

中国的米开朗基罗

ZHU RENMIN: CHINESE MICHELANGELO

朱仁民

林日葵 著



将这位为了
们生活更美
好的艺术家呈
荐上海世博会

中国商业出版社

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序

在中国，朱仁民的名字，还很陌生；在中国美术界，也只有不多的人对他有一些了解。但当我们说起中国当代艺术大师潘天寿、现中央美术学院院长潘公凯时，大家都知道。鲜有人知的是，潘天寿是朱仁民的亲外公，潘公凯是他的亲舅舅；更令人闻所未闻的是，朱仁民在这个时代中的艺术创举，比起他的前辈来，在许多方面都有其独到之处。我把这本书的名字叫作《中国的米开朗基罗朱仁民》，这并不是我的杜撰，而是“出口转内销”而来。几年前，有一位意大利资深艺术评论家为朱仁民的艺术而感动，在国外报刊上大篇幅介绍朱仁民，并动情地称他为“中国的米开朗基罗”。当瑞典哥德堡号帆船全体船员访问朱仁民的莲花岛时，竟不可思议地说出了这样激动的话：“我们跑遍了全世界，朱仁民是最令我们感动的一位艺术家。”并且又添了一句：“您像一座大山一样站在我们瑞典人民面前。”著名的德国汉学家、中国人民的好朋友布海歌先生专程拜访朱仁民，读了他的所有作品、了解了他的业绩后感叹道：“这是我见过的中国一位真正的艺术家，这是这个国家的民族英雄。”同样，美国、新加坡、德国等许多国家的高端

艺术家和媒体都为朱仁民所倾倒。为什么朱仁民就在我们身边我们却没有发现，而是这些外国人发现了他并为他感动？我不想探究这是否正常，我想知道的是，远离所谓的艺术圈子，默默无闻地创作着的朱仁民究竟凭什么感动了这些老外。

在我的心目中，朱仁民是一个真正的“大明星”，不管你知道还是不知道，承认还是不承认，我认为，他已有的成就和业绩是当今许多艺术家很难企及的。他与春节晚会的明星不同，因为在一个夜晚走红全国的，往往只是一些“流星”，一闪而过；而朱仁民的艺术不是一炮打响，需要经过一个相当长的时间的检验，他用几十年艰苦卓绝的人生代价把自己炼就成为了了一颗“恒星”——永恒的“恒星”。

我对朱仁民的认识是从感性认识到理性认识的一个辩证发展过程，这个过程也是一个否定之否定的过程。用黑格尔的话来说，就叫“正、反、合”。

我首先认识的是他的作品。1979年，他创作了大幅中国画《公海上团聚》，这是海峡两岸第一次在全国最高艺术展示殿堂公开发出两岸团聚的历史强音；紧接着他的作品又在第六届全国美展、第七届全国美展、首届中国艺术节等共和国最高级别的画展中入选并获奖；1996年，他独资买下浙江普陀莲花岛，耗时15年，将一座汹涌海涛中的荒岛营建成国内首座

以生态、文脉为主题的海上大地艺术作品；1999年开始，他耗时6年，设计营建成我国第一座西部荒漠上的国家级湿地公园，使百万只大型水鸟找到了栖身的家园；2002年央视的开年大戏《天下粮仓》主题绘画巨作《千里饿殍图》和《千里嘉禾图》也是在全国招寻中成于朱仁民之手；2008年朱仁民将自己创作的中国画长卷《环楼戏说》和《大运河·拱墅河上徒稿》设计成建筑施工图，并营建了胜利河环楼和古水街，成为大运河杭州段的一个地标性旅游风情线。

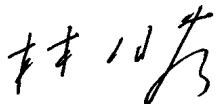
然后是认识他的艺术公益机构。朱仁民目前拥有三个艺术公益机构，一是普陀莲花岛禅宗艺术公园，二是菱湖国际艺术家村，三是杭州潘天寿艺术沙龙。他用产业化的模式去建立与运作艺术公益事业，是全国艺术家中唯一一个倾囊行善进行大胆探索的典范。

最后是认识到“朱仁民现象”。他用高端的艺术形式，把文化艺术产业化，开拓了高端艺术家走产业化的道路；用产业化的“模式”去创办文化艺术公益事业，拓宽了在新形势下办公益事业的渠道；用创新的理念，融合不同文化艺术领域的知识和智慧，率先走向文化产业高地。作为一位真正的艺术家，他不耗费国家一分钱，创作了那么多的高端艺术作品，并将这些作品演化为民众能享用的产品；他用苦难的人

生经历，激发创意热情和创作作品，开拓了当代爱国主义和人文精神教育的一种新形式。

我就是通过这些认识朱仁民的。

时代造就了朱仁民，可以说没有改革开放，就没有朱仁民的艺术，而朱仁民也创造了自己特有的无愧于时代的艺术。自古以来，艺术家都生活在“双轨制”中，要么是在政府支持的艺术机构中，要么是个人独立前行——前者一般称为主流艺术家，后者称为非主流艺术家。然而，历史上的艺术大家往往出自那些非主流的艺术家。那些主流艺术家，他们和时代同步，或许会获得当代人的赞誉，但他们的艺术生命往往越不过时代的藩篱。而那些非主流艺术家，往往因为真正发现了艺术的真谛，从而超越了时代的限制，走在了历史的前面，因之对他们的认识也需要更长的时间。朱仁民曾经不无自豪地说：“大约还有三五十年吧，人们会在我的所有作品面前，给我一个崇高的敬礼，那是向中华民族的大国敬礼，他们会说这是一个真正的炎黄子孙。”或许到那时，朱仁民的就会像历史上那些文化先贤一样，真正进入不朽者的行列。



2010年3月6日

Foreword

In China, Zhu Renmin is not a well known name, even in Chinese art circle, only a few know him. However, when we mention Pan Tianshou, a Chinese contemporary art master, and Pan Gongkai, the incumbent president of China Central Academy of Fine Arts, most people would know them. What is rarely known is that, Pan Tianshou is Zhu Renmin's maternal grandfather, while Pan Gongkai is his maternal uncle. Even more unknown is, compared with his predecessors, the artistic attainments of Zhu Renmin made in our age are much unique in many aspects. The idea that I titled this book *Zhu Renmin: Chinese Michelangelo* is not what I fabricated but imported. Several years ago, a senior Italian art critic was so much touched by Zhu Renmin's art works that he published a long article on a foreign periodical to introduce him and excitedly named him Chinese Michelangelo. When the crew of Swedish Goteborg Yatch visited Zhu Renmin's Lotus Island, they told emotionally what were unbelievable to others, "We have travelled around the world but Zhu Renmin is the artist who most touches us." Then, they added, "You stand like a huge mountain in front of our Swedish people." Mr. Helga Werle-Burger, a famous German Sinologue and old friend of Chinese people made a special visit to Zhu Renmin, and after reading all of his works and knowing his achievements, he asserted with admiration, "He is a real artist that I have met in China, a national hero of this country." Similarly, many leading artists and media critics from US, Singapore, Germany, etc. were overwhelmed by him. Why didn't we discover him who was always around with us, but instead the

foreigners found him and were deeply moved by him? What I want to know is not whether this is reasonable, but why he, who is isolated from the so-called art circle and creating in obscurity, touched those foreigners so much?

In my mind, Zhu Renmin is a true "super star", and whether you know him or not, admit or deny, his outstanding achievements or accomplishments are unreachable to many contemporary artists. Different from those celebrities in Spring Festival Gala who get popular overnight but actually "shooting stars", and disappear from the public vision even sooner, Zhu Renmin is not a upstart in art, but can be tested in a rather long time. He has evolved into a "fixed star", a permanent fixed star in art, at the cost of decades of bitter life experience unimaginable by ordinary people.

I get to know Zhu Renmin in a dialectical developing process from perceptual knowledge to rational knowledge, which is also a negation of negation process. In Hegel's words, it is a positive-negative-synthetic process.

I first knew him through his art works. In 1979, he created a large sized Chinese painting *Family Reunion on High Seas*, a strong historic voice first publicly shown in the national highest art exhibition palace on national unification across the Taiwan Straits. Soon afterwards, his works were shown and awarded in national art shows of the highest rank, such as the sixth and seventh National Fine Art Exhibition, First China Arts Festival, etc. In 1996, he bought with his own capital the Lotus Island in Putuo Zhejiang Province. After 15 years of hard work, he changed the original uninhabited island into an offshore artwork with ecology and culture as its theme, the first of its kind in China. From 1999, he spent 6 years designing and constructing the first national wetland park in

the western Gobi desert, creating a beautiful home for millions of large water birds. The large keynote paintings of *Thousand Miles of Starved Bodies* and *Thousand Miles of Thriving Crops* for the significant play *The World Barn* by CCTV at the beginning of 2002 were both created by Zhu Renmin after he won the nationwide candidate selection contest hosted by the investor. In 2008, Zhu Renmin transformed his long Chinese painting scrolls of *Romance of Ring Towers* and *The Grand Canal*, *Paintings on Gongshu River* into constructional drawings on basis of which he developed Shenglihe Ring Towers and Gushui Road in Hangzhou, now a travelling landmark along the Grand Canal.

Second, I began to know his art institutions for public welfare. Currently, Zhu Renmin has three such institutions; Zen Art Park on Lotus Island Putuo; Linghu International Artist Village; Hangzhou Pantianshou Art Salon. He sets up and manages art public welfare institutions in industrial mode, the only model among Chinese artists who invested hugely for charitable cause and made bold explorations.

Finally, I came to contact with Zhu Renmin Phenomenon. In high-end art forms, he industrialized culture and art, pioneering the industrialization road for senior artists. In industrialization mode, he established culture and art public welfare institutions, broadening the channels for charity cause under new situations. In innovative concepts, he absorbed and blended knowledge and wisdom from different cultural and artistic realms to step onto the peak of cultural industry. As a genuine artist, without one cent of state financial assistance, he created numerous high-end art works, and transformed them into products that can be enjoyed by populace. With bitter life experience, he found his creating inspi-

rations and produced his works, inventing a new form for contemporary patriotic and humanistic education.

The above is how I get to know Zhu Renmin.

The times helps create Zhu Renmin. It can be said that, if it had not been for the reform and opening up, there would have been no such art works of Zhu Renmin. Meanwhile, he created his unique art works that worthy of the great era. Since ancient times, all artists have lived in a "double track" system – they either serve in governmentally supported art institutions or manage by themselves, the former of whom are called mainstream artists while the latter are non-mainstream artists. Nevertheless, most of the art masters in history were those belonging to non-mainstream artists. The mainstream artists synchronous with the times may get much applause from contemporaries, but their art life more often than not would be restricted within the era hedge. Comparatively, the non-mainstream artists who often discover art truth can surpass the limitations of time and act as pioneers for history, and for this very reason it would take a longer time for people to understand them. Zhu Renmin has once said with much pride, "Probably thirty or fifty years later, people, standing in front of all my art works, would give me a noble salute. Undoubtedly, that's also a salute to our great country, when they would say that this guy is a good Chinese." Possibly, at that time, Zhu Renmin will join in the army of cultural saints in history who are immortal.

Lin Rikui
2010.3.6

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米开朗基罗是文艺复兴时期三大杰出艺术家之一，也是西方艺术史上最具灵感和创造性的艺术家之一。他是非凡的雕塑大师、杰出的画家，同时又在建筑和诗歌方面显示出超人的才华。不管是同时代的艺术家还是后来的艺术家，都从他的作品中汲取到丰厚的养料，受到他巨大的影响。当我们走进西斯廷教堂时，就会看到《最后的审判》的壁画和《大卫》的雕塑；当我们从美第奇家族的陵墓走过时，就会看到《夜》与《昼》、《晨》与《暮》的大理石雕像。这些作品反映了米开朗基罗对人生、信仰、爱国、爱情、艺术的追求，也是文艺复兴时期雕塑艺术的最高代表。一位米开朗基罗的同乡，意大利资深艺术评论家玛丽娜·比契在罗马著名的《华欧时报》上以“中国的米开朗基罗”为题，长篇撰文，高度评价了一位中国当代艺术家在绘画、建筑、雕塑、哲学、禅学等全方位宽口径艺术领域中的杰出能力。这位意大利评论家之所以有如此的叹赏，乃是因为她对这位中国艺术家有了深入的了解，对他创作的深度、风格、数量和他设计营造的沙漠、海岛、运河等众多景观建筑艺术的喜爱。在舟山莲花岛的长堤上，会看到800米长栩栩如生的500罗汉石雕像；观看电视连续剧《天下粮仓》时，会被那幅主题绘画《千里饿殍图》所震撼！漫步杭州胜利河古水街，会因大运河水墨长卷和优美的运河建筑而迷恋。这些建筑、绘画、雕塑、景观融为一体的作品反映了艺术家崇尚自然生态、心灵生态和艺术生态的品格和思想，也反映了他热爱人生、热爱祖国、热爱艺术的强烈追求。评论家从这里看到了自己的同乡米开朗基罗的影子。

这位中国艺术家就是朱仁民。



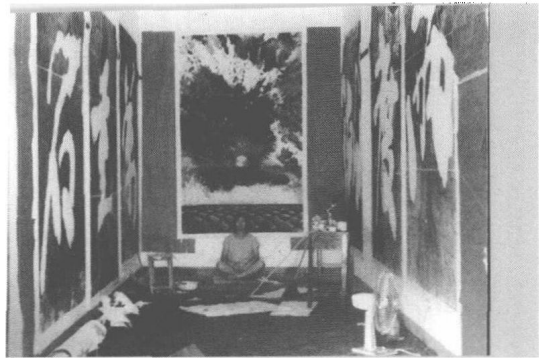
朱仁民（左一），朱仁民哥哥（左二），
朱仁民母亲（右一）

1

人生：艰辛备尝

1949年10月1日，毛泽东主席在天安门城楼上向全世界庄严宣告，中华人民共和国成立了！此时，在浙江宁波的一家医院中正躺着一位年轻的孕妇。农历十月初五（阳历11月24日）这天下午的四五点钟，万里晴空中突然传来了一声霹雳，之后一个男婴出生了！而这个男婴离开母体时，并没有像大多数新生儿那样带着哇哇的哭声。这两个奇特的现象，是“天意”还是“佛音”，成为这个共和国同龄人谜一样的人生起步。

年轻的母亲叫潘秀兰，是当代国画大师潘天寿的长女，她的丈夫朱和曾在民国政府财政部门任高职——解放后他与岳父潘天寿一样，想把自己的才智贡献给充满活力的人民共和国，因而选择留在了大陆——朱仁民就出生在这样一个具有艺术细胞和经济头脑的家庭里。但幸福的家庭并没有给朱仁民带来幸福的童年。1952年，他的父亲被放逐到东海之滨美丽又贫瘠的舟山群岛中的普陀。年幼的朱仁民也就在这片海岛开始了他人的人生旅程。为了帮助补贴家用，他很小的时候就在岛上打工，他做过渔民、铁匠、教师和救生员等，历尽了艰辛。但艰苦的生活没有磨灭他对生活和社会的希望，反而锻炼了他的坚



朱仁民在《大道·海天篇》工作室（1978年）



78年开始画这幅作品，现在想想不知什么力量什么灵感促使我画这么大的作品，可能是几十年的郁愤主动喷发吧！

我租了个游泳池，一个人保密兮兮的偷着干，门口卖榨菜农民的七岁儿子好奇地跟着我，从泳池上给我递工具。断断续续画了几年，笔是拖把扫把改制的，一箱墨汁倒在桶里一拖把下去全没了，心疼得要命。300米x3米，全世界最大了吧，当时不知道有个吉尼斯好报。作品以海天初开，平静到白浪滔天再恢复平静的过程，抽象的，如同交响乐般一个个章节组成，白光四溅，回肠荡气。画得忘情、尽兴，很有趣。香港的刘国松先生选了几幅月在韩国出版的亚洲现代水墨精选中，说是大陆就选了两个人，我一人占了五六个版面。

87年浙江电视台拍摄介绍我的专题片《海魂》，租个小三卡，五个民工，布置了三天，将杭州海疗球场围了一匝，才布了一半多点，气势很大，笔墨没有，来人进门哇地一声感叹，足矣！

（摘自朱仁民《莲花洋纪事》）