

张修竹集

Selections From
Zhang Xiuzhu

2006.8-2009.4

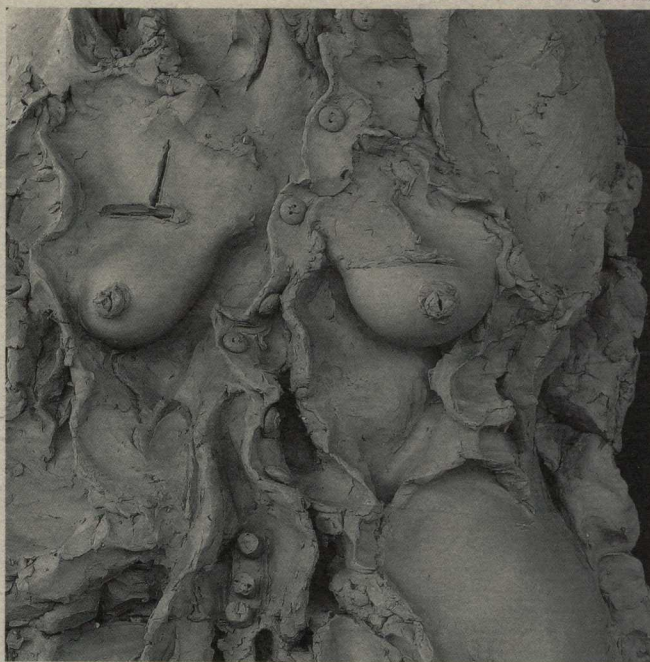
· 梦 象

Dreamscape

· 似水流年

As Time Goes By

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四川美术出版社
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目录

Contents

自序

Author's Preface

P5-P6

访谈

Interview

P8-P11

水墨

Ink and Wash

P13-P61

逝水流年·包裹的秀色B系列

As Time Goes By·Beauty Wrapped.B Series

油画

Oil Painting

P63-P101

生命乐章

Movement of Life

梦象·逝水流年系列

Dreaming Image·As Time Goes By Series

线描

Line Drawing

P103-P177

逝水流年·包裹的秀色A系列

As Time Goes By·Beauty Wrapped A Series

雕塑

Sculpture

P179-P244

似水流年·玄象系列

As Time Goes By·Mysterious Image Series

梦象·情景系列

Dreaming Image·Scene Series

梦象·国色天香系列

Dreaming Image·Celestial Beauty Series

年表

Resume

P246-P249



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P103-P177

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P246-P249

自序

四十六年前。我从各种印刷品上剪下自己喜欢的画页，再把它们粘贴在一本旧杂志上。这是我编辑的第一本画册。孤本。后来，我知道很多人都这样粘贴过画册，形形色色，林林总总。无疑，谁都有属于自己的价值判断和选择。

二十七年前。我将自己已发表作品的画页和未发表作品的照片剪裁下来，并按创作年代顺序粘贴在一本用图画纸装订的册子上，很得意地在每幅图下方手书说明。

二十三年前。我编辑了第一本正式出版的画册——《罗丹水彩人体》。她赤裸裸地保留着那个年代设计印制的粗陋。

十九年前。新加坡文华艺苑编印了我的第一本个人画集。那天，在樟宜机场接我的车上，我平生第一次见到了自己的作品专集。全彩印刷，八开精装。灯下，我抱着画册翻看了一夜。

今年五月。我同时编撰了自己系列专集的本册和第二册。系列将延伸下去。毕竟，我是那位还要在麦田里继续劳作的农夫。

我，只想留住一份属于自己的真实。

2009年5月于京西积水潭

Author's Preface

Forty six years ago, I cut out pictures I liked from all kinds of publications and glued them to an old magazine. This was the first portfolio I edited and the only existing copy. Later, I knew many people made portfolios this way, in varying degrees. No doubt, everyone has his own values and choice.

Twenty seven years ago, I cut out pictures of my published and unpublished art work and glued them sequentially on a notebook made of painting paper and proudly wrote down an explanation under each painting.

Twenty three years ago, I edited the first published portfolio –“Rodin's Watercolor Painting of the Human Body”. The clumsy designs and printing of those times remained on it.

Nineteen years ago, my first portfolio was published by WenhuaYiyuan in Singapore. On the day I arrived at the Singapore ChangMu Airport, for the first time in my life, I saw my own portfolio in full color print and hardcover. I leafed through it all night under a lamp.

In May, I compiled this volume and the second volume of my collection. More will be done. I am like that farmer who toils unceasingly in the fields.

I hope to keep a piece of truth for myself.

May, 2009 West Beijing Jishuitan

当下文化所具有的复杂性、多样性，艺术家个人人格和性格上的双重型、多重性以及因时变异，都决定着艺术家在艺术表述方面存在着多样性的可能。我生命中这种多样性的存在和冲突是非常明显的。很多人都想按一种既定的模式来归纳我。实际上我是很难被归纳的一个艺术家，我的作品从整体上很难进入现存的任何一种评判体系，因而显得很边缘和另类。如果单从内容和形式来读我的画，来归纳我，那将是困难的。你得放开尺度、丢掉现有的规则来审视，把我看成是一个具有复杂性、多重性文化形态的艺术家，而这复杂性、多重性正是当下中国文化生态的反射，只不过我的创作很明显很悲哀地体现了这种反射。

摘自《清溪对话》

The possibility of diverse art expression is determined by complicity, multiformity of the current culture and dualism, multeity and variation of personality and characteristic of artists. In my life, this diversity exists and conflicts. Many people try to typecast me into one role. As a matter of fact, I am an artist who is hard to describe. My work is hard to categorize because it appears unconventional. It is difficult to evaluate my paintings and define me as an artist just from subject matter and form. One has to discard current rules and regard me as an artist of complicity and multiformity, which are the reflection of the current Chinese cultural ecology. My work clearly and sorrowfully embodies the reflection.

Selected from *Qingxi Dialog*

访 谈

采访：记者（杨现富 侯素平）

受访：张修竹

时间：2007年10月16日

地点：京西后海

记者（以下简称记）：据我们所知，圈子里有很多人喜欢你的艺术，大家很关注你的创作状态。最近听说你创作了一大批表现当代女性题材的作品，水墨、线描、油画、雕塑都围绕这一主题，请你介绍一下这方面情况。

张修竹（以下简称张）：近两年所作，一是“逝水流年”线描、水墨系列，二是油画、雕塑统称“梦象”系列，二者可切换交融为一体。都是围绕东方式的对当代女性窥探式解读，其中自然隐含着我独特的心理个性。

“似水流年”是汤显祖《牡丹亭》第十出中的唱词，也是《红楼梦》二十三回中林黛玉隔墙耳闻的《牡丹亭》戏曲词，加上前后关联的词曲，表达了东方女性娇艳悱恻的情愫形态，我在雕塑系列的标题中作了直接引用，而在其他系列中将“似”切换为“逝”，均合我的表现意度。“梦象”纠缠着艺术和人性当代性的诠释。当代艺术所呈现的“多义性”、“模糊性”、“朦胧性”交织在“心理上及精神上的裸露想象中产生的无穷回味”中。在性的圣洁和神秘被物欲贱化的今天，性想象显得弥足珍贵。

记：你认为对女性的解读上东方和西方有什么区别？

张：东方，特别是中国是含蓄的、优雅的；西方是直接的、狂躁的。但在人性的深层次解读上，东方隐含有一种虚伪。在中国的封建时代和欧洲中世纪对女性有两种表象不同的残暴，但性质都一样。比如小脚和贞操锁，只不过穿上绣花鞋的小脚显得很优雅。最近，我特别着迷于董其昌的山水，其冲和淡泊及自由灵性已臻禅境。但董品行不端，其霸女恶行导致“民抄董宦”，封建文人这种人品和画品的对立在过去不止他一个人，程度不同而已。

记：你怎样从艺术上表现你对当代女性的解读？

张：这个问题很复杂，我作品中有很多意象连我自己都说不清，也许有潜意识的流露，这正是艺术的魅力所在。前年在一次中法画家联展上，有位法国画家说：中国人画仕女包括他画的女人体是抚摸出来；说我呢，画女人是窥探出来的，有抓扯进去解构那种感觉；德库宁呢，是把女人暴力解构，撕碎、压扁后挂起来。我认为，抚摸的那种有点虚伪，他们往往把女人当尤物看待，隐含着一种更霸悍的男权。事实上，女人作为社会的人和自然的人，她们永远会被男人窥视和想象，也如同男人会被女人想象和窥视一样。在男人表现女人的作品中，无疑会留下男人窥视和想象属性的痕迹，这当中有人的普遍的共性，但除了表现出地域和时代的特性外，更重要的是艺术家独特的心理个性，哪怕这种心理个性是扭曲的，因为他是真实的。作为生活在社会中的生命体，女人呈现着，同时被包裹着，在包裹中呈现着，如同隐没在艳丽后面灰色里的鲜活和无奈。女人自怜、自虐、自

恋的对面是男人。岁月和社会生活对她们更无情。

我试图在“梦象”、“逝水流年”的命题下表现出这种充满对抗的紧张，这种矛盾错落中的包裹、约束、奔突及撕裂式挣扎。我在消解并重构这种感觉，这种解构是真实的，是我对当代女性的感悟。我始终认为，真实地表现自己就是真实地表现这个世界。

记：在你作品中出现的纽扣符号甚至直接现成品，其中包含着什么意义？

张：对现成品的使用是现代艺术语言的拓展，在我的抽象、半抽象表现主义色形画面上使用现成品纽扣，是想通过这一符号让艺术表现同现实作直接的链接和思维切换。在我所有这个命题的作品中，我都在强化纽扣这一个符号。纽扣作为近现代服饰文明由实用演变为审美要素的重要构件，早已衍化为一种道德和心理的文化符号，一种具有象征意义的符号。当然其中有我个人的心理因素。我作品中很多女人服饰意象很中性甚至男性化，这是我们这一代人特有的心理沉积。

记：作为一个独立思考的艺术家，你的创作好像从不追随国内艺术的所谓主流。

张：一个艺术家的生存状态同其艺术形态密切相关。我天性内敛平和，属于退避型人格，但艺术表现欲望上充斥着不安分和反叛性。双重乃至多重性的对立性格纠缠在我的人生和艺术创作中，充满变数，这是我的特点，也是时代的特征。我没有受过显赫教育的背景，也没可依托的宗师门派。无法进入现代教育体系和宗师门派形成的圈子，尽管现在主流评判体系已多元化，但同时也就形成更多的圈子和山头，而这些圈子又纠缠在社会普遍存在的利益纷争之中。我的退避型人格和艺术形态的不确定性，也决定了我进不了这些圈子，也就不可能进入主流评判体系的视野。现在这个社会的生存秩序是西方思维方式主导的，具有攻击型人格的人占便宜，退避型人格的人吃亏。但我信这句话：“当你什么都不是的时候，你就是你自己。”正是江湖险恶，门派林立，才有“任我行”和“独行侠”存在的理由。

记：作为一个国画家，你在油画和雕塑方面探索走得很远，形成了自己十分特别的艺术语言和符号，给艺术圈造成了很大震动。

张：“震动”二字让我接受不了，我也不可能震动谁。准确的表述应当是：“让你过去的那些人感到怪怪的。”

我近两年无论是水墨、雕塑还是油画的创作都是自然形成的，就是我想表现这些和想这样表现。我无意去当雕塑家、油画家什么的，也没有人阻止我这样去做。我近两年不管什么形式的作品都有内在联系，其一，是“梦象”、“逝水流年”这一表现当代女性的明

确主题；其二，表现手法都是中国式的传统写意，不管是水墨、雕塑还是油画。我的油画和雕塑都有水墨写意的感觉，有国画家的精神感觉，对于我来说，区别只是工具和材料不同而已。好在眼下艺术生态有了重大的转折变化，在艺术的外沿不断拓展、边缘之间不断模糊化的今天，谁也不可能轻松地踩扁你。我的艺术自然有她生存的理由和生存的空间。只要你不在于别人带不带你玩；也不在乎别人买不买（你的作品）；更不在乎别人说你什么。但“从心所欲不逾矩”。我的底线是表现真实的自我，表现一个中国当代本土艺术家的当代意识和传统精神。

记：我们知道，你是一位资深的美术编辑，这种职业生涯和工作背景对你的艺术创作形成有多大影响？

张：我一生比较坎坷，阅历也就相对丰富。但对我艺术提升和帮助最大的经历还是当编辑。一是因为工作关系，逼着你不得不读些书。另外，美术出版社画册编辑工作性质位置在圈子里比较边缘化，在具有包容性的同时也要具备前沿性。同各层面各方位艺术家的接触面较广，可以开阔自己的视域。另外，艺术信息的获取和积累也有优势。这肯定会影响你的思维方式，很有点那个后现代主义“无所不及、无所不能”、“海纳百川”的意思。

记：你怎么看“后现代主义”？

张：我看过一些书，没太弄懂，又出现了什么“后现代后”，我看提出它的西方人也没理顺它。现在这个提法好像又过时了。但其形成的原委我还是看得明白。这和当代社会信息传播方式飞速发展和人性的不断解放有关，人性包含个性，解放人性也就赋予了个性的自由发展。过去不可能做到的事，现在可以做到；过去不能做的事现在可以做。包括我们可以重新解读一些东西，比如对传统的重新解读。从艺术家角度而言，比如信息，过去知识信息（包括艺术资讯），特别是图像信息，具有垄断性（没有公众渠道）。过去没有图像复制技术，人们对信息的接受有定向性和狭隘性。皇帝是拥有图像资源最多的人，要把自己的藏画看完，得把搬运的太监累得半死。董其昌就了不得了，家里收藏颇富，还有一帮哥儿们同僚手里的藏品也可以拿出来“品评鉴赏”，但也只是一小部分，没有的，只好通过鉴藏典籍及其他文字资料去想象。董其昌创建的鉴识体系，除私心外，得之于图像信息的拥有，同时也失之于图像信息的局限。那时，一个普通读书人学画难就在这里，你很难获得层次较高的图像信息，看都看不到。那时传播靠什么呢？没有第一手观赏临摹资料，比如临宋画，临黄公望、王蒙、倪瓒的东西，有的人只能临到第五手的，能临到第二手的，也就觉得很不得了。跟着师傅画，陈陈相因，近亲繁殖，何言跨越。临碑拓、木版之类的硬版，董玄宰还可骂你个“参死句”。

现代图像信息复制技术和传播方式的发展，让图像信息的获取更趋平民化。这种演进，在失去董其昌时代“静定”文化语境的同时又改变了整个文化艺术格局。现在，不要说是画册、光盘、网络这样一些普及的媒介，在一些重要的经济文化中心城市，当然北京、上海这样的城市更能感觉到这种便利。各种类型的展览目不暇接，包括引进的一些国际级大展，西方大国博物馆、美术馆精品都能在国内看到。几年前，中国四大博物馆的历代绘画精品在上海博物馆展出，买张火车票去上海，就可以几乎零距离观赏这些在画册上早已熟悉的经典。有心力者，还可到欧美去零距离观看西方经典原作。没有这样的社会环境，中国当代油画就不可能在这么短的时间内完成本土化进程，更不可能建立自己的学术和市场的评判体系及价值体系。随着30年来出版空白的逐渐完整填补和近10年来图像信息传播方式的变革，我们已经可以在图像上整体感受世界文明遗存，包括东西方整个美术史中的图像遗存。

记：“人性的解放”对艺术的发展有什么影响？

张：30年来，中国社会的变革进步是非常巨大的，特别是我这样一个经历过“文化禁锢”和“人格践踏”年代的人，感受是非常深切的。这些年，除了经济高速发展外，人性也逐步得到解放。现在提倡“和谐社会”是一个非常大的进步。“和谐”需要建立包容和平衡人的共同生存秩序。其中当然包括对个性的尊重和包容，当然这种包容的底线是你不能危害他人和社会。“和而不同”的中国古老哲学思想对接了当代社会的发展趋向。在工业化以前，在中世纪，中国更是这样，个性被制约、桎梏，所以社会要发展什么呢？人性的解放，人性的自由，有了此前提，人的创造力才能得以充分地发挥。你的著作也好，艺术表现也好，让人性解放。现在这个社会（包括宽泛）逐渐具备了对艺术家个性尊重和包容的宽松环境。这个性呢，有艺术的个性，有艺术家艺术的个性，有艺术家生命的个性。当然，在这里我并不反对艺术“成教化”的功能，“成教化”也应被包容，尽管这是一个强势群体。圆融无碍，无可无不可，这才是建立当代艺术和谐共生秩序的真谛。

当前这个艺术生态环境有利于我目前的创作状态，有利于我这样一个到老了在艺术上都不会安分的人，可促进我艺术表现的多样性和表现力的持久性。

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Interview

Interviewers: reporters (Yang Xianfu Hou Shuping)

Interviewee: Zhang Xiuzhu

Time: October 16, 2007

Place: Houhai. West Beijing

Reporter: (hereinafter referred to as R) As far as we know, many people in the art circles are fond of your works and pay close attention to your state of art. It is said recently that you have created a large number of works displaying contemporary woman. Your ink and wash paintings, line drawings, oil paintings are relating to the subject. Please say something about it.

Zhang Xiuzhu (hereinafter referred to as Z) The art works in recent two years are line drawing and oil painting series *As Time Goes By* and oil painting and sculpture series *Dreamscape*. Both could be blended as one. They are about interpretation to the contemporary woman in an oriental way, which naturally implies my individual mind.

"As time goes by" is lyrics from *The Peony Pavilion* by Tang Xianzhu, and the lines also appeared in *A Dream of Red Mansions*. With context, they show delicate and charming manner of oriental woman. It fits my expression. "Dreaming Image" is about annotation for contemporaneity of art and humanity. The polysemia, Fuzziness and haziness showed in the contemporary art interweave in the thoughts caused by mental and spiritual imaging. Sex imaging seems precious nowadays when sanctity and mystery of sex are physical.

R: What different interpretation do you have to west and east femininity?

Z: For oriental and especially China, it is implicative and graceful, while that in west is direct and manic. But with deep understanding, a hint of hypocrisy exists for oriental woman. There are two different kinds of ruthlessness to woman in times of feudal China and medieval Europe. They are of same nature. Bound feet and chastity lock are examples of ruthlessness, they only look graceful with embroidered satin shoes. Recently, I am fascinated about landscape paintings by Dong Qichang, which shows zenic enlightenment for simplicity and freedom spirit. But Dong was a person with evildoing for women which led to home ransacking. Dong is not the only one who's personal character and painting conflict.

R: How do you express your understanding for contemporary woman by art?

Z: This is a complicated question. I myself could not make it clearly for images in my paintings, and perhaps it is expression of subconsciousness and just the charm of art. A French painter said that Chinese draw portrait of palace maid by touching and he himself draws woman by prying about, grabbing into for deconstruction. According to De Kooning, woman is painted by violent deconstructing, tearing up, squeezing and then hanging up. In my opinion, method of touching seems a little hypocritical as they treat woman like a stunner, implying more overbearing male chauvinism. In fact, woman, as human in society and nature, would be peered and imagined by man forever, just like man by woman. In the art works of woman made by male painter, trace exists for male's prying about and imaging. This shows an overall character of human. Apart from characteristics displayed for regions and times, mental characteristics of artists are more important, even if this personality is distorted, he is true after all. As a human living in society, woman demonstrates and is wrapped at same time and demonstrates in wrapping, like fresh and

helpless in gray hid behind flamboyance. Opposite woman's self-pity, self-maltreat and self-love is male. Times and social life are ruthless to woman. I try to display, under the subject of "Dreaming Image" and "As Time Goes By", intense full of confrontation, wrapping, restrict, rush, struggle in contradictions. I clear up and reconstruct this feeling. This deconstruction is true and is my understanding of contemporary woman. I always think that to display myself truly means to display the world truly.

R: In your paintings, there is sign of button or even ready-made article. What does it imply?

Z: The use of ready-made article means expanding of modern art language. Using ready-made button in my paintings of abstract and semi-abstract expressionism is to make direct link and thinking switch between art expression and reality through this sign. In all my works with this subject, I intensify the sign of button. As an important component in modern garment civilization changing from practical use to aesthetical factor, button has long evolved as a cultural sign for morality and psychology, and even a sort of psychological sign. It is of course due to my mental factor. Many woman garments in my painting look neutral or even virile. This shows unique mental sediment of my generation.

R: As an artist of independent thinking, your works seem never following the so called mainstream art in China.

Z: The life style of an artist is closely related with his art form. I was born reserved and peaceful with character of resignation. Nevertheless, I am discontent and bold in art expression. The mixed characters get entangled in my life and art creation, full of variables. This is my character and also character of our times. As I did not have any glorious educational background, nor any master or school for relying on, I could not enter the circles formed by modern educational systems or masters and schools, though the mainstream judging systems nowadays become diversified, which cause forming more circles and factions fighting for benefits in society. My character of resignation and uncertainty of my art form make it impossible for me to enter those circles or views of mainstream judging system. The western pattern of thinking takes the lead in living order of this society, and people with character of aggressiveness can gain an upper hand compared with those with character of resignation. Nevertheless, I believe the saying "When you are nobody, you are yourself." Lone Rangers have reasons for existing because of dangers in society and numerous factions.

R: As a traditional Chinese painter, you have gone long way exploring oil painting and sculpture and have formed your own unique art language and sign, which shocked the artist circle.

Z: The word "shock" is unacceptable. I am unable to shock anyone. The right words should be "Let those who know your past feel weird".

In recent two years all my works of ink and wash painting, oil painting, and sculpture are created in a natural way, which means I express what I want and the way I like. I have no intention

to be sculpturer and oil painter, and there is on one to stop me to do so. All my works of any form in the past two years are inner -related, First, *Dreaming Image* and *As Time Goes By* have same subject of contemporary woman, Secondly, their technique expressions are traditional spiritual expression of Chinese style, and no matter they are ink and wash painting, sculpture or oil painting. My oil painting and sculpture feel like Chinese brush drawing. To me, they are different just in tools and materials. Fortunately, the current art ecology has changed significantly. With constant expanding of art concept and its marginal ambiguity, no one can easily crush you. My art has its space and reason for living, if I do not care that anyone plays with me or not, buys my paintings or not and even comments me or not. "Following one's own way without transgressing what is right". My baseline is to display a true ego and display contemporary consciousness and traditional spirit of a local Chinese artist.

R: We know that you are a senior art editor, How much does this professional working experience influence your art creation?

Z: My life was full of frustrations and thus I gained rich experience. Being an editor is the most important experience for my art improvement. You had to read more books for the job. This position in an art press is comparatively marginal, with which the editor shall be comprehensive and pioneering as well. It let me have more contacts with artists of all levels and fields, broadening my outlook. In addition, I enjoyed advantage for collecting art information, which for sure would affect way of thinking. It is somewhat like post-modernism. "Nowhere can not be reached and nothing is impossible", "All rivers run into the sea".

R: How do you think of post-modernism?

Z: I read some books on it, but did not fully understand it. And now post-modernism and post-colonialism is put forward. I think even the western people who put forward it could not make it clear and it seems out of date now. I could see clearly some of reasons for that. It concerns the fast development of social information transmission and liberation of humanity, Humanity includes personality and the liberation of humanity promotes to develop personality freely. We can do what we could not do in the past. We can re -interpreter something, for example, re-interpret tradition. From artist point of view, knowledge information (including knowledge consulting information) especially image information is monopolistic (no public access) in the past. And people are targeted and narrow-minded for information receiving. Emperor owned most of image resource and if he wishes to go thought all of them, eunuch would die of carrying. Dong Qichang's rich collection plus his colleagues's collection only accounted to small part of the total. And one had to image though books and other written materials for what you could not see. Dong Qichang built up his appreciation system owing to possession of image information and lost it because of limitation of image information. At that time it was hard for every scholar to learn painting because one could not get image information of higher level. What was means for transmission then? There was no first -hand copy materials. For those paintings of Huang Gongwang, Wang Meng and Nizhan, one

could only copy the 5th hand things. One might even feel proud for copying second- hand thing, No surpassing is possible as they just followed their masters. With development of techniques for modern image information copying and transmission, acquisition of it becomes more popular. This progress has changed the whole art and cultural pattern when it lost "static determinacy" context of culture in Dong Qichang times. Now, one could feel convenient in some cities of economic and cultural importance like Beijing, Shanghai, let alone the popularity of medium like album of painting, CD, and internet. There are all kinds of exhibitions to see including important international exhibitions and top exhibits from museums and art galleries in western countries could be seen at home. A few years ago, top paintings from the four Chinese museums were displayed in Shanghai Museum and one could appreciate closely those classic collections just with one train ticket to Shanghai. And some could even go Europe or America for close appreciation of western classic originals. The Chinese contemporary oil painting could not finish its localization in such short time without this social environment, let alone building up own academic and market judging system and value system. With gradual supplying a gap for 30 years in publishing and changing of way of transmission for image information in past 10 years, we can now experience in image the world civilization survival, including the image survival in whole art history both east and west.

R: What does liberation of humanity influence art development?

Z: In the past 30 years, the Chinese society has undertaken tremendous reform and progress, I feel it deeply as I experienced period of cultural Imprisonment and trampling of personality, In addition to fast economical development, harmonious society is promoted, which means a great progress. Harmony needs to build up a people's jointly living order of tolerance and balance, which of course comprises respect to personality and tolerance. The base line of tolerance is no harm to other people and society. "Harmonious but Diverse", an old Chinese philosophy thinking, meets developing trend of contemporary society. Personality was restricted and fettered in the time before the industrialization, in middle ages and in China then. So, what the society needs to develop? It is liberation of personality and freedom of personality. With this premise, man's creation can be brought into full play. Let personality be liberated in your works and art expressions. The relaxing environment for respect and tolerance to artist personality is gradually built up in today's society. This personality comprise personality of art, personality of artist's art and personality of artist's life. Here, I am not against function of ZHU JIAO HUA, which shall be tolerated though it is a powerful social group. "Perfect penetration without obstruction" and "Care one way or another" are the essence for building up harmony order of contemporary art.

The current art ecological environment is good for my creation, good for me, who is always restless for art even if getting old. It promotes diversity of my art expression and expressive capability.

(The original text was published on *Beijing Morning Post* October 24th 2007, and polished by the interviewee.)

水墨

Ink and Wash

逝水流年·包裹的秀色B系列
As Time Goes By·Beauty Wrapped·B Series

〔P14-P61〕 纸本 中国墨
on paper chinese ink