

The Peasants' Painting in Jinshan

# 金山農民畫



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# 金山農民畫

張仃題



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# 序

曹振峰

稻花香裏說豐年，聽取蛙聲一片。

這是宋代著名詩人辛棄疾在《西江月》一首詞中，描繪的江南農家連年豐收，恬靜而富有生機的鄉土風情。

今日上海金山縣水鄉，雖依舊稻豐魚肥，但惹人矚目的却是藝壇新花——金山農民畫；它從誕生至今才不過十餘歲，而已譽滿國內外；在全國已命名的五十餘個畫鄉中，實屬佼佼者。

記得一九八〇年初夏，上海金山農民畫首次進京在中國美術館展出時，立即引起首都美術界的一致好評。因為，在它別具一格的藝術語言中，處處飽含着水鄉清新而芬芳的泥土風韻，也傾注着作者對生活的摯愛。那種勃勃的藝術生機，不但給人以美的享受，還給人以生活的啓迪。展覽的成功，還由於它揭示了新的美的領域——就是千百年來，無人承認勞動人民的藝術是民族的藝術，也不相信世代泥腿的種田人會登上藝術殿堂，當它衝破了歷史的偏見而蘗露新姿時，便令人刮目而視了。

當然，民間美術的開拓並非始於金山。早在五十年代就曾出現了江蘇邳縣和陝西戶縣的農民畫，金山是七十年代末才起步的。然而，後來者居上，它在學習前人而失敗後，另闢了新路，不僅使自己由此而出現了轉機，還為很多畫鄉所效仿。金山開創的這條路，是將傳統的民間美術發掘出來後，為適應新時代生活和審美的需要，發展成既是傳統的又是蘗新的藝術形式。

人們已漸漸的發現，在擁有八億人口的廣大農村，蘗藏着無盡的美術資源，人民羣衆為了生活的需要，利用各種材料和形式，美化自己的生活 and 環境，豐富人生的禮儀和各種習俗，並成為自己精神上的寄託。這種美術創造，是千百年來世代傳承，無數人反覆再創造的智慧結晶。它有自己的藝術規律和造型體系，它又是一切造型藝術的母親。認識民間美術的價值，誠然意義十分重大。

進而將農家的大孀、大嫂們請來，讓她們自己拿起從未拿過的畫筆，隨她們自己的

心願和自己的方法畫畫，來描繪現在的生活，無疑又是一個新的開端。實用性的民間美術創作與現代繪畫創作不是一回事，學習新的方法對她們來說是何等的艱難，改握細細的畫筆，真如舉千斤之重。文化館的輔導者既不用西方的繪畫技法來灌輸，又不越俎代庖，而是啟發她們將繡花、挑花、印染、剪紙的造型本領，和配絲線的色彩知識，運用到繪畫上來。將民間美術與現代美術相融合的障礙掃除後，農民們的藝術才華和智慧便由之被釋放出來，並顯示出驚人的創造力。

金山農民畫的作者們，好在不知道西方的藝術的規程，也不知道宮廷藝術的形制，又未受舊畫師的法規束縛，更極少受他人藝術的影響和滲透，她們沿着自己的道路，在藝術天地裏自由地馳騁。她們可以將鷄鴨塗成五顏六色，似世間未有的禽類；可以將池塘的水畫成大紅，還將池塘豎了起來；可以將同一畫面的空間，有的畫成平視，或俯視，或側視；還可以將小河的水流淌到天上，河中的小船和鴨群也似順流升空。若說畫得很不合理，她們會回答畫得很合理，因為她們畫的是自己心中的畫。有人會稱讚她們是運用色彩的大師，那粉、紅、白、黑構成的漁港小鎮，那七色構成的大海漁船，是多麼迷人，但不會承認是對現實生活的寫照，作者也會回答，畫得很真實，因為她們的畫，是心靈中真實的藝術再現。縱然如此，她們的畫，仍如普通的農民那樣，藝術上是純樸而誠實的，也是可信的。

當我們欣賞和評價金山農民畫時，不要忘記艱辛的開拓者吳彤章，他擅長畫中國畫人物畫，尤以畫海見長，而為了農民畫事業，不惜停筆，長期默默地探索、實踐和輔導，為金山農民畫的繁榮和發展作出了很大的貢獻！

現在金山農民畫院成立了，農民畫家的隊伍壯大了，十餘年前培植的新花也已根深葉茂，更加絢麗多彩。祝願金山農民畫發揚不斷探索的精神，不斷開拓新的美的領域，歲歲都報豐年，以更美的發自心靈中的畫圖，奉獻於和平、進步、繁榮的新世界。



# Introduction

by Cao Zhengfeng

The famous Song Dynasty (960-1279) poet Xin Jiji wrote a couplet to describe the beautiful countryside of southern Jiangsu and Zhejiang provinces which is tranquil and yet full of life after a bumper harvest.

Today Shuixiang County, located in Jinshan Township in Shanghai, with its luxuriant paddy fields, is still as beautiful as it was about 1,000 years ago. Yet there is something new in this ancient countryside — the peasant painting. Although peasant painting has only emerged in the past 10 years, it is already enjoying a high reputation both at home and abroad. Jinshan Township has become the most outstanding among the country's fifty "painting townships."

When Jinshan's peasants exhibited their paintings for the first time in the China Art Gallery in Beijing, they were praised in the capital's art circles. Their peculiar style showed the rural flavor of Shuixiang County and expressed the painters' love for life. They not only appealed to the aesthetic sense but also revealed the truth of life. The successful exhibition opened up a new type of art, the art of the labouring people, which, for hundreds and thousands of years, had not been acknowledged as a national art. When peasant painting overcame historical prejudice and revealed its charm, people started to look at it with new eyes.

The development of peasant painting did not start in Jinshan. Peasant painting developed in Pi Township, Jiangsu Province and Hu Township, Shaanxi Province in the 1950s, while Jinshan peasant painting started at the end of the 1970s. The painters used the experiences of their predecessors to open up a new route for themselves and set an example for peasant painters in other rural areas. Folk arts, adapted to modern life and taste, were used as a foundation in the development of Jinshan peasant painting, creating a new type of art which is both traditional and modern.

People have gradually discovered that great artistic potential lies hidden in the vast, rural areas of China where about eighty percent of the country's population live. In their daily life, common people use various kinds of materials and art forms to decorate their homes and to enrich their rites and ceremonies. These beautiful objects, artistic creations handed down from

generation to generation, are the results of the collected wisdom of the people. This art has its own laws and systems and is the mother of all plastic art. Therefore recognizing the value of folk art is a very important and significant task.

Another extraordinary phenomenon resulting from peasant painting is that rural women, who have never painted before, paint according to their own free will. Since folk art is different from painting, the women found painting very difficult at first. Instead of teaching them traditional western painting techniques, instructors in the cultural center taught them to apply their own techniques in designing and color mixing, which they had learned from embroidery, printing and paper-cutting, to painting. When the obstacles between folk art and painting are removed, the peasants' talent and ingenuity for artistic creation are given full play.

Jinshan peasant painters know the norms and laws of neither western art nor Chinese classical art. They just paint according to their own free will. They sometimes paint chickens and ducks in unusual colors; they even paint the water in a pond as red and the pond as vertical. Sometimes the water in the pictures flows from the river to the sky, carrying the boats and ducks with it. Their towns, fishing ports and ships, composed of the colors of the rainbow, are very fascinating. Very often a variety of visual impressions are included in the painting. You may think the paintings not rational, the painters will answer that they are rational because they represent the painters' imagination. You may say the paintings are not true representations of life, but the painters will tell you that their works are true, for they are true representations of their feelings.

We should not forget Wu Tongzhang, who did arduous, pioneering work in the development of Jinshan peasant painting. He is well versed in painting human figures and seascapes in traditional Chinese painting style. But he stopped his own work to explore ways to develop peasant painting and to coach the peasant painters. He contributed a great deal to the cause.

Since the founding of the Jinshan Peasant Painting Association, more people have joined the team. Jinshan peasant painting is gradually maturing. Let us hope the peasant painters continue to explore new artistic spheres and continue to create works of great beauty. □



# 漫談金山農民畫

吳彤章

被稱為“金山農民畫之鄉”的金山縣，位於上海市南郊的杭州灣畔。這裏風景秀麗，物產豐富。美麗富饒的環境陶冶着農民熱愛藝術的性格。當地流傳的民間藝術極其豐富多彩，如古老樸素的藍印花布，至今仍為勞動人民所喜愛；精美的雕花木床，是農民家新房中不可少的傢具；造型別致的農舍，講究與自然的協調；粗獷灑脫的灶壁畫，成了農民生活中不可缺少的點綴的藝術；挑花織布，更是農村婦女們傾注自己的情感，施展各自才能的手段；逢年過節，農民們紮花燈，剪剪紙各具匠心。

七十年代起，金山縣的農民在生產勞動之餘，盛行起繪畫的創作活動。全縣有作者三百多位，而農村婦女佔了半數以上，其中有八十多歲的老農和十多歲的少年。

大家知道，中國的農村婦女，歷來擅長繡花、剪紙、織布，但從未聽說她們還有繪畫的才能。然而在金山農民畫作者中出類拔萃的確是那些四五十歲的農村大嫂們。她們被縣文化館邀請出來參加美術創作，有着一段不尋常的經歷。

早在一九七二年，筆者被調到金山縣文化館負責組織並輔導農民羣衆的美術創作時，這裏的美術骨幹大多是一些知識青年。他們在素描等技法上提高較快，而作品却缺乏生活氣息和鄉土味。農民覺得其缺乏親切感。一個國家的民間藝術乃是這個國家的民族象徵，中國的民間藝術，千百年來主要由農民羣衆所創造。發展金山農民畫也應沿着民間藝術自身的規律去發展，它必須紮根於“泥土”，具有濃厚的地方特色才会有生命力。只有將當地古老的民間藝術進行“推陳出新”方是金山農民畫的正確道路。在當時，這一觀點，就得到了文化館領導的贊同和支持。於是，筆者先邀請了一些年老的民間工匠藝人來參加農民畫創作學習班，並讓他們經過一段時期的創作實踐。工匠們的作品雖然沒有那種自然主義的傾向，但一套舊的繪畫陳規把他們束縛住了，不能發揮其的藝術創造性，作品顯得古腔古調，沒有時代氣息，也缺乏藝術個性。藝術應是一種創造性的勞動，而工匠慣於照着粉本依樣畫葫蘆，具有創造性的甚少。

爲了尋找創作金山農民畫的理想作者，一九七七年筆者組織了一個民間藝術“采風”小組，來到靠近浙江省的農村，找老年人談心，向能繡善織的大嫂們求教。不少農村婦女把藏了許多年的心愛之物拿出來給我們觀賞，無數繡品在你眼前閃爍着異彩。我們被這些具有濃郁的鄉土色彩的作品所陶醉，被那鄉村婦女的才華所感動。繡品裏的魚、鳥、花、蟲、人物、山水從完整的印象出發，配色不受自然局限，構圖不分遠近，注意裝飾效果，有一定的規律，但沒有一套刻板的程式，顯得隨心所欲，發自內心對生活的熱愛情感。這些婦女的刺繡藝術也是世代相傳，有着較高的造詣。這使筆者產生這樣一個念





頭，是否可以把農村婦女在剪紙、刺繡、織土布等勞動中所積累起來的經驗和審美情趣作為一種特殊的繪畫基礎和藝術素養，從而跨越西洋的素描、透視這兩個對農民畫家來說是“攔路虎”的障礙，而自由地通向農民自己的藝術王國。民間剪紙、刺繡等與繪畫雖有區別，但也有相通的藝術規律，只要進行正確的輔導，就有可能把她們的剪紙、刺繡等藝術特色運用到繪畫中去；而且她們還不知道一般繪畫的陳規舊法，正便於發揮她們藝術創造才能，而不是由劃一的形式來束縛人們思想情感的表達。由此，筆者就邀請了那些能繡善織的婦女參加農民畫創作學習班。不上統一的美術課，只作藝術規律性的啓示，強調藝術個性的發揮。終於在輔導老師循循誘導和因勢利導的指點下畫出了一批頗有地方特色的金山農民畫。大嫂們大膽地把紙當布、把筆當針、把顏色當成有色的絲線，照繡花那樣配色，像剪紙那樣造型。如請來的第一位大嫂曹金英，其處女作《慶豐收》運用了帳檐形式，第二幅《魚塘》借鑒了藍印花布的風格，但又不是帳檐、藍印花布的設計圖。它們是從帳檐、藍印花布中脫胎出來的另一種藝術形式。你說它是純粹的圖案，不是，因為它具有豐富的生活內容；你說它純粹的繪畫，也不是，因為作者把許多物象都平面化了、裝飾化了。當他們開始形成自己風格的時候，有人還認為它是“四不像”，多次因定不了屬於哪個畫種而不被展覽會入選。其實金山農民有自己的審美要求，有自己的藝術傳統。在他們的生活中，到處可以接觸到民間工藝，像陶瓷花紋、灶頭壁畫、藍印花布、民間玩具、剪紙、皮影、泥塑、磚刻、紙襪、漆器等等的藝術形式，耳濡目染，從而很自然地顯示出他們製作裝飾繪畫的才能。像八十四歲的阮四娣老婆婆，她的畫都來自剪紙造型；陳德華所創造的人物形象，受江南紙襪的影響；張新英的作品，吸取了民間青花瓷的藝術特色；沈小妹的興趣在民間玩具上；而陳芙蓉的色彩總像女兒家的一堆嫁妝，喜氣洋洋；張鳳英把注意力集中在泥塑木雕上；而姚珍珠的畫面又近似自己織的土布色調；李翠英的畫常常是枕頭花的變體；陳本雲的鴨子，一看就知道他在追求民間玻璃畫的富麗色彩；而高風從更古老的民間彩陶中尋找自己表現的語言。總之，他們雖然沒有受過美術學院裏那種所謂嚴格、科學的基礎訓練，但也有他們自由選擇學習的課題。

金山農民畫家不學焦點透視、散點透視，因而他們在畫稿上不能產生立體的概念，只能把一切立體的東西處理成平面。同時他們又不是憑直接視覺來作畫，而是依據自己對各個物體的特徵概念或物體相互關係的特定印象來作畫，因而隨着他們表現生活的需要，把許多不同時間、不同空間、不同視向和各種物體的特徵概念錯綜複雜地交織在一



起，往往在一幅畫面中出現仰視、平視、俯視、側視、反視等現象，構成了金山農民畫特殊的構圖形式。如他們處理物體間的空間關係時，不是通過明暗、虛實、大小來表現的，而是用拉開平面距離的方法表現空間。又如對一隻杯子的概念，是口圓底平，因而口畫正圓形，杯子底部畫成一條平線，說明底可以平放的意思。由此可見，農民對於物體的形象概念，不停留在視覺的直觀上，而是上升到對事物本身的認識。他們對色彩的選擇，也並不以任何科學理論為依據，而是一種色彩的刺激、均衡、協調等誘惑使他們選定顏色，是一種傳統的審美觀念和個人的性格、情感需要，來考慮色塊的搭配。因而他們比較自由地運用自己的藝術語言，把客觀世界和主觀心靈融為一體了。作品富有本民族的社會風俗情趣和濃厚的生活氣息，反映出勞動人民樸實的思想情感和美好的願望，成為大家喜聞樂見的一種新的繪畫形式。

一九八〇年首次在北京中國美術館舉辦“金山農民畫展”就贏得了在京美術家們的一致肯定和高度評價。也引起了國外文化界的關注。隨後，“金山農民畫展”赴美國、法國、德國、日本、比利時、加拿大、澳大利亞、挪威、芬蘭、瑞士、香港、台灣等十多個國家和地區展覽，均受到觀眾們的歡迎並博得專家們的好評。一些國家博物館、藝術收藏家紛紛珍藏金山農民畫。有十位優秀作者，先後被中國美術家協會、中國民間文藝家協會吸收為會員。

十年內，金山農民畫蜚聲中外，慕名來金山縣參觀訪問、進行文化交流的中外朋友越來越多。為了適應日趨頻繁的藝術交流活動和不斷開拓金山農民畫的藝術領域，自一九八九年一月起，在金山縣縣城內成立了“金山農民畫院”，它的創作樓已成為廣大農民畫家們研究、學習、創作的中心，並且是進行中外文化交流的場所。

綜上所述，金山農民畫走過了一段自己的歷程，它沒有按照一般美術學校的教學方法培訓自己的作者，而是根據農民自身特點來摸索一種規律。但金山農民畫的歷史還相當短，它像一朵含苞待放的鮮花，因此也就有着無限生命力。我相信，在我國政府、社會各方的重視和扶植下，這朵中國當代民間藝術的奇葩將開得更加艷麗多姿。

吳彤章 1933年4月生，上海奉賢縣人，金山農民畫指導老師。他擅長中國畫，早年曾在上海美術專科學校國畫系學習。1950年後，他在中國人民解放軍海軍文工團從事舞台美術工作，1972年轉業到上海金山縣文化館工作。他現任上海大學美術學院“現代民間美術研究室”主任、金山農民畫院院長、中國美術家協會會員、中國民間文藝家協會會員、中國民間美術學會理事。他的作品曾被國家軍事博物館、瀋陽故宮博物館收藏，也曾到過美國、敘利亞、伊朗、伊拉克等國家展覽。



# The Peasants' Painting in Jinshan

by Wu Tongzhang

Jinshan County, also known as the "county of peasants' painting," is situated on the bank of Hangzhou Bay in the suburbs of Shanghai. Jinshan's beautiful landscape and rich natural resources have cultivated the local people's love for art. A great variety of folk arts are popular in the county. Locally produced items such as indigo-printed cloth, woven cloth and embroidery work (characteristic for its primitive simplicity), exquisitely carved beds, uniquely designed cottages and bold and simple wall paintings are indispensable to the life of the people and show their artistic ingenuity.

Spare-time painting became popular in Jinshan in the 1970s, eventually involving more than 300 painters, including 80-year-old peasants and children of 10.

Rural women in China have been talented at weaving, embroidery and paper-cutting since ancient times; but few knew painting. Interestingly the best painters in Jinshan are elderly women above fifty. An unusual story explains this fact. When I was assigned to the cultural center in Jinshan in 1972 to organize peasant painting and to coach new artists, I realized the core members of the fine arts circle were mostly school graduates who could make rapid progress in technique, but whose works were not down-to-earth. Their works did not appeal to the local peasants. Folk art is created by common people, including peasants, and is therefore closely connected with people's lives and the soil. Peasant painting can only maintain its vitality when it develops along these lines. Cultivation of traditional folk art was the only way to develop peasant painting in Jinshan. I invited some craftsmen to the painting classes and let them practice painting. But the craftsmen were hampered because they were used to copying and their work lacked originality. In my search to find the ideal painters among the rural people, I visited some old people in villages near Zhejiang Province in 1977. During the visit many women showed us their embroidered works. We were deeply impressed by the strong rural themes in their beautiful works. The embroidery was mostly of flowers, insects, fish, birds, human figures and landscapes. The women did not always paint objects in their natural colors or according to spatial reality, but stressed the effect of the finished product as a whole. The works normally followed certain patterns but were not inflexible. They expressed the women's emotion and their love for life.

These women were highly accomplished in the art of embroidery, using techniques handed down to them through the generations. I wondered whether their experience and aesthetic judgment, which the rural women had accumulated through weaving, embroidery and paper-cutting, could be applied to painting without formal training in western painting techniques. Folk arts, such as embroidery and paper-cutting are not exactly the same as painting, but they do use similar artistic methods. I thought that after the right kind of training, the rural women could apply the techniques they had mastered in embroidery and paper-cutting to painting. Besides, since they would be free of preconceptions, their artistic creativity could be given full play.

I invited some women who were accomplished at embroidery and paper-cutting to join the study group. During their training in the study group, their originality was stressed while some guidance was given on artistic techniques. With the skilled guidance of the teachers, the women tried their hand at painting, making designs and mixing colors in the same way they did for their embroidery and paper-cutting.

Cao Jinying, the first woman to enter the study group, painted her first work, Celebrating the Bumper Harvest, in the style of a *zhangyan* (a decorative curtain hanging on the top portion of a mosquito net). Her second painting, Fish Pond, was in the style of a piece of indigo-printed cloth. Although her works originated in the *zhangyan* and indigo-printed cloth, they were different from the originals. They were not merely designs but vivid expressions of life; yet they were not conventional works of art because they were two dimensional and decorative. At first such works were not acknowledged as paintings.



In fact, Jinshan peasants had their own artistic tradition and taste. Folk arts, such as ceramics, lacquer painting, wall painting, paper-cutting, clay-moulding, brick-carving, toy-making and shadow puppets, were an indispensable part of their life. Nurtured in such an atmosphere, the peasants had cultivated a talent for decorative art. The designs of all of 84-year-old Ruan Sidi's paintings were based on paper-cutting; Chen Dehua's paintings of human figures were influenced by the art of paper-folding; Chang Xinying's works were based on designs from blue and white ceramics; Shen Xiaomei's works were like folk toys; Zhang Fengying's resembled clay figures and wood-carving. Chen Furong liked to use bright colors and her paintings resembled brides' dowries; the colors of Yao Zhenzhu's paintings were similar to those in her woven cloth; Li Cuiying took her designs from embroidered pillow cases; ducks painted by Chen Muyun had the bright color of folk glass painting; and Gao Fengli drew inspiration from the color of ceramics.

Jinshan's peasant painters have never had any systematic training and have never been taught perspective, therefore it is difficult for them to achieve a three-dimensional effect in their paintings. Yet instead of just painting what they perceive, they recreate the world as it appeals to them and go beyond the surface of an object to its essence. Their paintings often combine their perception of objects at different times, in different places and from different viewpoints. Usually there are several different visual impressions in one painting which form a peculiar pattern. Distance is not presented through size or shades of light, but through a concept. For example, when they draw a cup, they will draw a circle, which represents the round opening of the cup, and a horizontal line, which represents the bottom of the cup, as the bottom is horizontal. In their choice of colors, they consider the final effect of their combination rather than any scientific consideration. Their work, emerging as a new type of art, is both subjective and objective, the product of their own individuality and traditional aesthetic judgment, representing their life and environment and also their feelings and desires.

When the Jinshan peasants' paintings were first exhibited in the China Art Gallery in Beijing, they were highly praised by artists. The paintings attracted the attention of people from cultural circles in foreign countries as well, and have been exhibited in more than 10 countries and regions, including the United States, France, Germany, Japan, Belgium, Canada, Australia, Norway, Finland, Switzerland, Hongkong and Taiwan, where they were greatly appreciated. Many museums and private collectors have started collecting the paintings. Ten painters from Jinshan have been selected as members of the Chinese Artists' Association and Chinese Folk Artists' Association.

During the last ten years, peasant paintings from Jinshan have earned a high reputation both at home and abroad. More and more people from foreign countries and other places in China have come to Jinshan to visit the painters and for cultural exchanges. In order to meet the needs of such activities and to extend the scope of the peasant painting, the Jinshan Peasants' Painting Association was founded in January, 1989 in Jinshan Township, which has become a center for artistic research and for cultural exchanges between China and foreign countries.

Jinshan peasant painting has just emerged. It has not yet attained maturity, but has great potential. And I believe it will become more and more prosperous. □

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■ 厨房一角 (57×61) 張新英  
 A Corner in the Kitchen (57 X 61 cm) by Zhang Xinying



