

# 錦雲孫天

Spring in Jinling:  
Works of Fifteen Contemporary Nanjing Painters



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# 錦雲孫天

*Spring in Jinling:  
Works of Fifteen Contemporary Nanjing Painters*

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## Preface

"Spring in Jinling" is the sixteenth exhibition of contemporary Chinese ink painting to be mounted at Kaisodo in New York and the second done in pleasant collaboration with K.Y. Ng of Hong Kong. In contrast to "The Flowering Field" of 1997, which included works by 58 artists living in various cities throughout Asia, Europe, and North America, the present exhibition is geographically more focused, with the fifteen artists all active in the city of Nanjing. This grouping is thus based on the assumption that geography and the artistic traditions associated with particular locales are of some significance to the creators of the paintings presented in the current show even if the exact nature of the relationship is difficult to define.

In viniculture and increasingly in culinary studies much attention is focused on the physical environment in which the raw products were grown—the combination of geology, climate, and weather the French call *terroir*. The physical parameters of the *terroir* of Chinese ink painting are provided by the media in common use: traditional brush and ink on paper or silk, regardless of technique or subject-matter. And just as the wines of Burgundy cannot be produced in the Alsace region of France, so too do the effects of ink painting differ in basic nature from those of oil pigments applied with a flat-tipped brush. The *terroir* of painting in Jinling is expressed in even more visible form in several paintings in the exhibition, especially in the works of Zhu Daoping and Shi Bangse, the titles of which evoke the historical changes in the city's nomenclature from Jinling ("Golden Hills") to Qinhuai (River) to Nanjing ("Southern Capital").

Climate can be defined culturally as well as meteorologically, and the cultural climate of Nanjing is rich indeed, especially from the 3rd through the 10th century when the city was capital to a succession of dynasties in which the arts of calligraphy and painting in particular flourished to unprecedented heights. Wang Xizhi (321-379), preeminent among all calligraphers, and Gu Kaizhi (344?-406?), the first famous painter, worked in the city as did Dong Yuan of the 10th century, founder of the most influential lineage of landscape painting. While the present group of artists cannot be held on the basis of their paintings exhibited here to have been directly influenced by that aesthetic heritage, the richness of that legacy is evidenced in the astounding technical and expressive range of the paintings and is suggested as well in the academic interests of the artists—Xiao Ping's study of the 17th-century Nanjing master Gong Xian, for example.

While soil and landscape are virtually immutable on a human time scale, and we are not capable of experiencing climatic changes, we are all aware of the weather and take note of such changes on a daily basis. This is comparable for painting to changes in fashion, brought about by contacts with painters from other areas, both within and without China itself. Huang Roushang's paintings of women, or Zhu Xunjian's nudes, for example, are fully comprehensible only within a context much larger than Nanjing alone. The concept of *terroir* in reference to contemporary Chinese painting is thus suggestive rather than definitive, in large part because of the nature of society today, which for better or worse is far more internationalized than ever before and more susceptible to the winds of fashion and the storms of change.

Credit for this exhibition rests almost entirely with K.Y. Ng and his assistant Alex Chiu, who spent considerable time in Nanjing making the selection of paintings in consultation with the artists themselves. They are also primarily responsible for the catalogue, working closely with Louisa Ching of Orientations. We are all grateful to the eminent scholar Lang Shaopin for his illuminating essay. In New York Carol Conover provided valuable logistic support, Xu Shiping framed many of the paintings, while Arnold Chang contributed in important ways to the English portion of the catalogue and conceived the English title of the exhibition, one that suggests the flourishing state of painting in Nanjing today. The exhibition "Spring in Jinling" is intended to stand as visual testimony to the robust health and continuing vitality of an artistic tradition now more than two millennia in age.

Howard Rogers, Onomea Bay  
February, 2004

## Foreword

"For a thousand li the clear waters of the Yangtze River flow like white silk through emerald clusters...Behind the coloured boats and wispy clouds, herons rise above silvery crests; no painting can describe the grandeur of this scene". (Wang Anshi, *Remembering the Past at Jinling*.)

Since ancient times Nanjing, formerly Jinling, has been accorded the epithets

"Prefecture of Emperors" and "Lands of Beauty", and its beauty has long inspired poets and musicians. This city, renowned in the annals of Chinese history, has served as a symbol of prosperity, romance, sorrow and tragedy. From the Six Dynasties onwards, the kingdom of Wu, the Eastern Jin, and the dynasties of Song, Qi, Liang and Chen all established their capitals here and subsequently enjoyed periods of resplendent glory only to be later cruelly trampled underfoot; and so Jinling became a metaphor in Chinese for what Wang Anshi described as "continual prosperity", as well as for its "recurrent tragedies". Many of the natural landmarks and historical sites of the city—Shitoucheng (City of the Rock), Zhongshanding (Zhongshan Mausoleum), Mochouhu (Lake of No Sorrow) and Qinhuai River, as well as handicrafts and products unique to the area—Yuhuatai pebbles and gongcous brocade with patterns reminiscent of the everchanging clouds in the sky, became highly sought and valued objects. The summer sidewalks shaded by French parasol trees plunge one into an infinite reverie. Nanjing, Nanjing—truly a city of poetry and dreams.

This city provided the environment and historical backdrop that nurtured so many great writers and painters. In the Tang Dynasty the poet Liu Yuxi lamented that the aristocrat Wang Xie watched the swallows build nests in lofty homes then fly to humble residences (Jinling wu ji). The Song Dynasty belle-lettrist and statesman Wang Anshi served as an official in the city. The poet Xin Qiji, after ascending the Pavilion of Mental Pleasures, leaned listlessly against the railings, as he mourned for the loss of land to the Jin Tatars. In painting and calligraphy, Nanjing from the Six Dynasties onwards produced such masters as Gu Kaizhi, Lu Taiwei, Gu Minzhong, Dong Yuan, Shi Xi and Gong Xian; and in the 20<sup>th</sup> century, Fu Baoshi, Qian Songyan, Song Wenzhi and Ya Ming. Nanjing impresses me for its tranquil environment conducive to the pursuit of scholarship and artistic creation.

Most of the painters in this exhibition are described as "new literati painters". There is probably no agreement on what is meant by this term. Those who use it as a term of praise would probably regard these painters as the inheritors of a glorious ancient tradition of literati painting; others use it critically to describe what they look down upon as a stylistic weakness, the limited recreation of the paintings of the ancient literati artists. In my opinion, the brush is the instrument of transmission in Chinese painting and water and ink its media. A professional Chinese painter needs to be well-versed in traditional Chinese culture, philosophy and art. He must be familiar with history, poetry and prose, have a cursory understanding of Confucian, Buddhist and Daoist teachings, exquisite calligraphy and a basic knowledge of other art forms. And this is only a minimal requirement! Nevertheless, it does not matter whether one is a 'new' or 'old' literati painter, an 'ink painter' is an 'ink painter'.

Bringing this exhibition to fruition is my long-cherished hope. As Lang Shaojun pointed out, Nanjing and Hangzhou are the centres of Chinese ink painting in south China, and these cities have produced many distinctive younger and middle-aged painters working in different styles, each with a unique character. In 2003 an exhibition of painters from ancient Jinling was staged in New York. We cooperate now with Kaisodo to present "Spring in Jinling: Works of Fifteen Contemporary Nanjing Painters", in the hope that it would complement the former, thus enabling the public to appreciate and compare ancient works with the contemporary; an enterprise which I believe has scholarly significance.

The majority of works on show were acquired from the artists but a small number were obtained through purchases in the market. With my colleague, Alex Chiu, I travelled to Nanjing many times, to visit artists' homes and select the paintings for inclusion in the exhibition. We held discussions with the artists during the selection process and later examined the works with Mr. and Mrs. Howard Rogers of Kaisodo, as well as with Mr. Lang Shaojun. We tried our best to select the finest works to ensure that the exhibition is of the highest standard. In the preparation of this catalogue, the staff of Kaisodo provided great help in editing and writing as well as preparing the frames. Louisa Ching of Orientations oversaw the entire production,

Pan Chi Ming of Ming's Studio photographed the paintings. Tom Tom and Brenda Li helped revise the English translations, and Ms. Ivy So Hang Yi and my youngest daughter Qianshan spent a great deal of time proof-reading, and to the others whose assistance was so crucial, I wish to take this opportunity to extend my heart-felt gratitude.

K.Y. Ng (Kaiyuen Ng)

Translated by Bruce Doar

## 前言

「千里澄江似練，翠峯如簇……鱗舟畫流，星河贊起，畫圖難足。」——王安石桂枝香《金陵懷古》。

南京自古有「帝王州」、「佳麗地」的稱號，她的美態是古往今來稱人夢寐詠歌吟讚的題材。這個中國歷史上的名城，代表著繁華、浪漫、傷感和哀愁。自六朝開始，吳、東晉、宋、齊、梁、陳都曾經建都在這裏，經歷興亡的黃金歲月，也經歷過無情慘痛的蹂躪，在「秦淮競逐」的同時，也是「怨恨相續」（附上引王安石詞）。石頭城、中山陵、莫愁湖和秦淮河等名勝古蹟，雨花臺石、寶塔等特產已經繪入人口。夏日時鳥語雨露林蔭蔽日的法國梧桐，都會令人勾起無盡的回憶。南京，南京——真是一個如詩如夢的地方。

正是這樣的環境，這樣的歷史造就了一些大文學家和畫家。唐朝的劉禹錫慨歎舊時王謝燕子飛入尋常百姓家（《金陵五韻》），宋代的古文大家和名臣王安石就在這裏當過官；辛棄疾登上賞心亭拍遍闌干，流下了英雄淚。在書畫方面，自六朝開始，南京孕育了傑出的畫家顧愷之、陳探微、顧闓中、董源、石恪和龔賢，在二十世紀則產生了傅抱石、錢松岩、宋文治和亞明等。南京給我的印象是一個環境寧靜，適宜做學問功夫和從事藝術創作的地方。

展覽的畫家們大部份給人冠上“新文人畫家”的稱號。對於這個稱號，不同的人可能有不同的解釋。讚譽的會解釋為延續古代優秀文人畫傳統的接班人，貶抑的會批評他們的畫風柔弱，僅僅是古代文人畫的再現。愚見以為，毛筆是中國水墨畫的主要媒介，而水和墨的運用則是手段。作為中國水墨畫家，特別是以水墨畫為專業的畫家，必須有中國傳統文化、哲學、藝術三方面的修養。熟悉歷史和詩詞歌賦，涉獵儒釋道思想，精嫻書法。對其他藝術都有基本的認識，這都是最起碼的要求，否則無從談起。水墨畫家就是水墨畫家，無所謂“新”或“舊”文人畫家。

這一次展覽是我多年來的夙願。正如郎耀君先生所說，南京和杭州是江南地區的水墨畫中心，這裏有一群出色的中青年畫家，風格不同，但各自有他們的特色。2003年在美國紐約有一個古代金陵畫家展覽，我們與懷古堂在2004年再度合作舉辦「天孫雲錦—現代南京畫家作品展」也就是希望配合這個展覽，讓觀眾可以同時觀賞和比較古今南京的作品。我想這會是有一定的學術意義的。

展出的作品絕大部份來自畫家，小部份在市場收集。我與店伴趙國強先生赴南京多次，親到畫家們家中挑選。在挑選過程中與畫家們一起商議，之後再經懷古堂主人羅浩夫婦和郎耀君先生過目，務求選取水平較高的佳作，保證展品的質量。目錄製作方面，懷古堂全員幫忙編製目錄和製作鏡框。Orientations的程木麗玲女士統籌製作，明影室的彭志明先生拍攝畫作，譚曉光女士及李惠玲女士修訂英譯文字，蘇幸兒小姐和小女兒芊芊花了不少時間整理和校對，對他們和其他有關人士的鼎力協助，我要在這裏表示衷心的謝意。

吳耀遠

## Exhibition by Fifteen Nanjing Artists: Preface to the Exhibition "Spring in Jinling"

Three years ago, Mr K.Y. Ng asked my thoughts regarding an exhibition of traditional Chinese-style painting from Nanjing which he was planning, and shortly after, he threw himself into this activity with frequent flights from Hong Kong to Nanjing and diligently making contacts. He finally selected works by fifteen middle-aged and younger painters for inclusion in this exhibition which he enlisted Tianran Yunjin to convey 'The Cascade Woven with Clouds by the Celestial Weaving Maid'.

The succinct title was an allusion to an ancient legend. Tianran, which literally means 'Heaven's grandchild', is named for the star known as the Weaving Maid, who was renowned for her skill and artistry in weaving brocade with clouds in the sky. In his collection of poetry Hongzha (The Red Candle), the poet Wen Yiduo drew upon the allusion: 'Ah! I must call on the Weaving Maid to embroider me a gown, so that I can wear your colours!' (E! Wo yan qing muqun zhi juan jinpao, gei wo chuangze ni de sancui!) Titling this exhibition of 15 Nanjing artists Tianran Yunjin similarly expresses the wish that their works will be as resplendently beautiful as the cloud brocade fashioned by the Weaving Maid!

Nanjing is one of China's renowned ancient capital cities with rich cultural resources and long-standing artistic traditions. For the past half century, Nanjing has been home to creative educational and publishing institutions in the fine arts – the Jiangsu Provincial Chinese Painting Academy, the Jiangsu Art Academy, the Nanjing Academy of Calligraphy and Painting, the Nanjing Academy of Fine Arts, the Fine Arts Institute of the Nanjing Teacher Training University and the Jiangsu Fine Arts Publishing House, all of which have nurtured a large crop of successful and influential artists. In traditional Chinese painting, there were many prominent artists from Nanjing active in the 1960s and 1970s, including Liu Haisu, Fu Baoshi, Chen Zhipo, Lu Fengzi, Qian Songyan, Song Wenzhi, Wei Zixi, Ya Ming, Chen Dayu and Zhang Wengjun. Active during the subsequent period of reform and opening to the outside world, there has been a generation of innovatively brilliant young artists, such as the fifteen selected for inclusion in this exhibition. These young artists grew up within the aura cast by the older generation of Nanjing artists but they entered college when the Cultural Revolution and the age of Mao Zedong had drawn to a close. In their philosophy and art, the younger generation is utterly unlike the generation which preceded them. Their predecessors worked collectively and the personal aspirations of the artists were united around a national ideology while the younger generation works individually and their works express their personal aspirations and style, as the influence of the nationalist consciousness recedes. The earlier generation stressed the political nature of their material and they sought to create content that was revolutionary in nature, many painted scenes depicting the constructive efforts of workers and peasants (e.g., newly constructed dams, bridges and workers' sanatoria), while many others presented scenes evoking the poetry of Mao Zedong or commemorating revolutionary sacred sites (e.g., Jinggangshan and Yan'an). Generally they used modes of positive enstasy to express the "nature" of social classes and the Communist Party, thereby eschewing personal experience of reality and the need to delineate their individual spirit. Their successors have largely adopted the opposite course; regardless of their narrative stance and whether or not their subject matter is old or new, or infused with a revolutionary spirit, they strive to stress emotions, human nature and individuality. The earlier generation emphasised "veracity", a proximate translation for the concept of *xiusheng* in Chinese-style painting, and worked to embellish this style, distancing themselves from the desolation, detachment and solitude that were the hallmarks of the classical literati painters (*wumen*). Instead they eulogised the "joyful experiences" (*xinwen-lejian*) the masses derived from wholesome work, a sense of robust beauty and the satisfaction of being well-fed, and sought to create a style that documented those times. Most of these artists did not sell their works and they lived simply. The younger generation regards "realism" as only one of many optional styles and they draw close to literati-painter traditions, emphasising uniqueness of expression and the individuality of artistic language and style. They look to the art market and pay attention to matters of lifestyle.

These differences can be generally described as the product of different times and natural human

response to those times. In terms of the psychology created by the environment in which they find themselves, the younger generation of Nanjing artists are rebelling against the art of their predecessors. They are tired of the politicisation and formalisation of art and seek free artistic creativity and expression, as well as the realisation of their individual values and tastes. They respect the earlier generation and their works but want to travel their own road, in order to express the age in which they live as well as their own modes of existence.

Beijing, Hangzhou, Nanjing, Guangzhou and Xi'an are the major urban centres of contemporary Chinese painting and each city has its own distinct regionality. Because of the development of modern communications, Chinese-style painting in each of these centres embraces the characteristics of different stylistic schools and they in turn have their own traditions and features. As the centre of Chinese culture, Beijing has the greatest inclusivity but the majestic and imposing northern style predominates. Xi'an has developed and altered the traditions of the Xian School of painting, as it develops a more pronounced and vigorous north-western style. Guangzhou was the earliest centre in China to open up to the market economy and thus has a strong openness in its culture. In the New Era, it has benefited from a number of artists who have migrated to the city, which emphasized diversified styles and market concerns. Nevertheless, the mainstream new generation artists focus on the vibrant and rich depiction of contemporary southern scenes. Nanjing and Hangzhou are the two main centres of the Jiangnan style, and whether viewed from the perspectives of regionality or inherited traditions, artists there have an intimacy with the paintings of the ancient and modern literati-artists and they are highly influenced by contemporary Shanghai culture. For historical reasons, Hangzhou and Nanjing gradually came to replace Shanghai as centres of traditional Chinese painting and today they form rival centres in the Jiangnan Chinese painting scene. Artists in both places have their own heritage and histories; they emphasise traditions but they draw from them in different ways; all works have the special characteristics of Jiangnan but there are also marked differences in style. Hangzhou painters, centred on the Chinese Painting Department of the Chinese Academy of Fine Arts, are most subject to the influences of Zhejiang painters; the painting style is strong and unconventional, and there are obvious interacting influences among these artists and their shared styles. Nanjing artists do not have the sense that there is an authoritative centre for their traditions.

While they are greatly influenced by the arts of Jiangsu, characterised by refined beauty as the arbiter of style with an admixture of eccentricity, there are much greater differences between the styles of different artists. This observation is clearly demonstrated by the works included in this exhibition.

Fifteen artists were selected for inclusion in *Tiansun Yunjin*, and although they cannot represent the Chinese-style painters of Nanjing in their entirety, it is clear that they are representative. What follows is a brief introduction to these artists.

**Fang Jun** takes delight in using bold and forthright brush-work to create landscapes filled with verdant mountains through which flow rivers with villages on their sloping banks. In these landscapes, the bridges spanning streams, the roads paved with stone, stands of pine trees, and the white walls, black tiles and red doors nestled in deep azure vegetation all appear as though it has just rained and they stand washed clean under a blue sky. The artist is also fond of including couplets of ancient-style poetry on these works to evoke the realm in which poetry functions like painting and painting like poetry. The paintings are not depictions of imagined other worlds yet they have an utter stillness unrelieved by even the sound of a lotus blossom falling. The artist creates a sense of his hometown and the paintings are a remembrance of a rustic world that is rapidly receding and disappearing. Perhaps the artist is melding an imagined world with the ideal world he remembers.

During childhood **Chang Jin** lived on the shores of Lake Taihu, and his hazy but brooding scenes of the shores of the lake viewed at dusk from a distance connect with his memories of childhood. He is a devotee of the poems of Li He, imagining the life of that young Tang dynasty poet plagued by poverty and illness. Chang attempts to give artistic expression to the extraordinary poetic realm created by the poet through the ethereal and solitary realm evoked by his paintings. In this exhibition his painting titled *Landscape Inspired by Poems of Li Changji* is a masterful re-working in another medium of the lines of Li He, "Beneath the moon

at midnight the tree casts no shadow. A single mountain glows with moonlight". Chang Jin's inner refinement, rich emotion, preponderant melancholy and sentiment have an inner resonance with the poetry of Li He, and this can be sensed without resorting to a standard decoding of his work.

**Zhu Daoping** does not seek inspiration from ancient paintings but manifests his true feelings and visual memories drawn from life, and this in turn imbues his works with a sense of reality and tenderness. He is skilled in composition, being able to boldly conjure a distant scene and delineate its intricate living detail; these skills enable him to combine and blend bold and expansive qualities with elements that are subtle and implicit. His work is one of finesse and elegance, seemingly small and yet exuding an air of grandness. Being confident and endearing, it is devoid of any trace of cold detachment. We can truly say that in knowing the paintings we know the artist! One only has to stand and gaze in appreciation at his works – *Shitoucheng in Nanjing*, *The New Appearance of Jiaocheng*, *Summer Vista of Xuanwu Lake* and *Discussing Lines of Poetry in the Mountains by Night* – to agree with this observation.

In contemporary painting circles, **Song Yulin** is known for his passionate love of traditional landscape painting and is praised for his meticulous "fine brush". He pays great attention to perfecting composition and sequential transitions in spacing. In his delineation of hills and valleys he relies on ancient painting techniques that are simultaneously vigorous and gentle, strict yet harmonious. His *Four Seasonal Landscapes*, a set of fan paintings included in the catalogue, can be regarded as a representative work. His technique and style of painting have developed out of a family tradition (his father was the late famed painter Song Wenzhi) as well as from his research and study of ancient painters, including Wen Zhengming and Tang Yin. The tradition of innovating through a re-creation of the past is a major path along which Chinese painting has evolved.

**Shi Banghe**'s use of simple line-work and unique modes of spacing to paint scenes of Nanjing renders his works quite different from ancient and modern traditional-style landscape painting as well as from modern and contemporary landscapes in oil. Delineating the city's residential districts, streets, lakes, hills and trees using light black ink he is able to create a bird's eye effect as though seeing the city from an elevated plane, while the more concrete brush-work provides the works with a focal perspective. The meticulousness, vagueness and serenity of the works seem to create a sense of weightlessness and unreality, transforming them into fleeting and distant memories. The artist seeks to grasp the psychological sense of the modern metropolis, and this sense is intensified by his unique painting style.

**Xu Xintong** originally studied and taught oil painting but later switched to Chinese ink painting. He extols the austerity and profundity of Song dynasty landscape painting. His painting technique pays less attention to brush-work than colour patches, and less to ink than colour. He meticulously paints expansive mountain forests, magically transforming cloudy mists and scenes in which heaven and earth join as a single undifferentiated body. His works are quite distinct from the landscapes of the Ming and Qing literati painters who use brush and ink to express character and ideas. They are closer to Song paintings in which "the light of the mountains and the colours of the streams draw us close to human beings", but he has added elements of haziness and delicacy which resonate with the individuality of the artist. The careful observer will also note a synthesis of Western forms and the accomplished use of colour in his works.

**Zhang Youxian** presents many different styles in his figural works, landscapes and flower paintings. His *Album Inspired by "The Scholars"*, included in this exhibition, relies on naive and gaunt brushwork in a decorative manner that appears to draw on the traditional wood-block print to create figures with exaggerated gestures that are emotionally expressive and lively. His *Album Inspired by Tang Dynasty Poems* features meticulous composition, as well as flowing, self-confident brush-work that seems utterly spontaneous. His landscapes and the figures in them rely on both brush-work and wash in which visibly vigorous strokes executed in a desolate mood produce a style that is intentionally rough and wildly unrestrained.

Zhou Jingxin's figural paintings embrace meticulous brush-work with a masterful dexterity. His early works reveal decorative exaggeration in the modelling of the figures executed in meticulous gongbi style, as we see in his *Characters from The Water Margin*, and from here he has gone on to produce imaginative evocations in ink of ancient and modern personages. Later he switched to a "boneless" painting technique that relies on gradations of thick ink and colour to replace line-work; he playfully terms works of this type "ink sculpting". His modern figural paintings include an unusual array of eccentric characters, as exemplified by *Login*, *The Star and the Supporting Role* and *The Ruler of Chu bidding Farewell to his Concubine*. In recent years he has returned to the re-creation of themes from ancient fiction, and these works stress the depiction of the character and emotions of the personages while incorporating the bold colours of folk art in his impressionistic (xieyi) use of ink and enabling him to create works that are novel and humorous. In this exhibition his works titled *Beautiful Woman are Invariably Bad-tempered* and *Piggy Making Fun* simultaneously make the viewer laugh while documenting amusing aspects of life!

Skilled at painting suggestive (xieyi) figural works, Zhu Xinjian is best known for his sensuous depiction of modern and ancient women engaged in various leisure activities – lounging about, dozing, bathing, dressing, and performing music and singing. In these works he directly or indirectly expresses their sensuous moods and as well as their joys and disappointments. These paintings are characterised by their earthiness and their varying degrees of nudity, originating from his illustrations for the classical erotic masterpiece *Jingpingmei*. The painting technique relies mainly on naive but graceful line-work to which colour is later applied in sections while the addition of calligraphic lines of poetry complete the works. He uses satirical humour to deconstruct modern Chinese pseudo Neo-Confucianism but the artistic vision retains a male perspective with a playful appreciation of the subject matter.

Liu Ergang is a tranquil and meditative painter skilled in stylised and cartoon-like figural works augmented by simple brush-work landscape painting to which a succinct and pithy colophon is added, expressing wise insights that are Chan or Zen Buddhist in inspiration. His works remind us of the cartoons of Feng Zikai, but they are also quite different. Feng Zikai's cartoons are permeated with child-like naivete, passionate involvement and Buddhist sentiment, and focus on real, well-delineated characters. Liu Ergang attempts to transcend temporality, and to focus on the human interest and the humour of the situations he depicts, relying on line and splash painting techniques to create a deliberate naivete.

On seeing Xu Lele's paintings, we are sometimes reminded of Wu Changshuo's maxim "yu gu wei fu" (be a student of the ancients). She invariably depicts ancient characters, events, buildings and artefacts, and seeks to narrate ancient ideas and feelings. She has a talent for transporting the viewer into a remote ancient scene without any feeling of self-consciousness. Yet at the same time the viewer is able to step back and objectively bring a modern appreciation of the technical skill of her Chinese-style painting and admire her virtuosity in recreating historical events and personalities, as well as her quietude and sense of humour.

Skilled in the use of fine, meticulous brush-work (gongbi), Huang Roushang delineates contemporary urban women – their youth and beauty, as well as their sense of fashion and self-confidence. The works evoke the style and poise of actresses in advertising photography, but beyond their superficial beauty we sense a passive spirit, that leads us to describe them as the modern equivalent of ancient paintings of "court beauties". The four works included in the exhibition show us that the painter is seeking to achieve a gentle and elegant style through attention to subtle and fine line-work and the light application of colour. The paintings appear to be shrouded by a fine mist bathed in pale moonlight.

Xiao Ping has many talents and, apart from his own calligraphy and painting, is a scholar of art history and noted connoisseur and collector. His published art-historical studies include *Gong Xun*, *Chen Chuan*, *Research on Ni Yundin* and *The Painting School of Lou Dong*. In his own painting career, he is adept in many genres – figural painting and landscapes as well as flower and bird painting. In this exhibition two works – *Spring Rain in Jiangnan* and *Bird in a Lotus Pond* – are painted using the "boneless" technique and a profusion

of ink and colour, yet the works succeed in retaining a sense of ancient style. *Peony in Blue and White Jar* and *Pomegranates* are small works in the xieyi manner that are uniquely typified by bright colour and modernity.

Jiang Hongwei is one of the most influential contemporary gongbi flower and bird painters. Like the majority of the old and the new generation of painters, he makes reference to the Song academic artists but has succeeded in achieving the difficult task of including this referential concern within his own art, thereby creating a personal style of great depth and tranquillity. He is not content with the meticulous application of ink and colour but usually alternates between painting and wash techniques to construct an ornate work that through its gradual unfolding captures the life of nature and expresses its interactive co-existence with human life. This imbues his works with a stylistic rhythm that transcends the mundane world and sets them apart from fashionable gongbi works that rely upon simple exuberance.

Yu Hui is a talented female painter who began studying gongbi flower and bird painting under Chen Zhifo but later changed direction and sought to create a new style and concept. In this exhibition, her *Unvanquished Breezes*, *Crab-apple* and *The Intoxicated Autumn Breeze* rely on a comparatively traditional mode of illustration to depict, in turn, sparrows in a flowering bush, the atmosphere of the seasons, and the swell of nature, while giving lyric expression to the rhythmic movements of life. Her four screen paintings titled *Landscape within Rock* artfully draw on the folk art mode of *Hua Juo Hua* ("painting within painting") to insert landscape painting within the structures of Taihu rocks; the result is one of eccentric and illusory beauty that succeeds in expressing her unique creativity. In other works, she succeeds in placing birds and rocks in unique juxtapositions that have a majestically detached style replete with a sense of the modern.

Lang Shaojun  
Beijing, 9 December 2003  
Translation by Bruce Doar

# “天孫雲錦——現代南京畫家作品展”序

三年前，吳繼遠先生曾就籌辦南京中國畫展徵詢過我的意見。不久他付諸行動，多次從香港飛往金陵，經過認真的溝通，選擇了15位中青年畫家的作品，並為畫展取名曰“天孫雲錦”。

“天孫雲錦”是古代的一個美麗典故。“天孫”指織女星，她是上天的孫女，巧於織造。她織的雲錦，最精工最漂亮。聞一多《紅樓》詩中曾以之讚美秋色：“哦！我要請天孫織件錦袍，給我穿著你的色彩！”用“天孫雲錦”命名南京15人展，也是一種比喻：他們的作品像仙女織的雲錦那樣美！

南京是中國最著名的古都之一，有豐富的文化資源和悠久的藝術傳統。近半個世紀以來，南京擁有多家國畫院、江蘇省美術館、南京書畫院、南京藝術學院、南京師範大學美術學院、江蘇美術出版社等重要創作、教育和出版機構，擁有一大批有成就有影響的藝術家。就國畫而言，活躍於50-70年代的有劉海粟、傅抱石、陳之佛、呂鳳子、錢松岩、宋文治、魏紫熙、亞明、陳大羽、張文俊等；活躍於改革開放新時期的，是一批嶄露頭角的年輕藝術家，如參加“天孫雲錦”展的15人。年輕畫家是在前輩藝術家的光環下成長起來的，但他們進入畫壇，“文革”已經過去，毛澤東時代也結束了。

他們的思想、藝術和前輩有了很大不同：前輩們多群體性的創作活動，畫家的個人意志都統一於國家意識形態，晚輩們大都是個體創作，作品表現他們個人的意志與趣味，國家意識形態的影響越來越小。前輩們重視題材的政治性，追求內容的革命性，多描繪工業建設場景（如新修的水庫、大橋、工人療養院等）；多畫毛澤東詩詞和有紀念意義的革命聖地（如井岡山、延安等）。一概以正面歌頌的方式體現“階級性”和“黨性”，回避對真實的個體經驗、個人精神的描述。晚輩們幾乎相反，他們不論題材的新舊，是否有革命性，敘述立場如何，而是極力突出人情、人性、個體經驗。前輩們重視寫生和對寫生的修飾加工，遠離荒寒、冷逸、孤獨一類文人趣味，強調大眾的“喜聞樂見”（如工整、漂亮、飽滿）。追求風格的時代性，極少賣畫，生活樸素。晚輩們只把寫生作為一種手段，親近文人畫傳統，重視表現的獨特性與語言風格的個性，看重藝術市場，講究生活品位……。

這些不同，總體說是時代的產物，是順乎人性、自然而然的。就具體環境下的心理而言，則與南京年輕一代對前輩藝術的逆反態度有關。即他們厭倦了藝術的政治化和僵化，而轉向對自由創造、自由表現的追求，對體現個人價值與趣味的追求。他們敬重前輩和前輩們的藝術，但要是自己的路，要表現自己的時代，自己的生存狀態。

北京、杭州、南京、廣州和西安，是當代中國畫的重鎮，具有地域中心的特點。由於現代信息的發達，這些城市的中國畫都有兼容不同風格流派的特色。但它們又各有自己的傳統與特色。作為中國文化中心的北京最富兼容性，但宏大凝重的北方風格還是最為突出；西安發揚和變異了長安畫派傳統，具有越來越濃郁的西北風味。經濟上最早開放的廣州，也有很強的文化開放性。新時期以來吸納了不少藝術移民，兼容性、市場性都很突出，但其主流，仍以色彩濃郁的當代南國風貌為特徵。南京和杭州是江南風格的兩大中心，無論從地域或承傳的角度看，都與古近文人藝術有深刻聯繫，也都深受近代上海文化的影響。由於歷史的原因，杭州和南京逐漸取代了上海曾經有過的中國畫中心地位，形成江南中國畫雙峰對峙的局面。兩地畫家各有自己的傳承譜系，或者說都重視傳統但取法有所不同；彼此的作品都具江南特色，但又有明顯的風格差異。杭州畫家以中國美術學院中國畫系為中心，受浙系藝術的影響較大，畫風剛健而不乏雋逸，畫家間相互影響明顯，畫法風格相對接近。南京畫家沒有傳承上的權威中心，受吳系藝術的影響較大，畫風以秀美為主而兼有奇崛，畫家間的風格有較大距離。《天孫雲錦》展恰可印証這一分析。

《天孫雲錦》展選擇的15位畫家，雖不能體現南京中國畫的全貌，但其代表性是顯而易見的。在此，我對他們略作介紹。

## 方駿

喜歡以後亮的筆法，描繪碧水青山，坡岸村莊。溪橋、石板路、小松林，翠色簇擁白牆、黑瓦，紅門，一切都像雨過初晴，沖刷得空清碧透。畫家還喜歡題上古詩詞聯語，以求詩畫境界的共生。畫面不是虛無漂渺的仙境，卻寂靜得連花落的聲音也聽不到。作者寄寓的是故鄉之思，是對日益遠去和消失的鄉土社會的懷戀，還是兩者兼而有之呢？

## 常進

幼時曾居住太湖之濱，平遠，朦朧而凝重的湖岸暮色，總是與他的童年記憶聯繫在一起。他喜愛李賀的詩，在想象這位唐代青年詩人貧病交加的生活的同時，也力圖將其奇絕的詩境轉換成蝶妙、空寂的畫境。這次展出的《高情自古多惆悵》，和李賀“月午樹無影，一山唯白曉”所描述的幽冷境界，真有異曲同工之妙！常進內秀，苦感，多愁，情感細膩，他表現李賀詩意發自一種內在的共鳴，而不是那種常見的表面性圖解。

## 朱道平

他不從古畫尋找靈感，而只是發掘得自生活的真實感受和視覺記憶，所以她能賦予作品以真實感和溫情。她善於構圖，能出色地把握遠景，又善於刻畫生動的細部，能把宏麗遼闊與精微含蓄兩種品質融會為一。其作品的格趣，是細密秀潤，小中見大，恬然，醇然，決無半點冷峻，真可謂畫如其人！如果你駐足觀賞《石頭城上看天低》、《台城醉客》、《玄武湖夏景圖》、《夜山論句圖》諸作，想必會有同感。

## 宋玉麟

鐘情傳統山水，以工致的“細筆”見稱於當代畫壇。他講究構圖的完滿，空間變化的層次，丘壑的具體刻畫，筆墨多用古法，能剛能柔，嚴謹而和諧。畫集收入的《四季山水》（團扇），可視為代表。其畫法畫風的形成，有家學淵源（他的父親是已故著名畫家宋文治先生），也是學習與探究古代繪畫（如文徵明、唐六如等）的結果。“以復古為革新”，是中國畫演進的一條大道。

## 施邦鶴

以白描和特殊的空間方式描繪南京城，使施邦鶴的作品既不同於古今山水畫，也不同於近現代風景畫。他用淡墨勾畫的街區、馬路、湖丘和樹木，是鳥瞰構圖，好像從飛機上看到的，但在具體刻畫中又包含了焦點透視。作品細密，朦朧，幽淡，好像失去了重量和現實感，變成了游移而遙遠的記憶。畫家捕捉的是對現代都會的心理感受，這感受因特殊畫法得到了強化。

## 許信客

他原本學油畫，後來轉向中國畫。他推崇宋人山水的靜穆深沉，在畫法上弱化筆線，突出皴染，弱化水墨，強化色調，精心描繪蒼茫的山樹，變幻的雲霧，天地渾然一體的意象。作品遠離了以筆墨表現人格和意趣的明清文人山水，略近“山光水色與人親”的宋畫，但增加了與畫家個性有關的空曠與俊秀。細心的觀者，還可以發現作品中被融化的西畫造型與色彩素養。

## 張友憲

能畫人物、山水和花卉，風格也趨於多變。展出的《儒林外史人物》，線描古拙瘦勁，略具裝飾性，似借鑒了傳統線刻版畫的特點，人物動態詭張，表情生動；《唐人詩意》構圖奇巧，筆畫自如，若不經意。其畫山水和山水人物，勾染間用，筆跡銳利，為象蕭索，是一種粗服亂頭、貧率不拘的風格。

### 周京新

他畫人物，兼能工寫，善變化。初以裝飾性的、造型誇張的工筆方法畫《忠義堂》，繼而用水墨大寫意作古今人物。後者從沒骨法變出，用排列有序的濃淡墨色代替線條，他戲稱這稱為《水墨雕塑》。他的現代人物作品，人物形象奇特多變，作品如《登八》、《主角與配角》和《霸王刺姬》便是這一類的例子。近年重新以古代小說為創作素材，注重人物性格情態的描畫，並將民間繪畫的艷麗色彩融入水墨寫意，奇拙新穎，極具幽默感。展出的作品如《漂亮女人脾氣大》《八戒尋開心》等，在讓你啞然而笑的同時，還能品察到一種人生的趣味！

### 朱新建

擅寫意人物，尤以刻畫古今性惑女子著名，多描繪她們玩耍、閑坐、洗浴、假寐，寬衣、吟唱、無聊達種情狀，直白或曲折地表現她們的春思，她們的歡喜和苦悶，其特點是生活化和不同程度的袒露性。此類作品始於為著名小說《金瓶梅》作插圖，畫法大抵是以拙稚而有韻致的墨線勾勒，局部點染色彩，最後加題詩詞歌句。它們以調侃的方式解構近世中國的假道學，但其視角是男性的，有玩賞意味的。

### 劉二剛

這是一位沉靜多思的畫家，擅以程式化的、漫畫式的人物與簡筆山水相配，再加題內含機智的跋語，傳達具有禪意的人生智慧。他的作品令人想起“子愷漫畫”，但它们又很不一樣。子愷漫畫洋溢著童心、愛心、佛心，著眼於現實人物，全以勾勒刻畫人物；二剛試圖超越人物的古今之界，只求寓寄其中的理趣和幽默感，用勾、皴畫法，追求筆墨的拙趣。

### 徐樂樂

看徐樂樂的畫，有時會想起吳昌碩的名言“與古為徒”。她也總是描繪古人古事，古屋古器，表抒古意古趣，有本領把觀者帶入遙遠的古境，令人恍如置身其中，而沒有任何生硬的感覺。但與此同時，我們又能出乎其外，感知一種現代氣息，欣賞畫家精湛的中國畫技巧，讚嘆她再現歷史故事，創造人物形象的能力，感慨她的寧靜的心態和幽默感。

### 黃采昌

號以精緻的工筆方式描繪當代城市女性。她們年輕，美麗，時髦，自我感覺良好，好像拍攝廣告的演員那樣講究姿態和表情，但漂亮外表之下精神卻有些蒼白。它們也許可以稱作現代美人畫。從展出的四幅作品可知，畫家在追求一種輕柔淡雅的風格——線描淡而細，染色淡而輕，整個畫面好像都笼罩在霧裡，在空清的月光下。

### 蕭平

他多才多藝——長於書畫創作，美術史研究，也精於鑒定和收藏。在美術史研究方面，出版有《齊賢》《陳淳》《倪雲林研究》《婁東畫派》等專著，在繪畫上，則人物、山水、花鳥，無不能。展出的《春雨江南》和《荷塘小鳥》均用沒骨法，墨彩頗濃而不乏古意；《固色》《石榴》是寫生小品，以色形明麗和現代感為特色。

### 江賓偉

是當今最有影響的工筆花鳥畫家之一。他也像許多前輩或同輩畫家那樣借鑒宋代院畫，所難能的，是他將這種借鑒融入自己的藝術個性，創造出深宏靜謐的風格。其作品不滿足於理法嚴謹和勾染精妙，時常用畫了洗，洗了再畫的方法，似乎是要“洗”盡浮華，展露出錦延在時間過程中的自然生命，表達與人世共生的滄桑歲月感。這賦

予作品超世俗的格調，與單純愉悦感官的流行工筆畫拉開了距離。

### 喻慧

是一位有才華的女畫家。若工筆花鳥，初學陳之佛，喻繼高，繼而變化思路，探尋新的風格與意趣。這次展出的《不揚輕風》《紛紛海棠》《醉秋風》，以相對傳統的圓式描繪花樹鳥鴨，春賦秋意，起伏蕩漾，抒情的表現了自然生命的律動；《石中山水》四屏，巧妙借鑒民間藝術“畫套畫”的方式，將山水納入太湖石結構，詭異而幻麗，堪稱創格。另有些作品，對鳥、石進行奇特的組合，風格冷峻而富於現代感。

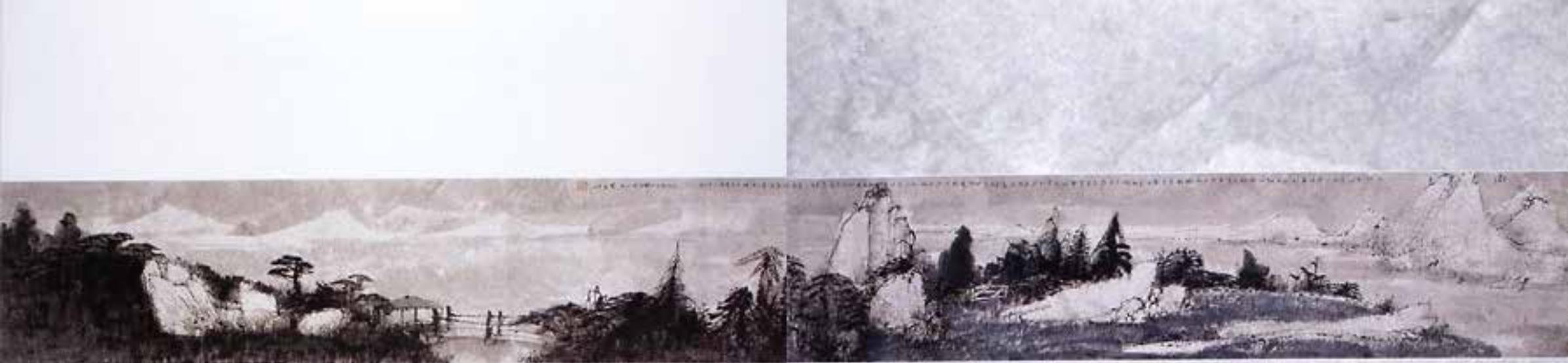
郎绍君

2003年12月9日於北京

CHANG JIN (b. 1951)

常進





Chang Jin

Lake at Dusk

Handscroll; ink and color on paper  
34 x 277 cm. (13 3/8 x 109 1/16 in.)

Inscribed, signed "Chang Jin" and dated to 1999

Artist's seals: Chang jin, Tingyutang, Shennanhuwu

Frontispiece by Sun Xiaoyun

常进

湖岸暮色 一九九九年

水墨设色纸本手卷  
34 x 277 公分

款識：湖岸暮色太湖在洞庭西山寺嶺倒臥石黝然林幽幽古繁落日地相應晝白  
翠木蒼松湖水銀靜東北英掩坡陀曼行波濤汨狀瀟瑟迷離曉樹水波清  
灘帆影隱現地胸中若無塵埃杳渺須臾便少留游泊那氣象天地麗麗筆下神  
情幻出奇流山水那已印微煙於聽雨堂北面常進並記

钤印：「常進」、「聽雨堂」、「丁憂畫室」

落款書迹引首





2 Chang Jin  
*Landscape Inspired by Poem of Li He*  
Ink and color on paper  
53 x 118 cm. (20 7/8 x 46 7/16 in.)

Inscribed, signed "Chang Jin" and dated to 1998

Artist's seals: Huayinshu, Shuyi, Chang jin zhaxi,  
Chang (four times), Chang jin (four times),  
Tingyanzhai, Mengruminshanzhang,  
Yunqianxiangguju



常进  
*李贺诗意图* 一九九八年  
水墨设色纸本  
53 x 118 公分

款識：常進

鈐印：「齊心處」「遺老」「常」「常進之印」  
「常」「常進」「常進」「常進」「常」  
「常」「常進」「烟雨閣」「夢入名山中」  
「雲泉松石居」



Chang Jin  
*Pounding Waves*  
Ink and color on paper  
53 x 115 cm. (20 7/8 x 45 1/4 in.)

Inscribed with title and signed "Chang Jin"  
Artist's seals: Chang jin, Tingyanzhai

常进  
波濤動遠空  
水墨設色紙本  
53 x 115 公分

款識：「常進」「聽雨堂」

鈐印：「常進」「聽雨堂」





\* Chang Jin  
*View from the Top of the Mountain*  
Handscroll, ink and color on paper  
34 x 277 cm. (13 3/8 x 109 1/16 in.)  
Inscribed with title and signed "Chang Jin"  
Artist's seals: Chang jin, Yuxi, Shoumenhawu  
Frontispiece by Sun Xaoyun



常進  
天低雲淡古今同  
水墨絹本手卷  
34 x 277 公分  
款識：天低雲淡古今同宋范道云老杜詩凡一葉皆工妙相半古人文章類如此皆拙固無取使其皆工則既無古氣王世貞云前此者後必把平開者手必細一畫者一必虛一開則一闊一攢則一仰一壓則一審興一審興偏用者常進  
钤印：「常進」、「審溪」、「守愚書屋」  
孫曉雲題引首

Chang Jin

*Landscape Inspired by Poems of Li Changji*

ink and color on paper

69.5 x 137 cm. (27 3/8 x 53 15/16 in.)

Inscribed with title, signed "Chang Jin" and dated to 2003.

Artist's seals: Chang, Chang jin, Shoumushou, Fuziwo, Yanshi

常进

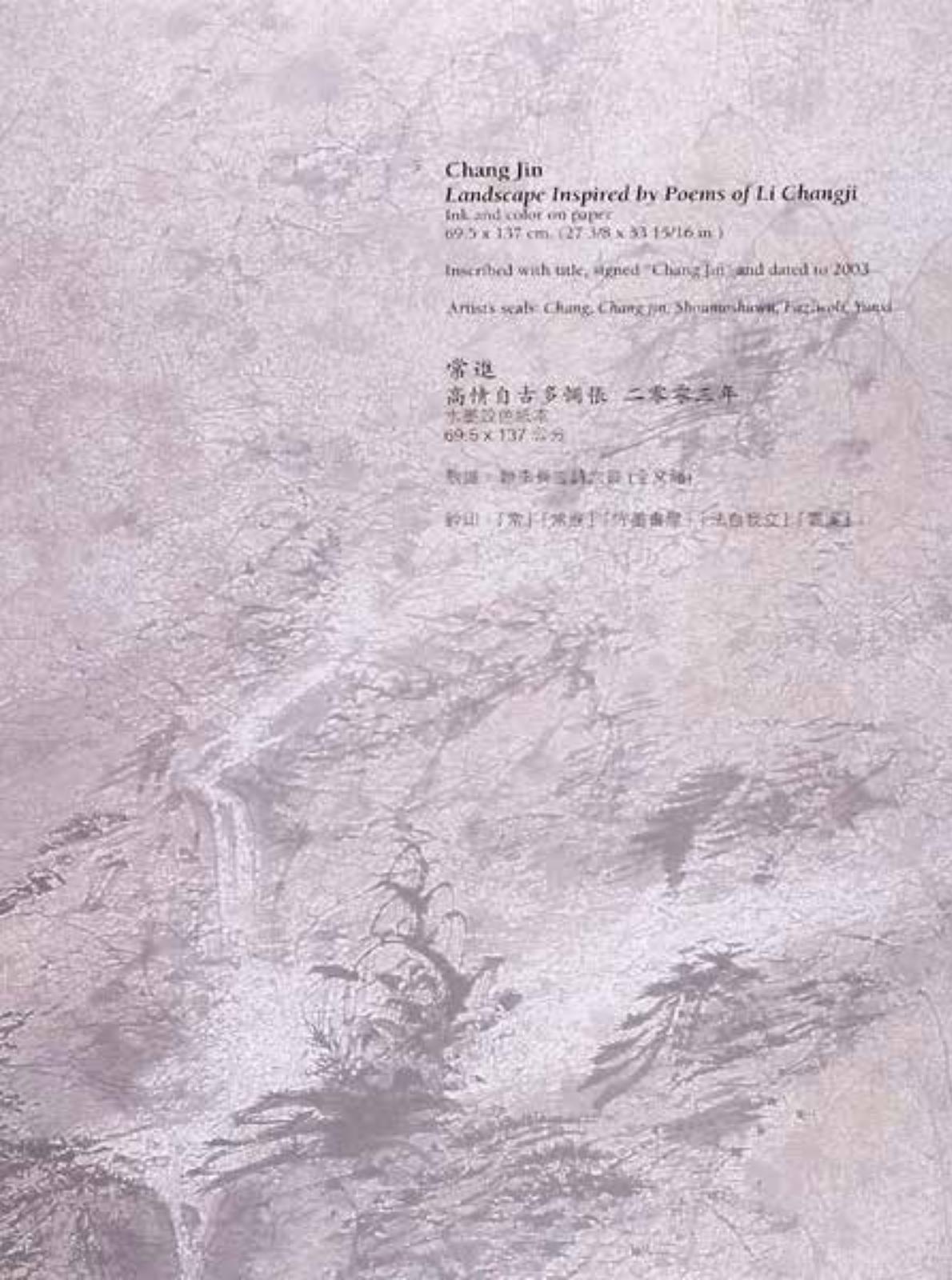
高情自古多惆怅 二零零三年

水墨设色纸本

69.5 x 137 公分

数据：诗圣诗三首之第三首

钤印：常丁「常丁」、「诗圣曲壁」、「法自然堂」、「蜀王」



FANG JUN (b. 1943)

方駿





6 Fang Jun

Cottages amidst Verdant Mountain

Ink and color on paper  
96 x 90 cm. (32 1/16 x 35 7/16 in.)

Inscribed with ink, signed "Fang Jun" and dated to 2001.

Artist's seals: Fang jun, Yushuangpu, Lin'anxiangshai, Xiangzhengyinshi.

方駿

二十一四番花氣，二零零一年。

水墨淡色紙本

96 x 90 cm. 2001

款識：二十四番花氣三月暮秋餘未外/丁子初夏江東風暖綠映翠微  
自宋人寫江西江月夜深萬葉飄千葉風工似雨萬葉穿千葉子仰望也方駿  
詩引：「方駿」、「曉窗日暉」、「六朝樓木」、「雨中丘壑」



丁巳仲夏方駿於上海書於曉窗，時年八十有八耳矣。歲在癸卯三月，方駿畫於上海寓所。



7 Fang Jun

Landscape Inspired by a Song Dynasty Poem

ink and color on paper

54.5 x 123 cm. (21 7/16 x 48 7/16 in.)

Inscribed with title and signed "Fang Jun"

Artist's seals: Liuchuoyanshu, Fang jun, Youchuangrike, Daxingke, Qingfeng, Gulinshanfang

方駿

等悠時再覓幽香

水墨設色紙本

54.5 x 123 公分

款識：等悠時再覓幽香却憶孤山舊跡路問世間愁在何處天指誰恐可憐煙石錄宋人白石道影  
廷之補繪胡梅溪珍藏而犯畫溪漁文句方駿

鈐印：「六朝煙水」「方駿」「幽窗日課」「獨行客」「清風」「古林山房」



8 Fang Jun

A Moonlit Night in Jiangnan

ink and color on paper

99 x 59 cm. (38 15/16 x 23 1/4 in.)

Inscribed with title, signed "Fang Jun" and dated to 1988

Artist's seals: Yuanfu, Fang jun

方駿

江南夜月 一九八八年

水墨設色紙本

99 x 59 公分

款識：風清月白江南夜月記於石頭城北赤壁方駿

鈐印：「原父」「方駿」



<sup>9</sup> **Fang Jun**  
**Sunset**  
Ink and color on paper  
66.5 x 66 cm. (26 3/16 x 26 in.)

Signed "Fang Jun"

Artist's seal: Fang jun

Exhibited and Published: Fang Jun, *Tones of Tranquility*, Plum blossoms (International) Ltd., Hong Kong, Feb-Mar. 1990, pl.23.

**方駿**  
**日落**  
水墨設色紙本  
66.5 x 66 公分

款識 方駿製

鈐印「方駿」

展覽及出版：《灝山靜水一方駿畫集》，香港萬玉堂國際有限公司，1990年2月至3月，圖版23。



<sup>10</sup> **Fang Jun**  
**Early Autumn**  
Ink and color on paper  
60 x 44 cm. (23 5/8 x 17 3/8 in.)

Inscribed, signed "Fang Jun" and dated to Autumn, 1988

Artist's seals: Fang jun, Daji

Exhibited and Published: Fang Jun, *Tones of Tranquility*, Plum blossoms (International) Ltd., Hong Kong, Feb-Mar. 1990, pl.25.

**方駿**  
**初秋 一九八八年**  
水墨設色紙本  
60 x 44 公分

款識：入秋以來天漸涼戊辰十月新得宋紙試筆方駿

鈐印「方駿」「大吉」

展覽及出版：《灝山靜水一方駿畫集》，香港萬玉堂國際有限公司，1990年2月至3月，圖版25。

HUANG ROUCHANG (b. 1955)

黃柔昌





11 Huang Rouchang  
*Girl Wearing Trousers with Flower Design*  
Ink and color on paper  
65 x 43 cm. (25 9/16 x 16 15/16 in.)

Artist's seals: Huang, Rouchang

黃柔昌  
戴帽穿花褲少女  
水墨設色紙本  
65 x 43 公分

钤印：「黃」、「柔昌」



12 Huang Rouchang  
*Singing Girl*  
Ink and color on paper  
65 x 43 cm. (25 9/16 x 16 15/16 in.)

Artist's seals: Huang, Rouchang

黃柔昌  
唱歌少女  
水墨設色紙本  
65 x 43 公分

钤印：「黃」、「柔昌」



13 Huang Rouchang  
*Girl in a White Dress*  
Ink and color on paper  
65 x 43 cm. (25 9/16 x 16 15/16 in.)

Artist's seals: Huang, Rouchang

黃柔昌  
散髮長裙少女  
水墨設色紙本  
65 x 43 公分

鈐印：「黃」「柔昌」



14 Huang Rouchang  
*Girl Putting on Makeup*  
Ink and color on paper  
66 x 66 cm. (26 x 26 in.)

Artist's seals: Huang, Rouchang

黃柔昌  
化妝少女  
水墨設色紙本  
66 x 66 公分

鈐印：「黃」「柔昌」



JIANG HONGWEI (b. 1957)

江宏偉



13 Jiang Hongwei

*Bird and Orchid*

Ink and color on paper

109 x 69.5 cm. (42 13/16 x 27 3/8 in.)

Inscribed with title, signed "Hongwei" and dated to Spring, 2000

Artist's seals: Jiang, Hongwei, Guizimawu

Exhibited and published: *Flowers and Birds- Jiang Hongwei's Chinese Paintings*.

Civic and Municipal Affairs Bureau of Macao, Special Administrative Region, Cultural and Recreational Service, May-Jun, 2002, cat. cover and pl. 19.

江宏偉

大鵠望蘭 二零零零年

水墨設色紙本

109 x 69.5 公分

款識：大鵠望蘭九九年五月起稿於草湧植物園六  
月成畫光面為二鵠庚辰年春宏偉

鈐印：「江」「宏偉」「吉林南歸」

展覽及出版：《江宏偉工筆花鳥作品集》。澳門特別行政區民政總署文化廣  
播部，2002年5月至6月，封面及圖版19。





16 Jiang Hongwei  
*Umbrage in the Summer*  
ink and color on paper  
136 x 37 cm. (53 9/16 x 14 9/16 in.)

Inscribed with title, signed "Jiang Hongwei" and dated to Spring, 2003

Artist's seals: Hengwei, Gulinnuanwu, Jiang

Exhibited and Published: *Flowers and Birds-Jiang Hongwei's Chinese Paintings*, Civic and Municipal Affairs Bureau of Macao, Special Administrative Region, Cultural and Recreational Service, May-Jun, 2002, cat. inner cover and pl. 15.

江宏偉  
夏隱 二零零三年  
水墨設色紙本  
136 x 37 公分  
款識：夏隱庚辰春江宏偉  
鈐印：「宏偉」、「吉林南歸」、「江」

展览及出版：《江宏偉工筆花鳥作品集》，澳门特别行政区政府文化局，2002年5月至6月，封面内页及图版15。



17 Jiang Hongwei  
*Bird and Reeds*  
ink and color on paper  
43 x 46 cm. (16 13/16 x 18 1/8 in.)

Signed "Hongwei" and dated to 2003

Artist's seals: Jiang, Hongwei, Shuzhuohuawu



江宏偉  
蓮花小鳥 二零零三年  
水墨設色紙本  
43 x 46 公分  
款識：癸未年宏偉  
鈐印：「江」、「宏偉」、「水位畫屋」



16 Jiang Hongwei

*Ducks in a Lotus Pond*

Handscroll, ink and color on paper  
32.5 x 238 cm (12 13/16 x 101 9/16 in.)

Inscribed, signed "Hongwei" and dated to 2002

Artist's seals: Jiang, Hongwei; Shazhuoziyan; Xixin

Frontispiece by Ou Haonian

江宏偉

水禽圖 二零零二年

水墨設色紙本手卷

32.5 x 238 公分

款識：祇恐舞衣寒易落愁入西風南浦翠葉吹涼玉容納酒更添愁滿雨空來流誰知  
佳於水佐畫屋

鈐印：「江」「宏偉」「水佐畫室」「洗心」

啟泰年題宿首丁淨香飛玉詩句癸未春和水佐畫屋客注席介泰年題署

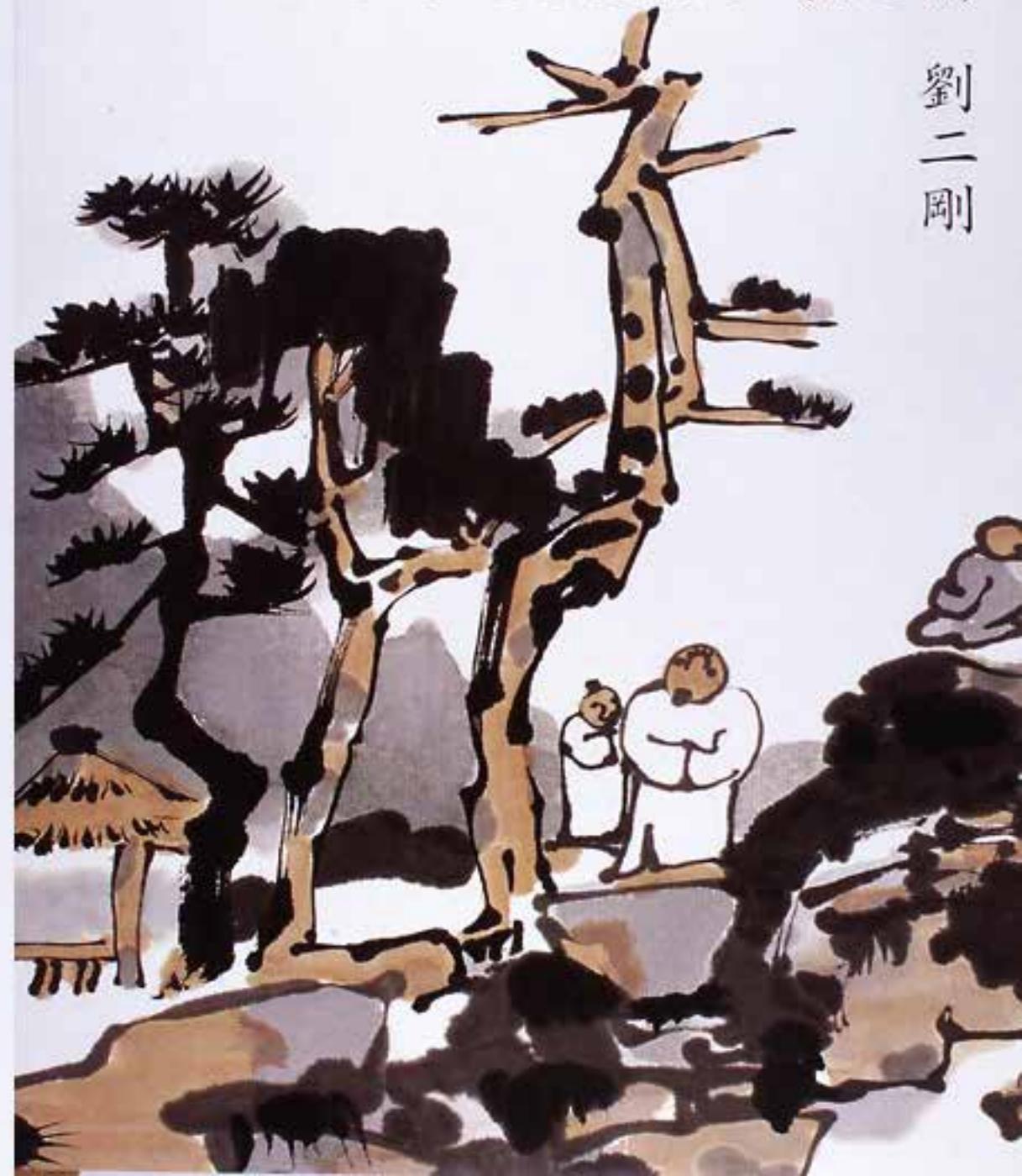


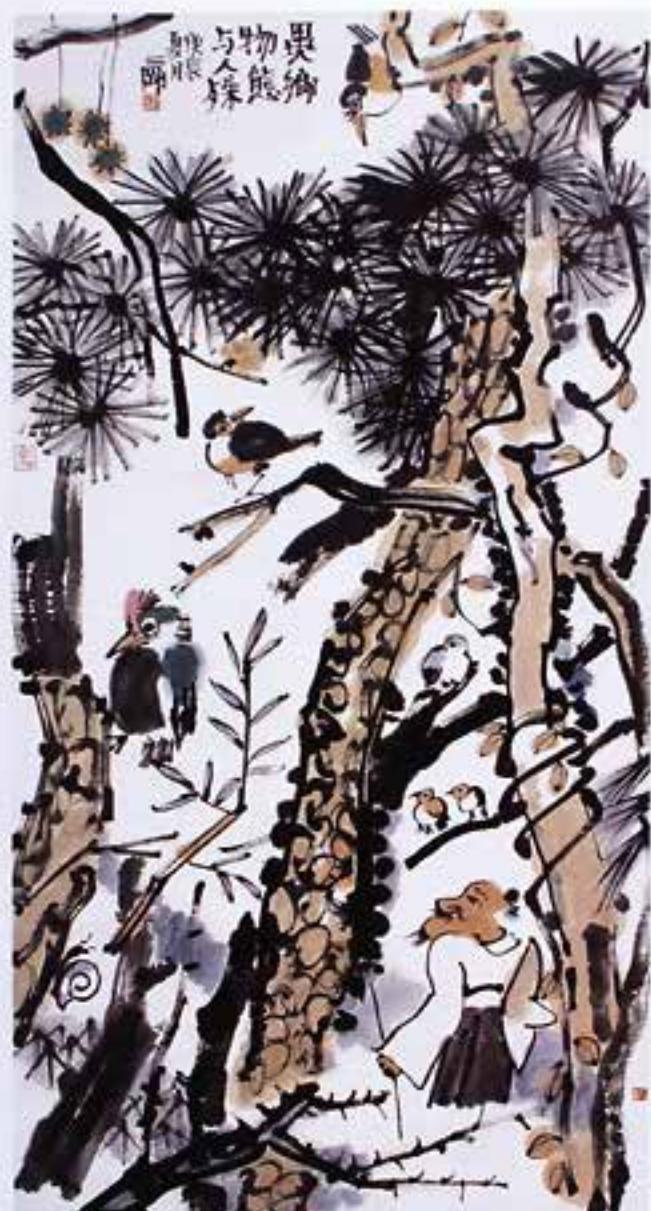


10 Jiang Hongwei  
*Birds in the Shade of a Wutong Tree*  
ink and color on paper  
35 x 131 cm. (13 3/4 x 51 9/16 in.)  
Signed "Hongwei" and dated to Autumn, 2002  
Artist's seals: Jiang Hongwei, Shanzidhawu

LIU ER GANG (b. 1947)

劉二剛





20 Liu Ergang  
*Hiking in the Woods*  
Ink and color on paper  
136 x 68 cm. (53 9/16 x 26 3/4 in.)  
Inscribed, signed 'Ergang' and dated to Summer, 2000  
Artist's seals: Liu ergang, Chenfu, Ergang  
Published: Selected Paintings of Liu Ergang, Volume 2, Bai Bu Lou Shu Hua Cang Pin, 2000.

劉二剛  
行旅圖 二零零零年  
水墨設色紙本  
136 x 68 公分  
款識：與物應人殊快欣夏月  
二剛  
鈐印：「劉二剛」「施父」「二剛」  
出版：《劉二剛國畫作品選·第二輯》，百步樓書畫藏品，  
2000年。



21 Liu Ergang  
*Watching the Way of the World*  
Ink and color on paper  
95 x 109 cm. (37 7/16 x 42 15/16 in.)  
Inscribed with title, signed 'Ergang' and dated to Early Spring, 2000  
Artist's seals: Liu ergang (twice), Endai, Huixinbuyuan  
Published: Selected Paintings of Liu Ergang, Volume 2, Bai Bu Lou Shu Hua Cang Pin, 2000.

劉二剛  
觀釣圖 二零零零年  
水墨設色紙本  
95 x 109 公分  
款識：觀釣圖二剛認下釣耐心等待只要有魚咬食上來庚辰初春乍暖還寒日坐百歲樓漫筆最說不下無事  
老頭咬井開觀三人為魚而來即為樹而來即為趣而來即為趣而來即為趣  
鈐印：「劉二剛」「二呆」「劉二剛」「實心不虛」  
出版：《劉二剛國畫作品選·第二輯》，百步樓書畫藏品，2000年。



22 Liu Ergang  
*Monasteries in Misty Rain*  
Ink and color on paper  
137 x 69 cm. (53 1/2 x 27 3/16 in.)  
Inscribed and signed "Ergang"  
Artist's seals: Liu, Duqingxiaowo

劉二剛  
南朝煙雨  
水墨設色紙本  
137 x 69 公分  
款識：南朝四百八十寺多少樓台  
煙雨中二剛時客南京  
鈐印：「劉」「多情笑我」



23 Liu Ergang  
*Thousand Island Lake*  
Ink and color on paper  
137 x 68.5 cm.  
(53 1/2 x 26 15/16 in.)  
Inscribed with title and signed  
"Ergang"  
Artist's seals: Ergang, Xiangwangdzhi  
and one other

- Published:
1. *Xinwenrenhui, Album of the Famous Chinese Painters*, Hebei Art Publishing House, 2000, pl. 76.
  2. *Jiangsu Art 50 Years, Chinese Painting*, Jiangsu Art Publishing House, 1999, pl. 116.
  3. *Qie Wor Qie Xiang Qie Hua*, Wubei Art Publishing House, 2001, pl. 149.
  4. Postcard Collection of PRC Post Office

劉二剛  
千島湖神遊  
水墨設色紙本  
137 x 68.5 公分  
款識：千島湖神遊劉二剛  
鈐印：「二剛」「象罔得之」及肖形印

- 出版：1.《新文人畫 中國畫名家邀請展作品集》，河北美術出版社，2000年，圖版76。  
2.《江蘇美術50年·中國畫》。江蘇美術出版社，1999年，圖版116。  
3.《丑文且想且畫》。湖北美術出版社，2001年，頁149。  
4.中國郵政明信片





24 Liu Ergang  
*I Want to be Free*  
Ink and color on paper  
69 x 68 cm. (27 3/16 x 26 3/4 in.)

Inscribed with title and signed "Ergang"

Artist's seals: Juanshujing, Wumengzhai, Ergang

劉二剛  
一夢超人  
水墨設色紙本  
69 x 68 公分

款識：一夢超人上下無礙行止如雲捲心所懶神遊仙境二剛

鈐印：「漁人隱境」「牛夢裏」「二剛」



25 Liu Ergang  
*Lofty Mountains, Lofty Men*  
Ink and color on paper  
69 x 68 cm. (27 3/16 x 26 3/4 in.)

Inscribed with title, signed "Ergang" and dated to Autumn, 2002

Artist's seals: Ergang, Lujin

劉二剛  
高山仰止 二零零二年  
水墨設色紙本  
69 x 68 公分

款識：高山仰止心向往之如人者智自知者明壬午秋月二剛有墨

鈐印：「二剛」「留念」



26 Liu Ergang  
*Simple Life of the Immortals*  
Ink and color on paper  
69 x 68 cm. (27 3/16 x 26 3/4 in.)

Inscribed with title, signed 'Ergang'

Artist's seals: Ergang

劉二剛  
觀棋柯湖  
水墨設色紙本  
69 x 68 公分

款識：一局殘棋爛斧柯山中日月更如何誰來記得神仙著  
不比人間局面多二剛

鉛印：「二剛」



27 Liu Ergang  
*Fleeting Moments*  
Ink and color on paper  
69 x 68 cm. (27 3/16 x 26 3/4 in.)

Inscribed with title and signed 'Ergang'

Artist's seals: Ergang, Daguan

劉二剛  
雲煙過眼  
水墨設色紙本  
69 x 68 公分

款識：雲煙過眼人物百年易得山秋聲萬月到眼兩二剛

鉛印：「二剛」「大觀」



SHE BANGHE (b. 1951)

施邦鶴





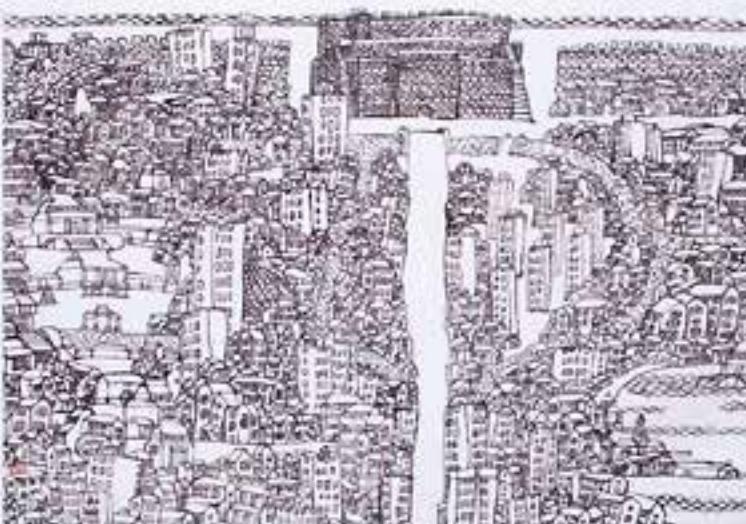
<sup>28</sup> **Shi Banghe**  
**Blue and White Porcelain Wares**  
Fan painting, ink and color on paper  
30 x 81 cm. (11 13/16 x 31 7/8 in.)  
Inscribed, signed "Banghe" and dated to  
2003.  
Artist's seals: Zengjiaoganghai, Shi banghe,  
Pinglan and one other



<sup>29</sup> **Shi Banghe**  
**White Heron Islet in  
Nanjing**  
Ink on paper  
52 x 52 cm.  
(20 7/16 x 20 7/16 in.)  
Artist's seal: Shi Banghe

**施邦鹤**  
**南京白鹭洲**  
水墨纸本  
52 x 52 公分

钤印：「施邦鹤」



<sup>30</sup> **Shi Banghe**  
**The Zhonghua Gate in Nanjing**  
Ink on paper  
92 x 72 cm. (36 1/4 x 28 5/16 in.)

Inscribed, signed "Banghe" and dated to 1997.

Artist's seals: Piyanwoshi, Mozi, Yipianjiangnan, Renshengyile, Sishicangui,  
Shanshaxiyouqingjin, Quhongyihai, Shi banghe and one other

**施邦鹤**  
**南京中華門 一九九七年**  
水墨纸本  
92 x 72 公分

款識：施

钤印：「波雲似石」「懷故」「一片江南」「人生一夢」「因時著寫」「山水有  
清音」「秋空一照」「施邦鹤」另印不清晰

11 Shi Banghe

*Four Scenes of the Qinhuai River in Nanjing*

Set of four leaves, ink on paper  
Each 35.5 x 23.5 cm. (14 x 9 15/16 in.)

Inscribed, signed "Banghe" and dated to 1999.

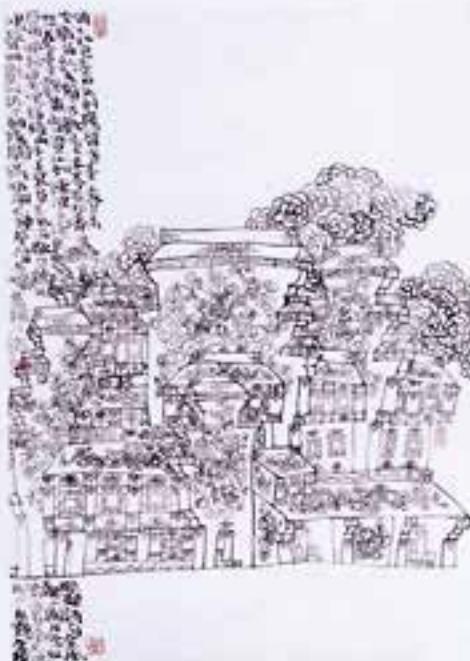
1.

Artist's seals: Piyanwoshi, Youji, Mobing

四季之一

款識：曉

鈐印：「波密臥石」「幽居」「墨兵」



2.

Artist's seals: Zhiguan, Shengshi, Guotu, Feng,  
Meitanyixian

四季之二

款識：曉

鈐印：「止觀」「宿事」「國土」「風」「  
每天一笑」



沈邦炳

*Taihu Lake Four Scenery* 一九九九年

小册近本一套四幅  
各35.5 x 23.5 公分



3.

Artist's seals: Baihou, Fengxiasong, Xie and one  
other

四季之三

款識：曉

鈐印：「白叟」「瓶下松」「道」另印不辨



4.

Artist's seals: Dahuanxi, Xinshi,  
Fuyuzhiyugayun, Ziwenxinruhe

四季之四

款識：曉

鈐印：「大歡喜」「心事」「真雅志於高齋」「自  
開心如鏡」



32 Shi Banghe

*Map of Nanjing City*

Set of three hanging scrolls, ink on paper.  
Each 305 x 295 cm. (120 1/16 x 116 1/8 in.)

Inscribed with title, signed "Banghe" and dated to  
1996.

Artist's seal: Shi Banghe.

Published: *Works from the First Jiangsu Art Festival*,  
Cultural Department, Jiangsu Province,  
1998.

Exhibited: "Art Exhibition of Nanjing Academy of  
Painting and Calligraphy", China Museum  
of Art, 1997.

- Awards: 1. "The Largest Fine-lined Painting of a  
City", Headquarter of the Great World  
Guinness of Records, Shanghai, 1988.  
2. "The First Art Festival, Jiangsu Province  
Silver Award", Nanjing Cultural Council,  
1998.

施邦鹤  
公元一九九七年南京城勝境全圖  
一九九六年  
水墨紙本三聯屏  
各305 x 295 公分

款識：公元一九九七年南京城勝境全圖一九九六年  
一月一日至一九九六年十一月二十一日邦鶴  
畫於金陵筆記

钤印：「施邦鹤」

出版：《首届江苏省美術作品集》，江苏省文化  
廳，1998年。

展览：「南京書畫院作品展」，中國美術館，1997  
年。

- 獎項：1. 1996年上海大世界基尼斯總部「大世界基  
尼斯之最—最大的城市白描畫」  
2. 1998年南京市文化局「首届江苏省美術  
作品展」



SONG YULIN (b. 1947)

宋玉麟



33 Song Yulin

**Four Seasonal Landscapes**

Set of four circular paintings, ink and color on gold paper mounted on cardboard  
Each 26.5 cm. (10 7/16 in.) diameter

Signed "Yulin"

Artist's seals: Song yulin (three times), Song



宋玉麟

**四季山水**

水墨设色金笺圆光一套四幅  
各直径26.5公分

款识：玉麟作

印文：「宋玉麟」（宋）



34 Song Yulin  
**Snow**  
Ink and color on cardboard  
31.8 x 41 cm. (12 1/2 x 16 1/8 in.)

Signed "Yulin"

Artist's seal: Song yulin

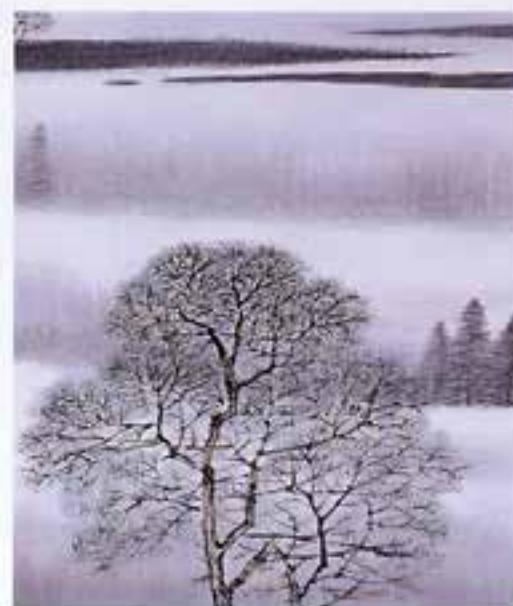
宋玉麟

雪景

水墨設色紙本  
31.8 x 41 公分

款識：玉麟作

钤印：「宋玉麟」



35 Song Yulin  
**Birds in Snowy Mountains**  
Ink and color on cardboard  
31.8 x 41 cm. (12 1/2 x 16 1/8 in.)

Signed "Yulin" and dated to 1999

Artist's seal: Song yulin

宋玉麟  
雪山飛鳥 一九九九年  
水墨設色紙本  
31.8 x 41 公分

款識：己卯玉麟作

钤印：「宋玉麟」





36 Song Yulin  
*Autumn Landscape*  
Ink and color on paper  
30 x 33 cm. (19 11/16 x 13 in.)

Inscribed with title, signed "Yulin" and dated to Winter, 1990

Artist's seals: Song yulin, Jiaxiang, Shixianzhai

Published: *Song Yulin Landscape Paintings*, Hong Kong Gallery Publishing House, 1991, pl. 10.

宋玉麟  
山居秋晓图 一九九零年  
水墨设色纸本  
50 x 33 公分

款識：山居秋晓圖庚午冬日玉麟寫

鈐印：「宋玉麟」、「大吉」、「良研齋」

出版：《宋玉麟山水画集》，香港藝苑出版社，1991年，  
圖版10。

37 Song Yulin  
*Landscape Inspired by  
Painting of Shitao*

Ink and color on paper  
68 x 44 cm. (26 3/4 x 17 5/16 in.)

Inscribed with title, signed "Yulin"  
and dated to Winter, 1996

Artist's seals: Song yulin, Jt.  
Shixianzhai

Published: *Masterpieces of Chinese  
Paintings and  
Calligraphy II—  
Hong Kong Gallery  
Collection*, Hong Kong  
Gallery Publishing,  
1999, pl. 366.

宋玉麟  
萬壑千崖 一九九六年  
水墨設色紙本  
68 x 44 公分

款識：點石移來獨不窮墨花能與  
碧雲通何須著筆尋山去萬  
壑千崖在此中丙子冬日玉  
麟以清湘大舜子筆意  
作玉麟並記

鈐印：「宋玉麟」「翔」「良研齋」

出版：《藝林集粹—香港藝術藏畫  
集(貳)》，香港藝苑出版社  
· 1999年 · 圖版366。



XIAO PING (b. 1942)

蕭平



一九八七年  
丁酉年夏  
蕭平畫於北京



38 Xiao Ping  
*Spring Rain in Jiangnan*  
Ink and color on paper  
45.5 x 68.5 cm. (17 15/16 x 26 15/16 in.)

Inscribed and signed "Xiao Ping"

Artist's seals: Xiao, Pingzhi, Xingji, Aihuaqianqunshuhuan

Published: Moyuan, *Album of Painting and Calligraphy by Xiao Ping*, Guwxuan Publishing House, 2002, pl. 44.

萧平  
春雨江南 二零零一年  
水墨设色纸本  
45.5 x 68.5 公分

款識：輕煙漠漠雨冥冥東風染盡三千樹辛巳立春之??沒墨彩為斯圖並據宋人虞似良句題之  
如上戈父蕭平於金陵翠藻居題下謹

鉛印：「蕭平」、「平之」、「心跡」、「安陸居主人書畫記」

出版：《墨緣·蕭平书画集》，古吴轩出版社，2002年，画版44。



39 Xiao Ping  
*Wisteria*  
Ink and color on paper  
68.5 x 45.5 cm. (26 x 17 15/16 in.)

Inscribed, signed "Xiao Ping" and dated to 1996

Artist's seals: Xionghongwanjuan, Xiao pengyu, Geju, Xiao peng  
Published: Moyuan, *Album of Painting and Calligraphy by Xiao Ping*, Guwxuan Publishing House, 2002, pl. 66.

萧平  
国色 一九九六年  
水墨设色纸本  
68.5 x 45.5 公分  
款識：晴  
鉛印：「胸中萬象」、「晴子之」、「晴平之」、「丈父」、「晴平」  
出版：《墨緣·萧平书画集》，古吴轩出版社，2002年，画版66。



40 Xiao Ping  
*Pomegranates*  
Ink and color on paper  
45.5 x 68 cm. (17 15/16 x 26 3/4 in.)

Inscribed and signed "Xiao Ping"

Artist's seals: Siji ping'an, Xiaoshi, Pingzi, Xiao ping xiyi, Xiao pingzhi shuhua ji

蕭平  
石榴  
水墨設色紙本  
45.5 x 68 公分

款識：蕭

鈐印：「四季平安」「蕭氏」「平之」「蕭平寫意」「蕭平之書畫記」



41 Xiao Ping  
*Bird in a Lotus Pond*  
Ink and color on paper  
50 x 60 cm. (19 11/16 x 23 5/8 in.)

Inscribed, signed "Xiao Ping" and dated to 2002

Artist's seals: Pingzi, Geqing

蕭平  
荷塘小鳥 二零零二年  
水墨設色紙本  
50 x 60 公分

款識：壬午端陽蕭平之寫

鈐印：「平之」「寄情」



XU LELE (b. 1955)

徐樂樂



42 Xu Lele

*Album with Figures in Different Pursuits*

Album of eight leaves, ink and color on paper  
Each 29 x 40 cm. (11 7/16 x 15 3/4 in.)

1. Inscribed, signed "Lele" and dated to 2003  
Artist's seals: Erleng, Lele zhycin
2. Signed "Lele"  
Artist's seals: Lele zhycin, Xu, Qiamenchang, Qingyin
3. Inscribed, signed "Lele" and dated to May, 2003  
Artist's seals: Dabenglingren, Lele zhycin, Erleng
4. Inscribed with title, signed "Lele" and dated to early Summer, 2003  
Artist's seals: Ruishi, Dabenglingren, Lele zhycin



1.  
之一



2.  
之二



3.  
之三



4.  
之四

徐樂樂  
寫意人物 二零零三年  
水墨設色紙本八開畫冊  
各29 x 40 公分

之一. 款識：二日不属卷何累隔三秋空未樂樂畫  
鈐印：「耳冷」「樂樂之印」

之二. 款識：樂樂畫  
鈐印：「樂樂之印」「徐」「秋夢長」「清音」

之三. 款識：癸未五月芒種樂樂畫為蒲面  
鈐印：「大本領人」「樂樂之印」「耳冷」

之四. 款識：教子勤勤有功戲無益或之故宜勤力癸未初  
樂樂畫  
鈐印：「蔚璇」「大本領人」「樂樂之印」



<sup>43</sup> Xu lele  
*Don't Worry, Be Happy*  
ink and color on paper  
29 x 41 cm. (11 7/16 x 16 1/8 in.)

Inscribed, signed "Lele" and dated to 1999

Artist's seals: Xu lele

徐樂樂  
笑口常開 一九九九年  
水墨設色紙本  
29 x 41 公分

款識：眼中笑牛角上爭何事不開口笑  
是兩人都印樂樂畫

鈐印：「徐樂樂」



<sup>44</sup> Xu Lele  
*Lady Reposing in a Bamboo Grove*  
ink and color on paper  
55 x 55 cm. (21 5/8 x 21 5/8 in.)

Inscribed, signed "Lele" and dated to Summer, 2002

Artist's seals: Lele zhixian, Zhoupan, Mianginchu, Laomuhanyun, Yuandan

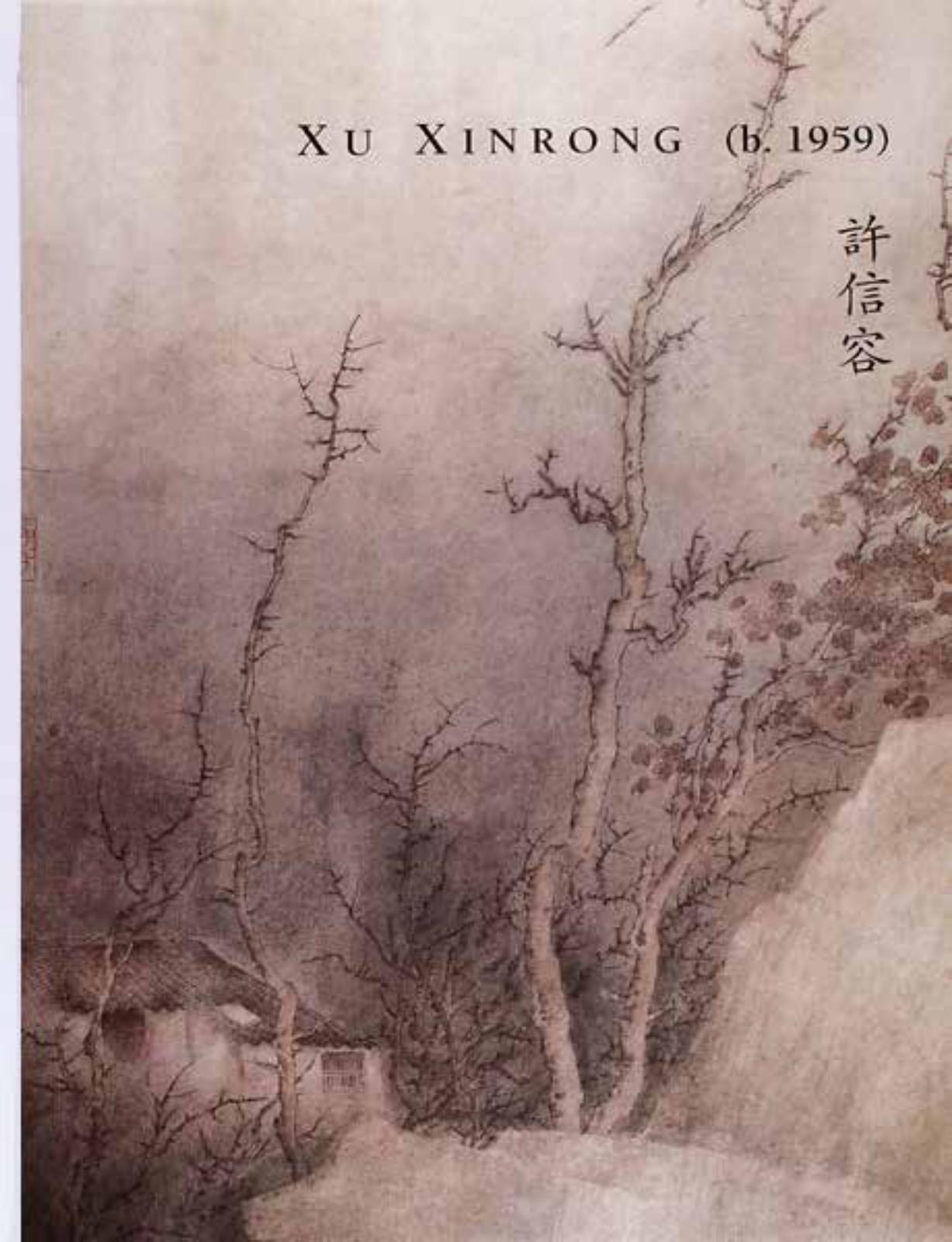
徐樂樂  
竹林仕女 二零零二年  
水墨設色紙本  
55 x 55 公分

款識：壬午夏月小畫樂樂畫

鈐印：「樂樂之印」「竹林」「瓶琴處」「老木齋翁」「丹青」

XU XINRONG (b. 1959)

許信容



47 Xu Xinrong  
*Four Seasonal Landscapes*  
Set of four hanging scrolls, ink and color  
on paper  
Each 132.5 x 55.5 cm. (52 1/16 x 21 7/8 in.)



1.  
Signed "Xinrong" and dated to 2002  
Artist's seals: Jingxin, Laofei, Xu

山水一 二零零二年  
款識：壬午信容  
鈐印：「淨心」「老叟」「許」



2.  
Signed "Xinrong" and dated to 2002  
Artist's seals: Jingxin, Laofei, Xu

山水二 二零零二年  
款識：壬午信容  
鈐印：「淨心」「老叟」「許」

許信容  
四景山水  
水墨設色紙本四屏  
各132.5 x 55.5 公分



3.  
Signed "Xinrong" and dated to 2002  
Artist's seals: Jingxin, Laofei, Xu

山水三 二零零二年  
款識：壬午信容  
鈐印：「淨心」「老叟」「許」



4.  
Signed "Xinrong" and dated to 2001  
Artist's seals: Jingxin, Laofei, Xu  
Banyunbiyu

山水四 二零零一年  
款識：辛巳信容  
鈐印：「淨心」「老叟」「許」「白雲碧雨」



48 Xu Xinrong  
*Autumn Clouds*  
Ink and color on paper  
46.5 x 57.5 cm. (18 5/16 x 22 5/8 in.)

Inscribed with title, signed "Xinrong" and dated to mid-Autumn, 2002

Artist's seals: Laofei, Xu, Buxuezhya

許信容  
秋山雲霧圖 二零零二年  
水墨設色紙本  
46.5 x 57.5 公分

款識：依山泊舟一舟舟白雲煙靄雨悠然老夫尤愛枕河輕船聽書聲合深秋壬午仲  
秋信容寫秋山雲霧圖並記於南京黃瓜園

鉅印：「老叟」「許」「白雲碧雨」



49 Xu Xinrong  
*Misty Autumn Morning*  
Ink and color on paper  
51 x 61 cm. (20 1/16 x 24 1/16 in.)

Inscribed with title, signed "Laofei" and dated to Autumn, 2002

Artist's seals: Xu, Laofei, Xu xinrong yin, jingyan

許信容  
秋晨曉色圖 二零零二年  
水墨設色紙本  
51 x 61 公分

款識：前溪白石出天寒紅葉稀山路元無雨空翠濕人衣壬午秋月老叟寫秋晨色圖並題  
唐人王維詩於黃瓜園

鉅印：「許」「老叟」「許信容印」「淨心」

YU HUI (b. 1960)

喻慧



*Landscape within Rock*

Set of four hanging scrolls, ink and color on paper  
Each: 134 x 66.5 cm. (52 3/4 x 26 3/16 in.)



Spring

Signed "Yu Hui"  
Artist's seals: Yu, Hui

春  
款識：喻慧畫  
約印「喻」「慧」

## 喻慧

石中山水  
水墨設色紙本四屏  
各134 x 66.5公分



Summer

Signed "Yu Hui"

夏  
款識：喻慧畫



Autumn

Signed "Yu Hui"  
Artist's seals: Xiaoxinxianchu, Yu hui zhuyin

秋  
款識：喻慧畫  
鈐印：「修心心閒處」（喻慧之印）



Winter

Signed: "Yu Hui"

冬  
款識：喻慧畫



51 Yu Hui  
*Unvanquished Breezes*  
Ink and color on paper  
124 x 93 cm. (48 13/16 x 36 5/8 in.)

Signed "Yu Hui"  
Artist's seals: Hui, Linfeng

喻慧  
不勝輕風  
水墨設色紙本  
124 x 93 公分  
款識：喻慧畫  
鈐印：「慧」、「林風」



52 Yu Hui  
*Bird and Rock*  
Ink and color on paper  
134 x 66.5 cm. (52 3/4 x 26 3/16 in.)  
Signed "Yu Hui"  
Artist's seals: Xiucongxinxiandu, Hui

喻慧  
飛舞  
水墨設色紙本  
134 x 66.5 公分  
款識：喻慧  
鈐印：「修心心懷虛」「慧」





53 Yu Hui

*Owl and Rock*

Ink and color on paper  
133 x 67 cm. (52 3/8 x 26 3/8 in.)

Signed "Yu Hui"

Artist's seals: Hui

喻慧

歲月的守望

水墨設色紙本

133 x 67 公分

款識：喻慧畫

鈐印：「惠」



54 Yu Hui

*Crab-apple*

Ink and color on paper  
124 x 93 cm. (48 1/3 x 36 5/8 in.)

Signed "Yu Hui"

Artist's seals: Hui

喻慧

紛紛海棠

水墨設色紙本

124 x 93 公分

款識：喻慧畫

鈐印：「惠」





35 Xu Hui

*The Intoxicated Autumn Breeze*

ink and color on paper  
90.5 x 167 cm. (35 5/8 x 65 3/4 in.)

Inscribed, signed "Xu Hui" and dated to early summer, 1999

Artist's seals: Xuyuan, Xu hui

醉秋風  
醉秋風  
水墨淡彩  
90.5x167cm

款識：己卯年初夏於九月山莊  
鈐印：〔興興心〕〔興〕



CHENG YOUNG (b. 1945)





36 Zhang Youxian

*Herding*

Ink and color on paper

103 x 70 cm. (40 9/16 x 27 9/16 in.)

Inscribed, signed "erqianshuwuzhuren" and dated to Autumn, 2001

Artist's seals: Zhang, Youxian, Huazheng

張友憲

松獵放牧圖 二零零一年

水墨設色紙本

103 x 70 公分

款識：寒潭居士外號放牧獵人已秋日南京二妙書屋主人寫意

鉅印：「張」「友憲」「畫者」



37 Zhang Youxian

*Seeing Friends off at Tiger Brook*

Ink and color on paper

114 x 46 cm. (44 7/8 x 18 1/8 in.)

Inscribed with title, signed "Zhang Youxian" and dated to 2002

Artist's seals: Zhang, Youxian, Youxian kegu

張友憲

虎溪笑雲之圖 二零零二年

水墨設色紙本

114 x 46 公分

款識：虎溪笑雲之圖王平南京二妙書屋主人張友憲

鉅印：「張」「友憲」「友憲識稿」





38 Zhang Youxian

**Chatting under Pine Trees on a Moonlit Night**

Ink and color on paper

88 x 305 cm. (34 5/8 x 120 1/16 in.)

Inscribed with title, signed "Zhang Youxian" and dated to Autumn, 2001.

Artist's seals: Zhang, Youxian, Huazhexing

张友宪

胡月松心 二零零一年

水墨设色纸本

88 x 305 公分

款识：胡月松心画于古音堂已秋日南京二乾书画主人张友宪

钤印：「张」「友宪」「画者性」



59 Zhang Youxian

Plantain Tree

ink and color on paper

249 x 123 cm. (98 1/16 x 48 7/16 in.)

Inscribed, signed "Youxian" and dated to 8th November, 1992

Artist's seal: Zhangyouxian

張友憲

芭蕉 一九九二年

水墨設色紙本

249 x 123 公分

款識：九二年十一月八日蕉雨襲

來風送暖友憲記

鉛印：「張友」、「友憲」



壬午年十一月八日蕉雨襲來風送暖友憲記

大吉



60 Zhang Youxian  
*Characters from Liaozhai*  
Ink and color on paper  
33 x 43 cm. (13 x 16 1/2 in.)

Inscribed, signed "Youxian" and dated to 1992

Artist's seals: Zhang, Youxian

张友憲  
聊斋人物 一九九二年  
水墨設色紙本  
33 x 43 公分

款識：集「臉」為裝，妄結幽冥之舞。浮白載筆，僅成孤「債」之書。記「托」如此，亦足悲矣！「堪」于，驚霜寒抱樹無溫，况月秋森。「恨欄」自熱，知收者，「其」在青林黑塞間乎！壬申友憲

钤印：「張」、「友憲」



61 Zhang Youxian  
*Bamboo*  
Ink on paper  
234 x 53 cm. (92 1/8 x 20 7/8 in.)

Inscribed with title, signed "Youxian" and dated to 1995

Artist's seals: Zhangshu, Youxian, Qingdanzizran

张友憲  
黄瓜固竹 一九九五年  
水墨紙本  
234 x 53 公分

款識：黄瓜固美術種前有漏竹一片，承平間或折於畫室或設板面對成書案，憶寫之漸漸忘與竹竹與水偶相情悅，友之即深故常有私語互贈答而與與外人道乙亥友憲畫並記

钤印：「張號」、「友憲」、「清雅自然」



黃瓜固美術種前有漏竹一片，承平間或折於畫室或設板面對成書案，憶寫之漸漸忘與竹竹與水偶相情悅，友之即深故常有私語互贈答而與與外人道乙亥友憲畫並記

62 Zhang Youxian  
*Album Inspired by The Scholars*  
Album of eight leaves, ink and color on paper  
Each 20.3 x 14.5 cm. (8 x 5 11/16 in.)

張友憲  
儒林外史人物  
水墨設色紙本八開冊頁  
各20.3 x 14.5 公分



1.  
Inscribed  
Artist's seals: Zhang Youxian

八之一  
款識：記得當時我愛來淮陽縣故鄉向梅  
根治後種番橘樹杏花村裏幾度徘徊  
萬古高格真吟小樹也共時人較短  
今已榮把衣冠繩船濯足淮淮  
無聊且酌酒聊喚幾瓶新知醉一場  
共百年易過底須愁問千秋事大也  
費商量江左淮淮南舊舊入淮  
編絕斷續從今後并願盛經卷自懷  
念王

鈐印：「張」「友憲」



2.  
Inscribed  
Artist's seals: Zhang Youxian

八之二  
款識：王冕看了一回心裏想到古人說人  
在畫面中其實不錯可惜我這裏沒  
有一個畫工把這詩花畫也頗枝也  
覺有趣

鈐印：「張」「友憲」



3.  
Inscribed  
Artist's seals: Zhang Youxian

八之三  
款識：胡廷璽道甚麼字號店我是戲班子  
裏管班的領著戲子去唱夜戲才回來  
太太不聽見這一知話罵了他了  
這一句話惹氣攻心大叫一聲望後  
便倒牙關咬緊不省人事胡廷璽慌了  
忙叫所僕丫頭拿藥湯灌了半日

鈐印：「張友憲」



4.  
Inscribed  
Artist's seals: Junxin; Zhang Youxian

八之四  
款識：胡屠夫站在一邊不覺那樣子趣噃  
的將老婆心裏嬌嬌地果然天上  
文曲星是打不得的而今莫薩計較  
起來了想一想更底得供了忙閒郎  
中封了個青華貼著茲堪因這一回  
橫巴卻也打擋了許街於他單鄰居  
一齊上前替他抹胸口接真心舞了  
半日漸漸喘息過來眼睛明亮光不強  
了

鈐印：「君心」「張」「友憲」

63 Zhang Youxian  
**Album Inspired by Tang Dynasty Poems**  
 Album of fifteen leaves, ink and color on paper  
 Each 32 x 22.5 cm. (12 5/8 x 8 7/8 in.)



1.  
 Inscribed, signed "Zhang Youxian" and dated  
 to Spring, 1999  
 Artist's seals: Zhang, Youxian

十五之一  
 款識：去年花裏逢君別，今日花間又一年。  
 事茫茫難自料，春愁難遣獨成眠。身多疾恙  
 心田裏是苦流亡。愧率年來相問訊。  
 西樓望月幾回風雨，誰道物活空悲憤。  
 元和一時之詩已印春雨晴窗交遊節。  
 開耕戰火正微科，東沃汎難正重之季。  
 並記南京張友憲。  
 鈐印：「張」「友憲」



2.  
 Inscribed, signed "Zhang Youxian" and dated  
 to 1999  
 Artist's seals: Junxit, Zhang, Youxian

十五之二  
 款識：別夢依依到謝家，小庭因合曲欄斜。  
 只有春庭月墮為離人照落花已初寒。  
 鈐印：「君心」「張」「友憲」

張友憲  
 唐人詩意 一九九九年  
 水墨設色紙本十五開冊頁  
 各32 x 22.5 公分



3.  
 Inscribed, signed "Youxian"  
 Artist's seals: Zhang, Youxian

Published: All four leaves are illustrated in *Xinbian Tangshi Sanbe Shou*, Wei Lai Publishing House, 1999.



4.  
 Inscribed, signed "Youxian" and dated to  
 1999  
 Artist's seals: Zhang, Youxian

十五之三  
 款識：春風昨夜到榆關故國煙花想已殘少。  
 不知歸不得朝朝拂上望夫山唐人詩意。  
 鈐印：「張」「友憲」

出版：《新編唐詩三百首》插圖，未來出版社，1999年。

ZHOU JINGXIN (b. 1959)

周京新





64

Zhou Jingxin  
*Characters from The Water Margin*

Ink and color on paper  
223 x 158 cm. (87 3/4 x 62 3/16 in.)

Inscribed with title, signed "Jingxin" and dated to Autumn, 1994

Artist's seal: Zhou jingxin

Published: Water-ink State, Album of Ten Chinese Painters, Shanghai Painting and Calligraphy Publishing House, 2002, p.1

周京新  
忠義堂 一九九四年  
水墨設色紙本  
223 x 158 公分

款識：忠義堂甲戌年季秋京新製於金陵

鈐印：「周京新」

出版：《水墨狀態—中國畫名家十人集》，上海書畫出版社，2002年，頁1。

忠義堂甲戌年京新製於金陵





65 Zhou Jingxin  
*Happy to be Single*  
Ink and color on paper  
68.5 x 68.5 cm. (27 x 27 in.)

Inscribed with title, signed "Jingxin" and dated to 2002.

Artist's seals: Zhou jingxin yin, Kuaihuolin and one other

周京新  
快樂單身武二郎 二零零二年  
水墨設色紙本  
68.5 x 68.5 公分

款識：武二郎是快樂單身接觸布森根範丈夫二〇〇二年京新

鉛印：「周京新印」「快活林」及肖形印



66 Zhou Jingxin  
*Beautiful Women are Invariably Bad-Tempered*  
Ink and color on paper  
68.5 x 68.5 cm. (27 x 27 in.)

Inscribed with title, signed "Jingxin" and dated to 2001.

Artist's seals: Yishenhum, Zhou jingxin yin, Kuaihuolin and one other

Published: 1. Water-ink State, *Album of Ten Chinese Painters*,  
Shanghai Painting and Calligraphy Publishing House,  
2002, p.13.  
2. Characters of the Chinese Legend *The Water Margin*  
2003 Calendar, Nanjing Shengyatang Color Print  
Printing, 2003.

周京新  
漂亮女人脾氣大 二零零一年  
水墨設色紙本  
68.5 x 68.5 公分

款識：漂亮女人脾氣大無論如何別惹她莫嫌好漢有風度叫她子晴  
號千秋李京新

鉛印：「一身汗」「周京新印」「快活林」及肖形印

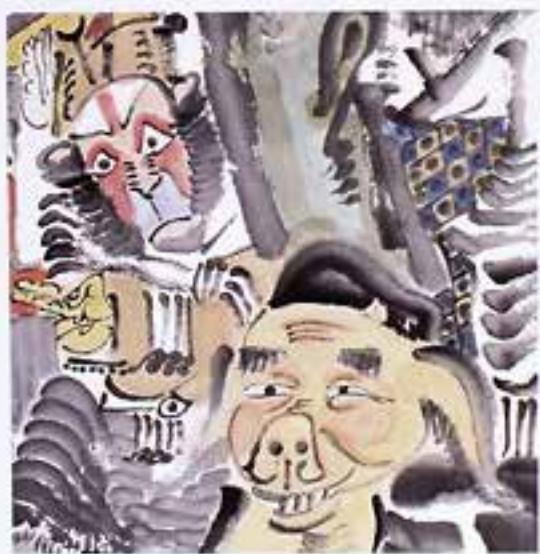
出版：1.《水墨狀物—中國畫名家十人集》，上海畫書出版社，  
2002年，頁13。  
2.《2003年·周京新水墨人物系列月曆》，南京聖賢博彩印  
印刷，2003年，首頁。



67 Zhou Jingxin  
*Piggy Making Fun*  
Ink and color on paper  
68.5 x 47 cm. (27 x 18 9/16 in.)  
Inscribed with title and signed "jingxin"  
Artist's seals: Zhou jingxin yin and one other  
Published: Water-ink State, Album of Ten Chinese Painters, Shanghai Painting and Calligraphy Publishing House, 2002, p.27

周京新  
八戒寻开心  
水墨设色纸本  
68.5 x 47 公分

款識：師父姓摶悟悟空捉妖精沙僧趣行李  
八戒尋開心京新  
鈐印：「周京新印」及肖形印  
出版：《水墨狀態—中國畫名家十八集》，  
上海書畫出版社，2002年，頁27。



68 Zhou Jingxin  
*Login*  
Ink Sculpture Series  
Ink and color on paper  
137 x 68 cm. (53 15/16 x 26 3/4 in.)

Signed "Jingxin" and dated to 2002  
Artist's seals: Zaohua, Zhou jingxin yin  
and one other.

周京新  
登入 二零零二年  
水墨雕塑系列  
水墨設色紙本  
137 x 68 公分

款識：二〇〇二京新  
鈐印：「造化」「周京新印」及肖形印





69 Zhou Jingxin  
*The Ruler of Chu Bidding Farewell to His Concubine*  
Ink Sculpture Series  
Ink and color on paper  
137 x 68 cm. (53 13/16 x 26 3/4 in.)

Signed "Jingxin" and dated to 2002

Artist's seals: Zhou jingxin yin,  
Keluanshuyayangxiang and  
two others

周京新  
霸王别姬 二零零二年  
水墨雕塑系列  
水墨设色纸本  
137 x 68 公分

款識：二〇〇二年京新畫

鈐印：「周京新印」「可憐天下父母心」  
及肖形印兩方



70 Zhou Jingxin  
*The Star and the Supporting Role*  
Ink Sculpture Series  
Ink and color on paper  
137 x 68 cm. (53 13/16 x 26 3/4 in.)

Signed "Jingxin" and dated to 2002

Artist's seals: Zhou jingxin yin,  
Huangguanyun

周京新  
主角與配角 二零零二年  
水墨雕塑系列  
水墨設色紙本  
137 x 68 公分

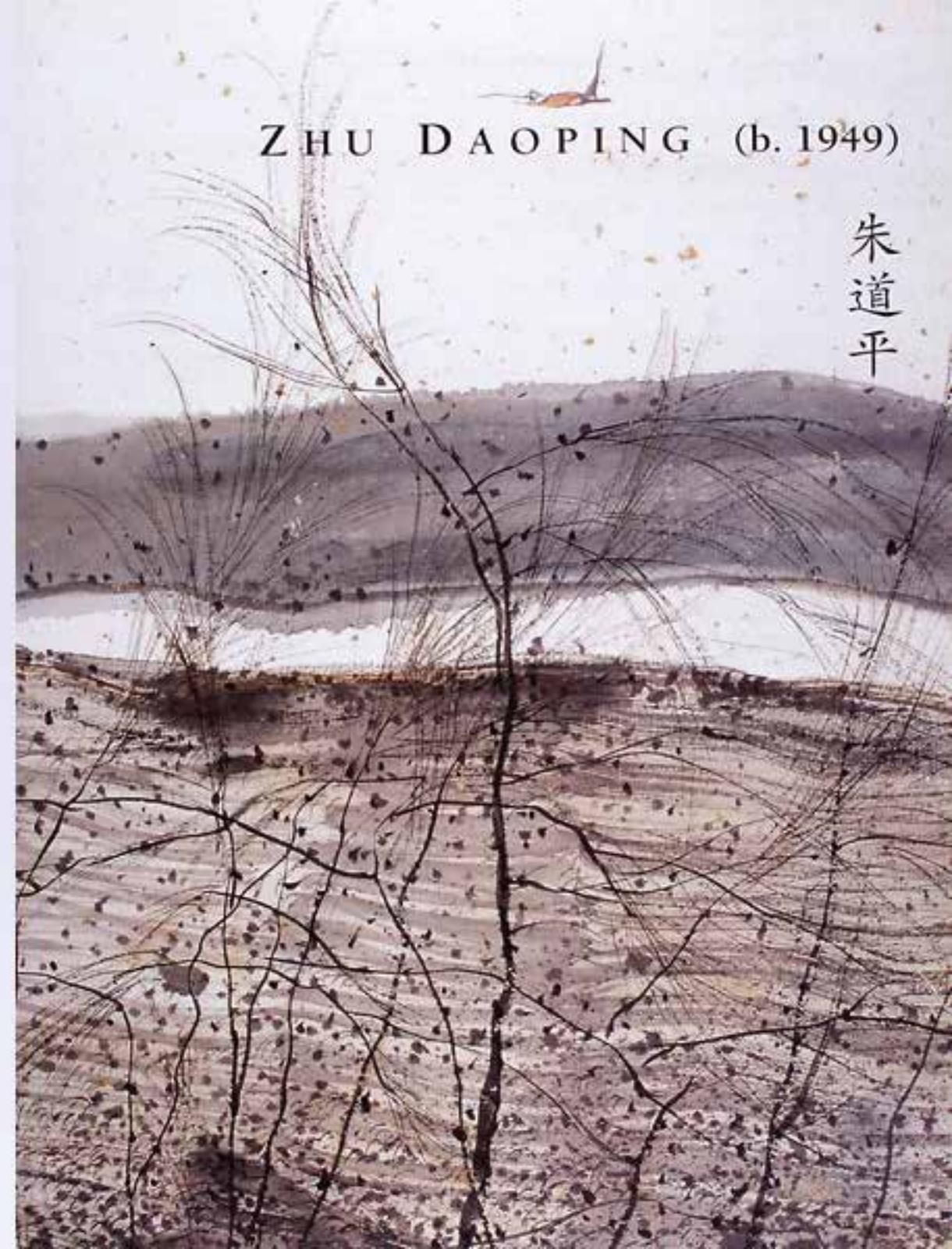
款識：二〇〇二年京新畫

鈐印：「周京新印」「黃冠雲」



ZHU DAO PING (b. 1949)

朱道平





71 Zhu Daoping  
*The New Appearance of Taicheng*

Ink and color on paper  
57 x 65 cm. (22 7/16 x 25 5/8 in.)

Inscribed with title, signed "Daoping"

Artist's seal: Zhu daoping zin

Published: 1. Jinling Shengji, *Album of Painting and Calligraphy*, Jiangsu Art and Culture Publishing House, 2001, cover and p.12-13  
2. Jinling Shengji, *Chinese Paintings of Zhu Daoping*, hanging painting, Jiangsu Art and Culture Publishing House, 2002, p.3

朱道平  
台城新容  
水墨設色紙本  
57 x 65 公分

款識：台城新容予試寫新整修後的台城

鈐印：「朱道平印」

出版：1.《金陵勝跡畫集》。江蘇文藝出版社。2001年。封面及頁12-13。  
2.《金陵勝跡朱道平中國畫》掛畫。江蘇文藝出版社。2002年。頁3。



72 Zhu Daoping  
*Summer Vista of Xuanwu Lake*

Ink and color on paper  
64.5 x 85.5 cm. (25 3/8 x 33 11/16 in.)

Inscribed with title and signed "Daoping"

Artist's seal: Zhu daoping zin

Published: 1. Jinling Shengji, *Album of Painting and Calligraphy*, Jiangsu Art and Culture Publishing House, 2001, p.2-3.  
2. Jinling Shengji, *Chinese Paintings of Zhu Daoping*, hang painting, Jiangsu Art and Culture Publishing House, 2002, cover.

朱道平  
玄武湖夏景圖  
水墨設色紙本  
64.5 x 85.5 公分

款識：玄武湖夏景圖予於金陵寫

鈐印：「朱道平印」

出版：1.《金陵勝跡畫集》。江蘇文藝出版社。2001年。頁2-3。  
2.《金陵勝跡朱道平中國畫》掛畫。江蘇文藝出版社。2002年。首頁。



73 Zhu Daoping  
*Shitoucheng in Nanjing*  
Ink and color on paper  
Inscribed with title and signed "Daoping"  
132 x 37 cm. (52 x 14 9/16 in.)

Artist's seals: Zhu daoping yin, jinhushuwu

Published: *Jingling Shengji, Album of Painting and Calligraphy*,  
Jiangsu Art and Culture Publishing House, 2001, p.15.

朱道平  
石頭城上看天紙  
水墨設色紙本  
132×37 公分  
款識：石頭城上看天紙朱道平於金陵寫並題  
鈐印：「朱道平印」「近湖書屋」  
出版：《金陵箇跡畫集》，江蘇文藝出版社，2001年，頁15。



74 Zhu Daoping  
*Discussing Lines of Poetry in the Mountains by Night*  
Ink and color on paper  
65 x 65 cm. (25 5/8 x 25 5/8 in.)

Inscribed with title and signed "Daoping"

Artist's seals: jinhushuwu, Zhu daoping yin, Daoping

朱道平  
夜山論句圖  
水墨設色紙本  
65×65 公分  
款識：夜山論句圖道平寫  
鈐印：「近湖書屋」「朱道平印」「道平」





75 Zhu Daoping  
*The Melody of Spring*  
ink and color on paper  
76 x 65 cm. (29 15/16 x 25 5/8 in.)

Inscribed with title and signed "Daoping"

Artist's seal: Zhu daoping zhu

Published: *Appreciation of Chinese Painting*, Hong Kong Oriental Art Center of China Appreciation of Chinese Painting Press, 2002, v.2, p.27.

Collection of Robert T. Wong, San Francisco, USA

朱道平

泉林圖

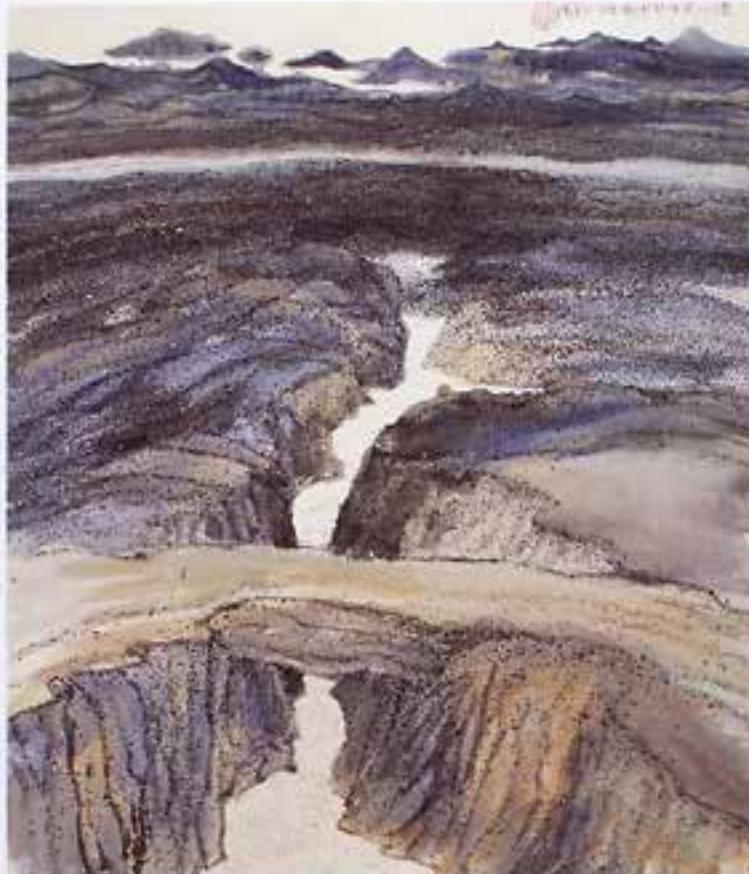
小墨設色紙本  
76 x 65 公分

款識：泉林道平於金陵寫此畫

鈐印：「朱道平印」

出版：《中國畫清賞》，中國香港東方藝術中心中國畫清賞出版社，  
2002年第2期，頁27。

美國三藩市Robert T. Wong收藏



76 Zhu Daoping  
*The Natural Bridge at Lushui in Nanjing*  
ink and color on paper  
93 x 66 cm. (36 5/8 x 26 in.)

Inscribed with title and signed "Daoping"

Artist's seal: Daoping

Published: *Jingling Shengji, Album of Painting and Calligraphy*, Jiangsu Art and Culture Publishing House, 2001, p.37.

朱道平

溧水天生橋

小墨設色紙本  
93 x 66 公分

款識：溧水天生橋寫於金陵

鈐印：「道平」

出版：《金陵頭跡書畫集》，江蘇文藝出版社，2001年，頁37。

77 Zhu Daoping

*Sanwan*

Ink and color on paper

95 x 208 cm. (37 3/8 x 81 15/16 in.)

Inscribed and signed "Daoping"

Artist's seal: Daoping

Exhibited: The 9th Art Exhibition to Commemorate the 70th Anniversary of the Establishment of the Chinese People's Liberation Army, 1997.

朱道平

三湾

水墨設色紙本

95 x 208 公分

款識：清流八曲到三灣中國工農紅軍在秋收起義後轉至井岡山地區經三灣改編建隊建立黨支部增強了革命戰鬥力終在井岡山建立了中國現代革命史上第一塊紅色革命根據地此以紀其勝也

鈐印：「道平」

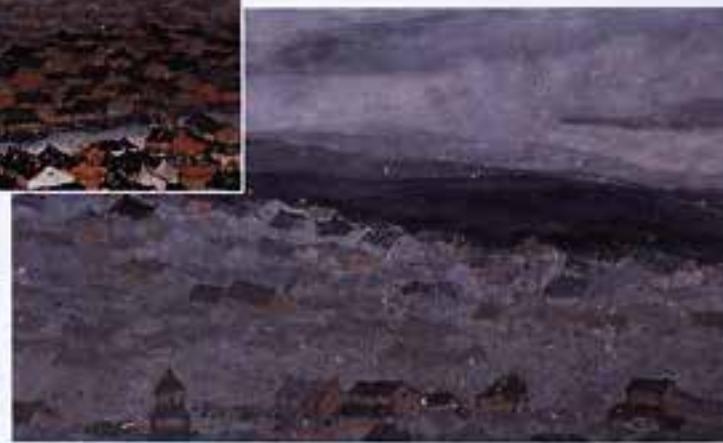
展覽：一九九七年八月紀念中國人民解放軍建軍七十周年全軍第九屆美術作品展覽





78 Zhu Daoping  
*Mist Clearing up at Dawn*  
Ink and color on paper  
65 x 133 cm. (25 5/8 x 52 3/8 in.)

Inscribed with title and signed "Daoping"  
Artist's seals: Zhu daoping zhen, Huangyanren  
**朱道平**  
**宿霧初開**  
水墨設色紙本  
65 x 133 公分  
款識：宿霧初開道平寫  
钤印：「朱道平印」「黃巖人」



79 Zhu Daoping  
*Spring after Rain*  
Ink and color on paper  
132 x 65.5 cm. (52 x 25 13/16 in.)

Inscribed with title and signed "Daoping"  
Artist's seals: Zhu daoping zhen,  
Lezisizhong, Huangyanren  
**朱道平**  
**泉聲帶雨出溪林**  
水墨設色紙本  
132 x 65.5 公分  
款識：泉聲帶雨出溪林道平寫  
钤印：「朱道平印」「樂在此中」「黃巖人」



ZHU XINJIAN (b. 1953)

朱新建





80 Zhu Xinjian  
*Art Students at Work*

Ink and color on paper  
69.5 x 137 cm. (27 3/8 x 53 1/16 in.)

Inscribed with title, signed "Xinjian" and dated to 2002.

Artist's seals: Xinjian inzhang, Zhifensuren

朱新建  
校园速写 二零零二年  
水墨设色纸本  
69.5 x 137 公分

款識：校园速写大學生新建丙午年歲末在南京

鉅印：「新建圖章」「痴粉俗人」



81 Zhu Xinjian  
*Horny*  
Ink and color on paper  
64.5 x 64.5 cm. (25 7/16 x 25 7/16 in.)  
Inscribed with title and signed "Xinjian"  
Artist's seals: Huashenku, Zhu xinjian zhi

朱新建  
一番洗清秋  
水墨設色紙本  
64.5 x 64.5 公分

款識：美人圖對對滿滿暮雨天一番洗清秋大學生新建製  
鉅印：「花深處」（朱新建印）





82 Zhu Xinjian

*Longing for Love*

Ink and color on paper  
66 x 66 cm. (26 x 26 in.)

Inscribed with title and signed "Xinjian"

Artist's seals: Zhifensuren, Xinjian tuzhang

朱新建  
春色未曾看  
水墨設色紙本  
66 x 66 公分

款識：美人圖箇中聞折柳春色未曾看大聖新建製

鈐印：「脂粉俗人」「新建圖章」



83 Zhu Xinjian

*Hero*

Ink and color on paper  
66 x 66 cm. (26 x 26 in.)

Inscribed with title, signed "Xinjian" and dated to 2002

Artist's seals: Zhifensuren, Xinjian tuzhang

朱新建  
英雄圖 二零零二年  
水墨設色紙本  
66 x 66 公分

款識：英雄圖六代尋春大江流夢大聖新建兩年製

鈐印：「脂粉俗人」「新建圖章」



114 Zhu Xinjian  
*Episodes from Jinpingmei*  
 Album of ten leaves, ink and color on paper  
 Each 12.5 x 8.5 cm. (4 13/16 x 3 3/8 in.)  
 Inscribed with title, signed "Xinjian" and dated to 2000  
 Artist's seals: Zhufensuren, Xinjian tuzhung (twice), Huachen hu



錦雲孫大

*Spring in Jinling:*  
Works of Fifteen Contemporary Nanjing Painters



# 錦 玉 張 天

## Spring in Jinling: Works of Fifteen Contemporary Nanjing Painters

Exhibition & Sale

New York: March 16-31, 2004

Hong Kong: April 27-30, 2004

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Website: [www.svfineart.com](http://www.svfineart.com)

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## Preface

"Spring in Jingling" is the sixteenth exhibition of contemporary Chinese ink painting to be mounted at Kiasma in New York and the second done in plenam collaboration with K.Y. Ng of Hong Kong. In contrast to "The Flowering Field" of 1997, which included works by 58 artists living in various cities throughout Asia, Europe, and North America, the present exhibition is geographically more focused, with the fifteen artists all native to the city of Nanjing. This grouping is thus based on the assumption that geography and the artists' traditions associated with particular locales are of some significance to the creators of the paintings presented in the current show even if the exact nature of the relationship is difficult to define.

In cosmology and meteorology in ordinary studies much attention is focused on the physical environment in which the artworks were produced—the combination of geology, climate, and weather the Earth's collection. The physical parameters of the source of Chinese ink painting are provided by the media materials, i.e., traditional brush and ink on paper or silk, regardless of technique or subject matter. And just as the natural landscape cannot be produced in the Abstraction of Fractur, so too do the elements of ink painting differ in basic nature from those of oil painting applied with a flat-tipped brush. The focus of painting in Jingling is expressed in even more visible form in several paintings in the exhibition, especially in the works of Gao Shuxing and Shi Fang, the titles of which evoke the historical changes in the city's moniker: the Jing (Golden Hill) in Jinhuai (Jinxi) to Nanjing ("Southern Capital").

China can be defined culturally as well as meteorologically, and the cultural climate of Nanjing is rich indeed, especially from the 11th through the 18th century when the city was capital to a succession of dynasties in which the arts of calligraphy and painting in particular flourished to unprecedented heights. Wang Xizhi (303-379), preeminent among all calligraphers, and Gu Kaizhi (344?-406?), the first famous painter worked in the city as did Dong Yuan of the 10th century founder of the most influential lineage of landscape painting. While the present group of artists cannot be held in the basis of their paintings exhibited here, since basically uninformed by that artistic heritage, the richness of that legacy is evidenced in the outstanding technical and expressive range of the paintings and is suggested as well in the academic component of the exhibition. Ao-Ping's study of the 17th-century Nanjing master Dong Yuan, for example,

climate and landscape are normally measurable on a human time scale, and we are not capable of experiencing climate changes as we are all aware of the weather and take note of such changes on a daily basis. This is comparable to paying to changes in fashion, brought about by contacts with painters from other areas, both within and without China itself. Huang Roushang's paintings of women, or Zhu Xiaopan's studies, for example, are fully comprehensible only within a context much larger than Nanjing alone. The concept of "global" in reference to contemporary Chinese painting is thus suggestive rather than definitive, in large part because of the nature of society today, which for better or worse is far more internationalized than ever before and more susceptible to the winds of fashion and the storms of change.

Credit for this exhibition also should mainly with K.Y. Ng and his assistant Alex Chan, who spent considerable time in Nanjing making the selection of paintings in consultation with the artists themselves. They are also primarily responsible for the catalogues, working closely with Louisa Chang of Orientations. We are all grateful to the eminent scholar Ling Shengjun for his illuminating essay. In New York Carol Conover provided valuable logistic support; Xu Shixiang loaned many of the paintings, while Arnold Chang contributed in important ways to the English portion of the catalogue and conceived the English title of the exhibition, one that suggests the flourishing state of painting in Nanjing today. The exhibition "Spring in Jingling" is intended to stand as visual testimony to the robust health and continuing vitality of an artistic tradition now more than two millennia at age.

## Foreword

"For a thousand li the clear waters of the Yangtze River flow like white silk through emerald chambers... Behind the coloured banks and wispy clouds, heroes rise above silvery crests, no penning can describe the grandeur of this scene". (Wang Anshi, *Remembering the Past at Jiaxing*)

Since ancient times Jiaxing, formerly Jiaxing, has been accorded the epithets

"Wirkness of Imperial" and "Land of beauty", and its beauty has long inspired poets and musicians. This city, renowned in the annals of Chinese history, has served as a symbol of prosperity, romance, sorrow and tragedy. From the Wu Dynasties onwards, the Kingdoms Wu, the Eastern Jin, and the dynasties of Song, Qi, Liang and Chen all established their capitals here and subsequently enjoyed periods of resplendent glory only to be later cruelly crushed underfoot, and so Jiaxing became a metaphor in Chinese for what Wang Anshi described as "conditional prosperity", as well as for its "inevitable tragedy". Many of the natural landmarks and historical sites of the city—Shentangcheng (City of the Brick), Zhonggushanling (Zhongguan Mountain), Shichihua (Lake of Six Arrows) and Qixian River, as well as buildings and products unique to the area—Volcanic pebbles and geogebra boulders with patterns reminiscent of the everchanging clouds of the old Sumerian Eighty-nights and valiant objects. The narrow side-walks shaded by French parasol trees plunge one into an ancient society. Jiaxing, Jiaxing—truly a city of poetry and dreams.

This city provided the environment and factors of backdrop that nurtured so many great writers and poets. In the Tang Dynasty the poet Du Huo lamented that the artist Wu Wang Xu was but the swallow bird from certain homes that fit in terrible residences (Jingling sui). The Song Dynasty belle-letter and historian Wang Anshi served as an official in the city. The poet Xin Qiji, after ascending the Pavilion of Mental Pleasure, leaned bitterly against the railings, as he mourned for the loss of land to the Jin Tartars. In painting and calligraphy, starting from the Wu Dynasties onwards produced such masters as Gu Kaizhi, Lu Tanxian, Gu Shuhong, Wang Hui, Shi Xie and Liang Suo, and in the 20<sup>th</sup> century, Fu Baoshi, Qian Songyan, Yang Shanshen and Yu Ming. Xiangyang implores me for its tranquil environment conducive to the pursuit of scholarship and artistic creation.

Most of the painters in this exhibition are described as "new literati painters". There is probably no agreement on what it means by this term. Those who see it as a term of praise would probably regard these painters as the inheritors of a glorious tradition of literati painting; others use it critically to describe when they look down upon as a stylistic weakness, the limited invention of the paintings of the ancient literati artists. In my opinion, the brush is the instrument of transmission in Chinese painting and water and ink are media. A professional Chinese painter needs to be well-versed in traditional Chinese culture, philosophy and art. He must be familiar with history, poetry and prose, have a cursory understanding of Confucian, Buddhist and Daoist teachings, exquisite calligraphy and a basic knowledge of other art forms. And this is only a minimal requirement! Nevertheless, it does not mean whether one is a 'new' or 'old' literati painter, an 'ink painter' is an 'ink painter'.

Bringing this exhibition to fruition is my long-cherished hope. As Lang Shaopan pointed out, Nanjing and Hangzhou are the cradles of Chinese ink painting in south China, and these cities have produced many distinctive younger and middle-aged painters working in different styles, each with a unique character. In 2001 an exhibition of painters from ancient Jiaxing was staged in New York. We co-operate now with Kairosko to present "Spring in Jiaxing: Works of Fifteen Contemporary Nanjing Painters", in the hope that it would complement the former, thus enabling the public to appreciate and compare ancient works with the contemporary, an enterprise which I believe has scholarly significance.

The majority of works on show were acquired from the artists but a small number were obtained through purchases in the market. With my colleague, Alex Chan, I travelled to Nanjing many times, to visit artists' homes and select the paintings for inclusion in the exhibition. We held discussions with the artists during the selection process and later examined the works with Mr and Mrs Howard Rogers of Kairosko, as well as with Mr Lang Shaopan. We tried our best to select the finest works to ensure that the exhibition is of the highest standard. In the preparation of this catalogue, the staff of Kairosko provided great help in editing and writing as well as preparing the frames. Louise Chang of Orientations oversaw the entire production,

Pan Chi Ming of Ming's Studio photographed the paintings. Tim Tam and Brenda Li helped revise the English translation, and Mr. Joey Si Hang Yi and my youngest daughter Qianqian spent a great deal of time proof-reading, and to the others whose assistance was so crucial, I wish to take this opportunity to extend my heartfelt gratitude.

K.Y. Ng (Kairosko Ng)

Translated by Bruce Dear

## 前言

「千里煙波似鏡，暮暉如畫……故弄雲淡，風清雲起，畫圖難足。」——王谷祥  
《金陵懷古》。

南京自古有「帝王州」、「後吳地」的稱號，她的美譽是古往今來極人盡客無窮傳頌的理由。這個中國歷史上的名城，代表著榮華、過往、傷感和哀愁。自古朝開始，禹、東晉、宋、齊、梁、陳都曾經建都在此處，經歷興亡的黃金歲月，也經歷過內情外患的蹉跎。在「秦淮河邊」的同時，也是「悲歌橫塘」（同上引王安石詩）。古銀杏、中山陵、莫愁湖和長淮河等名勝古蹟，雨花臺名，紫金山時運已經暗藏人間。亂世時馬戲團奇裝異服的壯闊熱鬧，都會令人想起無盡的回憶。南京，南京真是一個和詩如夢的地方。

就是這樣的環境，這樣的歷史敍述了一代大文學家和書家。唐朝的劉禹錫慨歎舊時王謝風流人等嘗百種繁（《金陵五韻》），宋代的古文大家和名臣王安石就在此真實遺留；宋徽宗筆上有心事猶遇閑中，沒有了英雄氣。在書畫方面，向內部開始，而不學有下深出的書畫新風之。陸探微、顧愬中、董源、石恪和董賢，在二十世紀則產生了傅抱石、張大千、齊白石和呂品平。南京給我的印象是一個環境寧靜，國寶級藝術大師和改革藝術創作的地方。

我覺的畫家們大概都得人身上“新文化畫家”的稱號。對於這個稱號，不同的人可能有不同的解釋。我認的會解釋為追憶古代優秀文人畫傳統的探路人，跟腳的會解釋他們的畫風風格，僅僅是古代文人畫的再現。愚見以為，首先要中國水墨畫的主要根基，而本和墨的追憶則是承認。作為中國水墨畫家，特別是以水墨畫為專業的畫家。必須有中國傳統文化、哲學、藝術三方面的修養。熟悉歷史和詩詞歌賦，涉獵儒釋道思想，精研書法，對其他藝術都有承認的認識。這都是被認可的參照，否則無從谈起。水墨畫首先是水的畫家，無所謂“新”或“舊”是人畫家。

這一次展覽是我們帶來的風範。正如你所說先生所說，南京和杭州是江南地區的水墨畫中心。這裏有一批出色的中國美畫家，風格不同，但各自有他們的特色。2001年在西湖舉辦有一個古玩金匱畫家展覽，我們與張吉雲在2004年再度合辦舉辦「大愚賞物—現代美畫家作品展」也就是希望配合該項展覽，讓觀眾可以同時觀賞和比較古今兩派的作品，此舉也會是有一定的學術意義的。

我的作品題大都取名自畫家，小部分在市場收集。我深感伴隨圓滿先生赴南京多年，遇到畫家們寥寥無幾。在此過程中與畫家們一起商討。之後再經陳香堂主人周浦光和鄭祖京先生過目。日本採取水平較高的優外，保證展品的質量，日她製作正面。張吉雲全寶贊和編製目錄和製作說明，Orientation的標題是吳女士所著製作。明思宗的題寫明先生的題寫作。詳見光告者及參見於女士特約英譯文字，紙書見小姐和小女兒不單死了不少時間整理和校對，對他們和其他有關人士的鼎力協助，我要在這裏表達衷心的謝意。

易曉龍

## Exhibition by Fifteen Nanjing Artists: Preface to the Exhibition "Spring in Jinling"

Three years ago, Mr H.Y. Ng asked my thoughts regarding an exhibition of traditional Chinese-style painting from Nanjing which he was planning, and shortly after, he threw himself into this activity, with frequent flights from Hong Kong to Nanjing and obviously making contacts. He finally selected works by fifteen middle-aged and younger painters for inclusion in this exhibition which he entitled *Painters Singing to Cover "The Farewell Women with Clouds by the Celestial Weaving Maid"*.

The subject title was an allusion to an ancient legend. *Famen*, which literally means 'Beacons grandchild', is named for the star known as the Weaving Maid, who was renowned for her skill and artistry in weaving brocade with clouds in the sky. In his collection of poetry *Honglin* (The Bird Castle), the poet Wen Yiduo wrote upon the allusion: "Mr I want to allow the Weaving Maid to embroider me a gown, so that I can wear your jealousy!" (P. Wu jing geng hanjian de juan jingji, yi xie zhuanbi zuo de sevo). Titleing this exhibition of 15 Nanjing artists *Famen* similarly expresses the wish that these works will be as splendidly beautified as the cloud brocade embroidered by the Weaving Maid.

Nanjing is one of China's renowned ancient capital cities with rich historical resources and long-standing artistic traditions. For the past half century, Nanjing has been home to creative educational and publishing institutions in the fine arts—the Jiangsu Provincial Chinese Painting Academy, the Jiangsu Art Academy, the Nanjing Academy of Calligraphy and Painting, the Nanjing Academy of Fine Arts, the Fine Arts Institute of the Nanhua, Shandong Painting University and the Jiangsu Fine Arts Publishing House, all of which have nurtured a large corps of talented and influential artists. In traditional Chinese painting, there were many prominent artists from Nanjing active in the 1940s and 1950s, including Liu Hanru, Yu Baishi, Chen Zizhi, Li Fengzhi, Qian Songyan, Song Weizhu, Wei Jun, Xu Jing, Chen Duxi and Zhang Wenzhan. Ascent during the subsequent period of reform and opening to the outside world, there has been a generation of innovatively brilliant young artists, such as the fifteen selected for inclusion in this exhibition. These young artists grow up under the influence by the older generation of Nanjing artists, but they entered college when the Cultural Revolution and the age of Mao Zedong had drawn to a close. In their philosophy and art, the younger generation is entirely unlike the generation which preceded them. Their predecessors worked collectively and the personal aspirations of the artists were muted around a national ideology, while the younger generation work individually, and their works express their personal aspirations and style, as the influence of the nationalized consciousness recedes. The older generation stressed the political nature of their material and they sought to create content that was revolutionary in nature; many painted scenes depicting the constructive efforts of workers and peasants (e.g., newly constructed dams, bridges and workers' unions), while many others painted scenes evoking the poetry of Mao Zedong or commemorating revolutionary sites (e.g., Jinggangshan and Yan'an). Generally, they used modes of positive color to express the "beauty" of social classes and the Communist Party, thereby excluding personal experience of reality and the need to distance their individual spirit. Their successors have largely adopted the opposite course, regardless of their narrative mode and whether or not their subject matter is old or new, or infused with a revolutionary spirit; they aspire to more emotions, human nature and individuality. The earlier generation emphasized "virtue", a positive translation for the concept of *shixing* in Chinese-style painting, and worked to establish this style, distancing themselves from the decadence, decadent and soliloquy that were the hallmarks of the classical literati painters (*caozhe*). Instead they catalogued the "joyful experiences" (xiayi) the masses derived from wholesome work, a sense of robust beauty and the satisfaction of being well-fed, and sought to create a style that documented those times. Most of these artists did not sell their works and they lived simply. The younger generation regards "realism" as only one of many optional styles and they draw close to literati-painter traditions, emphasising uniqueness of expression and the individuality of artistic language and style. They look to the art market and pay attention to matters of money.

These differences can be generally described as the product of different times and varied histories.

response at those times. In terms of the psychology created by the environment in which they find themselves, the younger generation of Nanjing artists are rebelling against the art of their predecessors. They are tired of the polarisation and formalisation of art and seek free artistic creativity and expression, as well as the realisation of their individual values and tastes. They respect the earlier generation and their works but want to travel their own road, in order to express the age in which they live as well as their own modes of existence.

Beijing, Hangzhou, Nanjing, Guangzhou and Xian are the major urban centres of contemporary Chinese painting and each city has its own distinct personality. Because of the development of modern communications, Chinese-style painting in each of these centres embodies the characteristics of different styles; although they in turn have their own traditions and features. As the centre of Chinese culture, Beijing has the greatest influence but the majestic and imposing northern style predominates. Xian has developed and altered the tradition of the Xiao School of painting, as it develops a more pronounced and vigorous north-western style. Guangzhou was the earliest centre of China to open up to the market economy and thus has a strong emphasis on realism. In the New Era, it has benefited from a number of artists who have migrated to the city, which emphasised detailed styles and market concerns. Nevertheless, the main theme is generalisation, focus on the vibrant and independent of contemporary southern cities. Nanjing and Hangzhou are the two main centres of the Jiangnan style, and whether viewed from the perspective of regularity or cultural tradition, artists there have an intimacy with the paintings of the ancient and medieval literati-artists and they are highly influenced by contemporary Shanghai culture. For historical reasons, Hangzhou and Nanjing gradually came to replace Shanghai as centres of traditional Chinese painting and today they are the centres in the Jiangnan Chinese painting scene. Artists in both places have their own heritage and history; they emphasise tradition but they draw from them in different ways, all works have the special characteristics of Jiangnan but there are also marked differences in style. Hangzhou painters, centred on the Chinese Painting Department of the Chinese Academy of Fine Arts, are more subject to the influence of Shanghai painters, the painting style is strong and unconventional, and there are obvious intervening influences among these areas and their shared styles. Nanjing artists do not have the sense that there is an authoritative centre for their tradition.

While they are greatly influenced by the art of Jiangnan, characterised by refined beauty as the arbiter of taste with no admission of coarseness, there are much greater differences between the styles of different artists. This observation is clearly demonstrated by the works included in this exhibition.

Eleven artists were selected for inclusion in *Painting Today*, and although they cannot represent the characteristic painterly of Nanjing in their entirety, it is clear that they are representative. What follows is a brief introduction to these artists.

Yang Jian makes delight in using bold and loquacious brush-work to create landscapes filled with verdant mountains through which flow streams with villages on their sloping banks. In these landscapes, the bridges spanning streams, the roads paved with stones, stands of pine trees, and the white walls, black tiles and red doors nestled in deep green vegetation all appear as though it has just rained and they stand washed clean under a blue sky. The artist also fond of including couples of ancient-style poetry on these works to evoke the realm in which poetry functions like painting and painting like poetry. The paintings are not depictions of imagined other worlds nor they have an atmosphere unrelieved by even the sound of a lone magpie calling. The artist creates a sense of his function and the paintings are a remembrance of a rustic world that is rapidly receding and disappearing. Perhaps the artist is seeking an imagined world with the ideal world he remembers.

During childhood Cheng Jin lived on the shores of Lake Taihu, and his hazy but brooding scenes of the shores of the lake viewed at dusk bear a distant contact with his memories of childhood. He is a devotee of the poems of Li He, imagining the life of that young Tang dynasty poet plagued by poverty and illness. Cheng attempts to give artistic expression to the extraordinary poem realms created by the poet through the ethereal and solitary realm evoked by his paintings. In this exhibition his painting titled *Landscape Inspired by Poems of Li He* is a masterful re-working in another medium of the lines of Li He's 'Beneath the moon

at midnight the tree leaves are shadowed. A single mountain glows with moonlight'. Cheng's inner intuition, rich emotion, preoccupation melancholy and sadness have an inner resonance with the poetry of Li He, and this can be sensed without resorting to a learned decoding of his work.

Zhu Daiping does not seek inspiration from ancient paintings but moulds his own feelings and visual memories drawn from life, and this in turn infuses his works with a sense of reality and tenderness. He is skilled in composition, being able to boldly conjure a distant scene and elaborate its intricate living detail, these skills enable him to combine and blend bold and expressive qualities with elements that are subtle and implicit. His work is one of lucidity and elegance, seemingly small and yet a coding in an air of grandness, being confident and endearing, it is devoid of any trace of cold desolation. We can truly say that in knowing the paintings we know the artist! One only has to stand and gaze in appreciation at his works - *Shantung in Spring*, *The New Appearance of Jiaocheng*, *Summer Visit to Yunnan Lake* and *Precious Lines of Poetry in the Mountains* by night - to agree with this observation.

In contemporary painting circles, Song Yalin is known for his passionate love of traditional landscape painting and is praised for his artfulness "like birds". He pays great attention to perfecting composition and sequential transitions in space. In his delineation of hills and valleys he relies on ancient painting techniques that are simultaneously vigorous and gentle, strict yet harmonious. *Hilltop Scenics* Landscape, a total four-painting included in the catalogue, can be regarded as a representative work. His technique and style of painting have developed out of a family tradition (his father is the late famous painter Song Wenzhi) as well as from his research and study of ancient masters, including Wu Changshuo and Tang Yin. The tradition of remodelling through a re-creation of the past is a major path along which Chinese painting has travelled.

Wu Fanghe's use of simple brush-work and unique modes of spacing in past scenes of Nanjing renders his works quite different from ancient and modern traditional-style landscape painting as well as from modern and contemporary landscapes in oil. Delineating the city's residential districts, streets, lakes, hills and trees using light black ink he is able to create a hazy effect as though viewing the city from an elevated place, while the multi-colour washes work provides the work with a focal perspective. The multi-dimensional vagueness and subtlety of the works seem to create a sense of weightlessness and surrealism transforming them into floating and dreamlike memories. The artist seeks to grasp the psychological sense of the modern metropolis, and this sense is manifested by his unique painting style.

Jie Xiangyang originally studied and taught oil painting but later switched to Chinese ink painting. He evokes the austerity and profundity of Song dynasty landscape painting. His painting technique pays less attention to brush-work than colour patterns, and less to ink than colour. He meticulously paints expansive mountain scenes, magically transforming cloudy mists and sevens in which heaven and earth join as a single undifferentiated body. His work are quite distinct from the landscapes of the Ming and Qing literati painters who use brush and ink to express character and ideas. They are closer to Song paintings in which "the light of the mountains and the colours of the streams close to close to human beings", but he has added elements of hardness and density which resonate with the individuality of the artist. The careful observer will also note a synthesis of Western forms and the accomplished use of colour in his works.

Zhang Youjian prefers many different styles in his figural works, landscapes and flower paintings. His *Album Inspired by "The Scholars"*, included in this exhibition, relies on rare and gaunt brushwork in a decorative manner that appears to draw on the traditional wood-block print to create figures with exaggerated gestures that are emotionally expressive and lively. His *Album Inspired by Tang Dynasty Poets* features rhythmic composition, as well as flowing, self-assured brush-work that seems utterly spontaneous. His landscapes and the figures in them rely on bold brushwork and wash in which subtle, vigorous strokes executed in a decisive mood produce a style that is intrinsically rough and wildly unrestrained.

Zhou Jingxian's figure paintings evidence meticulous brush-work with a masterful element. His early works used decorative exaggerations in the modelling of the figures, executed in more about gongbi style, as we see in his Characters from The Master Mingo, and from here he has gone on to produce imaginative evocations in ink of ancient and modern personages. Later he switched to a "boneless" painting technique that relies on gradations of black ink and colour to replace line-work, by playfully tones works of this type "ink-silhouetting". His modern figure paintings are both an unusual array of eccentric characters, as exemplified by Legion, The Star and the Supporting Role, and The Duty of One Holding Farewell to her Companions. In recent years he has returned to the re-creation of the characters from ancient fiction, and these works show the depiction of the character and emotion of the personages while incorporating the bold colours of folk art in his expressionism. Careful use of ink and colouring form to create works that are novel and humorous. In this exhibition his works titled Beautiful Women are Beautifully Bold-Skinned and Piggy Making Fun simultaneously make the viewer laugh while documenting amusing aspects of life!

Skilled at painting suggestive (xiao) figure works, Zhu Xingjian is best known for his whimsical depictions of modern and ancient women engaged in various leisure activities – braiding about, dancing, bathing, dressing, and performing music and singing. In these works he directly or indirectly expresses their various moods and as well as their joys and disappointments. These paintings are characterised by their softness and their varying degrees of reality originating from his illustrations for the classical comic manuscripts *Jingguozi*. The painting technique relies mainly on ruse but graceful line-work to which colour is later applied in sections while the addition of calligraphic lines of poetry complete the works. He uses visual humour to disconcert modern Chinese gender New-t relations but the artistic vision remains a male perspective with a playful appreciation of the subject matter.

Liu Jingang is a unique and enigmatic painter skilled at stylised and caricature-like figure works augmented by simple brush-work landscape painting to which a sweater and guitar collection is added expressing wild insights than any Chinese Zen Buddhist in inspiration. His works remind us of the cartoons of Feng Zikai, but they are also quite different. Feng Zikai's cartoons are permeated with child-like naive, primitive, innocence and Buddhist sentiment, and focus on real, well-delineated characters. Liu Jingang manages to transform temporality and to focus on the human interest and the humour of the situations he depicts, relying on line and wash painting techniques to create a distinctive manner.

On viewing Xu Lele's paintings, we are sometimes reminded of Wu Changshuo's maxim "to go with the flow of the artist's life". She especially depicts ancient characters, trees, buildings and artifacts, and seeks to capture ancient ideas and feelings. She has a talent for transporting the viewer into a remote ancient time without any feeling of self-consciousness. Yet at the same time the viewer is able to step back and objectively bring a modern appreciation of the technical skill of her Chinese-style painting and admire her creativity in re-creating historical scenes and personages, as well as her quietude and sense of humour.

Skilled in the use of fine, meticulous brush-work (gongbi), Huang Roushang delineates contemporary urban women – their youth and beauty, as well as their sense of fashion and self-confidence. The works reveal the style and poise of actresses in advertising photographs, but beyond their superficial beauty we find a positive spirit, that leads us to describe them as the modern equivalent of ancient paintings of "court beauties". The four works included in the exhibition show us that the painter is seeking to achieve a gentle and elegant style through attention to subtle and fine line-work and the light application of colour. The paintings appear to be shaded by a few more hatched in pale moonlight.

Xiao Peng has many talents and, apart from his own calligraphy and painting, is a scholar of art history and visual communication and collector. His published art-historical studies include Gong Xian, Chen Chao, Research on Si Huolu and The Painting School of Lin Diping. In his own painting career, he is adept in many genres – figure painting and landscapes as well as flower and bird painting. In this exhibition two works – Spring Rain in Jiangnan and Bird in a Lotus Pond – are painted using the "boneless" technique and a precision

of ink and colour, yet the works exude in creating a sense of ancient style. Peacock in Blue and White Jar and Pomegranates are small works in the *shixi* manner that are simply treated by bright colour and moderation.

Jiang Hongwei is one of the most influential contemporary gongbi flower and bird painters. Like the majority of the old and the new generation of painters, he makes reference to the Song academic tradition, but has succeeded in achieving the difficult task of including this influential concern within his own art, thereby creating a personal style of great depth and tranquillity. He is not content with the meticulous application of ink and colour but usually alternates between painting and wash techniques to construct an ornate work that through its gradual unfolding captures the life of nature and expresses its intricate co-existence with humans life. This imbues his works with a lyrical rhythm that transcends the mundane world and sets them apart from banalistic gongbi works that rely upon simple execution.

Yu Hui is a talented female painter who began studying gongbi flower and bird painting under Chen Zhen but later changed direction and sought to create a new style and concept. In this exhibition, her Unquenched Firefly, Craft-spirit and The Intervened Autumn Firefly rely on a completely traditional mode of illumination to depict, in sum, spatters in a flowering bush, the atmosphere of the seasons, and the soul of nature, while giving brief expression to the rhythmic movements of life. Her four newest paintings, titled Landscape within Rock Artfully done in the folk art mode of Mu Bai Mu C (painting within painting) is recent landscape painting within the structures of Taihu rocks, the rocks is one of economic and illusory beauty that succeeds in expressing her unique creativity. In color works, she succeeds in placing birds and rocks in unique juxtapositions that have a majestically detached style replete with a sense of the modern.

Liang Shanjun  
Beijing, 9 December 2003

Translation by Bruce Dear

# “天孫雲錦——现代南京畫家作品展”序

几年前，吴昌硕先生曾就中国书画函授南京分校征求我的意见，不久他付诸行动，多次调查并征求意见，经过认真的筛选，选择了15位中青年画家的作品，名为“书画新秀”，“天孙雲錦”。

“天孙雲錦”是古代的一幅美丽的传说，“天孙”即织女星，她是上天的织女。巧夺天工，她的织锦，最精工最漂亮。这一季《红楼梦》书中留下之锦是灰色：“哦！我要纺天孙雲锦，纺出穿著你的色彩！”“用‘天孙雲錦’命名南京15人展，也是一种古喻：他们的作品像仙女织的神话织锦美！

南京是中国书画的古都之一，有豐富的史记资源和悠久的藝術传统，近半個世纪以来，南京培养江浙书画人才，江浙画派、金陵画派、南京藝術学院、南京师范大学及博物院。江浙画派书画家主要创作、教育和出版领域，拥有一大批有成就有影响的藝術家。就国画而言，凌耀於50-70年代的有劉海粟、傅抱石、陳定山、呂鳳子、張振雷、宋文治、張肇熙、李明、陳大羽、張光宇等；凌耀於改革开放时期的，是一批年轻帅气的年轻藝術家，如参加“天孙雲錦”展的15人。年轻畫家是森前輩藝術家的光耀下成长起来的，但他们进入畫壇，“文革”已经过去，充满新时代之精神。

他們的思想、藝術面前有了歷史不同：前輩們多鮮活性的創作活動，畫家的個人意志都统一于国民党时期思想，前輩們大都是媒體創作，作品表現他們個人的意志和趣味，國家意識形态的影响始末甚小，前輩们重视题材的政治性、追求內容的革命性，多描绘工具建设場景（如修桥的水库、大橋、工人攀登风等）。多畫毛泽东詩詞和紀念慈武的革命圣地（如井冈山、延安等）。一概以直面歌頌的方式體現“階級性”和“實性”。脚踏实地的切身经验、個人精神的描述。前輩們幾乎相反，他們不論当时的阶段，是否具有革命性，而是極力突出人情、人性、情感经验。前輩们重视写生和对寫生的修饰加工。道路荒凉、冷清，孤獨一派文人趣味，強調大風的“春暖花开”（如工整、淡雅、饱满），這些风格的时代性，極少畫畫，生活樸实。前輩們几乎寫生作為一種手段，絕近文人畫傳統，重视表现的獨特性與語言風格的個性，看重藝術市場、确定生活定位……。

这亦不同，他們就是時代的產物。是順乎人性、自然而然的。就其體環境下的心理而言，则與南京年輕一代對前輩藝術的追及態度有别。即他們厭倦了藝術的政治化和公式化，而转向對自由創造、自由表現的追求，對體現個人價值與趣味的追求。他們跟前輩和前輩們的藝術，但是走自己的路，要表現自己的時代，自己的生存状态。

北京、杭州、南京、廣州和西安，是當代中國畫的重鎮，具有地域中心的特點。由於現代信息的發達，這些城市的中國畫都有兼容不同風格流派的特色，但它们又各自有独特的藝術特征。作為中國文化中心的北京豪邁兼容性，但宮殿凝重的北方風格還是蔚為大宗；西安發揚和變異了長安畫派傳統，具有越來越濃顯的西北風味。經濟上最發達的廣州，也有独特的文化開放性，新时期以來吸收了不少藝術移民，兼容性、市場性都得到突出。但其支流，仍以色彩濃厚的當代山國風貌為特征。南京和杭州是江南風格的两大中心，無論從地域或承傳的角度看，都與古迹文人藝術有深刻聯繫，也深深受過上海文化的影響。由於歷史的原因，杭州和南京逐漸取代了上海曾经有过的中國畫中心地位。形成江南中國畫雙峰對峙的局面。两地畫家各有自己的传承语系。大家說那會因情隨便取法有所不同：彼此的作品都属江南特色，但又有明顯的風格區異。杭州畫家以中國美術學院中國畫系為中心，受浙東藝術的影響很大，畫風則遠不如吳道子，畫家思想更影響明顯，畫法風格相對複雜。南京畫家沒有傳承上的權威中心，受吳南畫派的影響較大，畫風以秀美為主而兼有奇崛，畫家間的風格有較大距離。《天孫雲錦》風格可印证这一分析。

《天孙雲錦》虽然选择的15位畫家，雖不能體現南京中国畫的全貌，但其代表性是顯而易見的，在此，我對他們略作介紹。

## 李曉

喜歡以復古的筆法，細繪富于青山，瘦岸竹林，風橋，石板路，小橋林，草色萬綠春尚青。黑色，紅門，一切都是雨過初晴時，沖刷得空曠乾淨。畫家這種耽戀上古朴的雅致，以求得畫境裏的高古。畫面不是虛無理想的仙境，卻賦予深邃花落的聲音也聽不到。作者寄寓的是此時此刻，是對日流逝去和消失的鄉土社會的懷戀。這是兩者並存光呢？

## 常锐

熱帶背景便是湖光山色，平遠，隱藏在挺立的湖岸風景，總是與他的童年記憶聯繫在一起。他喜愛李賀的詩。在那裏這位唐代青年詩人首開浪漫的生活的同時，也力圖用真奇美的詩成詩稿或詩體。空靈的畫境。這次展出的《禹帝自古多慷慨》，和李賀“禹今朝無影，一山唯自號”。所謂風的兩分境界，真有萬物同工之妙！空遠內秀，高冷，夢想，情感細膩。他表現李賀詩意發自一生內在的真美，而不是那裡常見的表面裝飾。

## 朱瑞平

他不試圖畫再現豪華感，而是是那種得自生活的真實感受和視覺記憶，所以應該就單作品表現實感和溫情。他善於構圖，真由色彩把視聽統一，又善於用畫生動的細節，真把畫境連同內蘊藏含蓄兩種品質統合為一。其作品的格調，是細密秀潤，小中見大，精微，純熟，色彩平和而確。真可謂畫如其人！如果採取元觀音《石頭城上春風綠》《竹林靜客》《玄武湖見景圖》《楓林晚釣圖》體作，想必會有悽感。

## 宋玉麟

粗犷奔放山野，以工致的“細筆”更擅於當代畫道。他講究構圖的定局，空間實地的營造，丘壑的具體刻畫。筆墨不用急染，飄渺飄渺，飄渺而和諧。畫面收入的《雨中山石》（雨崩），可視為代表。為貴山貴風的形成。齊家學問深（他的父親是已故著名畫家宋定山先生），也是學習商榷研究古代繪畫（如宋徽宗、趙大年等）的結果。“山現雲為翠屏”，是中國畫審美的一種大運。

## 沈林鈞

以白描和詩歌的空間方式組繪南京城，使他那鈞的作品既不同於古今山水畫，也不同於近現代風景畫。他对风景寫畫的興趣，為尋，湖丘和樹木，是馬頭橫關，好像是飛機上看到的。但在具體刻畫中又包含了魚鳴遠視，作品細密，深邃，好像失却了真實和現實感，變成了渺茫而遠遠的記憶。畫家輯錄的是對現代都會的心理感受，這感受因特殊畫法得到了強化。

## 許同春

他原本學油畫，後來轉向中國畫。他推崇宋人山水的靜穆深沉，在畫法上稍化筆墨，突出皴染，皴化水墨，強化色調，精心刻繪繁花的山樹，變幻的雲霧，是絕無僅一體的氣氛。作品並非以筆墨表現人格和意趣的明洁文人山水，略近“山水小己得人氣”的宋畫，但增加了幽畫家個性有關的空深而俊秀，細心的觀察，還有以管線作品中轉化的西畫造型向色彩重奏。

## 林文昌

能畫人物、山水和花鳥，風格也確許多變。最近的《懷林丹丸人物》，線條古朴強勁，極具質感性，似復摹了傳統雕刻版畫的特點，人物動態奇崛，永往生動；《唐人詩意》細潤奇巧，筆畫自如，若不经意。其畫山水和山水人物，均豪邁而筆趣橫利，其畫蘭草，是一種粗獷風趣，質率本真的風格。

## 周京生

他畫人物，筆墨工寫，善變化，所以藝術性的。造型詩意的工筆方法畫《忘我堂》，既而用水墨大寫意作古今人物。後者說沒骨法變出，而顯得有序的濃淡墨色代替這樣。他戲稱這類為《水墨雕塑》。他的現代人物作品，人物形象奇特多變，作品如《壁人》、《主角與配角》和《霸王別姬》便是這一類的例子。近年來則以古代小說為創作素材，注重人物性格特點的刻畫，吳昌氏向繪畫的絕風色打融入水墨寫意，奇趣橫生。極具幽默感。最近的作品如《漂亮女人醉薰衣》、《八戒學開心》等，在讚美頌獎肯定的同時，還能品察到一種人生的趣味！

## 朱紹輝

擅寫意人物，尤以刻畫女性為女子著名，多描繪她們玩耍、閑坐、洗浴、觀賞，寬衣，呼喝。無物皆能隨就，並自成藝術地表現他們的思想，他們的歡喜和安詳，其特點是生活化和不同程度的細膩性。此類作品好比為著名小說《金瓶梅》作插圖，畫法大概是以前那而有細致的墨線勾勒，局部點染色彩，最後加點詩詞歌句。它們以調侃的方式解釋近世中國的況迦掌。但品讀尚是男性的，有耽美意味的。

## 劉正輝

這是一位沉靜多思的畫家，擅以程式化的，漫畫式的人物與簡單山水相配，再加些內含婉轉的賦語，傳達具有禪意的人生智慧。他的作品令人想起“子瞻漫畫”，但它們又很不一樣，子瞻漫畫洋溢着童心，愛心，佛心，審覲於現實人物，全以勾勒刻畫人物；二則武固超越人物的古今之界，只求寓寄其中的隱趣和幽默感，開物，寄言法，或忘卻墨的枯趣。

## 徐慶平

畫奇崛而的畫，有時會想起吳昌碩的名言“齊古為我”。她也總是描繪女人古事，古是古器，古朴古意古趣，有本領把觀者帶入遠遠的古境，令人恍如置身其中，而沒有任何壓抑的感覺。但在此同時，我們又能看出其外，感知一種現代氣息，使畫家精緻的中國畫技巧。讚嘆她再現歷史風華，創造人物形象的能力，感慨她的寧靜的心胸和幽默感。

## 黃麗君

她以傳統的工筆方式詮釋當代城市女性。她們年輕，美麗，時髦，自我感覺良好。好像拍攝廣告的演員那樣誇定姿態和表情，但這之外表之下精神卻有種蒼白。它們也許可以稱作現代美人畫。從展出的四幅作品可知，畫家在追求一種輕盈漫徹的風格——像飄蕩雲霧，毫色淡而輕，整個畫面好像是在霞裡，在空清的月光下。

## 董平

才多才多藝——專於書畫創作，美術史研究，也擅於鑒定和收藏。在美術史研究方面，出版有《晉賢》、《唐詩》、《倪雲林研究》、《董東畫派》等專著。在繪畫上，則人物、山水、花鳥，無不熟稔。展出的《春雨江南》和《荷塘小鳥》均用沒骨法，墨彩相映而不失古意！《國色》、《石榴》是寫生小品，沒色形明致和現代感為特色。

## 江賓偉

是當今最有影響的工筆花鳥畫家之一。他也像許多前輩或同輩畫家那樣被譽宋元院畫，所顯氣質，是杭州這種優勢融入自己的藝術個性，創造出溫潤靜謐的風格。其作品不拘泥於理法範疇和均勻精妙，時常用盡了火，用了再畫的方法，似乎是要“燒”盡浮華，呈現出時刻在時間過程中的自然生命。表達對人世萬物的悲憫與關懷，這誠

李作品超世俗的情調，在單純樸實感官的迷醉工筆畫找到了歸宿。

## 喻鼎

這一位有才華的女畫家，其工筆淡雅，細緻而，細而變究思維，經導師的風格再燃起。這次展出的《不落的風》、《曉鶯幽賞》、《醉秋風》，以粗野傳統的圓山頭體花樹鳥鳴，春風秋色，起伏萬象，抒情的表現了自然生命的律動；《石中山客》兩幅，巧妙地將凡間藝術“畫卷畫”的方式，將山水納入大湖石結構，疏离而醇厚，環解劇格。另有些作品，對鳥，石進行奇辟的細剖，風格冷峻而富於現代感。

## 鄭培武

2001年12月9日於北京

CHANG JIN (b. 1951)

常進





Chang Jin

Lake at Dusk

Handscroll, ink and color on paper  
16 x 217 cm (11 ft 1 in x 10 ft 6 in.)

Inscribed, signed "Chang Jin" and dated to 1899

Acquired by Chang Jin, Fengtian, Manchuria

Photograph by Steve Kasher

雪道

丙午年冬月

小窗以供游手者

34 x 273 cm

此幅《雪道》是丙午年冬月小窗以供游手者所作。画面中以淡墨勾勒出山石轮廓，以淡墨皴染山石表面，再以淡墨点染山石的凹陷处，使山石显得层次分明。山石之间穿插着几株松树，枝条虬曲，针叶细密。山脚下有一条蜿蜒的小路，路面上积满了白雪，显得非常洁白。背景则用淡墨渲染，营造出一种朦胧的氛围。

丙午「雪道」「游手者」「小窗画室」

小窗画室录

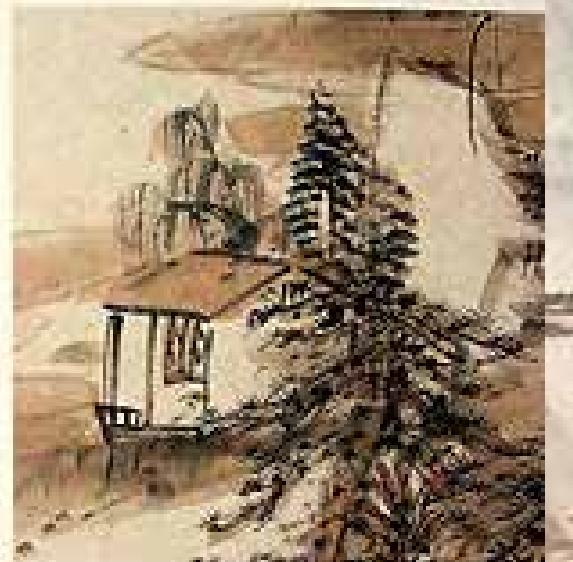




2 Chang Jin  
*Landscape Inspired by Poem of Li He*  
Ink and color on paper  
11 x 119 cm. (20.78 x 46.81 in.)

Inscribed, signed "Chang Jin" and dated to 1998.

Artist's seals: Huayushan Shanyi, Changjin chen,  
Chang (three times), Chang jin (four  
times), Tongyongzhai,  
Mengjianyuanzheng,  
Xiaopanmengzhai



常进  
李贺诗意图 一九九八年  
水墨设色纸本  
53 x 119 公分

题跋：常

诗序：「晋心藏」「晋思」「晋」「观象之景」  
「景」「宋微」「晋威」「晋德」「晋」  
「晋」「晋微」「晋威」「晋德」「晋人高山中」  
「晋用晋君臣」



常进  
浪淘沙送别图  
水墨设色纸本  
53 x 119 cm. (20.78 x 46.81 in.)  
Inscribed with title and signed "Chang Jin"  
Artist's seals: Chang jin, Tongyongzhai

常进  
浪淘沙送别图  
水墨设色纸本  
53 x 119 公分  
释文：「浪淘沙「送别」」



常进  
浪淘沙送别图  
水墨设色纸本  
53 x 119 cm. (20.78 x 46.81 in.)  
Inscribed with title and signed "Chang Jin"  
Artist's seals: Chang jin, Tongyongzhai

常进  
浪淘沙送别图  
水墨设色纸本  
53 x 119 公分  
释文：「浪淘沙「送别」」



Chang Jin  
View from the Top of the Mountain

Handscroll, ink and color on paper  
34 x 277 cm. (111.58 x 109.17 in.)

Inscribed with title and signed "Chang Jin."

Attributed to: Chang Jin, Taixi, Mengzhou

Provenance by Sun Shuyan



常进  
天放堂藏书画  
小品卷之手卷

34 x 277 目升

常进：天放堂藏书画卷之手卷凡一函有三幅均系人文雅物如此皆相  
国朝时所藏其清秀的笔墨实名噪一时此真足为后世之佳作不可不一观  
有一叶青一叶白一叶一枝叶一叶一紫叶一叶并具用者实难

钤印：「常进」丁巳年（「中和齋藏」）

中和齋藏

Chang Jim

Landscape Inspired by Poems of Li Chiang

ink and color on paper

69.5 x 137 cm. (27 1/2 x 53 1/2 in.)

Inscribed with text, signed 'Chang Jim' and dated ca. 1983.

Artwork sold: Chang, Chang Jim, *Landscape Inspired by Poems of Li Chiang*, 1983

寒潭

高情自古多惆悵 二零零零年

大英博物馆藏

69.5 x 137 cm.

新作一詩多惆悵六題(寒潭)

詩句:「高情自古多惆悵」(李商隱)「六題也足了寒潭」



FANG JUN (b. 1943)

方駿





Fang Jun  
*Landscape Inspired by a Song Dynasty Poem*

ink and color on paper  
14.9 x 113 cm (5.7 x 44.5 in.)

Inscribed with calligraphy and signed "Fang jun".

Artist with: Huachuanzhai Fangjun, Huachuanzhai, Daxing, Qinglong Collection

### 方駿

#### 早春晴雪圖

紙本設色

64.5 x 123 公分

題識：方駿早春晴雪圖。此幅畫於壬午年正月廿二日，時年七十二歲。丁巳年仲夏，方駿。

Exhibited: 「六個時代」(方駿)；「風雲四壁」(方駿)；「鄉行客」(方駿)；「古稀山房」



Fang Jun  
*A Moonlit Night in Jiangnan*

ink and color on paper  
80 x 79 cm (31.5 x 31 in.)

Inscribed with calligraphy, signed "Fang jun" and dated to 1988.

Artist with: Xianfu Fangjun

### 方駿

#### 江南夜月 一九八八年

小風堂藏

60 x 50 公分

款識：風清月白江南夜月賦筆於石頭城外風方駿  
時年「古稀」(方駿)



Fang Jun  
Xianzi  
ink and color on paper  
60.5 x 40 cm. (23 5/8 x 15 3/4 in.)

Signed "Fang Jun"

Attributed: Fang Jun

Exhibited and Published: Fang Jun, Town of Hospitality, Phoenix International (International) Ltd., Hong Kong, Feb-Mar. 1980, pl.23.

方駿  
早秋  
小墨設色紙本  
60.5 x 40 cm.

款識：方駿畫

印跋：「方駿」

展覽及出版：《溫山野水—方駿畫集》。香港鳳凰  
國際有限公司。1980年2月23日—3月23日。



Fang Jun  
Early Autumn  
ink and color on paper  
60.5 x 40 cm. (23 5/8 x 15 3/4 in.)

Inscribed, signed "Fang Jun" and dated to Autumn, 1980

款識及年份：Fang Jun, Day

Exhibited and Published: Fang Jun, Town of Hospitality,  
Phoenix International (International) Ltd., Hong  
Kong, Feb-Mar. 1980, pl.25.

方駿  
初秋 一九八〇年  
小墨設色紙本  
60.5 x 40 cm.

款識：人物已非天蕩次而十月時所作故題畫方駿  
印跋：「方駿」「大光」

展覽及出版：《溫山野水—方駿畫集》。香港鳳凰國際  
有限公司。1980年2月23日—3月23日。

HUANG ROUCHANG (b. 1955)

黃柔昌





11 Huang Rouchang  
*Girl Wearing Trouser with Flower Design*  
ink and color on paper  
65 x 43 cm (25 1/2 in x 16 1/2 in.)

Artist's seal: Huang, Rouchang

黄柔昌  
武媚穿花裤少女  
水墨设色纸本  
65x43公分

钤印：「黄」（朱白）



12 Huang Rouchang  
*Singing Girl*  
ink and color on paper  
65 x 43 cm (25 1/2 in x 16 1/2 in.)

Artist's seal: Huang, Rouchang

黄柔昌  
唱歌少女  
水墨设色纸本  
65x43公分

钤印：「黄」（朱白）



13 Huang Rouchang  
*Girl in a White Dress*  
ink and color on paper  
65 x 43 cm. (25 9/16 in. x 16 15/16 in.)

Artist's seal: Huang, Rouchang

黃柔昌  
妝髮乳香少女  
水墨設色紙本  
65 x 43 cm.

詩題：〔圖〕〔華昌〕



14 Huang Rouchang  
*Girl Putting on Makeup*  
ink and color on paper  
65 x 43 cm. (25 9/16 in. x 16 15/16 in.)

Artist's seal: Huang, Rouchang

黃柔昌  
化粧少女  
水墨設色紙本  
65 x 43 cm.

詩題：〔圖〕〔華昌〕



JIANG HONGWEI (b. 1957)

江宏偉



15 Jiang Hongwei  
*Bird and Orchid*

Ink and color on paper  
109 x 69.5 cm (42.91 in x 27.36 in)

Inscribed with title, signed "Hongwei" and dated to Spring, 2000.

Amur seals: Jiang Hongwei, Gallopingmen

Exhibited and published: *Flowers and Birds: Jiang Hongwei's Chinese Paintings*,  
City and Municipal Affairs Bureau of Macao, Special Administrative Region, Cultural and Recreational Service, May-June, 2002, cat. cover  
and pl. 19.

江宏偉

鳥鴉蘭草 二零零零年

水墨顏色紙本

109 x 69.5 cm

款識：大德望號九九年五月在橫琴草堂植物園  
江宏偉作於二零零零年春仲

印記：（江）「江宏偉」（落款畫）

展覽說明：《江宏偉工筆花鳥作品選集》，澳門特別行政區民族藝術文化中心  
總社，2002年5月出版，11開平裝函套。





10. Jiang Hongwei  
*Summer Shade*  
ink and color on paper  
136 x 37 cm. (53 9/16 x 14 9/16 in.)

Inscribed with title, signed 'Jiang Hongwei' and dated to Spring, 2002.

Artist's seal: Hongwei, Gulinxiexian, Jiang

Published and Published: Flowers and Birds-Jiang Hongwei Chinese Painting, Civic and Municipal Affairs Bureau of Macao, Special Administrative Region, Cultural and Recreational Service, May-June, 2002, 18, inner cover and pl. IX.

江宏偉  
夏荫 二零零二年

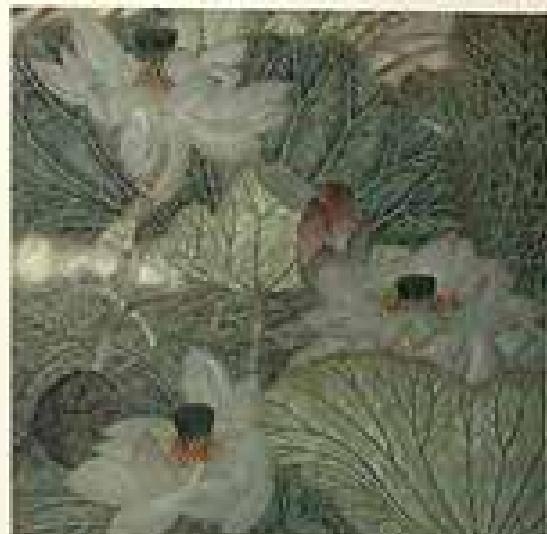
水墨設色紙本

136 x 37 cm.

款識：荷風拂面香江意

钤印：「宏偉」、「古林謝天子江」

展覽及出版：《江宏偉工筆花鳥作品集》，澳門特別行政區民政總署文化局總館，2002年5月至6月。封面上頁及圖版5。



11. Jiang Hongwei  
*Bird and Reeds*  
ink and color on paper  
43 x 46 cm. (16 13/16 x 18 3/8 in.)

Signed 'Hongwei' and dated to 2002.

Artist's seal: Jiang, Hongwei, Shanzhishan

江宏偉  
蓮花小鳥 二零零二年

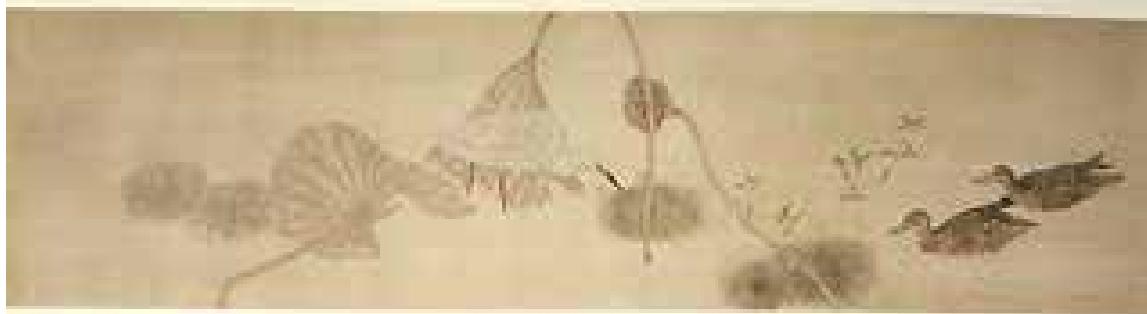
水墨設色紙本

43 x 46 cm.

款識：「荷」、「荷風」、「江宏偉畫」

钤印：「江」、「荷風」、「江宏偉畫」





13 Jiang Hongwei  
*Ducks in a Lotus Pond*  
Handscroll, ink and color on paper  
11.9 x 258 cm (11' 7 1/2 in. x 10' 1 1/2 in.)  
Inv. no. signed "Hongwei" and dated to 2002  
Attributed to Jiang Hongwei, Shangrao, Anhui  
Photographer by Chen Jianxin

江宏偉

荷塘鴨二季宋二斗  
壬辰歲己卯年仲夏  
11.9 x 258 公分

款識：敬思翰於學易居人所藏。庚寅年夏月江宏偉畫於上海寓處。  
丁巳歲仲夏題記。

钤印：江（江）子（子雲）（江氏畫室）（庚心）

書畫評語：壬辰歲己卯年仲夏於上海寓處。江宏偉畫。





104 **Jiang Hongwei**

*Birds in the Shade of a Young Tree*  
Signed 'Jiang Hongwei' and dated in autumn 2003  
33 x 111 cm (13 3/8 x 35 1/2 in.)

*Signs of Spring*, undated  
30 x 111 cm (11 3/4 x 35 1/2 in.)

2008.1.2.1 (2008.1.2.1)

2008.1.2.2 (2008.1.2.2)

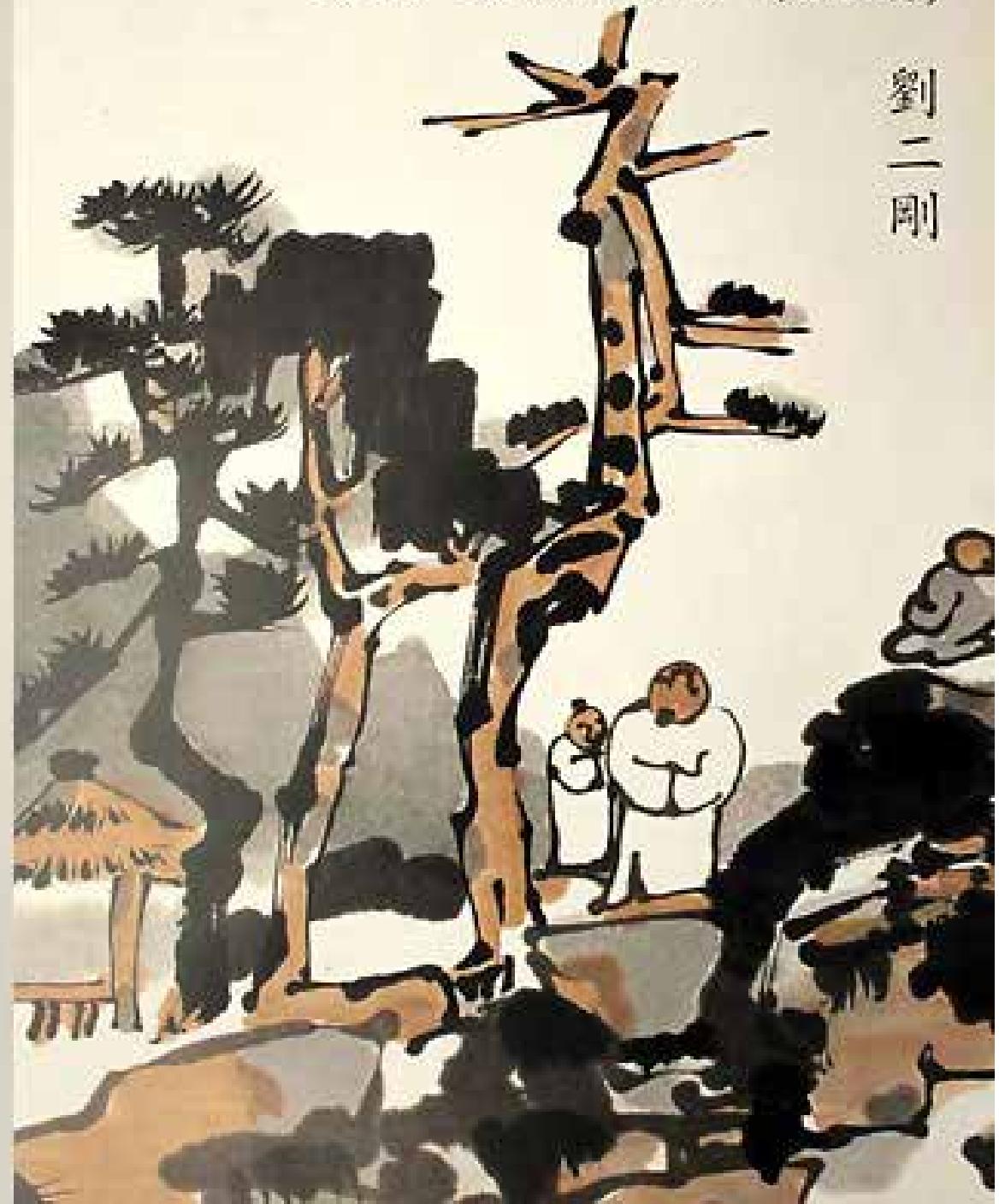
2008.1.2.3 (2008.1.2.3)

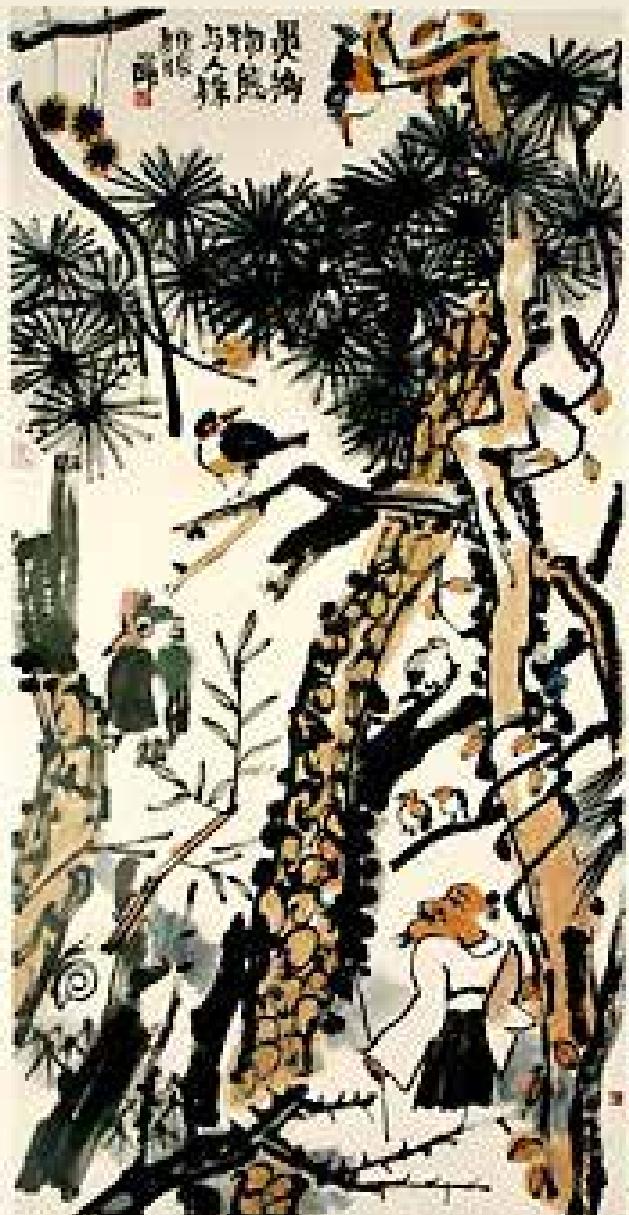
2008.1.2.4 (2008.1.2.4)

2008.1.2.5 (2008.1.2.5)

LIU ERGANG (b. 1947)

劉二剛





20

Liu Ergang

*Hiking in the Woods*,ink and color on paper,  
136 x 58 cm. (53 1/2 x 26 1/2 in.)Inscribed, signed "Ergang" and  
dated to November, 2000.Artist's seals: Liu Ergang, Chengdu  
ErgangPublished: Selected Paintings of Liu  
Ergang, Volume 2, Bei  
Bei Lu Shi Huai Cong  
Pin, 2000.

## 劉二剛

行旅圖 二零零零年

水墨設色紙本  
136 x 58 直幅說明：此題物語圖人跡未至處  
二剛

題曰：「劉二剛」、「劉二剛」、「二剛」

出版：《劉二剛國畫作品集·第二  
輯》，五台書畫出版社，  
2000年。

21

Liu Ergang

*Watching the Way of the World*ink and color on paper  
136 x 69 cm. (53 1/2 x 27 1/8 in.)

Inscribed with calligraphy, signed "Ergang" and dated to Early Spring, 2000.

Artist's seals: Liuergang (twice), Endai, Huachihuiyan

Published: Selected Paintings of Liu Ergang, Volume 2, Bei Bei Lu Shi Huai Cong Pin, 2000.

## 劉二剛

觀物圖 二零零零年

水墨設色紙本  
136 x 69 直幅說明：此題觀物圖真下而無心萬物只見有魚於水上空無所有而無處可見自觀裡深藏於萬象  
中而無所開闢。人內無外形而體而支那無極而安那莫若無

題曰：「劉二剛」、「二剛」、「劉二剛」、「無心不盡」

出版：《劉二剛國畫作品集·第二輯》，五台書畫出版社，2000年。



22 Liu Ergang  
*Monasteries in Misty Rain*  
ink and color on paper  
137 x 100 cm. (53 1/2 in. x 39 3/8 in.)  
inscribed and signed 'Ergang'  
Artist's seal: 'Liu Ergang'.

劉二剛  
雨霧中的古寺  
水墨設色紙本  
137 x 100 公分  
落款：雨霧中的古寺  
劉二剛作於北京  
印記：「劉」（朱文方印）



23 Liu Ergang  
*Thousand Island Lake*  
ink and color on paper  
137 x 100 cm.  
(53 1/2 in. x 39 3/8 in.)

inscribed with title and signed  
'Ergang'

Artist's seal: 'Liu Ergang'.  
Xiangyangshi  
and one other.

PUBLISHED

1. Zhou Jianhua, *Album of the Famous Chinese Painters*. Exhibition, Beijing Art Publishing House, 2000, pl. 76.
2. Jinggu Art & Photo, *Chinese Painting*, Hangzhou Art Publishing House, 1999, pl. 116.
3. Qie Hua Qu Xiang, *Qu Shu*, Wuhan Art Publishing House, 2001, pl. 149.
4. Postcard Collection of PRC Post Office.

劉二剛  
千島湖的早晨  
水墨設色紙本  
137 x 465 公分  
落款：千島湖的早晨  
劉二剛作於北京  
印記：「劉」（朱文方印）



- 出版：1.《近來八畫 中國書畫家作品集》。河北出版社。2000年。圖版76。  
2.《江蘇周曉松畫集》。江蘇美術出版社。1999年。圖版116。  
3.《日本寫意畫集》。浙江美術出版社。2001年。頁149。  
4.《中國藝術精英》。



24 Liu Ergang  
*I Want to be Free*  
Ink and color on paper  
69 x 68 cm (27 1/8 in. x 26 3/4 in.)

Inscribed with calligraphy and signed "Ergang"

Artist's seal: Junqianzhang; Wenmingzhe; Ergang

### 劉二剛

一夢超人

水墨設色紙本

69 x 68 cm

款識：一夢超人上于無期門止中書懷心所也神音山煙二剛

钤印：「超人畫作」、「丁酉年夏月」、「二剛」



25 Liu Ergang  
*Lofty Mountains, Lofty Men*  
Ink and color on paper  
69 x 68 cm (27 1/8 in. x 26 3/4 in.)

Inscribed with calligraphy, signed "Ergang" and dated to Autumn, 2002

Artist's seal: Ergang, Ergang

### 劉二剛

高山仰止 二零零二年

水墨設色紙本

69 x 68 cm

款識：高山仰止心存之知人素雅自和庚寅年夏月二剛敬致

钤印：「二剛」、「敬致」



66 Liu Ergang  
*Simple Life of the Immortals*  
Ink and color on paper  
107 x 68 cm (27 1/4 in. x 26 3/4 in.)  
Inscribed with title, signed "Ergang"  
Artist's seal: Ergang

劉二剛

商橫林曉  
小窗設色紙本  
68 x 68 cm

款識：一時被邀雅集山中，偶得閒暇，因題此幅以記存神仙樂。  
不使人間更識多二剛

劉二剛



67 Liu Ergang  
*Fleeting Moments*  
Ink and color on paper  
69 x 68 cm (27 1/4 in. x 26 3/4 in.)  
Inscribed with title and signed "Ergang"  
Artist's seal: Ergang, Diagram

劉二剛

空境遇歌  
紙本設色  
68 x 68 cm

款識：偶逢幽雅人物，否不努力追長歌，偶得二句。  
劉二剛「二剛」大印



S H I B A N G H E (b. 1951)

施邦鹤





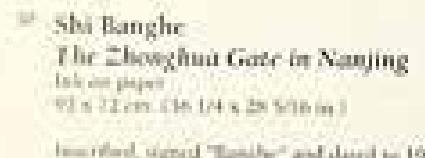
Shi Banghe  
Blue and White Porcelain Wang  
Fan painting, ink and color on paper  
10 x 14 cm. (3.125" x 5.5")  
Inscribed, signed "Banghe" and dated to  
2003  
Artist's note: Zhengzhijianghu, Shi Banghe,  
Porcelain and ink colors



29. Shi Banghe  
*White Heron Islet in  
 Nanjing*  
 Ink on paper  
 32 x 52 cm  
 (26.500 x 20.700 cm)  
 Artist seal: Shi Banghe



This aerial photograph captures a sprawling urban landscape, likely a city in China. The scene is dominated by a dense concentration of buildings, primarily residential complexes and office towers, characterized by their light-colored facades and dark roofs. A network of wide asphalt roads cuts through the city, with several major thoroughfares visible as thick grey lines. Interspersed among the buildings are patches of green space, including parks and smaller gardens. In the lower right corner, a large industrial facility with multiple tall, thin smokestacks is prominent, emitting plumes of white smoke into the air. The overall impression is one of a rapidly growing and densely populated urban center.



Authors' Note: P. Prabhakar, M. Venkateswara Rao, V. Venkateswara Rao, K. Venkateswara Rao, S. Venkateswara Rao, G. Venkateswara Rao, Sri Rama Rao and one other.



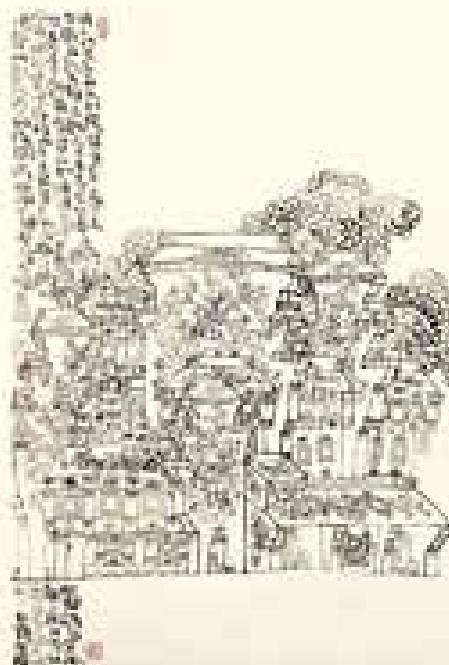
31 Shi Banghe

*Four Scenes of the Qinhuai River in Nanjing*  
Set of four leaves, ink on paper  
Each 33.3 x 23.3 cm. (13 x 9 1/8 inches)

Inscribed, signed "Banghe" and dated to 1999.

1.  
Artist's seal: Pengzaochi, from Sheng

明月之二  
丁巳年  
时甲「上元」(南京)「栖霞」(栖霞)  
「雨花」(雨花)



32 Shi Banghe

*Four Scenes of the Qinhuai River in Nanjing*  
Set of four leaves, ink on paper  
Each 33.3 x 23.3 cm. (13 x 9 1/8 inches)

Inscribed, signed "Banghe" and dated to 1999.

2.  
Artist's seal: Dizhan, Mengshi, Guan, Feng,  
Mingyuanzhe

明月之三  
丁巳年  
时甲「上元」(南京)「栖霞」(栖霞)  
「雨花」(雨花)



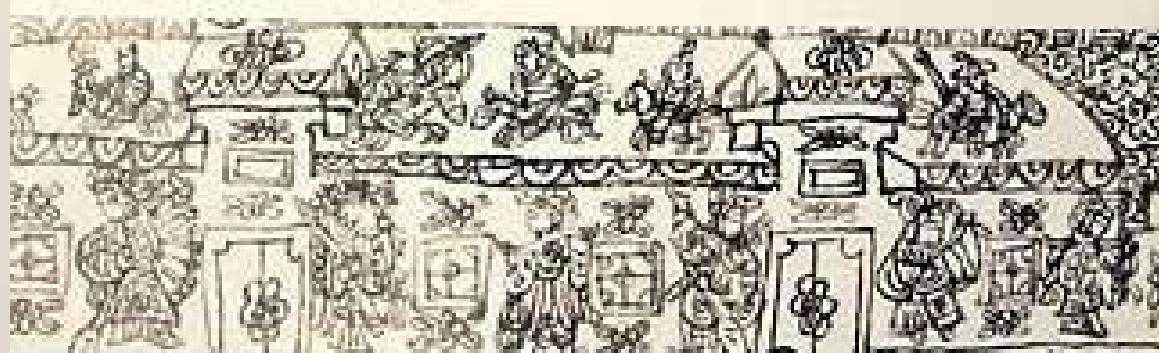
3.  
Artist's seal: Jizun, Pengzao, Xie and one  
other

明月之四  
丁巳年  
时甲「上元」(南京)「栖霞」(栖霞)  
「雨花」(雨花)



4.  
Artist's seal: Dizhan, Yanchi,  
Pengzhiyuan, Zhenzhishi

明月之五  
丁巳年  
时甲「上元」(南京)「栖霞」(栖霞)  
「雨花」(雨花)



32 Shi Banghe

**Map of Nanjing City**

Set of three hanging scrolls, ink on paper.  
Each 305 x 295 cm (11'2" x 3'10" x 11'6" x 10'1")

Inscribed with title, signed "Banghe" and dated to  
1996.

Artist seal: Shi Banghe

Published: Books from the First Jiangsu Art Festival,  
Cultural Department, Jiangsu Province,  
1996.

Published: "Art Exhibition of Nanjing Academy of  
Painting and Calligraphy", China Museum  
of Art, 1997.

- Exhibits: 1. "The Largest Fine-Panel Painting of a  
City", Headquarters of the Great World  
Culture of Business, Shanghai, 1996  
2. "The First Art Festival, Jiangsu Province  
Silver Award", Nanjing Cultural Center,  
1996.

施邦鹤

癸未一九九七年南京城廓图全图

一九九七年

大都会第三阶段

305x295cm

说明：此为一九九七年南京城廓图全图—癸未年  
—一月一日至一九九九年十一月二十日开始  
重新装裱完成

钤印：「施邦鹤」

出版：《江苏省书画作品集》，江苏省文化厅，1998年。

展览：「南京书画作品展」，中国美术馆，1997年。

奖项：1. 1996年上海大世界基尼斯总部「大世界基  
尼斯之最—最大的黑白指画」

2. 1996年南京市文化局「首届江苏省书画家



SONG YULIN (b.1947)

宋玉麟



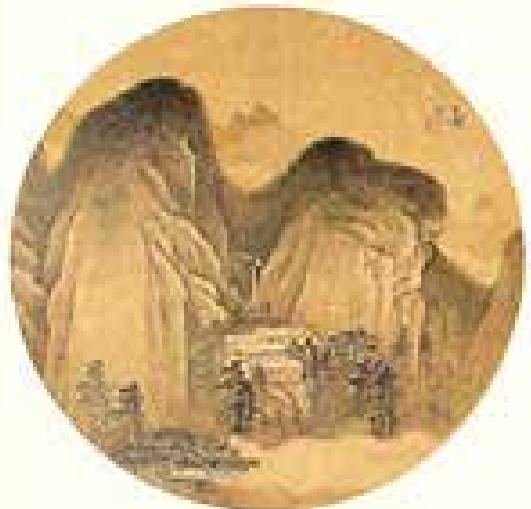
11 Song Yulin

*Four Seasonal Landscapes*

Set of four circular paintings, ink and color on gold paper mounted on cardboards  
Each 26.5 cm (10 7/16 in) diameter

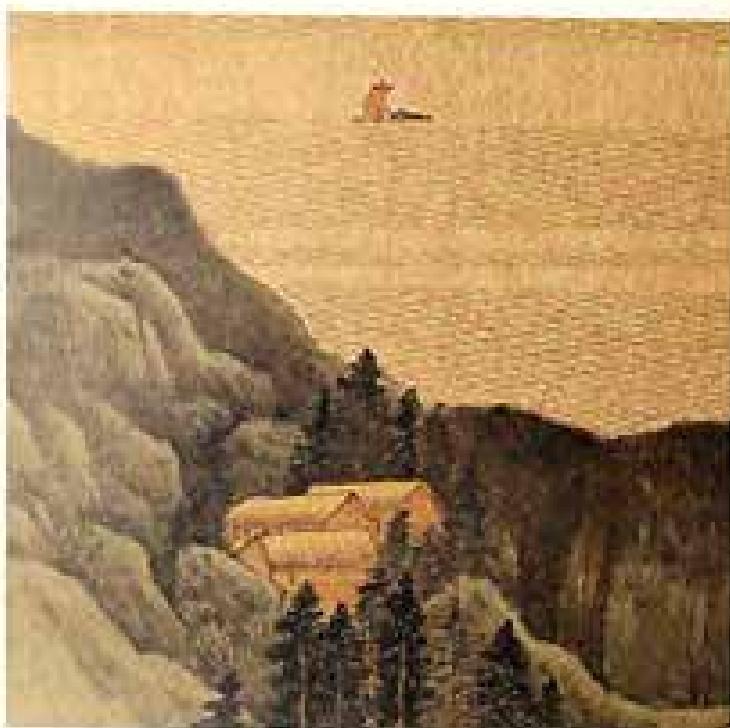
Signed "Yulin"

Artists seals: Xingyuan (yellow square), Xing



宋玉麟  
四季山水  
小墨淡色金笺圆片一盒四幅  
每幅直径26.5公分

劉謙：宋玉麟  
款印（宋玉麟）丁卯

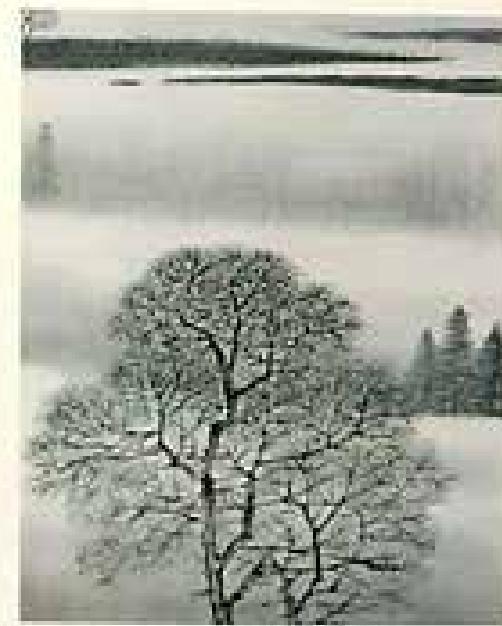




11 Song Yulin  
Snow  
Ink and color on cardboard  
(11.8 x 41 cm, 41.2 x 16.1 in.)

Signed "Yulin"  
Provenance: Wang Zhenzhe  
Price: 100,000 RMB

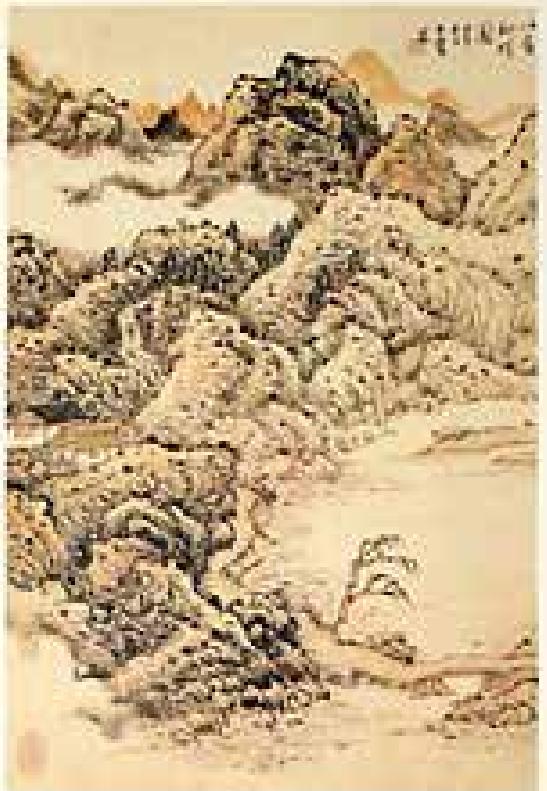
宋玉麟  
雪景  
水墨设色纸本  
31.8 x 41 盎寸  
款识：玉麟作  
估价：100,000 RMB



12 Song Yulin  
Birds in Snowy Mountains  
Ink and color on cardboard  
(11.8 x 41 cm, 41.2 x 16.1 in.)  
Signed "Yulin" and dated to 1999  
Provenance: Wang Zhenzhe  
Price: 100,000 RMB

宋玉麟  
雪山飞鸟 一九九九年  
水墨设色纸本  
31.8 x 41 盎寸  
款识：己卯玉麟作  
估价：100,000 RMB





宋玉琳

**Autumn Landscape**

ink and color on paper

50 x 33 cm (19 1/2 in x 13 in)

Inscribed with calligraphy, signed "Yulin" and dated to Winter, 1990

Artist's seal: "Song yulin", "Liu yang", "Miyazaki"

Published: *Song Yulin Landscape Paintings*, Hong Kong Gallery Publishing House, 1991, pl. 10

宋玉琳

**山居秋晓图 一九九零年**

水墨设色纸本

50 x 33 cm

说明：山水构图取自王维诗：

明月松间照，清泉石上流。

此图：《宋玉琳山水画集》，香港翰林出版社，1991年。  
图版10。

16 Song Yulin  
*Landscape Inspired by  
Painting of Shizao*  
ink and color on paper  
50 x 33 cm (19 1/2 in x 13 in)

Inscribed with calligraphy, signed "Yulin" and dated to Winter, 1990

Artist's seals: "Song yulin", "Liu yang", "Miyazaki"

Published: *Masters of Chinese  
Paintings and  
Calligraphy II—  
Hong Kong Gallery  
Collection*, Hong Kong  
Gallery Publishing,  
1999, pl. 565

宋玉琳

**山居秋晓 一九九零年**

水墨设色纸本

50 x 33 cm

说明：此图取材于王维诗：  
明月松间照，清泉石上流。  
至于秋日山中雨后之景。  
此图笔墨清雅，构图疏密得当。  
构图新颖。

图10 《宋玉琳》(明月松间照)

出版：《宋玉琳书画作品集》  
9(总5)，香港翰林出版社  
· 1991年 · 图版365。



XIAO PING (b. 1942)

蕭平



九〇年  
蕭平畫



22 Xiao Ping  
*Spring Rain in Jiangnan*  
ink and color on paper  
13.5 x 30 cm (5.3 x 11.8 in.)

Inscribed and signed "Xiao Ping"

Artwork by Xiao Ping; Zeng, Admira (Curator)

Published: Moeyan, *Album of Painting and Calligraphy By Xiao Ping*, Guoxueyan Publishing House, 2002, pl. 44.

苦手  
春雨江南 二零零一年  
己未正月  
45.5 x 60.5 cm

跋语：初临书画而冥顽不化，三十六耳已立春分，乃得研习书画，时人笑我痴人说梦，因作此幅，聊以自嘲。

钤印：「画」、「平之」、「心印」、「爱痕园主人书画印」

出版：《董卿·苦手书画集》，上海书画出版社，2002年，图版44。



23 Xiao Ping  
*Peony in Blue and White Jar*  
ink and color on paper  
68.5 x 45.5 cm (26.8 x 17.7 in.)

Inscribed, signed "Xiao Ping" and dated in 1996

篆文题字：繁花富贵图，壬申正月，歌华，晓平

Published: Moeyan, *Album of Painting and Calligraphy By Xiao Ping*, Guoxueyan Publishing House, 2002, pl. 66.

苦手  
国色 一九九六年  
己卯正月  
68.5 x 45.5 cm  
跋语：画  
钤印：「画」  
出版：「画中见画」「画平之」「画平之」「爱之才画平」  
出版：《董卿·苦手书画集》，上海书画出版社，2002年，图版66。





112 Xiao Ping  
Pomegranates  
ink and color on paper  
46.3 x 36.1 cm. (18 1/8 x 14 1/4 in.)

Inscribed and signed "Xiao Ping"

Accompanied by original Xianfu, Peng, Xiaoping seal. Xiaoping's signature.

国平  
石榴  
大吉年作  
己未岁秋月  
小平画于北京

己未年秋月

款识：「国平手绘」（盖印）「丁未立」（盖牛形章）「国平之印」（椭圆之印）



113 Xiao Ping  
Bird in a Lotus Pond  
ink and color on paper  
50.8 x 65.8 cm. (20 x 26 in.)

Inscribed, signed "Xiao Ping" and dated to 2003

雀鸟图，2003年

国平  
荷塘小鸭，乙零零三年  
大吉年作  
己未岁秋月  
小平画于北京

款识：「国平手绘」（盖印）  
「己未立」（盖牛形章）



XU LELE (b. 1955)

徐樂樂





4) Xu Lele

*Album with Figures in Different Pursuits*

Album of eight leaves, ink and color on paper

Each 29 x 42 cm, (11.416 x 16.933 in.)

1. Inscribed, signed "Lele", and dated to 2001  
Xu's seal: Lele zhizhuo, Xu Qianxiechang, Qinling

2. Signed "Lele"  
Xu's seal: Lele zhizhuo, Xu Qianxiechang, Qinling

3. Inscribed, signed "Lele" and dated to May, 2001  
Xu's seal: Lele zhizhuo, Lele zhizhuo, Qinling

4. Inscribed with ink, signed "Lele" and dated to early summer, 2001  
Xu's seal: XuLe, Lele zhizhuo, Lele zhizhuo



行书墨

写意人物 二三事墨迹

2001年6月

九一、行书二三事墨迹并题跋于行书水瓶插图  
时间：2001年6月（见图201）

九二、行书：茶道

时间：2001年6月（见图202）

九三、行书：茶道之真言

时间：2001年6月（见图203）

九四、行书：君子固执其德勿忘之而尚能立而不殆

时间：2001年6月（见图204）

时间：2001年6月（见图205）





◎ Xu Lele  
*Existence is My Only Concern*  
ink and color on paper  
36 x 93 cm (14 1/8 in. x 36 1/8 in.)  
Inscribed and signed: "Lele"

董源等 李列书画册 长卷 第三幅 榆林 墓志拓片

### 李列画

人物画  
设色纸本立轴  
2004年作

### 李列 人物画

三子郎和深藏蟹且也留待而日暖风熏暖日不知何事时见老死而以老死  
而知人问或称其外号曰不倒翁向和其新友所称社员多少想以木和生肉和  
肉食新酒新茶而笑二十几年而喜

1940 《李列之歌》丁巳年 〔新诗〕〔六首〕〔君子不器〕〔诗〕



◎ Xu Lele  
*Lady Reposing in a Bamboo Grove*  
ink and color on paper  
13 x 20 cm (5 1/8 in. x 7 7/8 in.)

题跋：李列画，启予，暮雨山，寒山石，2002

董源等 李列书画册 立屏，墨竹，寒山石，2002

### 李列画

人物画  
设色纸本立轴  
2004年作

### 李列 人物画

1940 《李列之歌》〔新诗〕〔六首〕〔君子不器〕〔诗〕





21 Xu Lele  
*Don't Worry, Be Happy*  
Ink and color on paper  
108 x 44 cm (42 1/2 in. x 17 1/2 in.)  
Inscribed, signed "Lele" and dated in 1999

水墨畫  
20世紀九十年代初

不憂樂  
元月廿四 一九九九年  
丁未年己卯月  
2004年作

題識：輕舟獨上灘頭事已空，  
笑向人生如夢。題記  
癸卯正月廿四日



22 Xu Lele  
*Children Engaging in Acrobatic Art*

Ink and color on paper  
108 x 143 cm (42 1/2 in. x 56 1/2 in.)

Inscribed with artist's signature "Lele" and dated to late spring, 2003

水墨畫  
2003年作

幼兒樂  
丁酉年 六月廿二  
己未夏月作  
108 x 143 cm (42 1/2 in. x 56 1/2 in.)



XU XINRONG (b. 1959)

許信容



17 Xu Niansong  
*Four Seasonal Landscapes*  
Set of four hanging scrolls, ink and color  
on paper  
Each 132.3 x 33.3 cm (52.1 in x 13.1 in)



1  
Signed "Niansong" and dated to 2001  
Artist's seal: Jingren, Laojun, Xu  
diary entries

壬午年二月廿九日  
时年三十岁  
晴暖，心中无事，作此以记之。

2  
Xu Niansong  
Spring Landscape  
Ink and color on paper  
132.3 x 33.3 cm



2  
Signed "Niansong" and dated to 2001  
Artist's seal: Jingren, Laojun, Xu  
diary entries

壬午年二月廿九日  
时年三十岁  
晴暖，心中无事，作此以记之。



3  
Signed "Niansong" and dated to 2002  
Artist's seal: Jingren, Laojun, Xu  
diary entries

癸未年六月廿九日  
时年三十一岁  
晴暖，心中无事，作此以记之。



4  
Signed "Niansong" and dated to 2003  
Artist's seal: Jingren, Laojun, Xu  
diary entries

癸未年九月廿九日  
时年三十二岁  
晴暖，心中无事，作此以记之。



徐信彤

*Autumn Clouds*

ink and wash on paper  
46.5 x 27.3 cm. (18 1/8 x 10 7/8 in.)

Inscribed with calligraphy 'Xintong' and dated to mid-Autumn, 2022.

Amsterdam: Louvre, The Netherlands

待信客

秋山寄意图 二零零三年

中国画

46.5 x 27.3 cm.

说明：此幅画作一派山林空寂的景象，山间有小溪流过，枝叶繁茂的松柏生长在树干旁，右侧山石上长着几株红叶，左侧山石上长着几株红叶。

2003年（癸未）立于北京家中



徐信彤

*Misty Autumn Morning*

ink and wash on paper  
46.5 x 27.3 cm. (18 1/8 x 10 7/8 in.)

Inscribed with calligraphy 'Xintong' and dated to Autumn, 2003.

Amsterdam: Louvre, The Netherlands

待信客

秋山寄意图 二零零三年

中国画

46.5 x 27.3 cm.

说明：此幅画作一派山林空寂的景象，山间有小溪流过，枝叶繁茂的松柏生长在树干旁，右侧山石上长着几株红叶，左侧山石上长着几株红叶。

2003年（癸未）立于北京家中



YU HUI (b. 1960)

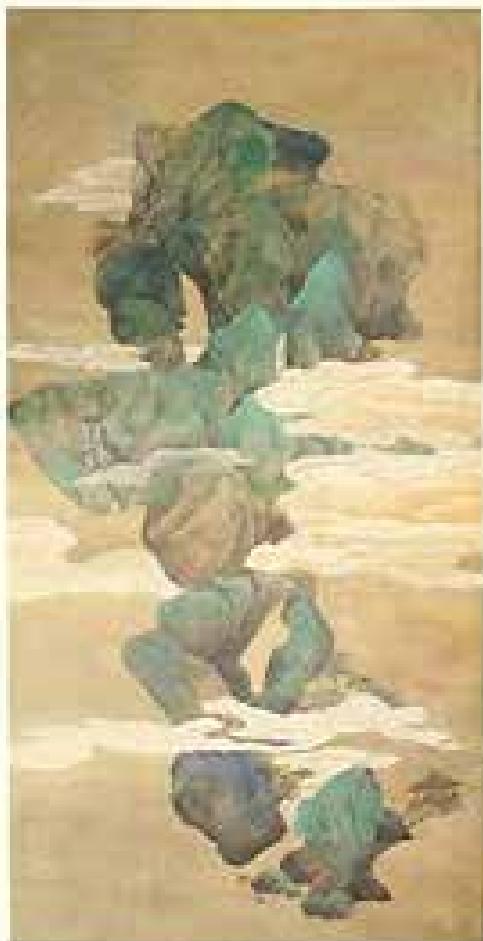
喻慧



Yu Hui

Landscape within Rock

set of four hanging scrolls, ink and color on paper  
Each: 134 x 66.5 cm (12.14 x 26.34 in.)



Spring

Signed "Yu Hui"  
Artist's seal: Yu Hui

春  
雨暉  
晴翠

夏

Summer  
Signed "Yu Hui"  
Artist's seal: Yu Hui

夏  
雨暉  
晴翠

秋

Autumn  
Signed "Yu Hui"  
Artist's seal: Yu Hui

秋  
雨暉  
晴翠

冬

Winter  
Signed "Yu Hui"  
Artist's seal: Yu Hui

冬  
雨暉  
晴翠



Yu Hui

**Unconquered Breezes**

ink and color on paper  
124 x 61 cm (49.0 x 24.0 in.)

Gifted "Yu Hui"

Arts and the Living

卷之三

书画·版画  
书画·国画  
124 x 61 cm

书画·国画

书画·国画



卷之三

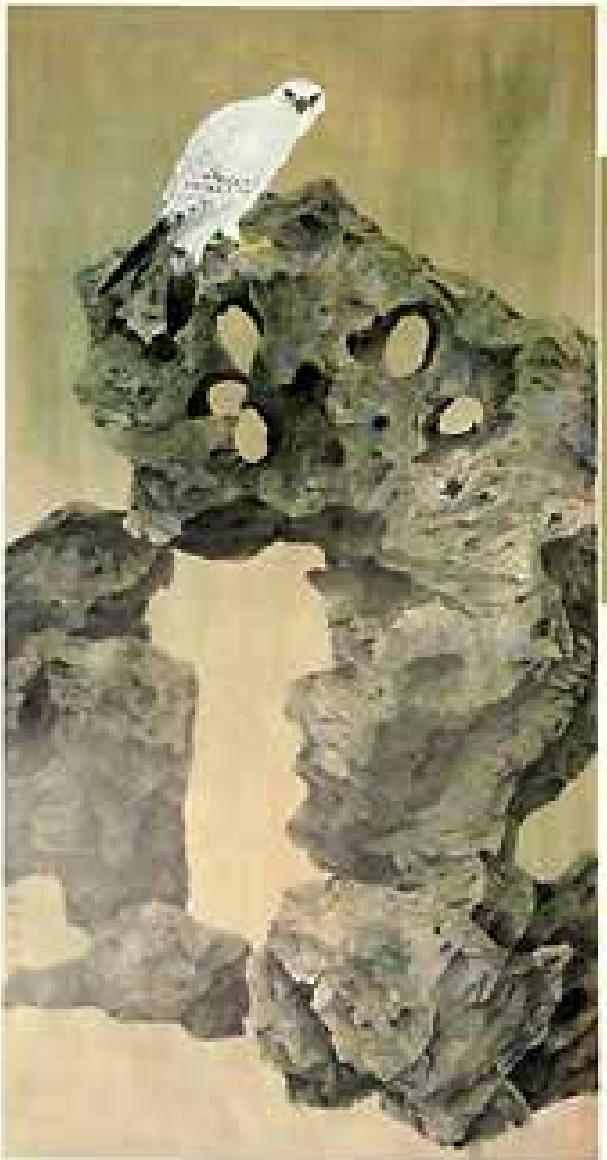
**鸟兽**

书画·国画  
124 x 61 cm (49.0 x 24.0 in.)

赠予 "Yu Hui"

书画·国画·书画·国画·书画·国画





111 Yu Hui  
*Owl and Rock*  
Ink and color on paper  
133 x 67 cm. (52 1/8 x 26 1/2 in.)

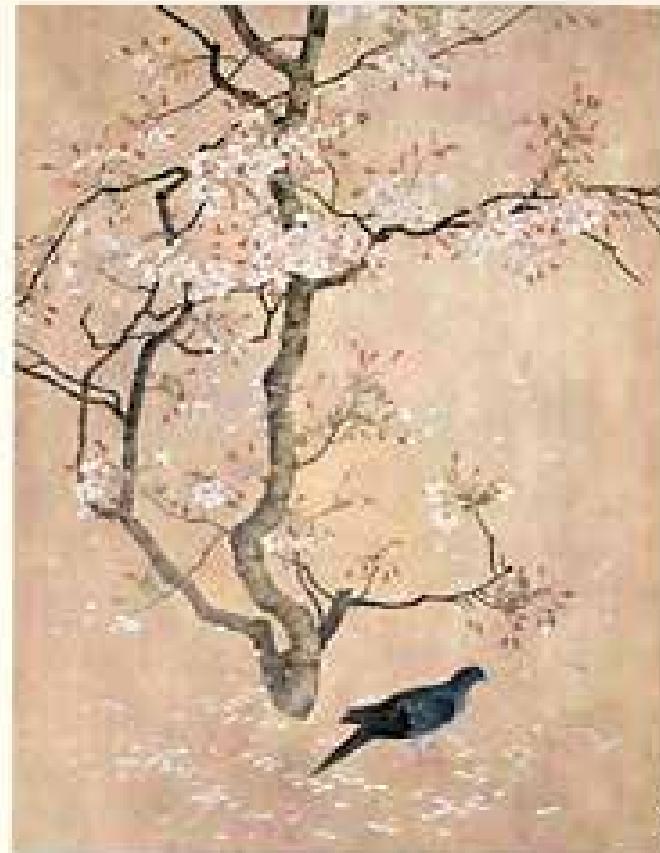
Signed "Yu Hui"

Artist seal: Hu

喻慧  
歲月的守望  
水墨設色紙本  
133 x 67 cm.

想記·簡單畫

2010 (己丑)



112 Yu Hui  
*Crab-apple*  
Ink and color on paper  
124 x 61 cm. (49 1/8 x 24 1/8 in.)

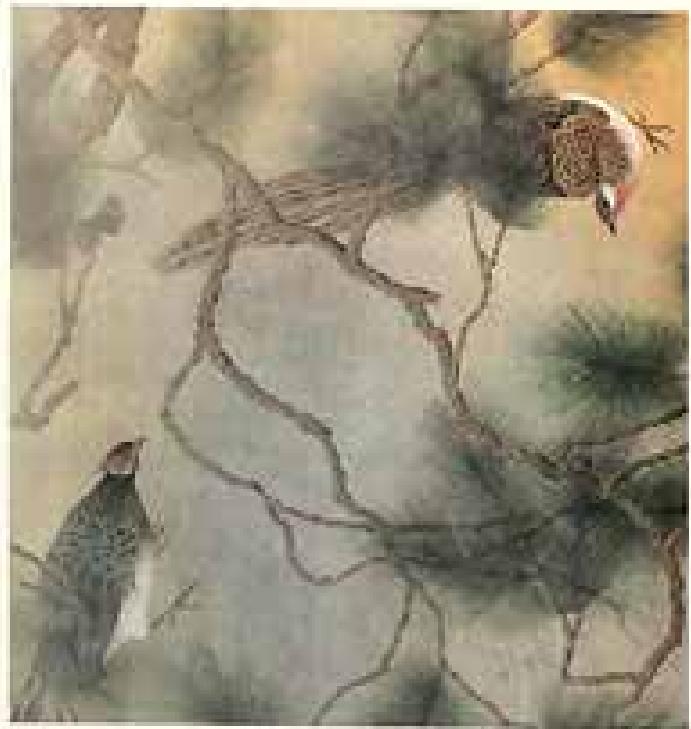
Signed "Yu Hui"

Artist seal: Hu

喻慧  
螃蟹海棠  
水墨設色紙本  
124 x 61 cm.

2010 (己丑)





11) Yu Hui

*The Intoxicated Aviary* (醉禽图)

Ink and color on paper  
width 167 cm (55.1 in.)  
height 107 cm (42.1 in.)

Acquisition: National Art Museum of China

常熟  
醉禽图 二十九年  
丁巳仲夏  
1907年  
尺寸：167×107厘米

质地：纸本设色

款识：常熟人也

钤印：常熟人也



WU YOUNG YOUXIAN (b. 1945)





Zhang Youjian

Hunting

ink and wash on paper

101 x 30 cm (40 1/4 x 11 3/4 in.)

Inscribed, signed 'zhangyoujianzao' and dated in autumn 2001

Acquired: Zhang Youjian Painting

送友遊

送張叔良圖 二零零一年

水墨設色紙本

102 x 40 cm

題識：送張叔良游虎溪東望日暮雨三松蕭瑟主人別

詩曰：山中人自樂，水闊魚忘情。



Zhang Youjian

Seeing Friends off at Tiger Brook

ink and wash on paper

114 x 46 cm (44 7/8 x 18 1/8 in.)

Inscribed with calligraphy 'zhang youjian' and dated in autumn 2001

Acquired: Zhang Youjian Painting

送友遊

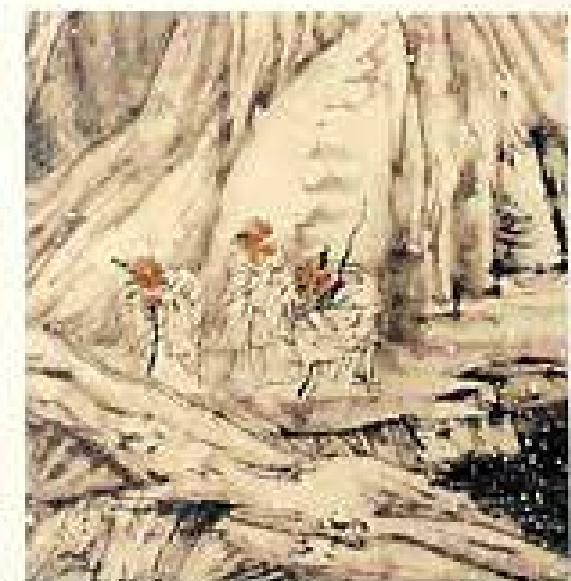
送張叔良之圖 二零零一年

水墨設色紙本

102 x 40 cm

題識：送張叔良游虎溪東望日暮雨三松蕭瑟主人別

詩曰：山中人自樂，水闊魚忘情。



丁巳年秋月  
张大千作



Zhang Daqian

Chanting under Pine Trees on a Moonlit Night

Ink and color on paper

60 x 107 cm. (23 5/8 x 42 1/8 in.)

Painted with ink, signed 'Zhang Daqian' and dated to autumn, 2004

University of Zhang Jiajie, Hunan

张大千

月夜松风 二零零四年

张大千作

60 x 107 cm.

题跋：丁巳秋月于湖南张家界国家森林公园写生  
张大千画于张家界国家森林公园

Zhang Youxian

Plumain Tree

ink and color on paper

149 x 113 cm (58 1/2 x 44 1/2 in.)

signed "Youxian" and dated 1996 (reverse)

Acquired: Chinese Room

张友宪

芭蕉 一九九二年

墨笔设色

240 x 120 cm

捐赠人: 张友宪

中国书画室

1992 (中国书画室)



Zhang Youxian

Cultivators from Lanzhou

ink and color on paper

114 x 91 cm (44 1/2 x 35 1/2 in.)

signed "Youxian" and dated 1996 (reverse)

Acquired: Chinese Room

张友宪

种麦人物 一九九二年

墨笔设色

114 x 91 cm

说明: 画中描绘的是甘肃河西走廊地区农民在田间劳作的场景。画面左侧有三个人物，右侧有一个人物，背景是广阔的田野。

1992 (中国书画室)





Zhang Youshan

Bamboo

Ink on paper  
114 x 72 cm (45 1/8 x 28 1/8 in.)

Presented originally, mounted "bamboo" and dated 1988.

Gift from Daegu Market, Qingdao

### 张友山

墨竹图 一九八八年

纸本墨画

114×72cm

说明：张友山是著名的书画家，以画竹和写意花鸟著称。他的这幅墨竹图，笔墨苍劲，姿态各异，充满了生命的活力。竹叶的描绘尤其精细，层次分明，富有节奏感。

题跋：丁巳夏月，张友山画于青岛



说明：这是一幅传统的国画作品，描绘了一棵松树。画面构图疏密有致，松针的笔触细密而有力，整体效果古朴而雅致。

12 Zhang Yousian

Album Inspired by The Scholars  
Album of eight leaves, ink and colour on paper  
Each 20.3 x 14.3 cm (8 x 5 13/16 in.)

张友贤

钦揖社友人物  
八开设色纸本册页  
20.3 x 14.3 cm



1  
Ink and Wash  
Artist's studio: Zhang Yousian

此幅是张友贤根据苏轼词句创作的。他以淡墨勾勒出几根疏朗的松枝，再以淡墨渲染出悠远的意境。人物神态自然，线条流畅，笔触洒脱，整体构图疏密有致。



2  
Ink and Wash  
Artist's studio: Zhang Yousian

此幅：予观夫一派江流横卧入海——在渺茫中真有不遇可憐我晚更悲——惟一念未已也过此风烟中游目一望有感。  
苏轼：〔横江〕〔失题〕



3  
Ink and Wash  
Artist's studio: Zhang Yousian

此幅：秋江垂钓者空寒水落日孤舟  
身寄江湖客心于世事何如水自流  
人无久长乐一叶孤舟子绝了  
身一尾孤舟更知心火山一碧望中  
寒风又起夜幕已深人寒愁以增之  
丁巳年九月丁未日重阳佳节于上海



4  
Ink and Wash  
Artist's studio: Zhang Yousian

此幅：烟波浩淼在一派不觉时间半悄然  
也所感而作之更像俗语中所言  
又曲尽忘形之境的苏轼同窗好友  
赵宋了学一派更像高僧了所谓那  
种到了极处便恍然若有所失或是一  
幅庄子所讲的乘物以游乎天地之间  
一派上乘中往往只挂有一颗心而已  
余亦醉而忘形或深或浅明思于我

苏轼：〔君心〕〔失题〕〔失题〕

10 Zhang Youshan  
Album Inspired by Tang Dynasty Poems  
Album of 16 pages, ink and color on paper  
Each 33.5 cm (12.36 in) x 30.5 cm (11.97 in)



1  
Ink and light color "Tang Poems" and dated  
to spring 1999.  
Artist seal: Zhang Youshan.

10  
唐人詩選  
庚人春月  
丁巳年  
張友山書

張大千  
唐人詩選 一九九九年  
丁巳年  
張大千書



2  
Inscribed signed "Zhang Youshan" and dated  
to 1999.  
Artist seal: Junren Zhang, Junshan.

10  
唐人詩選  
壬人春月  
丁巳年  
張大千書



Inscribed signed "Zhang Youshan"  
and dated to 1999.

10  
唐人詩選  
庚人春月  
丁巳年  
張友山書



Inscribed signed "Junren" and dated to  
1999.  
Artist seal: Junren Zhang, Junshan.

10  
唐人詩選  
庚人春月  
丁巳年  
張友山書

10  
唐人詩選  
庚人春月  
丁巳年  
張友山書

ZHOU JUN XIA (b. 1959)





11 Zhou Jingxin

*Characters from The Water Margin*

1996, ink and color on paper

127 x 319 cm, 107.394 x 123.118 in.

Acquired with the support of Prague and David L. Johnson, 1996

Academie der Künste

Published: *Twenty-five Years of Ten Chinese Painters*, Shanghai Painting and Calligraphy Publishing House, 2002, p.1

周京新

《水浒传》人物图

1996年

纸本设色 127×319cm

中国美术馆

出版：《十年十画家》上海书画出版社，2002年，P.1

周京新  
《水浒传》人物图  
1996年





Zhou Jingxin  
*Happy to be Single*  
Ink and color on paper  
100.5 x 60 cm (39 1/2 x 23 5/8 in.)  
Accorded with title, signed 'Jingxin' and dated to 2002  
Collection: China Museum of Nationalities and Culture

周京新  
花果单人图 2002年  
纸本设色  
100.5×60cm  
作品《花果单人图》是周京新的代表作之一，画面中一个男子和一个女子在花园里，男子站在桌子旁，桌子上摆满了水果，女子站在他旁边。上方有盛开的桃花枝条。画风写实，色彩鲜艳。



Zhou Jingxin  
*Beautiful Women are Invariably Bad-Tempered*  
Ink and color on paper  
98.5 x 60 cm (38 1/2 x 23 5/8 in.)  
Accorded with title, signed 'Jingxin' and dated to 2001

周京新  
花果单人图 2002年  
纸本设色  
100.5×60cm  
作品《花果单人图》是周京新的代表作之一，画面中一个男子和一个女子在花园里，男子站在桌子旁，桌子上摆满了水果，女子站在他旁边。上方有盛开的桃花枝条。画风写实，色彩鲜艳。

周京新  
花果单人图 2002年  
纸本设色  
100.5×60cm  
作品《花果单人图》是周京新的代表作之一，画面中一个男子和一个女子在花园里，男子站在桌子旁，桌子上摆满了水果，女子站在他旁边。上方有盛开的桃花枝条。画风写实，色彩鲜艳。





Zhou Jingxin  
*Piggy Making Fun*  
ink and color on paper  
cm 33 x 47 cm. 137 x 90 cm (whole)  
Inscribed with call and signed "Jingxin"  
Appears in the Zhou Jingxin and me exhibition  
Published: Zhou Jingxin, *Album of 100 Chinese Painters*, Shanghai  
Printing and Publishing  
House, 2002, p. 11.

周京新

八戒弄心

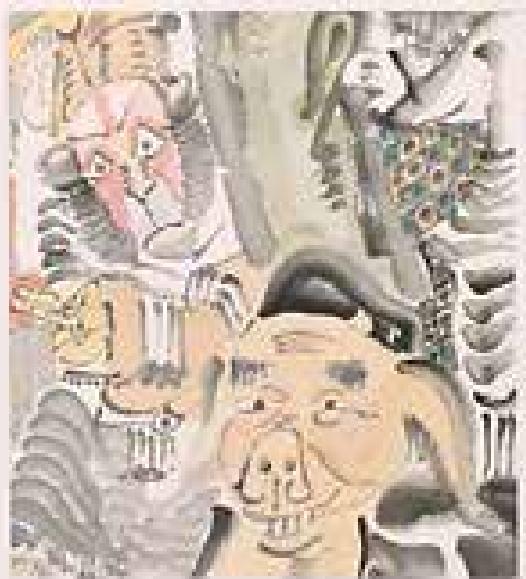
纸本设色

33x47cm

猪八戒是唐僧师徒中的重要人物之一，也是猪八戒的本相。

周京新，1952年生，上海人。

九岁上小学时开始学画，1970年入上海工艺美校学习国画。1975年进上海人民美术出版社任编辑，现为该社一级美术师。



Zhou Jingxin  
*Lapin*  
ink and color on paper  
cm 33 x 47 cm. 137 x 90 cm (whole)

周京新

兔

纸本设色

33x47cm

周京新，1952年生，上海人。  
九岁上小学时开始学画，1970年进上海工艺美校学习国画。1975年进上海人民美术出版社任编辑，现为该社一级美术师。





<sup>10</sup> Zhou Jingxin  
*The Ruler of Chu Building  
Farewell to His Concubine*  
one volume, 16 pages  
folk art, color, 16 pages  
16 x 16 cm, 16 x 16 cm  
Signed "Jingxin" and dated to 2003

*Aptenopedes chrysargyreus*  
Red-throated Kingbird and  
Blue Grosbeak

周易  
卷之二  
二家家之年  
小畜䷈



This image shows a close-up, abstract painting of a figure's face and shoulder. The figure has a large, pale, bulbous nose and a dark, textured shoulder. The style is expressive and gestural, with visible brushstrokes and a focus on form and color.

*Chair: Jingshi Lin  
The Star and the Supporting Role  
in the Chinese Economy:  
The Case of Shandong Province  
Chair: Jingshi Lin  
The Case of Shandong Province*



ZHU DAOPING (b. 1949)

朱道平





王道平  
《新发现的土墙》  
The New Appearance of Tukeng  
110x160cm, paper  
2001年 1月 12日 摄于山西  
发现于山西晋城沁水县  
发现于山西晋城沁水县

出版物：1. 《王道平书画作品集》，山西人民出版社，2001，封面和 p.12-13。  
2. 《中国书画家作品集》，北京出版社，2002，封面。  
3. 《王道平书画作品集》，山西人民出版社，2002，p.1。

### 王道平

1954年生  
山西沁水人  
现居山西晋城

擅长：国画、油画、版画、素描、水彩、水粉等。

现居：山西晋城

出版：《王道平书画作品集》，山西人民出版社，2001年 1月 12日；  
《中国书画家作品集》，北京出版社，2002年。



王道平  
《天湖》  
Shanxi Aini of Xianmu Lake  
110x160cm, paper  
2001年 1月 12日 摄于山西沁水  
发现于山西晋城沁水县  
发现于山西晋城沁水县

出版物：1. 《王道平书画作品集》，山西人民出版社，2001，封面和封底。  
2. 《中国书画家作品集》，北京出版社，2002，封面。  
3. 《王道平书画作品集》，山西人民出版社，2002，p.1。

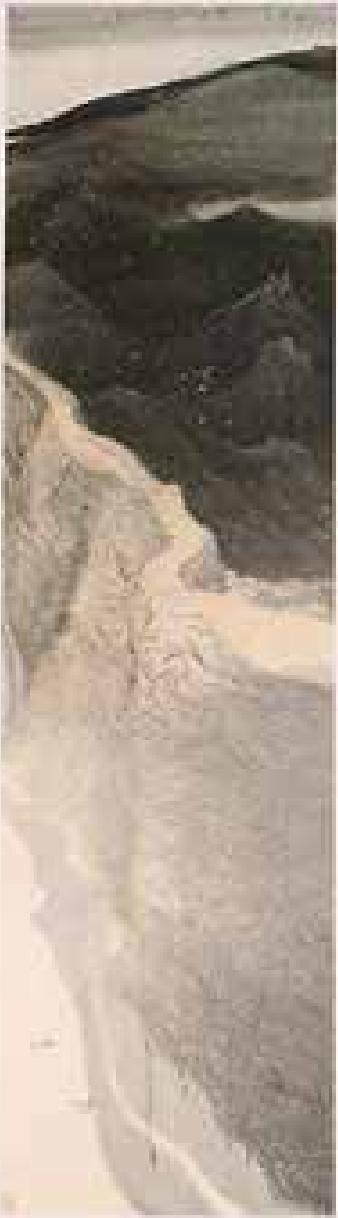
### 王道平

1954年生  
山西沁水人  
现居山西晋城

擅长：国画、油画、版画、素描、水彩、水粉等。

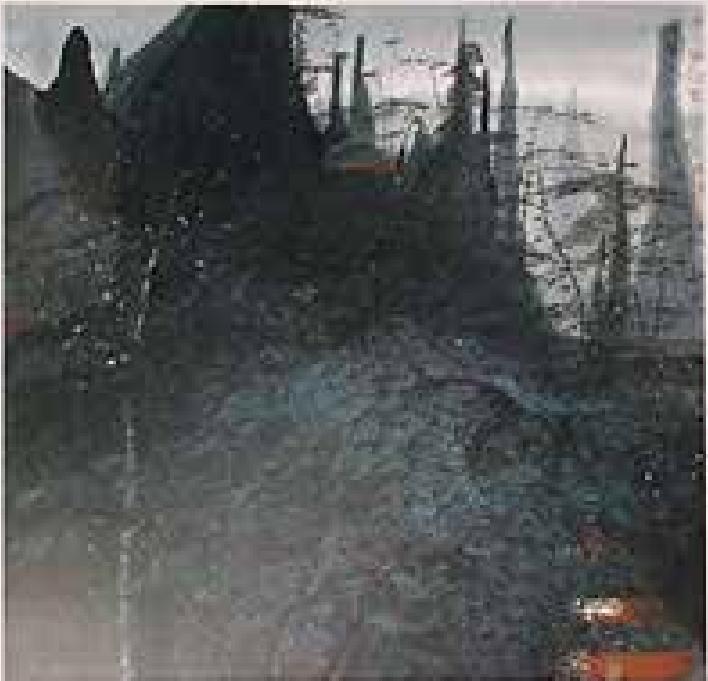
现居：山西晋城

出版：1. 《王道平书画作品集》，山西人民出版社，2001年 1月 12日；  
2. 《中国书画家作品集》，北京出版社，2002年。



Zhi Daoping  
Shishucheng in Nanjing  
ink and color on paper,  
inscribed with ink and signed 'Wuyou'  
 $13.2 \times 33$  cm. (5.2 x 13.0 in.)  
Acquired with the support of subscribers  
Published in: Wang Yizhen, *Album of Painting and Calligraphy*,  
Beijing Art and Culture Publishing House, 2000, p. 13.





周迪平

发现诗行在山中——夜游

2006年作  
34.5×136cm 纸本设色

现藏于中国美术馆

周迪平书画作品集·周迪平书画作品集

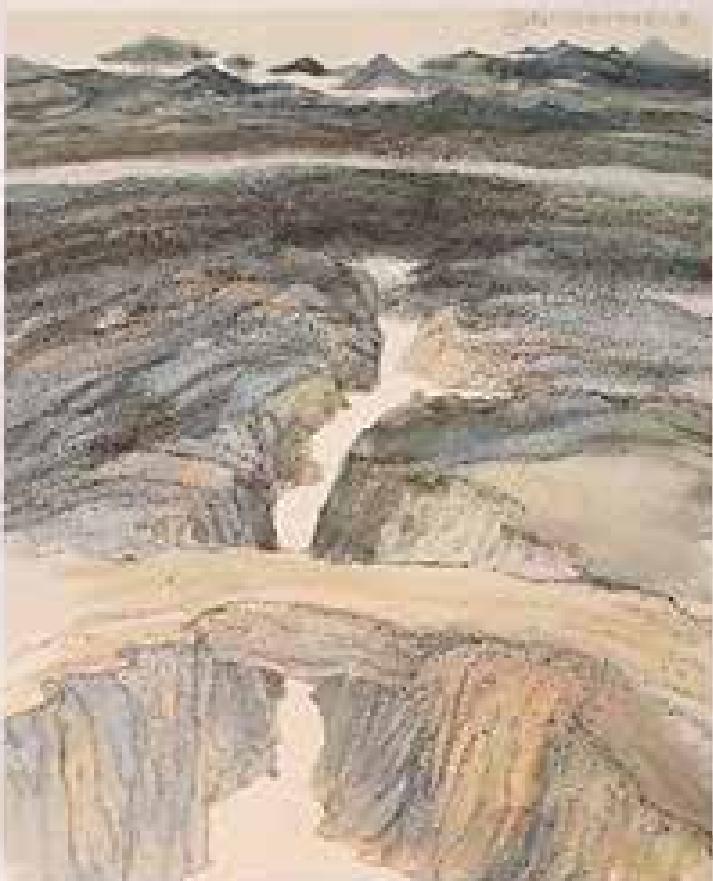
发现诗行

周迪平诗画

周迪平诗画

周迪平书画作品集

周迪平书画作品集



周迪平

南京·庐山天然桥

2006年作  
34.5×136cm 纸本设色

现藏于中国美术馆

周迪平书画作品集

周迪平书画作品集·周迪平书画作品集

发现诗行

周迪平诗画

周迪平诗画

周迪平书画作品集

周迪平书画作品集

周迪平书画作品集·周迪平书画作品集

Zhu Daiping

Satuan

Ink and color on paper  
1984. 209 cm x 132 cm (82 in x 52 in)

Inscribed and signed 'Daiping'

Artwork of Daiping

Urbana: The Art Institute of Chicago on the 20th Anniversary of the  
Establishment of the Chinese People's Liberation Army, 1984

朱道平

团结

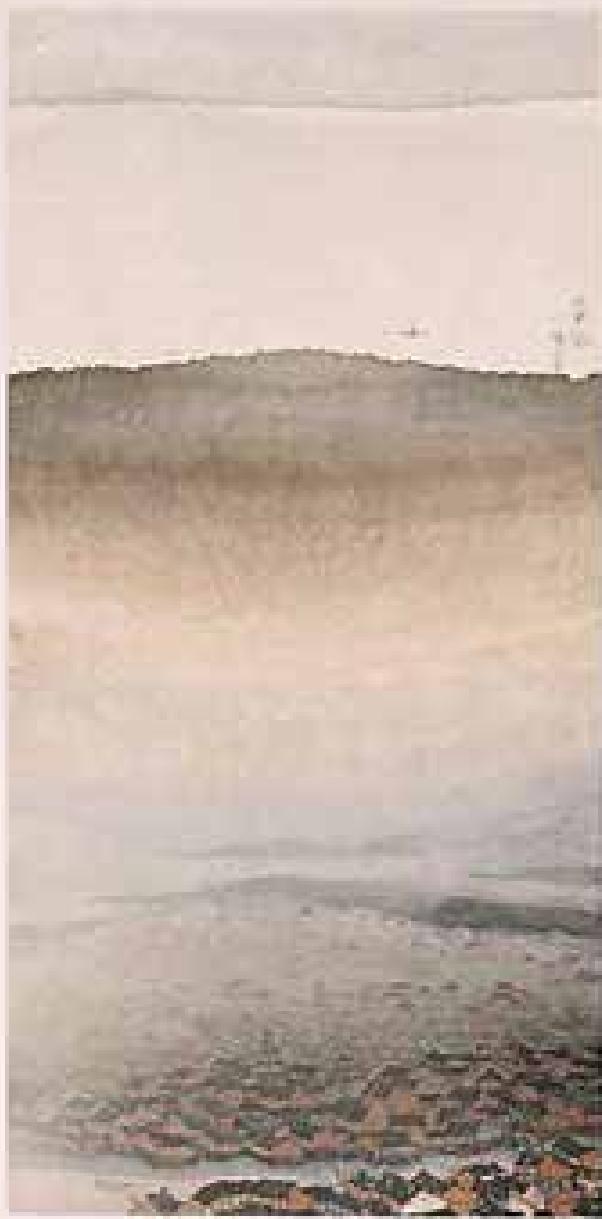
1984年作

此幅《团结》是朱道平为纪念中国解放军成立二十周年而创作的。画面描绘了人民解放军在辽阔的草原上行军，背景中可见连绵的山丘和蓝天。画面充满了动感，色彩浓烈而富有层次感。

朱道平

1984年作于上海，现藏于中国书画函授大学图书馆





• **Zhu Daoping**  
**Mist Clearing up at Dawn**  
ink and color on paper  
100 x 33 cm (39.4 x 13 in.)

Inscribed with calligraphy and seal "Daoping"  
Acquired with the assistance of Huangguo

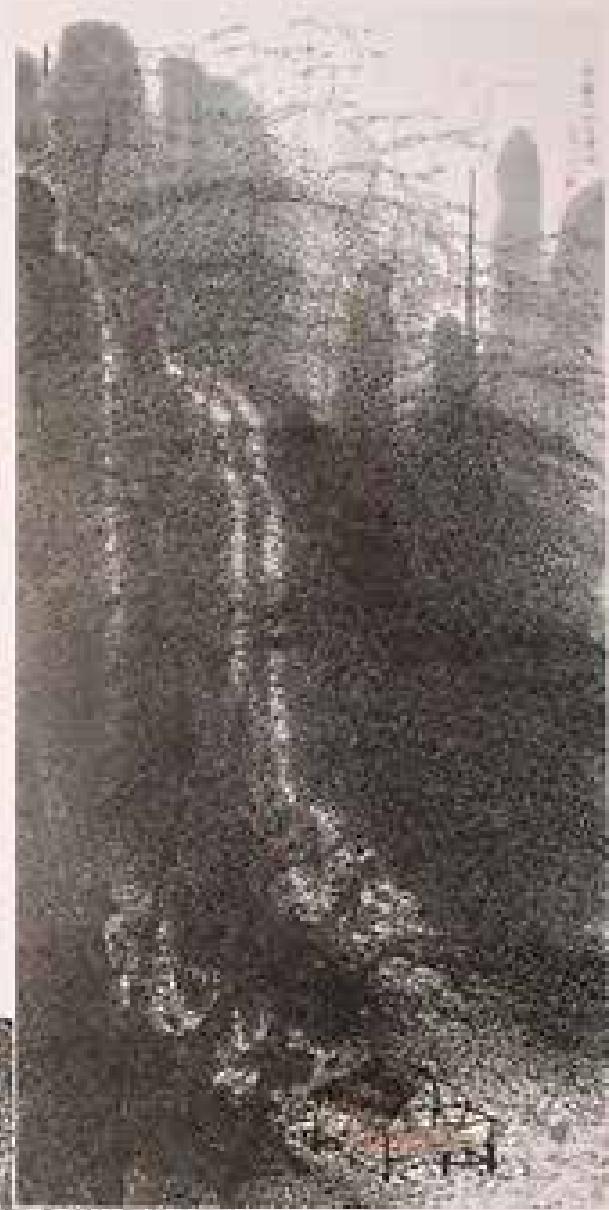
朱道平  
晨雾初晴图  
100x33cm  
2013年作



• **Zhu Daoping**  
**Spring after Rain**  
ink and color on paper  
100 x 33 cm (39.4 x 13 in.)

Inscribed with calligraphy and seal "Daoping"  
Acquired with the assistance of Huangguo

朱道平  
春雨之后图  
100x33cm  
2013年作



ZHU XINJIAN (b. 1953)

朱新建





Zhu Xianjian  
Art Students at Work  
oil and colored pencil  
87 x 110 cm (34 1/8 x 43 1/8 in.)

Acquired with funds received "Xianjian" and dated 2002

Formerly, National Gallery, Singapore

### 朱健建

1946年生，上海人

中国画家

现居北京

作品：《艺术学生在工作》

尺寸：110x87cm



Zhu Xianjian:  
Honor  
oil and colored pencil  
87 x 110 cm (34 1/8 x 43 1/8 in.)

Acquired with funds received "Xianjian"

2002, National Gallery, Singapore

### 朱健建

1946年生，上海人

中国画家

现居北京

作品：《荣誉》

尺寸：110x87cm





The Nianjan  
Lamenting for Love

Ink and wash on paper  
100 x 45 cm (39 3/8 x 17 3/4 in)

Monogrammed with seal and signed "Xiang'an".

Mounts and seal: Zhang Yizhi, Huang Yanlong.

九月九  
暮色未曾有  
人老心未老  
秋风未老

此画：丁巳年仲秋月夜香山九月九日大江作于北京

钤印：丁巳年仲秋月夜香山九月九日大江作于北京



The Xiang'an

Haze

Ink and wash on paper  
100 x 45 cm (39 3/8 x 17 3/4 in)

Monogrammed with seal, signed "Xiang'an" and dated 1992.

Mounts and seal: Zhang Yizhi, Huang Yanlong.

九月九  
暮寒浓 二老未老  
人老心未老  
秋风未老

此画：丁巳年仲秋月夜香山九月九日大江作于北京

钤印：丁巳年仲秋月夜香山九月九日大江作于北京





11. *Zhu Xianjian*  
*Episodes from Jinpingmei*  
A series of ten hand-painted scenes on paper  
Each 12.5 x 9.5 cm. (4 1/2 x 3 3/4 in.)  
Acquired with the support of "Drapes", and dated to 2000.

Attributed to Zhu Xianjian (活跃于19世纪), Shandong, China



朱研建  
金瓶梅 二李家安作  
（李家安，清末民初人）  
12.5 x 9.5 cm.  
来源：王世襄书画收藏，中国书画出版社，2000年。  
尺寸：12.5x9.5cm (4.9x3.8in) (幅面) / 12.5x10.5cm (4.9x4.2in) (整体)