

朱(奎)澄新中国画选

Selected New Chinese Paintings by Zhu Cheng
Chongqing Academy of Chinese Painting, P.R.China

重慶國畫院

91

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朱（奎）澄新中国画选

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A Brief Introduction to the Works

作品简介

以作者的思想观念，主要凭借对古代名画“再现”的形式，来表达现今自己的思考与感受。

作品也展示出以严格的传统中国绘画技法与“随意”性、现代思想有机结合的特色。

多少反映了传统与现代，东方与西方文化交织下的一种探索。

These works of art reflect the artist's serious consideration on a series of problem concerning present human life, society, art, etc. and his emotion resulted there from, mainly by means of "reproducing" the famous ancient Chinese paintings according to his new idea.

The are characterized by lively combination of the artist's "free" modern thought with the scrupulous and strict classic techniques of the traditional Chinese painting such as meticulous brushwork with deep and bright colours, outline drawing, rubbing, etc..

Here you can see the approach to artistic creation found by the young Chinese modern artist through painstaking research in the era which cultures intermingle: traditional with modern and Oriental with Western. No similar attempts have yet been made by contemporary artists in the field of Chinese painting.

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A Brief Introduction to the Author

1980 - 84 就读四川美术学院附属中等美术学校

1984 - 89 就读四川美术学院，获学士学位

1990 - 92 就读北京国际关系学院

Mr. ZHU Cheng (dians), was born in Chongqing City, P.R.China. Admitted to School of Fine Arts Affiliated to Sichuan Institute of Fine Arts in September, 1980 and graduated in July, 1984. In September the same year, he was admitted to Sichuan Institute of Fine Arts and graduated in July, 1989, being conferred the Bachelor's Degree. Admitted to Beijing International Relation College in 1990 and graduated in 1992. Now, he lives in Chongqing City, P. R. China.



文苑化石图

(54.5 × 110.5cm, 绢本 横轴)

读《唐》韩偓《文苑图卷》有感

《文苑图卷》描绘了古代文人墨客在松间石上悠然自得，吟诗作赋，舞文弄墨的情景。当今天翻阅这幅图卷，心里总不甚明白图中所作是人？是石？故作此印象。而此印象形象化了食古不化，墨守成规保守思想？表述中国传统文化某种人与自然融为一体，天人合一观念？抑或是其他...？

Fossilization In The Art Salon

(Hangscroll, Chinese ink & color on silk, 54.5 x 110.5cm, Dated 1988)

—An impression of *The Art Salon* by HAN Huang (723-787)

The original depicted the scene in which several literati sat at the Relaxation Stones to spend their leisure time by composing poems while engaging in phrase-mongering. Repeated examination of the original does not give me a very clear idea whether the characters in it were human beings or stones and thus the inspiration of producing the present painting. Does it image the felling against the pedantic attitude and the conservative idea? Does it express the philosophic theory in the traditional Chinese culture that human beings may mentally merge with nature? Or...?



历代帝王图

(96 × 54cm, 纸本 立轴)

(唐) 阎立本有《历代帝王像卷》，画自汉昭帝至隋炀帝共十三尊；今我从简起见，仅作此一图以概之。

Emperors Of The Past Dynasties

(Hangscroll, Chinese ink & color on paper, 96 X 54cm, Dated 1988)

——A burlesque to substitute for *A Series of Portraits of Emperors of the Past Dynasties* by YAN Liben (?-673)

The original portrayed 13 emperors of the past dynasties from Emperor ZHAO of Han Dynasty down to Emperor YANG of Sui dynasty. I make the bold to summarize them in one as all emperors were alike in character.



画里画外有画图

(62 × 88.5cm, 纸本 横轴)

忆 (五代) 周文矩《重屏会棋图》

Playing Chess At The Painted Screen

(Hangscroll, Chinese ink & color on paper, 62 x 88.5cm, Dated 1988)

——After *Playing Chess* by ZHOU Wenju (925-?)

The original shows some people playing chess at a painted screen, on which there is a landscape painting.

In my painting, in a "tricky" way, the landscape painting is replaced with another one which is exactly the same painting of reduced size. Going on in this way, a series of identical pictures, one smaller in size than another are seen. If you imagine yourself coming out from the innermost one until stepping out of painting itself, you might have aesthetic effect that the painting links to reality in some sense.

三人一面（体）图

(110.5 × 52cm, 纸本 立轴)

读（清）任伯年《三友图》，上有题款“不需对目自三人，自有须眉自写真”。感慨甚深，古来儒士夫子形态油然而生，总难以淡化；由此联想传统文化强化共性，扼杀个性因素甚重，已溢于……；以至千人一面，万人一体，千万人同一灵魂。自己须眉究竟何在？更何况任氏三人。

The Three People

(Hangscroll, Chinese ink & color on paper, 110.5 X 52cm, Dated 1988)

——An impression of *The Three Friends* by REN Yi (1840-1896)

The original is the portraits of the artist himself and the two friends of his sitting side by side. There is an inscription on the painting, which reads “we three sit side by side, each is characterized by his own manly appearance...”. However, Facing this painting, I can't hold back the feelings welling up in my mind: general images of Confucianists since time immemorial come spontaneously and I find it difficult to water them down.

They make me form the opinion that it has been a common practice in the Chinese traditional culture — and still influencing at the present time — to tend to emphasize generality while suppressing individuality. The consequence is that all men are alike bodily and mentally. Thus, there is virtually no way to characterize anyone by “manly appearance”. Can the case of the artist and his two friends be an exception?



