



周正



ZHOU ZHENG

陕西人民美术出版社

图书在版编目 (CIP) 数据

周正 / 周正绘. — 西安: 陕西人民美术出版社,
2006.5
ISBN 7-5368-2048-8

I. 周... II. 周... III. ①中国画—作品集—中国—
—现代②油画—作品集—中国—现代 IV. J221.8

中国版本图书馆CIP数据核字 (2006) 第051327号

周正

陕西 人民美术出版社 出版发行

新华书店经销 陕西思达柯式印刷有限公司印刷
787 × 1092毫米 8开本 24印张 10千字
2006年5月第1版 2006年8月第1次印刷
印数: 1-800

ISBN7-5368-2048-8/J · 1590

定价: 180 元

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地址: 西安市北大街131号 邮编: 710003
发行部电话: 029-87262491 传真: 029-87265112



出版策划：梁 喆
主 编：周 晓
执行主编：梁 喆 周 晓
责任编辑：严国卿 丁新宇
装帧设计：李常青
摄 影：郭亚荣
英文翻译：严从军

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画家简介

1934年生，画家、美术教育家、理论家。中国美术家协会会员、中国美术教育研究会会员。江苏省苏州人。

1950年考入苏州美术专科学校西画系学习，在颜文梁、朱士杰等先生指导下学习油画，1955年毕业于西北艺术学院美术系。毕业后由于成绩优秀留校任教，执教于西安美术学院三十多年，曾任西安美术学院教授、学术委员会委员、学位委员会委员、硕士研究生导师，《西北美术》主编，兼任中国高等学校美术教育研究会副理事长，陕西省美术家协会常务理事、油画艺术委员会副主任，陕西省油画学会顾问。1987年后任陕西师范大学教授、艺术系主任、学术委员会委员、学位委员会委员、教学委员会委员。1993年任美国北依阿华（Northern Iowa）大学客座教授，并在美国印第安纳（Indiana）大学、南非开普顿（Cape Town）大学、ROTH PROWSE美术学院及美国James Meryhears艺术中心、南非国家美术馆讲学。1996年访问英、法、比、荷等欧洲国家进行艺术考察。同年，加入英国皇家美术家协会成为会员。擅长油画，并对中国水墨画、书法、美学理论、外国美术史等方面均有研究和著述。绘画风格细腻潇洒、纯厚抒情、色调高雅。作品曾多次参加全国美术作品展、国际展，并多次获奖。1994年被特邀参加第二届全国油画展，1993年曾在美国举办三次个人画展及南非开普顿市爱玛·斯顿（The Irma Stren Museum）博物馆举办个人画展。

1995—1997年每年在南非举办一次个人画展和两人联展，油画《麦收》1959年作，现藏中国美术馆为其成名之作。德国、意大利、日本、美国、南非、印尼、菲律宾等国家美术馆和收藏家收藏其作品。著述出版有：《油画技法》、《绘画色彩学概要》、《简明外国美术史》、《绘画构图原理》（获优秀艺术学术专著奖及优秀图书奖）；主编《美术辞林·外国绘画卷》（获金牛奖）及《中国当代美术家画语类编》收录其有关艺术见解。1992年荣获国务院颁发的高等教育作出突出贡献专家证书，享受政府特殊津贴。出版有《周正油画集》两册。主要论文有：《油画创新与创作个性》、《艺术教育在整体教育中的位置》（国家教委85规划项目）获优秀文章证书，编入《中国特色社会主义文库》、《人是文化创造的主体》编入《文化研究方法论》一书等。

Zhouzhen is a painter, a fine arts' educationist, a theorist, and a member of the China Artists Association and the China Fine Arts Education Research Council. He was born in 1934 in Suzhou, Jiangsu province.

In 1950, he was admitted to the Western Painting Department of Suzhou Junior College of Fine Arts and studied the oil painting under the guidance of Professors Yan Wenliang and Zhu Shijie. In 1955, he graduated from the Fine Arts Department of Northwest Art Academy. Then, owing to his excellent performance at school, he retained at his Alma Mater and remained a teacher at Xi'an Academy of Fine Arts for about 30 years. He served successfully as a professor of Xi'an Academy of Fine Arts, a member of the school academic board and the academic degrees committee, a Master degree candidates' teacher, the chief editor of Northwest Fine Arts. He also held concurrent posts as the vice president of the China College Fine Arts Education Research Council, the executive director of Shaanxi Fine Artists Association, the vice chairman of Shaanxi Oil Painting Art Board and the adviser of Shaanxi Oil Painting Society. After 1987, he transferred to work at Shaanxi Normal University as a professor, the Dean of Art Department, a member of the school academic board, the academic degrees committee and the teaching committee. In 1993, he became a visiting professor, lecturing at many places of the world such as Northern Iowa University and Indiana University in America, Cape Town University and Roth Prowse Academy of Fine Arts in South Africa, American James Merylhrast Art Center and National Art Gallery of South Africa. In 1996 he had an artistic tour in such European countries as England, France, Belgium and Holland. At the same year, he became a member of The Royal Fine Artists Association of Great Britain. He specializes in oil painting while doing research and writings on Chinese ink and wash drawing, calligraphy, aesthetic theory and history of foreign fine arts. His style of painting is exquisite, with natural, pure and rich emotions, noble and elegant qualities in color and tone. His paintings are awarded and displayed many times at national and international exhibitions of fine arts. In 1994 he was invited to attend the Second National Exhibition of Oil Paintings. In 1993, he held his personal painting exhibitions three times in the United States of America and once at the Irma Stren Museum of South Africa.

From 1995 to 1997, he exhibited his personal paintings or co-exhibited with another painter every year. His masterpiece of oil painting is Wheat Harvest which was painted in 1959 and now displayed at China Fine Arts Gallery. Many of his paintings are collected by connoisseurs and national fine arts galleries of German, Italy, Japan, the U.S.A, South Africa, Indonesia and the Philippines. He published such books as Oil Painting Technique, A Survey of Painting Chromatology, A Brief History of Foreign Fine Arts and Composition Theory of a Picture which was awarded as the Excellent Book of Art. He was the chief editor of the book A Fine Arts Dictionary, Volume of Foreign Paintings, which won the Gold Ox Prize. Some of his theories about art were included in the book Paintings and Theories of Contemporary Chinese Fine Artists. In 1992, he was conferred by the State Council the Certificate of Higher Education Outstanding Experts, enjoying an extra State subsidy. He has already published two albums of Zhouzhen's Oil Paintings. His major essays are: Oil Painting's Innovation and Creative Individuality, Man Is The Subject Of Cultural Creation which was included in the book Methodology of Culture Research, and The Position of Art Education in the Whole Education which was an Eighth Five-Year Plan project of the State Education Commission, won the certificate of Excellent Articles, and was collected in the book Library of Socialism with Chinese Characteristics.

吾画故吾在

——自序

吾与绘画结下不解之缘，驻足回首，追溯起来与童年时一次小学美术老师的鼓励有关。对吾至关重要的，不是画作本身，而是老师点燃了我幼小心灵中的自信之火，希望之光，给了我一个多彩的梦想。从此，我喜欢上了美术，难挡美的诱惑，沉溺之深不能自拔，愈接近美好，心灵会愈纯净，绘画艺术使你觉得可感而不可说的，你仿佛直接无碍地领会了造化最高明的意志。高中毕业后，我选择了苏州美术专科学校西画系学习油画，同时选修中国画。迄今颜料与笔成了我最亲密的朋友，我与它们呵护着艺术而心无旁骛。我是凡人，就一定会领受到生活的各种况味，只是我之所乐，我之所苦，可能有些别样而已。我把绘画看作是爱、是知识技术、是灵魂。纸和画布只是一种载体，绘画是我对生活的领悟，也是解放灵魂的方式，作画对我来说首先是为了满足自己内心的需要，是一种内心的交流，不论我画得好不好，都是因为内心需要，我用绘画语言表达，因为我有话要说。这种内心倾诉，只不过不是文字语言而是可视的形象，以自己的绘画语言和独特的表现方式表达而已。马蒂斯本来是学法律的，他在患盲肠炎住院时用画解闷，偶尔发现了自己的内心世界，从而放弃了律师工作而走上绘画的道路。彩墨遣怀，托物言志，以笔寄情，把对大自然和人生的感悟，融化在笔墨之中，这就是画。

绘画是在恬淡的心境中与灵魂的对话，这种对话，因其不带任何功利的用意，它是一种源自心灵的需要，因此具有令人解放的性质。这就是为什么它使我生命具有核心的缘故。“知之不如好之，好之不如乐之”没有实践的人真是很难体会一个人在作画时得到的快乐，这是一种难得的纯粹的快乐体验，进入状态，忘乎所以；这是生命中真正的喜悦，可以解愁、可以寄情、可以忘我。这种喜悦似乎起于一种适当的归属感。生命为自己认为崇高的目标所利用，用有形的图画来显示无形的梦想，像在梦醒之后，再回梦里，用梦想抚摸这世界，这种愉快的幸福感是无与伦比的。然而乐与苦总是相伴随的，有乐就有苦，绘画时的个中味正是“看似寻常却崎岖，成如容易却艰辛”。常恨语言浅，不如人意深。想走自己的路，孤独是不可避免的。“人生最要之事是发现自己，所以有必要偶尔与孤独沉思为伍”。艺术和学术的本义是寻找真正的知音，这就要耐得住寂寞。

绘画作品是画家饱蘸情感和自己的灵魂并把自己的性格画在他的画中。艺术是我们给自己做的一面镜子，我们用玻璃镜子照自己的脸，我们用艺术作品照自己的灵魂。所以绘画也是一种自我观照。因此，艺术家想在

作品中抹掉自己的影子，似乎是不可能的，因为两者已注定难分难舍了。性可见，画可成，见性才能见面，见画如同见性。所以古人说：“画如其人”。也可以说，画家画的任何东西，都是画家自己的肖像。每个人事实上，每时每刻都在写自己的历史，用不同的方式去写自己的传记。伦勃朗于不同时期所画的自画像就是他最好的传记。“笔情，墨性，皆以人之性情为本”，明心才能见性，所以圣人内修其本，而不外饰其术，艺术当然离不开娴熟的技术，然而“内修”对于画家来说尤为重要。吾常告诫自己“求外不如求内”。因为绘画最终是画“修养”、画格调、画高尚的趣味。知识和技术是能学到的，惟有气质是学不到的，要靠内修，靠提升人的内涵。人是以气为本的，“志，为气之帅也；气，体之充也”（孟子）。气质是表现在自身的各个方面的，有一分学养，便有一分气质；绘画之道，如草木之花，逢时而开全是天工，并非人力。也就是说，真情、真趣、真意，是自然的流露，是在不经意中才见真性情的，画不一定画给别人看，只要自己内心想画，画给别人看就容易故作，正因为这样，无意创作才是最好的创作状态，像禅“无心求佛，方得佛性”。也许画家无意拿出来的作品，正是最真诚的，无拘无束，朴素自然。其实追求素朴，就无须故作惊人之笔，画得性灵品自高。在老庄看来，“素朴而天下莫能与之争美”。要自然地朴素地描绘，正是艺术上最大的困难和最高的境地“质直无为”。

在艺术上，难就难在既要追求独特性，又要追求持久性，两者比较起来，持久性要比独特性更为重要。在《耐庵诗话》中有道：“若追逐时好，以博一日之名，则朝花夕萎不能久也”。这种持久性乃艺术的一大标准，你会惊奇地发现希腊艺术在多少个世纪之后，它的美，仍然在拨动人们的心弦。秦兵马俑在被发现之时，仍如同它起初时一样有着令人目眩的灿烂。美，是一种价值，是人类社会共同的精神财富，“人类是以美的感觉，来求得美的生存”（马克思语）的。美的本源是一种至精至纯的原始审美体验，一种未受文化知识社会欲望遮蔽，因而纯洁无瑕。美的特点并非刺激欲望，而是使它纯洁化、高尚化。所以美感是一种特别的情操。

生命是平等的、自由的、美好的，如何用我们自己的生命来展示我们存在的价值，对于画家来说，也许绘画是最好的展示自己存在的方式，吾画故吾在，“绘画之贵，贵在存我”。万法藏自性，所谓“师心独见，出自机杼”。画是画者人格价值的显示，生命价值的体现。从画中可以读出画者的心情和感情，也可读出生活的理想。以画者来说，应自觉地去体验和表现天地山川的生机、活力与灵性，而且与自身的生命力活动紧密交融，早在《周易》中就有“观其会通”的命题，“有天地，然后万物生焉。盈天地之间者唯万物”。它强调主体与客体的统一的“天人合一”宇宙观。你同大自然相比，就像一粒尘埃一滴水珠那样渺小。当你懂得人生和历史越多，你就越感到自己的不足，不敢狂妄贪心，我从创作中得到的快乐可说已是额外的奖赏了。

在绘画艺术史上，中西文化是有差异的。希腊文化是一种知识论的传统，而中国哲学则表现出一种强烈的诗性的物质。古典的东方艺术重表现，西方艺术重再现，而近代东方艺术由古典的表现转向现代的再现，而西方则由古典的再现转向现代的表现。这种逆向发展的趋向，又预示着反方向回归。中国古人、哲人、艺术家爱好沉思冥想、静观宇宙生命，将自身融入大自然的运动。古代这种精神世界浑朴而静观的思维方式带有神秘的直觉性、感情性。这种思维方式的特点和长时间形成的民族文化心理，构成与西方不同的美学体系，中国艺术重“性灵精神”重“意在象外”，而象外之意，象外之情的无尽妙处，就是把艺术的审美对象由外部世界转向内部世界。“外师造化，中法心源”既是要求主客观的契合统一，也是要求进一步把艺术的审美对象由外部世界迁入内部世界，这就使中国的各种艺术更接近了音乐，更接受了诗美，更贴近了书法，带有强烈的精神性、表现性和抽象意味。“得心”固然重要，应手也不可偏废，不应手就无法表现得心，所以要学技术学表现。老

庄美学对中国画家影响最深，它所强调的艺术创造精神的高度自由，审美意念的高度自由以及运用技巧的高度自由，深深触及了艺术自律性，这就带有了远为浓重的内部主观世界的意向色彩、情感色彩，更加有利于对创作灵感的激发。我相信绘画是一种自发的感觉，所以才要去作画。画面似乎是一种艺术顿悟。这就更要求画家的注意“内修”注意“自律”，要有一个独立的人格，不为功利目的左右。艺术家是受内心驱使表达真理的人。艺术描写的是自己的感觉和人性的真实。为此，不仅要读有字书，还要读无字书，不仅要弹有弦琴，还要弹无弦琴，宋书陶潜传有云：“但识琴中趣，何劳弦上音”，人解读有字书，不解读无字书，知弹有弦琴而不知弹无弦琴，以迹用，不以神用何以得琴书之趣。内修之重要，还在于“原清则流清，原浊则流浊”（《荀子·君道》）。后现代时期文化学泛滥，几乎淹没了对艺术本体自律性的研究。西方画家塞尚，他是现代艺术的先驱者，他说：“绘画，并非把我们肉眼所见的予以正确的再现（represent），而是如何把自己意念中的造型和颜色，按自己的需要予以再生”。这就很接近中国艺术的造型观了。印象主义绘画的产生亦非偶然，实是受东方绘画影响的必然，东方学习西方，西方学习东方，相互影响是正常的发展的必然。中西的融合不仅体现在油画上，同样也体现在中国画中，在艺术长河中，不仅中西艺术未必要彼此排斥，而且传统与现代也大可不必相互对立。“学无定师”它们完全可以彼此汲取营养。绘画的视野应该不断的得到开阔和挖掘。我想如果我们用一种开放包容的心态去接受它，以积极吸收人类文明成果的胸怀，那么路子是非常宽广的，大海不择细流，泰山不辞抔土。宽容是一种博大，也是一种境界。

当画者的创作画成之后，也就进入了另一个“交流”（外界）的领域，在这交流过程中，你会走出“自恋”的狭隘，从而眼界更宽，视野更广。形式可以不同，但心灵是相通的，真诚情感是共同的、相通的，没有了这，就是没有一切，形式也就不再存在。

中国绘画的语言是独一无二的，它以独特的方式折射着中华民族历史和文化。走自己的路不仅是历史的选择而且要有文化自觉，只有这种文化上的自觉，才能不断传承优秀的民族文化。

2004年8月 周正

Pondering how I became engaged with painting, I recollect the encouragement of my primary school drawing teacher. What counted most to me was not the drawing itself but the teacher's fanning the fire of confidence and hope in my tender mind, with which I was guided into a colorful dream world. Ever since then, I came to love fine art. I was so deeply absorbed in it that I could never resist its temptation. The closer you approach beauty, the purer your heart will be. Painting makes you perceive the unutterable beauty as if you directly understood the zenith will of Nature. After finishing my high school education, I chose to enter the western painting department of Suzhou Junior College of Fine Arts to learn the oil painting as well as traditional Chinese painting. Pigments and pens still remain my close friends. We are together in careful pursuit of art, devoting all of us to it and ignoring the others. I am only an ordinary man certainly tasting all flavors of life, but my pleasure and sufferings may differ from others. So I take painting as love, knowledge, technique and soul. Drawing paper and canvas are only carriers. Painting is what I perceive life to be, and also the way I set my soul free. Painting a picture is mainly for me to satisfy my heart's content. It is an inner communication, be it good or not, an internal demand. Painting is my language to express what I want. What I convey in my mind is not the written language but visual images via my own painting language and unique painting techniques. This was the case of Matisse, a French painter, who originally studied law. While in the hospital for his typhlitis, he accidentally made drawings just for pleasure and by chance touched his inner world. So he abandoned his work as a lawyer to learn painting. Employing color and ink to reflect his sentiments, depicting objects to show his ambitions, wielding brushes to express his emotions, the painter tries to integrate his thoughts and feelings toward life and nature into his pictures.

Painting is a talk with the soul in a peaceful mood, which comes directly from the mind's need without any consideration of material gains, and hence can set a person totally free. That's why it gives significance to my life. To know is not as much as to do, and to do is not as much as to enjoy. Those who have no practice will hardly realize the enjoyment in painting. It is a rare and pure experience in which all is forgotten; a real ecstasy of life in which troubles are relieved, feelings are rested and even self is ignored. It seemingly derives from a proper sense of attachment: life is fully employed to go after the lofty goal by using the visible drawings to explain the intangible dreams, as if one could return to his dream after waking to touch the world again. This sense of pleasure and happiness is unparalleled. However, as sorrows often come along with joys, the happiness of painting frequently comes with hardships, just like the saying goes, Painting looks simple but is actually complex, it seems easy but is actually hard. I often hate to be shallow in meanings, no deeper than others'. While making my own way, I find it inevitable to be lonely. What is of great importance in one's life is to know who he is, so occasional loneliness and meditation are natural. The true purpose of science and art is to arrive at the real essence, which demands us to bear the loneliness.

Making paintings is what painters do with full passion and feelings, with one's whole heart and soul, and distinctive individual propensities. Art is a mirror made for ourselves. We reflect our souls in artistic works the same way we look at our faces in the mirror. So painting is also a kind of self-reflection. It is unlikely that any artist can remove their own shadows from their works, for both are destined to be inseparable. Only when one's self is found is his picture finished. As soon as one's self is found, it will be definitely reflected in his picture. On seeing his picture, his self is mirrored too. Therefore Chinese saints claimed one's painting is his self. That is to say, what a man paints is all his own portrait. In fact, we are all making our own histories at every moment and writing our own autobiographies in different ways. For example, many self-portraits that Rembrandt, a Dutch painter, made at different times are his best autobiographies. The disposition of brushes and ink is entirely based on the painter's temperament. But to see one's temperament, he has to understand his mind first. That's what the Chinese saints did: cultivating their internal minds while not decorating their external skills. Of course, art cannot depart from consummate skills, but cultivating one's internal mind is more important. I frequently warn myself that self cultivation is much better than skill refinement because the ultimate source of painting is the painter's self cultivation, moral virtues and noble interests. What we can learn is knowledge and skills, but what we can't is the personal temperament which comes from his self cultivation and self improvement. The root of a human being lies in his disposition.

"Aspiration governs disposition, and disposition manifests oneself". (Mencius) One's temperament is

displayed in all aspects of life and it is in direct proportion to learning and cultivation. Natural disposition is to the way of painting as seasons to the blooming of flowers. It is the automatic revelation of real feelings, real interests and real intentions that spontaneously betray one's genuine temperament. Pictures are not necessarily painted for others to appreciate, but on a voluntary basis, because pretense ensues from the purpose of appreciation. Therefore, unintentional painting is the optimal state of creation, the same as Buddhists' awakening to truth. Paintings that arise out of painters' little intentions are probably their most sincere, carefree and natural pictures. As a matter of fact, the style of plainness and simplicity doesn't need deliberation and pretensions. Paintings that come from a painters' natural temperament are definitely superlative pictures. As Zhuang Zhou suggested, "Plain and simple beauty is beyond challenge in the world, painting plainly and simply is considered the hardest and highest state of art, namely, upright and righteous state with no pretensions and hypocrisies at all".

As for art, the difficulty lies in the pursuit of not only uniqueness, but also persistence. Comparing these two, I think, persistence takes the lead role. A quotation from the book *Nai'an* says "If you are after an impulsive interest just for a temporary honor, you will not persist long like the morning flower that withers by evening". So persistence of this type is one of art's criteria. You may be extremely surprised at the permanent beauty of Ancient Greek art which, many centuries later, is still able to stir our minds, and at the wonder of the Qin terra cotta warriors and horses which were unearthed as dazzlingly beautiful as when they were first made. Beauty is a value, a spirit and wealth of all human society. "Man moves toward a good way of existence in his sense of beauty". (Marx). The origin of beauty is the purest and most perfect primitive aesthetic experience untouched by cultural knowledge and social desires. Features of beauty are not to stimulate and upset desires, but to purify and glorify them. So the sense of beauty is a very special sentiment.

Life is equal, free and beautiful. How to show the value of our existence by our way of living is a thought-provoking question. To painters, painting may be the best way. I exist as I paint. The value of painting is that I exist. My disposition is concealed in all laws of nature, so-called "Learn from temperament", and you will have a special view, just as cloth comes only from looms. Pictures exhibit a painter's personality, and embody his values. From them we can see a painter's mood and feelings as well as his ideal life. As a painter, he is supposed to consciously experience and depict the vitality, vigor and sagacity of Nature, meanwhile, stay closely connected with his life activities. As early as in the *Yi Jing* of the Zhou dynasty, there was a statement "Observe Nature and then understand thoroughly the world", meaning that there first existed the sky and earth, then they gave birth to all species. Only these species can exist in the world between the sky and the earth. This statement emphasizes the concept that man is an integral part of nature, thus there is unity of the subjective realm and the objective realm. When we are compared with Nature, we are of so little importance, like a particle of dust or a drop of water. The more we know about life and world history, the less significant, the less greedy, and less arrogant we become. The happiness I get from my painting is my perks in a sense.

About the history of Chinese and foreign painting, there is a wide gap between Chinese and foreign cultures. Greek culture has the tradition of knowledge, while Chinese philosophy shows a conspicuous quality of poetry. Classical Oriental arts stresses the expression, while Occidental arts accent representation. Modern Oriental arts have been changing from classical expression into modern representation, and Occidental arts from classical representation into modern expression. These counter movements bear an indication of backward recurrence. Ancient Chinese, philosophers and artists had the habit of meditations, silent observations and harmonious existence with Nature. This spiritual way of life is simple and honest. This form of silent thought is characterized by mysteriousness, intuitiveness and perception. Together with the accumulated national cultural psychology, it has constituted an aesthetic system quite different from the Occident. Chinese arts lay their emphases on natural disposition and intelligence, on implied meanings beyond images. The charm of these implied meanings and feelings has switched the aesthetic object of arts from the external to the internal world. Outside we learn from Nature and inside we conduct to our mind. That is to say, the subjectivity ought to be in harmony with objectivity. This it further promotes the shift of the aesthetic object of art from the external to the internal world. This is why Chinese art is so close to music, poetry and to calligraphy with strong characteristics of mentality, expression and abstractness.

Painting out of the inner world matters very much, on the other hand, proficiency in painting skills can not be neglected. No skills result in no inner expressions. So we have to learn how to paint, how to express. Zhuang Zhou's aesthetics remain the strongest influence on Chinese painters. What counts most is the highest freedom of artistic creation, aesthetic consciousness and practice of skills. This in turn has touched the autonomy of art, which reinforces intentional and emotional inclinations to the inner world, more favorable for activating creative inspirations. I hold the belief that painting is out of one's free will, so I am willing to paint. Making a painting seems to be an insight of art, which has a further demand for painters' internal cultivation, self-discipline and free personality, with no consideration of material gains. Artists are driven by their inner mind to convey truth. Artistic depictions are their genuine feelings and personalities. Therefore, artists have to read books and read between the lines in the same way that they play string music and play the overtones. In the biography of Tao Qian in *The Book of Song*, there is a saying that if you have already understood the overtones of the music, you don't have to listen attentively to the string music; those who only read books but don't understand meanings between the lines are the same as those who only listen to the music but don't understand its implications. Anyone who only knows the use of books and music, but doesn't understand their meanings, will not obtain the interest at all. What's more, inner cultivation is important because "A clear source makes a clear stream, and an unclear source an unclear stream." (from *Principles of Being a King*, Xun Kuang). Post modern culture spreads an unchecked, almost drowning the study of art autonomy as its essence. French painter Cezanne is regarded as the forefather of modern art. He once claimed that painting is not correctly representing what we have seen in our eyes, but reviving our notional shapes and colors to meet our needs. It is very similar to the Chinese formative theory of art. Impressionistic painting came into existence not by chance, but under the influence of the Oriental painting. The Oriental learns from the Occidental, and vice versa, so mutual influence is necessarily the way of development. Such interaction can be found in oil paintings as well as Chinese traditional painting. In the art world, it is not necessary for the Chinese to discriminate against the foreign, or for the traditional to go against the modern. As learning has no definite end, both can learn quintessence from the other. Painting vision should be constantly widened and deepened. In my opinion, if we could accert all civilized heritage of the world with an open and magnanimous mind, we would have a very promising future. The sea doesn't refuse rivers and streams; the great mountain doesn't reject earth and soil. Tolerance is generosity, a state of mind.

The moment the painter finishes his works, it goes immediately into another realm of exchange, in which the painter will be out of his narrow mentality of self-appreciation and have a much broader horizon. Art forms may be different, but minds are the same, so are genuine feelings everywhere in the world. If there are no such true feelings, there will be no art forms, nor anything at all.

Chinese painting is unique in the world, with its special way to reflect Chinese national history and culture. Keeping its own way is the result of not only a historic choice, but cultural self-awareness. Only this self-awareness can continue to pass down an outstanding national culture.

Zhou Zheng

August, 2004.

名称：贪嘴引蜂扰

Be gluttonous at the expense of bees coming

尺寸：138cm × 68cm

辛巳年周正金
貧嘴引歸環



名称：上学去

On the way to school

尺寸：177cm×192cm