

7

# 中国书画世界

The World Through Chinese Painting

意大利 法国 德国卷

Italy & France & Germany Volume

江苏美术出版社

014028154

J222.7  
107

7

# 中国画画世界

The World Through Chinese Painting

## 意大利 法国 德国卷

Italy & France & Germany Volume



江苏美术出版社



北航

C1714424

J222.7  
107

图书在版编目 (C I P) 数据

中国画世界. 7, 意大利、德国、法国卷 / 南京博物院编著. — 南京: 江苏美术出版社, 2013.10  
ISBN 978-7-5344-6872-8

I. ①中… II. ①南… III. ①中国画—作品集—中国—现代 IV. ①J222.7

中国版本图书馆CIP数据核字 (2013) 第246460号

出品人 周海歌  
主 编 徐湖平 庄天明  
责任编辑 王林军  
装帧设计 庄天明 张 君  
责任校对 刁海裕  
责任监印 吴蓉蓉  
英文翻译 胡 珺 张 君  
英文译校 舒金佳

书 名 中国画世界. 7, 意大利、法国、德国卷  
编 著 南京博物院  
出版发行 凤凰出版传媒股份有限公司  
江苏美术出版社 (南京中央路165号 邮编: 210009)  
出版社网址 <http://www.jsmscbs.cn>  
经 销 凤凰出版传媒股份有限公司  
印 刷 南京凯德印刷有限公司  
开 本 889mm×1194mm 1/12  
印 张 11.5  
版 次 2013年10月第1版 2013年10月第1次印刷  
标准书号 ISBN 978-7-5344-6872-8  
定 价 108.00元

营销部电话 025-68155677 68155670 营销部地址 南京市中央路165号  
江苏美术出版社图书凡印装错误可向承印厂调换

(画家顺序按姓氏笔画)

## 萧平作品

P20—31

---

- 01 莫奈与他的莲池
- 02 罗滕堡陶伯勃小宫殿印象
- 03 渔村小景
- 04 塞尚如斯
- 05 马蒂斯自画像改作
- 06 花与女
- 07 新生的哭与笑
- 08 有瘾于烟者
- 09 寄情

## 丁方作品

P32—45

---

- 01 十二使徒面相——大雅各
- 02 十二使徒面相——约翰
- 03 十二使徒面相——彼得
- 04 十二使徒面相——安得烈
- 05 十二使徒面相——菲利普
- 06 十二使徒面相——巴塞洛缪
- 07 十二使徒面相——多马
- 08 十二使徒面相——犹太
- 09 十二使徒面相——西门
- 10 十二使徒面相——小雅各
- 11 十二使徒面相——马太
- 12 十二使徒面相——达太

## 庄天明作品

P46—57

---

- 01 头发胡子花白的眼镜
- 02 凡尔赛宫观光靓女
- 03 长发墨镜女郎
- 04 教皇古城的女佐罗
- 05 黑发欧洲妇女
- 06 阳光下海风中的金发女郎
- 07 斯图加特老者
- 08 黑发欧洲女郎
- 09 威尼斯所遇之大胡子
- 10 戴红眼镜女子

## 杨彦作品

P58—67

---

- 01 天地和同
- 02 日月雨天
- 03 大爱无边
- 04 天必福之
- 05 天地之精
- 06 有情之人
- 07 相思之甚
- 08 山盟海誓

## 杨春华作品

P68—79

---

- 01 亚当与夏娃
- 02 永远的波堤切利
- 03 维纳斯诞生
- 04 受胎告知图
- 05 花神
- 06 春的女神
- 07 春的女神·波堤切利的女神
- 08 皮耶罗的经典
- 09 佳人携春风

## 胡宁娜作品

P80—92

---

- 01 假面舞会·7个铃铛
- 02 假面舞会·红帽子
- 03 假面舞会·鞋子、兰帽子
- 04 假面舞会·贵妇人
- 05 假面舞会·扇子
- 06 假面舞会·魔镜
- 07 假面舞会·手套
- 08 假面舞会·18角帽子
- 09 假面舞会·高帽子
- 10 假面舞会·罗马钟
- 11 记忆假面舞会图

## 聂危谷作品

P94—105

---

- 01 君士坦丁凯旋门
- 02 玫瑰色调中的圣玛利亚教堂
- 03 圣彼得大教堂内景
- 04 许愿池
- 05 罗马宝鉴
- 06 共鸣巴洛克
- 07 天地间永恒的召唤
- 08 罗马之夜
- 09 水域诗韵
- 10 西班牙广场

## 徐乐乐作品

P106—114

---

- 01 肖像集卷二之一
- 02 肖像集卷二之二
- 03 肖像集卷二之三
- 04 忏悔中之玛德莱娜
- 05 圣马可祈祷图
- 06 主教大人祈求图
- 07 圣厄修拉梦中之天使

## 常进作品

P116—124

---

- 01 巴黎的屋顶
- 02 马泰拉古城
- 03 暮光之城
- 04 阿玛菲海岸（一）
- 05 阿玛菲海岸（二）
- 06 阿玛菲海岸（三）
- 07 阿玛菲海岸（四）

## 喻慧作品

P126

---

- 01 五角星花变种法国蔷薇
- 02 法国蔷薇“主教”
- 03 琉璃蔷薇
- 04 德阿莫玫瑰
- 05 切罗基玫瑰
- 06 秋季大马士革玫瑰
- 07 变种大蔷薇
- 08 变种包心玫瑰

**Xiao Ping works**P20—31

---

- 01 Monet and His Pond
- 02 Impression of Small Palace in Rothenburg  
ob der Tauber Tao Bobo
- 03 The View of Fishing Village
- 04 This Is Cezanne
- 05 Matisse Converted Self-portrait
- 06 Flowers and Woman
- 07 Newborn Crying and Laughter
- 08 People Addicted in Smoke
- 09 Focussed

**Ding Fang works**P32—45

---

- 01 Face of Twelve Apostles - Jacob
- 02 Face of Twelve Apostles - John
- 03 Face of Twelve Apostles - Peter
- 04 Face of Twelve Apostles - Andrew
- 05 Face of Twelve Apostles - Philip
- 06 Face of Twelve Apostles - Bartholomew
- 07 Face of Twelve Apostles - Domar
- 08 Face of Twelve Apostles - Judas
- 09 Face of Twelve Apostles - Simon
- 10 Face of Twelve Apostles - Jacob
- 11 Face of Twelve Apostles - Matthew
- 12 Face of Twelve Apostles - Thaddaeus

**Zhuang Tianming works**P46—57

---

- 01 Gray Hair and Beard with Glasses
- 02 Beauty Tour in Versailles
- 03 Sunglasses Girl with Long Hair
- 04 Female Zorro in Papal City
- 05 European Woman with Black Hair
- 06 Blonde under Sun in the Sea Breeze
- 07 Stuttgart Old
- 08 European Girl with Black Hair
- 09 Encountered with a Bearded in Venice
- 10 Woman with Red Glasses

**Yang Yan works**P58—67

---

- 01 A Wedding between Heaven and Earth
- 02 Eternity
- 03 Boundless Love
- 04 Blessing of Heaven
- 05 Essence of Heaven and Earth
- 06 Lovers
- 07 Lovesickness
- 08 Pledge of Eternal Love

**Yang Chunhua works**P68—79

---

- 01 Adam and Eve
- 02 Forever Botticelli
- 03 Birth of Venus
- 04 Image of Impregnation
- 05 Flora
- 06 Goddess of Spring
- 07 Goddess of Spring•Goddess of Botticelli
- 08 Piero's Classic
- 09 Beauty with the Spring Breeze

**Hu Ningna works**P80—92

---

- 01 Masquerade•Seven Bells
- 02 Masquerade•Red Hat
- 03 Masquerade•Shoes, blue hat
- 04 Masquerade•Dame
- 05 Masquerade•Fan
- 06 Masquerade•Mirror
- 07 Masquerade•Gloves
- 08 Masquerade•18 Corner Hat
- 09 Masquerade•Tall Paper Hat
- 10 Masquerade•Rome Bell
- 11 Image of Masquerade in Memory

**Nie Weigu works**P94—105

---

- 01 Arch of Constantine
- 02 The Church of St in Rose Color
- 03 St Peter's Interior
- 04 Trevi Fountain
- 05 Roman Treasures
- 06 Struck a Chord with Baroque
- 07 Summon between Heaven and Earth
- 08 Roman Nights
- 09 Waters of Poetry
- 10 The Spanish Square

**Xu Lele works**P106—114

---

- 01 Portrait Collection Volume 2 # 1
- 02 Portrait Collection Volume 2 # 2
- 03 Portrait Collection Volume 2 # 3
- 04 Madeline Lena in the Confession
- 05 Image of St. Mark's Prayer
- 06 Image of Bishop's Prayer
- 07 The Urban Seurat Dream of an Angel

**Chang Jin works**P116—124

---

- 01 Rooftops of Paris
- 02 The Ancient City of Matera
- 03 Twilight
- 04 Amalfi Coast I
- 05 Amalfi Coast II
- 06 Amalfi Coast III
- 07 Amalfi Coast IV

**Yu hui works**P126

---

- 01 Stapelia Variant of French Rose
- 02 "Bishop"-France Rose
- 03 Glass Rose
- 04 De Amo Rose
- 05 Cherokee Rose
- 06 Autumn Damask Rose
- 07 Variants Big Rose
- 08 Variant Roses Are in Bud







# 中国画画世界

The World Through Chinese Painting

南博金基计划

## 中国画画世界原创艺术活动及科研项目

主办单位

南京博物院

投资机构

江苏金亚房地产开发有限责任公司

南京金基房地产开发集团有限公司

Nanjing Museum - Jinji Plan

“The World Through Chinese Painting” Original Art Activities and Research Project

Organizer

Nanjing Museum

Sponsors

Jiangsu Jinya Real Estate Development Corporation Limited

Nanjing Jinji Real Estate Development Group Corporation Limited

014028154

J222.7  
107

7

# 中国画画世界

The World Through Chinese Painting

## 意大利 法国 德国卷

Italy & France & Germany Volume



江苏美术出版社



北航

C1714424

J222.7  
107



# 组织者 序

徐湖平

博物馆承担着发掘与弘扬人类文明的重任。一个眼界高远的博物馆管理者，不仅应组织保管利用好已有的历史文物，还应该站在一定高度，去发现与传承现代文化艺术。今天的艺术，经过若干年的时光淘洗，也许就成为明天的文物珍藏，就像凡·高、莫奈、毕加索，乃至国内傅抱石、钱松喆的作品一样。

江苏历史悠久，文化灿烂，尤其绘画艺术，自古以来就有着得天独厚的发展优势，遥遥领先于全国其他地区。早在东周时期，江苏的绘画艺术已达较高水平。六朝以来，江苏或为京畿要地、或为经济中心，绘画艺术一直保持强势发展，诞生了一系列对中国绘画史产生巨大影响的美术家和绘画流派。新中国成立后，傅抱石、钱松喆又创立了“新金陵画派”，以新山水、新画风引领潮流，在现代绘画史上书写了浓重一笔。他们的作品，乃至历史上江苏各名家的作品，而今都是博物馆里的珍贵馆藏，是有识、有能之士争相收藏的珍宝，是人类文化的宝贵财富。面对这些，我们不禁要问，进入21世纪，在改革开放、经济快速发展的今天，江苏绘画将给后人留下什么？怎样才能再续辉煌？我辈又能在其中起到怎样的积极作用？

1999年南博艺术馆投入使用后，我们在抓好历史陈列的情况下，充分利用得天独厚的场馆与资源优势，组织现代艺术品的陈列、研讨与出版活动，在扶持现代艺术方面做了大量工作，也在相当程度上扩大了南博的知名度与影响力。在相关研讨中，南博艺术研究所副所长庄天明向我提出了“中国画画世界”的命题与构想，我立即意识到这是一个难得的好选题。我们探讨细节、明确形式，很快形成了完备的方案。这个被称之为“中国画画世界”的艺术活动，得到了民营企业江小群和卢祖飞的青睐，也得到了江苏有识画家的积极响应。

整个活动计划分10年完成。前8年为创作展示期，后2年为活动成果推广期。由南博策划组织，由江苏金亚房地产有限公司、南京金基房地产开发有限公司联合投资，吸纳江苏最具知名度和创作潜力的画家参加，目前已有十余位画家自愿签约。活动设定每年组织8位左右的画家出国写生一次，回国后全面投入艺术创作，每年举办专题展览、出版画集。计划以8年时间周游包括南北极在内的七大洲，以中国特有的画笔、颜料去挥写全球山河大地、风土人情之集萃。8年采风活动结束后，将精选出优秀作品，出版大型画集，花2年时间到全国各大城市及世界有关国家作巡回展览，向全国和世界热爱艺术的观众，展示当代中国画家表现与创造的才华，以及中国画艺术语言形式开拓与发展的巨大潜能。我们坚信，此举一定会有力地激发中国画的良性生态，促进对于中国画未来发展形态的学术研究，进一步确立中国绘画的优越性的世界地位。

组织策划方、投资方、签约画家，几方共同磋商，积极推动，“中国画画世界”原创艺术活动及科研项目于2005年下半年正式启动。首次签约活动便引起了业界和媒体的广泛关注，《美术报》称其为“举世无双的划时代壮举”。

2006年初，我们开始实施了第一次国外写生计划。由我带队，率8位签约画家奔赴巴西与古巴进行采风创作，用中国画笔挥写着异域风情，一批别具特色的中国画作品应运而生。我希望并且坚信：“中国画画世界”活动一定会在江苏绘画史上留下浓重的一笔；投资方投资赞助的这一项目一定是一项成功的艺术品投资举措；签约画家们的精品力作一定会成为当代国画创作新的典范。在展示当代江苏画家乃至中国画家的表现与创作才华的同时，也让大家感受到中国画语言形式开拓发展的巨大潜能。

# Preface by the Organizer

Xu Huping

Museums are charged with the important responsibility of promoting human civilization. If the managers of a museum have foresight, they would not only protect and make good use of the existing collection, but also elevate the collection to a new height by actively discovering and showcasing modern culture and art. As decades go by, today's art will perhaps become tomorrow's prized antiques, in the same way that works of Van Gogh, Monet, Picasso, and even China's own Fu Baoshi and Qian Songyan did.

Jiangsu Province has a long history and an impressive cultural heritage. In particular, the province has far outstripped the rest of the country in the quality of its paintings since ancient times. As early as the Eastern Zhou period, painters in Jiangsu had already attained a high level of achievement. Ever since the Six Dynasties, Jiangsu—either as a political capital or a trade center—has been able to maintain a constant and remarkable progress in the development of its art, giving birth to generation after generation of artists and painting schools that had tremendous bearing on the history of Chinese painting. After the founding of New China, Fu Baoshi and Qian Songyan created a "New Jinling School of Painting" that set novel trends with their new landscapes and new style, leaving a distinct mark on the history of modern painting. Their works, as well as the work of fellow Jiangsu masters throughout history, have become priceless treasures in today's museums, in the collections of elite collectors, and in world as a powerful testimony of human ingenuity. Considering the vastness of Jiangsu's past cultural impact, we must ask, in the 21st century, after the reform and opening of China and the ensuing economic boom in the nation today, what new legacy will Jiangsu painters create for future generations? How will Jiangsu sustain its artistic glory? And specifically, how can our own generation contribute to that legacy and glory?

Having already devoted ample attention to our historical displays after Nanjing Museum of Art was put into use in 1999, we now wanted to make even better use of our unique venue and resources by organizing a modern art exhibition, seminar and publication event to promote the importance of modern art while, to a considerable extent, simultaneously expanding the Museum's popularity and sphere of influence. In the ensuing discussions, Nanjing Museum's deputy director of the Institute of Arts, Mr. Zhuang Tianming, described his vision for "Chinese Painting, Painting the World," and I immediately realized that we had discovered a rare, interesting angle. We talked over the details, clarified the format, and soon formed a complete plan. This event, which we named "Chinese Painting, Painting the World," received patronage from private entrepreneurs Mr. Jiang Xiaoqun and Mr. Lu Zufe, and garnered positive responses from renowned artists in Jiangsu Province.

The whole project will take 10 years to complete. The first 8 years will be an

original art creation and display period, with the last two years aimed at promoting the results of the project. With Nanjing Museum as the organizing institution, sponsored by Jiangsu Jinya Real Estate Development Co., Ltd. and Nanjing Jinji Real Estate Development Group Co., Ltd., our project has attracted a team of the most prestigious painters from Jiangsu's art world. To date, there are already a dozen artists who have voluntarily signed on. Every year, we will make arrangements for around 8 of these artists to travel abroad. Once they return from their trip, they will immerse themselves in a period of artistic creation, followed by participating in the annual exhibitions and publishing their art collections. We plan to take the artists to all seven continents, including the North and South Poles, within 8 years, travelling the entire globe to find inspiration from the unique ethnic landscapes and customs they encounter, creating a thorough collection of their impressions of the world through the visual language of Chinese painting.

After the 8-years-long material collection phase is complete, we will select outstanding works for a large-scale publication. We will hold a 2-year-long travelling exhibition in major cities across the country and in the world, showing art-loving audience—Whether domestic or foreign—the immense promise of today's Chinese painters, and of the Chinese painting art form itself. We have faith that that our project will effectively reinvigorate the current health of Chinese painting. We have faith that it will shed light on academic research topics surrounding the future of Chinese contemporary art, too, further consolidating the superiority of Chinese painting in the world.

Everyone involved—from the event planners to the investors and to the contracted painters—consulted together and actively promoted "Chinese Painting, Painting the World." This original art and scientific research project was officially launched in the latter half of 2005. The opening activities attracted extensive media attention, with "China Art Weekly" going as far as calling it an "unparalleled, epoch-making feat."

In early 2006, we began our first overseas painting expedition. I took eight of the contracted artists with me to Brazil and Cuba, where we captured the exotic culture in Chinese brush painting to create a collection of distinct, flavorful Chinese art. I hope and believe that "Chinese Painting, Painting the World" will definitely be a glorious new chapter in Jiangsu Province's history of painting; the investors definitely will reap abundant rewards from sponsoring this project; and our contracted artists' masterpieces will definitely set a new golden standard for contemporary Chinese painting. From a even broader perspective, while we are showcasing the creative talents of Jiangsu's and China's contemporary artists, we are at the same time, proving to the entire world that the art form of Chinese Painting still holds tremendous potential for development.

# 策展人语

庄天明

考察中国的人文传统，有很大的胸怀与很高的目标。胸怀之大、目标之高，有“平天下”“世界大同”“天人合一”等词语自觉与不自觉地影响着一代又一代的中国文化人。无奈由于历史与政治等原因，中国在近代进入了低谷，八国瓜分之羞，日本入侵之耻，是中国堕落至最低潮的标志。正所谓有升必有降，有衰必有盛，改革开放使中国摆脱了贫穷与落后，逐渐富裕与强大起来；也使中国人充满自信地投入到中华复兴的伟大事业中去。改革开放给中国带来了蓬勃生机，给中国文艺界带来了真正的“百花齐放”，也使“中国画画世界”成为可能，成为当代画家挑战自我、挑战时代、挑战历史与古人的一大举措。

考察近现代中国画家表现外国风情的艺术创作（亦可称之为“中国画画世界”），拟可分为三个阶段：一为民国时期的初步尝试阶段；二为解放后至“文革”前的初见成效阶段；三为改革开放以后的普及提高阶段。

第一阶段为民国时期的初步尝试阶段。有据可查的用中国画形式表现外国风景人物的画家有何香凝、刘海粟、高剑父、徐悲鸿等。何香凝与刘海粟于1930年在法国合作《瑞士勃朗峰》，虽异国风味不浓，然开了近现代中国画画世界的先声。其次，高剑父1932年始创作了一批印度、缅甸题材的山水与人物画；徐悲鸿则于1940年间创作了《泰戈尔像》与《印度妇人像》等人物画。高剑父与徐悲鸿都能结合自己的风格，构出所画对象的形貌特色，是中国画画世界一个良好开端。

起始于解放后至“文革”前的第二阶段，有机会参与画世界的画家人数渐多，作品数量渐增。其中石鲁1955年画印度、1956年画埃及的风景与人物；1957年，傅抱石画罗马尼亚、捷克斯洛伐克风景，李可染画德国风景；另有张大千1960年以后画日本、瑞士等国山水，叶浅予画外国舞蹈等等。上列画家表现外国题材的作品都比较成功，加上及时出版与发表，影响较大。所以，可以将这一时期称之为初见成效阶段。

改革开放以后可称之为第三阶段，即普及提高阶段。画家们借助祖国开放之利、经济上升之便，出国考察采风与创作作品者越来越多，但被艺术界公认的作家与作品且有限。所以普及是事实，提高是这一代画家所面临的攻关项目。怎样表现外国风情，怎样处理好传统与创新的关系，怎样凸现个人语言风格与时代精神风貌，怎样超越前人画世界的成就……这些

都是大家所关心与面临的重要课题。

徐湖平院长任内嘱我设想一个重要的、具有可操作性的艺术创作选题，利用南博的品牌资源、江苏美术力量雄厚的优势、对文化艺术有兴趣的投资机构，合作做一件有意义的事情。我以往在出国工作考察期间，常为异国风光与情调所激动，同时积累了不少外国风情的资料与素材，心中做着“画遍全世界”的梦。所以，当徐院长提到重要选题之时，我便提出了“中国画画世界”的大题目。徐院长当即首肯，并要我尽快形成可操作的策划书。于是“中国画画世界”便由理想化作计划。

“中国画画世界”的投资代表江小群先生是我认识多年的朋友，当我与他谈到这个题目时，他说：“有意思，这个项目就由我来投资了。”徐院长与江总也是一见如故，当即敲定了合作的关系。真没想到这么快就找到了合作伙伴。接着便联络年龄在45~50岁之间的江苏中年实力派知名画家自愿签约参加该活动，也得到了大多数预选画家的支持，加盟这一原创的艺术活动与科研项目。

按照本人的预想与愿望，我希望通过这个活动来创造江苏乃至全国美术史上的一个新的篇章。这个画家群体最终将成为“世界画派”，他们创作的作品与完成的业绩能够继续江苏历代美术的辉煌。这虽是一个宏伟的计划，但要完成预想的目标，大家面临着巨大的挑战，也必须有丰硕的成果来作总结。所以从“宏伟的计划”至“巨大的挑战”至“丰硕的成果”之间，有很长的路要走，有很多的工作要做，更有很多困难需要克服与解决。

“宏伟的计划”已经确定，下面面临的是“巨大的挑战”。就拿画家们进行采风与创作来论，画家面临着挑战自我，挑战前人与古人，以及挑战同伴，同时挑战时代与创新等等，这是一个需要勇气、智慧与非凡精力的巨大劳动！

江苏无愧“美术巨省”的称号，考之中国与世界美术史，绘画历史这么长、这么强，渊源深厚、香火不断的地区，非江苏莫属。所以我将江苏称之为全中国与全世界范围的美术巨省。这个时代的画家能否继续以往辉煌的业绩，这批画家能否作出江苏先辈画家一样重大的贡献？作为这个活动的策划人与参与者，我衷心地期盼与热切地渴望着！



# A word from the Curator

Zhuang Tianming

The study of China's cultural tradition is an expansive and lofty goal. The expansiveness and the loftiness of this goal stems from the conscious and subconscious influences that phrases like "World Peace," "One World," "Harmony between Heaven and Man" had on generation after generation of Chinese intellectuals. Due to historical and political reasons, China hit its all-time low during the invasions by the Eight Power Allied Forces and by the Japanese. But, as the saying goes, what goes up must come down, yet the loser will someday become the winner. So it is that after the reform and opening, China has risen out of poverty and backwardness, growing wealthier and more powerful year by year; the people, too, have poured their confidence and devotion into rebuilding the nation. The reform and opening has brought a new vigor to China, truly letting "a hundred flowers bloom" for Chinese art, making it possible for a monumental event such as "Chinese Painting, Painting the World"—where contemporary artists can challenge themselves, the times, and China's ancient past—to take place.

We can divide the story of Chinese painters painting foreign cultures (also known as "Chinese Painting, Painting the World") into three stages: 1) the initial, trial stage during the period of the Republic of China; 2) the early progress from the period between the founding of the People's Republic to before the Cultural Revolution; and 3) the popularization and improvement stage after China's reform and opening to the outside world.

The first stage, or the trial stage, saw well-documented artists who used the aesthetics and techniques of Chinese painting to reinterpret foreign scenes, including He Xiangning, Liu Haisu, Gao Jianfu, and Xu Beihong. He Xiangning and Liu Haisu's 1930 collaboration in France, Mont-blanc, Switzerland, was the first step towards using Chinese painting to paint the world, although the work did not possess much exotic flavor. Shortly after, Gao Jianfu depicted India and Burma through a number of landscapes and portraits starting in 1932; Xu Beihong, circa 1940, painted Tagore and The Indian Woman among other portraits. Gao Jianfu and Xu Beihong were able to use their own artistic styles to articulate the characteristics of their subjects, putting the project of Chinese painting, painting the world at an excellent starting point.

The second stage lasted from the formation of the PRC until the Cultural Revolution began. It gave more artists the opportunity to paint the world. Shi Lu painted the sights and peoples of India in 1955 and Egypt in 1956; in 1957, Fu Baoshi painted landscapes of Romania and Czechoslovakia while Li Keran painted Germany; Zhang Daqian painted Japan, Switzerland, etc. after 1960. Ye Qianyu recreated images of foreign dances and so on. These artists achieved renown through their exotic subjects, and the timely publication and distribution of their works helped them to make a large impact. Therefore, this period can be thought of as the stage of initial success.

After the reform and opening, we have seen a third stage marked by universal progress. More and more artists, benefitting from our nation's opening foreign policy and booming economy, went abroad to study different cultures and to create original works. Nevertheless, only a handful of them have gained international recognition. So, the goal of this generation of study-abroad painters is no longer increasing the

quantity of works, but rather the quality. How to express foreign customs, how to balance tradition and innovation, how to highlight one's own style and capture the spirit of the times, how to surpass painters of the two previous stages ... these are the major dilemmas that all of us now face.

Mr. Xu Huping, during his term as President, asked me to envision a relevant and practicable creative project that would combine the resources of the Nanjing Museum, the strength of Jiangsu's art circle, and the interest of the province's investment institutions to produce something meaningful. My personal experiences abroad were filled with excitement and inspiration, which is why I have been amassing research on foreign cultures and dreaming of a day when I will have painted all over the world. This is also why the idea of "Chinese painting, Painting the World" leaped into my head as soon as President Xu made his request. He approved on the spot and asked me to start planning as soon as possible. From that moment on, "Chinese Painting, Painting the World" was rapidly put into motion.

The representative from the investment institutions for "Chinese Painting, Painting the World" Mr. Jiang Xiaoqun, is my friend of many years. When I approached him, he said: "Interesting, I'm going to invest." Mr. Jiang hit it off right away with President Xu, too, and with unexpected speed, our project had an official sponsor. Then, we looked for middle-aged (between 45-50) elites among the well-known painters in Jiangsu who would be willing to participate in original painting and research project, receiving support from the majority of our intended candidates.

I hope that this event will open a new chapter in the history of Jiangsu Province's art, or even Chinese art at large. According to my expectations and wishes, this group of artists will eventually become a "global school of painting," creating masterpieces that continue Jiangsu's long tradition of dominating the Chinese art scene. This is an ambitious goal. Before we can realize it, we will have to battle great challenges and emerge from them with fruitful victories. Therefore, from the "ambitious goal" to the "great challenges" to the "fruitful victories," there is a long way to go, a lot of work to do, and a lot of difficulties to overcome and resolve.

So far, the "ambitious goal" has been identified. What comes next are the "great challenges." In the act of drawing from foreign inspirations, artists will be challenging themselves, challenging their recent and ancient predecessors, challenging their peers, challenging concepts of modernity and innovation... all this, and much, much more. This is a grand mission that will require courage, wisdom and extraordinary energy!

Jiangsu Province is undeniably the "Art Giant" of China. Indeed, in the country or around the world, there is no other place that can boast of a history of painting that is as long, as strong, as packed, or as uninterrupted as Jiangsu Province. This fact alone makes Jiangsu's art a force to be reckoned with both on a national and international level. Will today's painters carry on the glory of the province? Can these artists contribute to Chinese art at the same level as past Jiangsu artists? As this event's curator and one of its participants, I sincerely hope and eagerly yearn for our "fruitful victories"!