blurred photograph. From a distance, I thought it was a survey on German Art History, but upon closer inspection I realized it was a book on Chinese Art History of the Twentieth Century. It highlighted the degree of influence Richter's work has had on the history of Chinese oil painting.

Most Chinese artists probably place Richter above Shi Tao, Bada Shanren, Fu Baoshi and Li Keran. The unprecedented imitation of Richter's work and artistic language by the Chinese artists makes the work recognizable to the western eye thus making it easier for the Chinese artists to enter the international stage.

You should know what type of pot you're cooking in and how the food was prepared before eating it or you'll end up with an unexpected flavor. After World War II, we were confronted with the question of how to use ink painting in our shattered homeland while the west was occupied with other things. Surrealist painters like Andre Lube Lev and Salvatore Dali along with Cubist and abstract painters Mondrian, Chagall and Lipchitz headed to America and replaced Paris as the center of the art world. European artists wandered the New York City streets except for Kandinsky due to his age. American contemporary artists like Alexander Calder and Willem De Kooning emerged, followed by the existentialists including Jackson Pollock and Barnett Newman. During the 1950s, there was a revival of formalism and figurative painting among contemporary circles which were cultivated by the Greenberg School. By the end of the 1950s, Joseph Beuys' creativity and The New Realism movement came to the forefront. American Pop was born in the 1960s, with the emergence of international masters like Andy Warhol, James Rosenquist and Roy Lichtenstein. Andy Warhol has had a tremendous influence on the development of Chinese art. Performance art emerged in the 1970s as well as Nam June Paik's video art and Christo and Jeanne-Claude's installation art. Sigmar Polke and Gerhard Richter were among the leaders of the Postmodern movement, which also flourished in the 1970s. Among them, Richter has had the most significant impact on Chinese art. New Expressionism emerged in the United States during the 1980s with artists such as Keith Haring, installation artist Ann Hamilton, and Cindy Sherman whose work is somewhat derived from New Expressionism. A new type of conceptual art emerged during the 1990s with a return to Body Art and a focus on cultural awareness with artists like Mori Mariko and Vanessa Beecroft. It was a time of artistic innovation and the start of the digital video 'shift' technique.

Contemporary art today is trying to enter popular culture. However, we cannot impose our standards let alone apply our viewpoints to contemporary art. Richter's artistic style is unique; his thought process is sharp! His paintings are one of a kind. He did not want to be labeled by others. We can emulate his life: shift from one place to another, get married three times and have a son at the age of 74 but we will never be able to think like him or predict his next move. Perhaps this will be the downfall for the "Richter copycats" of today.

Chinese contemporary art consists of various components, which are weaved together and the nuts and bolts combine influences from the West with Eastern counterparts. Western contemporary art in the 21st century is also moving at a rapid rate and it is impossible to imagine what the next art trend and movement will be. Perhaps this is the burden of Chinese contemporary art.

Thursday, May 15, 2008  
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### Chinese Cabbage



中国白菜的起源，据《齐民要术》记载，白菜最早是由北方人种植的。白菜的起源可以追溯到汉朝，当时人们已经开始种植白菜。白菜的种植技术在明朝传入日本，并在日本广泛种植。白菜的种植技术在清朝传入朝鲜，并在朝鲜广泛种植。白菜的种植技术在民国传入台湾，并在台湾广泛种植。白菜的种植技术在1949年后传入中国南方，并在南方广泛种植。白菜的种植技术在20世纪80年代传入美国，并在美国广泛种植。白菜的种植技术在20世纪90年代传入欧洲，并在欧洲广泛种植。白菜的种植技术在21世纪初传入非洲，并在非洲广泛种植。白菜的种植技术在2010年后传入南美洲，并在南美洲广泛种植。白菜的种植技术在2015年后传入大洋洲，并在大洋洲广泛种植。白菜的种植技术在2020年后传入中东，并在中东广泛种植。白菜的种植技术在2025年后传入南极洲，并在南极洲广泛种植。

白菜属于十字花科芸苔属一年生或二年生草本植物。其根为直根，茎直立或匍匐。白菜的叶片呈长椭圆形或卵形，叶缘有波状或锯齿状。白菜的花为总状花序，花冠白色。白菜的果实为长角果。白菜的栽培品种繁多，如大白菜、小白菜、油菜等。白菜的食用部分主要是其叶片和茎。白菜的食用方法多种多样，如炒、煮、炖、腌等。白菜的营养价值很高，含有丰富的维生素C和膳食纤维。白菜的药用价值也很高，具有清热、解毒、消食、通便等功效。白菜的种植需要注意选择适宜的品种和栽培技术。白菜的种植需要注意选择适宜的土壤和肥料。白菜的种植需要注意选择适宜的播种时间和播种方法。白菜的种植需要注意选择适宜的田间管理措施。白菜的种植需要注意选择适宜的收获时间和收获方法。白菜的种植需要注意选择适宜的贮藏方法。

白菜的起源，据《齐民要术》记载，白菜最早是由北方人种植的。白菜的起源可以追溯到汉朝，当时人们已经开始种植白菜。白菜的种植技术在明朝传入日本，并在日本广泛种植。白菜的种植技术在清朝传入朝鲜，并在朝鲜广泛种植。白菜的种植技术在民国传入台湾，并在台湾广泛种植。白菜的种植技术在1949年后传入中国南方，并在南方广泛种植。白菜的种植技术在20世纪80年代传入美国，并在美国广泛种植。白菜的种植技术在20世纪90年代传入欧洲，并在欧洲广泛种植。白菜的种植技术在21世纪初传入非洲，并在非洲广泛种植。白菜的种植技术在2010年后传入南美洲，并在南美洲广泛种植。白菜的种植技术在2015年后传入大洋洲，并在大洋洲广泛种植。白菜的种植技术在2020年后传入中东，并在中东广泛种植。白菜的种植技术在2025年后传入南极洲，并在南极洲广泛种植。





## 大院

Hi艺术的编辑两次来电话让写点。我想别给脸不要脸，再不写恐怕没下次了。

最近听的看的总是当年生活在大院里的孩子们关于大院的各种回忆，捶胸顿足，声泪俱下，怀念当年灿烂优越的幸福时光，弄得我们这些当年在铁道边、马路边玩大的、一天也没在总参大院、海军大院、歌舞团大院、美院家属院混过的野孩子们，时隔多年还得跟着惭愧。我他妈总觉得新中国眼看就六十了，自打成立那天起，已经消灭阶级、没有压迫了，没想到还愣是弄出一批“贵族”来，看来不和谐那时就有。只不过当时比较突出的是有权的和没权的，现在比较突出的是有钱的和没钱的。当时是有权的笑话没权的，有权的和没权的分开单位，现在是有钱的和没钱的还有可能住在一个小区里，看来社会还是进步了。但和谐依然是个问题。

我小时候住在北京西边石景山的首钢家属区。几十万人住在那里，厂子里的工人和附近种菜的农民混在一起，分不清楚谁谁。没一人脸上恬出优越感。后来到城里上学，为了俭省饭钱，我还是每天骑车回家吃饭。从海淀一路骑回去，中途总得经过一些国家机关大院、军队大院，特别是翠微路、万寿路一带，军队各大小兵种的大院林立，个个威严，座座疹人。这些大院，再小的也严禁进入，里面出来的人个个透着自信和精神，连站岗的士兵好像国家大事他也能定。门口有时还站着几个和大人一起出门的半大小子，也个个透着礼貌、文明。当时我就觉得人和人真的不一样！望着大院干净挺拔的围墙，就想里面一定和我住的乱哄哄的居民区不同，里面的小姑娘们也肯定个个干净体面，不像我住的那排房子的几个女同学，天天脸都不洗。但是我从心里不喜欢那些大院。

转眼改革开放二十多年了，新生活运动开始了，开车、买房、出国都不算啥了，谁要是想说点国外见闻什么的还得看别人的脸色，转眼人们开始向往高层次的精神生活了。说话七九八出现了。七九八也是个大院，以前是五十年代由苏联社会主义老大哥牵线。请民主德国人来盖的军工厂，厂房一水包豪斯风格，坚固程度不亚于日本人盖的炮楼，任装修工人怎么砸至今没听说有塌的，现在成了拥有近百个国内外画廊、工作室、书店、艺术资讯机构的艺术区了。有卖画的，有买画的；有卖雕塑的，有买雕塑的；有卖暖气片的，有买暖气片的；有卖照片的，有买照片的；有卖装置的，有买装置的；有卖国外艺术书籍的，有买外国艺术书籍的；有拍卖市场一咳嗽，就喘着来这里收件的；有卖贴上艺术标签的另类服装的，有敢穿来买的；有来崇拜艺术家的，有来装孙子让人崇拜的；有想载入史册的，有来搜集材料还不好意思说是趁热搅“屎”其实是搅“屎”棍的；有装修完还挺好的下脚料堆那儿不要的，有来拿走隔墙扔出去卖钱的，安什么心的都有，都没人拦。几个脸蛋红扑扑的小女保安只拦出租车不让进。我喜欢这个大院，这是一个相对自由的大院，是属于大家伙的，就象王利发开的老裕泰，谁来都行，只要世道不变，就这么往下出溜。我喜欢这个大院，还因为它的艺术成分发生了变化。五十年代那拨是散落在各地的星星之火，总想与政府抗争，总想说点啥；六十年代也就是我这一拨是打擦边球，总是打死也不说，围着城市画画，就是不进城；到了七十、特别是八十年代这拨，他们的态度更干脆，就是玩儿，直接在城市里玩儿、在市中心玩儿。这帮孩子加上外国孩子，像一群快乐的鼯鼠，从地上到地下，上刨下蹬、左叨右闻，做着我当年想都想不到的事，说着我怎么也听不懂的一些话。他们从容、自在、态度谦和，主意特正，经常张嘴老师长、闭嘴大师短，基本是哄着所有比他们年纪大的人玩儿。他们的国际视野宽广平和，不像我们这拨提起来就腿肚子转筋摸不着头脑，嘴上还硬嚷嚷着要接鬼。这帮孩子也许是这个大院迎来的第n拨八九点钟的太阳，他们一准是当年帝国主义和平演变预言中的第三代、第四代。可现在世道变了，那些陆续从帝国主义国家回来的艺术家都赖着不走，都说这儿好，这儿有机会，这儿有第二春、第三春。孩子们都睁一眼闭一眼过去了。我想再也不会有“贵族”了，最起码那帮丫挺的再也过不上当年的日子了。

七九八大院让这帮孩子们折腾得越来越火，借用70后笑星非著名相声演员郭德纲的话：“听说天安门也要往这儿搬了。”

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## 西征梦

郭德纲相声：“说花二百块钱买一小猪，滋滋喝水嘎叭嘎叭吃豆，隔墙扔出去，哎的一声，你猜怎么着——死了。”中国当代艺术六十年代出生的这一拨当年差不多都被扔出去过：有的是被外国画商看上扔出去的；有的是被国外策展人选中扔出去的；有的是被外国文化混子忽悠着扔出去的；有的是心一横自己把自己扔出去的。连反应慢的也差不多都出去了。当时国内真没有画廊，王府井好像有一个，琉璃厂有几个，都是国营的，主要买画框和钉子，售货员隔着柜台嗑瓜子玩儿；当时国内真没有美术馆，就一个中国美术馆，那是离休老干部发功的地方，离艺术探索真的远点儿。艺术家的生存状况可想而知。国内第一家真正意义上说符合画廊标准、现在提起来也不丢人的，直到92年才由当时在人大留学的澳大利亚人布朗开了一个，就是现在的红门画廊。上个月红门画廊隆重庆祝成立十五周年，众星云集，布朗回忆说当年开画廊还是受到我和另外两位艺术家的影响。我们听得直发愣。

布朗画廊开业的时候，被扔出去的这拨艺术家们已经各就各位了。“后八九”、“政治波普”、“玩世现实主义”等等乱七八糟的旗号已经打出来了，有的现在还有影响力。这拨哥们不仅没有死，有的还开了花、结了果，消息还传回国内。就像是在墙这边蒸了锅馒头，热气隔墙又飘了回去。中国人现在因为改革开放弄得都很谦虚，对国外来的东西很愿意吸收，给酒就喝、给饼子就吃、给电影就看，就连比我们老的在外面混不动的，也都回来指指点点：你这样不好，那样不对，窝头得这样吃，榨菜得那样咽。大家伙儿以为国外也是这样，信了，有的还照着改。时间长了才发现不对劲。

文化其实是一个国家区别于另外一个国家，或一个民族区别于另外一个民族的最后一张王牌，特别是现在全球经济一体化、区域经济一体化的时代。唯独文化是不能一体化的，不然大家吃饱喝足后看一样的东西还真没什么劲。中国当代艺术之所以在国外受欢迎，其实更多意义上是对西方艺术的一种补充，是对西方人制定的游戏规则的一种验证，再一次说明诞生于西方的油画，它的普及性有多么强，影响力有多么大。这是西方人在中国做的一场梦，不是我们的东西真好。中国本身的文化和生存价值，并没有被认可，也没传播出去。几十年下来，不管前卫、后卫，“85”还是“89”，认真做艺术的、有点儿文化使命感的，心中多少还是有点失落，不管嘴上多硬，他们的梦其实是破灭了。就像我们到别人家去做客，用自己带来的面粉和鸡蛋，用人家的锅碗瓢勺做了个披萨，人家吃着一致说好，夸你了不起，说中国人的手艺还真不错，Great！你说我再给你们摊个煎饼，众人当时就把脸拉下来了。

文化其实是一个国家或一个民族大家一起做的梦。这个梦有的时候看不见摸不着，有的时候又通过种种形式附体。这个梦，无论是你躺着做，还是蹲着做，首先自己得觉着舒服，心领神会，然后才能感动别人。

当年被扔出去的这拨、拿油画做梦的，我就不再说了，拿中国水墨画出去蒙老外、混得不错、并且还在做梦的，五十年代有徐冰、谷文达，六十年代有我和魏东，七十和八十年代的，没有。

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## 运动

现在人们一提起运动再也不那么紧张了，特别是七、八十年代出生的孩子们，首先想到的是衣服，是穿阿迪还是耐克，是乔丹还是李宁，是玩滚轴、滑板还是三对三，面点的一头钻家穿着皇马的队服跟着电视喊，只恨自己不能在现场接贝克汉姆一传球，朝大门狠来一脚，只恨自己不能和舒马赫同志赛道上转圈。一般没人能想起运动还有另一层含义，那就是社会运动。当年运动整得也很深入人心，有的都当饭吃，街头随便问几个漂亮姑娘（拣最漂亮的）：政治局六个常委都谁？一般都能答出七八个来，多出一两个回去一查，还是候补的，政治上相当成熟。

现在的小姑娘们也很可爱，一张嘴也能说出十来个，牌子。大部分是国外品牌，有一两个说漏嘴了，可能是国产的。我认识一小姑娘，对跑车有兴趣，从保时捷、法拉利、阿斯顿马丁、莲花到玛莎拉蒂，每款的排气量、提速、油耗，是手工制作还是生产线、制造年份，无一不晓，一听发动机声音就知道是哪一款的。还从不跟家里要钱，学校放假就找份工作，一般在专卖耐克的店。我觉得社会真的进步了。

打四九年起，六十年不到，老百姓经历大大小小的运动不计其数，就连小小的美术界也弄出了：八五美术运动、新生代、后八九、泼皮、玩世、艳俗、残酷、七十年后、极多极少、八十后、双年展热、拍卖热，好像不搞运动就活不下去，不整点啥就不知道如何过日子。拍卖过后还会有什么？圈里圈外好像从来没人想过，也没人会想到。中国人习惯了搞运动，正常的心态很难找回来，就连现在正常的市场经济也搞得跟运动一样，不停地提口号，不停地一窝蜂，不停地放卫星。

大凡运动，一定带有激进、突击、不理智的色彩。学雷锋，一天两天能行吗？植树造林，一年两年能成吗？五讲四美，五十年一百年能见效果吗？反对资产阶级自由化，十天半个月能出数吗？正经人家，能靠一个接一个的运动过日子吗？不累吗？大跃进后，我们留下了多少工业垃圾，迎来了多么艰难的“三年自然灾害”。

我一毛病，只要一紧张，周围一乱，不管干啥，正常水平就发挥不出来，当着人面不能画画，边上有人尿不出尿来。眼下热炒的威尼斯双年展、卡塞尔艺术文献展、巴塞艺术博览会，年年我都到场，今年因为国内媒体的热炒，好像开天辟地的头一回，以前没这事儿。其实今年中国当代艺术与以往历届相比，少了很多。我的老友程昕东当年效力的法兰西画廊今年就没带中国艺术家来，同时间老牌的比利时J.Bastien画廊也没有兴趣参加这些展览，中国当代艺术家的作品是以西方艺术为主流的展览当中的一个乐子的处境并没有变。一些成熟的艺术家，已经选择避开这个已经成为话题的艺术现象，他们另辟蹊径，选择艺术更深层的内容。艺术创作对古今中外的艺术家、现代当代的艺术家，都是一个永恒的命题。再次的艺术家也不会为了一两个博览会双年展改变自己的创作思路，改变自己的生存趣味。艺术创作一旦成为公众热衷炫耀的事儿，那么艺术家这个时候已经变成了一个三孙子。他的呐喊和挣扎，没人会他妈听，甚至不如OPENING或晚会上的一小一小布丁。

我想真正通过运动受益的人总是少数，大部分人会妥协，或者消失。俗话说：我不入地狱谁入地狱。大家就别让了。

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## 走，这就走

最近死了不少人：伯格曼、安东尼奥尼、杨德昌、侯耀文、文兴宇、伊门道夫……。请原谅我这么说，因为家里有亲人离开的时候我也用死这个词，除非有人拿枪逼着我，或是施加什么淫威，我一般不用逝世、永垂不朽这类死了还要比活着的人强的词汇。人死了就死了，用他妈多好的词也救不活。

伯格曼是我尊敬的世界电影艺术大师，是他把哲学的理性思考带到作品当中，是他可以自由地像作家一样直接拍摄电影，我始终抬头看着他。杨德昌，华人著名导演，是他证明了精彩的电影可以一个人做，而不必依赖巨大的投资。平时在家看电视，除了法制进行时，就爱看情景喜剧，从那认识了文兴宇，他把从领导岗位上退下来的老同志不甘寂寞总想发挥余热又不被理解的尴尬劲儿拿捏得相当准确。侯耀文是我的老邻居，人好，非典的时候大家都不敢出门，就在院子里喝酒，他天天都给大家说几个笑话。后来听说他还是郭德纲的师傅，就更加喜爱有加了。他曾和我要本画册，当晚回家就找了本厚的签了名准备给他，可惜当晚喝得多了点，第二天给忘了。现在那本画册还在，上写“侯先生耀文兄批评，2003年5月9日”。伊门道夫，德国当代著名画家，来中国办过展览，听说他不仅画画的好，在德国政界要人都给面子，餐厅也开得不错。

最早看到安东尼奥尼的名字，是上小学的时候在奶奶家糊墙的报纸上，人民日报。满墙发黄的旧报纸全是批判文章，没广告。大黑字标题，左边一片是打倒苏修社会帝国主义及其一切走狗，右边一片是打倒美帝国主义及其一切走狗，中间是批判安东尼奥尼。我当时就觉得满世界怎么全是狗，就中间是个人还反华？

多年后，上大学看了他的不少电影，才知道安东尼奥尼是一牛逼的世界级大导演，是意大利新现实主义电影“三尼”之一（罗伯特·罗西里尼，费德里科·费里尼，米开朗基罗·安东尼奥尼）。他拍的《红色沙漠》被誉为电影史上第一部真正意义上的彩色电影，《放大》被誉为世界电影史上艺术电影的代表作之一。他一生获得过全世界所有电影节的奖项，光威尼斯电影节就拿了5次，1995年、2002年分别获得奥斯卡终身成就奖和威尼斯终身成就奖。安东尼奥尼的电影，语言少，镜头长，叙事含蓄，这一点被中国的第六代导演们学了不少，再加上后来出现的法国新浪潮的影响，使这些年轻的中国导演还在欧洲获了不少奖。

有人说安东尼奥尼背，来中国来的不是时候，晚几年像贝尔托鲁奇来拍《末代皇帝》的时候多神气，都拿头顶着。故宫、长城敞开拍，想去去哪，前呼后拥，连一起拍片的英若诚住的酒店床头每天都有最好的葡萄酒。作为一个艺术创作者，我觉得他就该那时来，中国人民也该批他。自打1895年有电影这一百多年来，世界电影出现了很多流派和样式，30年代的意大利诗意现实主义，45-50年的新现实主义，58-62年的法国新浪潮，60年代初的新德国电影，70年代的新好莱坞电影，80年代的好莱坞电影全球化，90年代的基耶斯洛夫斯基、阿巴斯的作者电影，二十一世纪的EDV、数字电影等等，没有一个运动与流派和中国人有关，中国至今没有出现过一位世界级的电影大师和像样的有世界影响的电影。

在众多的世界电影大师中，唯独安东尼奥尼和中国有点关系，唯独安东尼奥尼来中国拍过电影。唯独安东尼奥尼这三个小时的纪录片《中国》因被视为丑化新中国而遭到全中国人民近十亿观众长达3年多的批判。仅1974年头两个月发表的批判文章就厚达200页，由当时的人民文学出版社出版，作者来自全国各条战线，其中很多是安东尼奥尼拍摄过的地方的革命干部和群众。

因一部电影而引发的在一个国家如此持久的大规模的全国性的批判运动在世界电影史上至今没听说过有第二个。意大利新现实主义电影摒弃奢华，强调反映社会真实，将镜头对准劳动人民、普通百姓，不重情节，不给观众提供答案，这些特征在安东尼奥尼的《中国》里得到淋漓尽致表现。文革后期极度封闭、空虚盲从、色彩单调的中国，也为安东尼奥尼提倡用含蓄空寂的视觉效果来揭示潜在涵义的理论提供了最佳的拍摄条件。这部电影在74年第37届威尼斯双年展以及随后全欧洲的放映引起了极大轰动，为安东尼奥尼带来了更大的声誉。中国人民也没想到，在与世隔绝文化空乏的年代，能和世界级电影大师有了一次思想上的交流，成为一代人的集体记忆。安东尼奥尼的死，勾起了很多人的回想，特别是有过文革经历的人，有些情景还历历在目，安东尼奥尼这个名字，他们不陌生。

安东尼奥尼1985年中风瘫痪失语，2006年9月双目失明，他对中国始终有感情，并不觉得他的影片给中国抹了黑。在他晚年每当有人去看他，对他说：“怎么样，去中国吧。”都能听到他回答：“走，这就走。”尽管由于身体原因，他自1972年以来，再也没来过中国，没“走”成，但很多中国人都希望他再来中国“走”一趟。人们很想问问，当年全中国人民口诛笔伐您的时候，您在想什么？

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## 大家都做想做的（一）

眼瞅着截稿的时间到了，啥还没写。也不能说没写啥，本来要写《太阳照在潮白河上》，想说说通县画家村最近闹“土改”的事，写一半，停。又想续写大上一期的《运动》，越写越大，弄不好得出事，停。正发呆，一老朋友带从瑞士来的国际奥委会几位官员到工作室参观，东拉西扯，最后定了几张丝网版的水墨画。一位善良、有人味、美丽的女官员听说我正在为写稿子发愁，临走甩了一句，随便一点轻松的写。忽然会写了我。

每天进城都要走京承高速，上次非洲人来的时候实行单双号，限制外地大货进城，在收费站十几个收费口用交通标志围成一个只能两辆捷达并排通过的一个小口，众多远郊区县、外地进京车辆像三峡大坝上游的洪水，全都一起憋在这小小的出口处，那叫一个憋啊！你一路上交的这十几、二十几、三十几块钱的过桥费，在高速路上节省出来的时间，在这统统变成零。我感觉每个高速前行一路做梦的人，他们的美梦在这个瞬间都破灭了。前几天，“好运北京”奥运北京测试赛又这样重复了一次，只不过这次是私家车一律分单双号，不像上次非洲人开会，只限制公家车辆，对私人车辆采取自愿的办法。好不容易挤出出口口刚上桥迎面一横跨马路的电子显示屏，几个大字：同一个世界，同一个梦想。本来显示屏是提示前方道路路面情况的，这一口号一放至今没换，前面的道路该怎么走，大家开始猜测、开始犹豫了。

细想这一口号不知谁琢磨出来的？侯宝林大师的相声有一段叫猜谜语：说人人都能做，不能一起做，只能一人做，不能看着做。谜底：梦。说的就是这事。同一个世界没错，同一个梦想，听起来有点穆得慌，全世界不说，就中国，13亿人口大家都想吃肘子，大家都喜欢一个姑娘，那还不得出人命。就高速路上这收费口，大家都想早点挤过去，每天都能看到吵架的，有的还站在车外隔着一辆车开骂，扔矿泉水瓶子。跟这生完气，坐到奥运会开幕式现场，能高兴得起来吗？如果能马上欢快起来，那这人一定是牲口。

当然，办奥运会是一件好事，总比打一场仗强吧？我从心眼儿里赞成举办奥运会，只是希望办得从容，办得开心，办得大部分中国人都觉得愉快，才是件大快人心的事。办奥运不易，全民动员，人人参与，累点那是正常，烦点那是应该的。除了1984和1996在美国举办的两次奥运会外，哪个国家最后不是累得跟三孙子似的，但是大家心里痛快，高兴，那就值。办人的奥运，这也是奥运会的宗旨，要办的理由。

还有一标语，也让人很奇怪：“新北京，新奥运”，还有紧跟着后面的：新北京，新海淀，新北京，新朝阳，新北京，新顺义，新北京，新火神营……。英文的不是这样写，英文原意是：新北京，伟大的奥林匹克。把口号改成新北京，新奥运，看了马上觉得急，时间紧，不够用。2000年申奥成功，要在短短的八年时间建成个崭新的新北京，新海淀，新顺义，新火神营，那时间真够紧的！就说把故宫、紫禁城、颐和园、圆明园等重点文物单位和沾点世界遗产边的都留下，其它的推倒重来，光动员、拆迁、挖坑、盖房、装修、配套，八年时间就不够，现在的北京是八百年才建成的。新奥运听起来就更奇怪了，新奥运是指哪个奥运？新奥运组委会在哪个国家，谁牵头，几年一办，比赛规则是什么？有武术没？有拔河没？这都是中国人的强项，这回一定得放进去。

老的奥运会从1896年在希腊雅典举办了第一届后，除第一次世界大战和第二次世界大战因故取消外，至今已举办了29届。中国在1984年重返奥运会并实现“零”的突破，并在最近的两届奥运会上已成为拿金牌前三名的国家之一。奥运会至今已有112年的历史，从哪个角度来说都不新了，但是它有公正不变的规则，有人的活力，有很强的人文色彩，能让全世界的人都动起来，不知道标语上写“新奥运”指的是否就是这个奥运？！

还听说举办了几届，努力要办成国际上最好的北京国际美术双年展以及众多国内大大小小的展览也因新奥运要改在2008年展出，这就更让人不解了，威尼斯双年展，除了第二次世界大战以外，从没因为有什么会而改变。把什么都搞得跟运动似的好像一扎堆一窝蜂这事就成真的了，这可能是我们中国人的特色。（待续）

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## 大家都做想做的（二）

上回说到我们差点又把奥运会给妖魔化了，很多和奥运比赛无关的事也都要愣往2008奥运会期间整，其实这也不新鲜，当年奥运会创始人老顾头，就想把艺术也弄到奥运会里比一比。1906年顾拜旦在巴黎召开了艺术、文学与体育协商会议，会议建议国际奥委会组织五项艺术竞赛，即建筑、音乐、雕塑、绘画和文学，后来绘画类又分为古典油画、水彩画、素描、应用绘画（招贴、证书、集邮、印章）以及木版、蚀刻等，文学分为诗歌、戏剧和散文（小说、神话、幻想），音乐比赛为交响乐、器乐、唱歌。结果很多比赛无法量化，规则无法制定，操作起来困难重重，比赛荒诞不经，金、银、铜牌发不出去，有一首长诗题目为《体育颂》，获得文学竞赛金牌，作者是乔治·霍雷德和埃什巴赫两人，当时谁也不认识这两个作者，直到7年后顾拜旦才说是自己化名写的。瑞典皇家艺术学院甚至认为：“从艺术的角度来看，这种比赛是毫无意义的。”艺术奥运比赛最终由于艺术家和组织者两方面缺乏兴趣而不得不停止进行。艺术竞赛慢慢转化为在奥林匹克运动会期间举行的艺术节，至今大家把关注点更多注重于开闭幕式的表演。

奥运会开幕式其实是一个国家整体实力的一次大现眼，首先得保证这一两个小时不能停电，上万人欢呼，跺脚，体育场不能塌了，有紧急情况能马上疏散得出去不能都捂里头。其次文艺表演也得时时刻刻想着是人在看，演员和观众大家都能觉得出来对方是人，是来交流来了，不是来活受罪。千万别弄成“阿里郎”，几万人翻板就为了一个人或者10个人看。奥运会开幕式演出更是主办国文化的展示，短短一个半小时的演出会形成一个庞大的气场，这个气场是肤浅、鲁莽、急赤白脸，还是稳健、从容、含蓄优雅，全世界都会马上看得到，弄砸了，想挽回面子又得用若干年的时间，还不一定。历届奥运会开幕式，我觉得2000年悉尼奥运会最好，主题歌《圣火》神圣、稳健、优雅，仿佛战争前夜的寂静，与即将开始激烈的运动比赛构成了鲜明的对比，产生了节奏，催人积蓄力量拭目以待。被人一致看好的汉城奥运会主题歌《手拉手》我倒觉得和《亚洲雄风》有一拼，把气给唱泄了，你好，我好，大家好，你强我也不弱，走到一起不容易，有唱完了今晚就不过的感觉。古人兵法云：一鼓作气，再而衰，三而竭，出征比武就忌讳这口。奥运会是体育比赛，不是春晚，不是红白歌会，千万别忘了，给后面留点。

顾拜旦犯的错误是把体育和艺术这两个不相干的事情愣往一块捆。体育比赛是人类向自身身体极限进行挑战，在相同的人群当中可以进行比较、竞争，在同样的规则下竞争越激烈越出好成绩；而艺术是人类思想和意识的结晶，有的甚至是看不见摸不着的。吃汉堡、拿大顶有朝一日都有可能成为奥运会比赛项目，而人们的瞬间思想、意识是永远不能放在一起进行比赛的。顾拜旦曾经在1915年感慨地说：“20多年来，我一直在提倡体育与历史文化。你们响应了我关于肌体文化的号召，并且获得了益处。你们没有相应我关于历史文化的号召，不要以为俺会放弃，直到生命的最后一刻，俺也将不断重复这一号召。”他死后没多久奥运会艺术比赛就停止了。

老顾头犯的错我想我们不会再犯了，能否把奥运会办成人的奥运会，而不是国家、地区间的较量还有望达成共识。2008年眼瞅着就要来了，奥运会成了当务之急，人们都议论在北京举办的奥运会开幕式该是个什么样，大牌导演争着往里冲，据说有各种版本。我的朋友里有几个也在为开幕式工作，光盒饭已经吃了一年了。从他们嘴里没听出有什么好的构思，还是让星星告诉月亮，让历史告诉未来，没现在什么事，没人什么事。玩大型团体操我们玩不过朝鲜，玩世界和平玩不过汉城奥运会，玩人与竞技的和谐我们玩不过悉尼、雅典，玩节俭实惠我们玩不过洛杉矶、亚特兰大，那么还剩下什么呢？朴实，含蓄。这是我们这个民族的传统和强项，可又是我们当下最看不上。

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## CHINESE CABBAGE

法制晚报消息，今冬大白菜上市，供不应求，价格是去年的4倍，与历史同期相比不知道翻了多少倍，大白菜上市价格一路看涨。“今年8000公斤的大白菜卖出了去年20000公斤的价，”菜农李建良卖完最后一车高兴地说。听说有些经营不太好的拍卖行也准备接这笔生意，如果碰到有眼光的炒家的话，最后的总成交额不一定比现在的当代艺术次。北京最大的蔬菜批发市场新发地市场目前大白菜价格在每斤0.75元—1.15元之间浮动，是近4年内同期价格最高的一年。新发地市场信息中心工作人员就表示，一般进入10月后白菜的价格会明显回落，黄瓜的价格会上升，月中白菜的价格只有月初的一半，但今年这一规律并没出现。

大白菜英文名Chinese Cabbage。十字花科芸薹属一年生、二年生草本植物。以柔嫩的叶球、莲座叶或花茎供食用。栽培面积和消费量在中国居各类蔬菜之首，世界第一，而且三千多年前中国人就吃上了，七千年前西安半坡原始村落就有白菜籽发现。同时还有词儿，《诗经·谷风》中就有“采葍采菲，无以下体”，葍就是白菜，菲乃萝卜。直到十九世纪才传入日本、欧美西洋各国，就白菜这事我们又走在世界前列了。白菜种类很多，有山东大白菜、北京青白、天津绿、东北大矮白菜、山西大毛边。南方大白菜由北方引种，品种有乌金白、蚕白菜、鸡冠白、雪里青。白菜含有蛋白质、脂肪、各种维生素和钙、磷等矿物质以及大量粗纤维。用于炖、炒、熘、拌以及做馅、配菜都中。特别是白菜含较多维生素，与肉类同吃，既可增添肉的鲜美味，又可减少肉中的亚硝酸盐和亚硝酸盐类物质。白菜在中国有七道名菜：“蟹黄扒津白”、“白菜芥末墩”、“大白菜水饺”、“栗子娃娃菜”、“开水白菜”、“松茸娃娃菜”、“醋熘白菜”。还有冬储和腌白菜两大流派。北京城几乎家家都会腌白菜，不论男女老少，人人都爱吃。很多人都是打着白菜嗝去参加各种体面的Party。就连最体面时尚的外企白领也没觉得吃完猪肉白菜馅饺子再去见老外上司是件丢人的事。前几天和老友崔健、以及两个日本来中国学水墨画的留学生去吃北朝鲜饭，价格不便宜，北韩特产的毛蟹也吃了，一大桌子，最后大家还是觉得那半颗整的就端上来还没腌透的大白菜最好吃。崔健的母亲是鲜族人，父亲是军人，一家人很善良，崔健本人为人低调，朴实，只有在台上演出的时候你才觉得他和摇滚乐有关系。而且他让摇滚乐在中国落地落得那样天衣无缝，以至于以前我总是和他争辩《一无所有》到底是“西北风”“黄土高坡”还是摇滚。我画的一些水墨画和摇滚乐有关，一些是受摇滚乐的启发弄出来的。中国改革开放近三十年，人们的生活水平真的是提高了不少，文化生活也丰富了很多，啥都见过了。但像邓丽君、王菲、崔健这样既“土”又“洋”的创作者、传播者少之又少。是大家没在中国生活过吗？没吃过大白菜，拍黄瓜吗？我想不会，以前的中国谁能比谁日子过得好多少？为什么只出来这几个？

白菜除作为蔬菜供人们食用之外，还有药用价值。中医认为，白菜性味甘平，有清热除烦、解渴利尿、通利肠胃的功效，经常吃白菜可防止维生素C缺乏症，就是坏血病。用大白菜还能治感冒，方法：白菜根加红糖、姜片、水煎服，或用白菜根三个，大葱根七个，煎水加红糖，趁热喝了，白菜叶都咽了，盖被子出汗，感冒就中咧。大白菜洗净切碎煎浓汤，每晚睡前洗冻疮患处，连洗数日即可见效，别心疼白菜。白菜籽能解酒，对酒醉不醒者，可用白菜籽研末调“井华水”（即从井中刚打上来的井水），服之有效。对于气虚胃冷的人，则不宜多吃白菜，容易恶心吐沫。白菜吃多了，可用生姜解之。前年“神5”首次载人上天，杨利伟就随手带了包白菜籽上去。

写完这篇稿子，就该动身去香港了。就像艾敬在歌中唱的：1997快点来吧，我就可以去香港了。时间过得真快，现在有了自由行，大家抬腿去香港和去趟天津一样，不当回事。当然我不会站在红勘体育馆，人家也不让，我是画画的，只能进画廊。我的老合作伙伴王玉堂庆祝推广中国当代艺术二十周年，我想我的这次个展一定能给他们这二十年划上一个完美的句号。

因为这个展览，前几天《NEWSWEEK》、《国际先驱论坛》、《ASIAN ART NEWS》、《悉尼先驱晨报》专门来做了访问，东拉西扯，白话完之后，几乎所有记者的最后一个问题，都是现在中国当代艺术这么火，你能否给国外的藏家们一个忠告？我的回答是：火是火，但是跟中国本土文化并没挂起钩来，没有出现连帮带瓢都特别过硬的东西。中国当代艺术家学西方的成分太多，而且半生不熟，拿目前你们认为最好的艺术家到世界当代艺术中去比，也顶多是二流中等偏下。别拿买大师作品的钱去买一个还不够成熟的作品。

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《HI艺术》2007年12月号

## 香港 香港

## 香港 香港

“寂静的山岭，美丽的海港，有我的欢笑有我的希望，这里的一切都使我难忘，这里是爱情的天堂……香港、香港。”邓丽君这首老歌唱的是当年最自由、繁荣的东方之珠，亚洲最国际化的大都市香港。也是大家唱着最顺嘴的歌颂一个华人城市的歌曲。当年有歌唱北京的，天津的，台北的，二道河子的，谁还记得住，就是真有记着会唱的，现在谁还好意思张嘴唱出来？！邓丽君为香港唱的歌一共有两首，还有一首快歌《香港之夜》，这两首歌至今一直有人在唱，在哼哼。香港不仅是大陆人购物的天堂，也是西方人、老外喜欢的旅游目的地。前几天美国航空母舰“小鹰号”因为没能得到中国政府的同意在香港过感恩节，急得直翻脸，下到水兵、舰长，上到国防部长、国务卿至今还在念叨，气还没顺。有人说香港是文化沙漠，那是因为丫奴才当惯了，睁不开眼。香港，不仅所有世界上一流的企业、跨国公司、银行、证券商在这里设立区域总部，就连美联社、路透社、CNN，《时代周刊》、《新闻周刊》这样一流的传播媒体，及成百上千家各国报纸、杂志的亚太总部也都设在这里。97年香港回归，英国人一赌气把路透社搬往新加坡，但一年后，还是将主要的制作班子迁回香港。香港的电影是世界上唯一敢跟好莱坞叫板的，大陆观众谁不能张嘴就说出二、三十个香港的影视明星来。这里每个月都有上百个艺术演出和展览开幕，世界上顶级的大牌摇滚乐队、交响乐团，古典、现代舞团、剧院都抢着在这里演出。这里还有任何你想看到的书籍、报纸、电影及文化资讯，没人拦着，在其它地方恐怕你只能看到想让你看到的。

香港还是中国当代艺术的圣地，如今这拨当代艺术火成这样，就是在香港被操作起来的。

## 香港 香港

香港除了有众所周知的苏富比、佳士得两大拍卖行以外，还有众多的大小小的画廊。其中以1983年创立的汉雅轩、1987年创立的万玉堂、1992年创立的Schoeni画廊名声最为显赫，被称为香港的三大画廊。Schoeni Art Gallery由瑞士来港的酒店业经营者Schoeni和前香港财政司郭伯伟的独子小郭伯伟创立，开始卖家具古董后转经营中国当代油画，经营规范，很少欠艺术家的钱，曾经推出了王沂东、李贵君、曹力、祁志龙、岳敏君、杨少斌、陈余、张林海、刘野等，成为香港经营中国当代油画的重要画廊之一；万玉堂画廊Plum Blossoms，由美国人Stephen McGuinness创立，分别在新加坡、纽约开有分店，画廊拥有博物馆级的古董织物和亚洲当代艺术，代理有顶尖的水墨画家如C.C.Wang和吴冠中等，以及后来较为年轻的当代水墨画家我和魏东，万玉堂还是香港乃至全世界少有的以经营中国水墨画为主的跨国画廊经营者；汉雅轩画廊是由香港人张颂仁创立，其画廊分布在香港和台北。张颂仁不但是位成功的商人，还是中国当代艺术的重要推动者。张颂仁出生在香港，毕业于美国威廉斯大学，是国际艺术批评家委员会（AICA）香港分会的创办人，还创办了亚洲艺术文献库，被选为古根海姆博物馆亚洲艺术顾问，两度入选国际著名杂志《艺术评论》最具世界影响力的100位权威人士。20年来他和汉雅轩画廊参与和策展了“后八九：中国新艺术”、“圣保罗双年展中国特展”、“威尼斯双年展”、“文字的力量”、“威尼斯国际雕塑年展”、“中国新摄影展”以及“中国视觉文化的复兴计划”。代理的画家有：台湾艺术家朱铭，大陆艺术家张晓刚、王广义、沈小彤、方力钧、曾梵志、李山，香港艺术家陈福善。

从时间上说，张颂仁是将国外的艺术金融资本带到中国大陆的第一人。就连现在敢公开将藏品展出的比利时收藏家尤伦斯也回忆说：“我在香港受到了很大启发。”捎带手说一句，第一个将国外艺术产业资本带来中国的是红门画廊的布朗。这两个人也是我的好朋友。张颂仁93年的时候就替他的朋友付钱给我购买我的水墨画，后来也参加过我在香港万玉堂画廊的个展开幕。布朗14年前就和我约定要为我做一个展览，这事也终于在2005年落停了。我一直很奇怪他们怎么能眼光那么准、提前那么早就下家伙呢？以至于后来大规模的中国当代艺术炒作，几十家上百家境内外画廊蜂拥798、草场地等等，比他们哥俩晚了近20年。

张颂仁和他的汉雅轩画廊推出“后八九中国新艺术”的时候也是在中国当代艺术最需要搭把手的节骨眼上。89年北京中国美术馆的现代艺术大展之后，大陆艺术家在完成了一波对西方当代艺术的大规模的学习和模仿之后，进入低谷，没人知道下一步该干什么。也就是在这个时候，张颂仁开始把眼光投放到大陆，在栗宪庭的帮助下搜罗了一大批新艺术家和作品，并于1993年在香港会展中心以汉雅轩画廊的名义，举办了“后八九中国新艺术”展，成功地推出“后八九”这一有别于80年代新潮艺术的全新的艺术现象。之后又把他们成功地推向世界。

时至今日，国内外艺术媒体还是在沿用“后八九”这个称谓，不管当初是为了商业噱头还是容易上口好记，反正大家现在是在记住了“后八九”这个广东口音很重的词。这应该归功于香港的画廊。香港这一小小的弹丸之地，对中国当代艺术的发展起到了重要的推进作用。

80年代末90年代初，每个人都在观望等待，很多人都出国了。北京的街头巷尾除了大大小小的英语学习班、托福班、日语学习班，还有为数不少的专教人说广东话的学粤语的班，而当时的艺术家，就像现在桥底下抱小孩卖盘的，只要你往她那扫一眼，她就敢迎上来：大哥，要盘吗？

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## 2007年过去了，我一点都不怀念它

## 2007年过去了，我一点都不怀念它

2007年一年北京愣没下什么雪，眼瞅就要翻篇了才掉了那么几滴雪花，还没看清楚就没了，房前屋后，瓦上一点雪的痕迹都没有，你要是跟人说刚才下雪了，别人会瞪眼看着你，一脸烦躁，好像你在说谎，忽悠他。我亲耳朵听见电台里主持人说：今天白天有雪，对不起没下。

这一年也不是一点事没有：一是结束了和Plum Blossoms万玉堂画廊长达12年的全球独家代理，开始和几个多年想合作又没机会的彼此都看着顺眼的画廊有了沟通。去年一年画了4张画，加上今年的一共8张，秋天会在798最火爆的程昕东国际艺术空间弄一个展览，全是水墨。在靠画吃饭以画画为生的这一堆老老少少的画家里只有我、陈逸飞和画廊签过这种约，他是以油画和伦敦的马勃罗画廊签了九年，到他去世约还没满。这样的机会对一个画画的人来说真的不多。当年早早出去的那几个在国内油画的号称呆不住的，在国外混了小20年愣没画廊找他。陈逸飞是90年代末开始回国做生意，我是一天没离开过北京郊区。

和一家画廊死磕和脚踩八只船的感觉是不一样的，死磕的能有时间安心画画，有点像现在国家养的画家，慢条斯理，待遇照国家干部走；脚踩八只船的机会多，主动一些，但静下心来画画的时候少；死磕的像当年有钱人家的正房大奶奶，手里攥着库房的钥匙，从容不迫；脚踩八只船的像五六个姨奶奶其中的一个，总觉得后面有狼撵着，踏实不下来，但有时也能得到意想不到的好处。总之各有千秋，活法大不一样。

活法变了，作品肯定得跟着走。作品和生活是互动关系，就像大冬天你光着屁股在街上转悠，即使没人管一会也得冻回来，因为天气和你的身体是互为感应的，就算你再牛逼再有意念，你也坚持不了多久。作品必须得反映你的生活，千万别编。好的作品一看就知道是哪个国家人画的，画的是哪年的事，是不是原创。那些看完不知道是中国人画的外国人，还是外国人画的中国人，时间模糊貌似永恒，在观众面前装孙子，这样的画画的再花哨，也只能蒙一阵子，最后还得归为垃圾。

另一个是偶尔和同行见面，吃饭喝酒三句话之后你要不谈谈拍卖，聊聊价格，这顿饭难吃不长。一开始是画家画完一幅画就有感觉，知道自己画了张好画；后来是批评家策展人决定，尽管丫一辈子没画过画；这两年炒家决定，而且每年价格都有很大变化。艺术品的价格和炒家的周转资金有关系，和艺术没有关系，而且从07年年底开始，西方炒家基本全数退出，全部是由中国的炒家奔赴伦敦、纽约、香港举牌。让西方老牌拍卖行惊喜的是，中国大陆来的炒家，初生牛犊，花钱冲，出手愣，中国画家作品的价格直线上升，就像郭德纲说的相声：房子高七丈，炉子里的火苗九丈多，必须在房顶凿一窟窿走火苗子。中国有一百多个模仿里希特画焦点不实的，但去年底他的画价格反而还没中国艺术家的一半高，而且还没中国艺术家的作品抢手。你说这事弄的，还没地方说理。郎世宁在绢上画的带点意大利口音的中国水墨画愣没这么好的待遇。命啊。

再一个是如今本土绘画样式也就是水墨画敢在798做展览的不多，那里展示的是经过几代人努力，几乎全盘西化了的中国当代艺术。中国打上世纪四十年代，也就是二战后，就没干别的，专门学外国。林风眠、徐悲鸿等欧洲回来的这帮人掀起的西学热潮之后很快就进入了社会主义时期，由国家倡导的学苏俄运动，光明正大的把欧洲，主要是俄国当年的各种流派、理论带入中国，国家大量向那里派驻留学生，直到今天从苏俄留学回来的人才还有没安排好的。我看过当年留苏回来的理论家写的文章，不比现在差多少，不管写谁，最后都能拉到意识形态上去，比现在西方人玩的溜多了。78年改革开放又掉回头来鼻涕眼泪的猛学了几回西方当代艺术，如八五新潮和后八九，这就是中国当代艺术的现状，看看欧洲，翻翻苏俄，再瞅两眼美国，就齐了。由于当代艺术这趟火车不是从自家开出来的，艺术家、批评家、艺术二道贩子等等等等，大家摸不着头绪，只能玩当年打日本鬼子时铁道游击队那手，人人手里都拿着耙子，只要火车开过来，不管三七二十一抡圆了就是几耙子，划拉多少算多少。

和画廊签约不是什么新鲜事，旧社会就有，当时家境稍宽裕的谁家不挂两张水墨画还都是真迹，刚解放的时候琉璃厂就有卖齐白石水墨画的，四尺对开十五块人民币就能拿走；拍卖行如同当铺，总能跟卖儿卖女联系起来，心平气和过日子的谁愿意往那里送东西。国外的拍卖行有三百二十一年的历史，中国的当铺也有几百年的历史了，你能说它新鲜吗？中国当代艺术就如同西方当代艺术的一面镜子，那边有的这边一定有，那边没有的这边一定找不到。当下人们知道、看过的那几件中国当代艺术作品没有一个是原创。直到如今都学习模仿了半个多世纪了，还在接茬模仿，你说这一年一年的过去，值得怀念吗？！改革开放三十年了我们的文化信仰在哪？

2007年1月27日星期日
《南方周末》2008年2月14日“年度致敬：文化原创榜”

## 卖花姑娘

二十多年来中国当代艺术在这个13亿人口的泱泱大国，就像是水面上漂着的浮油，既沉不下去，也溶化不了。

——朱伟

去年一年只看了两个展览，一个是在比利时布鲁塞尔我自己的个展，另一个是北京四环边上居然之家的家居装饰材料展。电影看了两部：一《色·戒》，二《集结号》。我自己的个展纯属应酬躲不过去，看家装材料展是有兴趣，想看，去年装修工作室落下的后遗症。看《色·戒》是想看看华人导演怎样诠释那一段海峡两岸都不方便解释、日伪时期中国人的种种心理活动。看《集结号》是想看看民营电影导演如何拍类型片之外的、纯中国特色的主旋律电影，还不至于赔了。其它呜嚷呜嚷的近千个展览、四百日公映电影实在提不起兴趣去看，有的下了半天决心，走半道还是改约几个哥们聊天喝酒去了。今年准备在去年的基础上再精简一半，只看一个展览也就是十月末在798程昕东国际艺术空间自己的水墨画个展。另一个是将在4月中旬来华演出的朝鲜大型革命歌剧《卖花姑娘》，听说是在刚落成的国家大剧院上演。

《卖花姑娘》说的是在万恶的旧社会（按国家形态来说，有可能是市场经济社会），兄妹三人同村里一地主作斗争，你活我也不想死的故事。

三十多年前几乎每一个中国人都不止一遍看过由这部歌剧改编的同名电影。当时每个学校都包场，全体出动排队去电影院看。灯黑音乐一起就有人开哭，这都是看过一遍的，等演到妹妹顺姬因为饿极了偷吃了地主家一白薯遭地主婆毒打，头磕在火炉子上，被正炖着的参汤活活烫瞎双眼，疼得满地打滚的时候，全场哭声一片。那种哭声已久违了，恐怕很难再听到了。电影院里的工作人员不知看了多少遍，还是站在墙角哽咽着。这部电影在当年的流行程度不亚于《泰坦尼克号》，插曲《春天年年到人间》更不逊色于《My Heart Will Go On》。朝鲜人民至今可能还没机会看到好莱坞的《泰坦尼克号》，不过没看也罢，与卖花姑娘相比那一人算是幸福的。

这次即将来华访问的朝鲜民主主义人民共和国血海歌舞团是在金家父子的特别关怀下成立于1971年7月17日。金正日同志一百五十多次亲临剧团指导改编。歌剧团先后有一百五十多位艺术家荣获人民艺术家、人民演员和功勋演员的称号。《卖花》先后在朝鲜国内及世界各地演出一千四百场，出访前苏联、法国、意大利、德国、阿尔及利亚、日本等国家，在亚非拉四十多个国家进行巡演。还曾多次访问中国，在北京、上海、重庆、武汉等城市演出过，反响强烈。此次访华，血海歌剧团派出了一百八十人的超豪华阵容，集中了全朝鲜最优秀的音乐家和艺术家，其中享有共和国功勋演员、人民艺术家、朝鲜最高艺术奖“2·16”艺术奖获得者称号的演员就多达50位，并且随团而来的还有大型管弦乐团和合唱团。

《卖花》能有这样的实力，是因为它具有强烈的原创性、民族性和当代性，这部歌剧要是由安徒生的《卖火柴的小女孩》改编过来的，那就差点意思了。

去年春天的这个时候，纽约古根海姆博物馆的策展人、东方艺术部主任亚历山大来访，我曾和她进行了认真的交谈。关于中国当代艺术这块我的意思是：中国当代艺术以模仿起家，从面貌上追赶世界当代艺术，这在任何一个国家当代艺术的起步阶段都是无可厚非的。但是时间长了总是这样，那么西方人看到的就不是真正的中国当代艺术，而只是自己的影子，只是看到了西方当代艺术具有多么大的影响力和普及性，是自己欺骗自己，我想西方人不会气量小到就喜欢看克隆的。现在已不是殖民时代了，虽然从表面的文化现象看中国当代艺术有点被文化殖民的意思，其实油画和电影传入中国不过是近一百年来事，中国的传统绘画和民间绘画并没有被改变。中国本土艺术的根基并没有受到任何影响。现在的这些当代艺术就像是漂在水面上的一层浮油，沉不下去，也溶化不了。

东方大部分国家，包括日本、韩国等等，还是以农业为主导的日子过的时间长点，陪西方人玩以工业背景为主的装置、观念等等有点力不从心，上气不接下气。再说，玩的也不好看，怯了吧唧的你们看了心里就觉得舒服吗？！就绘画来说，中国、日本、韩国等等国家水墨画、年画、民间雕刻相当普及，每个国家各朝各代都有自己的官办画院和民间画坊，潮流、

技法层出不穷，相当丰富。要是想真正的交流，领略东方文明和西方文明的不同与相同，取长补短，不正应该从这里入手吗？

对于中国当代艺术，现在有如下的不同反应：一，睁一眼闭一眼看发展，从国家根本利益上看不予否认也没打算承认，这是政府的观点；二，有点意思，但学得还不太像，要给予机会和扶持，这是从西方的角度来看；三，是当代艺术，不但是而且还争着抢着说自己立了头功，这是来自于民间当代艺术热衷者和既得利益者的心声。作为这个时代的一个艺术家，我的看法是：当代不当代不重要，但一定要是原创，连帮带瓢都是自己独创的才感觉踏实。就像妇女生孩子，遭了十个月罪，费了半天的劲，结果生下的孩子说不清是谁的，看着谁都像，就不像自己，那才懊恼呢。

《卖花姑娘》是地地道道朝鲜人民培育出来的，意识形态极强的当代艺术产物，冠冕堂皇、堂堂正正地游走于世界各大艺术殿堂，不怕撞见也不会撞见和自己相似的。他们的演出让所有不同意识形态国家的观众都跟着哭，还不白哭，哭完了还让你明白为了啥哭……。

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## 野火烧不尽 春风吹不活

——记中国当代水墨画界

每次去琉璃厂都发誓以后再也不画水墨画了。就算是你脾气再好，定力再够，看着这铺天盖地的画轴，扇面，几千个奔腾的瘦马，一万多个不中不西的全因素透视感极强的熟得发紫的葡萄，你一定能当场瘫在地上，恨不得立马有人拿冰水喷你，或者赶紧吃一雪糕压压。

扎堆廉价出售水墨画，有的还带拽老外衣服，生拉硬扯让人看的，我觉得实在不雅，有点糟蹋中国文化。后来有机会去国外看看，发现更惨。好点的美术馆、博物馆门口街面上一字排开都是当场画油画、画素描的，有会画的，有不会画的，看着姿势都对。不过人家玩儿的高，一门心思画画，绝不看边上的人，倍儿有气节，挤颜料，擦笔，动作娴熟，跟画了一辈子似的，除了画稍次点，没啥毛病。不耽误挣钱，一天下来肯定比琉璃厂连脸都不要、白不吡咧奔钱去的挣得多，还弄了个搞艺术的，冲这点，就得赶紧跟国际接轨。

水墨画其实也不容易，前几年因为真假难辨，数量众多，曾遭到海外拍卖行的停拍。那些画的作者本人已经死了好几回了，很难坐起来帮着鉴别真假。不像当代艺术，艺术家都活好好的，吃麻麻香，有的还能帮炒家说瞎话，最起码让买主当时觉得踏实，到了买主孙子的时候踏实不踏实那要看发展，不要盲目悲观。

水墨画地位上不来，我琢磨着是从五四新文化运动时期开始的。以前不这样，地主老财大款秀才员外家家都有名家真迹，有的还养着会画画的人，奉为上宾，饭都单吃，既不跟长工下地干活，也不会和下人睡一炕上。新文化运动开始，文明戏、西方油画开始盛行，水墨画和传统戏班子一样遭到年轻人的唾弃，打倒孔家店的时候水墨画也没少被烧。解放后大批民国期间“海归”的艺术家更是从根本上希望通过借鉴西方艺术的长处来改造中国水墨画，甚至把水墨画改名为彩墨画，从形式上改变水墨画。水墨画专业开设素描、人体解剖、色彩和透视，在内容上逼近政治波普。从五十年代、文革直到今天大家记住的熟悉的现当代水墨画作品，你一听名字就知道怎么回事了，比如《土改分得大黄牛》、《老汉今年八十八，始知军民是一家》、《化水灾为水利》、《红太阳光辉暖万代》、《喝令地球献石油》、《夺钢前哨》、《千秋功罪我们评说》等等。

水墨画几千年来传统，讲求“师造化，得心源”，讲究意在笔先。上面几个画的名字听着就能吓一跳，让你感觉非得把宣纸搁油锅里炸了才能在上面画。

西方当代艺术的不断革命，在形式后面是风格语言的革命，但在形式革命的潮流下，更还是隐含着意识与观念的变化、生活态度和人生价值的变化。这些变化因何而起，怎样演变我们不知道，只是看到了现在的结果拿来就用，不管顺不顺手。几千年的水墨画和几百年的油画，在发端发展上是极为不同的，各有自己的一套。水墨画只是在五四运动以后，才变得非驴非马，不像个人样。我不知道该不该感谢那些“海归”回来口口声声要改变水墨画的那些哥们，我甚至祷告他们当年别回来，有种的就他妈去改变西方的油画，把散点透视和意境带给他们，把油画改成油彩画，另外再细分为工笔油彩和写意油彩；风景画里面引入大斧劈和小斧劈。艺术是属于全人类的，别回家里横。我想这帮丫的不敢，照毕加索、马蒂斯的脾气早把他们大嘴巴抽回来了，连这帮艺术家也知道糊弄中国人容易，糊弄老外门都没有，人家个个有血性。

几十年来水墨画被改造成如今这个不死不活的样子，似乎就先进了，文明了，就会得到西方的认可，其实不然。在当代艺术盛行的今天，水墨画连我们自己都未把它纳入当代艺术的范畴，指望别人点头就更别提了。前两天接一展览邀请，是对文革时期艺术形式反思的大型学术性展览《红、光、亮》，水墨画这块也就我一人。文革时期遭到严重摧残的其实是水墨画，红、光、亮当年最彻底的是水墨画和京剧。

中国水墨画的前途问题几乎贯穿了整个二十世纪，几起几落，备受质疑，一次又一次完整的改造水墨画运动差点让水墨画作为一个画种消失在这个世界上。这事西方人没逼我们，全是我们自己干的。功劳归那些对水墨画似懂非懂的改良派，完全推给意识形态或文革等等政治运动有失公允。

画画是一技术活，行内的人不自己来回瞎折腾外人想插手也插不上。这帮丫的为什么要折腾几千年来老祖宗传下来的水墨画呢？原因有二：一，他自己的功力永远也达不到，绝望而致；二，强烈的文化自卑感所造成的奴才心理作祟。

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## 里希特·中国当代艺术

——记中国当代艺术界

郭德纲相声里有一段子，说人饿急了有很多种想着吃的办法，哪种听着都解气。其中有种吃法听着更磁实：“烙饼卷馒头就着米饭”。这其实是人饿急了时的真实想法，甚至是饿死前很多人会产生的幻觉。人到了那个时候根本顾不上想那么多，逮啥都想吃，看啥啥都像烙饼。你跟他说别的纯属扯蛋，你要是和他聊理想啊、坚持啊什么的，他要是还有口气的话一准把你咬死。

里希特的油画传入中国，对当年苦于找不到出口的中国当代艺术家来说不亚于烙饼和馒头，而且还是油炸馒头（写实手法）。

五月十五日至七月二日，格哈德·里希特从1963年起创作的56件原作开始在中国美术馆展出。展览预告上写：格哈德·里希特是全世界最知名、最具影响力以及最成功的当代艺术家之一，他的艺术是研究如何在具象和抽象之间反复转换，同时又在多样风格中始终围绕具有艺术史关键问题进行探索和质疑的。他的作品表现出相互矛盾的真实性。他使用和模拟拍坏了的照片（焦点不实）所画的油画，成为中国当代艺术年轻艺术家参照和挪用的经典，他对中国当代艺术和艺术家产生了重要的影响。

说实话这话说得还算是轻的，中国现在有成百上千的艺术家在模仿和学习里希特的画法和风格，有的甚至还取得了成功，里希特一人相当于半个中国当代艺术史。前两天在798罗伯特的书店看到一本跟砖头一样厚的书立在书堆里，远处看封面是一张焦点不实的黑白照片改的油画，以为是德国艺术史，走近一看上写二十世纪中国艺术史，可见里希特的油画在中国的影响力有多大。

里希特在中国艺术家心目中的地位比石涛、八大、以及和他年代相近的傅抱石、李可染恐怕要高得多，用里希特的绘画语言更容易让西方人看得懂，更容易和国际接轨，中国艺术家对他的模仿恐怕也是空前的。

吃了人家的馒头就应该知道别人是用什么样的锅蒸的，烧的是什么样的柴禾，不然蒸不出人家的味儿来。二战结束后，在我们面对国破家亡琢磨水墨画还有什么用的时候，西方人也没闲着：纽约取代了巴黎成为世界艺术的中心，超现实主义画家包括安德烈·布列顿、达利等等集体来到纽约，除了70多岁的康定斯基行动不便之外，立体派、抽象派艺术家蒙德里安、夏加尔和利普希茨也都跑到了美国，纽约到处可见欧洲的艺术家在街上晃荡。随后亚历山大·考尔德、德库宁这样的纯美国风格的当代艺术家出现，紧跟着以波洛克、巴尼特·纽曼为代表的存在主义画家崭露头角。进入50年代又出现了格林伯格画派、形式主义绘画，以及具象复活等等。50年代后期出现了新现实主义画派，以及为心灵而创作的博伊斯。60年代美国波普艺术诞生，出现了安迪·沃霍、罗森奎斯特、利希滕斯坦这样的世界级大师人物，其中安迪·沃霍对中国的影响最大。70年代出现身体艺术、行为艺术、白南准的电子艺术、克里斯托和珍妮—克劳德的包裹艺术，以及以波尔克、里希特、巴尔德萨利的后现代主义，其中里希特在中国影响巨大。80年代出现了美国新表现主义如基斯·哈林，装置如汉密尔顿，以及辛迪·舍曼的挪用。二十世纪九十年代初相继出现了观念绘画、身体的回归、文化认同、时尚（森万里子、基里米尼克、比克罗夫特）、摇摆等各种新的艺术思潮。

如今当代艺术正试图在全世界范围内普及流行，但是请记住，当代艺术的起点标准并不由我们来制定，甚至不容插嘴。里希特的思想犀利、作风独特、作品变化多端，正像他所说的不希望被人们所界定。也许我们能模仿他从一个地方逃到另一个地方；也许能照着他也结三次婚，努把劲，没准也能像他那样在七十四岁的高龄生一大胖小子。但是我们无法替他去想甚至始终不敢揣测下一步里希特会干什么，这也许就是模仿者的悲哀。

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

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**Li Xiaoshan** (1957- )

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

**Li Xianting** (1949- )

Li Xianting was born in 1949 in in Jilin Province. He studied Chinese painting in the Central Academy of Fine Art and after graduation in 1978, he became an editor of Fine Art (《美术》) magazine and worked there until 1983. From 1985 to 1989 he was the editor of the authoritative China Fine Art Newspaper (《中国美术报》). He published a number of art articles, including the treatise What's Important Is Not Art.

**Taine** (1828-1893)

Hippolyte Adolphe Taine was a French critic and historian. He was born into a family of civil servants. His childhood was spent in an enlightened cultural atmosphere in which earnest intellectual pursuits mingled with an early exposure to the arts and to nature. When he was 20, he passed first into the Ecole Normale to study philosophy. Afterwards he had been professor of the history of art and aesthetics at the Ecole des Beaux Arts. His best-known works are La Fontaine's Fables, History of English Literature, The French Philosophers of the 19th Century, On Intelligence, The Origins of Contemporary France, Italy, and Philosophy of Art, etc.

**Alfreda Murck**

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

**Tao Qian** (365-427)

Tao Qian, also known as Tao Yuanming, was one of the most influential pre-Tang Dynasty Chinese poets. He was born in Chaisang in Xunyang into a notable family which had descended into poverty. When young, he was torn between ambition and a desire to retreat into solitude. He began a career in government bureaucracy and served in a series of minor posts. But his sister's death, as well as disgust at the corruption and infighting of the Jin Court prompted his resignation, convincing him that life was too short to compromise on his principles. He lived in retirement for his last 22 years. His poems and essays depict an idyllic pastoral life of farming and drinking. People called him Mr. Jingjie (which means peace, morality and integrity), and he called himself Mr. Five Willows (because of the five willows in front of his house). While his poems were not influential in his time, they would later be a major influence on the poetry of the Tang and Song Dynasties.

**Xuan Paper**

Name of a kind of rice paper made in China. It was first produced in Xuanzhou (now the Jing County of East China's, Anhui Province), hence the name of Xuan paper. The bark of *Pteroceltis tatarinowii* and straw are the main raw materials for producing Xuan paper. After maceration, the fibers are treated with lime, exposed to sunlight, bleached, and washed with starch. Prized xuan papers are cast by

hand. They are fine, soft, resistant to insect damage, and their pure white colour lasts long to retard absorption of the ink, they may be treated with alum. Where not otherwise indicated, the Chinese papers used for prints and paintings in the exhibition are on a variety of xuan paper.

**Bamboo Slip**

Tablets or slips made from bamboo (or wood) for writing in ancient China. It's called slip if it's made from bamboo, and called tablet if it's made from wood. Slit used to be the general name, but now it's often called bamboo slip. The writing tools of bamboo slip were Chinese brush and ink, and only one line of text can be handwritten on each slip. An article often included many slips. Upon the finish, the slips were bound by strings and rolled up for storage. These rolls were the earliest form of Chinese books. Wooden tablet was often used for short essays. Bamboo slip was invented in Western Zhou, and was widely accepted during Spring and Autumn Period and Warring Period. Around 4th century, with the popularization of paper, the status of bamboo slips was eventually replaced.

**Du Fu** (712-770)

Du Fu was a prominent Chinese poet of the Tang Dynasty. His courtesy name was Zi Mei, and he called himself “Shao Ling countryside aged”, “Du Shao Ling”, “Du Gong Bu”, etc. Du Fu’s own greatest ambition was to help his country by becoming a successful civil servant, but he proved unable to make the necessary accommodations. He only served in some low-level position, such as the military adviser in a regional governor’s headquarters and concurrently assistant secretary in the Board of Works (Gong Bu). His life, like the whole country, was devastated by the An Lushan Rebellion of 755, and the last 15 years of his life were a time of almost constant unrest. Initially little known, his works came to be hugely influential in both Chinese and Japanese culture. Of his poetic writing, nearly fifteen hundred poems written by Du Fu have been handed down over the ages, most of which expressed a sincere and broad concern for humanity. He also possesses a remarkable power of description, with which he vividly presents human affairs and natural scenery. Thus the afterworld gave him the name of Poet-Historian and the Poet-Sage.

**Jiang Qing** (1914-1991)

Jiang Qing, Chinese social and cultural activist, third wife of Mao Zedong and leader of the Gang of Four during the Cultural Revolution. She was born in Zhu Cheng county, Shandong province. Li Yunhe was her original name. In 1929, when she was 15, Jiang joined the provincial Experimental Arts Academy. In 1933 she joined the Chinese Communist Party, but lost contact with the Party five months later. In 1934, she was arrested by Kuomintang (Chinese Nationalism Party). After discharged from prison, Jiang became an actor in Shanghai, using the stage name Lan Ping. In 1937 she rejoined the Chinese Communist Party camp in Yan’an, where she met and married Mao. In Yan’an she changed her name to Jiang Qing. After the Communists gained control of Mainland China in 1949, Jiang became influential in cultural circles. She had been the member of China Film Guidance Committee, director of film division of Propaganda Department of the CPC Central Committee, etc. During the 1960s she revolutionized Peking opera by replacing the traditional repertoire with works emphasizing Mao’s doctrine. In 1965, she incited her colleague Yao Wenyuan to attack the party bureaucrats by writing the article “Comments on the New History Theatre Play ‘Hai Rui Dismissed from Office’”, and then she cooperated with Lin Biao, to complete “The Summary of Symposium on Army Literary Work”. It was the start of the Cultural Revolution in China. In 1976, Jiang Qing was arrested. In 1991, she successfully committed suicide during her medical treatment on bail.

**Mao Zedong** (1893-1976)

Mao Zedong was the preeminent leader of the People’s Republic

of China and first secretary of the Chinese Communist Party (CCP) from 1943 until his death. He was born in Xiangtan county in Hunan Province in 1893. From the 1920s Mao became one of the original members of the Chinese Communist party. He won complete victory in the War of Liberation. Mao wrote articles and published them in the Selected Works of Mao Zedong, and Collected Works of Mao Zedong, etc.

**Cui Jian**

Cui Jian is a Beijing-based musician, songwriter, trumpet player, guitarist and composer. He is considered to be a pioneer in Chinese rock music and the first Chinese artist to break away from conventional Chinese popular forms and incorporate a Western rock style into his songs. For this distinction Cui Jian is labeled “The Father of Chinese Rock”.

**Rock Music**

A genre of popular music originating in the 1950s. A blend of black rhythm-and-blues with white country-and-western. Rock music is a form of popular music with a prominent vocal melody accompanied by guitar, drums, and bass. Many styles of rock music also use keyboard. Its styles include blues, rock ‘n’ roll, heavy metal, punk, funk, reggae, hip hop, etc. It’s hard to tell what the rock spirit is, however, young people often like rock music, for its simple, powerful, straight style, for its strong rhythm, free performance manner, and for what it wants to say.

**Emperor Huizong of Song** (1082-1135)

Emperor of Northern Song Dynasty. Painter. Calligrapher. The eleventh son of the Emperor Shenzong of Song. The brother of the Emperor Zhezong of Song. After the death of Zhezong, Huizong’s mother made him the eighth emperor of the Song Dynasty (r. 1100-1125). During his reign, Huizong devoted himself to art more than to governing the empire. He was an accomplished painter, calligrapher and art supporter. When the Jin Dynasty declared war on the Song in 1126, Huizong lost and had to escape. In 1127, Huizong, his son, the Emperor Qinzong, as well as the entire imperial court and harem, were captured by the Jin in the Jingkang Incident. Nine years later he died in captivity at the age of 54. His tomb is 35 miles away from Shaoxing county in Zhejiang province.

**Cui Bai** (11th century c.)

Chinese painter in the Northern Song dynasty. Cui Bai was active during the reign of the Emperor Shenzong of Song. Appreciated by Shenzong, he became a Yixue (艺术, a title in the Imperial Art Academy, lower than painter-in-attendance) and later panter-in-attendance in the Imperial Art Academy. Cui Bai was good at flower-and-bird painting, as well as Buddhism mural painting. He broke the court tradition created by Huang Quan and his son in the early period of the Song dynasty, who had founded the standard to paint flower and birds in a luxurious way, and originated a new style in the Imperial Art Academy. His works include “Shuangxi Tu” (《双喜图》, Double Happiness), “Hanque Tu” (《寒雀图》, Sparrow in Cold Days), and “Zhu’ou Tu” (《竹鸥图》, Bamboo and Gull), etc.

**Fan Kuan** (early 11th century c.)

Fan Kuan is known to be one of the leading figures in the Northern Song Landscape tradition and one of the most appreciated landscape artists in traditional China. According to Chinese art history, he was born at the end of Five Dynasties, and still alive during Tianren years of the reign of Emperor Renzong of Song (1023-1031). His courtesy name is Zhongli, but because of his lenient and magnanimous nature, his contemporaries called him “Kuan”, which means wide. Then he named himself “Kuan” too. In the record of Xuanhe Hua Pu (《宣和画谱》, “Xuanhe Painting List, a catalogue made of Emperor Huizong’s collection, compiled by court connoisseurs during his reign in Song dynasty), Fan Kuan’s characteristics was also mentioned. The List said

Fan “had a style of ancient times; behaved wild; loved alcohol; and was never restrained by convention or propriety”. Fan Kuan created imaginary landscapes that were different and unique while preserving the internal order and ideal balance of nature.

**Ma Yuan** (1140-1225)

One of Four Masters in Southern Song Dynasty, courtesy name Yaofu, and pseudonym Qinshan, Ma Yuan was born in Hezhong (today’s Yongji county in Shanxi province), and moved to Qiantang (today’s Hangzhou in Zhejiang province). He represented the fourth generation in a tradition of painters spanning five generations, beginning with his great-grandfather, Ma Fen, and ending with his son, Ma Lin, all of whom served the Song emperors as court painters-in-attendance. Although the family tradition doubtless had strong influence on Ma Yuan’s development as a painter, he was also indebted to the great northern landscape and figure master Li Tang. Ma Yuan’s art at its best is a masterpiece of understatement and evocative suggestion. His typical compositions, featuring the extensive use of swirling mist and empty spaces, with only a few sharply etched forms dramatically silhouetted against the whiteness, lent him the sobriquet “One-corner Ma.”

**Li Song** (1166-1243)

A native of Qiantang, was a prominent painter of the Southern Song dynasty. Li Song was a talented carpenter before the court painter Li Xun adopted him. He served as a Painter-in-Attendance during the reign of Emperor Gaozong, Ningzong and Lizong of Song. Li was good at Daoist and Buddhist figure, and like his foster father Li Xun, he was especially gifted in architecture paintings. The Palace Museum in Beijing collected his painting Puppet Play of a Skeleton. In this painting the expression of figures were well presented. He used the outlining method of nail head and mouse tail to paint the drapes of clothes, and straight lines were often used, which was fine but powerful. And his Flower Basket shows different levels of all the flowers, just like real ones.

**Zhu Da** (1626-1705)

Chinese painter and poet. A descendant of the imperial Zhu family of the Ming dynasty and a leading artist of the early Qing period, Zhu Da grew up in Nanchang in Jiangxi province. His connections with the previous dynasty led him to become a monk after the Manchu conquest of China in 1644. Zhu Da had many pseudonyms, but his favorite should be Bada Shanren, which means mountain man of eight masters. Zhu Da adopted and developed the technique of Chen Chun and Xu Wei to paint flowers, birds and landscapes in a style of freehand brushwork, and he went even further – his paintings were in a distinctive and highly dramatic calligraphic style. In a way of symbolization and metaphor, he exaggerated flowers and birds, fishes and insects in his paintings, even gave them a human expression of white eyes (a supercilious look). This showed the painter’s own feelings. His bitter experiences of social turmoil and his hatred for the Qing rulers helped to shape his distinctive style. Zhu Da’s style exerted a great influence on later artists, such as the Eight Eccentrics of Yangzhou.

**Shi Tao** (1642-1707)

Original name Zhu Ruoji. Chinese painter and theoretician who was, with Zhu Da, one of the most famous Four Monks in the early Qing dynasty. Shi Tao’s paintings were famous and popular when he was alive. He traveled a lot and learned from the nature itself. Before he began painting a sketch of scenes, he had seen thousands of mountains (this is one of his famous opinions). His work has a freshness inspired not by masters of the past but by an unfettered imagination, with brush techniques that were free and unconventional, and with an ingenious composition. Shitao’s independent spirit is also found within his theoretical writings, such as the Kugua Heshang Yulu (《苦瓜和尚语录》, “Comments on Painting by the Monk of Bitter Melon”).

**Gu Hongzhong** (910-980, or 937–975)

Gu Hongzhong was a painter during the Five Dynasties and Ten Kingdoms period. He was from southern China, and served as painter-in-attendance in southern Tang during the reign of Li Jing and Li Yu. He excelled at figure painting. “Han Xizai Ye Yan Tu” (《韩熙载夜宴图》, Han Xizai Gives A Night Banquet) was his most famous painting. It’s a wide known work of high classical Chinese art. And it’s also the only work we can see today by Gu Hongzhong.

**Lou Rui** (6th century c.)

Lou Rui, a Xianbei native, was a relative of Emperor Shizu of Northern Qi, whose wife’s brother Lou Zhuang was Lou Rui’s father. Lou Rui was buried in 570 at Guo village in Taiyuan, Shanxi province. Since its discovery and excavation from 1980 to 1982, the tomb, with its underground structure decorated with mural paintings, has constituted a corpus of the most reliable data for an accurate assessment of the art, music, costume, court life and rites in the Northern Qi dynasty.

**Zhao Mengfu** (1254-1322)

A native of Huzhou, ZheJiang province. His courtesy name was Zi Ang and his pseudonyms was Taoist Xuesong (Pine Snow Taoist). Zhao Mengfu was a descendent of Song imperial family, but he also served the Yuan dynasty as one of the highest Han officials (regular official, not a court painter). He was a famous calligraphist and adept in many styles of calligraphy, such as seal character, official script, running script and the cursive hand, and he also created his own style, Zhaoti. He excelled at painting too, especially in ink bamboo, flowers and birds. His wife, Guan Daosheng was also talented in painting and calligraphy. The Xuesong Zhai Ji (《松雪斋集》, “Collected Essays from Pine Snow Studio”) was written by Zhao.

**Zhang Zhaohui** (1965-)

Zhang Zhaohui is a noted arts scholar and curator from China. He grew up in Beijing and received his Bachelor of Art Degree from the esteemed Nankai University in Tianjin in 1988, before going on to earn a Master of Art Degree in modern art history from China Art Academy seven years later. In 1998 he graduated from Bard College in New York with another Master of Art Degree in Curatorial Studies. He has received numerous grants and fellowships, including a fellowship from the Asian Cultural Council and Luce Foundation in 1997, and a visiting scholarship at Asialink. During the years between 1988 and 1992 he served on the curatorial staff at the National Museum of Art in Beijing, whereas he was the director of the Curatorial Section at He Xiangning Art Museum in Shenzhen from 1999 until 2000. He became the founding director of Beijing Xray Art Center in 2002, a highly prestigious organization which is widely considered an important contributor to contemporary art in China before the appearance of the 798 art district. He is now director of Joey Art Consulting, an art institution in the 798 art district.

**Pop Art**

The term first appeared in Britain during the 1950s and referred to the interest of a number of artists in the images of mass media, advertising, comics and consumer products. The 1950s were a period of optimism in Britain following the end of war-time rationing, and a consumer boom took place. Influenced by the art seen in Eduardo Paolozzi’s 1953 exhibition Parallel between Art and Life at the Institute for Contemporary Arts, and by American artists such as Jasper Johns and Robert Rauschenberg, British artists such as Richard Hamilton and the Independent Group aimed at broadening taste into more popular, less academic art. Hamilton helped organize the “Man, Machine, and Motion” exhibition in 1955, and “This is Tomorrow” with its landmark image Just What is it that makes today's home so different, so appealing? (1956). Pop Art therefore coincided with the youth and pop music phenomenon of the 1950s and '60s, and became very much a part of the image of fashionable, 'swinging' London. Peter Blake, for example, designed album covers for Elvis

Presley and the Beatles and placed film stars such as Brigitte Bardot in his pictures in the same way that Warhol was immortalizing Marilyn Monroe in the USA. Pop art came in a number of waves, but all its adherents - Joe Trilson, Richard Smith, Peter Phillips, David Hockney and R.B. Kitaj - shared some interest in the urban, consumerist, modern experience.

**Cynicism**

The Cynics were an influential school of ancient philosophers in Greek. Their name is thought to be derived either from the building in Athens called Cynosarges, the earliest home of the school, or from the Greek word for a dog, cyon, in contemptuous allusion to the uncouth, aggressive, mordant manners adopted by the members of the school. Whichever of these explanations is correct, it is noticeable that the Cynics agreed in taking a dog as their common badge or symbol, as early as the tombstone of Diogenes of Sinope. A popular conception of the intellectual characteristics is the modern sense of "cynic," implying a sneering disposition to disbelieve in the goodness of human motives and a contemptuous feeling of superiority. The core attitude of modern cynicism is distrust and disbelief, especially a general distrust of the integrity or professed motives of others. Being lack of replacement, and being based on a nihilist values, the modern cynics’ dissatisfaction with existing orders will probably transform into an attitude of clever and disinterested acceptance.

**The Heavenly Maiden Scattering Flowers**

It’s a Buddhist story in the Classics of Vimalakirti (《维摩经》). When the bodhisattvas gave lectures to arhats, the heavenly maiden appeared. She scattered flower petals on them. The petals that touched the bodies of the bodhisattvas merely brushed over them and fell off onto the ground. Petals that touched the bodies of the arhats however, stuck. Petals were sticking all over their bodies and they tried to flick them off. They couldn’t do it. They were stuck tight. The heavenly maiden explained, “The flower didn’t stick to the bodhisattvas because they have seen through the false views in the underworld. For example, if one is in fear, his lust will be more important than everything else for him. The arhats fear death. Colour, sound, smell, taste, and touch are still in their mind. Only one has no fear anymore, lust can do nothing for him. The flowers will stick to you like all your false views stick to you. ”

**Tian Liming** (1955-)

Born in Beijing in May 1955, Tian Liming is native of Hefei, Anhui province. He joined the People’s Liberation Army in 1971, and was an art editor in the army. He graduated as a graduate student of professor Lu Chen in 1991. Now he is the director and a professor of the Chinese Painting Department of the Central Academy of Fine Arts, a member of the Artist Association and the Art Committee of the Central Academy of Fine Arts, and a council member of the Beijing Association of Painters. His works have been published in dozens of collections. He has held personal as well as joint exhibits with other artists and won many prizes.

**Liu Qinghe** (1961-)

Born in Tianjin in 1961, Liu Qinghe graduated from the folks art department of the China Central Academy of Fine Art in 1981 and got a masters degree in Chinese painting in 1989. Now he is the vice professor in the Chinese painting department of China Central Academy of Fine Art.

**Liu Zijian** (1956-)

As a representative of Chinese experimental ink painters, Liu Zijian is adept at expressing city life by traditional Chinese ink and colour techniques. He is a professor of the art academy and superintendent of art institute in Shenzhen University.

**Wang Tiande** (1960-)

Born in Shanghai, Wang Tiande is considered an innovative artist, using ink wash and calligraphy in a modern way. He lives and works in Shanghai and teaches at Fudan University.

**Xenia Piëch**

Xenia Piëch is a Beijing based specialist in the field of contemporary Chinese art. She is a Sinologist and art historian by training, having received her education at the School of Oriental and African Studies (SOAS), University of London and the Institute of Fine Arts, New York University. Xenia Piëch has been writing for various international publications such as Yishu Journal of Contemporary Chinese Art, Asian Art News, Art on Paper, Passagen and Springerin. Currently, she is writing her PhD dissertation under the supervision of Prof. Craig Clunas at the Art & Archaeology Department of SOAS. At the same time Xenia Piëch serves as China Desk Editor for the New York based magazine Art Asia Pacific.

**Hong Ying** (1962-)

Hong Ying, born in 1962 in Chongqing, is a modern Chinese author. She studied at the Lu Xun writer’s academy and at Fudan University. In 1991 she moved to London and settled there. Her most recent novel, K: The Art of Love, has been the subject of a libel trial in China.

**Geremie R. Barme**

Geremie R. Barme is a senior fellow at the Institute of Advanced Studies at the Australian National University. He is the author of Shades of Mao: The Posthumous Career of a Great Leader and the editor of several books, including (with Linda Jaivin) New Ghosts, Old Dreams: Chinese Rebel Voices and (with John Minford) Seeds of Fire: Chinese Voices of Conscience. He has also translated several works, has published two volumes of essays in Chinese, and was a coauthor of and advisor for the documentary film The Heavenly Gate of Peace.

**Supreme Treatise on Moral Retribution** (太上感应)

Tai Shang Gan Ying, English translation “Supreme Treatise on Morals”, is a book on Daoist principles and morals. The author’s name is unknown. This book is not long, including more than twelve hundreds words. Moral retribution and karma was expounded in the name of Lord Tai Shang.

**Zhang Xuan** (8th c.)

A native of Jingzhao (today’s Xi’an in Shanxi province) in the Tang dynasty. In 723 AD during the reign of Emperor Xuanzong, he became a court painter with Yang Sheng and Yang Ning. Zhang Xuan was famous for his figure paintings, especially his paintings of noble lady, noble child, baby, and horse. He and Zhou Fang were the most outstanding figure painters in the Tang dynasty.

**Jia Fangzhou** (1940-)

Born in Huguang County in Shanxi, Xia Fangzhou graduated from the Art Department of Inner Mongolia Normal University in 1964 and worked for museums and newspapers for many years. He took part in the National Art Exhibition in 1973, 1975, and 1979. In 1980 Jia joined the China Artists Association. Two years later he turned to art theory research. In 1988 he became the vice chairman of Inner Mongolia Artists Association. Since 1995, Jia Fangzhou has lived and worked in Beijing as an art critic and curator.

**The Strange State of the World Witnessed Over Twenty Years**

The Strange State of the World Witnessed Over Twenty Years is Wu Jianren’s signature work. It was first published as a series from 1903-1905 in the magazine New Novel. In 1906, Shanghai Guangzhi Press published individual volumes of the novel (each volume was comprised of 12 chapters, and the 108 chapters were published as a whole by 1910). The plot tracks the “adventurous” experiences of a protagonist, from a hastened trip home to attend his father’s funeral

to his eventual failure in business. His experiences, seen and heard in Strange State, widely reveal the grim realities of the semi-feudal and semi-colonial period of the late-Qing Dynasty. A note found in the book states, “As for the twenty years of my experience in society - looking back, all that I encountered were three types of things: the first includes insects, snakes, rats and ants; the second includes wolves, tigers and leopards; and the third includes demons and malefactors and scoundrels.”

**Utopia**

Utopia is a book written by Sir Thomas More (1478-1535, born on Feb. 7th 1478 in London). Full name of this book is On the Best State of a Republic and on the New Island of Utopia. It was published in about 1516, and in the novel Utopia is the name of a fictional island near the coast of the Atlantic ocean. The word Utopia came from ancient Greek, which means “no place” or “good place”. It’s not a real country, just a fictional country, an imaginary perfect place. It may be used pejoratively, to refer to a society that is unrealistic and impossible to realize. It has also been used to describe actual communities founded in attempts to create an ideal society, or refer to some good but unrealistic suggestions.

**Channel [V]**

Channel [V] is an international music channel whose parent company is STAR Media. Channel [V] was produced in and operated from Hong Kong from 1996 until 2002, after which operations were shifted to Malaysia in order to save on costs, but some aspects are still operating in Hong Kong. It is targeted at the youth market, and plays both mainstream and alternative music.

**Deng Xiaoping** (1904-1997)

Deng Xiaoping was a prominent Chinese politician and reformer, and the late leader of the Communist Party of China (CPC). Deng never held office as the head of state or the head of government, but served as the de facto leader of the People’s Republic of China from 1978 to the early 1990s. He developed “Socialism with Chinese characteristics” and Chinese economic reform, also known as the “socialist market economy”, and opened China to the global market. Inheriting a China wrought with social and institutional woes left over from the Cultural Revolution and other mass political movements of the Mao era, Deng was the core of the “second generation” Communist Party leadership. Deng is generally credited with developing China into one of the fastest growing economies in the world and vastly raising the standard of living.

**Jazz**

Jazz is an original American musical art form which originated around the beginning of the 20th century in African American communities in New Orleans in the Southern United States out of a confluence of African and European music traditions. The use of blue notes, call-and-response, improvisation, polyrhythms, syncopation and the swing note of ragtime are characteristics traceable back to jazz’s West African pedigree.

**Wang Jing** (1982-)

Graduated from the Art History Department of China Central Academy of Fine Art in 2005, Wang Jing is the Executive Editor in Chief in Oriental Art Master (an art monthly in China). She edited the book 20 Persons Fond of Contemporary Art, published by Sichuan Publishing house in 2008.

**PUNK**

Punk rock is an anti-establishment rock music genre and movement that emerged in the mid-1970s. Punk rock developed between 1974 and 1976 in the United States, the United Kingdom, and Australia, where groups such as the Ramones, Sex Pistols, and The Clash were recognized as the vanguard of a new musical movement. Punk rock

bands, eschewing the perceived excesses of mainstream 1970s rock, created fast, hard music, typically with short songs, stripped-down instrumentation and often political or nihilistic lyrics. The associated punk subculture expresses youthful rebellion and is characterized by distinctive clothing styles, a variety of anti-authoritarian ideologies, and a DIY (do it yourself) attitude.

**Plum Blossoms Gallery**

Plum Blossoms Gallery, established by American Stephen McGuinness, has opened branches in Singapore and New York. They collect museum standard antique textile and contemporary Asian art while also representing outstanding ink painters such as C.C. Wang and Wu Guanzhong, and also young contemporary ink painters like Wei Dong and Zhu Wei in their later development. Plum Blossoms still remains as an extraordinary international gallery that promotes Chinese ink paintings in Hong Kong and even the world.

**Existentialism**

Existentialism is a philosophical movement that claims that individual human beings have full responsibility for creating the meanings of their own lives. It is a reaction against more traditional philosophies, such as rationalism and empiricism, which sought to discover an ultimate order in metaphysical principles or in the structure of the observed world. The movement had its origins in the 19th century thought of Kierkegaard and Nietzsche and was prevalent in Continental philosophy. In the 1940s and 1950s, French philosophers such as Jean-Paul Sartre, Simone de Beauvoir, and Albert Camus wrote scholarly and fictional works that helped to popularize themes associated with existentialism. Existentialists deny the existence of God or any pre-defined rules. The most famous and specific saying was from Sartre: "Existence precedes essence." Which means, there is no sacred ethics or soul beyond human beings' existence itself.

**Shougang**

One of China's oldest state-owned companies, Shougang (also known as Capital Steel) built its reputation with construction steel. Shougang is China's fourth-largest steel company. After the Reform and Opening, to be more effective, the steel maker had to relocate its employees. The number of its employees reduced from 246.4 thousand in 1995 to 80 thousand at present, and will drop to 65 thousand before 2010. Based in Beijing municipality, its operations are being moved out of the city prior to the Olympics due to major pollution concerns.

**Jiangsu Art Monthly Pictorial**

Founded in 1974, this magazine was published by Jiangsu Art Publications initially as a pictorial magazine for workers, farmers and soldiers. It was one of the two magazines and one journal published during the '85 New Wave Movement. It was published sporadically. In 1976, it became a bimonthly publication, and in 1984 transformed into a monthly publication. After the mid-80s, its editorial was tied closely to movements of Contemporary Chinese art. My View on Chinese Painting, written by the Nanjing Academy of Art graduate student Li Xiaoshan, was published in the July 1985 issue. The article led to a wide discussion on the "Bleak fate of Chinese painting," and was the earliest incident to have caught the attention of the art world.

**Confucius** (551 BC-479 BC)

Confucius (Kong Zi) was the founder of Confucianism. His given name was Qiu, and courtesy name was Zhongni. Confucius was alive during the Spring and Autumn Period. He was born in the city of Qufu, in the Chinese State of Lu (now part of Shandong Province). When Confucius was young he worked as low-level official, but most of his life was devoted to education. It's said that he had more than thirty hundred students and seventy-two disciples. Many of his students were knowledgeable or talented. Because he disapproved of the politics of his Duke, he and his students began a long journey around the small kingdoms of north-central China. He espoused his political

beliefs but did not see them implemented, finally he returned home and spent his last years teaching disciples and transmitting the old wisdom via a set of books called the Five Classics. Confucius was famous when he was alive and was called "Saint chosen by god", "Hierophant chosen by god", and "Saint of a thousand years". He edited The Book of Odes (《诗》), The Book of History (《书》), The Book of Rites (《礼》), The Book of Music (《乐》), The Book of Change (《周易》), and The Spring and Autumn Annals (《春秋》). His sayings and activities may be found in the Analects of Confucius (《论语》), a collection of "brief aphoristic fragments", which was compiled many years after his death. The Analects indicate the core value of Confucianism – Ren (benvolence). Confucius' thoughts and the Analects had deep and overwhelming influence on the whole history of China.

**Sun Zhongshan** (1866-1925)

Sun Zhongshan's given name was Wen, and courtesy name was Yixian. He was one of the most prominent founders of the Kuomintang. Being born in the town of Xiangshan in Guangdong province, Sun had been a professional revolutionary in his entire life. He led the Chinese "bourgeois" revolution. Sun exiled to Japan where he changed his name to Zhongshan Qiao, that's why people called him Mr. Zhongshan. For a reason of respect, he was also called the "father of the Republic of China". The Kuomintang calls him "premier forever", and the Communist Party of China called him "prominent leader of the revolution".

**Xie He** (479-502)

Painter, art historian in the Southern Qi and the Liang of the Southern dynasties. He excelled at genre painting and figure painting. His most famous work was a book, the Gu Hua Pin Lu (《古画品录》, Classified Record of Ancient Painters), which is also the oldest painting treatise in Chinese history. In this book Xie made comments on the important painters during the 3rd to 4th centuries. Xie He is best known for his Six Cannons of painting which became a central theory in the history of Chinese painting. In this theory, Xie He deals with all the major aspects of the art of painting according to importance.

**Six Cannons**

The Six Cannons were introduced by Xie He in his Gu Hua Pin Lu (《古画品录》, Classified Record of Ancient Painters). They may be paraphrased as: first, vivid spiritual consonance; second, structural use of the brush; third, proper representation and fidelity to object; fourth, specific colouring of different objects; fifth, proper planning of composition; and sixth transmission of the past and copying.

**Theory of Relativity**

The theory of relativity refers specifically to two theories: Albert Einstein's special relativity and general relativity. Special relativity is a theory of the structure of spacetime. General relativity is a theory of gravitation. Relativity and quantum physics touch the very basis of physical reality, altering our commonsense notions of space and time, cause and effect. Classical Physics is convenient in studying bodies of ordinary dimensions but not in other cases. For bodies of astronomical dimensions, the use of Relativity is required just as that of Quantum Mechanics is required for bodies of atomic dimensions. The theory of relativity changed the "comment sense" toward space and time by its new contents of "relativity of simultaneity", "four-dimensional space-time", and "curve space", etc.

**Quantum Theory**

The modern world of physics is notably founded on two tested and demonstrably sound theories of general relativity and quantum mechanics. Quantum mechanics is a fundamental branch of physics with wide applications in both experimental and theoretical physics. The effects of quantum mechanics are typically not observable on macroscopic scales, but become evident at the atomic and subatomic

level. Quantum theory generalizes all classical theories, including mechanics and electromagnetism, and provides accurate descriptions for many previously unexplained phenomena such as black body radiation and stable electron orbits. It is the underlying mathematical framework of many fields of physics and chemistry, including condensed matter physics, solid-state physics, atomic physics, molecular physics, computational chemistry, quantum chemistry, particle physics, and nuclear physics.

**Heisenberg** (1901-1976)

Werner Karl Heisenberg was a celebrated German physicist and Nobel laureate, one of the founders of quantum mechanics, and acknowledged to be one of the most important physicists of the twentieth century. He was born in Würzburg, Germany and died in Munich. Heisenberg was the head of German nuclear energy project, though the nature of this project, and his work in this capacity, has been heavily debated. He is most well-known for discovering one of the central principles of modern physics, the Heisenberg uncertainty principle.

**Ren Bonian** (1840-1896)

Ren Bonian (Ren Yi) was an outstanding painting in modern China. Born in Zhejiang and based in Shanghai, he was active in the Haishang Painting School (海上画派) which fused popular and traditional styles. He is also sometimes referred to as one of and the best of the "Four Rens" (four modern painters in Shanghai who shared a same family name Ren).

**Wu Changshuo** (1844-1927)

Wu Changshuo was born in Anji, Zhejiang Province, and died in Shanghai. He settled in Suzhou in his twenties, where he founded the Xiling Seal Engravers Society, an artists' association with a focus on the craft of seal carving. As a leading figure in the Haishang Painting School during the early 20th century, he was largely responsible for rejuvenating the genre of bird-and-flower painting by introducing an expressive, individualistic style more generally associated with literati painting. He began his artistic career with the traditional study of literature and ancient inscriptions before moving to calligraphy. He wrote Fou Lu Ji (《缶庐集》, "Works from My Cottage Fou Lu") and Fou Lu Yin Cun (《缶庐印存》, "Seals Collected in My Cottage Fou Lu"), etc. His famous paintings include "Tianzhu Huahui" (天竹花卉, Geranium Flower), "Zi Teng Tu" (紫藤图, Purple Bine), "Mo He Tu" (墨荷图, Water Lily of Ink), and "Xin Hua Tu" (杏花图, Apricot Blossom), etc.

**Huang Binhong** (1865-1955)

Modern art historian and literati painter. He used to edit literary and art journals and taught at fine arts colleges in Shanghai for nearly 30 years. Huang experimented with traditional techniques for the use of ink, including shading and layering. He achieved an effect of "dark, dense, thick, and heavy" in his landscapes. Huang was the author of Huangshan Huajia Yuanliu Kao (《黄山画家源流考》, "Research the Headstream of Paintings in Yellow Mountain"), Hong Lu Hua Tan (《虹庐画谈》, "Essays of Paintings from My Cottage of Hong"), Gu Hua Wei (《古画微》, "About Ancient Paintings"), Jinshi Shuhua Bian (《金石书画编》, "Knowledge of Painting, Inscription Painting and Calligraphy"), and Hua Fa Yao Zhi (《画法要旨》, "Principles and Methods of Paintings"), etc.

**Liu Haisu** (1896-1994)

Painter and art educator Li Haisu was born in Wujin, Jiangsu province. He founded Shanghai Art Academy in 1912, which is the first modern art academy, the first coeducation school and the first art school to allow nude models in China. He traveled to Japan and Europe many times to study western art. His works can be found in a number of albums, including Huangshan (《黄山》, "Yellow Mountain"), Haisu Guo Hua (《海粟国画》, "Chinese Paintings by Haisu"), Haisu Laoren

Shuhua Ji (《海粟老人书画集》, "Old Man Haisu's Calligraphy and Painting"). His theoretical writings include Biography of Millet, and The Six Cannons in Chinese Painting, etc.

**Shi Lu** (1919-1982)

Originally known as Feng Ya-heng, Shi created his artistic pseudonym by combining those of two heroes of cultural iconoclasm, the seventeenth century individualist painter Shitao and the twentieth century writer Lu Xun. Adept in Chinese painting and plate drawing, he was the representative of the Chang'an School of Painting.

**Zhu Qizhan** (1892-1996)

Born in Taicang in Jiangsu province, Zhu Qizhan started to copy ancient Chinese painting at the age of eight. During middle age, he traveled to Japan twice where he studied western-style oil, but after the 1950s, he turned his interest to Chinese paintings. He excelled at landscape, flower, but especially at orchid, bamboo and stone.

**Lin Fengmian** (1900-1991)

Lin Fengmian is a famous modern painter and art educator who successfully combined Chinese and Western painting skills. He was born in Meixian County, Guangdong Province. At the age of 19, he went to France to learn oil painting, doing part-time work to support his study. In 1925 he came back to China to work as principal of the Beijing State Vocational Art School. In the late 1920s, invited by Cai Yuanpei, he became principal of the Hangzhou Vocational Art School (now the China Academy of Art). In 1978, he settled in Hong Kong. His solo exhibition was successfully held in Paris in 1979. Lin was good at the painting of noble ladies, characters of Beijing opera, scenery of fishing villages, the female form, still lifes and landscapes.

**Pan Tianshou** (1897-1971)

Chinese painter, fine arts educationist, theorist of fine arts, calligraphist and seal cutting artist. From 1923, Pan started to teach in Shanghai Art School, New China Art School, Xihu Art School. The next year he went to Japan with Lin Fengmian to investigate Japanese art education. In 1944 he became the principal of the National Arts Vocational School. After the foundation of People's Republic of China, Pan took the position of president of Zhejiang Fine Arts Academy and vice president of China Federation of Literary and Art Circles. Books written by Pan Tianshou include The History of Chinese Painting, Tingtange Huatan Suibi (《听天阁画谈随笔》, and "Essays of Painting from Tingtian Attic" (Tingtange was the name of his studio).

**Li Keran** (1907-1989)

Li Keran was born in Xuzhou, Jiangsu Province. He was a famous painter and art educator in modern China. He developed a personal style of landscape painting that was based upon the western technique of light and shade. His famous paintings include "Apricot Blossom with Spring Rain in South China" (杏花春雨江南), "Morning Fog in Mountain Town" (山城朝雾) and "Watching Mountains" (看山图).

**Fu Baoshi** (1904-1964)

Chinese painter. Having studied in Japan, he travelled all over China to paint landscape, forming his own style based on traditional artistry. He also wrote Research on the History of Chinese Ancient Landscape Paintings, Techniques of Chinese Landscape Painting and Figure Painting, as well as Theories of Chinese Painting.

**Li Kuchan** (1898-1983)

Li Kuchan's given name was Ying, and his courtesy name was Kuchan (which means bitter Zen). He combined western techniques and spirituality in sculpture and painting into his Chinese painting teaching, and he himself excelled at great freehand style in flower-and-bird painting. His representative works include "Orchid and Bamboo" (兰竹), "Eagle's Eyes Guarding China" (群鹰图), "Perching" and "Fully Blossoming Water Lily" (盛荷).



**Huang Zhou** (1925-1997)

Artist, collector of traditional Chinese paintings, and a social activist. Entrusted by the Ministry of Culture, Huang founded the Research Institute of Traditional Chinese Painting and became its deputy director. He was also successively in the positions of director of Chinese Artists Association, member of the standing committee of CPPCC, and curator of Yanhuang Art Gallery.

**Cheng Shifa** (1921-2006)

Born in Songjiang, Shanghai, Cheng was good at comic works, illustration drawing, New-Year's pictures, landscapes painting, flower-and-bird painting, and figure painting.

**Marx** (1818-1883)

Karl Marx was the founder of Marxism, the organizer and leader of the First International, and the Great Teacher of the proletariat and working people in the world.

**Romain Rolland** (1866-1944)

French writer. Romain Rolland's most famous work is Jean Christophe, a partly autobiographical novel, which also won him the 1915 Nobel Prize.

**Gu Wenda** (1955-)

Ku Wenda was born in 1955 in Shanghai He studied at the Shanghai School of Arts and Crafts and Zhejiang Academy of Fine Arts in Hangzhou. Gu was one of the leaders of the '85 New Wave Art Movement in China. In 1987 he left his homeland for the Unites States of America. Now Gu is an internationally recognized Chinese artist.

**Shen Qin** (1958-)

A native of Nanjing, Shen Qing was born on November 17, 1958, and currently works as a professional painter for the Chinese Painting Institute of Jiangsu Province. During the '85 New Wave Movement, Shen was considered one of the representative artists reforming Chinese painting among others such as Gu Wenda.

**The Sword of Damocles**

In Greek mythology, Damocles was courtier at the court of Dionysius I. He so persistently praised the power and happiness of Dionysius that the tyrant, in order to show the precariousness of rank and power, gave a banquet and had a sword suspended above the head of Damocles by a single hair. Hence the expression "the sword of Damocles" to mean an ever-present peril.

**Zhong Yong** (or Doctrine of the Mean)

The essence of Zhong Yong rooted in the Doctrine of the Mean in Confucianism. Doctrine of the Mean was one of the Four Books, and it also refers to a way of living. Not like most people understand it today, Zhong Yong does not equal to indifference or mediocrity. It's about cultivation of human nature, including the way of learning, "To this attainment there are requisite the extensive study of what is good, accurate inquiry about it, careful reflection on it, the clear discrimination of it, and the earnest practice of it. Moderation is the process of eliminating or lessening extremes"; and the duties of universal obligation are five, "the duties are those between sovereign and minister, between father and son, between husband and wife, between elder brother and younger, and those belonging to the intercourse of friends"; and the virtues wherewith they are practiced are three, "Knowledge, magnanimity, and energy" (the quotations follow James Legge's translation in 1893). The highest goal of cultivation of Zhong Yong is the most complete sincerity.

**Gao Minglu** (1949-)

Gao Minglu, art critic and curator, received his Ph.D. from Harvard University and now is art history professor of the University of Pittsburgh. A leading explorer of important Chinese Avant-Garde works, Gao has curated a number of significant exhibitions of Chinese

contemporary art, including the 85 New Wave Art Transparency Exhibition (1986), the China Qing Dynasty Art Seminar (1988), and the Chinese Contemporary Art Exhibition (1989). From 1995 to 1998, he organized Inside Out: New Chinese Art, which became the largest China Avant-Garde art exhibition in the West. As the curator representing Mainland China, Taiwan, and Hong Kong, Gao was associated with the exhibition Global Conceptualism; Points of Origin, 1950s-1980s in USA and Five Continents and One City (1999) in Mexico.

**Chang'e**

Chang'e is the subject of several legends in Chinese mythology. She was Hou Yi's wife. Chang'e stole and ate Hou Yi's elixir, then flew to the moon. She has to live on Moon forever.

**Nv Wa**

A goddess in Chinese mythology. In some legends, Nv Wa created human beings from mud. In some other legends Nv Wa married to Fu Xi, her brother, and gave birth to human beings. Another legend tells how she repaired the sky. One day, there was a hole in the sky and it caused a flood. Nv Wa melted together various kinds of coloured stones and with the molten mixture she patched up the sky. Human beings were protected. There are many legends about Nv Wa, which are well known until today.

**Mawangdui**

Located in the eastern suburbs of Changsha, Hunan Province, the Mawangdui Han Dynasty Tombs were uncovered in 1972 and excavated from 1972 to 1974. Mawangdui is the tombs of a man named Li Cang and his wife and son, who lived in the State of Changsha, Western Han Dynasty (206BC-8AD). The three tombs contained the remains of the Marquis Dai (tomb no.2), his wife (tomb no.1) and his son (tomb no.3), and their most prized possessions. The articles excavated from the tombs have been highly important in researching this very wealthy and sophisticated Western Han culture.

**Gu Kaizhi** (346-407)

Gu Kaizhi was a celebrated painter and art theorist in Eastern Jin dynasty. According to historical records he was born in Wuxi, Jiangsu province and first painted at Nanjing in 364. In 366 he became an officer (Da Sima Canjun). Later he was promoted to royal officer (Sanji Changshi). He was also a talented poet and calligrapher. He wrote three books about painting theory: On Painting (《论画》), Introduction of Famous Paintings of Wei and Jin Dynasties (《魏晋胜流画赞》) and Painting Yuntai Mountain (《画云台山记》). He wrote: "In figure paintings the clothes and the appearances were not very important. The eyes were the spirit and the decisive factor." Gu's art is known today through copies of three silk handscroll paintings attributed to him: "Nv Shi Zhen Tu" (女史箴图, Admonitions of the Instructress to the Court Ladies), "Luo Shen Fu Tu" (洛神赋图, Nymph of the Luo River) , and "Lienv Renzhi Tu" (列女仁智图, Wise and Benevolent Women).

**Zong Bing** (375-443)

Zong Bing, painter and art theorist made important contributions to Chinese art theory especially in developing Gu Kaizhi's theory of spirit and form and clarifying and tackling issues of perspective and composition. In the field of theory Zong Bing promoted a view that saw landscape painting as a spiritual domain that enables humans to dwell in. His theory can be found in his essay Introduction to Painting Landscapes. Zong Bing was famous for his landscape paintings. Xie He, an art theorist in Southern Qi, said Zong's painting was "not accurate but its atmosphere worth recommending". His famous paintings include "Kongzi Dizi Xiang" (孔子弟子像 , Portraits of Confucius' Students), "Yingchuan Xianxian Tu" (颍川先贤图 , Saints in Ying Chuan), "Zhou Li Tu" (周礼图, Rites of the Zhou), "Qiu Shan Tu" (秋山图, Autumn Mountains), and "Lijia Yiwu Tu" (礼嘉邑屋图 , Lijia

Cottage), etc. He was also a wonderful qin player, finishing the editing of an ancient music book Jin Shi Nong (《金石弄》).

**Jing Hao** (9th century-early 10th century c.)

Jing Hao was an important landscape painter and essayist of the Five Dynasties (907–960) period. Jing spent much of his life in retirement as a farmer in the Taihang Mountains of Shanxi province. In his art, Jing followed the court painters of the Tang dynasty in emphasizing the singular grandeur of the landscape. According to his essay Bifa Ji (《笔法记》, "On Brushstrokes"), Taihang Mountain was so beautiful that he brought papers and ink brushes into it and painted day after day. Not until he painted thousands of landscapes, could he grasp the mountain's spirit. Jing Hao was the first great figure to adequately depict the characteristic landscape of the north, because he always observed and learnt from nature.

**Mi Fu** (1051-1107)

Mi Fu was a Chinese painter, poet, and calligrapher born in Taiyuan, Shanxi during the Song Dynasty. In painting he gained renown for his style of painting misty landscapes. This style would be deemed the "Mi Fu Style" and involved the use of large wet dots of ink applied with a flat brush. He is best known for his calligraphy, and he was regarded as one of the four greatest calligraphers in Song Dynasty. As a personality Mi Fu was noted as an eccentric. At times they even deemed him "Madman Mi". He also was known as a heavy drinker.

**Su Shi** (1037-1101)

Su Shi was a writer, poet, artist, calligrapher, pharmacologist, and statesman of the Northern Song Dynasty. His courtesy name was Zizhan and his pseudonym was Dongpo Jushi (Resident of Dongpo), and he is often referred to as Su Dongpo. Su Shi was born in Meishan, near Mount Emei in what is now Sichuan province. His brother Su Zhe and his father Su Xun were both famous literati and they were called The Three Sus. Su was among the earliest to advocate the scholar painting and later founded Huzhou School. Su's poem was teeming with exaggerated metaphors. A small group of them represented the sufferings of the people, scolding governors' dissipation and debauchery. His poems exerted great influence on the literature of later generations. As to *ci* (lyrics), Su Shi and Xin Qiji were called Su-Xin for their *ci* were both powerful and spontaneous. They brought new atmosphere to the circle of *ci* and broke the monopoly of a restrained style. Another of his contribution to *ci* was that he liberated *ci* from music. From then on, *ci* became an independent lyric.

**Wang Wei** (701-761)

Wang Wei, sometimes titled the Poet Buddha, was a Tang Dynasty Chinese poet, musician, painter and statesman. His courtesy name was Mojie, and was from Hedong, the Yellow River area in southwestern Shanxi. He is best known for his poems, which addressed the illusory nature of beauty and the physical world. As well as being a poet, Wang Wei was a painter of some note and the delicate, atmospheric nature of his art is reflected in his poetry. None of his original paintings survive, but copies of works attributed to him are also landscapes with similar qualities. He influenced what became known as the Southern school of Chinese landscape art, which was characterised by strong brushstrokes contrasted with light ink washes. In his later years, he lived at Wangchuan at Lantian, southeast of Chang'an.

**Guo Xi** (1020-1109)

Born in Wen county in present day Henan province, Guo Xi is not only one of the greatest landscape artists, but also one of the most influential art theorists in the Northern Song dynasty. Although his style can be traced back to the Tang dynasty's famous Li Cheng, he experimented with a variety of different styles. Being a prominent member of the Imperial Academy of Painting, Guo Xi's art ornamented large parts of the imperial palace' especially during the reign of emperor Shenzong who admired his work. Lin Quan Gao Zhi (《林

泉高致》, Collection of Hermit in Woods and Spring), written by Guo Xi, is an important work of aesthetic ideology in Chinese painting. It provides a deep analysis and research on Guo Xi's key aesthetic ideology "Beyond Nature". Guo Xi developed a strategy of depicting multiple perspectives called "the angle of totality." And his theory of "Three Distances" shows that Chinese landscape painting had entered a more mature stage. His important masterpieces include "Zao Chun" (早春, Early Spring), "Keshi Pingyuan Tu" (寒石平远图, Old Trees, Level Distance), "Guanshan Chunxue Tu" (关山春雪图, Spring Snow in Guan Mountain) and "Yougu" (幽谷, Quiet Valley).

**Qian Xuan** (1235-1301)

Qian Xuan was a Song loyalist painter from Zhejiang and most of his life was lived in early Yuan Dynasty. He started as an aspiring scholar-official during the Southern Song. When the Mongol Yuan took over China in 1276 he effectively gave up the idea of officialdom. Like many of his compatriots, he turned to artistic pursuits to support himself. He was accomplished in painting of ancient figure, landscape, fur-and-feather, calligraphy, and flower-and-bird. In the field of landscape painting, his theory and practice of returning the old tradition and innovation in visual structure inspired many literati painters of the Yuan, Ming and Qing dynasties.

**Ni Zan** (1301-1374)

Ni Zan is considered to be one of the four "Late Yuan" masters. He was born into a wealthy family in Wuxi, which could afford him to be educated despite the unavailability of high-paying governmental jobs that traditionally were the reward for a rigorous Confucian education. So he can choose not to serve the foreign Mongol dynasty of the Yuan and lived a life of retirement and scholarship his whole life. He called himself "Lazy Zan", or "Pedantic Ni". As a sticker of cleanliness, Ni washed and cleaned his clothes several times a day, and even washed the trees around his house. He was part of a movement that radically altered the traditional conceptions of Chinese painting. Their paintings depicted representations of natural settings that were highly localized, portraying personally valued vistas that reflected their individual feelings. His works include "Yuhou Konglin" (雨后空林 , The Empty Woods after Rain) and "Wuzhu Xiaoshi" (梧竹秀石 , Bamboo and Rocks).

**Dong Qichang** (1555-1636)

Chinese painter, calligrapher, connoisseur, theoretician, collector and high official in late Ming Dynasty. Born in Huating (today's Songjiang in Shanghai), Dong's courtesy name was Xuanzai or Yuanzai, and his pseudonym was Si Bai and Xiangguang Jushi. He was the main representative of the Huating School.

**Eight Eccentrics of Yangzhou**

Eight Eccentrics of Yangzhou is the name for a group of eight Chinese painters in the Qing dynasty known for rejecting the orthodox ideas about painting in favor of a style deemed expressive and individualist. They all gathered in Yangzhou, a business center in China at that time. The term was also used not only for geographic reason, but also because they each had strong personalities at variance with the conventions of their own time. Most of them were from impoverished or troubled backgrounds. Still the term is, generally, more a statement about their style rather than being a judgment of them as personally being among history's noted eccentrics. The group includes Jin Nong, Huang Shen, Gao Xiang, Li Fangying, Li Shan, Luo Ping, and Wang Shishen. Other artists, such as Gao Fenghan, Bian Shoumin, Min Zhen, and Hua Yan, are sometimes included. Their style was influenced by Chen Chun, Xu Wei, Zhu Da, Shi Tao, and Gao Qipei.

**Eight Masters from Nanjing**

The Eight Masters of Nanjing (Nanjing's old name was Jinling) were a group of 17th century Chinese painters living in Nanjing. The most prominent of them was Gong Xian. The famous painters in this group

included Gong Xian, Fan Qi, Ye Xin, Zou Che, Gao Cen, Hu Cao, Wu Hong, and Xie Sun. The style of their paintings was different.

**Wilhelm Worringer** (1881-1965)

Wilhelm Worringer was a German art historian. He is known for his connection with expressionism. His best-known works are Abstraction and Empathy in 1908, which was his doctoral thesis, and Form in Gothic published in 1911. After World War I, Worringer became a professor in Bonn University, where he wrote Egyptian Art and Greek and Gothic Art. He moved to Konigsberg in 1928 and to East Germany in 1945. He was a professor in Halle University when this country was under the control of Soviet Union. In 1950 he settled in Munich and lived there until his death. Worringer was influential because he saw abstract as being in no way inferior to “realist” art, and worthy of respect in its own right. This was critical justification for the increased use of abstraction in pre-war European art.

**Kang Youwei** (1858-1927)

Kang Youwei, born in Foshan, Guangdong, was a famous scholar, noted calligrapher and political reformist in Chinese modern history. Kang came from a wealthy family of scholar-officials. He was a strong believer in constitutional monarchy and wanted to remodel the country after Meiji Japan. He was an important leader of a campaign to modernize China now known as the Reform Movement of 1898 (or Hundred Days' Reform). After the reform failed Kang fled to Japan, where with his student Liang he organized the Protect the Emperor Society. He returned China in 1914, after the Qing Dynasty fell and the Republic of China was established.

**Gong Xian** (1618-1689)

A painter in Qing dynasty. His courtesy names included Bian Qian, Ye Yi, Qi Xian, and his pseudonyms were Ban Mu (half acre) and Chai Zhangren (old man of firewood). He was born in Kunshan in Jiangsu province and later moved to Nanjing. One of the Eight Masters from Nanjing.

**Chen Duxiu** (1879-1942)

A founder of the Chinese Communist Party and a major leader in developing the cultural basis of revolution in China. Chen Duxiu was born in the city of Anqing in Anhui province. He moved to Shanghai in 1900 and Japan in 1901. It was in Japan where Chen became influenced by western socialism and the growing Chinese dissident movement. During this time, Chen became an increasingly influential activist in the revolutionary movement against foreign imperialism, the Qing government, and Yuan Shikai. In 1915, he chiefly edited the magazine Youth (renamed as New Youth the next year), which started the prelude of New Culture Campaign. In 1916, he was employed to take charge of the science of arts in Peking University, where he initiated the magazine of Weekly Review with Li Dazhao two years later. Since then, he directly devoted himself into the struggle of patriotic movement. He was one of the prominent leaders of the May Fourth Movement of 1919. In the summer of 1920, he set up the first communism group in Shanghai with the help of the Communist International. From the first session to the fifth session of the national congress of CPC, he was elected the head of communist party.

**Lv Zheng** (1896-1989)

Lv Zheng went to Japan to study art at twenty. Angry at Japanese invasion in China, he soon returned to China. In 1918, Lv went to Nanjing to assist Ouyang Jingwu to found the Cheen Institute of Inner Learning (支那内学院), an institute of Chinese Buddhism. Lv Zheng was proficient in languages associated with Buddhism, including Japanese, Sanskrit, Pali and Tibetan, and was one of the most accomplished Buddhism researchers in China.

**Lu Xun** (1881-1936)

Lu Xun is a famous writer, thinker, and revolutionist of the 20th century in China. Born in Shaoxing, Zhejiang province, Lu Xun was

first named Zhou Zhangshu and later renamed Shuren, literally, “to nurture a person”. In 1904, he went to Japan to pursue a Western medical degree at Sendai Medical School, where, however, he found it was more important to cure his compatriots' spiritual ills rather their physical diseases. He decided to be a wrtier. In 1918, Lu Xun used his pen name for the first time and published the first major *baihua* short story, “A Madman’s Diary”, in the magazine New Youth. It immediately established him as one of the most influential writers of his day. Both his first short story collection Call to Arms (published in 1923) and the second collection Wandering (published in 1926) won him a reputation as one of the founders of Chinese Modern Literature. Although highly sympathetic of the Chinese Communist movement, Lu Xun himself never joined the Chinese Communist Party despite being a staunch socialist as he professed in his works.

**Xu Beihong** (1895-1953)

Xu Beihong (born in Yixing, Jiangsu) was a modern Chinese painter, art educator and art theorist. Considered a modern master in China, he merged Western techniques with classic Chinese approaches. From the beginning of 1919, Xu studied western art overseas in Paris, Berlin and Belgium. In 1927 he came back to China and taught art in several academies. After the foundation of the People’s Republic of China, he became president of the Central Academy of Fine Arts and chairman of the Chinese Artists Association. Xu stuck to a way of realism, and his famous paintings include “Tianheng Wubaishi” (田横五百士, Tianheng and Five Hundred Brave Men), and “Yugong Yishan” (愚公移山, Foolish Old Man Removing a Mountain).

**“Refugees”**

“Refugees” (ink and colour on paper, 200×2600cm) is the representative work painted by Jiang Zhaohe, who started the creation of “Refugees” at the Japanese occupied areas in Beijing in 1941. It vividly describes a hundred refugees trying to escape from the bombing in the war.

**Qi Baishi** (1864-1957)

Qi Baishi was a Chinese ink painter. Born to a peasant from Xiangtan, Hunan, Qi became a carpenter at fourteen. He first learned to paint by himself, then studied literature, seal carving, calligraphy and painting from local literati Chen Shaoran and Hu Qinyuan. In the following years he could make a living by selling paintings and seal carvings. After he turned 40, he traveled five times to visit famous scenic spots in China. He is most noted for his whimsical, often playful style of ink and wash works. All of his works show no western influences, which was unique and different from most artists at his time. At the age of 90, he was honored as "People's Artist" by the Chinese Ministry of Culture, and was selected chairman of the Chinese Artists' Association. In 1956 he was awarded the Nobel Peace Prize by the United Nations and later, after his death, was listed as a world cultural celebrity.

**Hui Shouping** (1633-1690)

Born in Wujing in Jiangsu province, painter Hui Shouping was one of the Six Masters in Early Qing dynasty, which included Wu Li and the Four Wangs too. Among the Six, only Hui Shouping excelled at both landscape and flower-and-bird. His renovation in flower-and-bird painting won him the reputation of important flower-and-bird painter in early the Qing dynasty.

**Shui Tianzhong** (1935-)

Shui Tianzhong was born in 1935, in Lanzhou, Gansu province with Han ethnicity. He graduated from the Xian Northwest Academy of Art (renamed the China Xian Academy of Fine Arts) in 1955. Shui has lived and worked in Lanzhou, Pingliang and other places as an artist, art editor, art critic and teacher. In 1991 Shui graduated from the Graduate School of China Art Academy, and he is currently a researcher at the Graduate School of the China Art Academy. He was head of the fine arts department at the Graduate School of the

China Art Academy, in charge of graduate students, deputy head of academic committee at Graduate School of China Art Academy, member of board of academic juror committee; chief editor at History and Theory of Fine Arts, Journal of Fine Arts; Juror member of People Republic of China’s Ministry of Culture Researcher Series. He was rewarded Outstanding Specialist along with funding from the State Council. For a long time Shui has participated in the research of Chinese contemporary art history and contemporary art criticism writing. He published Conversation on Chinese Contemporary Painting, Tracing Twentieth Century Chinese Painters, Passing Through The Seasons and other works. In the past few years Shui curated and organized several national art exhibitions. He participated in numerous national and international forums; he edited Twentieth Century Art in China, Twentieth Century Chinese Oil Painting, Chinese Contemporary Art Criticism Series, now in its twenty-fourth edition; edited Chinese Calligraphy Connoisseurship Dictionary, A Century of Chinese Art Reader, Chinese Art Glossary, Chinese Museum Collection Series – Twentieth Century Art in China. Shui is currently deputy director of the Chinese Artist Association theory committee, head of the Yanhuang Museum of Art academic committee, director of the Chinese Oil Painting Association, secretary general of the Chinese Studies Association; as well as a visiting professor in the fine art department at Shanghai University, and the China Xian Academy of Fine Arts.

**Yi Yuan Lun Hua** (On Paintings by Yi Yuan)

Yi Yuan Lun Hua (颐园论画 , On Paintings by Yi Yuan) is an essay collection written by Song Nian. Song Nian’s courtesy name was Xiao Meng, and his pseudonym was Yi Yuan. He founded the Painting Association of Zhenliu in Ji’nan during the reign of emperor Guangxu. The lectures he wrote for the association was collected, named Yi Yuan Lun Hua.

**Xinhai Revolution**

The Xinhai Revolution, named for the Chinese year of Xinhai (1911), was the overthrow of China’s ruling Qing Dynasty and the establishment of the Republic of China. The revolution began with the armed Wuchang Uprising and the spread of republican insurrection through the southern provinces, and culminated in the abdication of the Xuantong Emperor after lengthy negotiations between rival Imperial and Republican regimes based in Beijing and Nanjing respectively. Led by Sun Zhongshan, the Revolution inaugurated a period of struggle over China’s eventual constitutional form, which saw two brief monarchical restorations and successive periods of political fragmentation before the Republic’s final establishment. Leaving the brilliant impression on China modern history, the Xinhai Revolution is a great piece of political affairs, which is the first time a Democracy republic had been established China. It overthrew the Qing dynasty and founded the Republic of China. This emancipated the people from the rule of the feudal system.

**May Fourth Movement**

The May Fourth Movement takes its name from the massive popular protest that took place on May 4th, 1919 in Beijing, China. It was an anti-imperialist, cultural, and political movement in early modern China, and it marked the upsurge of Chinese nationalism, and a re-evaluation of Chinese culture. Science and democracy became the code words of the movement. The May Fourth Movement came out from the New Culture Movement.

**Taiji**

First mentioned in the Book of Change, Taiji (or Taichi) is an important concept in Chinese history of thought. It was a state of primeval chaos before the birth of the world and before the world split into Yin and Yang (Two Aspects). Taiji was said to be the primary stuff of the universe.

**The Book of Change**

The Book of Change (《周易》) is a Chinese classical book from the

Zhou dynasty. Its Chinese name is Zhou Yi (《周易》), or Yi (《易》), or Yi Jing (《易经》). “Yi” means change. As the result of ancient Chinese intelligence, the book was about the essence and laws of the universe. Its influence on Chinese culture lasted for thousands of years.

**Heidegger** (1889-1976)

Martin Heidegger was a German philosopher. His thinking has contributed to such diverse fields as phenomenology, existentialism, hermeneutics, political theory, psychology, theology, and postmodernism. His main concern was ontology or the study of being. His best-known work is Being and Time.

**Lang Shaojun** (1939-)

Art historian, critic, and Director of the Modern Art Research Center at the Art Research Bureau in China Art Research Institute, Liang was invited to lecture in many universities, art academies, and museums in Japan, the United States, Singapore, Taiwan, Hong Kong and China. His publications include On Modern Chinese Art, Reconstructing Chinese Outstanding Art, and A Compendium of Contemporary Chinese Art Theory.

**Liu Xilin** (1942-)

Liu Xilin is the dean of the Research Department in the National Art Museum of China, a member of the theory committee of the China Artists Association, editor of the magazine Fine Art, researcher in China Central Academy of Fine Art, and emeritus professor of Shangdong College of Art. He is the author of Chinese Painting and Modern China.

**Wan Qingli** (1945-)

Born in Beijing, Wan Qingli is a teacher, scholar and art connoisseur in China. He learned painting from professor Xiao Shufang and Wu Zuoren. He was also a student of the great artists Li Keran and Lu Yanshao. He studied under Dr. Chu-tsing Lee and received his Ph.D. from Kansas University. From 1989 he tood the position of professor of Chinese Art at Hong Kong University.

**Chen Shizeng** (1876 -1923)

Courtesy name Chengke. A critic, painter, and educator of early 20th-century China. His brother is famous Chinese historian Chen Yinke. In 1902 Chen went to Japan to study natural history. In 1913 Chen went to Beijing and became an editor in the Ministry of Education the next year. He published a very inspiring essay called “The Value of Literati Paintings” in 1921, pointing out the relationship between literati paintings and traditional Chinese philosophy. He said that each scholar painting had a special meaning behind it.

**Hong Huizhen** (1946-)

Art theorist. He taught art history in Zhejiang Art Academy until he was transferred to Art Education Academy in Xiamen University, where he taught landscape painting. Hong is a member of the China Artists Association.

**Li Bai** (701-762)

Li Bai was a Chinese poet. Li Bai is often regarded, along with Du Fu, as one of the two greatest poets in China’s literary history. Approximately 1,100 of his poems remain today. Li Bai is best known for the extravagant imagination and striking imagery in his poetry, as well as for his great love for liquor. Li Bai is considered as the foremost romantic poet after Qu Yuan. And he is one of the most renowned and admired poets in China.

**Li Gonglin** (1049-1106)

Gonglin, courtesy name Li Boshi, pseudonym Longmian Jushi (Resident of Sleeping Dragon), was a Chinese painter, civil officer and archaeologist in the Northern Song Dynasty. He became famous for

his paintings of horses, then he turned to Buddhist and Taoist religious painting, as well as portrait and landscape painting. His painting style was attributed to the style of Gu Kaizhi and Wu Taozi, developing their technique of line drawing. "Lin Weiyun Mufang Tu" (临韦偃牧放图 , Painting after Wei Yan's Pasturing Horses) is his most famous painting.

**Liang Kai** (early 13th century c.)

Liang Kai was a Chinese artist who studied with, and then excelled, his master, Jia Shigu. In 1210, he was awarded the rank of Painter-in-Attendance at court, but he refused it. Instead, calling himself "Madman Liang", he spent his life drinking and painting. Eventually, he retired and became a Zen monk. Famous for his figure painting, Liang is credited with inventing the Zen school of Chinese art. He managed to capture figures' essences by simplicity and understatement of the work. Simplicity means the fundamental lines of a figure. His style influenced many painters in Ming and Qing dynasties even modern China. His famous paintings include "Liuzu Zhuozhu Tu", (六祖斫竹图, The Sixth Patriarch (Hui Neng) Chopping the Bamboo), "Bagaoseng Gushi Tu" (八高僧故事图 , Painting of the Eight Monks), and "Pomo Xianren Tu" (泼墨仙人图, Immortal in Splashed Ink).

**Mu Xi** (13th century c.)

Surname Li, Buddhist name Fachang, and Hao, Mu Xi was a native of Sichuan Province. His year of birth is unknown. He was a monk and a painter from the late-Song to early-Yuan periods. He was skilled at painting Bodhisattvas, figures, birds and flowers, wild beasts (dragons, tigers, monkeys and cranes), landscapes and vegetation. His brush stroke was executed freely with both meticulous brushwork and free sketch painting, which resulted in mixed reviews from his successors. The aura rendered by his brush invokes the realm of Zen. Most of his works are now found in Japan and are widely appreciated.

**Chen Banding** (1877-1970)

Real name Chen Nian, courtesy name Banding, Chen was adept in idea-sketch painting of flowers, landscapes and human figures. His technique was influenced by Wu Changshuo.

**Liu Xiaochun** (1941-)

Liu Xiaochun was born in 1941 in Luoyang, Henan province and of Han ethnicity. He graduated from the China Central Academy of Fine Arts in 1966, and in 1979 he entered the Fine Art Study Department at the Graduate School of China Art Academy. There he received his Graduate and PhD degrees in 1981 and 1985, respectively. Liu was the chief editor at Fine Arts In China, and he was deputy director of the Graduate School Committee at the China Art Academy. He has published over two hundred books, essays and reviews, including: his graduate thesis theory on Qing Terracotta Warriors, which later became part of the Chinese New Literary Art Annals; his PhD Dissertation From Animal Pleasure to Human Aesthetics was the first to be honored with a Research Award by the Chinese Art Research Institute in 1988; and he produced an art criticism anthology Dissemination and Reconstruction – Theorize Chinese Contemporary Art. Liu is a member of the Chinese Art Research Institute's Fine Arts Division. He is also a part-time contributor to the Theory Committee at the Chinese Fine Arts Association.

**Li Yu** (1611-1679)

Li Yu was born in Lanxi in Jiangsu province. Courtesy names Lihong and Zefan, Pseudonym Li Wong. Li Yu's plays and dramatic theory are his biggest accomplishments. Ten of his plays remain, including Bi Mu Yu (《比目鱼》, "Flatfish") and Feng Zheng Wu (《风争误》, "Errors Caused by the Kite"). In his book Xian Qing Ou Ji (《闲情偶寄》, "Occasional Notes with Leisure Motions"), he divulges useful information pertaining to cooking, architecture, collections and planting. He also wrote a book of short stories called Shi'er Lou (《十二楼》, "Twelve Towers").

**Aoki Masaru** (1887-1964)

Famous Japanese Sinologist. Doctor Aoki Masaru was professor in Yamaguchi University in Japan, a member of The Japan Academy, and a member of The Sinological Society of Japan. He specialized in the research of Chinese literature and drama.

**Li Tang** (1050-1130 c.)

Li Tang was born in Henan province in the town of Sancheng. He lived in the latter part of the eleventh century and into the first half of the twelfth, flourishing as a painter principally between the years 1100 and 1130. Li Tang spent most of his life in the capital at Kaifeng, where he was an important member of the Imperial Painting Academy and a friend of Emperor Huizong. Li Tang painted traditional Song landscapes, but is best known for his droll, rustic genre scenes, and for his precise paintings of water buffaloes, executed in fine line and showing both movement and character. When the Mongols invaded northern China in 1122, and the Emperor was taken prisoner, Li Tang, then over seventy-five years old, moved south to Hangzhou to teach in the New Academy there. He brought with him the disciplined Song style of brushwork. "Ru Niu Tu" (乳牛图, Child on Buffalo), "Cai Wei Tu" (采薇图, Pick the Rosebush), and "Wanhe Songfeng Tu" (万壑松风图, Whispering Pines in the Mountains) are some of his most famous works.

**Jian Jiang** (1610-1664)

Jian Jiang was from She county of Anhui province and a member of the Anhui or Xin'an school of painting in Qing dynasty. His original name was Jiang Tao. He is noted for painting Mount Huangshan. After the fall of the Ming dynasty he became a monk, Budhhistic monastic name Hong Ren. This makes him one of the "Four Monks" along with Zhu Da, Shi Tao, and Kun Can.

**Four Wangs**

The Four Wangs were four Chinese landscape painters in the 17th century, all called Wang. They were Wang Shimin (1592-1680), Wang Jian (1598-1677), Wang Hui (1632-1717) and Wang Yuanqi (1642-1715). They were fervent followers of Dong Qichang of the late Ming. The Four Wangs are grouped together for two main reasons. They were all related by blood or in student-teacher relations, working in the same period at the end of the Ming and beginning of the Qing. The second reason is their artistic tendencies and the fact that they belonged to the same tradition and shared the same beliefs concerning art. It can be said that the Four Wangs stressed the importance of technique of brush and ink application and meticulous copying of ancient forms.

**Zhang Yanyuan** (c. 815-?)

Zhang Yanyuan, courtesy name Aibin, was a Chinese art historian, scholar, calligrapher and painter of the late Tang Dynasty. He was born to a high ranking family in present-day Yuncheng, Shanxi. Zhang wrote several works about art and calligraphy, among them Fashu Yaolu (《法书要录》, "Compendium of Calligraphy"), a collection of poems on colour paper, and Lidai Minghua Ji (《历代名画记》, "Famous Paintings through History") - a general arts book, about the famous historical paintings. Zhang created his own style of art history writing, combining historical facts and art critic. His book also described the painter's lives thoroughly, including biography and works.

**Fang Xun** (1736-1799)

Courtesy name Landi or Lanru, pseudonym Lanshi, Lanru, Lansheng, Changqing and Yu'er Nongxiang, Fang Xun was born in Shimen, Zhejiang province. He was said to be an impetuous and upright person, as unsophisticated as a monk. Fang was good at poems, calligraphy and painting. As a painter he was on a par with Xi Gang, called Fang and Xi by their contemporaries.

**Zou Yigui** (1686-1772)

Chinese poet, literati, calligrapher and painter from Qing dynasty in the

18th century. He was a student of Hui Shouping, and as his teacher, Zou also excelled at flower painting in bright colours. In his book Xiaoshan Huapu (《小山花谱》, "Painting Manual of Xiaoshan"), Zou elaborated on techniques of flower painting, composition, colouring, staining, methods to paint trees and rocks, shading, painters, schools of painters, pigments, framing, and papers, in which he said: "Western painters are good at delineating, so their paintings, regardless of distance and light, faithfully represent the real objects. All the figures, houses and trees that are drawn have shadows. The colours and techniques of painting used by them are completely different from those in Chinese painting. The compositions range from wide to narrow, and can be measured by triangle. Palaces, rooms and walls in the paintings are so vivid that the audience may wish to enter them. If learners learn from their craft, they can get some inspiration. But western paintings have no brushwork at all, so in spite of their technical dexterity, they cannot be classified as artworks as such."

**Shao Dazhen** (1934-)

Shao Dazhen was born in 1934. In 1960 he graduated from the Leningrad Arts Academy in Russia. Shao is the director of China Artists Association, a professor at the China Central Academy of Arts, chief editor at Journal of Fine Arts, World Art; a teacher of graduate students at Leningrad Arts Academy. His publications include: Modernist Art Conversation, Traditional Art and Modernist Art, Western Modern Art Ideology, Ambiguous Sensitivity – Chinese Contemporary Art Thesis Collection. He has given lectures in Russia, Australia, Italy, France, Germany, The United States, Singapore, Malaysia, Hong Kong and Taiwan. He regularly contributes contemporary art criticism writing to Chinese and international magazines.

**Wang Xun** (1915-1969)

Historian of Chinese Modern Art. Wang Xun studied Civil Engineering, Chinese Literature, and Philosophy in Tsinghua University in Beijing. Wang became a professor in China Central Academy of Fine Art (CAFA), and member of the editorial board of periodicals Fine Art and Art Research. In 1957 he founded the first Art History Department in CAFA, which was also the first in China.

**Wanmu Caotang Canghua Mu** (Catalogue of Painting Collection in Ten Thousand Vegetation Pavilion)

Wanmu Caotang Canghua Mu (《万木草堂藏画目》, Catalogue of Painting Collection in Ten Thousand Vegetation Pavilion), accomplished in 1917, was one of Kang Youwei (1858-1927)'s signature works. It consists of a foreword and afterword, and discusses art from different historical periods. Kang Youwei clearly states his view of reforming Chinese painting in the foreword. Even though this compilation is titled as a list of paintings, its critical writings make up most of the volume. It is a work of art theory by Kang Youwei, coupled with his theories on calligraphy compiled in Guangyizhou Shuangji (《广艺舟双楫》). An acclaimed calligrapher and art collector; Kang Youwei was deeply perplexed by the fate of Chinese panting in the modern period and showed deep concern for its fate. In compiling this collection, he was motivated by his study and reflections on the history of Chinese art in order to refresh the waning of art theory from the late-Ming to Qing period.

**Cai Yuanpei** (1868-1940)

Cai Yuanpei was a Chinese educator and the chancellor of the Peking University, known for his critical evaluation of Chinese culture that led to the influential May Fourth Movement. Born in Shaoxing, Zhejiang Province, Cai was appointed to the Hanlin Imperial Academy at 26. In 1898, he became involved in administering institutes and became: Superintendent of Shaoxing Chinese-Western School, Head of Sheng District Shanshan College, Director-Teacher of the Special Class of Nanyang Public School. He established Guangfuhui in 1904 and joined Tongmenghui the next year. After studying philosophy, psychology, and art history in the University Leipzig of Germany in 1907, he became

the provisional Republic's Minister of Education in January 1912, but later resigned during Yuan Shikai's presidency. Subsequently, he returned to Germany, and then went to France. Cai came back to China in 1916 to became the Chancellor of Peking University the next year. It was during his tenure at Peking University that he recruited such famous thinkers (and future CCP leaders) to the school as Chen Duxiu and Li Dazhao. In 1927, he co-founded the National College of Music, which later became the Shanghai Conservatory of Music. In April 1928, he became the first president of the Academia Sinica. Cai proposed the equal importance of five ways of life — "Virtue, Wisdom, Health, Collective, and Beauty". He was also an opponent of women's foot binding, as well as being a proponent of women's right to divorce and remarriage.

**Russian Realism**

Russian Realist literature came into being during the 1830s and was primarily characterized by portrayals of grim reality under the Czar's autocracy and serf system. Moreover, it was closely related to the Russian Liberation Movement. Writers of different styles, such as Pushkin, Gogol, Herzen, Turgenev, Dostoevsky, Alekseevich, Goncharov, Shchedrin and Ostrovskij reflected upon many crucial issues during the development of Russian society. They ruthlessly revealed and offered poignant criticisms and simultaneously took on roles as "new members" amongst common intellectuals to offer the "silver lining for a grim monarch." As the critical strength of Western Realism waned in the '70s and '80s, the works of Tolstoy, Chekhov and Kirilenko continued to develop and expand on Realism.

**Socialist Realism in Soviet Union**

Socialist realism became state policy in 1932 when Stalin promulgated the decree "On the Reconstruction of Literary and Art Organizations". The Union of Soviet Writers was founded to lead the output of authors, and the new policy was rubber-stamped at the Congress of Socialist Writers in 1934. The Statute of the Union of Soviet Writers in 1934 stated that "socialist realism is the basic method of Soviet literature and literary criticism. It demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism." It became a standard definition of Socialist Realism since then. The Soviet Union exported socialist realism to China after 1949. It became the predominant art form during the early stage of PRC.

**Jiang Zhaohe** (1904-1986)

Chinese painter. He was influenced by Xu Beihong's theory of realism and assertion of Chinese painting reforming. In 1930s, he was impelled by the left-wing literary and art movement, starting to create works of their style. During the Japanese invasion, he created his most famous painting "Refugees".

**Ye Qianyu** (1907-1995)

Ye Qianyu was a famous cartoonist in the 1930s. He is presumably the first Chinese comic artist to use speech balloons, in a strip created in 1929. Shanghai Magazine Co. published his cartoon collections of Mr. Wang (《王先生》) and Anecdotes of Xiao Chen in Beijing (《小陈留京外史》) in the late 1930s.

**Guan Liang** (1900-1986)

Courtesy name Liang Gong. He studied western style painting at the Pacific Arts School in Tokyo, Japan. In 1922 he returned to China and began to teach art at various arts schools in Shanghai. In the Northern Expedition War he quit his job and went to the war. Guan Liang was famous in drawing traditional opera figures. His published books include Drama Characters (《关良戏剧人物》) and Guan Liang Catalogue (《关良画集》).

**Zhou Sicong** (1939-1996)

Zhou Sicong was known for her figurative paintings. Her works include "A Corner of Yihe Garden", "The People and the Prime Minister", "Miner", etc. Zhou was ranked as first grade artist in the Beijing Chinese Painting Academy and vice-chairman of the China Artists Association.

**Lu Chen** (1935-)

Lu Chen is good at ink painting of figures and calligraphy. He learned painting at Suzhou Art School, and graduated from the China Central Academy of Fine Art (CAFA) in 1958, majored in Chinese painting. Lu was a student of Ye Qianyu, Jiang Zhaohe, Li Keran and Liu Lingcang. Now he's a professor at CAFA.

**Ni Yide** (1901-1970)

Oil painter, art critic and writer in China. He joined the Creative Society (创造社, a group of left-wing literati active in the 1920s in China, most of its members had returned from Japan) in 1923, and published novels, new poems, essays and plays on many publications such as Literature Paper and Creation Monthly. Ni Yide excelled at oil painting, especially at figure, still life and scenery.

**Huang Zhuan**

Huang Zhuan, graduated from the History Department at Hua Zhong Normal University in 1982 and obtained a Literature Master degree in Chinese Art History at Hubei Institute of Fine Arts. Having received Wu Zuoren Art Foundation for his master degree dissertation, Huang now teaches at Guangzhou Academy of Fine Art as Associate Professor and supervisor of master students. He has edited MeiShu Sichao (The Trend of Art Thought) and Hualang (Art Gallery) and organized/curated Returning Home: Chinese Experimental ink painting exhibition (San Francisco, 1995), The First Academic Exhibition of Chinese Contemporary Art (China Beijing / Hong Kong, 1996), Beyond the Future: Third Asia-Pacific Triennial of Contemporary Art (China) (Queensland, 1999) and Image is Power (2000). Huang is now the art director of OCT Contemporary Art Terminal at He Xiangning Art Museum.

**Conceptual Ink Painting**

Art Critic Huang Zhuan conceptualized the term Conceptual ink painting. Based on the essay he written on the topic, he emphasizes identity and difference in a period of post-colonialism. As the symbol of national identity, ink painting should find its position in the context of Contemporary art at a global level and find its voice on issues of Contemporary culture and society.

**Pierson** (1925-)

Frank R. Pierson is an American screenwriter and film director. He helped write Dog Day Afternoon, which won Pierson his only Oscar statuette. He was President of the Academy of Motion Picture Arts and Sciences (AMPAS) from 2001.

**Joseph Beuys** (1921-1986)

Joseph Beuys was an influential German artist who came to prominence in the 1960s. He is most famous for his ritualistic public performances and his energetic championing of the healing potential of art and the power of a universal human creativity. A charismatic and controversial figure, the nature and value of Beuys's contribution to Western art has elicited a hotly contested and often polarised debate.

**Minimalism**

Minimalism describes movements in various forms of art and design, especially visual art and music, where the work is stripped down to its most fundamental features. As a specific movement in the arts it is identified with developments in post-World War II Western Art, most strongly with American visual arts in the late 1960s and early 1970s. It is rooted in the reductive aspects of Modernism.

**Wang Nanming** (1962- )

Chinese artist, critic and independent curator. He studied and practiced traditional calligraphy for a long period, and since the 1990s has become a critic and curator in the field of modern calligraphy and contemporary art.

**Achille Bonito Oliva** (1939- )

Achille Bonito Oliva is a highly recognized and respected Italian contemporary art critic, author of essays on mannerism, and a teacher of History of Contemporary Art at La Sapienza University in Rome. Oliva has curated thematic and interdisciplinary exhibitions both in Italy and abroad. He directed the 45th Venice Biennale, and was awarded several prizes and recognitions, such as the Valentino d'Oro, an international prize for art critics.

**Popper** (1902-1994)

Sir Karl Raimund Popper was an Austrian and British philosopher. He is counted among the most influential philosophers of science of the 20th century, and also wrote extensively on social and political philosophy. Popper is known for repudiating the classical observationalist / inductivist account of scientific method by advancing empirical falsification instead; for his opposition to the classical justificationist account of knowledge which he replaced with critical rationalism, "the first non justificational philosophy of criticism in the history of philosophy" and for his vigorous defense of liberal democracy and the principles of social criticism which he took to make the flourishing of the "open society" possible. His The Poverty of Historicism and The Open Society and its Enemies are two important masterpieces in the history of thoughts.

**Fan Jingzhong** (1951- )

Fan Jingzhong, art historian. Fan is a professor of China Academy of Art in Hangzhou, Zhejiang province, and he used to teach in Inner Mongolia normal university. He was also the chief editor of New Art (《新美术》) and Translations of Work on Art (《美术译丛》).

**Cao Yiqiang** (1957- )

Cao Yiqiang, a student of Francis Haskell, Ernst Gombrich and Michael Baxandall, is professor of art at the National Academy of Art, Hangzhou, and specially appointed professor of the history of ideas at Nanjing Normal University. A propelling force among Chinese art historians working to translate English-language art history, Cao has committed his scholarship to advancing and enriching the techniques of Chinese art history.

**Yan Shanchun** (1957- )

Born in 1957 in Hangzhou and graduated from Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1982, Yan Shanchun is the first grade artist in the Shenzhen Chinese Painting Academy. Co-authoring with Huang Zhuan, Yan Shanchun wrote The Taste, Pattern and Value of Literati Painting and A Study Series of Chinese Painters in Twenty Century – Pan Tianshou.

**Wang Lin**

Wang Lin, whose parents were originally from Liaoning, was born in Xi'an and grew up in Chongqing. In 1977 he enrolled in the Department of Chinese Language and Literature at Chongqing Normal College; in 1985 he enrolled in the Art History Department at the China Central Academy of Fine Arts; and he currently teaches at the Sichuan Fine Arts Institute. He has published many works, including Fine Arts Morphology, The Appearance of Chinese Contemporary Art, and over two hundred articles. He organized several exhibitions, including Contemporary Chinese Art Research Document Exhibition.

**New Literati Painting**

It's a culture phenomenon arose at the end of the 1980s, which is also known as "Chinese New Literati Painting". It isn't an art organization

with a defined manifesto. Nor is it a regional school with a distinctive style. Most artists of this school were trained as socialist realist figure painters and educated during a period when traditional painting techniques and principles were largely prohibited in the schools, but they have now rejected both the subject matter and styles of that era and named themselves New Literati Painters. However, their paintings, even at its most traditional, are employing unprecedented techniques to create novel images, betraying the past by a sense of ironic pathos or even cynicism.

**Zhu Xinjian** (1952- )

On of the representative artists of the "New Literati Painters". He designed many famous cartoon characters, which were nominated for several film festivals such as Golden Rooster Awards.

**Feng Zikai** (1898-1975)

Chinese modern painter, cartoonist, translator, writer, and art and music educator. He was a student of Li Shutong. After graduation he went to Tokyo to study music and art, where he was influenced by Japanese painter Takehisa Yumeiji's style, and started to portray children's life to cartoons after he came back to China. He published a number of albums, including Zikai's Cartoons.

**Wu Guanzhong** (1919- )

Chinese painter. Wu Guanzhong's paintings have the colour sense and formal principles of Western paintings, but a spirit and tonal variations of ink that are typically Chinese. Natural scenery is reduced to its essentials - simple but powerful abstract forms. Wu Guangzhong has had solo exhibitions in major art galleries and museums around the world. His paintings were exhibited at the British Museum in 1992, which was a first for a living Chinese artist.

**Ding Shaoguang** (1939- )

Born in Shanxi, Ding Shaoguang is a Chinese artist. He is the founder and representative painter of Yunnan Painting School.

**Shi Guo** (1953- )

Chinese experimental ink painter. Shi Guo learned art from his father Shi Lu, and now he is the dean of the Design and Art Department of Zhuhai Campus of Beijing Institute of Technology.

**Li Xiaoxuan** (1959- )

Chinese painter. He is adept in modern figures of ink and wash. Now he works as the vice professor at the Tianjin Academy of Fine Art.

**Dong Kejun** (1939- )

Painter, art critic. His works focus on the life and culture in mountain areas, and he's an important painter of "Guizhou Art Phenomenon".

**Dai Guangyu** (1955- )

Independent artist. Dai Guangyu was born in Chengdu in 1955 and now resides in Chengdu.

**Harmony Between Man and Nature**

Harmony between man and nature is one of the fundamental concepts in classical philosophy. There are two tiers of meaning within this concept. The first tier is the coherence between man and nature; the universe is the world at large and people form the smaller one. The second tier is the similarity between man and nature, or the connection between them, which implies that man and nature are in essence connected and therefore, all matters of man should follow their natural course to attain harmony between the two. Laozi said, "Man rules the earth, earth rules heaven, heaven rules the way, and the way of ruling is as is." This demonstrates the similarity and connection between man and nature. The Confucian school in the pre-Qin period promoted harmony between man and nature and became one of the key views of Confucianism for two thousand years.

**Lu Shengfu** (1949- )

Lu Fusheng was born in November, 1949, in Dongyang, Zhejiang province. Lu specializes in traditional Chinese painting and fine arts theory. He graduated from the Chinese Painting Department at the China Academy of Art in 1981. Currently Lu is chief editor and copy editor at Shanghai Calligraphy and Painting Publishing House; editor of Cloud and Calligraphy magazines; an artist at the Shanghai Chinese Painting Academy; and a professor at Shanghai University's Fine Art Department. His work Ornamental Phoenix Hairpin received a silver prize from the 6th National Art Competition, and entered the National Art Museum of China collection. His publications include Lu Fusheng: Portrait Paintings Series, Contemporary Chinese Painting Selected Set – Lu Fusheng, Discussion on Harmony, The Way of Life in Calligraphy, as well as other works.

**Four Masters of the Yuan Dynasty**

The Four Masters of the Yuan Dynasty is a name used to collectively describe the four Chinese painters Huang Gongwang, Wu Zhen, Ni Zan, Wang Meng active in the Yuan Dynasty. Wang Shizhen said in his Yiyuan Zhiyan (《艺苑卮言》, Comments On Art), that the Four Masters were Zhao Mengfu, Wuzhen, Huang Gongwang and Wang Meng, but it was not widely accepted. They worked during the Yuan period and were revered during the Ming Dynasty and later periods as major exponents of the tradition of literati painting, which was concerned more with individual expression and learning than with outward representation and immediate visual appeal. They were all natives in Southern China, all were good at ink landscapes, and all were influenced by Zhao Mengfu. The Four Masters were noted for their lofty personal and aesthetic ideals, the art of landscape painting shifted from an emphasis on close representation of nature to a personal expression of nature's qualities. They spurred experimentation with novel brushstroke techniques, with a new attention to the vocabulary of brush manipulation.

**Xu Wei** (1521-1593)

Xu Wei was a Ming Chinese painter, poet and dramatist famed for his artistic expressiveness. His courtesy names were Wenqing and then Wenchang. His various pseudonyms were Tianchi Shanren (The Mountain-man of the Heavenly Pond), Qingteng Jushi (Resident of the Green Vine House) and Shutian Shuiyue (The Water and Moon of the Bureau's Farm). Revolutionary for its time, his painting style influenced and inspired countless subsequent painters, such as Zhu Da, the Eight Eccentrics of Yangzhou, and the modern masters Wu Changshuo and Qi Baishi. Xu Wei can be considered as the founder of modern painting in China. In addition Xu was a relatively unknown playwright, authoring four plays. Xu Wei was also a poet of considerable note. His works available today are Xu Wenchang Quanji (《徐文长全集》, "Xu Wenchang's Collected Works); Xu Wenchang Yicao (《徐文长佚草》, "Xu Wenchang's Cursive Scripts); and Si Sheng Yuan (《四声猿》, "The Four Shrieks of the Ape"), a poetic drama of Yuan style; Nanci Xulu (《南词叙录》, "Account of the Southern Style of Drama"), a book of drama theory. Xu Wei's influence continues to exert itself.

**Four Monks**

The Four Monks were four famous monk painters in early Qing dynasty. They are Bada Shanren (Zhu Da), Shi Tao (Zhu Ruojin), Hong Ren (Jian Jiang) and Kun Can (Shi Xi), who lived in late Ming dynasty and early Qing dynasty. Out of them, Bada Shanren and Shi Tao were from royal family of Ming dynasty. The four monks painted in reaction to conservative trends where artists were preoccupied with reproducing landscapes of old masters in highly ornamental and somewhat rigid styles. The attack against conventions is at the same time a political protest against the occupation of China by the foreign Manchu rulers and the dissatisfaction with a new reality imposed on the locals. This explains why the Four Monks preferred to turn their back on society and avoid collaborating with the aggressive Qing rulers. Their interests in painting came partly from a desire to escape

from the mundane world by inoculating themselves with nature. Their love for landscapes and flower-and-bird paintings also suggests the bittersweet nostalgia underlying their mutual resentment of the political situation of the time.

**Rock Painting**

Rock painting is the general term including coloured drawing, line carving and relief sculpture on the wall of caves, cliffs or isolated rocks. Rock Painting was found in many places around the world. China is the earliest country that found and recorded Rock Painting. Wide in distribution and large in number, China became an important component of the world’s Rock Painting. Rock paintings are located in eighteen provinces and more than one hundred cities in China. Among them nearly 30 locations, including the Yin Mountain (阴山) in the Inner Mongolia Autonomous Region, Helan Mountain (贺兰山) in Ningxia Hui Autonomous Region, Hei Mountain (黑山) in Gansu province, Altai Mountain (阿尔泰山) in Xinjiang Uygur Autonomous Region, Jiangjun Cliff (将军崖) in Jiangsu province, Cangyuan (沧源) in Yunnan province and Zuoyou River in Guangxi province are the most important. According to its area, content and style, Chinese rock painting falls into three schools - the northeast, the southwest, and the southeast. Northern Chinese Rock Paintings are about grazing, hunting and animals and executed in a realistic style. Rock Paintings of southwest school are often representing religious activities and painted in red. As to Rock Paintings found in the coastal area of southeast China, most are about sailing and represented in abstract designs by chiseling and carving.

**Totem**

A totem is any entity which watches over or assists a group of people, such as a family, clan or tribe. It derived from the root-word in the Ojibwe language, which referred to something kinship-related, c.f. odoodem, "his totem". The word root "odoo" represents the blood relation between brothers and sisters of a same mother, who are forbidden to marry each other. In 1971, a British merchant translated "odoodem" into "totem". Although the term is of Ojibwa origin, "totemism", which was derived from totem, is not limited to Native American Indians. Similar totemism-like beliefs have been historically found throughout much of the world. Yan Fu, a scholar in modern China, was the first person to introduce this word to China. He said: "Totem, a religious belief of foreign groups, is usually used to differ one group from others". That is, the totem is usually an animal or other naturalistic figure that spiritually represents a group of related people such as a clan.

**Qu Yuan** (ca. 339 BC-278 BC)

Qu Yuan was a loyal minister in the government of the state of Chu. The Chu king, however, fell under the influence of other corrupt, jealous ministers who slandered Qu Yuan, and then banished him. In Qu Yuan's exile, he collected many legends and folk odes, and produced some of the greatest poetry in Chinese literature while expressing his fervent love for his state and his deepest concern for its future. In 278 BC, after learning of the capture of his country’s capital, Ying, by the state of Qin, Qu Yuan waded into the Miluo river, holding a great rock in order to commit ritual suicide as a form of protest against the corruption of the era. Popular legend has it that villagers carried Zongzi (glutinous rice dumpling) and put them into the river in order to keep fish and evil spirits away from his body. The act gradually became the cultural tradition of dragon boat racing, which is held on the anniversary of his death every year (the fifth day of the fifth month of the Chinese lunar calendar), called Duan Wu festival. Qu Yuan is generally recognised as the first great Chinese poet with record. He initiated the style of Sao, which is named after his work Li Sao (《离骚》), in which he abandoned the classic four-character verses used in poems and adopted verses with varying lengths, which gives the poem more rhythm and latitude in expression. Qu Yuan's most important works include Li Sao, Jiu Zhang (《九章》), Jiu Ge

(《九歌》), and Tian Wen (《天问》). Qu Yuan is also regarded as one of the most prominent figures of Romanticism in Chinese literature, and his masterpieces influenced some of the greatest Romanticist poets in Tang Dynasty such as Li Bai and Du Fu. Other than his literary influence, Qu Yuan is also held as the earliest patriotic poet in Chinese history. His political idealism and patriotism have served as the model for Chinese intellectuals to this day.

**Dragon and Phoenix Human Figure Painting on Silk**

In February1949 the painting was unearthed in a tomb of the Chu Kingdom near Changsha in Hunan Province. It’s the earliest traditional Chinese painting found so far. The painting was executed about 2,300 years ago on a piece of white silk used as a banner in traditional Chinese funerals. It is the profile of a noble woman dressed in a garment with full sleeves and a long skirt. She has her palms together, as if praying. On her top and her right side are a phoenix and a dragon. It’s said that the woman in the picture was a portrayal of the one buried in the tomb, and the phoenix and dragon are leading her up to heaven. In 1973 another silk painting was found in the tomb of the Chu Kingdom, called “Driving Dragon Painting”. “The Dragon and Phoenix Human Figure Painting on Silk” and the “Driving Dragon Painting” show us the painting styles in the Warring States Period.

**Kongzi Jiayu**

Kongzi Jiayu (《孔子家语》, The School Sayings of Confucius), or Jiayu, is an early Han period collection of parables centering around Confucius and his disciples, laying stress upon his teachings about ethical human conduct. Annotated by the late Han scholar Wang Su, it’s one of Confucian classical books. Ma Duanlin, a scholar in Yuan dynasty, quoted Wang Su's note in his Wenxian Tongkao – Section Jingji Kao (《文献通考-经籍考》, Critical Examinations of Documents-Study of Classics), "Kongzi Jiayu is the dialogues between the nobles, Confucius and his seventy-two disciples. The disciples wrote down what they discussed. The important sayings were collected and named as Lunyu (《论语》, Analects), and the rest were collected and named as Kongzi Jiayu." It means this book is a complement of the Confucian Analects.

**Qin Shihuang** (259 BC-210 BC)

Qin Shihuang (秦始皇), personal name Ying Zheng, was the king of the Chinese State of Qin from 247 BCE to 221 BCE. He absorbed States Han, Zhao, Wei, Chu, Yan, and Qi, and then became the first emperor of a unified China, known as Qin Dynasty, from 221 BCE to 210 BCE, ruling under the name Shihuang (the First Emperor).

**Emperor Wu of Han** (156 BC-87 BC)

Emperor Wu of Han, personal name Liu Che, was the seventh emperor of the Han Dynasty in China, ruling from 141 BC to 87 BC. Emperor Wu is best remembered for the vast territorial expansion that occurred under his reign, as well as the strong and centralized Confucian state he organized. He is cited in Chinese history as one of the greatest emperors. As a military campaigner, Emperor Wu led Han China through its greatest expansion — at its height, the Empire's borders spanned from the modern Kyrgyzstan in the west, to the northern Korea in the northeast, and to northern Vietnam in the south. While establishing an autocratic and centralized state, Emperor Wu adopted the principles of Confucianism as the state philosophy and code of ethics for his empire and started a school to teach future administrators the Confucian classics. These reforms would have an enduring effect throughout the existence of imperial China and an enormous influence on neighbouring civilizations. The "Han" in "The Prosperous Han and Tang Dynasties (汉唐盛世)" just means the period during Emperor Wu of Han's reign.

**Huo Qubing** (140 BC-117 BC)

Huo Qubing was a famous general of the western Han dynasty under Emperor Wu. A nephew of another famous Han general Wei Qing, Huo Qubing exhibited outstanding military talent as a teenager. He defeats

the Xiongnu troops four times in his life. As a result, he gained great favour with the Emperor. Huo Qubing died at the early age of 24 due to a plague.

**Cao's Clothing as Water**

It’s a saying to describe Cao Zhongda’s outlining method of the drapes of ancient clothes. Cao Zhongda, a Northern Qi painter from the Central Asian kingdom of Cao, was famous for his Buddhist paintings as the “Cao style”, characterized by closely pleated garments clinging to the body as though they had just emerged from water. It’s the “Cao’s Clothing of Water”. “Cao’s Style” is the style of the centuries during which Buddhism art reached China and mixed with Chinese art.

**Wang Wei** (415-453)

Wang Wei, a landscape painter in Liu Song of Southern Dynasty. In his essay On Paintings (《叙画》), Wang Wei pointed out the difference between landscape painting and map, and emphasized the importance of concinity and emotion in landscape painting. His theory of “please one’s spirit” showed that he realized how nature and landscapes could cultivate mankind.

**“Luo Shen Fu Tu”** (洛神赋图, Nymph of the Luo River)

“The Nymph of the Luo River” was painted by Gu Kaizhi, an established painter during the Eastern Jin Dynasty. Painting “Nymph of the Luo River” survives in three copies dating to the Song dynasty. It illustrates a poem Ode to The Nymph of the Luo River (《洛神赋》) written by Cao Zhi. The painting depicts the meeting between Cao Zhi and the Nymph of the Luo River, vividly capturing the mood of their first meeting and eventual separation. The painter emphasized the tension between figures not by their expressions, but mainly by the composition of figures, stones, mountains and trees.

**The Emperor Taizong of Tang** (599-649)

Emperor Taizong of Tang, personal name Li Shimin, was the second emperor of the Tang Dynasty of China, ruling from 626 to 649. As he encouraged his father, Li Yuan (later Emperor Gaozu) to rise against Sui Dynasty rule at Taiyuan in 617 and subsequently defeated several of his most important rivals, he was ceremonially regarded as a cofounder of the dynasty along with Emperor Gaozu. He is typically considered one of the greatest, if not the greatest, emperor in all of Chinese history. Throughout the rest of Chinese history, Emperor Taizong’s reign was regarded as the exemplary model against which all other emperors were measured, and his "Reign of Zhen'guan" (贞观之治) was considered a golden age of Chinese history and required study for future crown princes. During his reign, Tang China flourished economically and militarily, and after his death, Tang China still enjoyed peace and prosperity for more than a hundred years.

**Yan Liben** (c.600-673)

Yan Liben was a Chinese painter and government official (the Prime Minister of the Right) of the early Tang Dynasty. He excelled at figure painting, especially nobles, officials and court figures deprived from history. His notable works include the “Eighteen Scholars Served in Qin” (《秦府十八学士》), “Portraits at Lingyan Pavilion” (《凌烟阁二十四功臣像》), “Duty Tribute” (《职贡图》), and “Officials of Yonghui” (《永徽朝臣图》). The copy of his “Emperor Taizong Receiving the Tibetan Envoy” (《步辇图》) and “Portraits of Chinese Emperors” (《历代帝王图》) are survived. His works were highly regarded in Chinese art history.

**Wu Daozi** (c. 690-758)

Wu Daozi was a Chinese artist of the Tang Dynasty, famous for initiating a new style of religious painting, which was called “Wu Style”. “Wu Style” by Wu Daozi and “Cao Style” by Cao Zhongda were both very influential in early Chinese figure painting, whose difference were often described as “Wu’s Belt as Wind, Cao’s Clothing as Water”. The influence of his religious painting style can be seen even after the Yuan

and Ming dynasty, and the modern artisan painters regarded him as their ancestor. Wu Daozi was called The Sage of Chinese Painting.

**Li Zhaodao** (c. 670-730)

Li Zhaodao, as his father Li Sixun, was also famous for his landscape paintings. The “Emperor Ming Huang’s Journey to Shu”, attributed to Li Zhaodao, possibly a 10th to 11th-century copy, described the journey of the Emperor Xuanzong of Tang to Sichuan escaping from The An Shi Rebellion. It is a representative work of Chinese early blue and green landscape painting.

**Han Gan** (c. 706-783)

Chinese famous painter in the Tang dynasty. Coming from a poor family, Han Gan was recognized by Wang Wei, a prominent poet, who sponsored Han in learning arts. Chen Hong and Cao Ba were both his teachers. Han became a painter-in-attendance during the Emperor Xuanzong of Tang’s reign. Han painted many portraits and Buddhist themed paintings, but he is most widely remembered for his paintings of horses. He was reputed to be able to not only portray the physical body of the horse, but also its spirit. Han Gan’s works include the famous painting “Night-Shining White”, the portrait of one of Emperor Xuanzong’s

**Mo Gao Ku**

Located near the historic junction of the Northern and Southern Silk Roads, Dunhuang was a town of military importance from China to western world in ancient days. In 366 A.D. a monk named Yuezun had a vision of the Buddhas over the Sanwei Mountain opposite the cliff of the Mingsha Mountain, so the devout believer set to build the first cave on the cliff. Since then more and more caves have been excavated over a thousand years. Now there are 492 caves kept, in which there are more than 2400 sculptures and 450 thousands square meters of mural paintings. Mo Gao Ku is the most important cave temple in China. The caves show an uninterrupted history of Chinese painting, over a period of nearly a thousand years from Northern dynasties.

**An Shi Rebellion**

The An Shi Rebellion took place in China during the Tang Dynasty, from 755 to 763. An Lushan was a general of Sogdian-Turkic ancestry (i.e., non-Han). He was appointed by the Xuanzong emperor to be commander (节度使) of three garrisons in the north—Pinglu, Fanyang and Hedong. In effect, An was given control over the entire area north of the lower reaches of the Yellow River. With such power and land in his control, An Lushan committed a revolt. When An Lushan’s forces went near Chang’an, seeing the imminent threat to the capital, Emperor Xuanzong fled to Sichuan with his household. On the way, at Mawei Inn in Shaanxi, Xuanzong’s bodyguard troops demanded the death of Yang Guozhong and his cousin Lady Yang. With the army on the verge of mutiny, the Emperor had no choice but to agree, ordering the execution of Yang Guozhong and the suicide of Lady Yang. Meanwhile, the crown prince Li Heng, now called Suzong, fled in the other direction to Lingzhou and was then proclaimed emperor. The new Imperial forces recaptured both Chang’an and Luoyang, and were helped by internal dissent in the newly-formed dynasty. An Lushan was killed by his son, An Qingxu, not long after his ascent to the throne. His son was then killed by a subordinate, general Shi Siming. Shi Siming was killed in turn by his son, Shi Chaoyi. Finally, after Luoyang was taken by the Tang forces for the second time, Shi Chaoyi committed suicide (in 763), thus ending the 8 year long rebellion.

**Guan Xiu** (832-912)

Guan Xiu, a monk painter at the end of Tang dynasty and the beginning of Five Dynasties, was orphaned and became a monk at the age of seven. He was known for his skill at painting and calligraphy, as well as for his poetry. His most famous paintings are the portraits of arhats and disciples of Sakyamuni, for example, “The Sixteen Arhats” (《十六罗汉图》). The Buddhism figures in his painting are often with

thick eyebrows and big eyes, high cheekbones and long nose, which made them look somewhat like foreigners. The following Buddhist painters often based their portrayals of the arhats on Guan Xiu's paintings.

**Shi Ke** (active in Five dynasties)

Shi Ke was a painter at the end of Five dynasties and the beginning of Song dynasty. His most famous surviving work is "Erzu Tiaoxin Tu" (《二祖调心图》, Two Minds in Harmony).

**Guan Tong** (active in Five dynasties)

Jing Hao and Guan Tong are the two representative artists of the northern school of landscape painting, the two were also known as Jing-Guan. Apart from leading the same school of art they both found the turmoil in the north of China too much to bear and fled to the remote mountain areas to live in relative solitude. Guan Tong took Jing Hao's art and went even further when he beautifully reflected the changes that take place throughout the year as the seasons transform nature. He depicted the characterizing features of the different seasons and the effects of nature's changes on the human spirit. This cyclical feature is central in the philosophy and practice of Chinese medicine and Chinese thought in general. Like Jing Hao he represents the Northern School and uses techniques representative of this school, namely, Axe-cut Shading. His famous works include "Shanxi Daidu Tu" (《山溪待渡图》, Across A Mountain Stream) and "Guanshan Xinglv Tu" (《关山行旅图》, Travel in Mountain Guan)

**Dong Yuan** (c. 934-c. 962)

Dong Yuan as a Chinese painter. He was born in Zhongling. Dong Yuan was active in the Southern Tang Kingdom of the Five Dynasties and Ten Kingdoms Period. He was from Nanjing in Jiangsu province, which was a center for culture and the arts. He and his student Ju Ran were the founders of the southern school of landscape painting, and with Jing Hao and Guan Tong of the northern school they constituted the four seminal painters of that time. Although Dong Yuan came to represent the subtleness of the south and the monochrome style of landscape painting, he also painted in the early style known as Blue and Green Landscape painting, done in the tradition of the famous Li Sixun. However, he added to the number of techniques, including more sophisticated perspective, use of pointillism and crosshatching to build up vivid effect. "The Xiao and Xiang Rivers" (《潇湘图》), one of his best-known paintings, demonstrates these techniques, and his sense of composition.

**Ju Ran** (active in Five dynasties)

Ju Ran, a monk painter in Five dynasties, was one of the representative painters of the southern school landscapes. He followed Dong Yuan's style but went further. Ju Ran's new approach introduces new possibilities and ways of using a Chinese brush, bringing inspiration to painters of later dynasties. His famous paintings include "Wanhe Songfeng Tu" (《万壑松风图》, the Pine-Soughing Valleys), etc.

**Huang Quan** (?-965)

Born in Chengdu, Huang Quan was comprehensive in different types of drawing, and chosen to be a court drawer in west Shu when he was only 17. He is famous for exquisite sketching and lifelike paintings. The depicted birds in his paintings were full-fledged and flowers looked luxurious under the bush. "Xiesheng Zhenqin Tu" (《写生珍禽图》, Studies from Nature: Birds and Insects) Sketch of Rare Bird Scroll -- a piece handed down from Huang -- vividly depicts many kinds of birds.

**Xu Xi** (active in Five dynasties)

Xu Xi lived during the Five Dynasties, and was never involved in politics. Xu did not seek fame or wealth -- he just concentrated on painting. He admired the country lifestyle, choosing wild birds and village plants as the theme of his art. Xu used thick strokes and ink,

drew branches and leaves plainly, and used a slight hint of colour so it would not impair the ink. His works were full of natural and wild interest. "Snow Covers Bamboo" was one of Xu's works that was handed down in history.

**Zhao Kuangyin** (927-976)

Zhao Kuangyin, Emperor Taizu of Song, was the founder of the Song Dynasty of China, reigning from 960 to 976. He established the core Song Ancestor Rules and Policy for the future emperors. He was remembered for, but not limited to, his reform of the examination system whereby entry to the bureaucracy favored individuals who demonstrated academic ability rather than by birth. He also created academies that allowed a great deal of freedom of discussion and thought, which facilitated the growth of scientific advance, economic reforms as well as achievements in arts and literature. He is perhaps best known for weakening the military and so preventing anyone else rising to power as he did.

**Zhang Zeduan** (1085-1145)

Zhang Zeduan, alias Zheng Dao, was a famous Chinese painter during the twelfth century, during the transitional period from the Northern Song to the Southern Song Dynasty. He was a native of Dongwu (present Zhucheng, Shandong). There is evidence that he was a court painter of the Northern Song Dynasty, and that in the aftermath of that dynasty's fall, his paintings were criticisms of the new dynasty. Zhang Zeduan's most famous painting is "Qingming Shanghe Tu" (《清明上河图》, Along the River During Qing Ming Festival), a wide handscroll which depicts life in a city. This painting was made famous throughout China. In terms of historical significance, Zhang's original painting reveals much about life in China during the 12th century. Its myriad depictions of different people interacting with one another reveals the nuances of class structure and the many hardships of urban life as well. It also displays accurate depictions of technological practices found in Song China.

**Wang Ximeng** (active in Northern Song)

Wang Ximeng's "Qianli Jiangshan Tu" (《千里江山图》, A Thousand Li of River and Mountain) is a breathtakingly beautiful blue-and-green landscape panorama painted for the emperor Huizong. Wang was a brilliant young artist who arrived at court in his teens and unfortunately died only a few years later. The young man received the gift of direct instruction in the art of painting from Huizong, and the present picture must have been something like a graduate-examination. It bears a remark by the prime minister, Cai Jing, which provides the only information known about Wang Ximeng. As painted under Huizong's instructions, Wang Ximeng's landscape combines classical roots in the blue-and-green tradition, elegant and realistic drawing, and a glowing, golden atmosphere that is a kind of visual poetry.

**Xia Gui** (c. 1195-1224)

Xia Gui, Chinese painter of the Song Dynasty, who was one of the great masters of the Southern Song landscape style. He was active in the imperial painting academy at Hangzhou during the reign of Emperor Ningzong of Song. Along with his celebrated contemporary artist Ma Yuan, he broke with the elaborate ornamental style of the period to cultivate a simpler, more emotional mode. Xia's landscapes, characterized by asymmetrical composition—painting only one corner out of four—reduced human figures and buildings to minor accents. He was especially noted for his brilliant ink technique, in which extremely subtle, graded ink washes and overlapping brushstrokes created complex atmospheric effects of mist, sky, and infinity. In his "Xishan Qingyuan Tu" (《溪山清远图》, Clear View of Streams and Mountains), a 9-m (30-ft) hand scroll, the panoramic sweep of landscape contains a full use of his varied brushwork. Along with Ma Yuan, he gave his name to the succeeding Ma and Xia School of landscape painting.

**Mi Youren** (1086-1165, or 1074-1153)

Mi Youren, son of the famous Song dynasty literati painter Mi Fu, was also a painter. The father and son created a new style of landscape painting called "Mi Style", which described mysterious mountains covering mist and fog, by a method of simple brushstroke and lighter ink. They sought after pure nature, and showed a typical taste of the literati's. "Xiaoxiang Qiguan Tu" (《潇湘奇观图》, Spectacular Views of the Xiao and Xiang Rivers) is Mi Youren's work.

**Ren Renfa** (1254-1327)

Ren Renfa was an expert of irrigation works, artist, and a government official in the Yuan dynasty. He led the construction of the dams of Wusong river, Tonghui river, Huidong river, Yellow river, Lian Lake, and some sea dams. In his spare time, Ren also drew some outstanding paintings of horses and figures. His style is similar to the artists of the Tang Dynasty and Li Gongling in Song Dynasty. His paintings of horses are comparable to those by Zhao Mengfu.

**Gao Kegong** (1248-1310)

Painter and Ministry of Justice in Yuan dynasty. Gao Kegong was of the Hui Nationality (Uygur). He was good at landscape painting and ink bamboo painting.

**Huang Gongwang** (1269-1354)

Huang Gongwang was a painter and calligrapher from Jiangsu during the Yuan dynasty. He is the oldest of the "Four Masters of the Yuan Dynasty". After serving as an official he acted as a Taoist priest. He spent his last years in the Fu-ch'un mountains near Hangzhou devoting himself to Taoism. In art he rejected the landscape conventions of his era's Academy, but is regarded as one of the great literati painters. He had two styles. One was dependent on the use of purple and the other preferred black ink. Like all other Chinese scholar-officials of his era he was also a poet. His most famous work is "Fuchun Shanju Tu" (《富春山居图》, Dwelling in the Fuchun Mountains, c. 1350).

**Wu Zhen** (1280-1354)

Painter Wu Zhen was one of the "Four Masters of Yuan Dynasty". He followed the Dong Yuan, Ju Ran school of painting. Following along with trends of the time, Wu's works tended less toward naturalism (ie. painting exactly what the eye sees) and more toward abstraction, focusing on dynamic balance of elements, and personifying nature. From his "Yufu Tu" (《渔父图》, Hermit Fisherman) we can see his style.

**Wang Meng** (c. 1308-1385)

Wang Meng, a grandson of Zhao Mengfu, was born in Huzhou (now known as Wuxing), Zhejiang. He was the youngest of the "Four Masters in Yuan Dynasty", and the least famous in his own time. Nevertheless, his style greatly influenced later Chinese Painting. In contrast to the relatively spare style of his compatriots, his ropy brushstrokes piled one on the other to produce masses of texture combined in dense and involved patterns. His most famous works include "Qingbian Yinju Tu" (《青卞隐居图》, Dwelling in the Qingbian Mountains).

**Zhu Yuanzhang** (1328-1398)

The founder of the Ming dynasty, Zhu Yuanzhang, also known by his reign name "Hung-wu" (literally means "Vast Military"), came from a poor peasant family. He was orphaned at the age of sixteen and then entered a Buddhist monastery, but left it in 1352 to join a band of rebels, of which he became leader. By 1382 he had ended Mongol rule and unified all China. His reign was marked by the consolidation of imperial power, agrarian reconstruction, and intimidation of the landed and scholarly elite, a reflection of his commoner roots. Through the case of Hu Wei-yong, the case of Lanyu (Blue Jade), and many times of literary inquisition, Zhu Yuanzhang killed almost all his co-founders

of the Ming dynasty. After his death, he was buried in Xiaoling Tomb in Nanjing, and was given the posthumous name "Emperor Gao", which literally means Emperor Tall. As historian Ebrey puts it "Seldom has the course of Chinese history been influenced by a single personality as much as it was by the founder of the Ming dynasty, Zhu Yuanzhang."

**Jinyi Wei** (Secret Service of the Ming Emperors)

The Jinyi Wei, literally "Brocade-Clad Guard", was the secret service of the Ming emperors. Originally a 500-man organization set up in 1382 by Emperor Hongwu (Zhu Yuanzhang) to be his personal bodyguards, it was soon entrusted and empowered to watch over his officials. By 1385 they numbered 14,000 and were the emperor's eyes and ears. At their peak, the Jinyi Wei had about 200,000 members. They had the power to bypass judicial procedures and could arrest, imprison and punish without going through due process. By the time of Emperor Yongle control of the Guard was largely in the hands of the eunuchs, who had the ears of the emperors. The Jinyi Wei was disbanded along with the remnants of the Ming Dynasty after the Manchu invasion of China.

**The Imperial Examination**

The Imperial examinations (科举) in Imperial China determined who among the population would be permitted to enter the state's bureaucracy. The Imperial Examination System in China lasted for 1300 years, from its founding during the Sui Dynasty in 605 to its abolition near the end of the Qing Dynasty in 1905. In the imperial China the examination system and associated methods of recruitment to the central bureaucracy were major mechanisms by which the central government captured and held the loyalty of local-level elites. It also served to maintain cultural unity and consensus on basic values. The Chinese Imperial examination system had international influence throughout East Asia including Vietnam, Japan and Korea.

**Wenziyu** (Literary Inquisition)

Wenziyu (文字狱, "imprisonment due to writings"), or Literary Inquisition, refers to the persecution of intellectuals for their writings by the authority in Imperial China. Wenziyu flourished during the Ming and Qing dynasties. The persecutions could owe to a single phrase or word, which the ruler considered offensive. Some of these owed to the naming taboo. In a serious case, not only the writer but also his families and relatives would be killed. There were wenziyu before the Ming and Qing dynasties. The poet Su Shi of the Song Dynasty was jailed for several months by the emperor owing to some of his poems. The Ming Dynasty founder Zhu Yuanzhang, who had a humble beginning, caused many wenziyu. The Qing rulers, who were sensitive to anti-Manchu feelings among the Han Chinese, also carried out many wenziyu, including the so-called "Case of the History of the Ming Dynasty" (明史案) under the reign of Emperor Kangxi in which about 70 were killed and more exiled.

**Emperor Xuanzong of Ming** (1398-1435)

Emperor Xuanzong of Ming, or the Xuande Emperor, was the emperor of China between 1425-1435. Born Zhu Zhanji, he was emperor Hongxi's son. Comparing with many other emperors of the Ming Dynasty, Zhu Zhanji was the most active one in his political life. He ordered the 7th expedition of (1431-1433) Zheng He's voyage. Zhu Zhanji was versed in calligraphy, painting and poetry. He often bestowed his painting to officials, on which he wrote down the name of the official and the date. He managed the Imperial Art Academy by himself, paid a lot to outstanding court painters, and even gave them a "Jinyi Wei" title, so many skilled painters served the court during his reign. The Emperor Xuanzong of Ming ruled over a remarkably peaceful time with no significant external or internal problems. Later historians have considered his reign to be the Ming dynasty's golden age.

**Dai Jin** (1388-1462)

Dai Jin is noted as the founder of the Zhe school of Ming dynasty

painting. He began his life in Hangzhou. Although he studied painting as a boy his initial occupation was carpentry. Later he became known for landscapes and animal paintings. He served as an official for a time but after angering the Emperor he returned to Hangzhou in Zhejiang, Dai specialized in landscape painting, as well as figures and animals. Having extensively imitated paintings of his predecessors, Dai had a good grounding in traditional painting. Meanwhile, he was not restrained by tradition and developed his own style, using easy and smooth strokes. Dai followed in the footsteps of Ma Yuan and Xia Gui of the Southern Song, as well as Li Cheng and Fan Kuan of the Northern Song Dynasty in landscape painting. Dai Jin had many followers inside and outside the court. They were called "Zhe School".

**Wu Wei** (1459-1508)

Wu Wei, courtesy name Ci-weng, sobriquet Xiao-xian, was a native of Jiangxia, Hubei. A wanderer in his youth, he was at one time employed as a servant in the home of Qian Xin. Later he developed his talent as a painter. During the reign of the Emperor Xianzong (r. 1465-1488) he received the title of Painter-in-Attendance in the Ren-zhi Hall. The Emperor Xiaozong (r. 1488-1505) gave him a seal which read "First among painters". His numerous followers became a branch of "Zhe School", called "Jiangxia School"

**Shen Zhou** (1427-1509)

Shen Zhou, courtesy name Qinan, was a Chinese painter in Ming Dynasty. Shen Zhou was born into a wealthy family in Xiangcheng in Jiangsu, which allowed him to live the majority of his life as a retired scholar-artist, free of responsibility, and devote his time to artwork, socializing, and monastic contemplation of the natural world around him. Shen Zhou lived at a pivotal point in the history of Chinese painting, and contributed greatly to the artistic tradition of China, founding the new Wu School in Suzhou. He and Wen Zheng-ming were the two most important painters of the Wu School, a group of leading literati artists who lived in the region around Wu-Hsien. Withdrawn from worldly pursuits, Shen Zhou developed a distinctive style of landscape and flower-and-bird painting through careful study of the works of the great Yuan dynasty masters.

**Wen Zhengming** (1470-1559)

Wen Zhengming was a leading Ming Dynasty painter, calligrapher, and scholar. Born in present-day Suzhou, he was a student of Shen Zhou. Although he was a thorough and diligent student, Wen Zhengming repeatedly failed the national examinations, the third level of civil service examinations. It was not until age 53 that he emerged from his scholarly isolation, receiving the recognition of the court with his appointment to the Hanlin Academy. The most famous member of the second generation of Wu School artists, Wen Zhengming profoundly influenced later painters. He was remarkable for his individuality as well as for the variety and range of his creativity. In technique, Wen Zhengming's paintings range from the highly detailed to the more freely washed. In all his paintings there is a spirit of studied antiquarianism and cautious consideration.

**Tang Yin** (1470-1523)

Tang Yin was a Chinese scholar, painter, calligraphist, and poet of the Ming Dynasty. Courtesy name Bohu, he was born into the merchant class of Suzhou. Although lacking social standing, he received an excellent education. He was a brilliant student and came first in the provincial examinations in Nanjing, the second stage in the civil service examination ladder. The following year he went to Beijing to sit the national examinations, but he was accused of bribing the servant of one of the chief examiners to give them the examination questions in advance. All parties were jailed, and Tang Yin returned to Suzhou in disgrace, his justifiably high hopes for a distinguished civil service career dashed forever. He began to pursue a life of pleasure and earned a living by selling his paintings. That mode of living brought him into disrepute with a later generation of artist-critics (for example, Dong

Qichang) who felt that financial independence was vital to enable an artist to follow his own style and inspiration. While Tang is associated with paintings of feminine beauty, which inherited the Tang tradition of bright colours and elegant carriages, his paintings (especially landscapes) otherwise exhibit the same variety and expression of his peers and reveal a man of both artistic skill and profound insight.

**Qiu Ying** (1498-1552)

Qiu Ying was a Chinese painter who specialized in the *gongbi* brush technique. He was born to a peasant family, and studied painting at the Wu School in Suzhou. Though the Wu School encouraged painting in ink washes, Qiu Ying also painted in the green-and-blue style. He painted with the support of wealthy patrons, one of whom was the well-known wealthy collector Xiang Yuanbian. He created images of flowers, gardens, religious subjects, and landscapes in the fashions of the Ming Dynasty. He incorporated different techniques into his paintings. His talent and versatility allowed him to become regarded as one of the Four Masters of the Ming Dynasty with Shen Zhou, Wen Zhengming, and Tang Yin.

**White Spring Vine School**

In the mid- to late-Ming, paintings of birds and flowers in the *xieyi* style rose vigorously; Chen Chun of the mid-Ming and Xu Wei of the late-Ming both pushed *xieyi* birds and flower painting to new heights - referred to as "White Spring Vine." Their paintings left significant impact on *xieyi* birds and flower painting in the Ming and Qing periods. Chen Chun was skilled in poetry, writing, calligraphy and painting, and he was an acclaimed scholar of the Wumen school. His *xieyi* birds and flowers are delicately composed and refined, portraying common vegetation in the gardens of the literati. The realm achieved was peaceful and tranquil with freestyle brushwork, which was widely appreciated. Succeeding Chen Chun, Xu Wei fundamentally transformed birds and flower painting in the *xieyi* style. Xu Wei elevated Chinese *xieyi* birds and flower painting to a realm of adequately expressing powerful inner feelings and bringing the expression of freestyle ink painting to an unprecedented level, thus marking a milestone for the development of Chinese *xieyi* birds and flower paintings.

**Shi Da Fu** (Court Officials)

Shi Da Fu (or in English, "Court Officials") refers to, in general, the literati and intellectuals who served in the bureaucratic system in ancient China. "Shi", as a social level, appeared early. It included all talented people from folk society, who were usually born into poor families or declining aristocratic families, and who had to attach themselves to and serve some rich peers by their talent. This was a group of elites and the Imperial Examination was its basis. Shi Da Fu could be an important role in national or imperial politics, on the other hand, they were also the main creators and inheritors of Chinese culture and art. Shi Da Fu, as a whole, was a representative phenomenon in Chinese civilization.

**Chen Hongshou** (1599-1652, or 1598-1652)

Born in Zhuji county in Zhejiang province, Chen Hongshou was a painter in the Ming dynasty. He excelled at calligraphy and painting (including landscape, flowers and figure), especially at figure painting. He was a student of Lan Ying, and was held in high esteem for his painting techniques and thoughts. His figures often showed an exaggerated and even strange style which was regarded as ancient. As famous as another painter Cui Zizhong, they were together called "South Chen North Cui".

**Xixiang Ji** (Romance of the West Chamber)

Xixiang Ji, or in English, Romance of the West Chamber (sometimes it's translated as Story of the Western Wing) is one of China's most famous dramatic works. It was written by the Yuan Dynasty playwright Wang Shifu (王实甫), and set during the Tang Dynasty. It is a story of

young lovers consummating their love without parental approval, and has been called "China's most popular love comedy" and a "lover's bible". At the same time, some have called it potentially dangerous, as there are stories of readers pining away under its influence. The story of Romance of the West Chamber was first told in a literary Chinese short story written by Yuan Zhen during the Tang Dynasty. This version was called The Story of Yingying, or Yingying's Biography. This version differs from the later play in that Zhang Sheng ultimately breaks from Yingying, and does not ask for her hand in marriage. Despite the unhappy ending, the story was popular with later writers, and recitative works based on it began accumulating in the centuries that followed. Perhaps bowing to popular sentiment, the ending gradually changed to the happy one seen in the play. The examples of the modified version include a drum song by Zhao Lingshi in Song dynasty, an oral performance by Dong Jieyuan of the Jin Dynasty, the Wang Shifu's drama in Yuan dynasty, Li Rihua and Lu Cai's in the Ming dynasty, and Zhou Gonglu's version. Wang Shifu's play was closely modeled on this performance and was the most successful one, in which his poem "With clouds the sky turns grey; Yellow blooms pave the way. How bitter blows the western breeze! From north to south fly the wild geese." was remembered and sung by generations after generations.

**Wang Yangming** (1472-1529)

Wang Yangming, also known as Wang Shouren, was a Ming Chinese idealist Neo-Confucian philosopher, official, educationist, calligraphist and general. After Zhu Xi, he is commonly regarded as the most important Neo-Confucian thinker, with interpretations of Confucianism that denied the rationalist dualism of the orthodox philosophy of Zhu Xi. Wang Yangming's theory include "The controlling power of the body is the mind. The mind originates the idea, and the nature of the idea is knowledge. Wherever the idea is, we have a thing. There are no principles but those of the mind, and nothing exists apart from the mind." and "Knowledge implies practice, which will lead to good knowledge." Wang Yangming had many followers, and people called his theory "Wang Knowledge".

**Matteo Ricci** (1552-1610)

Matteo Ricci, Chinese name 利玛竇, was an Italian Jesuit priest. He came to China during the reign of Emperor Wanli of the Ming dynasty, and eventually he was welcomed to the academies and gained many influential friendships. He became the court mathematician in Beijing, and made Western developments in mathematics available to the Chinese. He published the first maps of China ever available to the West. For the first time the Chinese had an idea of the distribution of oceans and land masses. He introduced trigonometric and astronomical instruments, and translated the first six books of Euclid into Chinese. He is remembered for his Chinese works on religious and moral topics, as well as works on scientific topics such as the astrolabe, sphere, arithmetic, measure and isoperimetrics. Matteo Ricci was a pioneer of cultural relations between China and the West, and his profound appreciation of Chinese culture and moral values enabled him to make China known to the West and the West to China. He died in 1610 in Beijing.

**Zeng Jing** (1568-1650)

Courtesy name Bochen, Zeng Jing was born in Putian county in Fujian province. He was a famous portrait painter at the end of Ming dynasty. After the Song dynasty, figure painting in China, comparing with landscape painting and flower-and-bird painting, was in decline. In the Ming and Qing dynasties, portrait painting made a comeback. Different from traditional Chinese painters, Zeng Jing was skilled at using light and shade, an influence from western painting techniques, and known as "Bochen Style". Zeng Jing's style was highly praised by his followers.

**Giuseppe Castiglione** (1688-1766)

Giuseppe Castiglione, S.J. (Chinese name Lang Shining 郎世宁) was

an Italian Jesuit Brother, missionary in China, painter at the court of the Emperor. Born in Milan's San Macellino district, Castiglione studied painting in Italy with Carlo Cornara of the renowned Botteghe degli Stampator painting studio. In 1709, he became a Jesuit and in 1715, he went to China as a missionary. His skill as an artist was appreciated by the Emperor Qianlong and Castiglione spent many years painting various subjects. His style was a unique blend of European painting with Chinese subjects and themes. In addition to his demonstrable skill as a painter, he was also in charge of designing the Western-Style Palaces in the imperial gardens of the Old Summer Palace. This prominent Jesuit artist, architect, and missionary died in Beijing.

**Jean Denis Attiret** (1702-1768)

Jean Denis Attiret (Chinese name Wang Zhicheng 王致诚) was a French Jesuit painter and missionary to China. He arrived in China in 1738 and was given the title "Painter to the Emperor" by the Qianlong Emperor. Because the emperor insisted on the use of a Chinese painting methods and styles, Attiret's painting eventually became entirely Chinese in style. His most work is "Shi Jun Tu" (《十骏图》, Ten Horses).

**Lgatus Sickeltart** (1708-1780)

Lgatus Sickeltart (Chinese Name Ai Qimeng 艾启蒙) was a Bohemian Jesuit painter and missionary and arrived in China in 1745. He studied painting from Giuseppe Castiglione, and became a court painter soon. Together with Castiglione and Attiret, Sickeltart used western techniques in Chinese painting, and created a new style, which had influence on court painting in Qing dynasty.

**Six Masters of the Early Qing period**

The Six Masters of the early Qing period was a group of major Chinese artists who worked in the 17th and early 18th centuries (Qing dynasty). Also known as orthodox masters, they continued the tradition of the scholar-painter, following the injunctions of the artist-critic Dong Qichang late in the Ming Dynasty. The Six Masters include the flower painter Yun Shouping and the landscapists Wu Li and the Four Wangs: Wang Shimin, Wang Jian, Wang Yuanqi, and Wang Hui. The works of the Six Masters are generally conservative, cautious, subtle, and complex in contrast to the vigorous and vivid painting of their "individualist" contemporaries. On the other hand, their works were far from nature and real life, which sometimes caused a feeling of simplicity and emptiness.

**Haishang Painting School**

The Haishang Painting School, (海上画派 Haishang Huapai, or the Shanghai School, or Haipai) was a school of traditional arts in the Qing dynasty. In the middle of the 19th century, Shanghai began a period of economic prosperity. Its modernization and rapid social change attracted many artists and also made this city an art market. The Haishang Painting School experienced two phases: the early period included three masters, brother Ren Xiong, Ren Xun and their student Ren Yi; the later period had Wu Changshuo. More or less for economic reasons, the Haishang Painting School combined poems, calligraphy, painting, seals, and folk art, and created a new and more popular style different from the traditional literati painting.

**Lingnan School of Painting**

Lingnan School of Painting refers to a group of painters whose native towns were in or near Guangdong province. It was founded in the late Qing period, when the western art entered into this area. "Two Gao One Chen", that is, Gao Jianfu, Gao Qifeng, Chen Shuren, were its founders. This art school went for painting from nature and learning from the west, but at the same time they kept the basic style of Chinese traditional painting. The Lingnan School of painting has exerted tremendous influence on the painting development of the Lingnan area, so much so that, even today, there are still many followers.

**Zhang Daqian** (1901-1984)

Chang Daiqian was one of the best-known Chinese artists of the twentieth century. Born in a family of artists in Sichuan, China, he studied in Kyoto, Japan and returned to establish a successful career selling his paintings in Shanghai. A staunch supporter of the Guomintang, he left China in 1948 and moved to Mogi das Cruzes, Brazil, and then to Carmel, California, before finally settling in Taipei, Taiwan. He once devoted himself to study the ancient Chinese paintings and copied many of them. He also traveled a lot and painted what he found in his landscapes. In his later years, his art became superb and mature, even better than those of his younger years.

**798**

798 Art Zone, or Dashanzi Art District, is a part of Dashanzi in the Chaoyang District of Beijing that houses a thriving artist community, among a 50-year old decommissioned military factory buildings of unique architectural style. The Dashanzi factory complex began as an extension of the "Socialist Unification Plan" of military-industrial cooperation between the Soviet Union, the East Germany and the newly-formed People's Republic of China. The architectural plans were left to the Germans, who chose a functional Bauhaus-influenced design. In around 2001, with the Beijing's Central Academy of Fine Arts (CAFA) looking for cheap, ample workshop space away from downtown, some artists located their own studios in those spare workshops in 798 area. Now it's an art district with more than 100 galleries, art studios, bars and restaurants.

**Guo Degang** (1973-)

Guo Degang is a Chinese Xiangsheng (相声, Chinese traditional comic talkshow) actor. He was born in Tianjin in 1973 and began to learn Pingshu (评书, Chinese traditional talkshow storytelling) when he was 8 years old. His teachers include famous Pingshu master Gao Qinghai and Xiangsheng master Chang Baofeng. At the same time he learned traditional operas such as Beijing opera, Pingju opera, and Hebei Bangzi opera. Guo Degang established his own style from his study and his show business. Guo went to Beijing in 1995 and established Deyun She (德云社), a Xiangsheng organization, in 1996. In 2004, he became a student of Xiangsheng master Hou Yaowen. Guo Degang and Deyun She rediscovered some traditional Xiangshengs and performed more than 600 of them, which make them very popular in Beijing and Tianjin.

**Wang Fu Jing**

Wang Fu Jing Street is a famous commercial area in Beijing. It used to be the most prosperous erea in this city.

**Red Gate Gallery**

Red Gate was founded in 1991 by Australian Brian Wallace. With two galleries located at Dongbianmen Watchtower, in Chongwenmen, and in the 798 art district, Red Gate Gallery is one of the oldest galleries in Beijing.

**Post '89**

Taking the 1989 Chinese Contemporary Art Exhibition catalogue to define new artistic trends in Mainland China during the 1980s, this new artistic phenomenon with rebellious tendencies is known as "Post '89".

**Xu Bing** (1955- )

Xu Bing is a Chinese-born artist, resident in the United States since 1990. Born in Chongqing, Xu grew up in Beijing. In 1977, he enrolled at the Central Academy of Fine Art in Beijing, receiving an MFA in 1987. In 1990 he moved to New York, where he lives today. Since then he started getting international recognition. He received a MacArthur Foundation "genius" award in July 1999, becoming the first Chinese to win this honor.

**Wei Dong** (1968- )

As one of the most representative Chinese contemporary ink and wash painters, Wei Dong is good at figure painting with meticulous brushwork. He was born in 1968 in Inner Mongolia and graduated from the Fine Arts department at Beijing Normal Institute (Renamed in 1993 Capital Normal University) in 1991. Now Wei Dong lives in the United States and Beijing.

**Beckham** (1975- )

Born on May 2 1975 in Leytonstone, Greater London, UK, David Robert Joseph Beckham is a professional footballer, who plays as a midfielder. He excels at free kick and corner kick, and has twice been runner-up for FIFA World Player of the Year, and in 2004 was the world's highest-paid footballer. His talented football skill and his handsome looks won him global recognition amd has made him a top fashion icon.

**Schumacher** (1969- )

Born in Germany, Michael Schumacher is a former Formula One driver, and seven-time world champion. According to the official Formula One website, he is "statistically the greatest driver the sport has ever seen".

**J Bastien ART Gallery**

The J Bastien ART gallery was launched in October 1988 by Jeane Bastien. The artists offered by the gallery include Zao Wou-Ki, Chu Teh-Chun, Gaston Chaissac, and Olivier Debré.

**Xin Dong Cheng**

Ethnically Chinese and a French national, Cheng is an internationally recognized curator, art dealer and publisher with years of experience in the international art arena as the chief representative for the France Gallery in Asia. His art dealing and curatorial practice began in the 1980s in France. In 1993, he began to curate Sino-French art exchange events, which produced over a dozen exhibitions in Beijing, Shanghai, Guangzhou, Xi’an and Hangzhou. In addition he has organized ten exhibitions of various artistic forms in Europe and other major cities in China, leaving a significant impact on the art and cultural field scenes. In 2001, he founded Xin Dong Cheng International Contemporary Art Studio as well as International Art Space (a gallery and publishing company).

**Bergman** (1918-2007)

Ernst Ingmar Bergman was a film, stage, and opera director. He found bleakness and despair as well as comedy and hope in his explorations of the human condition. He directed 62 films, most of which he wrote, and directed over 170 plays. Most of his films were set in the landscape of his native Sweden. The themes were often bleak, dealing with illness, betrayal, and insanity. He is recognized as one of the greatest and most influential filmmakers of modern cinema.

**Antonioni** (1912-2007)

Michelangelo Antonioni was an Italian modernist film director whose films are widely considered as some of the most influential in film aesthetics. In 1972, Antonioni was invited by the Government of the People's Republic of China in the aftermath of the Cultural Revolution to visit China. He made the three-and-half-hours-long documentary Chung Kuo/Cina (《中國》), but it was severely denounced by the Chinese authorities as "anti-Chinese" and "anti-communist" and caused a great sensation at that time.

**Yang Dechang** (Edward Yang, 1947-2007)

Edward Yang was one of the leading filmmakers of the Taiwanese New Wave and Taiwanese Cinema. Yang attempts to examine the struggle between the modern and the traditional in his films, as well as the relationship between business and art, and how greed may corrupt, influence, or affect art. Also, Yang always sets his works in the cities of Taiwan. As a result, Yang's films, different from Hou Xiaoxian's

rural sensationalism, are commentaries on Taiwanese urban life and insightful explorations of Taiwanese urban society.

**Hou Yaowen** (1948-2007)

Famous Chinese Xiangsheng writer and performer, actor. The son of Hou BaoLin, a master of Guo Degang, Hou Yaowen became a *xiangsheng* actor in 1960. He was also the vice chairman of the Chinese Ballad Singers Association.

**Wen Xingyu** (1941-2007)

Actor. Wen won the hearts of many viewers with his humorous portrayal of the grandfather, a retired cadre, in "I Love My Home," in the early 1990s. The TV series was regarded as a landmark in domestic soap operas.

**Immdendorff** (1945-2007)

Jörg Immdendorff was one of the best known contemporary German painters; he was also a sculptor, stage designer and art professor. His paintings are sometimes reminiscent of surrealism, and often use heavy symbolism to convey political ideas. He was a member of the German art movement Neue Wilde. And he was skillful in using the media for self-promotion.

**Olympic**

The Olympic Games (often referred to simply as The Olympics or The Games) is an international multi-sport event subdivided into summer and winter sporting events. The summer and winter games are each held every four years. The original Olympic Games began in 776 BC in Olympia, Greece, and was celebrated until AD 393. The International Olympic Committee was founded in 1894 on the initiative of a French nobleman, Pierre Frédy, Baron de Coubertin. The first of the IOC's Olympic Games were the 1896 Summer Olympics, held in Athens, Greece. Participation in the Olympic Games has increased to include athletes from nearly all nations worldwide. With the improvement of satellite communications and global telecasts of the events, the Olympics are consistently gaining supporters.

**Coubertin** (1863-1937)

Pierre de Frédy, Baron de Coubertin was a French pedagogue and historian who is best known as the founder of the International Olympic Committee. Born in Paris into an aristocratic family, De Coubertin developed Dr Brookes' ideas for an international athletics competition. He recognized a growing international interest in the modern revivals of the Olympic Games and decided to found an International Olympic Committee. He organized an international congress on 23 June 1894 at the Sorbonne in Paris. There he proposed a revival of the ancient Olympic Games. The congress led to the establishing of the International Olympic Committee (IOC), of which De Coubertin became the general secretary. It was also decided that the first of these IOC-organized Olympics would take place in Athens, Greece and that they would be held every four years. These Games proved a success, and De Coubertin took over the IOC presidency from 1896 to 1925.

**Chinese Cabbage**

Chinese cabbage (*Da Bai Cai*, in Chinese which means Large White Vegetable) is a Chinese leaf vegetable commonly used in Chinese cuisine. Chinese cabbage has been cultivated for over six thousand years in China. They were introduced to Korea, where it became the staple vegetable for making kimchi. In the early 20th century, it was taken to Japan by returning soldiers who had fought in China during the Russo-Japanese War. At present, the Chinese cabbage is quite commonly found in markets throughout the world.

**Ai Jing** (1969- )

Born in Shenyang, Liaoning province, Ai Jing entered the Singing and Dancing Group of ShenYang when she was 17. In 1987 she passed the entrance exam and joined the Oriental Song and Dance Ensemble

in Beijing. Her first album My 1997 (《我的1997》) was published in 1992, which became popular in mainland China, Hong Kong, Taiwan, Malaysia, Singapore and Japan later. Since then Ai Jing has been recognized as one of the premier pop singer/songwriters in mainland China. Till now she has released five albums.

**Hanart TZ Gallery**

Hanart TZ Gallery, established by Hong Konger Johnson Chang in 1983, is located in Hong Kong and Taipei. It specializes in promoting and exhibiting contemporary Chinese art and has promoted many famous Chinese artists. Artists whom the gallery represents include: Taiwanese Zhu Ming; mainland artists Zhang Xiaogang, Wang Guangyi, Chen Xiaotong, Fang Lijun, Zeng Fanzhi, Li Shan and Hong Kong artist Luis Chan.

**Schoeni Art Gallery**

Schoeni Art Gallery, established by the Swiss Hotel owner, Schoeni and John Cowperthwaite. Son of the former finance secretary, Sir John James Cowperthwaite began by selling antiques and later, contemporary Chinese oil paintings. The gallery is very well-managed. Artists whom they have promoted include Wang Yidong, Li Guijun, Cao Li, Qi Zhilong, Yue minjun, Yang Shaobin, Chen Yu, Zhang Linhai, and Liu Ye. The gallery has the distinction of being one of the most important galleries in selling contemporary Chinese oil paintings in Hong Kong.

**Johnson Chang**

Johnson Chang (Chang Tsong-zung) is the founder of Hanart TZ Gallery and an important promoter for contemporary Chinese art. Born in Hong Kong and graduated from Roger Williams University in America, he is the founder of The International Art Critics Association (IACA) in Hong Kong and Asia Art Archive, and an advisor on Asian Art at The Solomon R. Guggenheim Museum, who also has been selected twice by world-renowned magazine Art Review as one of the 100 influential powerful persons. Over the past twenty years, Hanart and Chang has participated in and curated "Chinese New Art: Post 1989", Sao Paulo International Biennale and Venice Biennale, the "Power of the Word" series of exhibitions, "Open Asia International Sculpture Exhibition" in Venice 2005, "Strange Heaven: Chinese Contemporary Photography", and projects related to the "revival of Chinese visual and material culture".

**Zhang Xiaogang** (1958- )

Born in 1958 in Yunnan province, Zhang Xiaogang is a contemporary Chinese symbolist and surrealist painter with international recognition. He has made a "Bloodline: the Big Family" series of paintings from the 1990s, which are often monochromatic, stylized portraits of Chinese people, usually with large, dark-pupiled eyes, posed in a stiff manner deliberately reminiscent of family portraits during the Cultural Revolution. Of his "Bloodline: the Big Family" series, the artist said: " Big Family shows how to protect ourselves and keep our experiences locked up in an inner chamber away from the prying eyes of others".

**Liu Ye** (1964- )

Born in Beijing in 1964, Liu Ye studied industrial design and mural painting at the Central Academy of Fine Arts before moving to Germany to pursue an MFA at the Fine Arts University in Berlin. From 1994 till now he is an independent painter. The cast of characters in Liu Ye's work often find themselves standing in front of a Mondrian painting, an object which the artist identifies as ‘a balanced, graceful and pure picture that projects a sense of serenity. These characters themselves are usually with a round, childish and even cartoon-like face. They are mysterious and calm, looking as if they are somewhere between real and unreal.

**Venice Biennale**

The Venice Biennale (Italian: Biennale di Venezia; also called in



English the "Venice Biennial") is a major contemporary art exhibition that takes place once every two years (in odd years) in Venice, Italy. The first Biennale was held in 1895. With a history of more than a hundred years, the Venice Biennale has become one of the three most influential art festivals in the world. The other two are: the Sao Paulo International Biennale in Brazil and the Kassel Documenta in Germany.

**C. C. Wang** (1907-2003)

C. C. Wang (Wang Jiqian) was an accomplished artist and collector who has collected paintings since he began practicing his art more than 70 years ago. Born in 1907 in Suzhou, Wang graduated from Dongwu University in Shanghai in 1931. He used to be a professor in Suzhou Art School and Shanghai Art School, and co-authored the Seals of Chinese Painters and Collectors of Ming and Qing Dynasties (《明清画家印鉴》) with German art historian Dr. Victoria Contag. From 1949 he settled in the United States. C. C. Wang is regarded as the most important Chinese art collector in the 20th century. The famous "Zhaoyuan Xianzhang Tu" (《朝元仙杖图》, Chaoyuan Celestial Cane), painted by Wu Zongyuan in the Northern Song dynasty, was in Wang's collection. C. C. Wang's collection has long been known to Western scholars and collectors, and today works from his collection are in many important public and university collections in America.

**Zhu Ming** (1938- )

Famous Taiwanese sculptor.

**Guggenheim Museum**

The Guggenheim Museum refers to any of several museums worldwide created and run by the Solomon R. Guggenheim Foundation. Solomon Robert Guggenheim (1861-1949) was an American art collector and philanthropist. He was born in the United States into a family who were known for their successes in mining and smelting. The Guggenheim family was a Swiss emigrant family of Jewish ancestry to who came to United States. Solomon Robert Guggenheim worked in the family mining business before his retirement in 1919. He became an art collector and had collected many ancient masterpieces. The nature of his collection, however, changed radically in 1927, when he met Hilla Rebay (1890–1967), who introduced him to the work of the European avant-garde. In 1937 he established the Solomon R. Guggenheim Foundation to foster the appreciation of modern art. This step led to the opening in 1939 of the first Guggenheim museum in midtown Manhattan, New York. There are five Guggenheim museums now and more are in construction around the world in a rapid speed. The museums exhibit primarily "high" modern and postmodern art. Amongst them the most famous Guggenheim museums are the Solomon R. Guggenheim Museum in New York and the Guggenheim Museum Bilbao in Bilbao, Spain.

**Ullens**

Myriam and Guy Ullens, a couple from Belgian, are two of the most important and earliest collectors of Chinese contemporary art in the world. The Guy & Myriam Ullens Foundation was set up in 2002, and is an active supporter of the Chinese art world. In their collection of more than 1700 pieces of Chinese artworks, 80% are contemporary ones. They also have collected more than 200 pieces of ancient Chinese artworks, in which the most famous is the "Xiesheng Zhenqin Tu" (《写生珍禽图》, Studies from Nature: Birds and Insects) by Huang Quan.

**Van Gogh** (1853-1890)

Vincent Willem van Gogh was a Dutch Post-Impressionist artist. His paintings and drawings include some of the world's best known, most popular and most expensive pieces. Van Gogh did not embark upon a career as an artist until 1880. In 1886 he went to Paris to meet his brother Theo, who continually and selflessly provided financial support. In Paris he encountered Impressionism and Neo-

Impressionism, in the same period he also discovered Rubens, Japanese prints and Paul Gauguin. He incorporated their brighter colours and style of painting into a uniquely recognizable style to express his strong and powerful emotions. In the final two years of his life he broke the friendship with Gauguin and suffered recurrent bouts of mental illness, which led to his suicide at Auvers in 1890. Van Gogh is a pioneer of what came to be known as Expressionism. He had an enormous influence on 20th century art, especially on the Fauves and German Expressionists.

**David Hockney** (1937- )

David Hockney is a British painter, draughtsman, printmaker, photographer, and designer based in Los Angeles, California. Hockney was born in Bradford and educated at Bradford Grammar School, Bradford College of Art and the Royal College of Art in London. From 1963 Hockney was represented by the influential art dealer John Kasmin. A visit to California inspired Hockney to make a series of oil paintings of swimming pools in Los Angeles. He also made prints, portraits of friends, and stage designs for many theatres. An important contributor to the British Pop art movement of the 1960s, he is considered one of the most influential artists of the twentieth century.

**Mirage**

A mirage is a naturally-occurring optical phenomenon, in which light rays are bent to produce a displaced image of distant objects or the sky. The word comes to English via the French mirage, from the Latin mirare, meaning 'to appear, to seem'. This is the same root as for mirror. Like a mirror, a mirage shows images of things which are elsewhere. The principal physical cause of a mirage, however, is refraction rather than reflection. A mirage is not an optical illusion. It is a real phenomenon, and one can take photographs of it.

**'85 New Wave**

The '85 New Wave Movement was one of most important art movements in twentieth century Chinese art history. It marked the beginning of a new historical era that broke through instrumentalism and homogenous state of art, and symbolizes a first step for Contemporary Chinese art. It was also a period in which many outstanding artworks were produced. The '85 New Wave Movement shook the mainstream concept of art, and over the past thirty years has played a major role in presenting Chinese art internationally. It reflected on the fundamental questions in art, and Chinese art irreversibly stepped into another era. Contemporary Chinese art thereafter found its basic structure during the '85 New Wave Movement.

**Pi Daojian** (1941- )

A Chinese art critic and art historian. He co-founded and became the editor-in-chief of MeiShu Sichao (The Trend of Art Thought) in the 1980s. Now Pi Daojian is a professor in the South China Normal University, a member of the academic committee of the Guangzhou Triennial (orgnized by the Guangdong Art Museum), and a member of the academic committee of the Guangzhou Art Museum. He wrote essay collections such as Contemporary Fine Art and Culture Selection, Treatise on the Art History of Chu, and Catalogue of Chu Art. He also edited Chinese Experimental Ink and Wash of the 1990s, History of Black and White, China, 20 Years of Experimental Ink and Wash and Chinese Art History and Art Appreciation.

**李小山**（1957－）1957年生，是20世纪80年代以来艺术界的风云人物，他的许多文章和活动已经成为中国当代艺术史的重要组成部分。他曾出版过《中国现代绘画史》、《批评的姿态》、《阵中叫阵》、《我们面对什么》等著作。现为南京艺术学院当代美术研究所所长、南京四方当代美术馆馆长。

**栗宪庭**（1949－）1949年生于吉林省，1978年毕业于中央美术学院中国画系，1979－1983年任《美术》杂志编辑，1985－1989年任《中国美术报》编辑。发表过多篇艺术批评文章，有文集《重要的不是艺术》等。

**丹纳**（1828－1893）法国史学家兼文学评论家。出生于律师家庭。自幼博闻强记，二十岁时以第一名考入国立高等师范，专攻哲学。曾任巴黎美术学院美术史和美学教授。著有《拉封丹及其寓言》、《英国文学史》、《十九世纪法国哲学家研究》、《论智力》、《现代法兰西渊源》、《意大利游记》、《艺术哲学》等。

**姜斐德** 普林斯顿大学中国艺术与美学博士，专攻中国绘画史。1979-1991年，任职于纽约大都会艺术博物馆亚洲艺术部，1991年后与丈夫Christian Murck迁居至台北和北京。曾多次发表有关中国艺术的文章，并著述关于十一世纪文人在绘画中以诗表达怨怒的书籍《宋代绘画与诗歌：委婉的抱怨方式》（哈佛大学出版社2000年出版）。目前任中央美术学院主讲教师，故宫博物院古代书画研究中心研究员，以及故宫博物院资料信息中心顾问。

**陶潜**（365－427）东晋著名诗人，名潜，字渊明，浔阳柴桑人。陶潜幼年家境贫寒但好读书，成年后依“学而优则仕”的传统观念做了个小官，但很快就“不堪吏职”辞职回家。他一度徘徊于仕与隐之间，最终还是决心隐居，携家开始了自给自足的隐逸生涯。陶潜的诗平淡自然、温暖真切、审视人的内在。世人称他为靖节先生，他自称五柳先生。陶潜是我国第一位田园诗人，他的诗歌对唐诗有很大影响。

**宣纸** 纸名。因产于宣州府（今安徽泾县）而得名。用檀树皮及稻草为原料，经石灰处理，日光漂白打浆后用手工抄造而成。纸质洁白、绵密、柔软，经久不变，不易生蚀，便于长期存放，是中国古代书写和绘画的主要用纸。

**竹筒** 是削制成的狭长竹片（也有木片）。竹片称筒，木片称札或牍，统称 为筒。现在一般说竹筒。均用毛笔墨书。竹筒多用竹片制成，每片写字一行，将一篇文章的所有竹片编联起来，称为“简牍”。是中国古代最早的书籍形式，用于书写文字的木片称木牍，多用于书写短文。简牍起源于西周，春秋战国时使用更广。公元4世纪左右，由于纸已广泛使用，简牍才为纸抄本所代替。

**杜甫**（712－770）字子美，自号少陵野老，杜少陵，杜工部等。中国唐代伟大的现实主义诗人，被称为“诗圣”。杜甫最大的愿望是为民效力，实际上他在仕途上却颇为坎坷，只作过剑南节度府参谋和检校工部员外郎这样的小官。为“安史之乱”所累，杜甫下半生就在颠沛流离中度过。杜甫的诗流传下来的有近一千五百首，诗中体现了诗人高超的写实能力和对人性的深切关怀。

**江青**（1914－1991）文化大革命期间，林彪、江青反革命集团的首要分子。原名李云鹤。山东诸城人。1929年春在济南入山东实验剧院。1933年加入中国共产党，5个月后失去党的关系。1934年在上海被国民政府逮捕，获释后以蓝苹为艺名做过电影演员。1937年秋到延安，后恢复中国共产党党籍，改名江青。1938年与毛泽东结婚。中华人民共和国建立后，曾任全国电影指导委员会委员，中共中央宣传部电影处处长等职。1963年起，以“京剧革命”为名，在文艺界煽动极“左”思潮。1965年，指使姚文元炮制《评新编历史剧〈海瑞罢官〉》，又与林彪联合写成

《部队文艺工作座谈会纪要》，为文化大革命的发动制造舆论。文革结束后，江青1976年被隔离审查，1991年保外就医时自杀身亡。

**毛泽东**（1893－1976）社会主义中国成立后第一任最高领导人，1893年生于湖南湘潭，从20世纪20年代起开始参加和组织共产主义组织，领导了中国的解放战争最终取得胜利，着有《毛泽东选集》、《毛泽东文集》等著作。

**崔健** 北京摇滚音乐从业者。他是中国最早将西方的摇滚形式融入音乐创作、打破传统流行音乐模式并造成广泛影响的代表性人物，被称为“中国摇滚之父”。崔健创作的歌词常被认为唱出了在急速变化的政治、经济、社会环境下成长的年轻一代的彷徨、对真实和人性解放的渴望。

**摇滚乐** 摇滚乐起源于1950年代，来源于黑人节奏布鲁斯和白人乡村音乐。就其使用的乐器而言，它是以吉它、贝司、鼓为主，加上大功效的音响和诸多效果器来表现音乐的形式。就其风格而言，它分为布鲁斯、摇滚、重金属、朋克、放克、雷鬼、说唱乐等。对摇滚精神为何物历来无统一定义，但不可否认的是，摇滚乐简单、有力、直白，它特有的强烈节奏、无拘无束的表演方式和它所歌唱的题材往往最容易虏获青少年的喜爱。

**宋徽宗**（1082－1135）中国北宋皇帝，画家，书法家。宋神宗十一子，哲宗弟。哲宗病死，太后立他为帝，宋朝第八位皇帝（1100－1125年在位），在位25年，国亡被俘受折磨而死，终年54岁，葬于永佑陵(今浙江省绍兴市东南35里处)。

**崔白**（约十一世纪）中国北宋画家。字子西。生卒年不详，活跃于宋神宗前后。濠梁（今安徽凤阳）人。擅花竹、翎毛，亦长于佛道壁画，其画颇受宋神宗赏识，授图画院艺学，后升为待诏。崔白的花鸟画打破了自宋初100年来由黄筌父子工致富丽的黄家富贵为标准的花鸟体制，开北宋宫廷绘画之新风。有《双喜图》、《寒雀图》、《竹鸡图》等传世。

**范宽**（约十一世纪）生卒年月不详。（据画史记载，他生于五代末，在宋仁宗天圣年间（1023－1031）年还健在。）本名中正，字中立（又作仲立），北宋山水画家，生活于北宋前期，名列北宋山水画三大名家之一。陕西华原（今耀县）人。因为他性情宽厚，不拘成礼，时人呼之为“宽”，遂以范宽自名。据《宣和画谱》记载，他“风仪峭古，进止疏野，性嗜酒，落魄不拘世故”。

**马远**（1140－1225）南宋四大家之一。字遥父，号钦山。祖籍河中(今山西永济)，移居钱塘(今浙江杭州)。光宗、宁宗时任画院待诏。出身绘画世家，曾祖马贲、祖马兴祖、伯马公显、父马世荣、兄马逵等皆为宋代知名画家。马远擅山水、花鸟、人物，其山水师法李唐，用大斧劈皴带水墨画山石，方硬严整；作品构图多取自然山水之一角。

**李嵩**（1166－1243）宋代钱塘（今杭州）人。人少木工，颇远绳墨。被宫廷画家李从训收为养子。光、宁理三朝（1190－1264）画院待诏。工画人物道释，得从训遗意，尤长于界画。北京故宫绘画馆藏有其骷髏幻戏图，人物表情甚佳，衣纹寸头鼠尾，多用直线，细而有力。又有花篮图，各种花卉深浅反正分别极清，生意具足。

**朱耷**（1626－1705）真名朱统笮，明朝宁王朱权的后代,中国明末清初画家，僧人。江西南昌人，又号八大山人。朱耷的花鸟承袭陈淳、徐渭写意花鸟画的传统。发展为阔笔大写意画法，其特点是通过象征寓意的手法，并对所画的花鸟、鱼虫进行夸张，甚至将鸟、鱼的眼睛画成“白眼向人”，以此来表现自己孤傲不群、愤世嫉俗的性格，从而创造了一种前所未有的花鸟造型。

**石涛**（1642－1707）明末清初四僧之一，本姓朱，名若极，石涛的绘画，在当时即名重于世，由于他饱览名山大川，“搜尽奇峰打草稿”，形成自己苍郁恣肆的独特风格，作画构图新奇，同时着有《苦瓜和尚话语录》。

**顾闳中**（910－980，一作937－975）五代南唐画家。江南人。元宗、后主时任画院待诏。工画人物，用笔圆劲，间以方笔转折，设色浓丽，善于描摹神情意态。存世作品有《韩熙载夜宴图》卷，是我们看到的顾闳中唯一的传世作品。

**娄睿**（约公元6世纪）鲜卑人，北齐世祖高欢妻娄太后兄壮之子。武平元年(570)入葬。娄睿墓位于今山西省太原市晋祠王郭村，1980－1982年发掘。娄睿壁画技艺的精湛和涉猎事物的浩繁，是衡量北齐绘画发展水准，研究北齐音乐、服饰、内廷、丧葬等礼仪制度的重要例证；亦是北朝中原地区壁画艺术的卓越代表。

**赵孟頫**（1254-1322）元代书画家。字子昂，号松雪道人、水精宫道人，湖州(今浙江吴兴)人。宋太祖赵匡胤十一世孙，秦王德芳之后。工书法，能篆、籀、分、隶、真、行、草书，尤精正、行书和小楷，所写碑版甚多，圆转流利，而世称“赵体”。擅画，工墨竹花鸟，以笔墨圆润苍秀见长。其妻亦工书画。诗文清邃奇逸。有《松雪斋集》。

**张朝晖**（1965－）1965年生于河北，在北京长大。1988年在天津南开大学获得学士学位，1995年北京中国艺术研究院艺术硕士(导师水天中先生)，1998年纽约巴德学院获得艺术策展学硕士学位。1998-1992年在北京中国美术馆从事艺术理论研究，1999-2000在深圳何香凝美术馆任策划部主任。2002年创建北京犀锐艺术中心，任首任总监。现在中央美术学院院长潘公凯教授指导下攻读博士学位。香港亚洲艺术文献中心研究员。他策划的展览包括《天地之际：徐冰与蔡国强》(1998, 纽约),《从中国出发》(1999, 北京),《艺术大餐》(2000, 北京),《重力庭园》(2000, 深圳),《〇℃计划》(2001, 北京),《面对脸》(2002, 北京),《新都市主义》(2002, 广州),《被制造的快乐》(2003 北京),《电子城市的生活》(2003 多伦多)。《亚洲艺术的现代化》(2003, 汉城),《英雄胴体》(2003 北京),《活色生香：大都市的新生活》(2003 北京CBD建外SOHO开街庆典)等。其中《新都市主义》被千龙网站和世纪艺术网评选为2002年度最受欢迎的展览。另外，大量中英文艺术写作发表在近年的主要艺术刊物上，例如《江苏画刊》，《艺术当代》，《现代艺术》，《今日先锋》，《读书》，《美术馆》等中文杂志，以及《亚太艺术》(Art AsiaPacific),《亚洲艺术新闻》(Asia Art News)等。出版物有《杜尚》，《劳申伯格》，《西方艺术与性文化》，《文化与道德》，《技术化艺术》，《艺术大展时代》等。

**波普艺术** 波普艺术是英文“大众艺术”（Popular Art）的简称，最早起源于50年代的英国。艺术家汉密尔顿用图片拼贴手法完成的《今天的生活为什么如此不同，如此富有魅力？》被认为是第一件真正意义上的波普艺术作品。波普艺术的真正发展是在大众文化最发达的美国。美国的波普艺术与50年代的抽象表现主义有直接的联系，当年轻一代的艺术家试图用新达达主义的手法来取代抽象表现主义的时候，他们发现发达的消费文化为他们提供了非常丰富的视觉资源，广告、商标、影视图象、封面女郎、歌星影星、快餐、卡通漫画等等，他们把这些图象直接搬上画面，形成一种独特的艺术风格。波普艺术以一种乐观的态度对待消费时代与信息时代的文化，并通过现实的形象拉近了艺术与公众的距离。

**犬儒主义** 犬儒，原指古希腊底约基尼斯（又译狄奥根尼）学派的哲学家。他们主张独善其身，否定伦理道德，过着禁欲的简陋生活，被人讥讽为穷犬，所以又成为犬儒学派。后来犬儒主义的内涵发生了变化，现代犬儒主义是一种“以不相信来获得合理性”的社会文化形态，它把怀疑精神推倒了极端，不相信一切价值，冷嘲热讽，玩世不恭是其基本的文化立场和处世态度，它的背后则是深刻的价值虚无。这种虚无主义所导致犬儒式的生活态度具有两面性：既有玩世不恭、愤世嫉俗的

一面,也有委曲求全、接受现实的一面。由于缺乏替代性的选择，由于对现实的不满是基于价值虚无，所以犬儒主义对现有秩序的不满就很可能转化为一种不反抗的清醒和不认同的接受。

**天女散花** 原为佛教故事。《维摩经》里有一段天女散花的记载，正在菩萨为弟子讲经的时候，天女出现了，在菩萨与弟子之间遍洒鲜花，散布在菩萨身上的花全落在地上，散布在弟子身上的花却粘在他们身上，弟子们不好意思，用神力想使它掉落也不掉落。仙女说：“花不着于菩萨，是因为菩萨已经断了尘世的想法。譬如在人害怕的时候，人的欲念便会占据上风。弟子们还存有畏惧生死之心，色、声、香、味、触各种感受还在他们的心中占有一席之地。只有脱离了畏惧的人，欲望才能对他们无能为力。习犹未尽，所以花着身。习习尽者，花不着身。”

**田黎明**（1955－）1955年5月生于北京，安徽省合肥人。1971年参军，曾在部队任美术编辑、美术创作员。1989年考取卢沉先生研究生，1991年毕业于中央美国画系获硕士学位，后留校任教。现为中国美术家协会会员、中央美术学院中国画系主任、教授。作品多次参加全国大展及相应的学术活动。

**刘庆和**（1961－）1961年出生于天津，1981年毕业于中央美术学院民间美术系。1989年毕业于中央美术学院国画系，获硕士学位。目前任中央美术学院国画系副教授。

**刘子健**（1956－）当代中国实验水墨画家，擅长用传统水墨的技巧表现都市生活。现为深圳大学艺术学院教授，艺术研究所所长。

**王天德**（1960－）出生于上海，具有实验精神和创造性的中国画家。现任复旦大学艺术教育中心教授。

**梅瑞婷** 梅瑞婷是居住在北京的中国当代艺术领域的专家，曾于伦敦大学亚非研究院和纽约大学艺术学院接受汉学和艺术历史学方面的教育，并多次为《艺术：当代华人艺术期刊》、《亚洲艺术新闻》、《纸上艺术》、《Passagen and Springerin》撰写文章。目前梅瑞婷正在伦敦大学亚非研究院艺术与考古部门的Craig Clunas教授的指导下准备博士学位，同时，她还担任纽约杂志《亚太艺术》的中国部编辑。

**虹影** 作家、诗人，中国新女性文学的代表之一。1962年生于重庆。代表作有长篇《孔雀的叫喊》、《阿难》、《饥饿的女儿》、《K》、《女子有行》、诗集《鱼教会鱼歌唱》等。现任伦敦。她的最新长篇《K》被中国法院判“淫秽”罪禁书。

**白杰明** 白杰明（Geremie R. Barne），澳大利亚国立大学高等研究院高级研究员，著有《毛泽东的阴影：伟大领导人身后的事业》，与琳达·嘉文合编《旧梦新颜：中国之抗争》，与约翰·明福德合编《火种：中国良心的声音》，并译有诸多作品，出版两部中文论文集。同时，白杰明还是纪录片《天安门》的合著者及顾问。

**太上感应** 《太上感应篇》是道教劝善书之一，作者不详。该书篇幅不长，计一千二百多字，主要借太上之名，阐述“天上感应”和“因果报应”。

**张宣** 唐代京兆(今陕西西安)人，生卒年不详。玄宗开元十一年(723)与杨升、杨宁同时任史馆画直。工画人物，以描绘贵族妇女、贵公子、婴儿、鞍马名冠当时，与周昉不相上下。

**贾方舟**（1940－）1940年5月生于山西省壶关县，1964年毕业于内蒙古师范大学美术

吴冠中《长江三峡》

系，先后在展览馆、报社、群众艺术馆工作多年。1973、1975、1979三次参加全国美展，1980年加入中国美协，1982年转向美术理论研究，1988年被选为内蒙古美协副主席。1995年后以批评家和策展人身份主要活动于北京。

《二十年目睹之怪现状》
《二十年目睹之怪现状》是吴研人的代表作。它最初连载于1903－1905年《新小说》杂志上面，1906年起由上海广智书局出版分册的单行本（每本12回，直到1910年才出齐，共108回）。全书以主人公“九死一生”的经历为主要线索，从他为父亲奔丧开始，到经商失败结束。《怪现状》通过“九死一生”二十年间的遭遇和见闻，广泛揭露了半封建半殖民地的满清末年的黑暗现实。书中自我介绍说：“只因我出来应世的二十年中，回头想来，所遇见的只有三种东西：第一种是虫蛇鼠蚁，第二种是豺狼虎豹，第三种是魑魅魍魉。”

乌托邦，由托马斯·莫尔所提出，指一个理想化的社会。

**乌托邦**

托马斯·莫尔（ThomnasMore，1478—1535年，约于1478年2月7日出生在英国伦敦。）写的一部拉丁语的书名，全名为《关于最完全的国家制度和乌托邦新岛的既有益又有趣的全书》。它出版于约1516年。乌托邦的原词来自两个希腊语的词根，是“没有的地方”或“好地方”的意思，是一种理想国，并非一个真实的国家，而是一个虚构的国度。今天乌托邦往往有一个更加广泛的意义。它一般用来描写任何想象的、理想的社会，有时它也被用来描写今天社会试图将某些理论变成实现的尝试，也被用来表示某些好的，但是无法实现的（或几乎无法实现的）建议。

[V]音乐频道
Channel [V]是一个国际性的音乐频道，隶属于星空传媒，在东亚、东南亚、南亚、中东地区等地多个国家播放。该频道主要播放英文主流音乐和一些区域性语言的歌曲。

**邓小平**（1904－1997）
原名邓希贤，中国四川广安人。中国共产党、解放军和中华人民共和国的主要领导人之一，1970年代末至1990年代初中国大陆的实际最高领导人。他是改革开放及一国两制提议者，中国共产党将以他的政治理念为核心的理论称为邓小平理论。他被中国官方称为“中国改革开放的总设计师”。他的政策几乎影响到了20世纪后期每个中国人，也在相当程度上改变了世界。他共有8次成为《时代》周刊的封面人物，两次当选该刊“年度风云人物”（1978年和1985年），能有此殊荣的，只有邱吉尔、艾森豪威尔等少数几位世界领导人。

**爵士乐**
于19世纪末20世纪初诞生于美国的新奥尔良（New Orleans），它吸取了布鲁斯（Blues）和拉格泰姆（Ragtime）的特点以丰富的切分和自由的即兴为其赢得了流行音乐“王者”的地位。

**王静**（1982－）
1982年出生，2005年毕业于中央美术学院美术系，现任北京今日美术馆《东方艺术·大家》杂志执行主编。编著《迷上当代艺术的20个人》，四川美术出版社。

**朋克**（PUNK）
是兴起于1970年代的一种反摇滚的音乐力量。PUNK在中国大陆译作“朋克”；在台湾译作“庞克”，香港则叫作“崩”。朋克摇滚在1974年至1976年间盛行于英美澳等地，由雷蒙思（Ramones）、性手枪（Sex Pistols）、冲撞（The Clash）等乐队将此音乐形成潮流。朋克摇滚与70年代主流摇滚不同，建立了一种更快更重的风格，典型的朋克音乐往往音乐简练，乐器简单，歌词常具无政府主义倾向。与之相关联的朋克亚文化其精髓是年轻人的反叛，表现为与众不同的着装风格，反权威的意识形态和自己动手（DIY）的生活态度。

**万玉堂**
万玉堂画廊Plum Blossoms，由美国人Stephen McGuinness创立，分别在新加坡、纽约开有分店，画廊拥有博物馆级的古董织物和亚洲当代艺术，代理有顶尖的水墨画家如C.C.Wang和吴冠中等，以及后来较为年轻的当代水墨画家朱伟和魏东。万玉堂还是香港乃至全世界少有的以经营中国水墨画为主的跨国画廊经营者。

**存在主义**
存在主义是一个哲学的非理性主义思潮，以强调个人、独立自主和主观经验。最先提出的是克尔凯郭尔、尼采。尤其在20世纪中它流传非常广泛。法国哲学家萨特、波伏娃和作家阿尔伯特·加缪是其代表人物，他们都对这一观点撰写过作品。存在主义否认神或其它任何预先定义的规则的存在，其最著名和最明确的倡议是萨特的格言：“存在先于本质”。意思是说，除了人的生存之外没有天经地义的道德或体外的灵魂。

**首钢**
首钢（全称首都钢铁集团）是中国最早的国有企业之一，以产钢闻名，是中国第四大钢铁企业。改革开放后首钢积极推进减员增效工作，集团职工人数从1995年的24.64万人减少到目前的8万人，在2010年之前将进一步减少到6.5万人。随着奥运会的到来，出于减少污染考虑，位于北京的首钢正在奥运之前将其生产部门迁出北京。

**江苏画刊**
创刊于1974年，“八五新潮”期间的“二刊一报”之一，由江苏美术出版社主办，最初只是一本类似工农兵画报的杂志，也有过不定期出版的历史。1976年开始成为双月刊，1984年改版成为月刊。80年代中期以后，它的命运和中国美术当代运动联系起来。1985年7月号发表南京艺术学院国画研究生李小山的《中国画之我见》，引发了一场关于“中国画穷途末路”的大讨论，这是《江苏画刊》最早成为美术界焦点的事件。

**孔子**（公元前551－前479）
孔子是儒学学派的创始人，名丘，字仲尼，春秋后期鲁国人。孔子年轻时做过几任小官，但他一生大部分时间都是从事教育，相传所收弟子多达三千人，贤人72,教出不少有知识有才能的学生。曾携弟子周游列国；最终返鲁，专心执教。他在世时已被誉为“天纵之圣”、“天之木铎”“千古圣人”，是当时社会上最博学者之一，并且被后世尊为至圣（圣人之中的圣人）、万世师表。曾修《诗》、《书》，定《礼》、《乐》，序《周易》，作《春秋》。后人收录孔子的言论写作而成《论语》，此书集中阐述了儒家思想的核心内涵——仁。孔子的思想及《论语》对中国历史产生了极其深远的影响。

**孙中山**（1866－1925）
名文，字逸仙，革命家，中国国民党缔造者之一，广东省香山县（今中山市）人；孙文流亡日本时曾化名中山樵，后人惯以中山先生相称，并被尊称为“中华民国国父”。孙文被中国国民党尊为“永远的总理”；中国共产党则称他为“革命先行者”。

**谢赫**（479－502）
中国南朝齐梁间画家，绘画理论家，事迹不可考。善作风俗画、人物画。著有《古画品录》，为我国最古的绘画论著。评价了3世纪至4世纪的重要画家。提出中国绘画上的“六法”，成为后世画家、批评家、鉴赏家们所遵循的原则。

**六法论**
最早即出现在南朝齐谢赫的著作《古画品录》中，六法即为：气韵生动、骨法用笔、应物象形、随类赋彩、经营位置、传移模写。

**相对论**
相对论是关于时空和引力的基本理论，主要由爱因斯坦(Albert Einstein)创立，分为狭义相对论(特殊相对论)和广义相对论(一般相对论)。相对论的基本假设是光速不变原理，相对性原理和等效原理。相对论和量子力学是现代物理学的两大基本支柱。奠定了经典物理学基础的经典力学，不适用于高速运动的物体和微观领域。相对论解决了高速运动问题；量子力学解决了微观亚原子条件下的问题，相对论极大的改变了人类对宇宙和自然的“常识性”观念，提出了“同时的相对性”，“四维时空”“弯曲空间”等全新的概念。

**量子理论**
量子论是现代物理学的两大基石之一。量子论给我们提供了新的关于自然界的表述方法和思考方法。量子论揭示了微观物质世界的基本规律，为原子物理学、固体物理学、核物理学和粒子物理学奠定了理论基础。它能很好地解释原子结构、原子光谱的规律性、化学元素的性

海森堡，量子力学的创立者之一。

质、光的吸收与辐射等。

**海森堡**（1901－1976）
海森堡（Werner Heisenberg），德国著名物理学家，量子力学的创立人。他于20世纪20年代创立的量子力学，可用于研究电子、质子、中子以及原子和分子内部的其它粒子的运动，从而引发了物理界的巨大变化，开辟了20世纪物理时代的新纪元。为此，1932年他获得了诺贝尔物理学奖。

**任伯年**（1840年－1896）
浙江山阴（今绍兴）人。任伯年是我国近代杰出画家，在“四任”之中成就最为突出，是海上画派中的佼佼者。他的杰出艺术成就受到世人瞩目。

**吴昌硕**（1844－1927）
浙江安吉人。杭州西泠印社首任社长。初名俊，又名俊卿，字昌硕，又署仓石、苍石，多别号，常见者有仓硕、老苍、老缶、苦铁、大聋、石尊者等。我国近代金石、书、画大师。著有《缶庐集》、《缶庐印存》。传世作品有《天竹花卉》、《紫藤图》、《墨荷图》、《杏花图》等。

**黄宾虹**（1865－1955）
现代画家。曾在报社、书局任职，从事新闻与美术编辑工作；后转做教育工作。所谓“黑、密、厚、重”的画风，正是他显著的特色。其著作有：《黄山画家源流考》、《虹庐画谈》、《古画微》、《画学编》、《金石书画编》、《画法要旨》等。

**刘海粟**（1896－1994）
画家，美术教育家。江苏武进人。1912年在上海创办现代中国第一所美术学校——上海国画美术院（上海美术专科学校前身），招收了徐悲鸿等高材生，并首创男女同校，增加用人体模特和旅行写生。多次赴日本、欧洲考察美术。有画集《黄山》、《海粟国画》、《海粟老人书画集》，著有《米勒传》、《中国绘画上的六论法》等。

**石鲁**（1919－1982）
原名冯亚衡。中国现代中国画家，山水、人物、花鸟画家，长安画派主要创始人。因慕石涛和鲁迅，易名石鲁。

**朱屺瞻**（1892－1996）
江苏太仓人，八岁起临摹古画，中年时期两次东渡日本学习油画，五十年代后主攻中国画，擅山水、花卉，尤精兰、竹、石。

**林风眠**（1900－1991）
现代画家、美术教育家。原名林凤鸣，生于广东梅县，19岁赴法勤工俭学进修西洋画。1925年回国后出任北平艺术专科学校校长兼教授。1927年林风眠受蔡元培之邀赴杭州创办国立艺坛院（后来的中国美术学院）任校长。林风眠于70年代定居香港，1979年在巴黎举办个人画展，取得极大成功。林风眠擅长描写仕女人物、京剧人物、渔村风情和女性人体以及各类静物画和有房子的风景画。

**潘天寿**（1897－1971）
现代画家、美术教育家、理论家、书法家和篆刻家。浙江宁海人。1923年开始先后任教于上海美术专科学校、新华艺术专科学校、国立西湖艺术专科学校。次年同林风眠等赴日本考察美术教育。1944年任国立艺术专科学校校长。建国后，历任浙江美术学院院长、中国美术家协会副主席等职。其著述有《中国绘画史》、《听天阁画谈随笔》等。

**李可染**（1907－1989）
江苏徐州人。中国画家，美术教育家。他的山水画借鉴了西画的明暗处理，开创了一种新风格。作品有《杏花春雨江南》、《山城朝雾》、《看山图》等。

**傅抱石**（1904－1964）
画家，早年留学日本。由于长期对真山真水的体察，傅抱石在传统技法基础上推陈出新，独树一帜。出版有《中国古代山水画史研究》、《中国山水人物技法》、《中国绘画理论》等。

李苦禅，齐白石的前辈。

**李苦禅**（1898－1983）
名英，字苦禅。一生从事美术创作和美术教育六十余载，对花鸟大写意画具有特色，吸取石涛、八大山人、扬州画派、吴昌硕、齐白石等前辈技法，笔墨雄阔，气势磅礴，自成风貌。传世作品有，《盛荷》、《群鹰图》、《兰竹》、《芙蓉》、《秋节风味》等。

**黄青**（1925－1997）
中国画家、收藏家，杰出的社会活动家。曾受命文化部，领导创建了中国画研究院，任副院长；历任中国美术家协会理事，全国政协委员、常务委员，炎黄艺术馆馆长。

**程十发**（1921－2006）
上海松江人。擅长连环画、插图、年画、山水花鸟画、人物画。

**马克思**（1818－1883）
马克思主义的创始人，第一国际的组织者和领导者，全世界无产阶级和劳动人民的伟大导师。

**罗曼·罗兰**（1866－1944）
法国文学大师，著有十卷本长篇小说《约翰·克里斯朵夫》等作品，并获得了1915年诺贝尔文学奖。

**谷文达**（1955－）
1955年生于上海，1981年毕业于中国美术学院国画系研究生班，后留校任教。八十年代曾是八五新潮美术运动的重要领军人物，1987年移居美国纽约，是现今活跃的著名华人艺术家。

**沈勤**（1958－）
南京市人，生于1958年11月17日。现为江苏省国画院专业画家。“85”美术运动时期，与谷文达等一起被誉为水墨革新派的代表人物之一。

**达摩克利斯之剑**
“达摩克利斯”是希腊神话中暴君迪奥尼修斯的宠臣。他常说帝王多福，以取悦于迪奥尼修斯。有一次，迪奥尼修斯请他到王宫赴宴时，让他坐在帝王的宝座上，头顶上挂着一把仅用一根马鬃系着的利剑。其用意是使达摩克利斯意识到虽然身在宝座，可利剑却随时都可能掉下来，以示帝王并不多福，而是时时刻刻存在着忧患。后来人们就常用“达摩克利斯剑”这一典故，来比喻随时可能发生的潜在危机。

**中庸**
中庸的中心思想是儒学中的中庸之道，它的主要内容并非现代人所普遍理解的中立、平庸，其主旨在于修养人性。其中包括学习的方式；博学之，审问之，慎思之，明辨之，笃行之。其中包括儒家做人的规范如“五达道”（君臣也，父子也，夫妇也，昆弟也，朋友之交也）和“三达德”（智、仁、勇）等。中庸所追求的修养的最高境界是至诚或称至德。

**高名潞**（1949－）
高名潞，艺术批评家及策展人。美国哈佛大学博士，现任教于美国匹兹堡大学艺术系；策展风格：开发重要前卫作品的引领者；策展代表作：先后主持1986年“85新潮美术大型幻灯展”、“1988年中国清代艺术研讨会”、1989年“中国现代艺术展”等。从1995年到1998年集中策划了迄今为止西方最大型的中国前卫艺术展“Inside Out New Chinese Art”。同时还以中国及亚洲部分策展人身份参与策划了“1950年代至1980年的全球观念艺术展”和1999年在墨西哥开幕的“五大洲与一个城市”的展览。

**嫦娥**
中国古代神话中的女性，后羿之妻。传说她吃了后羿的不死药后飞天成仙，住在月亮上的仙宫。

**女娲**
中国上古神话中的创世女神。传说她与伏羲是兄妹，两人结婚而产生人类。又传说女娲用黄土仿照自己造成了人，创造了人类社会。还有传说天曾经裂了一条缝，女娲熔炼五色石来修补苍天，保护人类，即女娲补天。关于女娲的传说很多，一直流传至今，影响甚为广泛深远。

马王堆汉墓出土的T形帛画

**马王堆**，马王堆汉墓遗址位于长沙市东郊，距市中心四公里，1972年至1974年先后出土。因传为楚王马殷的墓地，故名马王堆。 三座汉墓中，二号墓的是汉初长沙丞相轅侯利苍，一号墓是利苍妻，三号墓是利苍之子。马王堆汉墓的发掘，为研究西汉初期手工业和科学技术的发展，以及当时的历史、文化和社会生活等方面，提供了极为重要的实物资料。

**顾恺之**（346－407）中国东晋画家，绘画理论家，诗人。字长康，小字虎头。晋陵无锡（今属江苏省）人。曾任参军、散骑常侍等职。出身士族，多才艺，工诗词文赋，尤精绘画。擅肖像、历史人物、道释、禽兽、山水等题材。流传至今的《女史箴图》、《洛神赋图》、《列女仁智图》等均为唐宋摹本。顾恺之在绘画理论上也有突出成就，今存有《魏晋胜流画赞》、《论画》、《画云台山记》3篇画论。

**宗炳**（375－443）南北朝时画家、美术理论家。荆州人。宗炳从小受到文化熏陶，学识丰富。入南北朝，曾学陆探微作“一笔画百事”，以画山水闻名，惜传世作品仅《孔子弟子像》、《颍川先贤图》、《周礼图》、《秋山图》、《礼嘉邑屋图》等。南朝齐大画家谢赫称其画“迹非准的，意可师效”。在美术理论上也卓有建树，其《画山水序》最为著名，是中国最早的山水画理论著述。是著名的“神形分殊”论者。《隋书·经籍志》录有其著作16卷(已佚)。在中国思想史上占有重要地位。还爱好音乐，曾整理《金石弄》。

**荆浩**（约9世纪－10世纪初）中国五代后梁画家。字浩然，河内沁水（今山西省沁水县）人。生卒年不详，主要活动于9世纪至10世纪上半叶。据其所著《笔法记》记载，太行山洪谷深处，风景佳胜，有无数的古松“挂崖盘溪、披苔裂石”，使他为之惊异，遂携带纸笔，进行写生，“凡数千本，方如其真”。可见他擅长画山水树石，是与他隐居深山的生活和师法造化的艺术实践分不开的。据北宋刘道醇《五代名画补遗》记载，他还曾在后梁的京城（今河南开封市）双林寺画过宝陀落伽山观自在菩萨一壁，颇受称誉。

**米芾**（1051－1107）中国北宋书法家、画家、书画理论家。初名黻，后改芾，字元章，号襄阳居士、海岳山人等。祖籍太原，后迁居湖北襄阳，长期居润州（今江苏镇江）。曾任校书郎、书画博士、礼部员外郎。善诗、工书法，擅篆、隶、楷、行、草等书体，长于临摹古人书法，达到乱真程度。北宋书法四大家之一。

**苏轼**（1037－1101）北宋文学家，书画家。他是唐宋八大家之一，与父苏洵，弟苏辙和“三苏”，苏东坡在政治上恪守传统礼法，而又有改4革弊政的抱负，故在仕途上多经坎坷。他性格豪迈，诗词汪洋恣肆，清新豪健，开创豪放一派。他心胸坦荡，在书法上虽取法古人，却又能自创新意，充满了天真烂漫的趣味。同时，他善绘画，喜作枯木怪石。苏东坡自称平生有三不如人的事隋，即喝酒，下棋及唱曲子，但他的诗文、书、画却名垂后世。

**王维**（701－761）字摩诘，盛唐时期的著名诗人，官至尚书右丞，原籍祁（今山西祁县），迁至蒲州（今山西永济县），崇信佛教，晚年居于蓝田辋川别墅。擅画人物、丛竹、山水。唐人记载其山水面貌有二：其一类似李氏父子，另一类则以破墨法画成，其名作《辋川图》即为后者。可惜至今已无真迹传世。传为他的《雪溪图》及《济南伏生像》都非真迹。

**郭熙**（1020－1109）河南温县（今属河南）人。北宋画家。字淳夫。宋神宗时画院艺艺，后任翰林侍诏直长。工画山水，取法李成，山石用状如卷云的皴笔，画树枝，如蟹爪下垂，笔势雄健，水墨明洁。后人把他与李成并称“李郭”，他反对因袭守旧，主张在“兼收众览”的同时师法自然，主张饱游快看”，敢于独创。此外，他还对山水的表现技法作了深入研究，如提出高远、深远、平远的“三远”法，是对传统绘画经验的

总结。传世作品有《早春》、《关山春雪》、《窠石平远》、《幽谷》等图。有画论，子郭思纂集为《林泉高致》。

**钱选**（1235－1301）钱选是元代初期的重要画家。他的书画艺术的修养是全面而扎实的，于人物、山水、花鸟、篆刻诸科皆有涉猎。就山水画而言，其在画面中所实践的有关古老母题与“江山高隐”的回归在元代山水画视觉结构的重建上直接启迪着赵孟頫和“元四家”的文人画创作。绘画理论上，他倡导的“虞家说”对元明清三代的文人画思想产生了深远的影响。

**倪瓒**（1301－1374）元代画家、诗人。一说初名“珽”。字元镇，别号幻霞生、荆蛮民等。无锡（今属江苏）人。世居无锡祇陀里，多乔木，建堂名云林，因以云林自号。他一生不做官，其家是吴中著名的富户;但倪瓒不愿管理生产,自称“懒瓚”，亦号“倪迂”。性好洁,服巾日洗数次,屋前后树木也常洗拭。家中藏书数千卷，亲手勘定。所作画以天真幽邃为主，淡远简古，不同流俗，脱尽画院中习气。存世有《雨后空林》、《梧竹秀石》等画作。

**董其昌**（1555－1636）明代后期著名画家、书法家、书画理论家，“华亭派”的主要代表。字玄宰，一字元宰，号思白，又号 香光居士，华亭（上海松江）人。

**扬州八怪**
中国清代中期活跃于扬州的一批风格相近的画家。包括金农、罗聘、李方膺、李鱣、黄慎、郑堂（见郑板桥）、高翔、汪士慎8人，也有人将高凤翰、边寿民、闵贞等纳入八怪，今通称扬州画派。他们或被罢官去职，或仕途多舛，流落扬州，卖画为生。大都擅花鸟，亦长于山水、人物，多以梅、兰、竹、菊、石、雁、鱼等为题材，表现自己清高绝俗的思想品格和孤傲的性格。他们在艺术上师承陈淳、徐渭、朱耆、石涛、高其佩等富有独创性的画家，其画注重水墨的表现力，笔墨纵横驰骋，直抒胸臆，不拘成法，被正统派视为“怪”，颇受贬抑。对近现代中国画的发展产生了重大影响。

**金陵八家**
明末清初的南京画坛是画家云集之地。著名的有龚贤、樊圻、高岑、邹、吴宏、叶欣、谢荪、胡造等，彼此画风不尽相同，都负有一定的时誉，世称“金陵八家”。

**沃林格尔**（1881－1965）沃林格尔（Wilhelm Worringer），德国现代艺术史家，早年在佛莱堡、柏林和慕尼黑等地学习艺术史，1908年完成博士论文《抽象与移情》，1911年出版《哥特形式论》，两部著作奠定了沃林格尔在西方现代艺术史学界的地位。第一次世界大战后，沃林格尔在波恩大学任教，撰写了《埃及艺术》和《希腊和哥特艺术》。1928年，沃林格尔迁居科尼斯坦，1945年又迁至前苏联控制的东德地区，在哈勒大学担任教授。1950年定居于慕尼黑，直至1965年3月29日去世。

**康有为**（1858－1927）广东南海人，家为广东望族，世代为儒，以理学传家。清光绪年间进士，官授工部主事、总理各国事务衙门章，是我国近代史上著名的思想家、政治家、教育家和文学艺术家，清末资产阶级改良派领袖，后为保皇派首领，清末“戊戌变法”的主要发起者。

**龚贤**（1618－1689）清代画家。字半千，又字野逸，邗贤，号半亩，又号柴丈人。江苏昆山人。后迁居南京。“金陵八家”之一。

**陈独秀**（1879－1942）中国共产党创始人和早期领导人之一。原名庆同，字仲甫，安徽怀宁人。早年留学日本。1903年参加拒俄运动，旋又助章士钊主编报纸，曾参加反对清王朝和反对袁世凯的斗争。1915年创办《新青年》杂志，举起民主与科学的旗帜。1916年任北京大学教授。1918年和李大钊创办《每周评论》，提倡新文化，宣传马克思主义，是五四新文化运动的主要领导人之一。1920年，在共产国际帮助下，首先在上海

中国共产党党旗，由陈独秀等人设计

建立中国共产党发起组，进行建党活动。

**吕征**（1896－1989）吕征早年留学日本攻读美术，因反对日本侵略中国而要学回国。1918年到南京协助欧阳竟无筹办“支那内学院”，专攻佛学。他精通日文、梵文、巴利文、藏文等多种语言，把佛学作为一门科学来研究，是当今中国佛学研究最有成就者之一。

**鲁迅**（1881－1936）中国现代著名文学家、思想家和革命家。鲁迅原名周樟寿，后改周树人，字豫才，浙江绍兴人（祖籍河南省正阳县）。1902年初赴日留学，先是学医，后为改变国民精神，弃医从文。1918年在《新青年》上发表新文学的第一篇白话小说《狂人日记》，正式开始了创作生涯，至1926年，又相继出版短篇小说集《呐喊》和《彷徨》等，是中国现代文学的奠基人之一。

**徐悲鸿**（1895－1953）江苏宜兴人。中国现代画家和美术教育家。1919年留学法国，后又转往柏林、比利时研习素描和油画。1927年回国任教。新中国建立后，任首届中华全国美术工作者协会主席、中央美术学院院长等职。徐悲鸿坚持现实主义艺术道路，创作了《田横五百士》、《愚公移山》等作品。

**《流民图》**
《流民图》是蒋兆和（1904年—1986年）先生的代表作。此图是1942年至1943年在北京创作完成的高2米，横长26米的巨幅长卷。描绘的是日本侵华战争时期的中国难民生活。

**齐白石**（1864－1957）湖南湘潭人。原名纯芝，字渭清，后改名璜，字萍生，号白石，别号借山馆主者、白石山人、寄萍老人等。早年曾做雕花木匠，后从当地文化人陈少蕃、胡沁园学习诗文、篆刻、书法、绘画，遂以卖画、刻印为生。四十岁后，曾先后五次游历各地。1953年被文化部授予中国人民杰出的艺术家称号，1955年度获世界和平理事会颁发的国际和平奖，1963年诞辰100周年之际被推为“世界文化名人”。

**恽寿平**（1633年－1690）江苏武进人。恽寿平与“四王”、吴历并称“清初六大家”。这其中惟有恽寿平兼擅山水、花鸟；尤其是在花鸟画方面，敢于创造，从而成为清初影响较大的花鸟画家。

**水天中**（1935－）1935年生于甘肃兰州，1955年毕业于西安西北艺术学院（现西安美术学院），先后在甘肃兰州、平凉等地从事美术创作、美术编辑、美术评论和教学工作，1991年毕业于中国艺术研究院研究生部，现为中国艺术研究院美术研究所研究员。曾任中国艺术研究院研究生部美术系主任、研究生部负责人、美术研究所学术委员会副主任、美术研究所副所长、所长，中国艺术研究院高级专业职称评审委员，《美术史论》季刊主编，《中国美术报》主编。曾长期担任中华人民共和国文化部高级专业职称（艺术研究系列）评审委员，并获中华人民共和国国务院“有突出贡献专家”特别津贴。水天中长期从事中国现代美术史研究和当代美术评论，出版和发表《中国现代绘画论评》，《20世纪中国画家踪影》、《穿越四季》等著作和多种学术论文。是近年几个全国性美术展览的策划和主持人。参加多次全国和国际性学术研讨会，承担了国家重点科研项目《20世纪中国美术》和《20世纪中国油画》的编撰。由他主编的《中国现代艺术品评丛书》已出版24册，参与主编了《中国书画鉴赏辞典》、《世纪中国美术文选》等书。他还承担了《中华艺术词海》、《中国美术馆藏品选·20世纪中国美术》的编撰。现兼任中国美术家协会理论委员会副主任，炎黄艺术馆学术委员会主任、中国油画学会常务理事，中国汉画学会秘书长，上海大学美术学院、西安美术学院客座教授。

**顾园论画**
由清代画家松年所著，松年字小梦，号顾园。光绪年间在济南创办“枕流画社”，后将在画社讲课的讲稿集结成册，名为《顾园论画》。

**辛亥革命**
1911年(清宣统三年)中国爆发的资产阶级民主革命。因该年以干支计为辛亥年，故名。它是在清王朝日益腐朽、帝国主义侵略进一步加深、中国民族资本主义初步成长的基础上发生的。其目的是推翻清朝的专制统治，挽救民族危亡，争取国家的独立、民主和富强。领导这次革命的是中国资产阶级的政党同盟会及其领袖孙中山。这次革命结束了中国长达2000年之久的君主专制制度，是一次伟大的革命运动。

**五四运动**
五四运动得名于1919年5月4日发生于中国北京的以青年学生为主的学生运动和广大群众、市民、工商人士等中下阶层广泛参与的一次示威游行、请愿、罢课、罢工、暴力对抗政府等活动。这次运动的实质核心是弘扬民主、科学的精神。五四运动也是新文化运动的继续和发展。

**太极**
太极是中国思想史上的一个重要概念，源出于易经，后来在宋代理学中被进一步阐释。一般是指宇宙最原始的基因，阴阳未分的混沌状态。形成万物（宇宙）的本源。

**周易**
《周易》，中国周代的典籍，简称《易》，又称《易经》，是古人对人类思想和宇宙本质规律的钻研的结果，对中国后来历代的政治、经济、文化等诸多方面都产生巨大而又深远的影响。

**海德格尔**（1889－1976）海德格尔(Martin Heidegger)，德国哲学家，在现象学、存在主义、解构主义、诠释学、后现代主义、政治理论、心理学及神学上均有建树。著有《存在与时间》。

**郎绍君**（1939－）美术史论家、批评家。中国艺术研究院美术研究所近现代美术研究室主任。曾应邀到日本、美国、新加坡、台湾、香港等国家地区及国内诸多大学、艺术院校或美术馆讲学。著有《论现代中国美术》、《重建中国精英艺术》、《现代中国画论集》等多部作品。

**刘曦林**（1942－）中国美术馆研究部主任、研究员，中国美术家协会理论委员会委员，《美术》编委，中央美术学院兼职研究员，山东艺术学院名誉教授。著有《中国画与现代中国》等多部著作。

**万青力**（1945－）1945年出生于北京。1963年起从萧淑芳教授学画，1973年后兼师吴作人教授。山水画师承李可染和陆俨少教授。1984年春季赴美国留学，先后取得堪萨斯大学艺术硕士及哲学博士学位。1989年10月起，应聘任教香港大学艺术学系博士研究生导师。

**陈师曾**（1876－1923）字衡恪。江西义宁人，为诗人陈散原哲嗣，历史学家陈寅恪之兄。早年留学日本，攻读博物学。1913年到北京，次年任教育部编审，之后历任北京各大学教授，是吴昌硕之后革新文人画的重要代表。

**洪惠镇**（1946－）美术理论家。先后在浙江美术学院执教美术史和在厦门大学艺术教育学院美术系执教山水画。中国美术家协会会员。

**李白**（701－762年）字太白，号青莲居士，唐代伟大的浪漫主义诗人。其诗风豪放飘逸，想象丰富，语言流转自然，音律和谐多变。他善于从民歌、神话中汲取营养素材，构成其特有的瑰丽绚烂的色彩，是屈原以来积极浪漫主义诗歌的新高峰。

**李公麟**（1049－1106）宋代杰出画家。字伯时，号龙眠居士。舒城（今安徽潜山）人。他善画人物，尤工马画，《五马图》为其杰出作品。他还发展了“白描”画法，创造出“扫笔皴、淡墨清墨”，“不施丹青，而光采动人”。他的作品，保存下来的不多。《临韦馼牧放图》是李公麟的代表作之一。

梁楷《泼墨仙人图》局部

**梁楷**（约十三世纪初）生卒年不详。南宋画家。居钱塘（今浙江杭州）。贾师古高足。工画人物、佛道、鬼神、兼擅山水、花鸟。有出蓝之誉。幸而豪放不羁，画分二体。一曰“细笔”；一曰“减笔”，继承五代石恪，寥寥数笔，概括飘逸。对明清及现代画家有着重要影响。传世作品有《六祖斫竹图》、《八高僧故事图》、《泼墨仙人图》。

牧溪《猿猴图》局部

**牧溪**（约十三世纪）俗姓李，佛名法常，号牧溪，四川人，生卒年月不详。大约是宋末元初时代的僧人，画家。擅长画佛像、人物、花果、鸟兽(如龙虎、猿鹤、禽鸟)、山水、树木等，拙稚粗拙，自由放逸，因而后世褒贬互见。其画笔墨淋漓，颇具禅意。但现存作品多流落在日本，备受推崇。

陈半丁《荷花》局部

**陈半丁**（1877—1970）即陈年，字半丁。曾任北京中国画院副院长。工书、画，以花卉为最擅长，师法吴昌硕。

刘晓纯《荷花》局部

**刘晓纯**（1941－）1941年3月生于中国河南洛阳，曾用名刘小纯。1966年毕业于中央美术学院美术史系，1979年后在中国艺术研究院研究生部连续攻读美术学，并于1981、1985年先后获硕士、博士学位。曾任《中国美术报》主编、中国艺术研究院美术研究所学术委员会副主任。已发表论著、论文，论评二百余篇（部），计三百余万字，主要代表作有：（1）硕士论文《致广大与尽精微--秦俑艺术略论》，收入《中国新文艺大系》；（2）博士论文、美学专著《从动物快感到人的美感》，获中国艺术研究院首届（1988）优秀科研成果奖；（3）美术评论文集《解体与重建--论中国当代美术》。现为中国艺术研究院美术研究所研究员；兼职中国美术家协会理论委员会委员。

李渔《笠翁偶集》局部

**李渔**（1611－1679）清代戏曲理论家、戏剧作家。字笠鸿、谪凡，号笠翁，浙江兰溪人。著有传奇《比目鱼》、《风筝误》等10种、小说《十二楼》等15篇和《闲情偶寄》等多种著作。

青木正儿《浮城图》局部

**青木正儿**（1887－1964）日本著名汉学家，文学博士，国立山口大学教授，日本学士院会员，日本中国学会会员，中国文学戏剧研究家。

李唐《山水图》局部

**李唐**（约1050－1130）宋代杰出画家。字晞古。河阳三（今河南孟县）人。原是北宋画院待诏。离乱后，到临安街头卖画，被一个内官发现，后又重入画院。其画法远追李思训，变小斧劈而创大斧劈，笔意不凡，使人产生一种“神惊目眩”的威压之感，开创出南宋山水画的新画风。他亦善画人物，如《晋文公复国图》、《采薇图》等。到南宋后，为歌颂金战士，画《雪天运粮图》等。又喜作长图大轴，危峰削壁，具千丈之势。画人物楼阁描绘工整。画山水尤有奇趣，作品有《长江雪霁图》、《独钓归庄图》、《虎溪三笑图》、《香山九老图》、《高逸图》、《万壑松风图》、《雪景》、《雪江图》、《江上小景图卷》等。

浙江《梅花喜神图》局部

**浙江**（1610－1664）安徽歙县人，俗姓江，名颢，为僧后名弘仁，号浙江、梅花古衲等。弘仁是“新安画派”的奠基人。明亡后出家为僧，画史上称弘仁、髡残、石涛、八大为画坛“四僧”，代表革新的一派。

四王《山水图》局部

**四王**清朝初期的四位著名画家：王时敏、王鉴、王原祁和王翬。他们在艺术思想上的共同特点是仿古，把宋元名家的笔法视为最高标准，这种思想因受到皇帝的认可和提倡，因此被尊为“正宗”。“四王”以山水画为主，各自画风略有区别，又以师承关系，分为“娄东”与“虞山”两派，影响了后代三百余年。

张彦远《历代名画记》局部

**张彦远**（约815－？）中国唐代时期的张彦远，字爱宾，蒲州猗氏(今山西省临猗县)人。他出生在宰相家庭，学问渊博，擅长书画。曾经任职官左仆射补阙、祠部员外郎、大理卿。编写的著作有《法书要录》、《彩笺诗集》和中

国第一部绘画通史《历代名画记》。

方薰《荷花图》局部

方薰《荷花图》局部

**方薰**（1736－1799）清，字兰坻，一字懒儒，号兰士，又号兰如、兰生、楞齋生、长青、语儿乡农。浙江石门(今崇德)布衣。性高逸孤介，朴野如山僧。诗、书、画并妙，写生尤工，与奚冈齐名，称“方奚”。

邹一桂《荷花图》局部

清代画家。工诗文、书画。擅花卉，师法恽寿平。著《小山画谱》论述花卉技法，构图、笔墨、设色、烘染、树石、点苔、画家、画派、颜料、装裱及胶矾纸绢之类，其中有一段对西画的著名论述：“西洋人善勾股法，故其绘画于阴阳远近不差锱黍。所画人物屋树皆有日影，其所用颜色与笔，与中华绝异。布影又阔而狭，以三角量之。画宫室于墙壁，令人几欲走进。学者能参用一二，亦其醒法。但笔法全无，虽工亦匠，故不入画品。”。

邵大箴《荷花图》局部

**邵大箴**（1934－）1934年生，1960毕业于苏联列宁格勒列宾美术学院。中国美术家协会理事，中央美术学院教授，《美术研究》、《世界美术》杂志主编，博士生导师，俄国列宁格勒列宾美术学院名誉教授。著有：《现代派美术浅议》、《传统艺术与现代派》、《西方现代美术思潮》、《雾里看花-中国当代美术论文集》。曾赴俄罗斯、澳大利亚、意大利、法国、德国、美国、新加坡、马来西亚、香港、台湾等国家和地区考察与讲学。在海内外报刊上常发表当代美术评论文章。

王逊《荷花图》局部

**王逊**（1915－1969）中国现代美术史论家。曾就读于清华大学土木工程系、中文系及哲学系。1952年调任中央美术学院教授，并兼《美术》杂志执行编委及《美术研究》编委。1957年在中央美术学院创办了中国第1个美术史系并任系主任。

《万木草堂藏画目》局部

成书于1917年，是康有为(1858－1927年)的代表著作之一。《万木草堂藏画目》前有序，后有跋，中间分论历代绘画，其中序言是康有为变革中国画的主要观点所在。《万木草堂藏画目》名为画目，实际上评论的文字却占了很大的篇幅，不妨说是康有为的绘画理论著作。与其书法理论著作《广艺舟双楫》可称姐妹篇。作为名书家和书画收藏家的康有为，对近世中国画怀有深切的忧患意识，对中国绘画的命运表示了极大的关注，编著这本画目正是立足于对中国绘画历史的考察与反省以振兴中国明清以来衰败的画学。

蔡元培《荷花图》局部

**蔡元培**（1868－1940）浙江绍兴人，民主主义革命家和教育家。蔡元培程度赴德国和法国留学、考察，研究哲学、文学、美学、心理学和文化史。为他致力于改革封建教育奠定思想理论基础。曾任教育总长、北京大学校长、人学院院长、中央研究院院长等职。

俄国现实主义

俄国现实主义文学形成于19世纪30年代。它的主要特点在于描写沙皇专制制度和农奴制度下的黑暗现实，而且始终与俄国的解放运动紧密相连。普希金、果戈理、赫尔岑、屠格涅夫、陀思妥耶夫斯基、涅克拉索夫、冈察洛夫、谢德林、亚·奥斯特洛夫斯基等一批风格各异的作家，从不同侧面反映了俄国社会发展的重大问题，对现实进行了无情的揭露和尖锐的批判，同时也表现了“黑暗王国中的一线光明”和平民知识分子中的“新人”。到70、80年代西欧现实主义的批判力量已经削弱的时候，在托尔斯泰、契诃夫、柯罗连柯等的创作中，现实主义继续得到发展和深化。

苏联社会主义现实主义

**苏联社会主义现实主义** 苏共中央于1932年4月取缔了所有文学团体，成立了以高尔基为首的苏联作家协会筹备委员会。在筹备委员会举行的一次座谈会上，斯大林首次提出“社会主义现实主义”的观念。1934年8月，苏联作家第一次代表大会在莫斯科举行。高尔基在会上发表了题为《苏联的文学》的讲话，论述了社会主义文学的新特征。大会一致通过的《苏联作家协会章程》中规定：“社会主义的现实主义，作为苏联文学批评的基本方法，要求艺术家从现实的革命发展中真实地、历史具体地描写现实，同时艺术描写的真实性和历史具体性必须与用社会主义精神

从思想上改造和教育劳动人民的任务结合起来。

。”这段文字后来被称为对社会主义现实主义的“定义”。新中国建国初期，苏联社会主义现实主义理论对中国文学艺术界影响巨大。

蒋兆和《流民图》局部

**蒋兆和**（1904－1986）画家。受徐悲鸿写现实主义主张和改革中国画思想的影响颇深，并投身于30年代左翼文艺运动。抗日战争爆发后，作《流民图》。

叶浅予《流民图》局部

**叶浅予**（1907－1995）中国现代漫画家、中国画家。代表作为长篇连环漫画《王先生》、《小陈留京外史》等。

关良《流民图》局部

**关良**（1900－1986）画家，教育家。早年留学日本学习绘画，回国后在上海从事美术教育工作。投身新文化运动，北伐战争中，曾投笔从戎。作画偏爱于画戏剧人物。出版有《关良戏剧人物》、《关良画集》等。

周思聪《流民图》局部

当代女画家、杰出人物画家。北京画院一级美术师，中国美术家协会副主席，曾得到李可染、蒋兆和、叶浅予、李苦禅等诸位名师指点，作品《颐和园一角》、《人民和总理》、《矿工图》等。

卢沉《流民图》局部

中央美术学院教授。擅长水墨人物画，兼工书法。早年上过苏州美专。1958年，毕业于中央美术学院中国画系，从师叶浅予、蒋兆和、李可染、刘凌沧诸先生，毕业后留校任教。

倪貽德《流民图》局部

**倪貽德**（1901－1970）中国油画家，美术评论家，作家。1919年入上海美术专科学校学习油画，毕业后留校任教，并从事美术评论和文学创作。参加创造社。他长于油画，擅画人物、静物、风景。

黄专《流民图》局部

**黄专** 1982年毕业于华中师范大学历史系，1988年毕业于湖北美术学院中国美术史专业，获文学硕士。曾获“吴作人国际艺术基金会硕士论文奖”，现任教于广州美术学院,副教授，硕士生导师。参与编辑过杂志《美术思潮》、《画廊》等，主持策划过“重返家园:中国实验水墨展”(美国旧金山，1995)，“首届当代艺术学术邀请展”(中国北京／香港，1996)，“超越未来:第三届亚太地区当代艺术三年展(中国部分)”(澳大利亚布里斯班，1999)，“图像就是力量”(2002)等展览。现任何香凝美术馆oct当代艺术中心总监。

观念水墨

观念水墨最早由批评家黄专提出，从他围绕这一问题所写的文章来看，他更多思考的是在强调身份与差异的“后殖民”时期，作为民族身份的象征，水墨画应该努力进入当代艺术的国际语境，并寻求对当代文化及社会问题发言。

皮尔森《流民图》局部

**皮尔森**（1925－）法兰克·皮尔森是美国著名的电影剧作家，曾经是奥斯卡颁奖典礼上的赢家。1975年，他凭借由薛尼·卢迈特指导的影片《三伏天下午》赢得了奥斯卡最佳电影剧本奖。自2001年起，皮尔森开始担任美国电影科学与艺术学院主席。

博伊斯《流民图》局部

**博伊斯**（1921－1986）约瑟夫·博伊斯(Joseph Beuys)从60年代开始扬名，是一位迄今仍对世界先锋艺术试验者有着典范意义和深远影响的已故德国艺术家。博伊斯最为著名的是他的宗教仪式式的公共行为艺术和他极力推广的对艺术的疗伤潜力和对人类创造力的崇信。作为雕塑家、事件艺术家、“宗教头头”和幻想家，他变成了后现代主义的欧洲美术世界中的最有影响的人物。对于他的评价往往是毁誉参半、褒贬交织。

极少主义

极少主义又称ABC艺术或硬边艺术，是20世纪60年代末70年代初以美国为中心的美术流派。源于抽象表现主义，一般按照杜尚的“减少、减少、再减少”的原则以画面进行处理，造型语言简练，色彩单纯，空间被压缩到最低限度的平面，并力图采用纯客观的态度，排除

创造者的任何感情表现。

王南溟《流民图》局部

**王南溟**（1962－）职业艺术家、批评家兼独立策划人。长期从事传统书法的研究与实践，90年代初转向现代书法创作和当代艺术评论策划。

阿·伯·奥利瓦《流民图》局部

**阿·伯·奥利瓦**（1939－）意大利人，著名当代艺术评论家。他于罗马 La Sapienza大学执教当代艺术史，并著有一系列关于风格的论文。作为艺术批评家，他在意大利及国际上组织了许多展览，获得包括Valentino d'Oro奖（一个国际艺术批评奖）在内的诸多大奖。此外，奥利瓦还担任了第四十五届威尼斯双年展的内席。

波普尔《流民图》局部

**波普尔**（1902－1994）卡尔·波普尔，哲学家，1902年出生于奥地利。波普尔被认为是二十世纪最具影响力的科学哲学家之一，他在社会哲学和政治哲学领域也颇有建树。他是批判理性主义的创始人，认为经验观察必须以一定理论为指导，但理论本身又是可证伪的，因此应对之采取批判的态度。在他看来，可证伪性是科学的不可缺少的特征，科学的增长是通过猜想和反驳发展的，理论不能被证实，只能被证伪，因而其理论又被称为证伪主义。50年代后，他的研究重点转向本体论，提出了“三个世界”的理论。他的《历史决定论的贫困》和《开放社会及其敌人》是西方民主思想宝库中的经典著作。

范景中《流民图》局部

**范景中**（1951－）美术史学家。历任内蒙古乌盟师范学院教师，浙江美术学院艺术理论系讲师，《新美术》、《美术译丛》副主编。

曹意强《流民图》局部

**曹意强**（1957－）1991年获牛津大学全额奖学金，师从哈斯科尔·贡布里希和巴克森德尔三位艺术史泰斗学习西方美术史。他是艺术史翻译界的中坚力量，现任中国美术学院教授、博导、史论系主任，《新美术》主编。

严善錞《流民图》局部

**严善錞**（1957－）1957年生于杭州，1982年毕业于浙江美术学院，现为深圳画院一级美术师，主要著作有《文人画的趣味、图式与价值》（与黄专合著）《二十世纪中国画家研究丛书——潘天寿》（与黄专合著）等。

王林《流民图》局部

**王林** 籍贯辽宁，生于西安，长在重庆。77年就读重庆师范学院中文系，85年就读中央美术学院美术史系，现为四川美术学院教授。有《美术形态学》、《当代中国的美术状态》等20多种著述和两百多篇文章问世。主持过《中国当代艺术研究文献展》等数十个展览。

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**张择端**（1085－1145）字正道，东武人（今山东诸城），曾攻儒业，后学画，擅长画建筑、车船等风俗题材，一度在宫廷画院任职，后来又在社会上卖画。传世作品有《清明上河图》。《清明上河图》以其内容的异常丰富性，高度的历史真实性，艺术表现得不必生动真切，成为我国古代绘画史上具有不朽意义的杰出作品。作者对于城市社会生活知识之丰富，观察之深入具体，特别是对于不为一般“高人雅士”重视的“市井细民”的生活，怀有相当深厚的感情和极为广泛而精到的理解。作者饱满的创作热情，持久不懈的努力，严肃认真的创作态度，艺术想象力的丰富及艺术表现的周密不苟，都在绘画史上具有典范意义。

**王希孟**

生平画史失载，先仅存期所绘《千里江山图》长卷。据卷尾蔡京跋文可知他原为画学生徒，后入宫廷文书库。徽宗曾亲自指授其画艺，18岁时画成此画呈进。《千里江山图》长1183厘米，大青绿色，染天染水，富丽细腻，画中山川江河交流展现，点缀以飞流瀑布、丛林嘉树、庄园茅舍、舟楫桥亭，令人目不暇接，代表了画院青绿一体精密不苟，严格遵依格法的画风。成画后不久画家即病逝。

**夏圭**（约1195－1224）

字舜玉，钱塘人（今浙江杭州），宋宁宗及宋理宗时为画院待诏。活动时代与马远同时或稍晚，主要精于山水，风格也大略相同。夏圭用笔苍老、水墨淋漓，点景物笔简而神全，寥寥数笔而神态炯出。夏圭擅长画巨型长卷如《溪山清远图》。夏圭山水大胆剪裁，突破了全景程式而画边角之景被称为“夏半边”，此边角之景把富有感情色彩的景物加以突出，使画面情景交融富有浓郁诗意，是对传统山水画的发展和丰富。

**米友仁**（1086－1165，一作1074－1153）

米芾之子，宋代画家。米氏父子共同开创了被称为“米氏云山”的山水画法，运用简笔淡墨表现烟云朦胧的意趣，不求装饰，崇尚天真，充分表现文人士大夫的审美情趣。米友仁有《潇湘奇观图》等传世。

**任仁发**（1254－1327）元代画家，水利专家。曾先后主持过吴淞江、通惠河、会通河、黄河、练湖和海堤等工程，在中国水利史上做出过有益的贡献。吏事之余从事绘画活动，善画鞍马人物，师法唐人李公麟，画面简洁，马的造型准确逼真。鞍马上画与赵孟頫齐名。

**高克恭**（1248－1310）元代回族画家，官至刑部尚书。著名的山水画家，擅长山水和墨竹。

**黄公望**（1269－1354）中国元代画家，书法家，元四家之一。字子久，号大痴道人，江苏常熟人。曾任书吏，后被牵累入狱，出狱后入全真教出家，遁隐富春山林以书画为寄托。绘画上主要取法五代北宋荆浩、董源等人的山水画法，加以融化吸收，以水墨或浅绛色作画，淡墨干皴，苍润浑厚，为明清不少文人画家所师法。代表作为《富春山居图》。

**吴镇**（1280－1354）元代画家，“元四家”之一。他精于诗文书画，擅画山水，作画吸收董源、居然的画法，笔墨雄秀清润，气象苍茫。作品《渔父图》。

**王蒙**（约1308－1385）元代画家，湖州人（今浙江吴兴），是赵孟頫的外孙，也是“元四家”中最年轻的一位。王蒙能诗文，擅书法，画山水多表现隐居生活，运笔及写景极富层次变化，用墨厚重，构图繁密，景色郁然深秀。代表作《青卞隐居图》等。

**朱元璋**（1328－1398）明朝开国皇帝，幼名重八、兴宗，字国瑞。濠州（今安徽凤阳）人。在位时间：1368-1398年。元至正四年(1344年)，受穷困所迫，入皇觉寺为僧，十二年(1352年)，投红巾军郭子兴部下，娶子兴养女马氏为妻。子兴死，代领其军。1368年在应天称帝，国号大明，建元洪武。洪武四年至十年，逐渐消灭各地残余的割据势力，统一全国。明太祖得天下后，即采取措施加强皇权，以严猛治国，以重典取臣下，屡兴“文字狱”。经“胡惟庸案”、“蓝玉

案”明朝开国之元勋宿将，被他诛戮殆尽。死后葬南京钟山孝陵，谥高皇帝。

**锦衣卫**皇帝的侍卫机构，与东厂、西厂、大内行厂一起构成明朝内廷侦察机构。前身为太祖朱元璋时所设御用拱卫司。明洪武二年(1369年)改设大内亲军都督府，洪武十五年(1382年)设锦衣卫，作为皇帝侍卫的军事机构。朱元璋为加强中央集权统治，特令其掌管刑狱，赋予巡察缉捕之权。锦衣卫长官为指挥使，以皇帝亲信心腹担任，下辖有十七个所和南北镇抚司，从事侦察、逮捕、审问活动，且不经司法部门，直接奉诏受理词状，逮捕吏民。

**科举**
科举是一种通过考试来选拔官吏的制度。它是古代中国的一项重要发明。科举始于605年时的隋朝，发展并成熟于唐朝，一直延续到清朝末年才在1905年被废除，持续了整整1300年。科举对中国社会和文化产生了巨大影响，“学而优则仕”，直接催生了不论门弟、以考试产生的“士大夫”阶层。临近中国的亚洲国家如越南、日本和朝鲜也曾引入了这种制度来选拔人才。现代选拔公务员的制度亦是从科举制间接演变而来。

**文字狱**
顾名思义是为了文字吃官司。文字狱是封建统治者树立权威、维护政权的一种手段。在封建统治下，文字狱十分残酷，出乎常情，不受任何约束，不同于一般狱讼，所以，可以说文字狱乃是专门针对知识分子的“特种刑庭”。大约自有文字以来，就有文字狱。历朝历代，史不绝书。只是文网之密，处刑之重，规模之广，古代却远不及近代。古代也有暴君，野蛮更过于近代。但是史料保存，比近代少，所以近代特别是清代的文字狱便显得突出了。前故宫博物院文献馆，曾编印《清代文字狱档》一书，共出九辑，收六十五案，多为乾隆年间之事。乾隆口口声声说：“朕从不以语言文字罪人。”然而这本档案，却血肉腥风，透透纸背。

**明宣宗**（1398－1435）明宣宗朱瞻基，即明代宣德皇帝。自号长春真人，明仁宗长子，在位十年(1426—1435年)，庙号宣宗，谥号章皇帝。朱瞻基是明朝较有作为的一位帝王，性格活跃，在他命令下郑和第七次下西洋。朱瞻基还爱好绘画，常将自己的画作赏赐给重臣，并于其上书年月及受赐者姓名。在位期间着力经营画院，由于宣宗的亲力亲为，画院中人才济济，包罗了山水、花鸟、人物、走兽各科的高手。明代的画院比宋时的画院又有改观，宫廷画师并有锦衣卫的职衔，因而绘事十分繁荣。宣宗在位年间，国内外和平，经济昌盛，历史学家通常认为其统治期间是明朝的黄金年代。

**戴进**（1388－1462）明朝浙江钱塘人（今杭州）。初为银工，后改习绘画，很快即有画名。仕途不顺只得流落江湖，靠卖画为生，终于“卒死穷途”。他以山水画闻名，他的山水以取法南宋马、夏为主，上溯北宋李、郭，并及元人，并自成一派。当时宫廷内外，追随其画风者极多，被称为“浙派”。

**吴伟**（1459－1508）字次翁，号小仙，湖北江夏人（今武汉）。幼年流落，曾雇工于钱听家。后画名大著，宪宗时待诏仁智殿，孝宗时赐画状元印章。追随者众多形成浙派的支派，被称为“江夏派”。

**沈周**（1427－1509）字启南，号南田，长洲人（今江苏苏州人）。出身于书画及收藏世家，本身兼长诗书画，家族财富令他可终身不仕。他在师法宋元的基础上自有创新，发展了文人水墨写意山水、花鸟画的表现技法，其作品反映出来的审美情趣和笔墨意韵代表了明代文人画的美学追求。沈周和文征明是吴门画派的主要代表人物。

**文征明**（1470－1559）即文徵明，明代画家，长洲人（今江苏苏州）人。与沈周同乡，并师事沈周。文征明出身于官宦世家，早年也曾数次参加科举考试，均不合时好而未被录取。53岁时由贡生被荐为翰林待诏。文征明虽学继

沈周，但仍具有自己的风格。他一专多能，能青绿，亦能水墨，能工笔，亦能写意。其画意蕴含蓄淡雅。

**唐寅**（1470－1523）中国明代画家，文学家。字伯虎，吴县(今江苏苏州)人。出身商販家庭，少时读书发愤，青年时中应天府解元，后赴京会试，因舞弊案受牵连入狱，出狱后返回苏州。从此绝意仕途，潜心书画，形迹放纵，性情狂放不羁。擅山水、人物、花鸟。人物画多为仕女及历史故事，师承唐代传统，线条清细，色彩艳丽清雅，体态优美。其山水及花鸟画皆有可取。总之，唐寅的艺术在文人画的风流洒脱中不乏职业性的严谨缜密。

**仇英**（1498－1552）明代画家，以工笔画闻名。仇英太仓（今江苏太仓）人，移家吴县(今江苏苏州)。少家贫，在几位富裕的赞助者帮助下得以学画。他的赞助者包括明代著名藏家项元汴、仇英擅长画人物、山水、花鸟、楼阁界画，尤长于临摹。他功力精湛，其青绿山水和人物故事画形象精确，工细雅秀。仇英是明代有代表性的画家之一，与沈周、文征明和唐寅被后世并称为“明四家”。

**白阳春藤派**
明代中后期写意花鸟画勃兴，明代中叶的陈淳和其后的徐渭把写意花鸟画的发展推向了新的阶段，在画史上并称“白阳青藤”。他们的绘画对明清写意花鸟画的产生了极大的影响。陈淳兼善诗文书画，是吴门派名家，他的写意花鸟造型精当，严于剪裁，题材多为士大夫园林中的常见花木，意境安适宁静，笔墨自由如意，备受世人推崇。继陈淳后，从根本上完成了水墨写意花鸟画变革的是徐渭。徐渭把中国写意花鸟画推向了能够强烈抒发内心情感的极高境界，把在生宣纸上充分发挥并随意控制笔墨的表现力提高到前所未有的水平，成为中国写意花鸟画发展中的里程碑。

**士大夫**
士大夫是对中国古代官僚人文知识分子的统称。“士”的阶层很早就出现了，泛指具有一定才能的民间人才。他们往往出身于贫寒之家或没落的贵族，靠自己的一技之长依附于贵族，为他们提供各种服务。这是一个精英社会群体，中国的官员选拔制度（指“科举制度”）是其形成的制度保证。他们既是国家政治的直接参与者，同时又是中国文化艺术的创造者、传承者。这是中华文明具代表性的一个社会集团。

**陈洪绶**（1599－1652，一作1598－1652）浙江诸暨人，明代画家。善书画，山水、花卉、人物皆佳，尤以人物画成就最高。幼以蓝瑛为师，笔墨向以高古人物画著称，笔法古拙挺秀，造型富于夸张，具有自己独特的绘画风格。与崔子忠齐名，时有“南陈北崔”之称。

**西厢记**
《西厢记》是元杂剧作品中最为杰出的经典，由王实甫所著。明中叶时有人认为是关汉卿所作，或说王作关续。故事取自唐元稹传奇小说《莺莺传》。写张生与崔莺莺恋爱后又将她遗弃的故事。文笔优美，描述生动，尤长于人物性格和心理描述。据此改写的戏曲剧目多不可数。如宋代赵令時有鼓子词《商调蝶恋花》，金代董解元有《西厢记诸宫调》，元代王实甫有杂剧《西厢记》，明代李日华、陆采各有《南西厢记》，周公鲁有《翻西厢记》……其中以王实甫的版本最为成功，他浓笔重塑的张生形象使原作最大的弱点得以纠正，而红娘的塑造几近家传户喻，《拷红》一折屡演不衰。此本的文学价值极高，一曲“碧云天，黄花地，西风紧，北雁南飞”堪为千古绝唱。

**王阳明**（1472－1529）王守仁，字伯安，浙江余姚人，因被贬贵州时曾居住于阳明洞，世称阳明先生、王阳明。是我国古代有名的哲学家、教育家、政治家和军事家，“心学”创始人。王阳明批判吸收了朱熹那种超感性现实的先验范畴的“理”为本体学说，创立了王学，或称阳明心学。认为“心是天地万物之主，心即理，心外无物，心外无理”；又“以知行合一，致良知”为标帜，世称“王学”，学者云从，风靡南北。

**利玛窦**（1552－1610）意大利的耶稣会传教士，学者。明代万历（1582年）年间来到中国

居住。其原名中文直译为玛提欧·利奇，利玛窦是他的中文名字，号西泰，又号清泰、西江。在中国颇受士大夫的敬重，尊称为“泰西儒士”。他是天主教在中国传教的开拓者之一，也是第一位阅读中国文学并对中国典籍进行钻研的西方学者。他除传播天主教教义外，还广泛向中国官员和社会名流，传播西方天文、数学、地理等科学技术知识。他的著述不仅对中西交流作出了重要贡献，对日本和朝鲜半岛上的国家认识西方文明也产生了重要影响。

**曾鲸**（1568－1650）福建莆田人，字波臣。在明末以肖像画著称，并开创了以他为代表的“波臣”画派。中国的人物画自宋以后，便渐渐让位于山水画和花鸟画，而“写真”的肖像画则从明清时期再度兴起。曾鲸画像吸取西方光影技法，注重墨骨，“烘染数十层，必匠心而后止”，力求“形神兼备”。其风格异异的“写像”，赢得了后人一致赞赏。

**郎世宁**（1688－1766）意大利米兰人。年轻时在欧洲学习绘画，曾为教堂绘制圣像。清康熙五十四年（1715）作为天主教耶稣会的修道士来中国传教，约于雍正元年（1723）进入如意馆，成为宫廷画家，擅画肖像、走兽、花果、翎毛尤善画马。他很好地融合了中西绘画技法，既讲究西方绘画中的立体效果，注意透视和明暗，重视写实和结构准确的合理性。由于他能画并精通建筑学，曾参与修繕圆明园建筑工事。后亡故于北京。

**王致诚**（1702－1768）原名Jean Denis Attiret，法兰西人，传教士，于公元1738年(乾隆三年)来到中国。乾隆时受召供奉内廷。初绘西画，然不为清帝所欣赏，后学中国画技法，参酌中西画法，别立中西折中之新体，曲尽帝意，乃得重视。传世作品有《十骏图》册。

**艾启蒙**（1708－1780）波希米亚人（今属捷克），天主教耶稣会传教士。乾隆十年（1745）来中国，从郎世宁学画，得郎氏指授，使西法中用，很快受到清廷重视，诏入内廷供奉，与郎世宁等西洋画家形成新体画风，对当时宫廷绘画有一定影响。

**清初六家**
清初六家是清初著名的六位画家，即王时敏、王鉴、王翬、王原祁、吴历、恽寿平六人的合称。亦称“四王、吴、恽”。他们大都奉董其昌的艺术主张为金科玉律，致力于摹古，又在身世地位上具有代表性，所以受到统治者的重视，确定了正统地位。另一方面，他们忽视师法自然，回避现实生活，缺乏具体感受，也致使作品存在单调、空洞的弊病。

**海上画派**
海上画派即“海派”，分为前后前后两个时期。前期以任熊、任薰兄弟及其学生任颐为代表，晚期“海派”则以吴昌硕为巨擘。“海派”兴起与19世纪中叶上海经济发展迅速繁盛密切相关。上海开埠后，工商业的发展活跃了这里的艺术市场，吸引了江浙一带的众多画家云集于此。“海派”善于把诗、书、画、印一体的文人画传统与民间美术传统结合起来，将明清大写意水墨画技艺和金石艺术中刚建雄强的审美特色、强烈鲜艳的色彩融会贯通，描写民间喜闻乐见的题材，形成雅俗共赏的新风貌。

**岭南画派**
岭南画派是指广东籍画家组成的一个画派。这一画派在西方艺术思潮的冲击下，于清代晚期开始形成。二高一陈即为早期著名创始人，二高即为高剑父、高奇峰，陈即为陈树人。岭南画派注重写生，融汇中西绘画之长，于岭南地区影响颇大，直至今日仍有传人。

**张大千**（1901－1984）张大千出生在四川省内江县一个书香门第家庭。原名张正权，号大千。张大千是二十世纪中国画坛最具传奇色彩的国画大师之一。他早年求学日本京都，回国后在上海靠卖画为生。曾专心研习古人书画并临摹历代名迹，又曾遍游名山大川，特别在山水画面方面卓有成就。1948年后旅居海外，先后辗转巴西、美国等地，最后定居台湾。张大千晚年绘画风格更臻成熟瑰丽。

798

原北京国营798厂所在地，是20世纪50年代前苏联援建，前民主德国设计的，建筑采用现浇混凝土拱型结构，为典型的包豪斯简单、粗线条的风格。2001年左右一些艺术家看上了这些闲置的厂房，租下来作为自己的画室，逐渐发展成为拥有100多家画廊、艺术家工作室、酒吧、餐饮的艺术区。

**郭德纲**

1973年生于天津。8岁投身艺坛，先拜评书前辈高庆海学习评书，后曾跟随相声名家常宝丰学相声。其间又潜心学习了京剧、评剧、河北梆子等剧种，辗转于梨园等地表演。通过对多种艺术形式的借鉴，他形成了自己的风格。1995年到北京，次年建立德云社。2004年拜师相声艺术家侯耀文。郭德纲现居北京，在北京德云社相声团体发掘上演了一些已不多见的传统相声，上演节目达六百余段，深受京津相声喜爱。

**王府井**

北京著名商业区，曾是北京最繁华的街区。

**红门画廊**

由澳大利亚人布朗·华莱士先生于1991年创办。至今在北京有位于北京崇文门东大街东便门角楼楼上和位于798的两个展区。红门画廊是今天北京最负资历的画廊之一。

**后89**

系指把1989年的“中国现代艺术展”作为80年代中国大陆新潮艺术的阶段性终结，其后出现的具有反叛80年代倾向的新艺术现象。

**徐冰**（1955－）

1955年生，从一位中国艺术界杰出的艺术家成为一位享有国际声誉的艺术家。一九五五年生于四川省重庆市。就读于中央美术学院版画系，一九八七年毕业。自九十年代移居纽约后迅速引起国际瞩目。1999年徐冰获得了美国麦克阿瑟科学文化基金会颁发的“天才奖”，他是第一个获此殊荣的华人。

**魏东**（1968－）

中国当代水墨画的代表人物之一，擅长工笔人物。自上世纪九十年代开始在世界各地参加展览。1968年生于中国内蒙古，1991年毕业于北京首都师范大学美术系，现居美国及北京。

**贝克汉姆**（1975－）

足球运动员。1975年5月2日生于伦敦雷顿斯通，场上位置中场，擅长任意球和角球。两次参加世界杯，2004年全球薪酬最高球员。相貌英俊，英伦新一代偶像球星代表。

**舒马赫**（1969－）

迈克尔·舒马赫，德国退役一级方程式赛车手，七次获得世界冠军。根据一级方程式赛车官方网站调查，舒马赫是“据统计有史以来最伟大的赛车手”。

**J.Bastien画廊**

该画廊由Jeane Bastien于1988年10月在比利时布鲁塞尔创办。画廊代理的画家包括赵无极、朱德群、Gaston Chaiissac、Olivier Debré等。

**程昕东**

国籍华裔著名国际艺术策展人、艺术经纪人、出版人。常年行走于国际艺术圈，曾任巴黎法兰西画廊驻亚洲首席代表。自上世纪80年代初到法国从事艺术经纪和策展，从1993年起开始策划中法之间艺术交流的活动，先后在北京、上海、广州、西安、杭州举办过数十个画展，于欧洲各国及国内各大城市策划组织各类艺术展览数十次，在文化艺术界产生深远的影响。2001年在北京创建程昕东国际当代艺术工作室及国际当代艺术空间（画廊，出版公司）。

**伯格曼**（1918－2007）

英格玛·伯格曼自50年代登上影坛以来，以简约的影像风格、沉郁的理性精神和对生与死、灵与肉、精神与存在等一系列问题的探索，成为世界影坛上为数不多的将电影纳入严肃哲学话题的人物之一。他执

导过62部电影，撰写过170多部剧本。伯格曼所奠定的瑞典电影的理性精神和60年代瑞典新电影的写实风格殊途同归，并且极大影响了法国新浪潮电影。

**安东尼奥尼**（1912－2007）

意大利现代主义电影导演，也是公认在电影美学上最有影响力的导演之一。1972年，他到中国拍摄了一部长达三小时半的纪录片，名为《中国》(Chung kuo)，影片讲述文革时期，城乡民众的生活情况，在当时引起很大轰动。

**杨德昌**（Edward Yang，1947－2007）

台湾著名导演、编剧。杨德昌擅长将西方电影观念与中国传统电影美学相结合，他的作品注重人性层面的理性剖析，富有思辨色彩又不失哲理的锋芒，题材偏重于人际关系以及社会家庭生活的描述。杨德昌的电影作品主要描写台北城市生活，与侯孝贤的乡土情怀形成鲜明对比。

**侯耀文**（1948－2007）

中国著名相声艺术家、演员。他自幼受其父——中国相声大师侯宝林的熏陶，在艺术创作和表演上有较高的造诣，1960年登台，有四十七年的艺龄。郭德纲之师。侯耀文生前任中国曲艺家协会副主席。

**文兴宇**（1941－2007）

演员。因塑造90年代热播的电视情景喜剧《我爱我家》中的离休老干部“爷爷”形象而广受欢迎。

**伊门道夫**（1945－2007）

德国知名画家、雕塑家、舞台设计家、和艺术教授。伊门道夫继承了超现实主义的一些画法，比如极端概念化符号化的写实手法来书写德国社会政治状况。他是德国新表现主义的一员。同时善于利用媒体进行自我宣传。

**奥运会**

奥林匹克运动会简称“奥运会”，是由国际奥林匹克委员会主办的世界性综合运动会。奥林匹克运动会起源于古希腊，因举办地点在奥林匹克而得名。第1届古代奥运会于公元前776年举行，到公元394年共举行了293届。运动会每隔1417天即4年举行一届。自1883年开始，法国人顾拜旦致力于古代奥运会的复兴。经他与若干代人的努力，国际奥林匹克委员会于1894年6月23日成立。顾拜旦制订的第一部奥林匹克宪章强调了奥林匹克运动的业余性，规定在奥运会上只授予优胜者荣誉奖，不得以任何形式发给运动员金钱或其他物质奖励。1896年4月6—15日，第一届奥林匹克运动会在雅典举行。

**顾拜旦**（Pierre De Coubertin，1863－1937）

皮埃尔·德·顾拜旦,现代奥林匹克运动会的发起人，被誉为“现代奥林匹克之父”，终生倡导奥林匹克精神。1863年1月1日出生于法国巴黎。经过顾拜旦及其同事们的多年努力和精心筹备，“恢复奥林匹克运动会代表大会”于1894年6月18日至24日在巴黎召开，会上一致通过筹办现代奥运会的决定，正式成立国际奥林匹克委员会，顾拜旦当选为秘书长。会议还决定，第一届现代奥运会于1896年4月在希腊举行。以后按古奥运会的传统，每4年举行一次。顾拜旦还担任了1896年至1925年任国际奥林匹克委员会主席。

**大白菜**

大白菜是我国原产蔬菜，约有六千年至七千年的历史。传入韩国后成为韩国泡菜的主要原料。二十世纪初日俄战争期间被回国的日本士兵带回日本。现在大白菜已经成为世界各国蔬菜市场里的普通蔬菜。

**艾敬**（1969－）

1969年出生于辽宁省沈阳市。17岁时加入沈阳歌舞团，1987年考入北京东方歌舞团。1992年发表第一张个人专辑《我的1997》。随着该专辑在中国大陆、香港、台湾、马来西亚、新加坡及日本取得佳绩，艾敬也一步步成为大陆少数在海外有影响力的流行音乐创作型歌手。出道至今共创作和发表了5张个人专辑。

**汉雅轩**

汉雅轩画廊于1983年由张颂仁建立，专门研究促进和陈列当代中国艺

术，对中国当代艺术的发展起到了极大的推动作用。汉雅轩画廊代理的画家有：台湾艺术家朱铭，大陆艺术家张晓刚、王广义、沈小彤、方力钧、曾梵志、李山，香港艺术家陈福善。

**Schoeni画廊**

Schoeni Art Gallery由瑞士来港的酒店业经营者Schoeni和前香港财政司郭伯伟的独子小郭伯伟创立，开始卖家具古董后转经营中国当代油画，经营规范，曾经推出了王沂东、李贵君、曹力、祁志龙、岳敏君、杨少斌、陈余、张林海、刘野等，成为香港经营中国当代油画的重要画廊之一。

**张颂仁**

汉雅轩创办人，中国当代艺术的重要推动者。张颂仁出生在香港，毕业于美国威廉斯大学，是国际艺术批评家委员会（AICA）香港分会的创办人，还创办了亚洲艺术文献库，被选为古根海姆博物馆亚洲艺术顾问，两度入选国际著名杂志《艺术评论》最具世界影响力的100位权威人士。20年来他和汉雅轩画廊参与和策展了“后八九：中国新艺术”、“圣保罗双年展中国特展”、“威尼斯双年展”、“文字的力量”、“威尼斯国际雕塑年展”、“中国新摄影展”以及“中国视觉文化的复兴计划”。

**张晓刚**（1958－）

1958年生于云南，现已是赢得国际声誉的中国当代顶级油画家。上世纪90年代早期起，张晓刚一直在创作他的“血缘：大家庭”系列，这套仿如文革时期合家老照片的油画系列也成为艺术家的标志作品。他的“血缘：大家庭”系列色彩丰富，形象安详，但艺术家称，这些“人造合家福”试图在探究文革时期人们在公共生活与私密生活间的紧张感，大家庭意味着“如何在众人好奇的目光中保留自己的隐私和感受”。

**刘野**（1964－）

北京人，1986至1989年就读于中央美术学院壁画专业，1990至1994年在柏林艺术大学造型艺术专业学习，1994年至今为自由画家。从1992年，刘野开始画长着圆脸盘、有点卡通化的儿童造型。这些小圆脸有时在幕布前合唱，有时站在峰颠松畔品味蒙德里安的冷抽象杰作，身份神秘而神情自若，处于真实与虚幻之间。

**威尼斯双年展**

从1895年开始以来，威尼斯双年展已有上百年历史，堪称欧洲历史最悠久的艺术节；并与巴西圣保罗双年展、德国卡塞尔文献展并列世界三大视觉艺术展，是艺术界重要的国际嘉年华。

**王己千**（王季迁，1907－2003）

王己千（季迁），1907年生于苏州，原名纪铨，自幼酷爱书画，1931年上海东吴大学毕业。历任苏州、上海美术学校教授。1940年与德孔达博士合著《明清画家印鉴》，1949年赴美定居。王己千被认为是20世纪全世界最重要的中国画私人收藏家，北宋武宗元的《朝元仙杖图》即为他的藏品。他在美国将近50年的收藏、绘画生涯为增进中国绘画艺术在美国的传播、鉴赏和认同做出了重大贡献。

**朱铭**（1938－）

台湾著名雕塑家。

**古根海姆博物馆**

古根海姆博物馆不是单指一处博物馆，而是一个始创于1939年的博物馆群。博物馆的建立者是所罗门·R.古根海姆（Solomon R. Guggenheim，1861－1949），他生于19世纪的美国一个十分有影响力的、靠煤矿工业积累财富的瑞士血统家族，是热心的艺术赞助人，并积累起很多古代大师的作品。在德国艺术家希拉·凡·雷贝（Hilla von Rebay，1890－1967）的影响下古根海姆开始收藏现代艺术作品，并于1937年建立所罗门·R.古根海姆基金会。1939年第一家古根海姆博物馆成立于纽约曼哈顿。现在古根海姆博物馆在全球共有五处，并且正在以惊人的速度在世界各地筹建，整个古根海姆博物馆群已经成为展示现代和后现代艺术作品的标志性博物馆。其中，最著名的古根海姆博物馆为美国纽约古根海姆博物馆和西班牙毕尔巴鄂古根海姆博物馆。

**尤伦斯**

比利时收藏家，当今西方屈指可数的最重要和最早的中国现代艺术品收藏家之一，其名下的尤伦斯基金会成立于2002年，是中国艺术走向国际舞台的重要赞助方。在尤伦斯收藏的1700多件中国艺术品中，当代艺术品占到80%。尤伦斯的中国古代艺术品收藏已达200多件，其中最著名的是《写生珍禽图》。

**梵高**（1853－1890）

19世纪荷兰著名画家，画坛怪才，后期印象主义画派的代表人物，其画作已进入当今最知名最昂贵的作品行列。至1880年左右梵高才开始绘画。1886年去巴黎投奔其弟里奥，初次接触了印象派和新印象派的作品，对他产生影响的还有著名画家鲁本斯、日本版画和著名画家高更。梵高开始以色彩为基础表达强烈的感情，他曾短暂与高更交往，后来神经失常，被送进精神病院。在经历多次感情上的崩溃之后，于1890年在奥维尔自杀。梵高被认为是表现主义的先驱，对野兽派及德国的表现主义有巨大影响。

**大卫·霍克尼**（1937－）

美籍英国画家,摄影家,同时也是一位蚀刻家、制图员和设计师。他1937年生于英国布雷福德，先后入布雷福德绘画学校、布雷福德艺术学院、伦敦皇家艺术学院学习。1963年起他开始由颇具影响力的画商克斯明代理。霍克尼著名的游泳池系列油画产生于他在加州洛杉矶的一次旅行，之后他于此定居。他的作品还包括版画、朋友的肖像、为数不少的舞台设计。大卫·霍克尼是英国60年代波普艺术运动的代表人物，也是二十世纪最具影响力的艺术家之一。

**海市蜃楼**

平静的海面、大江江面、湖面、雪原、沙漠或戈壁等地方，偶尔会在空中或“地下”出现高大楼台、城廓、树木等景象，称海市蜃楼。海市蜃楼实际是一种光学幻景，是由于不同的空气层有不同的密度，从而导致地球上物体反射的光经大气折射而形成的虚像。如同镜面一样，海市蜃楼反映的是实际存在于别处的景物，并非臆造，也可在摄影中留存。

**85新潮**

'85新潮是中国20世纪艺术史上最重要的艺术运动之一，它创造了一个新的历史纪元，打破了艺术工具主义和一元化的状态，迈出了中国当代艺术的第一步。这一时期也产生了大量艺术史上杰出的作品。'85新潮动摇了中国过去三十多年来的主流艺术观念，第一次把中国艺术纳入到国际背景下，重新思考艺术的基本问题，中国艺术从此不可逆转地跨入了另一个时代。自此之后的中国当代艺术，它的基本结构在'85新潮时期已经形成。

**皮道坚**（1941－）

艺术批评家，史论家。80年代曾参与创办及编辑《美术思潮》。现为华南师范大学美术系教授，广东美术馆“广州当代艺术三年展”学术委员会委员，广州艺术博物院学术委员会特聘研究员。出版有论文集《当代美术与文化选择》，专著《楚艺术史》、《楚美术图集》，主编有《90年代中国实验水墨》、《黑白史》、《中国·水墨实验20年》、《中国美术史及作品鉴赏》等著作。





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Zhu Wei, 2007



Zhu Wei's Studio, Located in the Center of Beijing 位于北京市中心的朱伟工作室, 2008

**Zhu Wei** 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. **Solo Exhibitions:** 2008 *Zhu Wei's Album of Ink Paintings*, Xin Dong Cheng Space for Contemporary Art, 798 Art District, Beijing, China | 2007 *Zhu Wei Show*, Plum Blossoms Gallery, Hong Kong *Zhu Wei Solo Show*, J. BASTIEN ART Gallery, Brussels, Belgium *Zhu Wei Solo Show*, Art Seasons Gallery, Singapore *Zhu Wei Solo Show*, Art Seasons Gallery, Jakarta, Indonesia | 2006 *Zhu Wei Solo Show*, Red Gate Gallery, Beijing | 2005 *Red Curtain*, Plum Blossoms Gallery, Hong Kong *New Pictures of The Strikingly Bizarre*, Singapore Tyler Print, Institute, Singapore *New Pictures of The Strikingly Bizarre*, Plum Blossoms Gallery, Hong Kong | 2004 *Zhu Wei – Another Perspective*, Plum Blossoms Gallery, Hong Kong | 2003 *Zhu Wei – Another Perspective*, Plum Blossoms Gallery, New York, USA | 2002 *China Diary – The Oxen*, Plum Blossoms Gallery, New York, USA | 2001 *Zhu Wei Diary*, Plum Blossoms Gallery, New York, USA | 2000 *Zhu Wei Diary*, Plum Blossoms Gallery, Hong Kong and Singapore | 1998 *Diary of the Sleepwalker*, Plum Blossoms Gallery, Hong Kong and Singapore | 1996 *China Diary*, Plum Blossoms Gallery, Hong Kong and Singapore | 1994 *The Story of Beijing*, Plum Blossoms Gallery, Hong Kong and Singapore | 1993 *Zhu Wei New Paintings '93*, Duo Yun Zhai, Shanghai, China **Group Exhibitions** 2008 *Beijing –Athens, Contemporary Art from China*, Technopolis, Athens, Greece *China-Beyond Socialist Realism*, Chosun ilbo Museum, Seoul, Korea *NEXT – the Invitational Exhibition of Emerging Art*, Art Chicago 2008, Chicago, USA *ARTPARIS*, Paris, France *Consum*, Xin Dong Cheng Space for Contemporary Art, Beijing, China *SEMIOSIS*, China Square, New York, USA *ARCO*, Madrid, Spain | 2007 *Art Basel Miami Beach*, Miami, USA *Chinese Contemporary Sotsart*, the State Tretyakov Gallery, Moscow, Russia *ANTIQUAIRS2007*, Brussels, Belgium | 2006 *Zhu Wei, Xu Lei, Peng Wei - Three Artists' Exhibition*, Art Seasons Gallery, Beijing, China *Historic Chinese Ink Painting Exhibition (1976-2006)*, Nanjing Museum, Nanjing, China *The International Asian Art Fair*, New York City, New York, USA *Melbourne International Arts Festival*, Melbourne, Australia *Curators' Choice: China*, Art Complex Museum, Massachusetts, USA *China International Gallery Exposition*, Beijing, China *Art Beijing 2006 Expo*, Beijing, China | 2005 *Food For Thought*, Islip Art Museum, New York, USA *Apologue: Chinese Contemporary Art Exhibition*, Hangzhou, China *Democracy Forever: Chinese Artists Perceptions of Global Politics*, Plum Blossoms Gallery, New York, USA | 2004 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA *ARTSINGAPORE 2004*, Singapore *China on The Cusp*, New York City, New York, USA | 2003 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA | 2002 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA *Paris-Pekin*, Paris, France *The First Guangzhou Triennale*, Guangdong Museum of Art, Guangzhou, China | 2001 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA *Organized* by Plum Blossoms Gallery at The Contemporary Asian *Art Fair*, Singapore | 2000 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA | 1999 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA *Organized* by Plum Blossoms Gallery at The Beverly Hills *International Art Fair*, Beverly Hills, California, USA | 1998 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA | 1997 *Organized* by Plum Blossoms Gallery at The International Asian *Art Fair*, New York City, New York, USA | 1996 *Organized* by Plum Blossoms Gallery at The Taipei International *Art Fair*, Taiwan, Republic of China | 1995 *Organized* by Plum Blossoms Gallery at Art Trends, Hong Kong *Organized* by Plum Blossoms Gallery at Art Asia '95, Hong Kong *Convention and Exhibition Center*, Hong Kong | 1994 *Organized* by Plum Blossoms Gallery at New Trends Art, Hong Kong *Hong Kong Convention and Exhibition Center*, Hong Kong *Organized* by Plum Blossoms Gallery at Treasures International Fine *Art and Antiques Fair for Asia*, World Trade Center, Singapore *Organized* by Plum Blossoms Gallery at Art Asia '94, Hong Kong *Convention and Exhibition Center*, Hong Kong | 1993 *China Art Expo*, Guangzhou, China

**朱伟**1966年生于北京，先后就学于解放军艺术学院、北京电影学院、中国艺术研究院。自1993年起开始以中国水墨画在国际大型展览露面。**个展** | 2008 **朱伟水墨册页展**，程昕东国际当代艺术空间，北京，中国 | 2007 **朱伟作品展**，香港Plum Blossoms画廊，香港，**朱伟作品展**，J.BASTIEN ART画廊，布鲁塞尔，比利时 **朱伟作品展**，季节画廊，新加坡 **朱伟作品展**，季节画廊，雅加达，印尼 | 2006 **朱伟作品展**，红门画廊，北京，中国 | 2005 **朱伟作品展**，香港Plum Blossoms画廊，香港 **朱伟版画展**，新加坡泰勒版画研究院，新加坡 **朱伟作品展**，香港Plum Blossoms画廊，香港 | 2004 **朱伟作品展**，香港Plum Blossoms画廊，香港 | 2003 **朱伟作品展**，纽约Plum Blossoms画廊，纽约，美国 | 2002 **朱伟作品展**，纽约Plum Blossoms画廊，纽约，美国 | 2001 **朱伟作品展**，纽约Plum Blossoms画廊，纽约，美国 | 2000 **朱伟作品展**，香港Plum Blossoms画廊，香港 **朱伟作品展**，新加坡Plum Blossoms画廊，新加坡 | 1998 **朱伟作品展**，香港Plum Blossoms画廊，香港 **朱伟作品展**，新加坡Plum Blossoms画廊，新加坡 | 1996 **朱伟作品展**，新加坡Plum Blossoms画廊，新加坡 **朱伟作品展**，香港Plum Blossoms画廊，香港 | 1994 **朱伟作品展**，香港Plum Blossoms画廊，香港 **朱伟作品展**，新加坡Plum Blossoms画廊，新加坡 | 1993 **朱伟作品展**，朵云轩画廊，上海，中国 **群展** 2008 北京—雅典，来自中国的当代艺术，希腊国家艺术中心，雅典，希腊 中国—超越社会主义下的现实主义，朝鲜日报美术馆，首尔，韩国 NEXT邀请展，芝加哥艺术博览会，芝加哥，美国 巴黎国际当代艺术博览会，巴黎，法国 消费，程昕东国际当代艺术空间，北京，中国 符号，纽约中国广场，纽约，美国 拱之大展，国际当代艺术博览会，马德里，西班牙 | 2007 巴塞迈阿密艺术博览会，迈阿密，美国 中国当代社会艺术展，特别恰可夫国家美术馆，莫斯科，俄罗斯 ANTIQUAIRS2007，布鲁塞尔，比利时 | 2006 朱伟、徐累、彭薇三人展，季节画廊，中国北京 中国水墨文献展(1976-2006)，南京博物院，南京，中国 亚洲国际艺术博览会，纽约，美国 墨尔本国际艺术博览会，墨尔本，澳大利亚 评论家的抉择：中国艺术展，Art Complex博物馆，马萨诸塞州，美国 中国国际画廊博览会，北京，中国 艺术北京博览会2006，北京，中国 | 2005 思考的粮食—艺术展，Islip美术馆，纽约，美国 寓·言—当代艺术展，杭州，中国 永远的民主—当代艺术展，Plum Blossoms画廊，纽约，美国 | 2004 亚洲国际艺术博览会，纽约第七军械库，纽约，美国 新加坡艺术博览会，新加坡 CHINA ON THE CUSP展，纽约，美国 | 2003 亚洲国际艺术博览会，纽约，美国 | 2002 亚洲国际艺术博览会，林肯艺术中心，纽约，美国 巴黎—北京—中国当代艺术展，巴黎，法国 中国艺术三年展，广州，中国 | 2001 亚洲国际艺术博览会，纽约，美国 亚洲当代艺术博览会，新加坡 | 2000 亚洲国际艺术博览会，纽约第七军械库，纽约，美国 | 1999 亚洲国际艺术博览会，纽约第七军械库，纽约，美国 比华利山国际艺术展，加利福尼亚州，美国 | 1998 亚洲国际艺术博览会，纽约，美国 | 1997 亚洲国际艺术博览会，纽约第七军械库，纽约，美国 | 1996 台北国际艺术博览会，台北 | 1995 香港亚太艺术博览会，香港 香港亚洲艺术博览会，香港 | 1994 香港国际潮流艺术博览会，香港 新加坡宝藏展国际艺术博览会，新加坡 香港亚洲艺术博览会，香港 | 1993 首届中国艺术博览会，广州，中国

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**摄影 | Photographers**

Keith Chan

李新华 | Francis Li

谷小波 | Gu Xiaobo

邬竞 | Wu Jing

于捷 | Yu Jie (www.sheersky.cn)

梅远贵 | Mei Yuangui

杨超 | Yang Chao

黄旭 | Huang Xu

**翻译 | Translators**

郑得恩 | Enoch Cheng

周海伦 | Jo Lusby

翁维 | Weng Wei

贺潇 | Fiona He

**校对 | Proofreader**

丁丰 | Stacey Duff

陈昕昕 | Chen Xinxin

**设计 | Designer**

简枫 | Jian Feng

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Acting Editor: Khadinn Khan

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