



朱德群 CHU TEH-CHUN

皮埃尔·卡巴纳 Pierre Cabanne

生活·讀書·新知 三联书店

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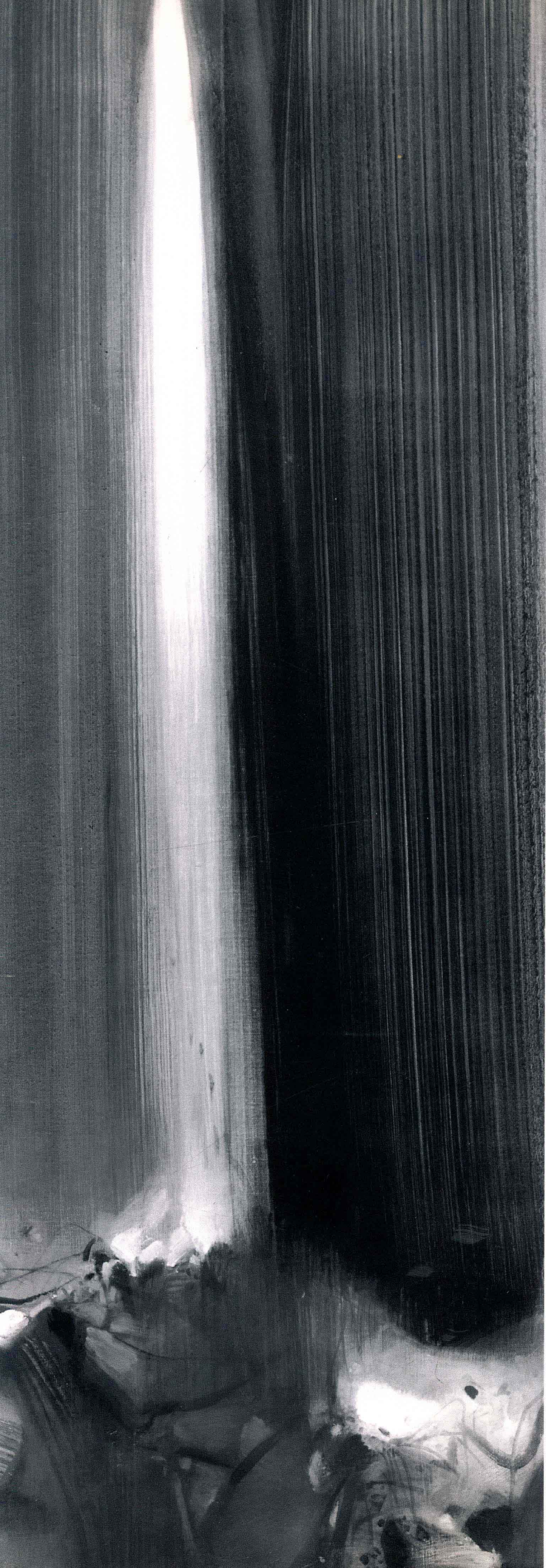
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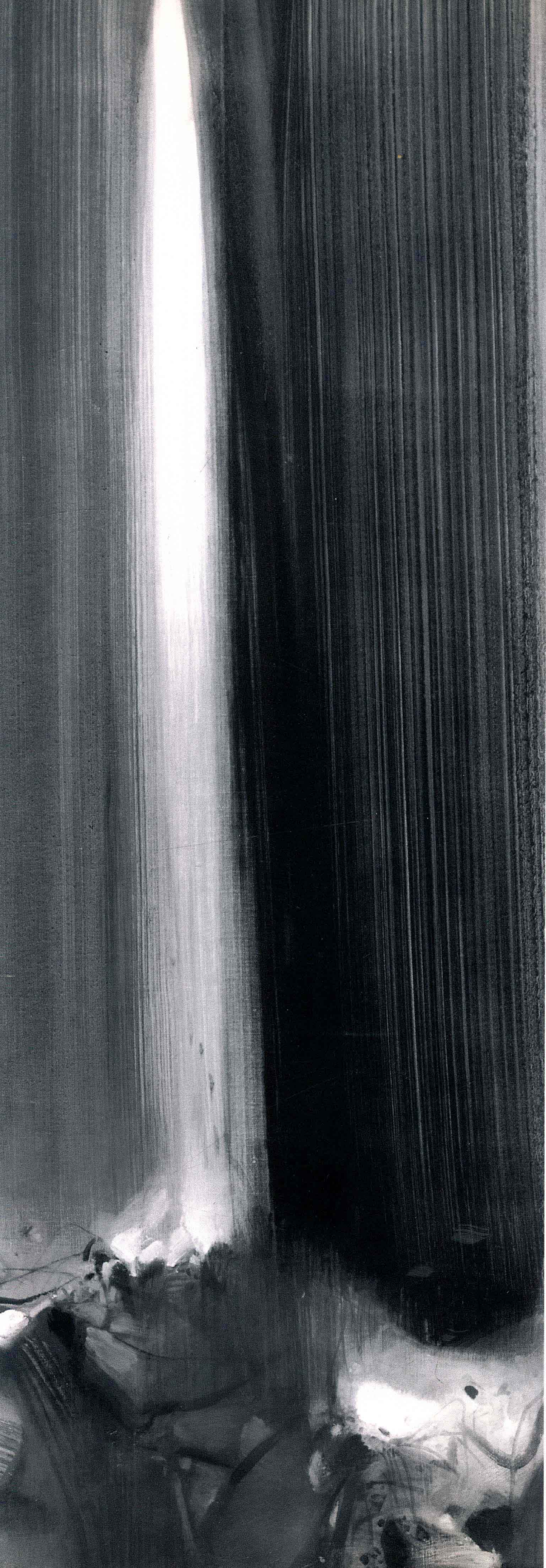
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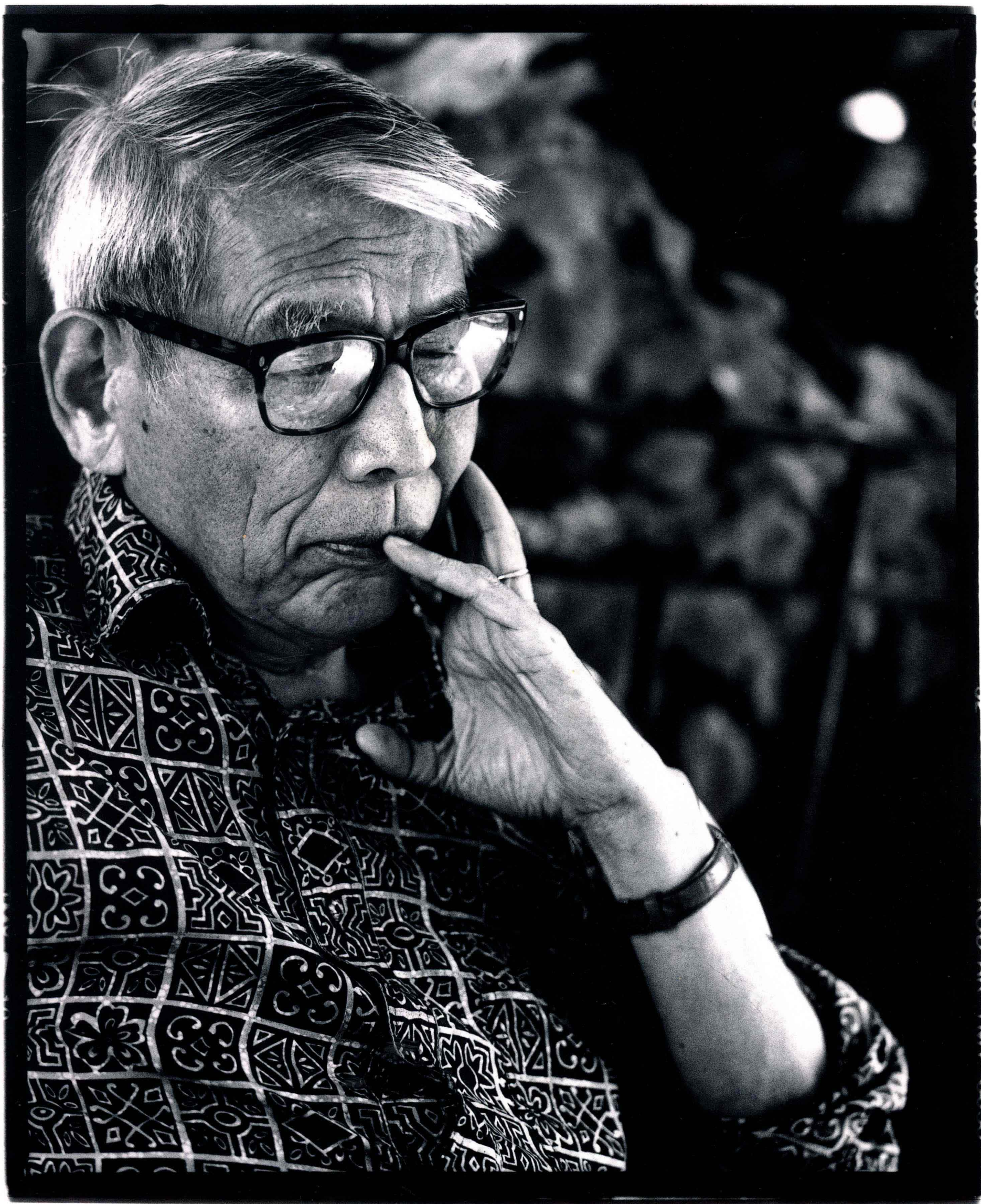
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CHU T'AN-CHUN,
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光。朱德群不少作品的题目中都有这个字出现：《光的痕迹》，《掠取之光》，《光线之前》，《边缘之光》，《喜悦》，《远方之光》，还有《大地苏生》，《灿烂》，《怒放》，《照无眠》……在这些画中，我们看到世界在黎明中诞生，在万物丰实的正午达到完满，然后将耀眼的光芒让位给夕阳，橙色和紫色的霞光染尽天边，抵御着黑夜阴影的悄悄降临。自朱德群以抒情和赞美代替描述之日起，他的绘画便成为从自然抽取出的光与形的天地——透过他的情感，重现出她不可捉摸的魅力。这是一个开阔的空间，画家以大手笔表现宇宙中的一切：大气、光线、风、山峦的雾霭、平原的湿润、河流蒸腾的水气还有波澜，在突出乡野特征的同时，也对启迪他的景象加以拓展。

朱德群描绘了一个只存在于他画中的国度，一个既是想像又是真实的国度，它源自画家一生中多次体验过的感动，联系着他记忆中的一个中国——她已成为追忆的空间，成为心灵印记与冲动二者相会、时而合一的精神地域。他的画不是即兴之作，其自发的流露、奔放的笔触和广袤的意境，并不仅仅是情感突发的产物。如果说激情在下笔伊始存在，之后便被思想所驾驭。不是哲学，没有理论，也不做训导，作品在成形之前已和画家同在。他在脑海中确定作品的内容、力度和界限，知道它应该如何、需要些什么、最终什么样，或许还知道它的宿命。留给他来完成的，也是最难的部分，就是用手和笔来跨越这一构想，修改它、超越它。画家全身心投入其中，不放过任何意外和挑战。

他的绘画敏锐地揭示了两条来路：1955年，当35岁的他从中国踏上巴黎的土地，展望他要面对的新世界时，他十分清楚自己的归属，对本土的传统文化毫不规避。尽管语言不通，但对艺术学习期间的他来说，那是个神秘的国度，是他钟爱的画家们生活过的地方。

他不是作为流亡者或移民居住在巴黎，这位成熟艺术家准备由此跨入另一种文化，又不抛弃祖辈文明，二者之间有路可通，那就是他的创作。

每个画家最初都问自己：什么是绘画？“一只眼睛，一只手……”，莫奈这样说。是思维让它们步调一致、合而为一。画家首先巡视这座他即将居住和工作的城市。他的早期绘画是周边街区的写照——当时破旧的巴黎城区，有点忧郁，这是今天已近乎消失的风景，寂静而祥和，与沸沸扬扬的市中心炫目的霓虹灯和震耳的噪音相距甚远。这里，艺术圈的人们正津津乐道于抽象与具象之争，前者摈弃后者，视其为泥古不化。

中国画里并无“抽象”一说。长久以来，对一个当代画家的最高评价是将其与数世纪前的大师相提并论，而这些广受尊崇的画家在下笔时并不看大自然。朱德群从不作户外写生：在画布或纸上增加明暗、勾勒轮廓或调和色彩，使之尽可能接近对象。然而比起西方画家，他与大自然更融洽，感情更炽烈。他不是面对大自然，而是置身其中，被它的光和气氛环绕，亲身体验自然现象，不论是烈日当空、下雪，还是冰雾中的雨。他长年累月地关注着自然、到处远

Light. Several of Chu Teh-Chun's works have titles such as "Light Breaking Through", "Captive Light", "Before Light Appeared", "Bright Horizon", "Enrapturing Brightness" and "Lights in the Distance". Others are called, "Creation Awakes", "Flaming Signals", "Dawning Radiance" and "Obscurity is Receding". Here and there we are in a world which has its creation at dawn, finds its fulfilment at midday in the fullness of nature and yields its radiance before the reddish glow of the setting sun as the sky is set afire with its orange and purple hues, repulsing the night as it creeps closer and slips in its shadows. From the moment that Chu replaced interpretation by effusion and celebration all of his painting is a place of colour and shape which has been fashioned out of nature and which restores its intangible spells to him through his emotions. An open place where all that happens in space, the air, the light, the wind, the mists of the mountain peaks, the wetness of the plains, the haze of the rivers, the eddies in the water finds its expression in swelling, broad strokes that at the same time define the countryside and amplify it in the phenomena that inspire it.

Chu Teh-Chun paints a country whose existence is found only in his paintings, a country both imaginary and real at the same time, formed from sensations many times experienced in the course of his life, bound to his memories of a China which in time has become the space in his memory, the territory of the mind where the vestiges of the heart and the impulses of the spirit meet and sometimes unite. For his paintings are not improvisations. Their spontaneity, their freedom, their breadth are not just the result of bursts of emotion. If emotion exists at the beginning of the canvas it is consequently mastered and directed by thought. It is no philosophy, no theory, no message. The painter lives his work before it comes into being. He determined its content, its powers and its limits within his mind. He knows what it must be, its necessity, its finality and perhaps even its fatality. All that remains for him, and this is the most difficult aspect, is to act by the movement of his hand in going beyond what is in his mind, modifying it by exceeding it. In this Chu's is a full commitment that

recognises both surprises and risks.

His painting is the sentient revelation of this double inspiration. Having come from his native China which he left in 1955 when he was 35 years old, he has faced up to his relationship with her, his traditions and his culture, in the soil of Paris where he took root before braving the new world that he had chosen to face. Though he did not even know the language, during the time of his art studies it had appeared to him as a mythical country. This was the country where the artists whom he loved, had lived.

He was not to live in Paris as an exile, a transplanted Oriental, but as an artist already mature and ready to cross over to another culture, without, however, abandoning the culture of his scholar ancestors. The link exists. It is his paintings.

Every painter in the beginning asks himself the question. What is painting? "An eye, a hand" ... Manet used to say. It is the mind that brings them together and unites them. To begin with, Chu went out to look at the city where he had decided to live and work. His first paintings in Paris are the portraits of his neighbourhood, somewhat melancholic, with a somewhat tumbledown appearance, a landscape that has almost completely disappeared today, silent and calm, far away from the seething centre where you are blinded by multi-coloured, luminous signs, where you are deafened by noise. His paintings were of the neighbourhoods where there was still much discussion within the artist milieu of the quarred between abstract and figurative, the former rejecting the latter with their addiction to the past that was violently critical.

Abstract painting does not exist among Chinese painters. Until very recently the highest praise that you could bestow on a modern painter was to compare him to one of the masters of previous centuries and these masters who were respected everywhere did not look at nature when they painted it. The Chinese painter never works in the open air, with his canvas or paper in front of him, making his work lighter or darker, emphasising an outline, mixing his coloured tones so as to make them as close as possible to his model. Nevertheless his is a more intimate communion with nature and



1956 铅笔速写

1956 Sketch
Pencil on paper

游、经历气候的变化；最后，还是回到画室，对观察结果加以沉思，再提炼出他所感知的一切。

有时他会一挥即就，有时则相反，会耐心加以构造；在两种情形下，他都能触及自然最深最真的一面。中国画家的聪明，在于品艺高超，而精湛的技艺主要得益于书法。书法与其说是一门艺术不如说是日常仪礼，一种介乎绘画和诗歌之间的书写。它是中国魂的一面镜子。

朱德群的画中，光的乍现会衍生出回声般的连锁反应。和画家一样，观众的目光首先投向画面中心，然后便追随着艺术家手的运动，进入诗意的幻觉空间：其中每种元素都郁郁勃发、闪闪发亮，冲破阻碍释出节律，在近乎欢腾的狂热中相互碰撞。

一旦观众的目光平静下来就会发现，这种激情可以使光与影、有序与混乱对立相冲或归于协调。它是欢乐，是焦虑，是生命力的迸发，光芒四射的脉络透露出震慑的力量。事实上朱德群画中的一切都是连贯有序的，他的画是万象的宣言。无论是狂涛旋风、深渊裂缝、山峦峭壁，还是布满湿润犁沟的宽广平原，都体现了画家内心对宇宙秩序的寻觅。还不曾有人达到这种状态，它揭示着多种可能和丰富的发现，其中有对幸福的许诺，也有几分不安的柔情。“不要忽略任何细节，”普桑告诫说。

一幅画的神秘与魅力往往在于有开头（按群众智慧的说法，什么事都有个头），却无结尾，或者说处于未完成状态（毕加索说他的《阿维

尼翁少女》就没有画完）。画面元素引人入胜的铺陈引导观众的视线对其进行重组。每张画都是在未知世界构造中的一次旅行，画家可以在每次停歇的间隙喘口气。这个世界变幻不已，毫无定式，似乎不可接近，然而在由形体和纷繁的色彩组成的长方画布上，艺术家从“从一串串表面现象下看到伟大的‘基本特性’，这既是他的也是宇宙的真谛……”（巴赞语）。

朱德群1955年3月与他未来的妻子景昭离开台湾赴欧洲，在历时几周的旅途中，他们经香港、西贡、锡兰和塞得港，于5月抵达巴黎。在开罗停留期间，朱德群在他参观的第一个大博物馆里发现了法老时代的艺术并对它着了迷，这也是他与西方艺术史的首次接触。在马赛下船之后，他们来到了晦暗多雨的巴黎。朱德群不是一位年轻的画家，而是在本土已具有公认地位的艺术家的地位。他毕业于杭州国立艺术专科学校，曾执教于南京中央大学，之后去了台湾，是1954年在台湾的一次画展的收入使他有可能赴欧洲。

朱德群生于江苏省萧县白土镇。这里地势不高，北面是山东，南边与浙江接壤，东临黄海，是一个农业区，低处是平原、丘陵和湖泊，由天然的水系和运河相连，因而有“水乡”之称，气候温和湿润，光照柔和。朱对故乡十分眷恋，喷涌而出的水流的颤动，绿色乡间湖水的闪烁和茂密的柳树，还有竹子和松树的银色倒影，正是这些赋予他的画以明亮的色调。



1999 墨笔画
1999 Ink on paper

it is more intense than that of the Western painter. He is not facing nature but he is within it as if surrounded by its light, by its atmosphere, participating in its phenomena whether the sun is at its zenith, whether it snows or whether it rains in an icy fog. In this way he can look at nature for several years, travel, go from one climate to another. But it is in his workshop with the spoils of his observation after having given long reflection to what he has observed, that he creates the synthesis of all that he has seen and felt.

Sometimes he finishes his painting quickly, sometimes on the contrary he is slow and patient in constructing it. In both cases he reaches the most profound aspect, the most real aspect of nature. Rather than being clever, the Chinese painter is a virtuoso and this virtuosity comes especially from calligraphy which is rather a ritual than an art form, a type of writing half-way between painting and poetry. It is the mirror of the Chinese soul.

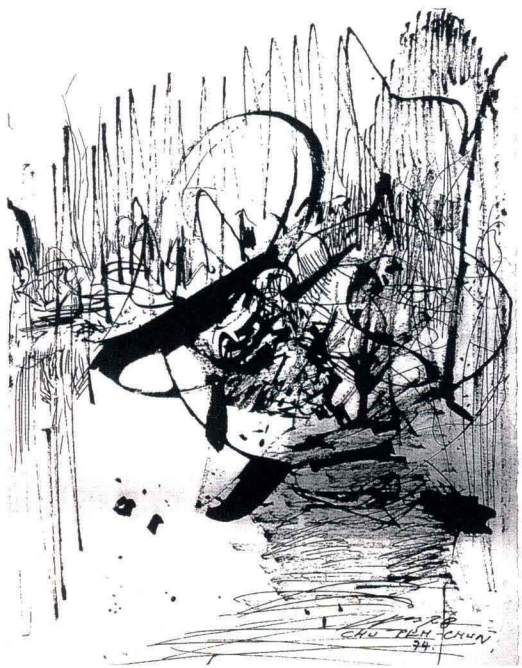
In Chu Teh-Chun's work the light looms up and creates and develops a broken succession of echoes. To begin with, the viewer, like the painter, looks at the middle of the painting and follows the movement of the artist's hand as it creates this lyric vision of space and each of its elements brings into being flashes, violent forces, clashing outbursts of rhythms that crash and knock into each other in a sort of inner frenzy akin to exultation.

As soon as one's eye is calmed, it discovers that if this vehemence opposes shade to light, organisation to chaos, or reconciles them with each other, it is both joy and anguish, the explosion of life, and its fabric secretes fulmination and conquest. In fact, in the painting of Chu all is order, all is coherence. His work is a statement of materialisation. The seething waters, the whirlwinds, the turbulences, the abysses and the crevasses, the mountains and their steep slopes, the far-reaching plains with their watery furrows, all this reveals an inner quest for a cosmic order. It is a state that is never reached but offers so many possibilities, so many discoveries, in a sort of restless tenderness or sort of promise of happiness. "Neglect nothing" was the advice of Poussin.

That is the mystery and fascination of a

painting in which if there is a beginning and, everything has a beginning as the popular adage goes, there is no ending or at least it is in its incompleteness. "Les Demoiselles d'Avignon", said Picasso remained unfinished. The eye of the viewer recreates its structure with the spectacular presence of its elements. Each canvas is a journey in the unknown, the inaccessible, the unformulated, the moving texture of the world in which the painter can take his breath each time that he takes a halt. In this rectangle of jumbled shapes and colours that is the picture, the artist "sees arise beneath this shower of appearances", wrote Bazaine, "the great





1974 墨笔画
1974 Ink on paper

童年时光培育人，滋养他的眼光。由于行医的父亲和祖父都是收藏家，朱德群从小就有机会观看中国的传统绘画，这对他的起步十分重要。来自书香门第的未来的画家，从萧县小学读到徐州中学毕业，数年的学习没有什么特别，凭着他的艺术禀性，于1935年被杭州艺术专科学校录取，校长林风眠是当时最有才华的画家之一，曾在法国学画并在那里成婚，他鼓励朱德群去法国学习两三年。

杭州是座历史久而美丽的大城市，早在13世纪末马可·波罗就对它大加赞赏，文人墨客更是趋之若鹜。艺校校舍就盖于西湖中央的桩基上，环湖四周的景色美不胜收，朱德群就是在那里结识了同代画家赵无极。艺校学生常去附近的山林作画，那儿有好几处寺庙和岩洞。其时学校里只教授传统绘画，但在林风眠之外，好几位教师也曾留法并带回一些艺术杂志和复制品，朱从这里发现了雷诺阿、马蒂斯、毕加索，尤其是塞尚给了他真正的启示。

从此他由中国投向世界尽头的目光里打开了一个缺口：与辽阔帝国的千年艺术相并行的是另一个视野，另一种技术。印象派、雷诺阿、莫奈，还有塞尚，尽管还不他的现实中，却引发了惊讶、发现和疑问。那时的杭州对西方现代艺术一无所知，同时代的巴黎艺校学生在学院派的严格控制下，对现代艺术的了解也不比他们多。

一声惊雷中断了这勤奋的学习生涯，1937

年爆发的日本侵华战争将杭州艺校拖入了历时两年、途经五省、跋涉四千公里的迁校旅程，一直逃到临时首都重庆。人们不禁要问，如果没有这场浩劫，西子湖畔的这些文静的水彩画家将会变成什么样？

在这段极不寻常的游历中的每个歇息地，课程照常进行，学生们积极参与地方的活动，画海报，做舞台设计，以街头壁画的形式宣传抗日。

对朱德群来说，这是一种新的活动，他从中体会了一种不同于他以往学习的精神状态。艺术不是奢侈品或精英们休闲时的消遣，它属于社会，是实用的，可以用来教育人民或传递信息。在穿越一省到另一省、经历无数险阻的过程中，年轻的画家不断将感受和所见到的种种图像储存在脑海里。眼前景色不断变化，光线在移动，色彩也在转换，随着季节的更替，时而明亮，时而氤氲，暖色变成雪一般的冷色。由重庆至南京，在无尽的长江上，穿越三千公里的峡谷峭壁，沿着无边湿润的平原航行，都给画家留下了深深的回忆。朱德群根据沿途百姓多彩的生活画了许多水彩和风景速写，大量描绘苗家的习俗和川马，不过都未能保存下来。

1941年他在重庆任教，这使他有可能会游历更多的地方。可畏的日本强权被摧毁，中国重归和平。1948年他回到家乡，1950年终于来到台湾。他以一系列阿里山风景画参加了几次联展，举办过一次个展，后来就去了欧洲。

1956 铅笔速写
1956 Sketch
Pencil on paper

essential signs that are at the same time his own reality and that of the universe".

Chu Teh-Chun left China for Europe in March 1955 with Ching-Chao, his future wife. They arrived in Paris in May after several long weeks of travel through Hong Kong via Saigon, Ceylon and Port Said. They stopped in Cairo where Chu discovered in the first great museum that he visited, the art of the pharaohs which enthralled him. It was also his first contact with the history of Western art. They disembarked in Marseilles and reached a Paris that was grey and rainy. Chu Teh-Chun was not a young painter but an artist already established in his own country, a graduate from the National Higher School of Fine Arts of Hangzhou, a teacher at the Central University of Nanjing, then of Taiwan, and it was the proceeds of an exhibition that he had in Taiwan in 1954, that allowed him to leave for Europe.

He comes from the province of Jiang-Su where he was born in Baitou Zhen, in the district of Xiaoxian. It is low-lying and bordered to the north by the Shan Dong, to the south by the Zhe Jiang, to the east by the Yellow Sea. It is a farming region, with its low plains, its hills, its lakes and its canals which link up its natural water courses. This is why it is called "The Land of Water".

The climate is mild and humid, and its light is subtle. Chu remains very attached to his native province and it is this that gave him his luminous palette, the simmering of its gushing waters and in the mirror surface of the lakes of the verdant countryside the reflexion of the thick willows, the bamboos and the silvered pines.

Childhood forms the man and educates his eye. Because his father and his grandfather, each of them doctors, were art collectors, Chu Teh-Chun was lucky when very young to see the works of traditional Chinese paintings. This was to be of great importance to him at the beginning of his career. So during the student years of the future artist there was no trace of anything picturesque in his family's cultured home, nor in the primary school in Xiaoxian and then the high school in Xuzhou where he gained his certificate. He had much artistic talent and so gained entrance in 1935 to the School

of Fine Arts in Hangzhou where the director, Lin Fong-Mien, was one of the leading painters of that period. Lin urged Chu to go and work for 2 or 3 years in France where he himself had studied and had married.

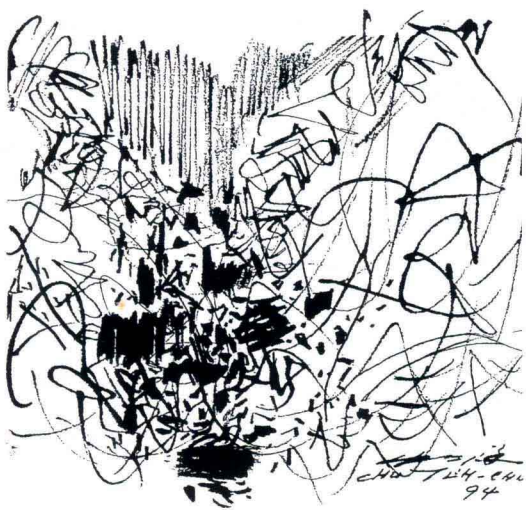
Hangzhou is a large, beautiful city with a rich past. At the end of 13th Century it captured the admiration of Marco Polo and attracted artists and men of letters. The school where Chu met his contemporary Zao Wou-Ki, occupied a group of pavillions constructed on piles in the middle of the Western Lake and was surrounded by magnificent gardens. The students went off to paint in the wooded hills round about where there are several temples and grottoes. Only traditional painting was taught in the school but a number of teachers who, like Lin Fong-Mien, had lived in France, had brought back with them art reviews and reproductions and it was here that Chu discovered Renoir, Matisse, Picasso and particularly Cézanne who was for Chu a real revelation.

In this faraway part of the world, this faraway part of China an opening in his vision was created. A different view, a different technique existed along side that of the thousands of years old art of this vast empire. Impressionism, Renoir, Monet, Cézanne did not exist for him at that moment but nevertheless they were the incentive to surprises, discoveries and questions. Contemporary Western art was unknown in Hangzhou. Yet at the same period the students at the School of Fine Arts in Paris, themselves also under strict academic rule, knew hardly much more about them.

A clap of thunder was to overturn Chu's life of a student and one can ask the question as to what would have become of these wall-behaved water-colourists of the Western Lake if, as a result of Japanese aggression, war had not broken out in 1937 and caused the departure of the school at Hangzhou in an exodus of four thousand kilometres and lasting two years across five provinces. It went as far as Chongqing, the remote capital of China in Sichuan.

At each stage of this extraordinary journey, lessons were organised where the students participated in local activities, doing posters, theatre





1994 墨笔画
1994 Ink on paper

那时，他是众多国画家中的一员，可能是因为领略过长途旅行中多变的景色，他更倾向于描绘风景和民众生活的生动场面。教师的职务给他提供了舒适的生活保障，而他只有一个想法，就是远走——并不是要与滋养、培育了他的中国一刀两断，而是为了脱离学院派的陈规，以现时的创新取代古老的遗传。不过中国之魂，它的色彩、气味、鼎沸的人声、语言，对多变的大自然和他所钟爱的诗人的记忆，这一切都将陪伴他走过一生。

朱德群和夫人在巴黎罗蒙街的旅馆安顿下来。他们常去卢浮宫参观，上大茅屋画室画速写，到法兰西联盟学校上法语课，这一切都再普通不过了。1955这一年，让娜·布歇画廊在法国首次举办托贝(Tobey)的展览；德尼兹-勒内画廊的“运动”艺展推出了阿甘(Agam)、波尔·布里(Pol Bury)、考尔德(Calder)、杜尚(Duchamp)、瓦萨赫利(Vasarely)的运动主义；让·波朗(Jean Paulhan)为福特里耶(Fautrier)的“实物”展览撰写前言；杜布菲展出了他的“拼凑画”；费尔南·莱热去世，被青年画家视为引路人的尼古拉·德·斯塔埃尔(Nicola de Staël)自杀了；“艺术杂志”组织的一次读者问卷将贝尔纳·布菲(Bernard Buffet)推上榜首。保守的评论家、法兰西研究院的院士们以及追随儒安多(Jouhandeau)、科克多(Cocteau)或阿拉贡(Aragon)的大众对抽象艺术或觉得好玩，或漠不关心，再不然就是十分反感。但无论如

何，抽象艺术已经存在了四十年之久，并且在全世界都有其大师。

朱参加了非常老式的“法国艺术家”沙龙展，并以一张学院派风格的可爱的《景昭画像》获银奖。他并没走错方向，这种摹拟生活的自然主义来自他的中国传统，他的精神与观察方式显然与之相连，但他在各处的所见让他困惑并向他发出疑问。1956年春，德群和景昭在西班牙旅行，他们在普拉多博物馆发现了戈雅和委拉斯凯兹，在托莱多发现了格列柯。

现代艺术一点点抓住了他，和他亲近起来。他看到并认出了在杭州时曾见过印刷品的那些画家的作品，但大失所望：原作灰蒙蒙的，色彩不够明亮。而同时，网球场博物馆展出的塞尚作品却为他的知识天地打开了道道缺口。他走出生活了三十多年的那个几千年未变的国度，进入了一个运动变化着的世界——没有比这二者之间的反差更强烈的了：作画的基点和使用的材料均不相同，中国艺术家了解和实践西方式的空间观念为时尚短，而他们一直试图仿照塞尚的理念去“再现”空间。

朱说塞尚给他印象最深的是他驾驭主题的能力，此外他在空间和光线中用富于表现力的符号构筑形体的法则也给他以启迪。和宋代画家相似，塞尚揭示宇宙的构造和它的宽广，与它的虚实同呼吸，转化为画布上的隐现和疏密，这些都使他的作品充满智慧和诗意。

塞尚不是像中国画家那样，对自然景物加

1994 墨笔画
1994 Ink on paper