

# 呼鸣向大师致敬

TRIBUTE TO THE MASTERS FROM HU MING



中国今日美术馆出版社  
China Today Art Museum Publishing House



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China Today Museum of Contemporary Art Press

鸣谢：魏宝元 呼呐 楠楠 高鹏 曾孜荣 聂春梅 赵妍 童芳芳 肖宝珍 王海旺

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监制 / 今日美术馆

出版统筹 / 曾孜荣

责任编辑 / 臧优优

装帧设计 / 牛刚

出版发行 / 中国今日美术馆出版社有限公司 

地址 / 香港中环干诺道中77号标华丰集团大厦6楼606室

联系电话 / 00852-28681767

印制 / 北京图文天地制版印刷有限公司

成品尺寸 / 285×215mm

印张 / 6

版次 / 2012年12月第1版

印次 / 2012年12月第1次印刷

书号 / ISBN 978-988-16446-0-2

定价 / 130.00元

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我们可以想象这些著名的女性形象一同出现在博物馆的墙上有多么疯狂：处女和荡妇、妻子和母亲、美丽和古怪、公主和平民。在白描的中国仙女群中，似乎在表明中国对西方文化艺术瑰宝的渴望、展示和比较。集体再现东西方大师们画作中的女性魅力。这项庞大工作的完成，已经成为了呼鸣作品风格中的一个标志。

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无论部队的生活多么艰苦和枯燥，都没有摧毁她对生命的热爱，也没有摧毁她画中特有的幽默感。那些面无表情的女性形象，就像新中国本身一样的坚硬和武断。

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Whatever horrors Hu Ming endured in the service of the Great Helmsman, they have not ruined her love of life, nor the deadpan sense of humour that is such a feature of her paintings. Her women are as brazen and assertive as the new China itself. She casts aside all taboos and celebrates the female principle with a cosmic beauty pageant in which the participants are kidnapped from art galleries of the world and set free by her own unruly fantasies.

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十五岁入伍参军

十五岁参军，在革命的大熔炉里，一冶炼就是二十年。出炉后成了“一不怕苦，二不怕死”的战士。至今，最常做的梦还是在军营里，那些紧张、汗水、食堂排队打饭、紧急集合的画面。梦醒后，顿生尚在人间的喜悦。“五十多个春秋，只要一转身，注视着我的，还是这些恒定的目光，她们是我一生的战友”。

Joined the Army at 15, after spending twenty years in this revolutionary big melting pot, became a "fearing neither hardship nor death" soldier. So far, the most common dream is still about the army, those tense; sweat; line up for a meal in the dining hall; emergency calls. Wake up alive with joy in heart. "More than fifty years, as soon as I turned around, people staring at me with constant eyes are my lifetime comrade".





## 呼鸣十日谈

第一日 2001年 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

地点：呼鸣在悉尼马鲁姆鲁的家☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

靠墙堆满了呼鸣的画，堆得很仔细。她一张张搬出来给我看。“这些都是在新西”画的。“她1990年到新西兰，三年后开始画油画。☆☆

画面有些诡异，鱼从天上掉下来；青蛙一类的动物在人的脚下偷偷窜来窜去；穿着红色雪靴的山羊；冰块的山阶；猫在里面冻成方形；还有巨龙，张开大嘴。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

凌之：呼鸣，我比较愚钝，看不懂你画的是什么。☆☆☆☆☆☆☆☆☆☆

呼鸣：大都是我的异想天开。有些是我很小的时候做的梦。那张小女孩和龙的画就是。我被那条龙吓醒了，龙堵在树洞口。“呼哧呼哧”

的喘气声到现在还清清楚楚地在耳边。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

我在幼儿园的梦有几个到现在还历历在目。你想象一下：昏暗的长哪

里，一个半截玻璃门上露出半张脸，一双瞪大的眼睛，那是我。我看见走廊里全是狐狸，站着，排着队，正在做第三套广播体操的体操运

动。杏黄色的毛，白肚皮，笑着。多可爱的一幅画面。还有大鱼池，鱼像水一样往外流，流得满地都是。但是没有水。你会解梦吗？☆☆

凌之：不会。只知道古人说“日有所思，夜有所梦”。还知道弗洛伊德说梦的大概意思是白天的见闻钻入潜意识，夜晚从潜意识的阀门下冲出来，在脑中演练出千奇百怪的画面。☆☆☆☆☆☆☆☆☆☆☆☆☆☆

呼鸣：有道理。我有一个梦就是来自幼年的印象。我家住陆军总医院的宿舍。我小时候最爱和小伙伴一起去护校的教学楼，从窗子跳进去，沿着楼梯悄悄而上，去看里边的“大巨人”。一个教学模型。

“大巨人”有四五米高，是进口的，做得极其逼真。皮肤是软的，上面血管清晰，眼睛蓝色透明，还有长长卷起的睫毛。眼皮和嘴唇都能翻开，嘴里还有牙齿，舌头，连喉咙里的扁桃腺都看得见。每个重要的地方都注着外文字。巨人是“女”的，躺在一个台子上，有时赤裸着身体，有时盖着白单子，有时穿着病号的衣服。我百看不厌。☆☆

后来这个“巨人”无数次出现在我的梦中，通常和当兵后的梦缠在一起。夜间紧急集合了，猛抬头，她也站在那里。身上每部分的外文字清晰可见。有时斜挎着装着上席语录的红塑料包。后来我写过一电

东方红，太阳升 / Sing along East-Red

布面油画 / Oil on Canvas

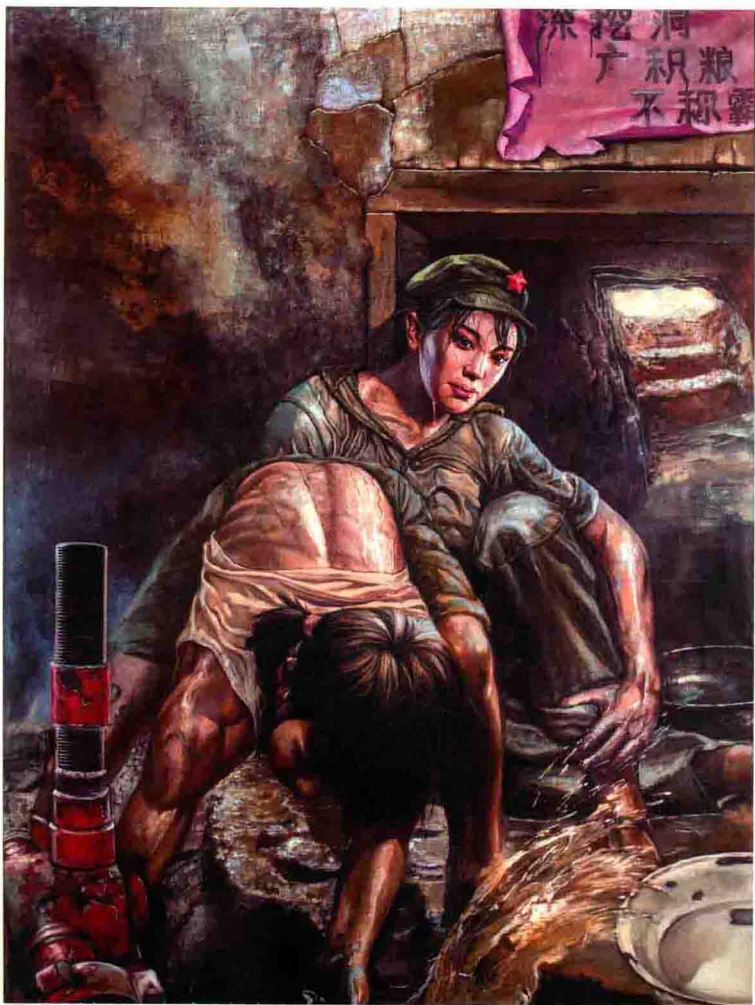
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虚构本《大雾天》里就有这个情节 将来我要画出这幅画 ☆☆☆☆☆  
凌之：睡觉就是你创作的温床，你干脆整天睡觉好了。☆☆☆☆☆  
呼吗：你别说，我就是喜欢睡觉。我的生活好像大部分时间都在睡  
觉。当兵时，一到政治学习，特别是“天天谈”的时候，我把军装的  
风纪扣解开，头缩到领子里，捧着一本小红书就睡着了，哈喇子流  
了老长。主任说我不是“天天谈”而是“天天睡”。结果落了一个  
“迷呼”的外号。有时临床科室来送广播稿，居然还有人叫我“小  
迷”同志。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
我是广播员，管放起床号，吃饭号和熄灯号。那真是痛苦，早上起不  
来呀。整天抱着一个闹钟，小鸡吃米的那种。就这样还是出了一次大  
事故。一天夜里不知怎么的，三点钟就放起了紧急集合号，接着又放  
《东方红》。全院医护人员连伤病员都给折腾起来了，在操场集合站  
队。张副院长找我来问究竟，一看我正抱着闹钟呼呼大睡呢。为此我  
好一通写检查。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
睡觉的好处在于，有觉就有梦。梦有情节有色彩，它是我的重要的创  
作源泉。我还有更多的梦是和军队有关的。这些梦我一个都不会浪  
费，我全都要画出来。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
呼吗的很多梦有些已经变成了画，有一些正在等待时间。我们等  
待着。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
第二月2003年☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
地点：呼吗悉尼乌鲁鲁的家。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆  
呼吗打电话叫我去看新画。到她家已经近中午。呼吗正在包饺子，  
她最爱吃饺子。鱼肉、牛肉、猪肉馅配以各种蔬菜，一包一大堆，放  
在冰箱冻起来，随时可以拿出来吃。她的男朋友鲍勃也被培养成了饺  
子爱好者，吃的时候，还一定要用筷子夹。我和呼吗边包饺子边说  
话。对面摆着一张大幅油画，三个健壮赤裸的农村妇女站在麦地  
里，一人端一碗饺子吃。呼吗说这画叫《好吃不如饺子》。“还有  
呢。”她把倚在墙边的画一张张翻过来给我看。一群农村妇女，鲜  
艳、热闹，和吃饺子的那一个风格。这些女人梳着民国时期南方农  
村女人的发型。头上戴着晚清景泰蓝的头花。上腰的大花短裤遮不严  
的小肚兜，不知是什么时代，也不知是何方佳丽，就这样突然站在了  
你的眼前。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



我定了一会儿神。☆☆☆☆☆  
凌之：呼吗，你这些大姐可真够虎势的。瞅这几位，皮肤古铜色，一身腱子肉。你知道现在特兴病态美吗？☆☆  
呼吗：不知道。我讨厌病态美。那是给男人看的，什么小可怜，小同号。小鸟依人。烦。☆☆☆☆☆  
凌之：怎么突然间冒出这么一批形象，和你原来的画完全不同？☆☆☆  
呼吗：也不突然，我脑子里一直在琢磨这样一种形象。要从头说就要从三十多年前我和米开朗琪罗的缘分说起。米开朗琪罗的画影响了我的一生。可能就是从发现他的画开始。我走上了一条完全不同的路。☆☆☆  
我十五岁当兵，在解放军254医院政治处当广播员兼电影放映员和图书馆管理员。☆☆☆☆☆☆☆☆☆☆  
254医院原来是座落在天津市河北区里的军阀曹锟的旧宅院。图书馆在一座独立的法式二层小楼上，楼梯是转着圈上的木楼梯，扶手有雕花。文革中图书馆关闭。有一天我打开一把生锈的锁，一下子就被锁住了。几个房间，满地都是书，堆了一米多高。据说都是下了架的“毒草”。我翻了翻，全是中外好书呀！我从书堆里偷了两本书夹在胳膊窝底下带回宿舍。一本是雨果的《九三年》，一本是巴尔扎克的《高老头》。太好看了。《高老头》让我把枕巾都哭湿了。从此我天天偷书看，反正我一人睡在广播室，没人干涉。星期日我常常带上



两个馒头，坐在图书馆里一呆就是一天。☆☆☆☆☆☆☆☆☆☆  
有一天我在书堆里发现了一本旧书。米开朗琪罗的人体素描。小开本，日文的，已经发黄了。打开一看，我脑子“嗡”的一下子，一股冲击波直冲头顶。人体肌肉竟然可以画得这么漂亮！☆☆☆☆☆  
我把这本书塞进衣服，偷偷带了出来，藏在被子底下。白天不敢看。晚上熄灯后，躲在被子里琢磨。临摹。一本书都临摹完了。就再临一遍。☆☆☆☆☆☆☆☆☆☆  
有一天晚上我掀开被子，画册不见了，还有一条知裤也没了。看来那本本是冲着短裤来的。部队里这样的事太多了。我不敢追究，吃个哑巴。吧。☆☆☆☆☆☆☆☆☆☆  
第二天政治部主任把我叫到办公室。桌上摆着那本惹祸的书。☆☆  
主任问：“哪来的？”☆☆☆☆☆  
“图书馆。”☆☆☆☆☆☆☆☆☆☆  
“是封存的书吧，那些都是封资修的东西！”☆☆☆☆☆☆☆☆☆☆  
我不敢说话。☆☆☆☆☆☆☆☆☆☆  
主任语重心长：“呼吗啊，组织一直在培养你。可是你真让党组织失望了。你画什么不好，非要画这些光着身子的男人女人。你喜欢这样的表现，不仅仅只是资产阶级思想意识的表现，而且说明你的思想复杂。”☆☆☆☆☆☆☆☆☆☆  
那时候的语言你知道。“资产阶级思想意识”和“思想复杂”是两个不同的概念。前者是政治立场问题，后者则与男女关系生活作风