

Notes: Before the Opening of “Li Bai’s Snow”

Zhu Jinshi was born in Beijing in 1954, and he is part of China’s avant-garde. His brushwork is intense, decisive, powerful, and unhesitating, and his work is richly colored. During his time in Berlin, the thick colors in his work were reminiscent of the styles and techniques advocated by the German Expressionists, and he was in fact deeply influenced by them. When the Stars were founded in 1979, they challenged the aesthetic system and publicly exhibited their works. This group included noted dissident artists. Zhu Jinshi participated, while also working in photography, video, installation, and performance.

In the late 1980s, I remember traveling to Berlin. It was a fierce winter, and with the socialist-style apartment blocks unique to East Berlin, you could have imagined that you were on Dongzhimen Outer Street in Beijing. When the Berlin Wall came down, East Germans flowed into West Berlin from their “Democratic Republic.” The material culture of West Germany dazzled them, and the authorities were afraid that violence and looting would occur, so they instructed the major banks to allow East Germans to draw 100-mark notes. During reunification, West Germany sacrificed its interests and traded East German marks at a 1:1 rate. Overnight, Germans on holiday disappeared from the Danish seaside, and the newly reunited country launched an austerity policy. Germans are a proud and very self-restrained people.

German art has an important place in Western art history; Robert Rauschenberg also had German ancestry. When I was young, I learned drawing by copying the work of Adolph von Menzel and Käthe Kollwitz. I really understand why Zeng Fanzhi could not bear to part with the Kollwitz prints he had collected; they really do carry memories for our generation. I often visited Jonas Burgert and Thomas Steitz in their Berlin studios. They had a lot in common: they were reticent, inflexible, and meticulous. From Gerhard Richter to Georg Baselitz, Markus Lüpertz, Jörg Immendorff, A.R. Penck, and other Neo-Expressionist painters, they presented social, ideological, and historical themes, and an unimaginably proud people. Their lives had to bear their loss in World War II lightly, and this followed the post-war generation of intellectuals and artists. Richter and Baselitz came from East Germany, and they were followed with indelible memories of different histories and social systems.

Through the course of history, successful people generally experience ups and downs. During that time, I traveled to Paris, enjoying the revelry, as Pavarotti singing La Boheme floated out of the opera house. If you are nibbling on a baguette and have just managed to cobble together the next month’s rent, then your imagination will have been restricted. In the place where Zhou Enlai once lived on the rue Godefroy, I looked at a bronze statue on the wall and realized that this generation of great men would have great aspirations to lead an entire nation. I found myself at the opening of Zeng Fanzhi’s show at the Musée de l’Art Moderne de la Ville de Paris. On the balcony at the hotel, the Eiffel Tower was right under my nose and I was surrounded by my delighted countrymen drinking champagne. The past does not hold a candle to this.

My interpretations of Zhu Jinshi’s work are simply the result of my interest in the artist’s life experience and walking in his footsteps. I was fortunately in Europe at the same time. Time passes quickly, and it was not so long ago that we witnessed the intense shock of the airplanes striking the Twin Towers on September 11 or the confused expressions on the faces of the people of East Berlin flowing into West Berlin. Artists, like us ordinary people, cannot be indifferent. An artist is more sensitive; he incorporates his past education and the previous masters he has studied, then gradually forms a concept. A concept is like a seed that takes root and sprouts in his mind—it eventually comprises his personal style. If you go to Iceland, you can understand where Olafur Eliasson’s works come from. In 2003, Chen Danqing was a visiting scholar at the Academy of Art and Design at Tsinghua University. He often read about the expressive relationships between the skin, blood vessels, and flesh colors in Velázquez’s

work. You can now see this embodied in his lively figural works. When he was imprisoned as a youth during the Cultural Revolution, Liu Dan relied on reproductions of famous Western paintings, copying them even when they were the size of a postage stamp. He practiced until he mastered it; he had worked at it from a young age. With Zeng Fanzhi's wit and talent and Liu Xiaodong's diligence, as well as the freedom and precision in their painting, their success is no accident.

When I was studying visual art in Kolding, I remember that a student once asked about how to price artworks. The teacher told everyone a Chinese story. The emperor of China commissioned a work from a painter, then heard nothing from him for quite some time. One year later, the emperor could wait no longer, because he was already very old. He visited the painter to ask for the work, but the artist said nothing. He waited for a servant to lay out the brush, ink, paper, and inkstone. He picked up a large brush, and effortlessly completed the work, then signed and sealed it. He waited for the emperor to prepare the silver, but the emperor was incredulous, asking, "How could it be so expensive?" The artist then led the emperor into another room, which was piled with a mountain of drafts and exercises. The emperor left without a word. I don't know which emperor or painter it was. This story was told abroad; it was a Danish person telling a Chinese person a Chinese story.

Zhu Jinshi's exhibition, "Li Bai's Snow," takes its name from the quality of Li Bai's poems and the fact that it never snows in Hong Kong. On November 25, everyone can see Zhu Jinshi's works in Hong Kong. As they say, the benevolent man will see benevolence and the wise man will see wisdom.

Kuang Wei
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札記 寫在「李白雪」展覽開幕之前

朱金石老師 1954 年生於北京，朱金石屬於中國先鋒派藝術家，筆觸強烈，剛毅果斷，鏗鏘有力，色彩斑斕，絲毫不猶豫。他在柏林生活的歲月里，作品上的濃厚色彩，讓人想起了德國表現主義者所推崇的風格和技術，並深受其影響。早在「星星」成立於 1979 年，挑戰美學傳統，公開展示他們的作品。該組織包括著名的異見藝術，朱金石便參與其中還創作了攝影、影像、裝置和表演作品

記得 80 年末，在我遊歷柏林，那個寒風凜冽的冬季，加上東柏林的特有社會主義式的公寓，你會忽然有一種虛幻，彷彿你至身在北京東直門外大街，當柏林牆轟然倒塌的時候，號稱民主德國的東德人紛紛湧向西柏林，西德物質的文明讓他們眼花繚亂，當局為恐出現打砸搶，指令各大銀行，只要是東德人就可以去銀行領取 100 馬克現鈔，兩德統一西德犧牲自己的利益，1:1 對換東德馬克，一夜之間，在丹麥海灘上度假的德國人就消失了，國家開始緊縮政策，這是一個不僅是一個驕傲也一個高度自制的民族

德國藝術在西方藝術史的版塊中有重要的地位，勞森勃格也是德裔，小時候學素描就臨摹門采爾，凱綏·珂勒惠支，特別理解曾梵志老師對收藏的珂勒惠支的版畫愛不釋手，那畢竟承載著我們這一代人的記憶，我多次拜訪喬納斯·伯格特和托馬斯·夏倍茨他們在柏林的工作室，他們都有一個共同特點，沈默寡言，古板而又勤奮，從李希特到巴塞利茲、呂佩爾茨、依曼多夫、彭克、等等新表現主義繪畫，反饋過來的則是社會的、意識形態的、歷史的、你無法想像這麼一個驕傲的民族，生命要承受二戰失敗之輕，這一切的一切伴隨著戰後一代知識分子和藝術家的成長，像李希特和巴塞利茲他倆還都是從東德過來的，歷史和不同的社會體制伴隨著的是難以磨滅的記憶

縱陽曆史，古往今來，大凡成功人士都歷經蒼桑，那個年代游列巴黎，燈紅酒綠，歌劇院裡飄來的帕瓦羅蒂的《波希米亞人》，你如果只能啃著法棍，而僅僅是為湊齊下個月的房租，那也就限制了你所所有的想象力，在 Godefroy 街周恩來故居駐足，凝望牆上的銅像，就能體會到一代偉人日後能領導人民發奮圖強的志向，置身曾梵志在巴黎現代藝術美術館開幕式，在酒店的平台，埃菲爾鐵塔近在眼前，身邊是一群歡快的國人暢飲香檳，今非昔比

我對朱金石老師作品的解讀，莫過於對藝術家生活的經歷的興趣，追尋藝術家的足跡，恰巧那個時間我在歐洲，光陰荏苒，歲月如梭，曾幾何時，911 飛機撞擊雙子座爆炸的瞬間火焰所帶來的強烈衝擊，東柏林人湧入西柏林的人群那些人迷茫的眼神，藝術家像我們這些普通人一樣不可能無動於衷，藝術家會更加敏感，加上他以往所收到的教育，他也吸收前輩的藝術大師，然後慢慢行成一種觀念，觀念就像是一顆種子，在他腦海裡生根發芽，最後形成屬於他自己的風格，假如你去過冰島就能知道奧拉夫的作品的由來，03 年在清華美院陳丹青老師那做過訪問學者，老師常念到委拉斯開茲作品的機理血脈肉色的表現關係，現在你都可以在他的那些栩栩如生的人物作品得到體現，早年文革禁錮年代，劉丹僅憑翻拍的西方名畫也就郵票大小也能臨摹，練就一身的硬功夫，絕對童子功，曾梵志的才華橫溢，劉小東的勤奮，揮灑自如，落筆之准，他們所得到的成功決非偶然

記得在 Kolding 學習視覺藝術的時候，一學生問怎樣給自己的作品定價，老師給大家講了一個中國故事，有一次，中國皇帝向一畫家訂了一件作品，久久不見回音，一年以後，皇上等不及，因為年事已高，便上門索要作品，畫家默不作聲，等僕人筆黑紙硯伺候好，他便大筆一揮，三下五除二，簽名印章完事了，等皇上準備銀兩便驚愕不已，這麼貴？於是畫家便領著皇上走到一間屋子，裡面竟是堆及如山的草稿手筆，反復練習的畫作，皇上無語走人，至於那朝皇帝和那個畫家，我無法考證，反正在異國他鄉，一個丹麥人給了一個中國人講了一個中國故事

朱金石老師的展覽題目叫「李白雪」，作品的名字取之李白詩意，加上香港從未下過雪，顧取之名，11 月 25 日，大家在香港可以看到原作，仁者見仁 智者見智

曠衛
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