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名誉主编: 杨晓阳 陈传席 许钦松

主 编: 陈湘波 副 主 编: 孙海峰

责任编辑: 毛 羽

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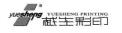
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东方精神

随着现代科技的高速发展,人们的生活节奏也相应变快,大众往往热衷于对流行文娱活动的接受和参与,而对最具东方精神气质的传统中国画艺术的欣赏却越来越淡化。专门从事艺术研究者和从书画艺术经营中获取利益者,对于书画作品的了解,往往只注重艺术程式和艺术风格。特别是画商,关切的是作品真伪,对于笔墨神韵,更是无从追究了。

一幅作品成功与否,我们可以从多个方面进行 考察,如形象、构图、色彩、笔墨等等。笔墨 这个因素尤为重要,因为它是中国书画所具有 的特殊魅力所在。可以说,不懂得欣赏笔墨之 美,就无法真正欣赏中国书画。

关于中国画的笔墨之美、力度之美、节奏之 美、韵律之美、动态之美和气势之美等诸多因 素的文章已有不少,这里就不展开论述。我现 在就"东方墨"这一学术邀请展所涉及的课 题,谈一谈中国画的笔墨意趣美和性格美。

清代郑绩所著《梦幻居画学简明》对笔意问题 有这样的论述: "作画须先立意,若先不能立 意而遽然下笔,则胸无主宰,手心相错,断无 足取。夫意者笔之意也,先立意而后落笔,所 谓意在笔先也,然笔意也无它焉,在品格取韵 而已。品格取韵时有曰简古,曰奇幻,曰韵 秀,曰苍老,曰淋漓,曰雄厚,曰清逸,曰味 外味也,种种不一,皆所谓先立其意而后落 笔。而用墨之浓、淡、焦、润则随意相配,故 图成而法高,自超乎近习之外矣。"从这段论 述,可以发现笔墨意趣在中国绘画中所起的重 大作用。 中国历代画论对于笔墨传情寄意的道理早有所悟,认为笔墨风格与作者的"胸襟"关系极大,亦或与作者的性格优劣相关,如清代沈宗骞在《芥舟学画篇》中说: "笔格之高亦如人品……笔墨虽出于手,实根于心,鄙吝满怀安得超逸之致? 矜情未释何来冲穆之伸?"

艺术创作是人类高级的、复杂的、特殊的精神活动,通过艺术创造意识对自然现实的直接反映或间接折射,人们在不断发现和创造美的精神活动过程中,认识自我性格,寻求自身价值,并在肯定自身存在的过程中,实现其高于俗世生命的人生意义。

这些作品以东方精神为原点,以中国特有的水墨艺术形式和东方独特的材质创作的中国水墨画,已经给当今水墨领域诸多的思考,也必将给当代艺术史留下难得的实物佐证,也会为新时期的文艺繁荣与复兴做出贡献。同时也希望能让更多的国际友人认识、理解,最终能欣赏并接受中国当代水墨艺术。

"东方墨·中国当代水墨艺术家邀请展"已经进行第三次的邀请展览,并在挪威首都奥斯陆作为东方文化的一部分,向北欧政界、艺术界作展示。

是为序。

Oriental Spirit

Along with the rapid development of modern science and technology, people are consequently having faster life pace: the public now tend to take more interest in popular recreational activities but show a weaker appreciation of the traditional Chinese painting that are most typical of oriental spirit. Except those engaged in art research and art business, the majority often have a limited understanding of Chinese calligraphy and painting works, that is, focusing on art forms and styles only, especially those art dealers who pay more attention to authenticity instead of the ink charm.

To judge whether one piece of Chinese painting is successful, we can take several aspects, like image, layout, color, and painting skills (with ink). The factor of painting skill is the most important, for it demonstrates the unique charm of Chinese painting. It can be further determined that there is no true appreciation of Chinese painting without considering its ink beauty.

There are many articles about Chinese painting in terms of beauty of painting ink, beauty of strength, beauty of rhythm, beauty of rhyme, beauty of dynamics, and beauty of vigor and thus I will not talk about these aspects in details here. Instead, I would like to comment about the beauty of conception and appeal the beauty of the character in Chinese ink painting, regarding the topic of "Oriental Ink" involved in this invitational exhibition.

Zheng Ji from the Qing Dynasty put forward the following discussion about painting conception in his Concise Painting Theory at Menghuan Room: "The first step of painting is to form the conception; if the painter start painting abruptly without any conception, he would have no general idea to maintain the mind, his hand would go wrong with his mind, and he would definitely have nothing to extract for the painting. Conception refers to the conception of painting: form the conception before painting, conception exists prior to painting; however, conception means nothing complicated but simply the selection of character and charm. Character and charm can be chosen from a list of primitive simplicity, fantasy, elegance, antique, smoothness, abundance, natural grace, charm beyond charm, and many others, and all these should be formed as conception prior to painting. The darkness and wetness of ink can also be matched randomly

and therefore, the completed painting would actually embody great techniques far beyond". There words just reveal the important role that the conception and appeal of ink plays in Chinese painting.

The painting theories all through the Chinese history have already grasped the fact that painters use pen and ink to send their feelings and conceptions and those theories have further pointed out that the ink style has much to do with the painter's mind or personality. For instance, Shen Zongqian argued in his Jiezhou Learns Painting that "the style of pen is just like personality. Pen and ink are used by the hand but it actually derives from the mind. How can a vulgar painter make a free and natural painting? How can a painter show any harmony and solemnity without discarding affectedness?"

Art is a kind of advanced, sophisticated and special spiritual activities for human. By direct or indirect reflections on natural reality via art, people could know their own personality and seek their own value in the spiritual process of continuously discovering and creating beauty, and then realize the meaning of life superior to the secular one in the process of affirming their own existence.

All the exhibits of "Oriental Ink" are Chinese ink paintings created in the unique ink art form and with special oriental materials and focused on oriental spirit. These paintings have provoked deep reflections on the current ink painting field; they will certainly leave precious physical evidences for the contemporary art history and make contributions to the prosperity and rejuvenation of modern art. The exhibition also expects more international friends to know, understand, and finally appreciate the contemporary Chinese ink art.

As the third time of its kind, the "Oriental Ink" - The Third Invitation Exhibition of China Contemporary Ink Painting attempts to show part of the oriental culture in Oslo, Capital of Norway, to Nordic political and art circles.

End of this preface.

做真正的传承者

对于中国画而言, 传承与创新是一个基本课 题,但又是往往挂在嘴边,却没有在内心扎根 的课题。尤其是传承这个方面,在当下这个崇 尚创新的时代, 很多人把传统当成创新的包 袱,一脚踢开,以图轻装上阵搞创新,结果东 撞西撞,成绩寥寥。当然,还是有一些人,希 望继承传统,发扬传统,走传统出新的道路。 但是,由于当下中国画的传承派末流狭隘地 理解传统, 固守陈旧的视觉形式, 一味传承偏 执到类似于"近亲繁殖",因此患了"遗传 病",作品了无新意和生机,而这个群体又是 如此的庞大, 泥沙俱下, 一些有追求的传承派 很难被区分出来。但即便如此, 面对各种误解 和否定,他们还是选择了坚持,并致力于挖掘 传统精华,将传统的精、气、神发扬光大,所 以我们很欣喜地看到,在这个时代还是有得到 传统真传的艺术家, 他们称得上是真正意义上 的传承者。

强调传承的艺术家多是对笔墨语言的深入探索 乐此不疲,对他们而言,传承,与"笔墨当 随时代"是一致的,与古为今用是并生的。 但时下的现状是很多人甚至是中国画家对笔 墨的认识也是非常有限的,"笔墨等于零" 的大争论以及对黄宾虹评价褒贬不一等现象 的背后,就是笔墨问题带给当下人的困扰。事 实上,欣赏传统中国画,绘画题材决定的是 一个显性内容,还有一个就是笔墨决定的隐 性内容。或许,欣赏者更在意和玩味的就是这个隐性内容。笔墨成为欣赏内容的桥梁是中事的"比德"文化传统。因为"比德"文化,挂一石成为了玉,并被赋予"九德",于是,挂一块石头,就不是简单的装饰行为,这是包石头是有大石头,就不是简单的装饰行为,这是包石头是一块石头,就不是简单的装饰行为,这是包石头是一块石头,就不是简单的装饰,是人借助杆、这是包括,笔如金刚杵、的思想追求。同样,笔如金刚杵、的思想追求。同样,笔如金刚杵、的思想追求。同样,笔如金刚杵、的思想追求。同样,笔量还有事美品味的内容性特征。当然,它还具有审美的审美追求成为欣笔墨的事美的重要信息内容。体味笔墨的那样受的重要信息内容。体味笔墨的事找和接受的重要信息对。体味笔墨的有效更有。当然,一方面追求笔墨的多样表现的可能性,另一方面追求笔墨具有表现题材之外的独立的审美价值。

在当下艺术界的种种喧闹与盲目追风中, "东方墨·中国当代水墨艺术家邀请展"确立水墨传承的学术主题,为传承者立定精神,尊重传统,不盲目从新,不翕然尚变,为从容扎实地走自我的艺术道路设定了平台,这是难能可贵的。对于当下的中国画坛来说,这样的艺术实践是值得我们关注的,某种意义上,这样的精神寻找才是我们民族文化艺术"还家"的希望。

To be the real inheritance Academic Host of Oriental Ink: The Third Invitation Exhibition of China Contemporary

For Chinese painting, how to inherit and how to create are fundamental tasks often talked but rarely understood. In a fashionworship time, regarded as the barrier to creativity, tradition is abandoned by many people who want to get rid of the burden only to be lost and gain nothing. There is no doubt that someone wish to inherit and carry forward the tradition, thereby developing a creative traditional approach. However, the contemporary descendants of the traditional school comprehend tradition in a narrow way. They keep to the dated visual forms and overemphasize the inheritance of the tradition. The tradition is bigotedly kept, and the works are even close to the products of inbreeding which only leads to hereditary disease and produces works with neither creativity nor vividness. Meanwhile, there is a huge number of members in this traditional school, which naturally causes a mingling of good and bad, therefore it is difficult to find those who creatively preserve the tradition. On the other hand, although encountering misunderstanding and denial, the creative traditional artists stick to their aspiration, make great efforts in digging out the soul of the tradition and carry forward the spirit of the tradition. Due to their efforts, delightedly we find that there are artists who inherit the treasure of tradition and it is they who can be called the real heirs of the tradition.

The artists who emphasize inheriting the tradition are willing to study the painting skills. They believe that inheriting the tradition is equal to the concept that the painting should coordinate with the time, and it shares the same spirit with "making the past serves the present". However, the status quo in China is that many people, even many Chinese artists rarely understand the painting skills. The debate on "painting skills count nothing" and the mixed critique of Huang Binhong reveal the paradox of the contemporary generation brought by the painting skill problem. When appreciating traditional Chinese painting, the painting subject is the dominant content, while the recessive aspect is decided by the painting skills. The exact content that

the appreciators care about and relish may be the recessive aspect. Appreciating painting skills comes from the traditional Chinese thinking mode of metaphor and personification. Due to the thinking mode, stones become jade and are endowed with "nine merits". Consequently, wearing a stone is no longer an act of decoration, but a meaningful choice which represents "a man of noble character wears jade". People convey their spiritual aspiration via the stones. Similarly, the painting skills, such as using the brush as holding a vajra, painting like the trace of the roof leaking, painting like holding an awl drawing on the sands, and It is not only the vivid generalization of the usage of brush, but contain the aesthetic taste. The aesthetic pursuit of the artist reflected in the painting skills conducted in the painting turns to be the important information and content searched and accepted by the appreciators. Tasting the texture of the painting skills, you may perceive the aesthetic sense such as "implying the plump in the withered", "containing the tenderness in the firmness", and etc. Of course, on the one hand, we should try our best to dig out the diverse forms of traditional painting skills; on the other hand, pursuing the painting skills embodies the aesthetic value independent of presenting the painting subject.

Among the art field which is filled with noises and blind following, Oriental Ink: The Third Invitation Exhibition of China Contemporary Ink Painting establishes the academic subject of inheriting the great tradition. It set up a forum for the heirs to confirm their spirit, respect the tradition, reject the blind following, discourage the trend of constant changing and develop their own art style, all of which are precious. For contemporary Chinese painting, the artistic practice like this deserves our attention. In some degree, the spiritual search is the hope for the national art to "come home".

水墨演进

与时俱进是社会发展的必然选择,艺术也一样,继承、创新是中国画发展的坦坦正途。 "水墨演进"说的就是水墨艺术继承与发展的问题,徐悲鸿先生提出了"古法之佳者守之,垂绝者继之,不佳者改之,未足者增之,西法之可采者融之"的学术观点,他十分精确地提出了艺术创作的方法论,至今仍为多数艺术家所实践着。

中国水墨画在其漫长的发展过程中,一直发生着变化。当代水墨画家在艺术实践中,或是借古开今,或是引西入中,或是在两种取向中互补共融,大家各有所爱,各有所长。在瞬息万变的今天,受外来文化的蛊惑和新生事物的冲击,艺术家在生活方式和文化观念上都有了新的演绎,如何用新的艺术形式和艺术语言表达生活和情感,是他们在创作之前就必须解决的新课题。

鉴于此, "东方墨·第三届中国当代水墨艺术

家邀请展"特别提名并邀请了当代在学术界中有一定建树和影响力的水墨艺术家参展,他们在一定程度上体现了新的历史时期下中国水墨艺术发展的水平和艺术作品所表现出的具有强烈时代精神特征的内涵。

这些作品无论在题材上还是技法、形式上,都有新的创新和突破。从古意山水到现代都市,从传统花鸟到当代人物,艺术家们用自己的表达方式以及个人情怀诠释了中国当代水墨特有的东方精神和当代形式。

主办机构以注重学术、促进交流为主旨,关注 着在中国当代水墨发展中颇具个人语言和形式 的艺术家,以开放的姿态使他们的作品直抵大 众,向社会各界展示成果和提供交流的机会, 希望这次邀请展,能让水墨艺术家各自创造的 理想世界给观众带来视觉的享受和哲理的思 考。

Ink Painting's Evolution

Zheng Xubin
Academic Host of Oriental Ink
The Third Invitation Exhibition of China
Contemporary Ink Paiting
Guangzhou 28th, Apr. 2011

Advancing with the times is the incontrovertible choice of the social development. So is art. Inheriting and innovating have always been the right direction of the Chinese painting. Ink Painting's Evolution is about the Inheritance and development of the ink art. Great artist Xu Beihong once said: how should we deal with the Chinese tradition? For the best part, we insist it; for the endangered part, we last it; for the bad part, we change it; for insufficient part, we supply it; for the adoptable part of western art, we fuse it. Up till now, Xu Beihong's methodology of art making has been exercised by lots of artists. Chinese ink painting keeps changing in the way it develops. Contemporary ink artists either refresh traditions or make use of western skills in their production of artistic pieces; they have formed their own style and characteristics. The time we live refreshes every day. Artists face not only delusions from western culture but shocks from newly sprouted things, their life-styles and cultural concepts have changed greatly. Thereby, how to illustrate life and emotion with incoming artistic forms and languages is another new question our artists

have to think about before they paint.

Due to situations mentioned above, Oriental Ink: The Third Invitation Exhibition of China Contemporary Ink Painting has invited a group of excellent and well-established ink artists to join. To a certain degree, they represent the standard of today's Chinese ink art, as well as the spiritual content of our time. Their art pieces really made a difference no matter on the theme, skills or the forms. No matter what the new generation of ink artists choose to paint, ancient landscape or modern city, traditional flower and birds or contemporary figures, they keeps illuminating the oriental soul and the present forms in their own way. The organizer of this show takes the academy and exchange as its primary aim, picks up elite artists in a thousand, brings their works to the public with an open mind and fair principle. I sincerely hope this invitation exhibition could give our audience a great vision pleasure, moreover, to enlighten people's philosophical thought.

写给东方墨的话

2005年底,我和海峰受挪威方的委托,操办了"东方墨"的展览,并把展览名字定成"东方墨•中国当代水墨艺术家邀请展"。那年,我和海峰有着用不完的力气,没完没了地和委托方沟通、和画家朋友聊天、和设计师以及展览专家联络,后来,书出来了,展览在首都师范大学美术馆如期展出了,效果都不错。两个人会心一笑,开心得像个孩子。

2006年,我们带着这个效果还不错的展览去挪威,在当地所受到欢迎的程度超过了我们的想象。也由此,挪威方希望我们将这个展览变成一个长期的文化合作项目,这原本是顺理成章的事情。但以画画为常态的海峰和我,当时不知道是应该高兴还是不高兴!我问海峰,以后展览咋整。胡万良在下榻的酒店门口吸着烟卷接上我的话说:接着弄呗。我策划并执行了多年的展览,我知道这句话的含义。

2007年,细心的海峰把我们的欧洲之旅写成了《北欧表情》。那是一本记录一个展览前前后后的工作报告,也是一本艺术家从别样角度看世界的游记。因为朱珺同去欧洲,所以那本书的设计自然落到了她的头上,我所做的工作就是为这本书起了个还算好听的名字。后来这本书被热卖。因为其中有我,我被很多人问起"东方墨"挪威展览的事。可想而知的是,一个配角都被如此关注,海峰要被多少人问起。

2008年的夏天,海峰和我开始运作第二届"东方墨"展览。秋天,展览在北京国家画院美术馆开幕。因为第一届"东方墨"展览的口碑,开幕那天来了很多人捧场。开幕仪式我站在主席台上,边上挨着梅墨生,老梅问我,谢海,这个展览怎么没见你写个文章?我没有回答他(其实,我当时不知道怎么回答他)。晚上庆功宴的时候,很多朋友问我文章的事,一通口诛笔伐,大概意思是,一个展览或画册没有学术主持的文章,总像是一个体面的宴会,缺少开场祝酒辞一样。

今年是"东方墨"的第三届,我手头事实在是多,好在今年王平、旭彬这两个专家级的兄弟加盟,所以,展览成色应该可以确保。刚刚搬到新办公室,海峰来访,说,这一届"东方墨"你总该写三句半吧。我狡黠一笑说:立等可取。

前两天我的小书僮在我的脑瓜子上发现了一根 白发,可以感觉到她比哥伦布的发现还要兴 奋。岁月催人老,转眼不惑。有过成长经历的 人知道,人到了一定年纪,特别是亲身经历了 一些事情,很多事情就自然而然了。

Some words to Oriental Ink

In the year 2005, Sun Haifeng and I was entrusted by Norwegian to organize "Oriental Ink" exhibition, and we finally gave it a name of "Oriental Ink•Invitation Exhibition of China Contemporary Ink Painting". That year, we seemed to have inexhaustible vigor. We never tired of negotiating with the entrusting party, talking with artists, contacting designers and exhibition specialists. After all these efforts, the book was published, and the exhibition held on time, both received good reviews. As a result, we laughed, like two kids.

In the year 2006, we took this exhibition to Norwegian, and received so much welcome that far beyond our imaginations. The Norwegian party hoped to turn this exhibition into a long-term cultural cooperation project. It is a natural thing. Haifeng and I were happy at the news, simultaneously, we were a little bit worried. I asked Haifeng: how could we move forward about the exhibition? Keep doing! Hearing our conversation, Hu Wanliang answered, standing by the door of our hotel, with a cigarette in his mouth. I had been planning and performing exhibitions for years, I knew what he meant.

In the year 2007, Haifeng, who is always a scrupulous man, compiled our trip to Europe into a monograph: The Soul of Scandinavia. This book is not only a work report which covers every detail throughout the exhibition, but a travel diary from the perspective of an artist. As Zhu Jun was among the travel group to Europe, she took the responsibility of the design of the book. What I merely did is to give it a nice name. What happened next is that the book became a hot seller. After then, I was frequently asked about the Oriental Ink Norwegian exhibition. Even a supporting role

of me could attract so much concern, just imagine, how many times has Haifeng been asked about?

In the summer of 2008, Haifeng and I began to arrange the second "Oriental Ink" exhibition. In the autumn that year, the exhibition held at National Art Institute in Beijing. On the opening ceremony, a lot of people from all directions showed up to give their support, partly due to the good reputation of the first Orient Ink. I was standing at the stage of the ceremony, by the side of Mei Mosheng. Mr. Mei asked me, why you didn't write something for the exhibition? I did not answer. Actually, I didn't know how to answer. Then, at the victory banquet followed, I was criticized by friends over and over again. They unanimously believed that an exhibition or a picture book which lacks an essay from the academic host is something like a banquet lacks a toast.

This year is the 3rd Oriental Ink exhibition, with the join of Wang Ping and Xubing, the artistic standard of the exhibition could be guaranteed. I just moved into the new office, Haifeng came to visit me, and asked: this year, you must write some words? I gave him a crooked smile and answered: just wait.

A couple of days ago, my little girl found a white hair in my head, she was so excited, more than Columbus' discovery of new land. Years wrinkles the skin, blink of an eye, I am near 40. As the older people know, things become natural when we aged, especially after we experienced them by our own.