

FOR THE OLIVE IN MY HEART

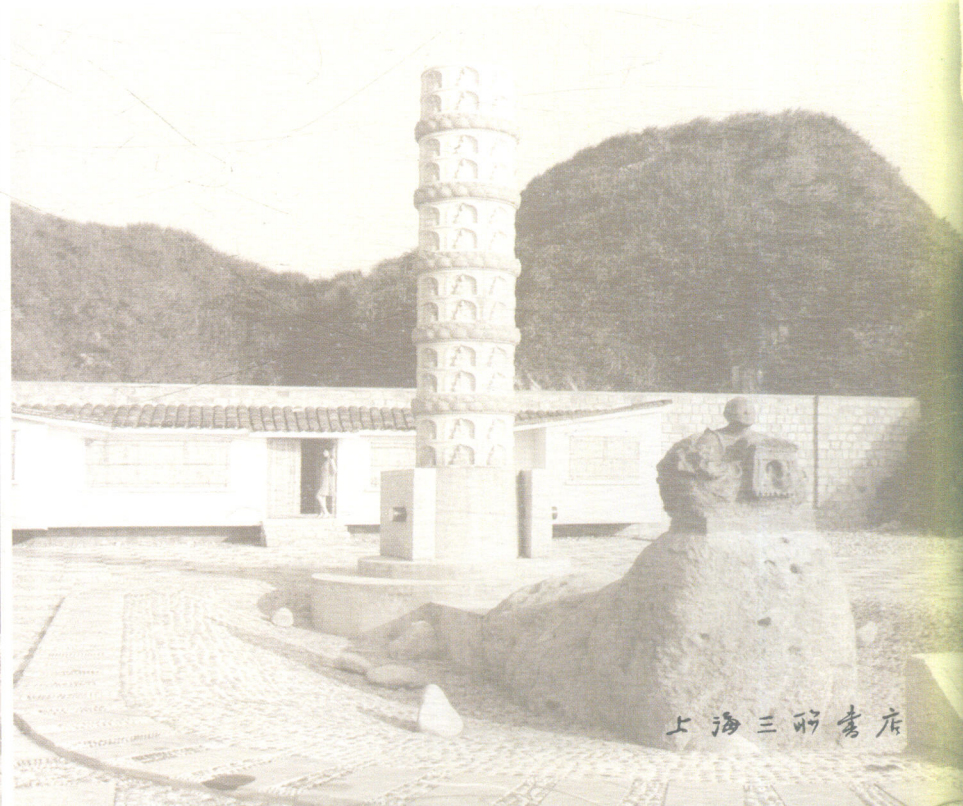
# 为那梦中的橄榄树



朱仁民艺术公益机构掇景

ZHU RENMIN COMMONWEAL INSTITUTION OF ART

全国文学创作上海中心 编著



上海三联书店

# 剧场梦中的橄榄树

朱仁民



朱仁民艺术公益机构掇景

ZHU RENMIN ARTS PUBLIC WELFARE INSTITUTION SCENES

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# 朱仁民艺术公益机构分布图

STRUCTURE OF ZHU RENMIN COMMONWEAL INSTITUTION OF ART



朱仁民艺术公益机构总部  
杭州潘天寿艺术研究院  
HEADQUARTER: ACADEME OF PAN TIANSHOU



浙江杭州LOFT49艺术沙龙【城市】

Branch in city: LOFT 49, Art Salon, Hangzhou



浙江舟山普陀莲花岛【海岛】

Branch on island: Putuo Lotus Island, Zhoushan



浙江湖州菱湖国际艺术家村【乡村】

Branch in village: Huzhou Linghu International Artists Village



## INTRODUCTION TO ZHU RENMIN COMMONWEAL INSTITUTION OF ART

Zhu Renmin Commonweal Institution of Art, invested, designed, and built by Mr. Zhu Renmin himself, is a base of providing free board and lodging for needy artists and college students and help them to create their works. It has three branches on island, in countryside and city respectively. Besides basic functions, the institution also advocates environment protection spirit in artistic works, which express Zhu's idea of achieving harmony between naturalism and humanism.

### LOCATIONS:

#### 1. LOTUS ISLAND INTERNATIONAL ARTISTS STUDIO

Lotus Island International Artists Studio is located in the Lotus Island sculpture park, which is the biggest work of earth's art in the sea, costing Zhu 11 years. 10 persons each group, 2 groups per year, can stay on the island free of charge for 3 months by applications (International artists should have related diplomatic documents).

#### 2. HANGZHOU PAN TIANSHOU ART SALON

This art salon is in the creativity industry base located at No. 49, Hangyin Road, which offers artists and designers free places, food and drinks to communicate with each other. Also, it accommodates talented poor artists and provides them with the place to work. (five persons per group for three months and three groups per year) Besides, the art salon provides free exhibitions of design and paintings to public and free lectures to college students.

#### 3. LINGHU INTERNATIONAL ARTISTS VILLAGE

Huzhou Linghu International Artists Village is located in the Shezhong village of Huzhou Fuxia water village ecological zone, which covers an area of 21 square kilometers and was designed by Mr Zhu. Artists Village welcomes literary or artistic groups to hold meetings, host salons and etc. And it also accommodates talented poor artists and provides them with the place to work. (ten persons per group for three months and three groups per year)

## 朱仁民艺术公益机构简介

朱仁民艺术公益机构是朱仁民先生用几十年时间、精力，独资投入并亲自设计、营造的艺术公益机构，是专为贫困地区的贫困艺术家、大学生提供免费宿食和创作的场所。该机构分别建立在海岛、乡村、都市三个具有代表性的区域，机构除了具备基本生活条件和创作场地外，其设计建造的环境均具有强烈的艺术创作、生态环保特性，也是反映朱仁民在人文和谐、自然和谐两大系统平衡、互补的奋斗理念。

### 三个艺术公益机构分别设于：

#### 1. 莲花岛国际艺术家工作室

莲花岛国际艺术家工作室位于浙江舟山普陀莲花岛雕塑艺术公园内，该公园是朱仁民耗时11年独立完成的世上最大的海上大地艺术作品。为国内外贫困的有才气的艺术家、文学家提供创作场地。每年2批，每批10人。为期3个月，工作室提供基本宿食和工作场地（国际艺术家必备相关外事手续）。

#### 2. 杭州潘天寿艺术沙龙

艺术沙龙位于杭州杭印路著名的LOFT49号创意产业区内。沙龙为艺术家、设计师个人及单位提供免费的创作、交流场地。提供有志于艺术，并有一定艺术发展素质的贫困地区的学子免费制作场地和基本宿食条件。每年3批，每批5人，为期3个月。沙龙长期免费对社会开放展示设计，绘画作品，定期为各大学艺术系、环境设计系免费讲座。

#### 3. 菱湖艺术家村

菱湖艺术家村位于浙江湖州菱湖射中村，在朱仁民规划设计的21平方公里的湖州“浮霞郡”水乡生态区内，是社会主义新农村典型的首家艺术公益机构。艺术家村接纳各种文学、艺术、团体的会议、雅集、交流等活动。为有才气的贫困艺术家提供免费创作场地和基本宿食条件。每年3批，每批10人，为期3个月。

诚祝仁兄：梦圆莲花岛，功成乌托邦。

情陷莲花，心系普陀；身献艺术，

福泽人民；感天动地，震撼人心。

—浙江省副省长陈嘉元

“我第一次见到，从资本投入到规划、建筑、室内设计和雕塑全由一位艺术家独立完成的大地艺术作品，令人难以置信。您的人文精神、艺术才华和艰苦卓绝的努力是我们的楷模榜样。特别是您的小岛上尚有如此注重生态和文脉的建筑作品令我吃惊和振奋。”

美国著名艺术评论家 威林伯格

我所见到的中国当代艺术家中他是唯一一位买下一座岛屿，在悬水封闭的小岛上实施自己的人文理想，在白浪涛天的大海中寻求东方式的禅定和安宁的艺术家。

意大利国家电视台高级艺术评论家 玛丽娜·比契

使我尚未理解的是他以自己几十年的智慧和汗水在岛上的石头上镌刻下“永久免费”一行大字，是将这善举列入艺术之中，还是将艺术推向善举之内，这是当代艺术家极难做到的行为。尽管我们了解的朱仁民是从身无分文，拄着拐杖带着病瘫 5 年后的躯体闯荡艺术世界，但他硬是将众多且宏大的艺术作品推给了这个世界。

也许这正是泱泱五千年古文化大国的艺术家，骨子里所蕴藏着的思想延脉和悟性所致，只是朱仁民带着英雄式的气概将它迸发出来了。

意大利《欧华时报》常务副社长 章震

中国文联主席周巍峙盛赞朱仁民海岛上的儿童艺术教学成果

Zhou weizhi, chairman of China Federation of Literary and Art Circles, praised Zhu for his fruits of teaching children art on islands



原全国人大副委员长王光英参观朱仁民培训的民间绘画作品

Wang guangying, deputy chairman of People's Congress, enjoyed folk paintings tutored by Zhu



原中央军委副主席陈锡联和朱仁民在人民大会堂主席台上

ZHU and General Chen xilian, on the platform of Great Hall of the People



Sincerely hope that you can realize your Utopian dreams on the Lotus Island. With a deep love for the Putuo Lotus, your life is dedicated to art. With a much deeper love for people, your spirits will move gods above.

Chen jiayuan, Deputy governor of Zhejiang

It is the first time I saw such great work of earth's art. Also it's totally incredible that Zhu has finished all the works from investment, planning, architecture to indoor-designing and sculpture all himself. Your spirits of humanism, artistic talent and sedulous hard-working has set us a good example. I'm completely astonished and excited at your architecture works, emphasizing naturalism and humanism, on this island.

William Berg American famous artistic critic

He is the only contemporary artist I know who has bought a whole island, on which he pursuits his humanism ideal and searches for oriental peace.

Marian Beche, Senior artistic critic  
of Italian State Television

I still couldn't understand that he spent decades, along with all his energy and sweat in building this Lotus Island, but finally made it free to all. Is this commonweal behavior that can be regarded as artistic, or an artistic behavior that aims at commonweal? But surely both are not easy. Though the man we know started out penniless, with weak body tortured by illness for five years, he still managed to create so many great works for the world.

Zhang zhen, Deputy proprietor of  
Sino-Euro Times of Italy



省长吕祖善、副省长章猛进等参观艺术公益机构

Lv zushan, governor of Zhejiang Province, and Zhang mengjin, deputy governor of Zhejiang Province, visits the Institution.



副省长陈嘉元、建设厅厅长张苗根参观艺术公益机构

Chen jiayuan, deputy governor of Zhejiang Province, and Zhang miaogen, secretary of Construction Department, visits the Institution.



杭州市委原书记厉德馨、浙江大学党委书记张俊生邀朱仁民谈城市的和谐

Li dexin, former chairman of Standing Committee of Hangzhou, and Zhang junsheng, former chairman of Party's Committee of Zhejiang University, had a talk with Zhu about the harmony of city.



我的两个母亲，生母、祖国，一样伟大善良、  
勤劳坚韧，一样伤痕累累、瘢痕重重。母亲呵！儿  
子该为您做些什么？

——朱仁民



央视《万水千山笔下走》栏目专访朱仁民  
CCTV special interview on ZHU renmin in the  
trials of a long journey

## 如是我说

我没有什么思想，什么主义，草民一介，跳蚤顶不起被窝，泥鳅掀不了大浪，但是我分明感到来自五千年血脉中，基因里与生俱来的豪情和孤高，它可以独立寒秋，它可以横刀立马，它可以用人生和生命作代价为心灵中的理想死而后已。

从柏拉图的“理想国”、欧文、圣西门的“乌托邦”、到国人的“诸子百家”学说这些大智者同样用自己的人生、智慧、生命作代价为自己的祖国和民族死而后已。只是采取的形式、方式不同，或以推理，或以说教，无不代表了人类的大智者对人类的和谐幸福、自由平等的寻求探索。我生所经历最成功者唯有邓小平先生，理论实践，可触可摸，大舵一扳，左冲右突将国船引向海阔天空之际，我所崇敬的最不朽者首推孙中山先

生，科学、人文借西汇中，百折不挠立志将中华常青之树根植于世界优秀民族之林。

“十字架”对冲，矛盾、直率、匀称的图式囊括了西方人垂直的哲学思维形态，每个学说和故事力图标榜正义、科学、人文、理智，“上帝”给了Europe一块好土地，用光明将黑暗期、野蛮期缩短，让资本的丑陋面不断修正，使精神和物质平行着行进；地貌复杂的农业大国以其极致的智慧，自动生成了“太极图”，曲折盘旋、周而复始、生生不息地框定了国人的行进步伐和理念，偶尔一闪的“诸子百家”在统治者的取舍中飘摇沉浮。当日本天皇为觊觎我领土筹资，率先一日一顿素食时，清廷的太后正以每顿100道菜肴的御餐规则挥霍民脂，直吃得北洋水师全军覆没，丢尽国人脸面不算，



朱仁民带渔民画群体作客央视  
Zhu with collective paintings by fishermen  
was interviewed by CCTV



央视著名主持人陈鸿伟采访渔民画群体  
Chen Hongwei, famous host of CCTV, was  
interviewing Zhu about collective paintings by  
fishermen

从此列入“东亚病夫”之列。唐、宋、元、明、清我们一路走来高高低低顺着太极图的模式，二次工业革命的迟到将夜郎自大的农业帝国远远落在世界之后。

改革开放，令中华民族重获伟大复兴的契机。但发展振兴之路绝非一马平川，日益加剧的环境问题成为瓶颈，令人忧心如焚。全国多数城市缺水，对自然环境的过度索取导致长江洪泛、黄河断流，喜马拉雅山溶雪，沙尘暴刮到京城直捣江南，并以每年几千平方公里的速度沙化推进，不断严峻的生态环境促使我们必须冷静思考经济发展所带来的诸多问题。

我没有豪宅名车、没有亿万富翁们赚钱的本事，更没有“大师”们营造一座座个人城堡宫殿的气度，我却有着血液中本来就流淌着的坚韧、孤傲、向上、嫉恶如

仇和对英雄的崇拜，对人文的关爱，也伴随着我的自恋、偏激和我的心理的、生理的种种肮脏。我在儒、释、道中寻求净化，为孔孟、老庄、屈原、玄奘而激动得泪花纷飞；也在本本中与柏拉图、亚里士多德、欧文、圣西门、托尔斯泰、卢梭这些大师们娓娓对话；我更是几十年混迹于农民、工人、学生、小商贩中体验这社会中最大群体的生活，他们给了我力量、希望和温暖，真正养活我们的是他们！毛泽东有句话说得对：“文艺为工农兵服务”。为他们的喜怒哀乐歌唱，但是更应该引领他们认识自身的文化价值和趋向，与他们一起为复兴民族文化精神而奋斗。

当我与国人一样看到邓小平先生和他的继承者，在将国人带向富裕之境，他们都有一个比我更明白的共



朱仁民接受“阿里巴巴名人访谈”专访  
Zhu was in the exclusive interview by  
Alibaba Celebrity Forum



央视《走遍中国》栏目专访朱仁民  
“Traveling around China” of CCTV was  
interviewing Zhu

识：没有文化精神的民族，经济再发达也不可能创办一个优秀的民族。一个民族的经济复兴一二十年即见成效，一个民族的文化消亡，却一百年难以挽回。这个时代不愁钱，不愁技巧；愁的是精神，一种大国文化的精神，一种英雄主义的精神，一种无私奉献的精神；愁的是在我们这一代千疮百孔、病入膏肓的文化人；如何将煌煌千年的正气和灿烂拭去其厚厚的尘蒙，奉还给我们的孩子，这些已经迷惘、苍白的孩子。

中华有幸，这一精神在这一盛世得到了最大的弘扬空间。我意识到这是近代以来民族文化复兴难得的好时机。时代让我赶上了一趟末班车，带着屁股还夹在车门之外的我，哇哇地、声嘶力竭地叫着前进。我该做什么？我会做什么？我惊不了天、动不了地，泣不了鬼、

乐不了神，然而我当不了脊梁作根鱼刺也罢。我怀疑架上、纸上的涂鸦和唾手可得的辉煌，我将天马行空的艺术家想象，以极端的人文、自然、生态和实用主义方式营建成功能性的大地艺术作品，让民众能够直接享用和感受的艺术作品。

当我结束病瘫后的爬行阶段，迫不及待地拄杖下山，怀揣三百块人民币浪迹天涯。我选择了海岛、水乡、都市三个具有代表性的荒蛮基点，将自我连同生命深深地埋入“乌托邦”式的空想主义泥潭。凭我在这世上所有文人都难以承受的承受力，凭上苍给我的全方位艺术感悟力，凭我血液中去除了不了的炎黄子孙的奋斗力。在生态和谐、人文和谐的道路中，以不断的实践和创造来检验我的能力和理想。我明白这一乌托邦式的进行曲，在





朱仁民带领民工创作莲花岛罗汉  
Zhu was creating arhats with his workers



朱仁民在自己创办的石雕厂创作  
Zhu was creating in his stone-carving factory

我有生之年大体是以失败告终，但是我企图以艺术作品的形式为载体，以自然生态为目标，它们会把我的的人生轨迹永远传递，这是历史以来文化人难以做到的一种形式，它必须承受所有的苦难、辛酸、委屈、孤独，它必须具备坚忍不拔、豪情万丈的英雄主义气概和市场与经营、艺术与哲学的综合掌控能力，建筑绘画、雕塑景观全方位的艺术创造能力。

“我不下地狱，谁下地狱！”如果这一行为纯属滑稽，那是我对子孙望子成龙的偏爱；如果这一思考纯属荒诞，那是我对时代恨铁不成钢的偏激，既然人们能容纳阿Q的可爱、唐·吉珂德的勇气，那也一定能容得下一个草民的赤诚。

我想再有个三五十年吧，子孙们会在我所有作品之

前作一深深的道歉和崇高的敬礼，这是向大自然的道歉，这是向大国文化的敬礼，他们会说“这是一个炎黄子孙”。

朱仁民  
2007·6 杭州

I have two mothers, true mother and motherland, same great, kind, diligent and strong, with scars all over. Oh, mother! What can I do for you?

Zhu Renmin

## I SAID

No deep thoughts or creeds, only a humble grass-rooted Jack-a-Lent, I can do nothing special. But I do feel the passion and aloof pride, inherited from kindred 5,000 years old. It's so powerful that people would die for it as their ideal.

Plato with his "Republic", Owen and Saint Simon with their "Utopia", Ancient Chinese with their "different schools of thought", they all are representatives of the wise, in the search of human peace, happiness, freedom and equality, only different in the ways, either by reasoning, sermon, or even force. The most successful one I believe is Mr. Deng Xiaoping, who had lead China to a brand new era with his great theory. The most imperishable one I think is Mr. Sun Zhongshan, who masterly brought western science and literature into Chinese traditional culture, and made up his mind to change the left-behind China.

"The cross", expresses the western philosophic ideology with its characteristics such as conflict, contradiction, directness, and symmetry. Each theory and story is boosting justice, science, humanism, and intellectualism. God has given Europe a piece of wonderful land, on which its people, drinking the wine brewed from fruits, cut short the dark age by



朱仁民代表杭州LOFT49号文化创意产业区向杭州政府题赠匾额

Zhu, on behalf of LOFT 49 creativity industry park, was giving a stele to Hangzhou government

brightness, so let the ugly side of capital be corrected constantly. So eventually spirituality and materialism march forward shoulder to shoulder. The agriculture dominated empire has created the chart of Taiji, circuitous, reiterative, thriving, which has framed people's ideas and ways of action. While the Japanese Mikado gave up meat to save money for the war against China, the queen mother Cixi was still having her royal-standard dinner with 100 dishes three times a day, which resulted in the complete collapse of Beiyang Navy. The whole nation was ashamed and was labeled "sick man of East Asia". Ignorant people hustled to see the execution of brave national heroes, and some even brought steamed bread to dip their blood in the belief that such bread was a cure-all. The second Industrial Revolution had announced that the agricultural empire was left far behind. Although we had many ups and downs along the way from Tang Dynasty to Qing Dynasty, we still managed to be listed in the top three. What happened to us in the latter 300 years?

Nowaday, businessmen live for collecting more money. Artis-ts only live for fame. And the common people indulge themselves in the mah-jongg game or stock market, further



朱仁民在浙江大学讲学  
ZHU was teaching in ZheJiang University



朱仁民在中国美术馆举办的潘天寿  
艺术研讨会上

Zhu was in the art seminar of Pan Tianshou,  
held by NAMOC



朱仁民在新加坡南洋艺术学院讲学  
Zhu was teaching in Nanyang College of  
Art in Singapore

more, cry and scream toward the "super-stars", who might probably know nothing but ABC. Masters, such as Qi Baishi, Huang Binhong, Wu Changshuo, Pan Tianshou, Lu Xun, Mao Dun, Ba Jin, Shen Congwen and etc., contributed greatly to our literature and are can never be paralleled in our generation. Even worse, their works are no longer admired but almost discarded. Nowadays, so called soul-engineers have had a good innings in the boom. So many representatives of the congress, super-stars and other celebrities have made themselves valued as our ancestors. Can those people really create much useful soul food for us by just making a fuss about themselves? Our modern literature with 5,000 years history is more than that. Just consider those heroes, such as Qu Yuan, Shang Yang and Wang Anshi, Fan Zhongyan, Yue Fei, Li Qingzhao, Tan Sitong and etc., striving for the prosperity of the all nation. Are they still being remembered? Are they really forgotten because of those common accepted swordsmen's stories, as well as anecdotes?

The ugly safety windows, like a huge prison, locking all the city families, are pathetic tokens of our generation in world architectural history. The stories of Doors open at nights,

once said to children, can no longer be heard. From modern cities to remote villages, a one hundred yuan note will be checked again and again in case of taking in fake one. The most evil, ugly and cunning land depicted by the west critical realism in 19th century has flowed into the oriental world. Totally taken by our people, the western culture, which is further interpreted by Tao or Confusion, has successfully beaten our splendid culture. What could we do to cut short the deformed period of capital accumulation?

Two-thirds of the 660 cities are short of water. Unpolluted rivers are rarely seen. In the last 50 years, 50% of the everglade has disappeared. The Yangtze River is flooding, while the Huanghe River's flow is interrupted. Snow on the Himalayas is melting. Sandstorm has reached Beijing and can't stop its trend toward south with a speed of thousand kilometer per year. When I was a child, I ate apples without paring and drink unboiled water. But now, nobody dares to do that. What a pity! If our grandchildren eventually know these, they will undoubtedly blame us as we did to the guilty quislings. Our pitiable children have already known that bribery is commonly accepted in all walks of life. They then will never know where the roots of our





■ 朱仁民与吴冠中先生在国际艺术研讨会中  
ZHU was in the international art seminar with Mr. Wu Guanzhong



■ 朱仁民与韩美林先生在普陀  
ZHU and Han Meilin

nation are. They then will never understand why Da Yu, Qu Yuan, Confucius, and Mo Zi are so admired. They then will never appreciate Li Bai, Du Fu, Su Dongpo as great poets. They will never ever know the high price they will pay for our ecocide behaviors.

I don't have the ability those real estate, IT, or financial billionaires have, or the courage of the "masters" to create their own castles. But I was born with the tenacity, aloof pride, enterprise, admiration to heroes and humanism, which resulted in my narcissism, extreme and dinginess physically, as well as mentally. I try to be spiritualized in the learning of Confucianism, Buddhism and Taoism, and was deeply touched by Confucius, Mencius, Zhuang Zi, Qu Yuan, Xuan Zang, and Sun Zhongshan. Also in the books, I talked to masters like Plato, Aristotle, Owen, Saint simon tolstoy and Rousseau. I even spent dozens of years with farmers, workers, students and venders in experiencing life of the biggest group of our community. But where are their houses, money or positions? Chairman Mao once said, "Literature and Art should serve workers, farmers and soldiers." That means we should sing for their happiness and sorrows, as well as help them to realize their own cultural

values and trends. We should also strive for the renaissance of our national culture together with them.

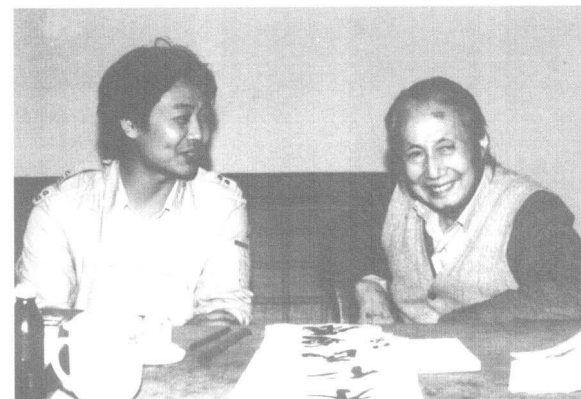
I with many fellow men, have seen the same thing that Mr. Deng Xiaoping and his successors would better understand: It cannot be called a nation if there is only economic development but no culture and spirits. A decade or two would be definitely enough to recover a country's economy. While even a hundred years is too short for a disappeared culture to be found again. It is not money or technique that this age lacks of. It is great country's spirit, heroism, and selfless dedication that this age lacks of. And how could our generation of literators, already seriously polluted, wipe out dust on the diamond of our nation, and pass it to our children, who might have been lost.

China was so lucky to ever have such biggest space for its spirit to be spread around. I have realized it's the prime period for our culture's renaissance. I have got on the last bus of the era, with my rear clamped in the doors, shouting myself hoarse. What should I do? What can I do? I can't shake earth and heaven, nor make the ghosts and gods cry or laugh. But I would like to be a tiny nail if I couldn't be the ridgepole



■ 著名学者余秋雨赞扬朱仁民艺术公益机构

Yu qiuyu, famous writer and scholar, praised Zhu for his Commonweal Institution of Art



■ 朱仁民与文人画大师陆俨少

Zhu and Lu Yanshao, master of traditional Chinese painting

in a house. I doubt those creations on the papers, on the walls, and consequent success easily got. I have created art work of earth with powerful and unconstrained imagination, and in the form of extreme humanism, naturalism and pragmatism, which common people can easily get access to.

After I got recovered from illness, I was so impatient to wait for my chance to create again, only having 300 yuan in the pocket at that moment and began my tramp outside the world. Islands, villages and cities are three representative bases for my art. They have thrown me, with my real life, into the abyss of Utopia. I have the ability to endure hardships that any other artists can't endure. I have the gift given by God, to apperceive art in all directions. I would like to be tested by continuous practices and creations along the way, harmonious with nature and humanism. Although it's destined that my Utopia would finally collapse in my life time, I still hope it will be remembered in the future, in the form of art, in the aim of presenting naturalism. This hasn't been done by other artists ever in history. It requires the ability to endure all kinds of hardships, grievance, and loneliness, as well as gritty heroism. Besides, basic knowledge, such as architecture, sculpture, landscaping, painting and indoor design, are necessary, with the

comprehensive ability of marketing, managing and etc.

"If I don't go down to the hell, who else would!" If this seems fantastic, it's out of my love for my children. If this seems ridiculous, it's out of extreme hatred for the tortured world. People, who can be tolerant of Q's loveliness or Quixote's courage, would surely accept my absolute sincerity.

It might be decades for my children to appreciate my works and bow down in front of that. And this would be an apology and a salute to the great nature and great nation. They will definitely say: "This is the son of great China."

Zhu Renmin,  
in Hangzhou, Jun. 2007

# 一位为自然、人文和谐奋斗的艺术家的

大凡大的公益事业都是功成名就、资金丰厚的剩余部分计划。对于朱仁民这个仅获得过初中文凭，从病瘫五年余的山顶上破庙中拄杖而出，怀揣300元人民币闯荡世界的人来说，无疑是唐·吉珂德一般的行为，或者就是一个乌托邦。它的建立是在朱仁民整个几十年的颠沛流浪式闯荡生活中完成，没有人给过他一分钱。几千万的投资，十几年的营造从策划、设计、建造，建筑、雕塑、景观、室内全由他一个人承担。他建立了海岛、乡村、都市三个无偿提供贫困艺术家宿食的创作场地，并使这些场地都成为最优秀的大地艺术作品、生态环保作品，这无疑是个奇迹。

在社会转型期中，人们的价值取向发生了很大变化，呈现出价值观念多元化的发展趋向。令人担忧的是物欲膨胀、拜金主义泛滥横行。他在曲解、麻木、中伤、无奈中选择了玄奘取经般的单挑独斗方式，以避免在庸常世俗中低下自己高贵的头，以避免在无聊的奔走中耗去无谓的精力、时间。这就注定了他的行为成为一种悲壮的抗争，也因为这一悲壮才显出他那高尚、纯粹和震撼人心的力量。他那乌托邦式的人文主义理想，必然在东西方文化冲撞时代带来不可避免的冲突。这一冲突使他每走一步都将付出极大的心理痛苦、无聊的纠缠和繁重的心智体力。

世上走在时代太前列的行为终究难免因时代的认同距离所造成的所有苦难。

也许是家庭的背景熏陶，也许是故乡乡风的固执、倔强秉性的因袭，朱仁民以强硬的个性活在他的精神世界里，自然朴茂的性情，睿智而独立的创造力，健全而阳光的情操，机智而幽默的个性和他与生俱来惊人的吃苦能力，为他心灵

图像的建立奠定了充分的基础。他成长在一个政治运动和社会动荡不断的时代，高端文化艺术的家庭背景带给他的是极端的压抑、辛酸和苦难，他却以自己倔强、豪迈和孤高的性格，在污浊、麻木的社会环境中保护着崇高的英雄主义思想和奉献精神，开始对和谐文化艰苦卓绝的追寻。他既不趋炎附势，也不入市井庸俗，一辈子以其充满伤口的心和躯体咬着牙孤独地行进在自然和谐、人文和谐的艰难道路上。

他幼年开始自学绘画，出版了大量的作品，在共和国最高级别的国展中一次次入选获奖，令院校的教授不得其解，且每当一个画种获奖即扔下换一个画种，打一枪换一个地方，决不放空枪，而又令人费解地远离业圈，不入市场，默默无闻没完没了地创作着大量的时代力作。他探索了国画、油画、版画、连环画、书法，又去搞雕塑、建筑、景观、室内，电影、哲学、文学。1978年，在全国一片“农业学大寨”的浪潮中，他租用游泳池，以扫把、拖把泼倒出300米×3米的中国画巨幅之最，一个人在海岛自我掀起水墨运动，直至绘画时跌下至瘫。

他酷爱艺术、酷爱知识，既有着过目不忘的艺术摄取力、举一反三的悟性能力，又有着令人难以置信的好学精神，哪怕在病瘫时，他也以唯一能转动的双手，发疯似地啃读诸子百家、中外哲学、美学、小说和艺术书籍，任何生命中的高潮低谷对他的学习精神毫无冲击，他在任何时候，在吃饭、在步行、在工地、在画室，不会停止他的观察、研究、构思、思考，利用上厕所的时间还要四处揣摸着四周建筑施工的工艺和文化。在以绘画为主导的艺术创作技能基础上，他对哲学、美学、建筑、雕塑、景观、室内等跟艺术相关联他都能触类旁通，积累了一般艺术家未见过的广博的学识和实践经验，并以



浙江电视台拍摄朱仁民创作300米巨作过程  
The process of producing the 300 meters long painting was being recorded by Zhejiang TV



朱仁民应邀为钓鱼台国宾馆作画  
Zhu was invited to paint for Diaoyu Tai State Guesthouse

可视性的文化艺术形式将其表达。

2006年他被全国文化创作上海中心评选列入《中国当代艺术家传记文库》成为首批传主之一，他以令人惊叹的作品数量和深度得到了这般荣誉。因为他以仅有初中文凭的学历创造了不计其数令人震撼的全方位高难度作品，这是这个世界的奇迹。

他自少年时代即主动开始免费艺术教学，到青年时代组织了海岛的儿童画、渔民画免费培训，他二十余年如同传道士般奔波于各个浪岛，带动了普陀渔民画、海岛儿童画这一国内著名的民间绘画艺术群体的形成。为此央视、人民日报均作了报道，国家文化部为此两次授予他全国先进文化工作者称号。

他也在国内外多所大学讲学任教，在浙江大学城市学院、浙江建设学院建立实训基地，在大学生对教师的评分中名列前茅，深得学生爱戴，学生们竟几十次联名要求校方留住他任教。他也率先将在国外学得的景观艺术设计专业知识带回国内，十五年中培养了五百多名年轻景观设计师，只要他还能抽出一点点时间他就会在青年艺术家设计师中讲人生、讲理念、讲设计、讲绘画、讲工地的实践，带着一批批的大学生、员工跑全国各个工地现场分析。他在由他任副主编的建设部专业景观刊物中开辟“大学生实习讲坛”，以他自己几十年的理论、实践经验，为全国景观设计师讲课和案例分析，以他隽永优美的文字和亲手建设的成就分析，以工程总量和文化深度使国内业圈感到惊奇。他在自己创办的景观设计研究院铭刻下行业理念“设计师必须具备哲学家的深邃、艺术家的敏感、工程师的精确、实业家的强干以及战士般的执着与忠诚”。

当他有幸步入社会繁荣的年代，他的资金积累已创造了文人难以达到的高度，他却自始至终和最贫困潦倒的病瘫时期一样保持着清贫的习惯。1984年在他病瘫最困难的时刻，其母亲和她的姐弟五人遵循父亲潘天寿先生的遗愿，将价值几个亿的作品无偿捐赠国家，又将国家颁发的25万奖金义无反顾地捐赠了出去，为贫困大学生和艺术基金会设立奖励基金。中央书记处誉其家族的行为“爱国的、高尚的、无私的”九个大字，并称其为“文革后的第一次精神文明样板”，《人民日报》及全国主要媒体均作了报道，江泽民同志分别在北京、杭州两次拜访与其全家长谈，给予了极高的评价。朱仁民的母亲拿着捐赠的签名表，望着病瘫在床的朱仁民泫然泪下，母亲兄妹在爱子与爱国的矛盾中选择了后一条，彻底而无情。朱仁民在不知如何活下去的困境中淡然回答母亲“精忠报国！”同样是一个极端的回答。我们在这里不难看到了他日后的所有公益行为中，一个家族遗风对他的人生走向所起的重要作用。舅舅给他寄来120元钱，他固执地退了回去，面对他那英雄主义壮语“大丈夫生死由天”，舅舅无奈地将钱换成中药再寄与他。朱仁民与整个家族一样不会打牌，不会麻将，不会一切时尚的消费活动，不参加豪华社交的一切活动，至今睡在工作室的行军床上，保持着几十年来的15小时工作学习制，保持着病瘫时养成的自我理发习惯。他的日历时间中没有任何节假日，也不带任何时钟手表，而以自己的计划统治着人生的时间，他的生活中从没有为金钱和待遇有过激动或悲伤，金钱对他来说只是能让自己活下去的手段，而这一手段除了五年的病瘫，他从没有正眼看过金钱，他鄙视它，但又极端怜惜它。他为买个牙膏在2元