# 呼鸣向大师致敬

## TRIBUTE TO THE MASTERS FROM HU MING



#### 前言

呼鸣是一个不易被解读和概括的艺术家。二十年的军旅生涯,半生的 创作经历和海外生活,使呼鸣的作品中糅合了多种跨时代、跨地域的 文化元素,但唯一不变的是艺术家对女性的关注和表达。她笔下的女子,或纯真、或妩媚、或野性、但一颦一笑,举手投足间都蕴含着一种原始的生命力量。而透过一系列打破时空和语境的组合与拼接,呼鸣将我们自以为熟知的人、事、物进行了一次陌生化的再呈现——— 场记忆的盛宴和色彩的狂欢。

《呼鸣向大师致敬》是对艺术家人生和创作历程的一次梳理。展览中呈现的,是那些记忆中挥之不去的浓浓军绿; 乡土情思弥漫的遍地金黄; 八十七神仙与大师笔下女性的奇妙对话; 还有人类与动物的疯狂聚会。最终,呼鸣用五十多个春秋向大师们致敬,向记忆致敬,向所有有情生命致敬。无疑,她笔下亦真亦幻的场景,亦庄亦谐的形象,为我们展现了一段关于生命的再思考。

高鹏

#### **Foreword**

Hu Ming is the kind of artist who cannot be easily interpreted and summarized. Twenty years of military service, half a lifetime creative experience and her life abroad, all of these enable her artworks to contain various crossera and cross-region cultural elements. But the only constant is her focus and expression towards female. The women under her brush are innocent, or charming, or wild, their smiles and gestures all contain the primitive life strength. However, through a series of combination and junction between breaking space and context, Hu Ming has re-rendered the people, matters and objects that we thought we were familiar with, into a colorful carnival and feast of memory.

<Tribute to the Masters from Hu Ming> is a review of the artist's life and creative process. What this exhibition demonstrates is the lingering military green in the memory, the great feeling towards the golden land from her hometown, the extraordinary dialogue between the 87 immortals and the women under masters' brush, and also the crazy party of both human being and animals. Finally, Hu Ming spent more than fifty years to pay her tribute to the masters, to the memories, to all the sentient lives. Undoubtedly, her paintings demonstrate the rethinking about life through her seriocomic and half-real half-illusive artistic style.

Gao Peng

#### 呼鸣

2007年,呼鸣创作的14米长卷油画《新八十七神仙卷——我们的队伍向太阳》,在北宋时期著名道教白描画手卷里注入了新的现代意识。她在那原本的神仙队伍里,把所有的男性神仙删除了,加入众多不同年代的中国女性。其中从皇宫里的端庄淑女、上海滩的交际花、"文革"时期的红卫兵,到当今两位穿着比基尼跳跃中的女孩。这是一支非同寻常的队伍。呼鸣反映的是中国妇女的变化,从过去的被动性,女人被视为男人的附属,到毛泽东时代妇女解放的社会,甚至超越了男女平等的理想。

尤其是队伍最后的那两位很性感女孩欢快的跳跃,纵情的享受,最能代表中国的现代精神。妇女再也不用裹足,再也不用穿那 些男女不分的制服了。

2012年的新画展, 呼鸣再次使用八十七神仙卷的格式, 穿插进了西方最著名油画中的女性形象作为主题。其中有达・芬奇的蒙娜丽莎、波提切利的维纳斯、扬・凡・艾克所画的根特商人乔瓦尼・阿尔诺菲尼的未婚妻、罗德・莱顿的炽热的六月, 还包括大卫、克里姆特、席勒的作品, 并借用夏尔丹、莫迪里阿尼、鲁本斯、米开朗琪罗、罗赛蒂、莱热、林德纳、库尔贝、安格尔、达利、弗洛伊德、毕加索和其他人的作品。

我们可以想象这些著名的女性形象一同出现在博物馆的墙上有多么疯狂:处女和荡妇、妻子和母亲、美丽和古怪、公主和平民。在白描的中国仙女群中,似乎在表明中国对西方文化艺术瑰宝的渴望、展示和比较。集体再现东西方大师们画作中的女性魅力。这项庞大工作的完成,已经成为了呼鸣作品风格中的一个标志。

1989年离开部队移民到新西兰,然后是澳大利亚。呼鸣从1993年开始创作油画。此后便产生了大批的油画作品,这是过往任何时候都没有过的现象,显示了呼鸣创作的一个新转折点——一个相对稳定的新生活和创作所带给她的愉悦,然而她仍然无法忘怀20年在中国部队的经历,从而点滴沉淀在她的创作中。

呼鸣喜欢画穿着军装的女孩,但是这些军装绝不是现代中国军队的样式,而是七十年代的老式军装,甚至有些异想天开的被呼鸣画成透明的。她所画的女兵纵使身体裹在军装里,也会不可思议地散发出咄咄逼人的性感,呼鸣笔下的另一群农村妇女所显露的身体,与女兵是同样的。胴体犹如母狮一般凶猛强壮,而衣服又总是妨碍着这些母性的伸展。这些富有魅力的人物形象似乎暗示着呼鸣是对于自己多少年穿着肥大的军装,做着那些似乎是不可想象的艰巨工作的不满,但她并没有因这样的经验而受到伤害。

无论部队的生活多么艰苦和枯燥,都没有摧毁她对生命的热爱,也没有摧毁她画中特有的幽默感。那些面无表情的女性形象,就像新中国本身一样的坚硬和武断。

呼鸣撇开所有的禁忌,并且源源不断地展开缤纷的幻想。

☆约翰・迈克唐纳:任悉尼《晨锋》报艺术栏目特约评论家近三十年,在澳大利亚和国际间多有艺评著作出版。经常应邀于澳大利亚各学院和美术馆举行专题艺术讲座,并担任国际间重要艺术展览的策展人。

#### Hu Ming

In 2007 Hu Ming created a 14-metre-long picture entitled Relic of the New 87 Immortals (新八十七神仙卷) – a contemporary variation on a famous scroll painting of the Northern Song Dynasty. In place of the legendary Taoist immortals, she put a long line of Chinese women, from the dignified ladies of the imperial court to two bikini-clad girls of the present day. In this extraordinary procession Hu Ming mapped the changes that had overtaken Chinese women: from the passivity of the past, when women were regarded as little more than male possessions; to the social equality instituted by Mao Zedong. The final part of the sequence showed two girls jumping for joy at being able to indulge a femininity no longer constricted by bound feet or by the drab uniforms of the Mao era.

For this new exhibition Hu Ming has revisited the format of the ancient scroll painting, this time creating a gallery of heroines taken from some of the most famous paintings of the western world. The Mona Lisa is there, of course, as is Botticelli's Venus; the fiancée of the Ghent merchant, Giovanni Arnolfini, as painted by Van Eyck; Lord Leighton's Flaming June; and numerous other women borrowed from the works of David, Klimt, Schiele, Chardin, Modigliani, Rubens, Michelangelo, Rossetti, Leger, Lindner, Courbet, Ingres, Dalí, Freud, Picasso, and others.

There is something a little crazy about this musée imaginaire of famous women: the virgins and the vamps, the wives and mothers, the beauties and the grotesques, the princesses and the commoners. It suggests that China now provides an eager backdrop against which the cultural treasures of the west may be displayed. In place of the rigid codes of beauty followed by the old Chinese masters, the new China welcomes every possible manifestation of feminine charm.

This massive work displays the cheerful excess that has become a hallmark of Hu Ming's pictures ever since she left the Peoples Liberation Army in 1990, migrating to New Zealand and then Australia. Settling into her new life in the antipodes, she could not forget the twenty long years she spent in uniform, initially as a loyal servant of Chairman Mao, before becoming disillusioned and upset by the events of June 1989 in Tiananmen Square.

Hu Ming delighted in painting girls in uniform, but these uniforms were of a type never contemplated by the Chinese army. Her soldier girls wore diaphanous blouses that revealed the firmest of breasts. They lounged around in scanty underwear, or revelled in their nudity like lionnesses stretched out in the sun. These impossibly sexy soldiers were joined by a buxom tribe of peasant girls, equally unselfconscious about their bodies.

These glamorous figures represent Hu Ming's ultimate revenge on the PLA for all those years spent in shapeless khaki, doing work so arduous and unpleasant that it seems almost inconceivable she was not permanently damaged by the experience.

Whatever horrors Hu Ming endured in the service of the Great Helmsman, they have not ruined her love of life, nor the deadpan sense of humour that is such a feature of her paintings. Her women are as brazen and assertive as the new China itself. She casts aside all taboos and celebrates the female principle with a cosmic beauty pageant in which the participants are kidnapped from the art galleries of the world and set free by her own unruly fantasies.

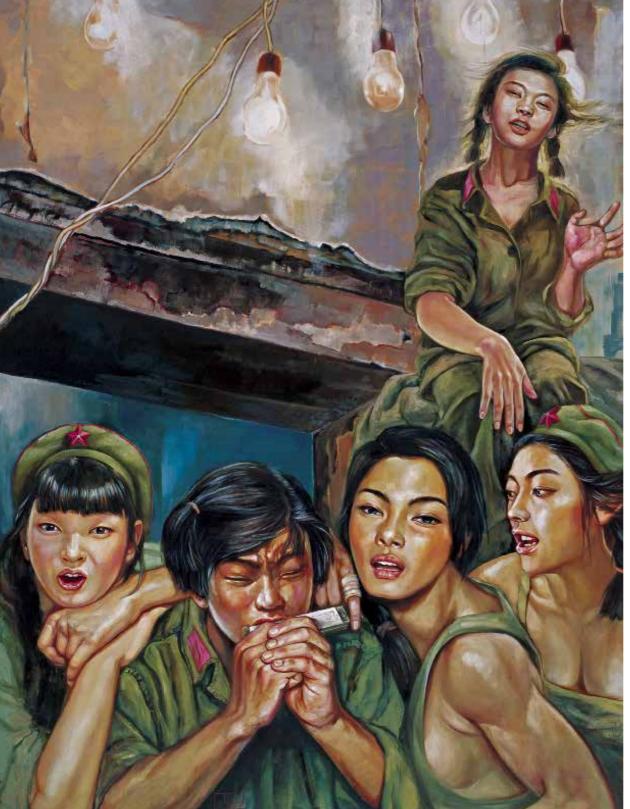
★John McDonald, an art Critic for the Sydney Morning Herald for almost 30 years. He has written for many Australian and international publications, worked as an editor and publisher; and lectured at colleges and galleries around Australia. John has written numerous monographs on and has been curator for a wide range of exhibitions.



十五岁入伍参军

十五岁参军,在革命的大熔炉里,一冶炼就是二十年。出炉后成了"一不怕苦,二不怕死"的战士。至今,最常做的梦还是在军队里,那些紧张、汗水、食堂排队打饭、紧急集合的画面。梦醒后,顿生尚在人间的喜悦。"五十多个春秋,只要一转身,注视着我的,还是这些恒定的目光,她们是我一生的战友"。

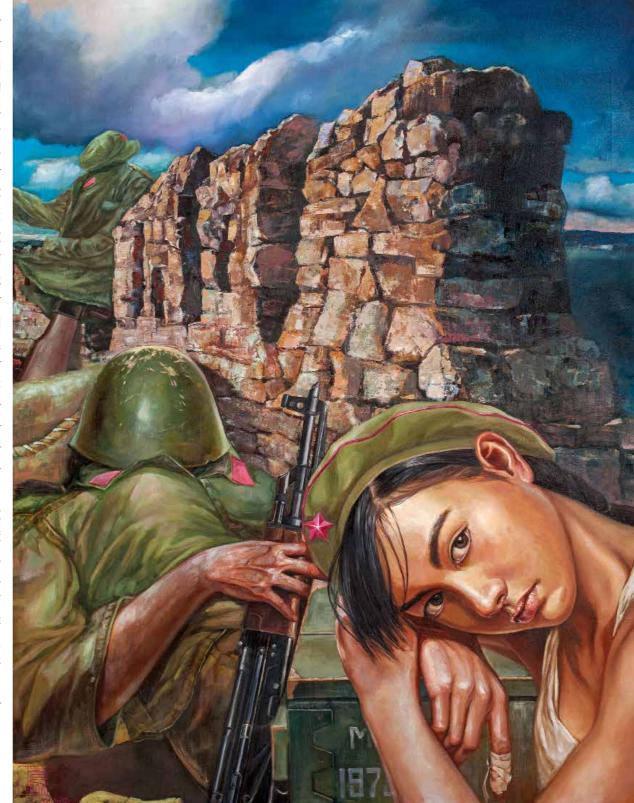
Joined the Army at 15, after spending twenty years in this revolutionary big melting pot, became a'fearing neither hardship nor death'soldier. So far, the most common dream is still about the army, those tense; sweat; line up for a meal in the dining hall; emergency calls. Wake up alive with joy in heart. "More than fifty years, as soon as I turned around, people staring at me with constant eyes are my lifetime comrade".



## 呼鸣十日谈

地点:呼鸣在悉尼乌鲁姆鲁的家☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 靠墙堆满了呼鸣的画,堆得很仔细。她一张张搬出来给我看。 都是在新西兰画的。"她1990年到新西兰,三年后开始画油画。☆☆ 画面有些诡异, 鱼从天上浇下来; 青蛙一类的动物在人的脚下偷偷窜 来窜去;穿着红色雪靴的山羊;冰块的台阶;猫在里面冻成方形;还 有巨龙,张开大嘴。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 凌之: 呼鸣, 我比较愚钝, 看不懂你画的是什么。☆☆☆☆☆☆☆ 呼鸣:大都是我的异想天开。有些是我很小的时候做的梦,那张小女 孩和龙的画就是。我被那条龙吓醒了,龙堵在树洞口,"呼哧呼哧" 的喘气声到现在还清清楚楚的在耳边。☆☆☆☆☆☆☆☆☆☆☆☆ 我在幼儿园的梦有几个到现在还历历在目。你想象一下:昏暗的长廊 里,一个半截玻璃门上露出半张脸,一双瞪大的眼睛,那是我。我看 见走廊里全是狐狸, 站着, 排着队, 正在做第三套广播体操的体侧运 动。杏黄色的毛,白肚皮,笑着。多可爱的一幅画面。还有大鱼池, 鱼像水一样往外流,流得满地都是。但是没有水。你会解梦吗? ☆☆ 凌之:不会,只知道古人说"日有所思,夜有所梦"。还知道弗洛伊 德说梦的大概意思是白天的见闻钻入潜意识, 夜晚从潜意识的阀门下 冲出来,在脑中演练出千奇百怪的画面。☆☆☆☆☆☆☆☆☆☆☆ 呼鸣:有道理。我有一个梦就是来自幼年的印象。我家住陆军总医院 的宿舍。我小时候最爱和小伙伴一起去护校的教学楼,从窗子跳进 去,沿着楼梯悄悄而上,去看里边的"大巨人"——一个教学模型。 "大巨人"有四五米高,是进口的,做得极其逼真。皮肤是软的,上 面血管清晰,眼睛蓝色透明,还有长长卷起的睫毛。眼皮和嘴唇都能 翻开,嘴里还有牙齿、舌头,连喉咙里的扁桃体都看得见。每个重要 的地方都注着外文字。巨人是"女"的,躺在一个台子上,有时赤 裸着身体,有时盖着白单子,有时穿着病号的衣服。我百看不厌。☆ 后来这个"巨人"无数次出现在我的梦中,通常和当兵后的梦缠在一 起。夜间紧急集合了,猛抬头,她也站在那里。身上每部分的外文字 清晰可见。有时斜挎着装着主席语录的红塑料包。后来我写过一个电

东方红,太阳升 / Sing along East-Red 布面油画 / Oil on Canvas 159×121cm 2008 影剧本《大雾天》里就有这个情节。将来我要画出这幅画。☆☆☆☆ 凌之: 睡觉就是你创作的温床, 你干脆整天睡觉好了。☆☆☆☆☆☆ 呼鸣: 你别说, 我就是喜欢睡觉。我的生活好像大部分时间都在睡 觉。当兵时,一到政治学习,特别是"天天读"的时候,我把军装的 风纪扣解开, 头缩到领子里, 捧着一本小红书就睡着了, 哈喇子流 了老长。主任说我不是"天天读"而是"天天睡"。结果落了一个 "迷呼"的外号。有时临床科室来送广播稿,居然还有人叫我"小 迷"同志。女女女女女女女女女女女女女女女女女女女女女 我是广播员,管放起床号、吃饭号和熄灯号。那真是痛苦,早上起不 来呀。整天抱着一个闹钟,小鸡吃米的那种。就这样还是出了一次大 事故。一天夜里不知怎么的,三点钟就放起了紧急集合号,接着又放 《东方红》。全院医护人员连伤病员都给折腾起来了, 在操场集合站 队。张副院长找我来问究竟,一看我正抱着闹钟呼呼大睡呢。为此我 睡觉的好处在于,有觉就有梦。梦有情节有色彩,它是我的重要的创 作源泉。我还有更多的梦是和军队有关的,这些梦我一个都不会浪 呼鸣的很多梦有些已经变成了画,有一些正在等待时间。我们等 \*\*\*\*\* 地点:呼鸣悉尼乌鲁姆鲁的家。☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 呼鸣打电话叫我过去看新画。到她家已经近中午。呼鸣正在包饺子, 她最爱吃饺子。鱼肉、牛肉、猪肉馅配以各种蔬菜,一包一大堆,放 在冰箱冻起来,随时可以拿出来吃。她的男朋友鲍勃也被培养成了饺 子爱好者,吃的时候,还一定要用筷子夹。我和呼鸣边包饺子边说 话。对面摆着一张大幅油画,三个健壮半裸的的农村妇女站在麦地 里,一人端一碗饺子吃。呼鸣说这画叫《好吃不如饺子》。"还有 呢。"她把倚在墙边的画一张张翻过来给我看。一群农村妇女,鲜 艳, 热闹, 和吃饺子的那仨一个风格。这些女人梳着民国时期南方农 村女人的发型。头上戴着晚清景泰蓝的头花。上腰的大花短裤遮不严 的小肚兜,不知是什么时代,也不知是何方佳丽,就这样突然站在了 



鬼子在明处,我们在暗处 / Ambushing the Enemy 布面油画 / Oil on Canvas 159×121cm 2012 我定了一会儿神。☆☆☆☆☆☆☆ 凌之: 呼鸣, 你这些大妞可真够虎势 的。瞅这几位,皮肤古铜色,一身腱 子肉。你知道现在特兴病态美吗? & 呼鸣:不知道。我讨厌病态美。那是 给男人看的, 什么小可怜、小问号、 小鸟依人。烦。☆☆☆☆☆☆☆ 凌之: 怎么突然间冒出这么一批形 象,和你原来的画完全不同?☆☆☆ 呼鸣: 也不突然, 我脑子里一直在 琢磨这样一种形象。要从头说就要 从三十多年前我和米开朗琪罗的缘分 说起。米开朗琪罗的画影响了我的一 生。可能就是从发现他的画开始,我 走上了一条完全不同的路。☆☆☆ 我十五岁当兵, 在解放军254医院政 治处当广播员兼电影放映员和图书馆 管理员。公公公公公公公公公公公 254医院原来是座落在天津市河北区 里的军阀曹锟的旧宅院。图书馆在 一座独立的法式二层小楼上, 楼梯是 转着圈上的木楼梯, 扶手有雕花。文 革中图书馆关闭。有一天我打开一把 生锈的锁,一下子就被镇住了:几个 房间,满地都是书,堆了一米多高。 据说都是下了架的"毒草"。我翻了 翻,全是中外好书呀!我从书堆里偷 了两本书夹在胳肢窝底下带回宿舍。 一本是雨果的《九三年》,一本是巴 尔扎克的《高老头》。太好看了, 《高老头》让我把枕巾都哭湿了。从 此我天天偷书看,反正我一人睡在广 播室, 没人干涉。星期日我常常带上

备战的那些日子 / The Days Arming for War 布面油画 / Oil on Canvas 159×121cm 2012



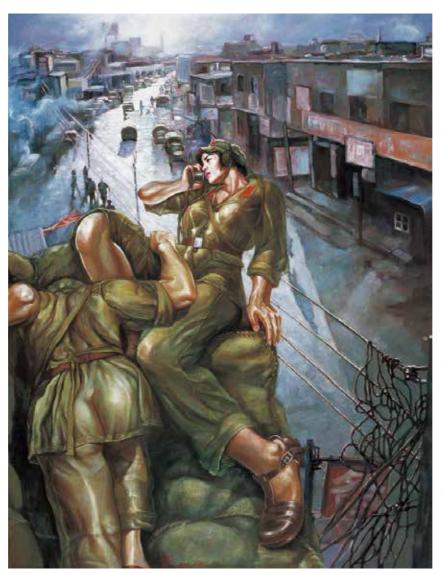
两个馒头, 坐在图书馆里一呆就是 一天。公公公公公公公公公公公公公 有一天我在书堆里发现了一本 书——米开朗琪罗的人体素描。小 开本, 日文的, 已经发黄了。打开 一看,我脑子"嗡"的一下子,一 股冲击波直冲头顶——人体肌肉竟 然可以画得这么漂亮! ☆☆☆☆☆ 我把这本书塞进衣服,偷偷带了出 来, 藏在被子底下。白天不敢看。 晚上熄灯号后, 躲在被子里琢磨, 临摹。一本书都临摹完了, 就再临 一遍。众公公公公公公公公公公 有一天晚上我掀开被子, 画册不见 了,还有一条短裤也没了。看来那 人本是冲着短裤来的, 部队里这样 的事太多了。我不敢追究, 吃个哑 巴亏吧。公公公公公公公公公公公 第二天政治部主任把我叫到办公 室。桌上摆着那本惹祸的书。☆☆ 主任问: "哪来的?" ☆☆☆☆☆ "图书馆。" 公公公公公公公公公 "是封存的书吧, 那些都是封资修 的东西! " 公公公公公公公公公公 我不敢说话。☆☆☆☆☆☆☆☆ 主任语重心长: "呼鸣啊, 组织一 直在培养你。可是你真让党组织失 望了。你画什么不好, 非要画这些 光着身子的男人女人。你喜欢这样 的东西,不仅仅是资产阶级思想意 识的表现, 而且说明你的思想复 杂。"**公**公公公公公公公公公公 那时候的语言你知道, "资产阶级 思想意识"和"思想复杂"是两 个不同的概念。前者是政治立场 问题,后者则与男女关系生活作风

呼鸣: 米开朗琪罗已经改变了 我。你看过电影《红舞鞋》 吧?对我来说那个红舞鞋就 是画笔,我的手再也停不下 来了。公公公公公公公公公 我发现了一个好地方——洗澡 堂。我们医院的澡堂一个星期 开放两天。澡堂里人头济济, 一个喷头下三四个人, 旁边还 有一些哆哆嗦嗦等待的。都是 年轻女兵、女护士、女医生, 脱了军装,蓬蓬勃勃一片裸 体。太美了! ☆☆☆☆☆☆ 我带了一个画夹去澡堂, 在 水蒸汽中铺开画纸。有的女 兵尖叫起来: "呼鸣, 你直 流氓,不许画我! ″有的说: "画呗,但是警告你,不许画



脸!"画纸被水蒸气洇湿了。 我迅速地捕捉着移动的人体, 越画越来劲。☆☆☆☆☆☆☆ 凌之:这就是说,你的作品 中无论是村妞还是女兵,她 们美丽的胴体全都来自那时 的印象。☆☆☆☆☆☆☆☆ 呼鸣:对,但是光凭速写还是 不够的。我的护士专业给我提 供了非常有利的条件。☆☆☆ 一九七三年我被"提干"了。 因为我画的一幅国画《试 讲》——一个女兵宣讲《共产 党宣言》——在军区联展中获 得优秀奖。所谓"提干", 就是提升为护士, 国家行政 二十三级, 最低的一级。训练 了三个月就走马上仟了。哈!

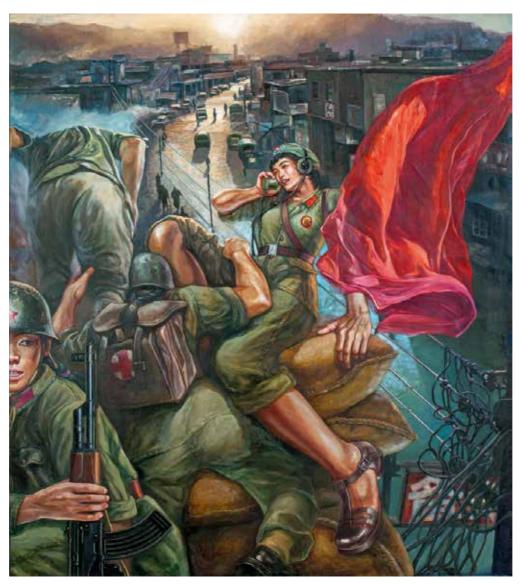
凌之: 有一事我不明白, 从你的经历看, 你接触 过太多的死亡,医院的解剖室,伤病员的死,剥 死婴儿皮, 摘除被枪毙犯人的器官, 亲临唐山大 地震现场清除遇难者。新鲜的或风干的尸体,浸 泡的或活体的器官。有的人会因此变得压抑,其 至神经崩溃,最起码也是留下了灰色的记忆,但 是在你的画中,看不出一丝灰暗颓废,反而用一 种完全相反的方式来表现生命,健康的身体,红 润的面孔, 灿烂的笑容, 还有类似中国年画的形 式中传达出来的红红火火的气氛。☆☆☆☆☆☆ 呼鸣: 我画中的人物不是真实的, 是我追求的理 想人物造型。《黄土地》、《红高粱》这些电影 表现了民俗, 但是它们是导演自己构造出来的, 被评论家指为"假民俗"或说"伪民俗"。这个 词的出现使我顿开茅塞,它在视觉艺术上是被认 可的,被接受的。现在的人需要强烈刺激,特别 是视觉。只要我认为需要, 统统放在画面上, 就是为了好看。我不愿意仅仅重复一个真实的世 界。艺术照搬真实应该属于摄影艺术的范畴。我 要把人们带到一个我自己营造的真实世界里面。 凌之: 我还注意到一点, 你的油画和我所知道的 学院派技法大相径庭。简直可以说是一种颠覆。 呼鸣: 没错, 我的画法许多处理正是学院派的油 画技法中之大忌讳。我知道有些学油画出身的 画家对我这样的画不屑一顾。我没有正规学过油 画,所以也不可能遵循任何法则。我只能走自己



的路,哪怕是无路可走,也要蹲下去。☆☆☆☆ 黄河黄河,我是泰山!/Yellow River, It's Me !/布面油画/Oil on Canvas / 140×106cm / 2007

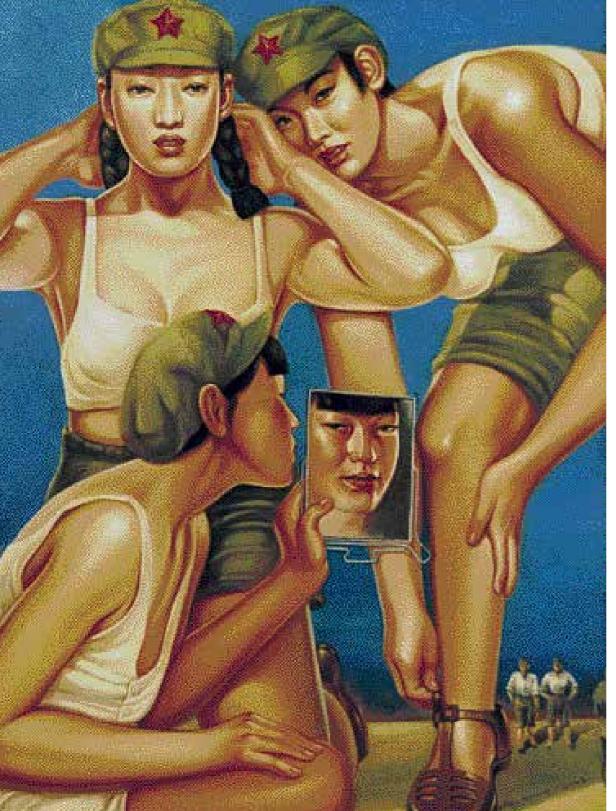
凌之: 那么你是怎么想到这种形式的呢? ☆☆ 呼鸣:特简单,扬长避短。你知道,我的本行是 中国画的工笔人物。我的基本功不错,刚到新西 兰时我也画过国画,后来带来的宣纸用完了,又 买不到正宗的国画材料, 才改画油画。我的工笔 功底也自然而然带到了油画创作中。哎,我发现 这么画效果很特别。☆☆☆☆☆☆☆☆☆☆ 2003年呼鸣在Soho画廊举办了她在澳洲的第一 个画展——"性感中国"。澳洲著名的华人画 家沈嘉蔚送给呼鸣一本他自己多年积累的通讯 录。呼鸣照此一一发了请柬。据画廊讲从来的 开幕式也没来过这么多人。澳洲著名翻译家梅 葆(Mable Lee)做了开幕致辞。Soho是一个地 方不大的画廊, 但是呼鸣的画展却震动了所有 来宾。一群中国农村妇女、色泽明快鲜艳、生 气勃勃地站在面前,把大家的视觉定式打得人 仰马翻。人们喜欢把这个系列叫做"大妞系 列"。展览中还有几张女兵的油画,后来发 展出更大的系列。☆☆☆☆☆☆☆☆☆☆ 呼鸣本来有一个十分女性化的名字, 一九五七年 "大鸣大放"的时候,她母亲给她改名"呼鸣"。 这个名字改得恰当,不鸣则已,一鸣惊人。☆☆☆ \*\*\*\* 地点:呼鸣在猎人丘的家。☆☆☆☆☆☆☆☆ 我去看呼鸣在猎人丘的新居。鲍勃给她在院子里 盖了一个小画室,两面玻璃墙采光。☆☆☆☆

已经察觉, 也无能为力了。如今的所谓生 物科学技术制造的转基因食品, 更是违背 生物自体的规律,把人们从变异到毁灭。 《蜕变》是对人类进化的预言。☆☆☆ 凌之: 在我看来, 从"大妞系列"到"转 基因食品"又是一个突然的转变。☆☆ 呼鸣: 其实两者有共性——都离不开"转 基因"这个概念。转基因食品系列可以看 做是米开朗琪罗的"性转基因"的继续。 但不再是歌颂了, 而是表达对人类生存的 环境关注。☆☆☆☆☆☆☆☆☆☆☆ 凌之:这是一个严肃的主题。你的"写梦 系列"和"大妞系列"给我的感觉是轻松 幽默的,好像并不触及什么社会问题。☆ 呼鸣:这并不代表我不思考这些问题。我 在国外呆了十几年。从我的画里你很难直 接看出西方社会的因素, 但是它实实在 在地存在着,影响着我。最大的影响就是 对生命的尊重,不论是人、动物还是自然 界,一切有生命的东西。对人类生存环境 的爱护就是尊重生命的一个重要方面。☆ 这些画在墨尔本展出, 引起澳洲美术界的 极大关注。☆☆☆☆☆☆☆☆☆☆☆ \*\*\*\* 第四日2007年公公公公公公公公公公公公 地点:中国北京呼鸣工作室☆☆☆☆☆ 2007年我在北京探亲, 接到呼鸣的电话,



黄河黄河, 我是泰山 II / Yellow River, It's Me II / 布面油画 / Oil on Canvas / 159×121cm / 2012

她已经在北京画了十个月了。☆☆☆☆☆ 她告诉我,在北京租了一个画室,让我过 去看看。画室在市中心的一个七十年代建 筑的旧楼里。☆☆☆☆☆☆☆☆☆☆ 沿逼仄的楼梯上去,三楼的一个老单元就 是了。画室里十大幅近人高的画沿着墙一 溜排开。又是新作,是一幅长卷画,长14 米, 高1.4米。☆☆☆☆☆☆☆☆☆☆ 这是一幅放大的宋代《八十七神仙卷》的 油画。画中的男神仙一个都不见了, 取代 了他们位置的是一群穿着各个时期服装的 女过客, 从开头的清朝旗人装到结尾的比 基尼短打扮, 时间的跨度一百多年。她们 由白描勾画的女神仙簇拥着, 在文明交替 的时空中缓缓走来, 色调是落日熔金, 暮 云合璧,神往……☆☆☆☆☆☆☆☆☆ 呼鸣:这幅画叫《新八十七神仙卷——我 们的队伍向太阳》。画的是一百多年女人 服饰的变化。我从头给你介绍一下: ☆☆ 开头这几位是清代末年的宫女、贵妃和民 女的装束。☆☆☆☆☆☆☆☆☆☆☆ 这是二十年代的妇女, 大袖口、高领、剪 刀头、西洋帽。☆☆☆☆☆☆☆☆☆☆ 这几位是三十年代上海滩的女人,各色交 际花, 西洋长裙、旗袍外罩大衣。☆☆☆ 这是街头女乞丐装、五四学生装和奔赴延 安的进步青年装束。☆☆☆☆☆☆☆



七八十年代自由市场的中年妇女,喇叭裤、爆炸头、手提式录音机。☆ 九十年代到两千年的时髦新新人类, 比基尼, 鸟巢帽。☆☆☆☆☆☆☆ 凌之:通常长卷画的优势在于按照时间顺序将历史展开。我觉得与其说 你这些时装各异的女性展示一百多年服装的变化,不如说以时装的变化 反映时代和政治的变化。这是画面给我的第一个印象。☆☆☆☆☆☆☆ 呼鸣:过了,你们写字的思想容易趋于深刻。我对政治历史没有兴趣, 也没打算搬到画面上。我的初衷并不是表现妇女解放或者历史变革。我 的着眼点是人,通过服装的变化表现在变化着的人。你看八十七神仙的 衣服多么华美, 但是只画了衣服, 千人一面, 没有一个真正注入个性的 人。各个时期的女人各有自己的面貌,都放在一起,人就活了。各时期 的审美标准也就一目了然了。你知道我最喜欢哪个人吗?这个,南下干 部,红扑扑的脸,硬是要带个当时时髦的口罩,她的旗袍和男式皮鞋显 示着她当家做主人的努力。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 凌之:哈哈,太逗了。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 呼鸣: 最后这个, 穿大花裤衩蹲着, 脑门上有个红星的, 是我, 找不到 呼鸣的画里总是有点出人意外的小幽默,小调侃。☆☆☆☆☆☆☆☆ \*\*\*\*\* 地点:呼鸣袋鼠谷的家。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 呼鸣说又画了一批画,她请我到山里玩玩,顺便看看新画。离悉尼二百 多公里的在半山腰一片树林遮蔽之中。一个灰色的大屋子坐落在斜坡的 房子外面五十多米远的空地上有一个圆形木屋, 是鲍勃专门为呼鸣设计 的画室。全木结构,采光极好。呼鸣最喜欢独自在山里画画,不看新 闻,不看报纸,没人说英语,也没人讲中文,没了天地时间的概念。有 一次竟连续画了两个多月没出山。☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 呼鸣又创作了一批女兵画。早在2003年或更早呼鸣就开始画女兵。几年 来源源不断,势头不减,成为呼鸣作品的重头戏。我特别喜欢这个系 列。因为它引起我心灵的共鸣,虽然我没有过军营生活的经验,但我是 同样的年代过来的, 那正是我们青春勃发的年代, 军人和非军人都是一 样的。女女女女女女女女女女女女女女女女女女女女女女女女 呼鸣:今年画了十多张,还有一些在中国呢。☆☆☆☆☆☆☆☆☆

军队的夏天 / An Army Summer 布面油画 / Oil on Canvas 180×80cm 2000

的解放鞋、男人的塑料凉 鞋,都是我们那个年代的符 号,一下子就把我带了回 去。公公公公公公公公公 呼鸣: 那是一个愚蠢苍白的 年代,环境恶劣,粗砺简 **顾。物质生活和精神生活极** 度贫乏。☆☆☆☆☆☆☆ 凌之: 你别说, 这个"苍 白"和女兵的美丽鲜活形成 对比, 才是你的画的动人之 处。我想知道的是, 你画的 女兵有很多是裸体和半裸 的,和性感的大妞有所不 同,后者虽然半裸,但是整 个画面是游离在现实之外 的, 是你自己营造的世界, 引起人们的联想有限。而女 兵系列表现的内容极其现 实, 但是她们的着装又极其 性感, 全裸、半裸还有诱明 军装,我就有这样的感受: 这些裸体女兵是对军队男性



世界的一种颠覆, 很可能 反映了当时你本人就处在 一种自己没有意识到的性 压抑中? ☆☆☆☆☆☆☆ 呼鸣: 我没有这么仔细地想 过,不过我不觉得我有什么 性压抑。我从十七岁就开始 交男朋友了。特刺激。☆☆ 凌之: 哇, 真了不起。部队 不是禁止谈恋爱吗? 快说 说! 公公公公公公公公公 呼鸣: 那是指战士不许谈恋 爱,干部可以。我不到十八 岁就提干了。第一个男朋友 是胸外科医生。我们当时谈 恋爱就像现在的谍战片里的 特工接头一样。用特定的手 势和眼神传递下次约会的时 间地点。约会时, 总是他先 出医院大门, 过一会儿我再 出去, 因为门口常有领导值 班。有一次他先出去了。我 找来一把大扫帚打在肩上,

久而久之, 在我眼中的女性美, 不摆什么姿 势,不娇滴滴,是有力度的美。☆☆☆☆☆☆ \*\*\*\* 地点: 呼鸣袋鼠谷的家。☆☆☆☆☆☆☆☆☆ 晚上我住在了山上, 第二天我去画室看呼鸣画 画。她正在画一幅透明军装图。大红底子,草 绿军装。一个女兵背对画面, 脸则转过来, 透 明军装之下隐现着健美而强有力的腰肢和滚圆 的臀部。女女女女女女女女女女女女女女 凌之: 在"女兵系列"中,"透明军装系列" 是一支突起异军, 更为大幅度地超越了现实, 恐怕不仅仅是对人体美的赞扬吧?看上去很容 易产生一个感觉:军装是一种象征——国家机 器、军队体制的象征。它扼杀着作为个人的人 性和本能,透明军装则是一种颠覆和嘲弄,从 而使作品具备了政治上的反讽意味。你是否有



日光浴/Sun Shower/布面油画/Oil on Canvas/107×137cm 2003

意识地表达着这种观念呢? ☆☆☆☆☆☆☆ 呼鸣: 哈, 千万别跟我探讨政治。我告诉你, 我对政治从来搞不懂。按说我十五岁入伍, 在"革命的大熔炉"里,政治气氛熏也该熏熟 了。可组织上总说我政治上幼稚, 总在考验 我。我在政治处是唯一的一个白丁, 其实我挺 热爱党的,可不知为什么老也入不了党。☆☆ 给你讲一个笑话,我1979年考天津美院时,政 治考试有一题问"二七大罢工"发生在哪一 年。这些事我根本记不住,突然想起我演过 《红灯记》中的李奶奶,有一段痛说家史的台 词: "民国二十三年, 京汉铁路工人在郑州成 了总工会……"我也弄不清民国和公元怎么换 算,就答: "民国二十三年。"最后一题问社 会主义的优越性是什么, 30分呢! 我根本不知 怎么答,突然间想起《社会主义好》那支歌, 就废话不说,直接把三段歌词抄上,第一个交

不整。可是现在特别喜爱。我曾经 保留了一套七十年代的旧军装,可 是我妈送给了灾民, 只留下了几顶 军帽,有沿帽、无沿帽、大盖帽还 有棉帽。那时的军装我现在闭着眼 睛就能画。☆☆☆☆☆☆☆☆ 凌之: 你的透明军装女兵特别有个 性,大胆,俏皮,还带一点挑战 性。我感觉这就像是你本人的写 照──反叛。☆☆☆☆☆☆☆ 呼鸣:对,我从小就是一个性格反叛 的孩子, 直到出国, 我的逆反性格才 一步步释放出来。我的透明军装系列 就是俩个字——颠覆。颠覆传统, 颠 覆视觉习惯,也颠覆了自己。☆☆☆ 女兵的身体基本画完。呼鸣前后看 了看: "你看好像缺点儿什么。 手里拿杆枪吧。"她从一叠武器资 料里找出枪的图片, "如果画枪, 手就需要重画, 胳臂也需要稍微弯 曲。"她几下子改动了手臂的姿势。 又非常熟练地画好了一支AK-47。

"我对这些枪支太熟悉了。"她又退后看了看:"嗯,这样画面的构图就稳定了。是不是?"我笑起来:

"也就是我今天看见你这样丢三补四。如果让某些人看这幅画,又该对这杆枪作出性幻想啦。" ☆☆☆ "哈哈哈哈·····" 我俩迸发大笑。大雾升起来,一时间树林全隐没不见,我们置身于白色雾气中。一会儿,又刮起了阵阵山风,风是雨头。"可能要下雨。"呼鸣说。☆

梦见葵花雨 / Dreaming of Sunflower Rain 布面油画 / Oil on Canvas 140×140cm 2012





地点:袋鼠谷。女女女女女女女女女女女女女女女女女女女 天降大雨。本来我应该回城的,现在只好滞留在山里。山里的雨太 可怕了,下得地动山摇,白茫茫一片,咫尺之外一切都消失了,前 不见古人后不见来者。我有点紧张: "这雨下得邪乎。" 呼鸣淡然 道: "山里的雨就是这样。"我问: "你害怕吗?" 她多数时间是 一个人在山里。呼鸣说: "不怕! 我特别喜欢下雨天, 周围的一切 消失了,只剩下有限的空间——我和眼前的画。排除了一切视觉干 扰,我可以尽情享受与世隔绝的状态。这是上苍赐给我的。**☆☆☆** 晚上, 雨停了。山里漆黑。我们打着手电回到厨房。呼鸣打开一瓶 酒,说:"来,咱们喝一杯。"我说:"我不喝酒。""那你真是 少了人生一大乐趣了。微醉微醺的感觉太好了,画画特别出活, 歪打正着。"我说:"嗯,喝酒挥毫,颇有女中豪杰的气势。" 呼鸣: "那是,谁让我的血液里有驰骋大漠的基因呢。" 呼鸣的 祖上来自匈奴部落。古代匈奴四大姓氏之一为呼延儿氏。汉朝时匈 奴称雄中原以北,后被驱逐,分裂为南、北两支。北匈奴从漠北西 迁。南匈奴则进入中原地区,将呼延儿姓氏改为呼延氏,一部分家 族则简化为单姓"呼"。呼鸣的家族,便是从后一支繁衍而来。这 一支后人最终流落到山东聊城冠县落户。至今她老家村里还有十几 凌之:按说你这个性格,你的画应该比较男性化。从你的"大妞系 列"开始到"女兵系列"、"透明军装系列",女性占了绝对的 统治,即使出现个把男人,也只是一个道具而已。你为什么只画 呼鸣: 因为我熟悉。我十五岁参军,全部的军队生活都在一个女性 的环境中度过。我们吃、住、工作和训练都在一起,像一个大家 庭。我们之间不存在秘密。我可以把握住她们任何情绪和情感的变 化, 甚至闭着眼就能抓住她们的神态。男人就不一样了, 到现在我 凌之: 所以有人称你的画为女性艺术家的女性艺术。☆☆☆☆☆☆ 呼鸣:别跟我提女性艺术什么的。我最反感听这些。单独提出"女 性画家"、"女性艺术"这一类的概念,本身就带有一种歧视性。 这些概念的基础还是以男权社会为出发点。为什么不说"男性画 家"、"男性艺术"?男性与女性在创作性思维上都是一样的。

男人和女人除了临床上生殖系统的区别, 其他 没有什么不一样。在军队里我干的活都是男人 干的, 甚至男人都干不了的, 我做得一点也不 比他们差,一样出大力流大汗。☆☆☆☆☆☆ 我喜欢漂亮,喜欢美女。但有我自己的审美标 准。在我的审美框架中,女人的美丽,不应该 只是给男人看的, 也是给女人看的。女人应该 是强有力的, 自信的。我喜欢女人在劳动状态 下的表情和肌肉的变化。我的审美观建立在活 动的状态下, 男人的肌肉在活动中也漂亮, 而 女人不论在是么情况下都是美的。☆☆☆☆☆ 呼鸣的酒已经下去大半瓶。她说: "走,我带 你去看看酒窖。"酒窖里的名酒我不懂,但 是非常欣赏酒窖的门,由上千个红酒的软木 塞拼成的。是呼鸣自己做的。看来他们真没少 喝酒。公公公公公公公公公公公公公公公公 \*\*\*\*\*\* 地点: 开往袋鼠谷的车上。☆☆☆☆☆☆☆☆ 呼鸣的创作进入了高潮阶段,到了2010年简直 画疯了。女女女女女女女女女女女女女女 我开车带着呼鸣去袋鼠谷看她的新作。平时都 是鲍勃开车,他那天有事。鲍勃给我写的线路 图都是些"到了'蚬壳'加油站前行200米左 拐"之类, 我没把握, 高速路上, 错过一个路 口就得绕几十公里的路。好在与呼鸣同行,她 



这一路开得真紧张, 我不断问呼鸣这条路对不 对?得到的答案总是:"咦?好像没走过这 里。"一会儿突然又欢叫起来:"那个大广 告牌我见过,应该是这条路。"我说:"拜 托, 您每星期进山, 十年不下五百次了! " 呼鸣说: "那怎么办, 我记不住。" "你真 够迷糊的。" 公公公公公公公公公公公公 我们的题目就此展开。☆☆☆☆☆☆☆☆☆ 呼鸣:人家都说我迷糊,要说呢,也不错。我 这一辈子丢东西无数就不说了。当兵时候我负 责全院的报纸杂志订阅,发票东一张西一张, 到年终结算, 少了三百多块钱, 只好求妈妈给 补上。最危险的是那次广播室电线短路,我自 己爬上天花板检查, 糊里糊涂接错了线, 被电 击昏。到了吃饭时间,没人吹号。找到广播 室,看不见人,再一搜寻,看到天花板上的通 风口是掀开的。这才捡回我一条命。☆☆☆☆ 凌之: 以我对你的了解, 我觉得你的脑子非常 清楚有条理,这似乎和你的"迷糊"有矛盾。 其实你的"迷糊"应该说是"不在状态"。☆ 呼鸣:这个判断太经典了。我的脑子不是空白 的,不是混沌的,而是在现实中被什么东西抽 走了。这种状态经常发生,比如坐在车上,我 看到路上摆的黄黑色锥形路障警示器, 我就想 到一幅画,这些锥形都变成一条条猫尾巴,挡 在马路当中, 多好玩。每次坐车上山的几个小 时就是我构想画面的时候。抓着一个念头,就





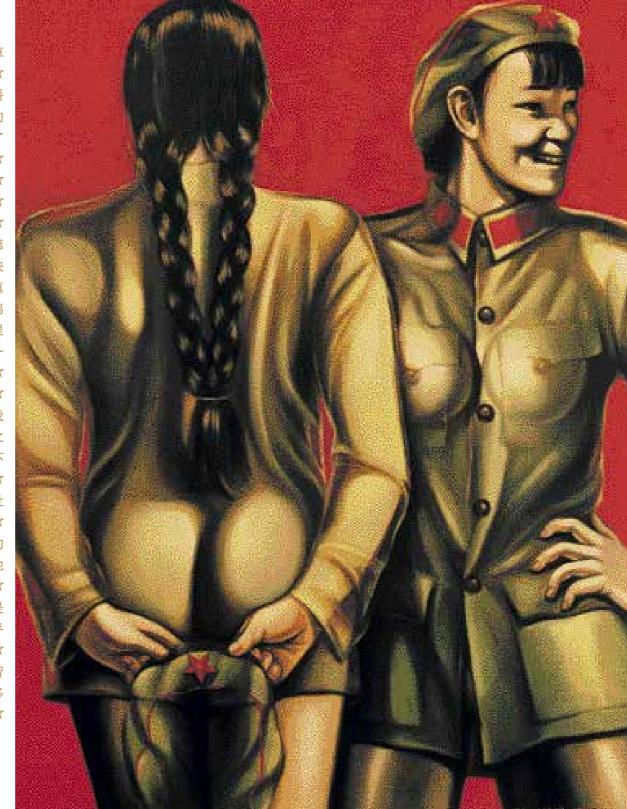
是圆球状, 在碰撞时可以避免伤害; 遇到红绿灯, 车子可以低空飞行, 减少交 通拥堵;马路是大传送带,由太阳能带动;课间十分钟同学们登上热气球,飞 向想去的地方,又能在上课铃响时及时赶回来;还有家里的厨房有很多管子, 打开后流出来的是酱油、醋等各种调料。在老师眼里张小凡成了不配加入少先 队的"多动症"学生。而妈妈则断定小凡的脑子出了问题。把他送到精神病医 院……结果是,张小凡的"病"治好了,变成了一个乖孩子,规规矩矩地听 课,戴上了红领巾……影片的结尾是张小凡和同学们排着整齐的队伍消失在远 凌之:这个张小凡有点像你。我能不能把这个剧本看作是理解你的一个影子。 呼鸣: 剧本的立意是批判我们的学校教育对儿童个性的扼杀, 但是张小凡的白 日梦是根据我小时候的幻想写的。我上小学时写过一个作文《课间十分钟》还 得了奖。讲的是课间十分钟我飞出了学校,飞到了景山、北海、又飞到动物 园,一通疯玩。听见了上课铃声,刹那间又飞回了教室。☆☆☆☆☆☆☆☆ 我的大多数时间都生活在白日梦中。"迷糊"就是这种时刻"发作"的。不过 我的结果比张小凡好, 我可以在我的创作中无尽无休地做我的白日梦, 而白日 梦给我提供了无穷无尽的创作灵感。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 我们的车子溜下一个山坡,眼前是一片开阔谷地。呼鸣欢呼道: "我认识了! 再开五分钟就到家了! "终于认识家了,我摇摇头: "幸亏你不会开车。你要 \*\*\*\*\*\* 又到袋鼠谷。灰房子的门外新建了一个大鱼池。在池边赏鱼,两条两尺长的金 色锦鲤、慢悠悠地追着我们。它们上百条大大小小的子孙在鱼池的水草怪石间 钻来钻去。"这是鲍勃,这是我。"呼鸣指着那两条大鱼,"我喜欢看鱼,有 时候一看就是好半天。"难怪呼鸣画中的鱼那么生动。☆☆☆☆☆☆☆☆☆ 那天晚上住在山里。夜极其静谧,黑暗中袋鼠、野兔、狐狸、袋熊 (wombat)、 负鼠 (possum)和猫头鹰们跑出来占领了园子, 他们知道来客人了。☆☆☆☆ 早上四五点钟,山间的鸟儿们唱起了大合唱。动物们忙不迭地乘着熹微的晨 光跑回家休息,在门外走廊留下一片脚印。☆☆☆☆☆☆☆☆☆☆☆☆☆ 她用独轮小车装一车木柴推到画室, 升起炉火, 火苗窜动着, 给寂静的屋里带 来许多生气。她到菜园里摘下一个老南瓜,砍下两块,放在炉子上。☆☆☆☆

共和国的旗帜上有我们血染的风彩 / Transparent Military Uniform-Angels 布面油画 / Oil on Canvas 150×300cm 2008



呼鸣:这就是这个系列表现的两个相关的主题——人和动物本是 相依相存的, 可是人类正在毁灭自然状态, 从而毁灭动物最终毁 灭自己。你看看这张《最后的晚餐》。☆☆☆☆☆☆☆☆☆☆☆ 凌之:这张太可怕了。所有的动物在分食人类,不光是我们所说 的野兽, 连温顺的动物都在一起吃人。世界要变成这样, 人类无 呼鸣:这都是叫人类给逼的。作为生命,人和动物本应该是一体 的。可是现在的世界处处可见用愚蠢的人类意识来设计动物的自 然生态带来的恶果。可笑而可恶。☆☆☆☆☆☆☆☆☆☆☆☆ 凌之: 我感觉你以前的《转基因食品》和现在的《动物和人》这 两个系列共同表达两个观念,一是违背自然规律给人类自己带来 的或将带来的恶果,表达了对人类未来的焦虑。二是描绘了一种 理想的世界——人与动物以至于人与自然和谐相处的世界。☆☆ 呼鸣:是这样。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 烤南瓜的香味出来了,漂浮在画室的每个角落,散发着怀旧的清 甜。已经九点多钟了,这就是我们的上午饭,通常呼鸣就是这样 吃的。她说不喜欢中午12点正点吃午饭,不小心吃多了,就犯 困,下午就画不成了。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 然后呼鸣进入了创作状态。我在旁边观看。听着阿宝的陕北 呼鸣专注地画一只猫,她的很多画上都有猫,好像是她的一个特 定符号。她的猫特别可爱, 动态各异, 却都有着什么都明白的神 态。按呼鸣的说法:"劲头儿大了去了。"☆☆☆☆☆☆☆☆☆ 几个小时过去了,我快坐不住了,问呼鸣:"画这么长时间,你 会不会觉得很烦?我最多画两个小时就烦了。"呼鸣笑了:"哈 哈, 很多人都这么问我, 怎么会呢, 我一画画就进入了另一个世 界,那么多新奇的想法和享受不完的乐趣,怎么会烦呢。我可以 连续画九个小时甚至十三个小时。" 🚓 🚓 🚓 🚓 🚓 🚓 🚓 🚓 🚓 我说: "呼鸣, 你就是为画画而生的。" 她说: "这话说得好。 别的同行拿画画当享受, 我拿画画当玩儿命。有朋友说我有'自 虐'倾向。我想可能都是年轻时'一不怕苦,二不怕死'的口号 驯化的。其实玩儿命也是享受,新词叫'挑战极限'。"☆☆☆ 下午五点钟,园子里响起笑翠鸟的一串叫声。呼鸣说: "它就在 头上的那棵大树上,每天五点,准时来叫我。"我出去看,茂密 的枝叶挡着看不见, 却看见了一只袋鼠站在栅篱外, 和我打了个 照面,又不紧不慢地探头向园子里张望。☆☆☆☆☆☆☆☆☆☆

为了迁就我,呼鸣提早收工。她说:"树熊要出来了,有一只老树熊, 在这好多年了, 毛都脱了好多, 它每天这个时候从林子里出来, 穿过草 地,在房子周围转,它不怕我摸它。咱们去看看它。"☆☆☆☆☆ 晚上,鲍勃也回来了。他指着墙上挂的一块大牌匾——他们在北京的潘 家园买来的——上面几个字"讶天休",问我什么是意思。这几个字的 意思很好:"迎接上天降临的福祉"。但是我还是按袋鼠谷的环境作了 解释: "接受大自然赐予的快乐。"鲍勃非常满意。☆☆☆☆☆☆ 呼鸣说: "我的长卷基本画完了, 你想来看看吗?" 我当然愿意作为第 一个观众了。还是以《八十七神仙卷》为背景,这次更高更长,由十块 大画板拼成(159cmx1573cm)。几年前她跟我说过这个构思,现在真 的完成了。比起《我们的队伍向太阳》,这幅长卷更为气势恢宏。呼鸣 说: "名字叫《呼鸣向大师致敬》。"她把大画按顺序一张张在画室里 转着圈摆好。我要帮忙,她说: "不用,你搬不动,这是体力活,我一 呼鸣说: "我从头给你讲讲。" ☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 呼鸣:我喜欢大师笔下的女性,有的是被历史公认的名作,有的就是我 自己喜欢的, 画家不一定很有名, 但是对我来说就是大师, 我有自知之 明,不会冒险开发"伟大崇高"的境界。她们的出现不按历史顺序也不 按画家知名度排列,就是随意拈来,主要是构图的需要。☆☆☆☆☆ 第一个是波提切利(Botticelli)的《维纳斯的诞生》。我揉进了现代社 会的一些因素──战时迷彩服。战争取代了和平和爱。☆☆☆☆☆☆ 那个穿绿衣服的女子是扬·凡·艾克(Jan Van Eyck)的作品。他的 《乔瓦尼·阿尔诺菲妮夫妇像》,被称为油画史上第一幅画,再加上他 的人物造型和细密的画法很像中国画的工笔重彩。一定要纪念一下。☆ 我把克里姆特(Gustav Klimt)的怀孕妇女和她也放在一起了,生育是 妇女的一种繁衍责任,一个自然过程,不管她们是否乐意,你看她似乎 并非十分高兴,一副偶然上当的表情。☆☆☆☆☆☆☆☆☆☆☆☆☆ 下面那个是米开朗琪罗(Michelangelo)的知识女神,集美、力量、智 慧于一体。你看她背上的肌肉多漂亮,我还是画肌肉轻车熟路,别提多 



以讥讽的微笑看着人类和社会的演变。自打我开始画油画她就反复出现在我的画中。她与《韩熙载夜宴图》是同一个时代,他们所表 蒙娜丽莎的下面是委拉斯贵兹(D.D. Velazquez)的病态女人,这时的宫廷服饰特别的颓废、诡艳和病态。我主要表现她的衣服。女人除了自身的曲线美,衣服起了重要作 用。衣服随时代随阶级和阶层变化,是遮体还是方便还是装饰各有不同的概念。神的衣饰简单,神与劳动者更接近。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 我把安迪·沃霍尔(Andy Warhol)的两个玛丽莲·梦露放在了仙女执的幡上了。青绿色的玛丽莲·梦露是我最喜爱的女人形象,是永远的诱惑。沃霍尔的梦露是一场革命, 告诉世人艺术不仅从画架上产生,还可以从机器上产生。他玩的不是画,是丝网印,是可以批量产生的。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 后面那个仙女手中的盘子里本是荷花,我改成原子弹爆炸的蘑菇云。现今的人们把更多的精力放在征服上,崇尚武力,把最先进的武器当做神灵和寄托。看,仙女已经遍体鳞伤。☆ 躺在前面的红衣女人是拉斐尔派的弗莱德里克·莱顿(Frederic Leighton)的代表作,慵懒和性感的唯美主义。有些评论认为他的画作甜腻媚俗。其实艺术标准没有好坏,只 上面那个带皮手套穿吊带袜的女人是理查德·林德纳(Richard Lindner)的作品。他没学过画,母亲给人做贴身衣服,他从小就偷看女模特。自学画画,自成一统。我欣赏 拉大提琴的是多米尼基诺(Domenichino)的。作为后面乐队的前奏。拿歌谱的小男孩是这个长卷中唯一的男性,我喜欢他。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 上面的蓝衣女出自前拉斐尔派的罗赛蒂(Rossetti)。他画的脸都是一个样子,和他本人很像,尤其是嘴特别性感。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 下面弹琴的女子是吉洛德(Anne Louis Girodet)的。他没有太大的名气,一生作品众多。我喜欢她的衣纹,琴也好看。她的姿态恰好与神仙伎乐队呼应。☆☆☆☆☆☆☆☆☆ 旁边的绿衣女人是女画家莱姆皮卡(Lempicka)画的。我选她是因为有人说我们的画风有点接近,尤其是我早期的女人体造型很受她的影响。☆☆☆☆☆☆☆ 除去绿衣人,这一组六个人都是劳动者。跪在地上的红衣女是库尔贝 (Courbet)的《筛粮食》,她的跪姿既朴实又性感。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 然后就是上面那个打秋千的贵族小姐。画家弗拉贡纳(Fragonard)是洛可可派经典,他的画大都是这种张扬贵族男欢女爱的情欲,格调靡艳低俗。☆☆☆☆☆☆☆☆☆ 那个擀面的白衣女子是墨西哥画家里维拉(Rivera)的人物。他是墨西哥的国宝,在墨西哥最大的博物馆都挂他的画。其实我不太喜欢他的风格, 坐在下面的女孩是列宾(Ilya Yafimovich Repin)画自己的女儿。列宾的画很难临摹。临这张画就能显出我的油画功底差,临得非常苦非常笨。☆☆☆☆☆☆☆☆☆☆☆☆☆ 安格尔(Ingres)的女人体最是高洁安详,就是一个浴女的背后都是那样的娴雅端庄。我一看到这完美的裸背,就发呆半晌。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆





那个胖女人是弗洛伊德(Lucian Freud)的。他是精神病专家西格蒙 德 • 弗洛伊德的孙子。他的画常常真 实得让人无地自容。我在女人身上加 了一堆胶囊药丸。我是想控诉肥胖症 和滥用抗生素是一种世纪病。 ☆☆ 白衣女子是德加(Degas)的印象派 肩扛小孩的女人还是米开朗琪罗的作 品,结实到位。我就是喜欢才画的。 拉斐尔(Raphael)的圣母抱的圣婴 只勾了一个轮廓, 在他的心脏放一个 一个@, 现在的人们生存已经不是靠 心脏而是因特网。 ☆☆☆☆☆☆ 恩斯特(Max Ernst)的画极为疯 狂,我这就需要那块红色。 ☆☆☆ 临高更(Gauguin)也是为了省时间。 最后一个是毕加索的(Picasso) 《海边》,原画是两个长发硕女人, 我把其中之一剪成短发, 意寓同性 恋, 也是当今的世纪现象。两人跑出 了画面,也有反叛的意思。☆☆☆ 最后那个神仙是我自己。我的符号是 有色眼镜和五角星。☆☆☆☆☆☆ 凌之: 你这么一讲, 我也跟着你在世 界美术殿堂转了一圈,特长知识。☆ 我还发现这幅画卷的一个特点——油 画中所有的西洋女人画了一半或一多 半就变成了工笔画。☆☆☆☆☆☆ 呼鸣: 我有意这样画的, 中国画认为 线描表现了完美的造型。最初我曾经 试图用白描造型蒙娜丽莎, 但是没人 认识这是谁,看来人们熟悉的不仅是

警惕的眼睛 / On Guard 布面油画 / Oil on Canvas 80×80cm 2004

轮廓, 色彩也是很重要的, 所以我 就找到了一种中庸的办法, 把油画 和线描结合, 从大师的油画中生提 出线条,很有挑战性。这么一提, 我对大师的创作过程理解又加深 了,是我学习的一个重要过程。☆ 凌之: 最妙的是这么一来西洋的油 画人物就融进了神仙之中, 在长卷 中不显得突兀。☆☆☆☆☆☆☆☆ 呼鸣:对,我把我那点工笔重彩的 功底全用上了,不能浪费了呀。这 也算是一种中西结合的尝试吧。☆ 凌之: 这张画真是大手笔, 气势宏 大。中西人物的统一、工笔和油画 的统一使画面一气呵成, 此为气。 构图布局的收放自如, 西洋人物和 中国神仙的疏密有致, 此为势。应 该看作你这些年艺术创作的一个总 \*\*\*\* 到现在, 我还是那个结论: 呼鸣 就是为画画而生的。她的家庭背 景,她的性格,她的经历,她生活 的环境都是为她画画而准备的。

\*\*\*\*\*\*\*\*\*\*\*\*

集合 / Before the March 布面油画 / Oil on Canvas 101×101cm 2004



### Ten Days Conversation with Hu Ming

There were stacks of Hu Ming's paintings have been carefully placed along the walls. She took them out one by one to show me.

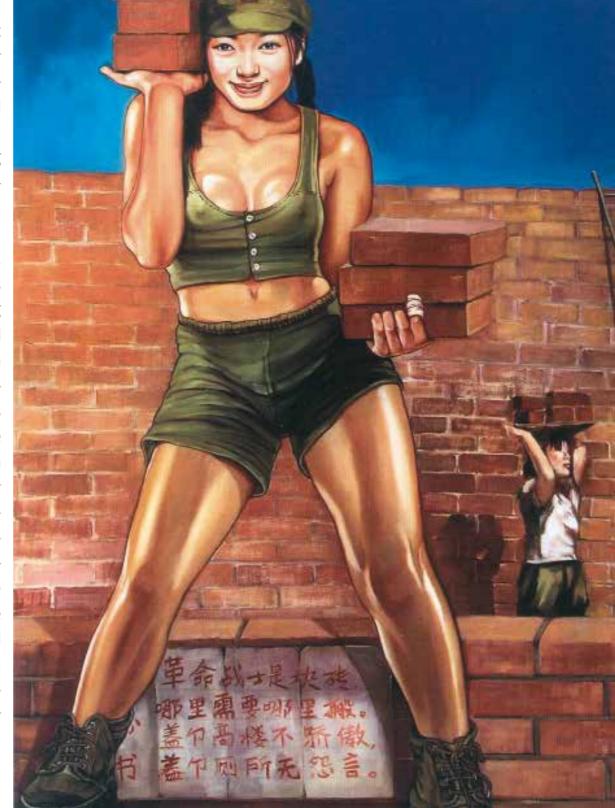
"These were all painted in New Zealand." She arrived in New Zealand in 1990, and started painting oils three years later. The image looks a bit weird, fish are poured from sky; frog kind of animals running between the legs of people; goat with red boots; icy stairs; cat is frozen into square; and giant dragon, opens its huge mouth. \*\*\* Ling: Hu Ming, I'm not smart enough, I cannot get the meaning of your Hu: Most of these are <sub>打靶练习/Shooting Practice/布面油画/Oil on Canvas/92×122cm/2004</sub>



my wild imaginations. Some of these are from my childhood dreams, just like the one with a little girl and dragon. The dragon woke me up from dreams, it stucks at the tree trunk, and I can still clearly remember the noise that it Few dreams from my kindergarten are still fresh as yesterday. Imagine, in a dark corridor, half a face with staring eyes appeared from a half length glass door, and that's me. The corridor

was full of foxes, standing there, queued up doing gymnastics. Apricot colored fur, white stomuch with smiles. Such a cute paintig. And a big fish pond, fish were overflowing everywhere as water. But there's no water at all. Do you know how to interpre Ling: No, I don't. Ancients used to say "you dream of what you've been thinking in daytimes." And Freud said, dream is daytime

matters get into the subconcious, and rush out at night. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: I had another dream also from my early childhood memories. My family lived in the compound of the Army Ground Forces Hospital Headquarter. I loved to go into the teaching buildings in the nursing school with my friends, we jumped in from the window of the building that we called "cross building", to see the "giant" - an educational model. The "giant" is about 4 or 5 meters tall, imported and true to life. The skin is soft, the blood vessel is distinct. The eyes are clear blue and transparent with long and curling eye lashes. Both the eye lids and lips can be opened up, with teeth and tongue inside the mouth, even the tonsil can be clearly seen in the throat. Every important part has foreign annotations. The "giant" is female, laying on a platform, sometime naked, some time covered with white sheet, and sometime with patient cloth on. I never got bored looking at her.☆ Later on, the "giant" had appeared in my dreams numerously, always intertwined with dreams after I became a soldier. During the night emergency gathering, she was there when I suddenly looked up. All the foreign annotations were clear enough, sometime she carried a red plastic bag with Mao's Little Red Book in there. I have written a moive script latter on, called<Foggy Day>which contains this plot. I'm planning on painting it out in the future. ☆☆☆☆☆☆☆☆



Ling: Sounds like sleeping is the warm bed for your creation, why don't you sleep through the whole day instead. \* Hu: I do like sleeping. It seems like I spend most of my life sleeping. When "everyday reading" time came when I served in the army, I untied the discipline button and curled up into the cloth, started sleeping while holding the book and drooled. The director said I wasn't "reading everyday", but "sleeping everyday". Thus, I got a nick name of "muddle" (Hu is the family name of the artist, in Chinese it has the same pronunciation with muddle). Sometime, when people from the clinical unit came to hand the I was the broadcaster, responsible for wake up call, eat call and lights out call. It was miserable, I couldn't get up in the morning. I relied on alarm clock, the one with chicken pecking decorations. But there still happened a major accident. One night the emergent call went off around three o'clock, and the song <The East is Red> followed up. All the medical staff of the hospital woke up and trooped up in the field, including the sick and wounded. When the vice-president came to ask me about the incident, I was asleep with the alarm clock. In the end, I wrote a self-criticism for this. The best thing about sleeping is, I always have dreams when I'm sleeping. The dreams are coloful and have plot. They are the important creative sources of mine. I have so \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* Hu Ming called me to go over and look at her paintings. It's nearly lunchtime when I got there. Hu was making dumplings, she loves eating dumplings. She makes all kinds of flavours in large quantity, then put in the freezer, eat at anytime. Her boyfriend Bob is also a dumpling lover. He will use chopsticks when eating them. We were talking while making the dumplings. There's a large scaled oil painting in the opposite, three strong and half naked countryside women standing in the corn field. Each of them holding a bowl of dumplings in their hands. Hu Ming said this painting named < Nothing Taste Better Than Dumplings>. She turned over one of the paintings that lied against the wall. A group of countryside women, vivid and lively, the same style just like the eating dumpling one. These women have the hairstyle of southern women back from the Republic of China period, wearing cloisonne hair ornament of lat Qing dynasty. You can neither tell which era the flowery underpants and under wears that they wore are from, nor where they are from, they just suddenly appeared in front of you. \*\*\*\*\*\*\*\*\*\*\*\*\*\* Ling: Hu Ming, these ladies are really hardy. Look at them, bronze colored skin and full of muscles. Do you know the currently most popular morbid beauty?ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: No, I don't. I'm sick of morbid beauty. Those are for men, it's annoying. \*

Ling: Where suddenly did these characters come from? They're totally different from you previous wooks. አትትትትትትትትትትትትትት Hu: It's not sudden. I've been thinking about this charater for a while. Thirty years ago Michelangelo influenced my whole life. It's probably since I discovered his paintings, I stepped on a totally different path. አአአአአአአአአአአአአአ I joined the army when I was 15, worked as the broadcaster, movie showing worker and also librarian. ងងងងងងងងងងងងងងងងងងងងងងងង 254 Hospital is located in the old house of the warlord Cao Kun in Hebei district. Tian Jin. The library is located on the second floor of this independent French House, and the stairway is the turning circled wooden stairs. The library was closed during the Cultural Revolution. One day I unlocked a historical lock, I was shock looking into the room: there were books everywhere, about a meter high. It was said that theses were all the "poison grass" that off the shelf. I went through them, they were all excellent books! I stole two of them and brought back to the dormitory. One was Hugo's <The Year of 93>, and another was Balzac's <Old Goriot>. It was brilliant, my tears wet the pillow case after reading <Old Goriot>. Since then, I started stealing book everyday. Because I was by myself in the broadcasting studio

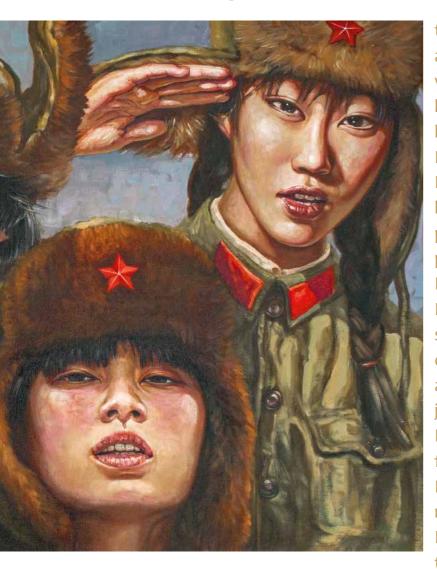


started copying it inside out. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ One night, when I lift up the quilt, the catalogue book disappeared, also a pair of shorts. So I bet he or she must had done this purposely for the shorts. This kind of things happened all the time, and I dare not to make it a huge scene, thus, keep it to myself. \*\*\*\*\*\*\*\*\*\*\*\*\* On the second day, the commander of political department called me in the office. On the desk it's that troublesome book.\*\*\*\*\*\*\* The commander asked: "Where did you get this?" ጵጵጵጵጵጵጵጵጵ "From the library." ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ "It supposed to be sealed up, it's part of the feudalism, capitalism and The director started talking in a sincere manner: "Hu Ming, the organization has always been cultivating you. But now we are so disappointed on you. Why did you paint naked people! It's not only the representation of capitalist consciousness, but it also indicates your mind is very At that time, "capitalist consciousness" and "complicated mind" we're two different terms. The former is about political standpoint, and the latter is a lifestyle problem, which is even more despised. I was frightened and cried, I though I was addicted. I said:" Please don't tell my parents, I'll change. "The command-



战友 / Comrades in Arms / 布面油画 / Oil on Canvas / 80×120cm / 2012

er didn't want to make things difficult for me, said:"You can look at them, but don't draw them out, or don'teven show other people." But it's really funny that the person who reported this didn't mention his or her behavior of stealing. \*



tos, which is revolting. In the meanwhile, I have seen so many dead bodies at the hospital. I really had enough of looking at naked bodies, most of them were extremely ugly. But Michelangelo's are different, they are breathtakingly beautiful and perfect. Also, all the male "important parts" in this book have been covered by cloth, and in this way, they didn't create any sex fantasy.☆ Ling: What happened after Michelangelo had been confiscated? \*\*\*\*\*\*\*\*\*\* Hu: Michelangelo had already changed me. Later on I found a good place, the bath house. The bath house in our hospital opened twice a week. It was fully packed with 3 or 4 people under each shower nozzle, and there were shaking people waited around. They were all young female soldiers, nurses, doctors. How vigorous the naked scene was after they were undressed!☆☆☆☆☆☆☆☆ I brought the painting kit to the bathhouse, spread the drawing paper in the steam. Some of the female soldiers screamed: "Hu Ming, you are so indecent, do not draw me!" Some others said: "Go ahead, but I'm warning you, no faces are allowed!" The drawing paper got wet by the steam very soon. And I enjoyed my drawing while catching those moving bodies.\*\*\*\*\*\*\*\* Ling: That is to say, in your paintings, no matter the countryside women or the female soldiers, their beautiful bodies were from the old time impressions.☆ Hu: Maybe, but only sketches were not enough. My major in nursing provided me advantages. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ I was promoted in 1973 because one of the Chinese paintings I painted won the Excellence Prize in the group exhibition of the military region. It was en-

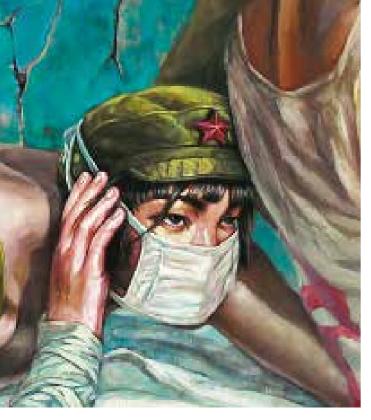


Hu:The resource of dead bodies for anatomia education was very limit. Some of them were kept from the Anti-Japanese War period, which turned into the color of beef jerky. The muscle looked like stripped monk's ragged robe covered on the skeleton, underneath was the bicipital macule of the arms, and another layer was the triceps muscle. The nervus was spread out like broken electric wires. Students were scared of going there because it was said that room was haunted. You can hear the footsteps of people running at night, and girls were always gathered together. I'm not scared, I wanted to go over at night on my own to practice, so I could concentrate and lift the skin to draw the muscle and bones. The smell of formalin made my eyes watery. The power was cut off sometime, so I had to use torch. Imagine, a dark room full of dead bodies with faint beam, and I was wearing Ling: Did you hear the ghosts running? ተተለተ ተለተ share Ling: Your countryside women were busty and well developed, did you used this kind of presentation to illustrate the abundant fertility of female? Or phallism? ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: It can be understood like this. Viewers will add their interpretations on any artworks in order to re-create them. To me, its Michelangelo's strong influence, I'm deeply in love with the vitalized muscle that he painted. I grafied the muscle from male to those countryside women, turned them into the unique women image of mine-"Transgenic human" of Michelangelo-made by Ling: There is one thing I don't understand, from your experiences, you have come into contact with so many deaths: the dissection of the hospital, the deaths of the sick and wounded, stripping the skin of dead baby, to excise the organs from people sentenced from death penalty, be presented at the scene of clearing victims from the Tangshan Earthquake. Fresh or dried

corpse, soaked or living organ. Some people will become depressed or even nervous breakdown, or at least leaving a grey memory. However, in your paintings, it's hardly to see that kind of dark decadence, but a completely opposite way to manifest live, healthy body, ruddy face, big smile, and the similar prosperous atmosphere

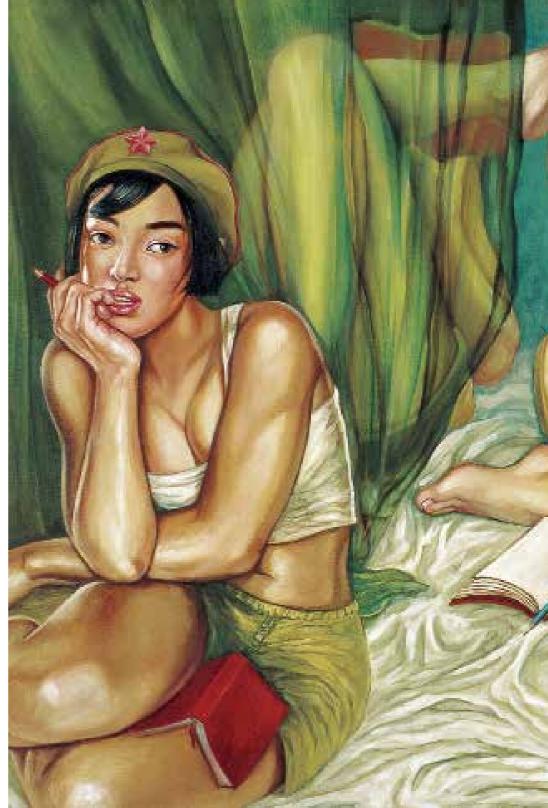


二、四、六是女兵洗澡日 / Female Soldiers Bathe on Tuesdays, Thursdays and Saturdays 布面油画 / Oil on Canvas 121×159cm 2011





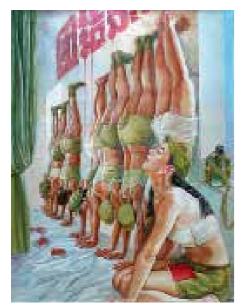
visual formula that the audiences had already had. People enjoyed calling this series "Big Girl Series". There were also several paintings of female soldiers in the exhibition, which devel-Hu Ming originally had an extremely feminine name, in 1957 when the idea of "speak out freely, air ones view fully" was prevalent in the air, her mother changed her name to Hu Ming. The name change was appropriate, it means to amaze the world with a single brilliant feat. ጵጵጵጵጵጵጵጵጵጵጵጵ \* \* I went to visit Hu Ming's new place in Hunter Valley, Bob built a small studio in the gardon for her, lights are from both sided glass walls, another complete new series. \*\*\*\*\*\*\*\*\* In one painting, a woman is extracting liquid from a gigantic red chili pepper, and another one is bottling in a distance, to get ready to transport to the market. It was titled <Line Production>. In another painting, a woman is half turning into the color of the capsicum that she's sitting on, called <Gradual Change>.The most scary one is the one in completion in a large scale of 2 meters, a group of women swimming in a huge half watermelon with several frogs. They did not realize that they had become the monster of half human, half frog and half watermelon. The red woman-like fingernail is growing from the flipper of the gigantic frog. This painting was called < Transmutation>.ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: This series is about genetically modified food. ልልልልልል Ling: Exciting. Compare to your previous works, these paintings contain a sense of absurdity, especially the last one, it's





scary. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: It is absurd, isn't it? This world is as absurd as this. Human being is currently facing the survival crisis, the advanced technology that they produced plus the ubiquitous business scam, the world is out of control. The so called genetically modified food that is produced through bio-science is contrary to the law of biological autologous. አልልልልልልልልልልልልልልልልልልልልል Ling: In my point of view, it is a sudden change from the "Big Girl Series" to genetically modified food. The genetically modified food series can be seen as the continuation of Michelangelo's transgene. It is no long about praising, but expressing the concern of human survival. አአአአአአአአአአአአአአአ Ling:This is a serious topic. You previous series have a sense of humor,they were not socially concerned. ጵጵጵጵጵጵጵጵጵ Hu: I have been living abroad for more than ten years now. It is difficult to see direct elements from Western society from my paintings, but they do really exist and have impact on me. The biggest impact is respect for life, no matter the human beings, the animals or the nature, everything that has life. To cherish the living environment of human beings is one of the most important aspects of respecting life. ልልልልልልልልልልልልልልልልል These paintings were shown in Melbourne, which caused great attention in Australian art world. ፟፟፟፟፟፟፟፟፟፟፟ងង់ងងងងងងងងងង The Fourth Day 2007ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ In 2007, I got a call from Hu Ming when I was visiting relatives in Beijing. She's already been painting in Beijing for ten months.

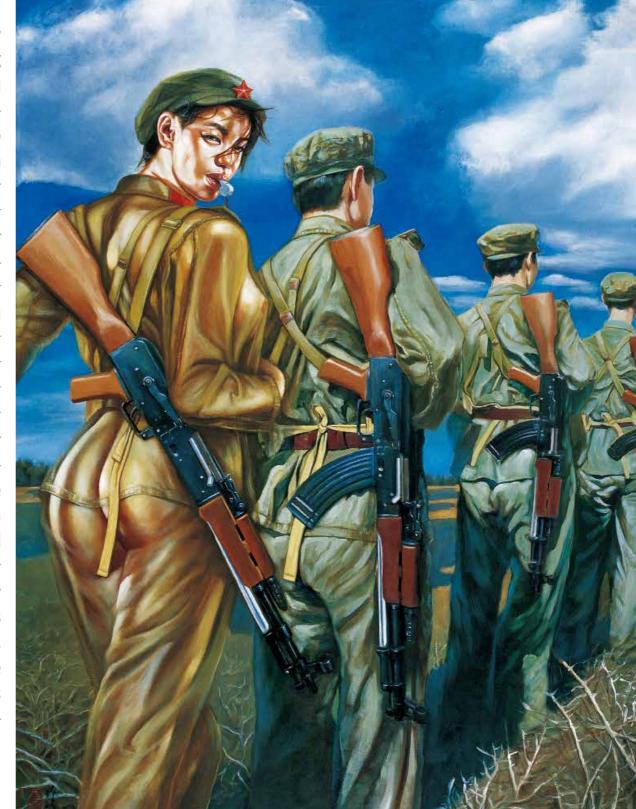
红宝书 II / Red Books II 布面油画 / Oil on Canvas 106.5×135cm 2009



背诵"老三篇" Recite the Three Constantly Read Articles 布面油画 / Oil on Canvas 159×121cm 2012

They are the women from the 20s, large cuff, high collar, scissors hairstyle, Western hat; \* These ladies are from Shanghai in the 30s, all kind of hetaera, Western maxiskirt, cheongsam with jacket outside; \*\*\*\*\*\*\*\* These are the costume of female street beggars, student uniform of the May 4th and the attire of progressive youth who's on This one, female soldier from the Liberation War era, and this is the female militia; the one with mask on is the female cadre These are the female textile workers, female intelligentsia, female construction works and female salesperson; \*\*\*\*\*\*\* Ling: Usually, the best thing about scroll is to exhibit the history in a timeframe. I think rather than saying the depiction of women in various cloths indicates the costume change of a hundred years, the fashion change reflects the political transformation Hu: I'm flattered. I'm not that profound. I have no in depth study toward politics and history. My original intention was not to display women's liberation or historical revolution. My focus was on people, through the change of fashion to represent the transforming people. Look how gorgeous the cloths of the 87 immortals are. Women from every period have their own facial

appearance, new meaning is created when they have been put together and the contrast among aesthetics from diverse era is established. Do you know which one if my favorite? This one, the cadre down South. With a flushed face, she insists to wear the then fashionable mask, her cheongsam and men's shoes both reveal her mastership.☆☆☆ Ling: Ha ha, how interesting. ቁልልልልልልልልልል Hu: The last one, which is couchant, wearing a pair of flowery underpants with red star on the forehead, is me.I couldn't find suitable clothes. ☆☆☆☆ There is always a sense of humor and tease in Hu Ming's paintings. ቱልቱልቱልቱልቱልቱልቱልቱልቱል \*\*\*\*\* Place: Hu Ming's Home in Kangaroo Valley ☆☆☆☆ Hu Ming told me that she had created another batch of paintings. She invited me to the mountains and took a look of those new paintings. More than two hundred kilometers away from Sydney in the hillside into the wood, a grey house is located There is a wooden cabin around fifty meters away from the house, and that is the studio that Bob has customized for Hu Ming. It has excellent lighting. Hu Ming loves to be left alone and painting in the mountains, no news, no newspaper, no one speaks English or Chinese, but only winds and birds' twit-

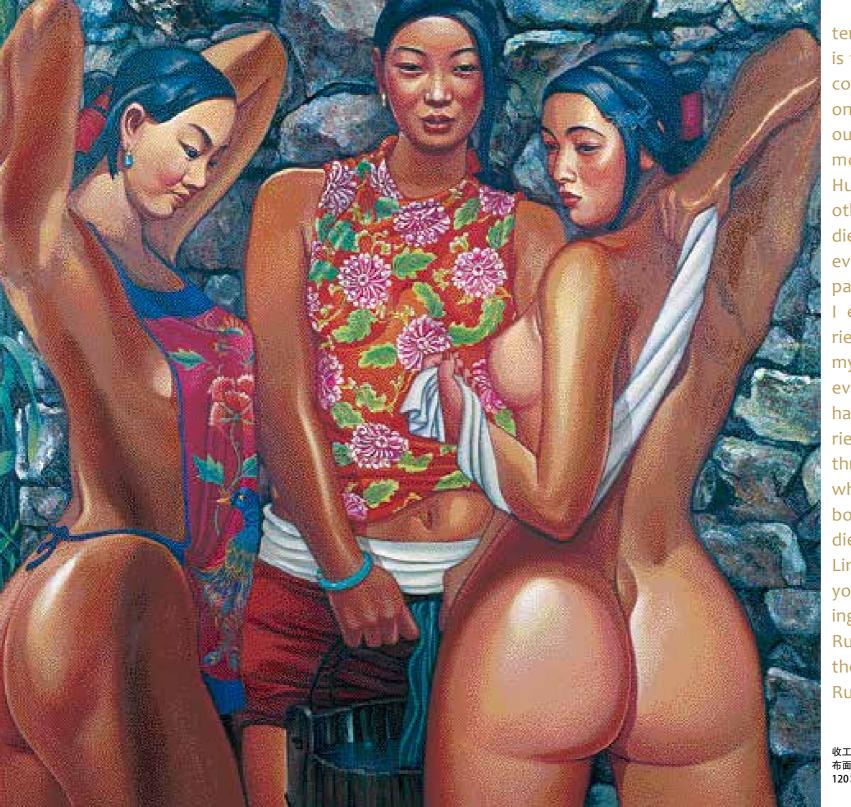




1993 年开始油画创作

带着中国胃,89年我出了国。洋画片儿拉走了每一天,一拉又是二十年。国外的那段日子里满脑子想的就是,那碗饺子;那件红肚兜;那辫子大蒜;那串干辣椒;那支景泰蓝头饰;那些劳动妇女的肌肉们。我像一个走失的散人,沿着画布一笔笔地又找回了属于我自己的心思。有一种无中生有的喜悦。

With Chinese stomach, I was out of the country in 1989. Twenty years have past, during those times abroad, all I thought about were the bowl of dumplings; that red underwear; braid of garlic; string of dried chilies; that Cloisonne headdress and those muscles of the working women. I'm like a lost man, finding my thoughts and ideas on the canvas. The Joy is out of nothing.



tering. The idea of time is faded here. She always continues to painting for one or two months without coming out of the mountains. አልአልአልአል Hu Ming produced another series of female soldiers. As early as 2003 or even earlier, she started painting female soldiers. I especially love this series because it arouses my spiritual resonance, even though I have never had any military life experiences. But I have lived through that era, the era when our youth thrived, both soldiers and non-soldiers. ชชชชชชชชชชชช Lin: Did you hear that, your female soldier paintings have been labeled as Russian artworks online, they even condemned the Russians of spoofing and

收工以后 / After Work 布面油画 / Oil on Canvas 120×120cm 1998 smearing Chinese female soldiers. ጵጵጵጵጵጵጵጵ Hu: Of course I know that. In fact, for people who have lived through the 70s, they would know these are not painted by foreigners immediately when they see the paintings. ል ል ል ል ል ል ል ል ል ል ል ል ል Ling: You are right, you can just tell the weight of the army in your life through your paintings. ፟ ተልተልተል Hu: It's way too important! Think about it, I joined the army when I was 15 and retired from there in the year of 35. I have dedicated my juvenile period, youth and half of the middle age to the army, how can I for-Ling: I like the expressions of your female soldiers, very innocent and pure, that is the manner of dedi-

好吃不如饺子 Nothing More Delicious than Dumplings 布面油画 / Oil on Canvas 120×120cm 1995

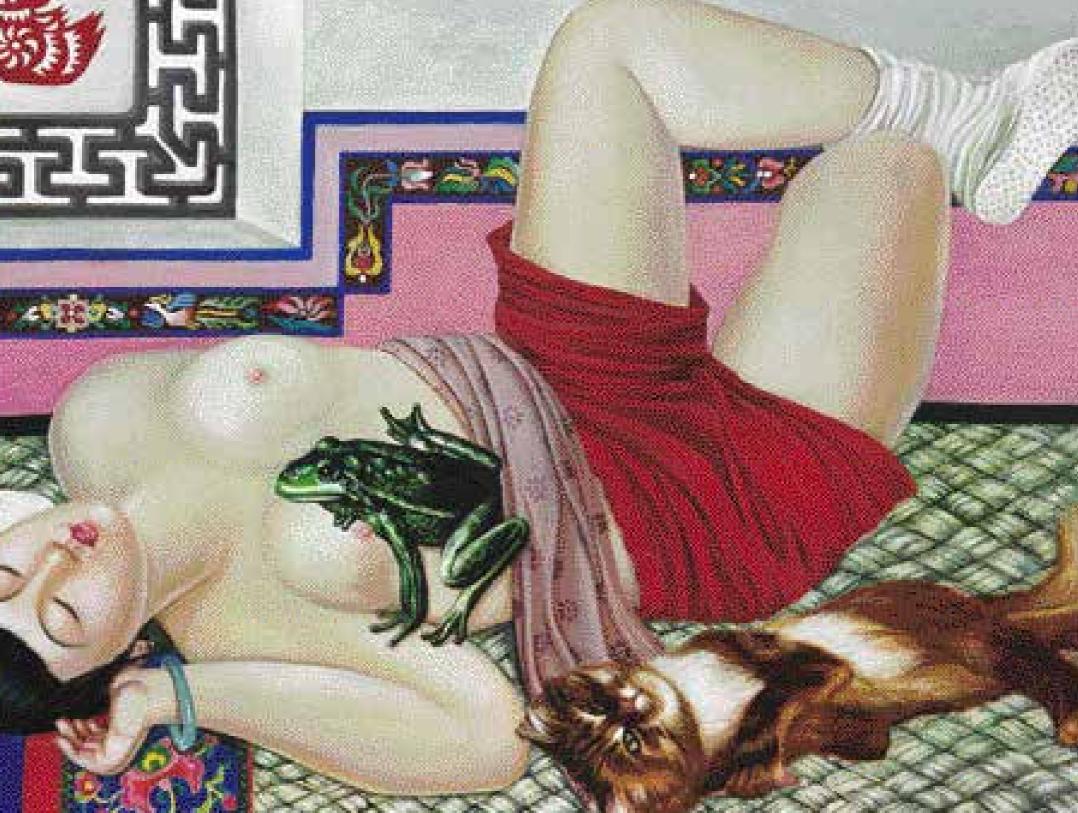




cating youth and blood to the Party. ጵጵጵጵጵጵጵጵጵጵጵ Hu: Naive, and real. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Ling: Exactly! This is the common feature of our young people from that era. I also like the way you depicted the details very much. The peeling walls, cracks on doorframe, slogans with dripping ink, broken mirrors, naked light bulbs, the dried sweating shoes, men's plastic sandals, these are all the symbols that have marked our period, they have taken me back to the old times in a second.☆☆☆ Hu: That's a foolish and pale era, with harsh and rough environment. Both the material and spiritual lives are extremely poor. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Ling: Well, the "paleness" is in sharp contrast with the beauty and aliveness of the female soldiers. What I want to know is, most of the female soldiers that you have painted are naked or half naked, but they are different from sexy big girls. Although the latter is naked, the entire image is dissociated outside reality, in the

龙罐/Dragon Porcelain/布面油画/Oil on Canvas/80×61cm/2002

world that you have created. They have dressed up extremely sexy, naked, half naked and transparent military uniforms. I have this kind of feeling: these nude female soldiers are the subversion in the world of army men, they Hu: I have never carefully thought about it in this way, I don't feel like I was sexually repressed. I started dating Hu: Soldiers were not allowed to date, but cadres can. I was promoted before turning 18. My first boyfriend was a thoracic surgeon. The way we dated was just like a spy movie. We used specific gestures to pass on the time and place of our next date. During the dating, he was always out of the hospital door first, I followed him a bit later because a commander was always on duty. Once, he was out first, I took a big broom on my shoulder to pretend. I walked out unhurriedly. We were walking along the seaside with the broom on my shoulder all the time. It's really funny to think about it now. Dating boys was the most interesting thing in that boring era\*\*\*\*\*\*\*\* All in all, during my adolescence, "Libido" was released healthily. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ There are also some paintings that have recorded my military life, such as <Forgot to Wear Underpants Again>. We



often had readiness exercise or emergent assembly at night. I had the habit of taking off the underpants and changing into the slouchy unisex one that the army sent out when I was sleeping. When emergent assembly call was on, I jumped off the bed and could not find the underpants, so I rushed out by wearing And also that one of injection, that depicts the basic skills of training nurses. In order to be accurate of the injecting position, we used gentian violet to mark a cross on the buttocks. Finding a point at the one-third of the upper buttocks, practiced on each other. I was feared on pain, so only practiced on pillows. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ The old times can never come back, I can only go back to the army in my dreams. Over the years, I still dreamed of being late at the emergent assembly, sometime I forgot the quotation book even I had the underpants on, and sometime I just could not find my troop during the march; or, I found out I was the only one wearing vintage uniform, when my comrades were in new uniforms. I also dreamed of the public bathhouse, I could even smell the steam and the soap of Lighthouse brand in the dream. \*\*\*\*\*\*\*\* Ling: Your Big Girl and female soldiers have another hhing in common, they are all Michelangelo's "transgenic human". Altough I think "Big Girl'is earlier, the seed of "Transgenic human"should be in your subconcious since you were a soldier. Army is the masculine world, everything about the place makes women forgot their own gender, and lost their feminine consciousness. This kind of "collectively unconscious" Hu: In the army, it is considered as praise if any female soldier has been regarded as "tomboy" by the commanders. I have often been praised as "tomboy", which made me feeling very proud. I thought it was not too far away to join the party every time when I heard this. Over time, the female beauty in my eyes, no matter what kind of poses, as long as they are not delicate, they have the beauty of intensity. ☆☆☆☆ I stayed in the mountain at night and went to Hu Ming's studio on the second day. She was painting a large scaled painting of transparent army uniform. Bright red background, grass green military uniform. Under-



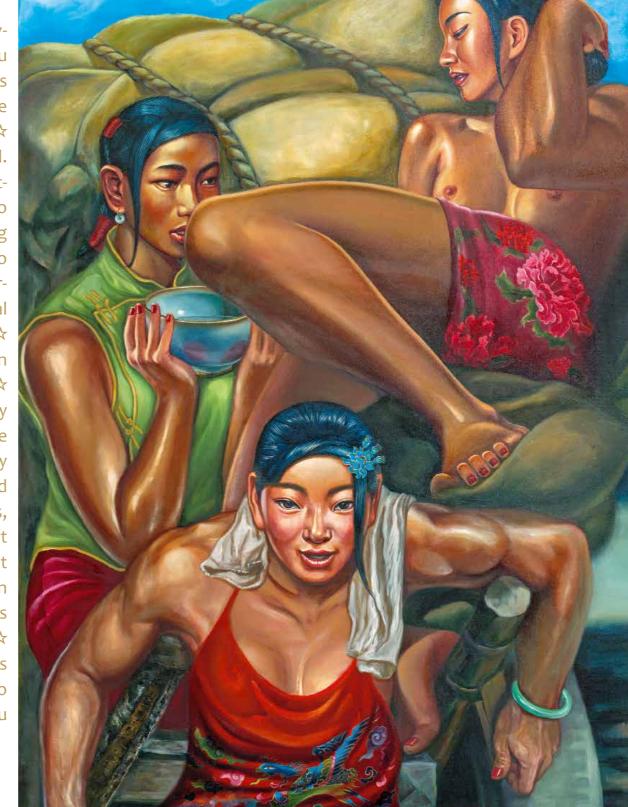




水/Water/布面油画/Oil on Canvas/75×110cm/2000

neath the transparent military uniform are the strong and fit waist and the rounded buttocks, which are indistinctly visible. ጵጵጵጵጵጵጵጵ Ling: In the female soldier series, "transparent military uniform series" is a very distinct one. It has significantly gone beyond reality, I'm afraid it's not only the celebration of the beauty of human body. It was easy to have this illusionmilitary is a representation-national machine, the representation of military system. It stifled the personal human nature and instinct. The transpareat military uniform is a subversion and mockery. አልአልአልአልአልአልአልአልአልአል Hu: Don't even talk to me about politics. I can never understand politics. In the common logic, I joined the army since I was 15, I should be politically matured in this "revolutionary melting

Ling: That's marvelous. There are many people saying you have bad memories, but I don't think so. You have excellent memories, it's your brain that filters and excludes the uselessness for paintings outside the memories. \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* Hu: You said right, politics is the first to be excluded. In my opinion, it narrows the coverage of any artworks when political element is added, which also shorten the vitality of the artworks. I start creating from my own direct experience, using painting to express my personal feelings. It would be too narrow to interpret my paintings only from political viewpoint. አአአአአአአአአአአአአአአአአአ Ling: I actually would like to hear your interpretation of the transparent military uniform. ጵጵጵጵጵጵጵጵ Hu: That kind of thing does not exist. I purposely create it. Just imagine the absolute beauty of the young bodies underneath the transparent military uniform! Maybe I have addiction to uniforms. I used to kept several sets of uniforms back from the 70s, but my mother gave them to the victims, only left few military caps of all kinds: with brim, without brim, big brim ones and cotton-padded ones. I can paint uniforms from that period even with my eyes are shut. \* Ling: The female soldier in transparent uniforms have strong personalities, brave, playful and also provocative. The transparent uniform that you





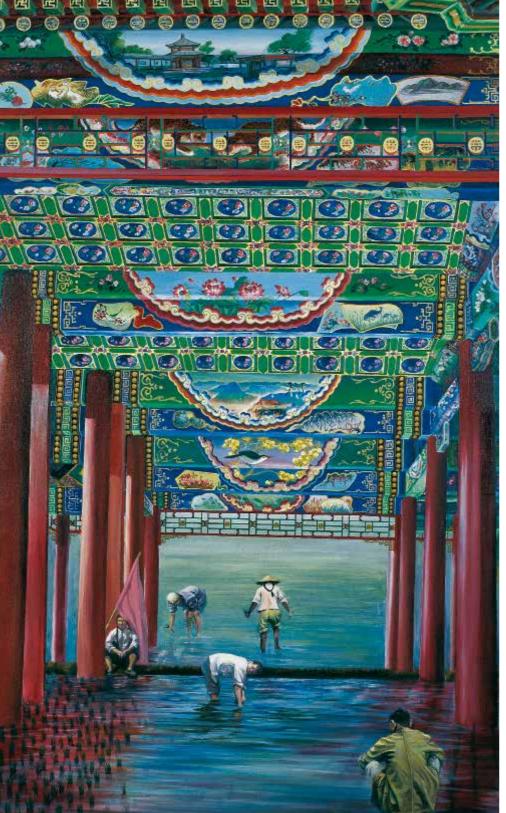
painted is the reflection of you-rebellion.☆☆☆☆ Hu: I have always been a rebellious child, until I went abroad, my rebellious nature was able to be gradually revealed. My transparent uniforms subvert myself first, then subvert the tradition and the public visual habit. ☆ The body of the female soldier is nearly finished. After looking at it for a while, Hu Ming said: "Do you think there is something missing? There should be a gun in the hands." She pulled out the picture of guns from a pile of data, "if I'm going to paint a gun, then the hand needs to be repainted, and also have to do some changes to the arm." After she has done the changes to the arm, she quickly painted

虔诚 / Buddha 布面油画 / Oil on Canvas 76×76cm 2002

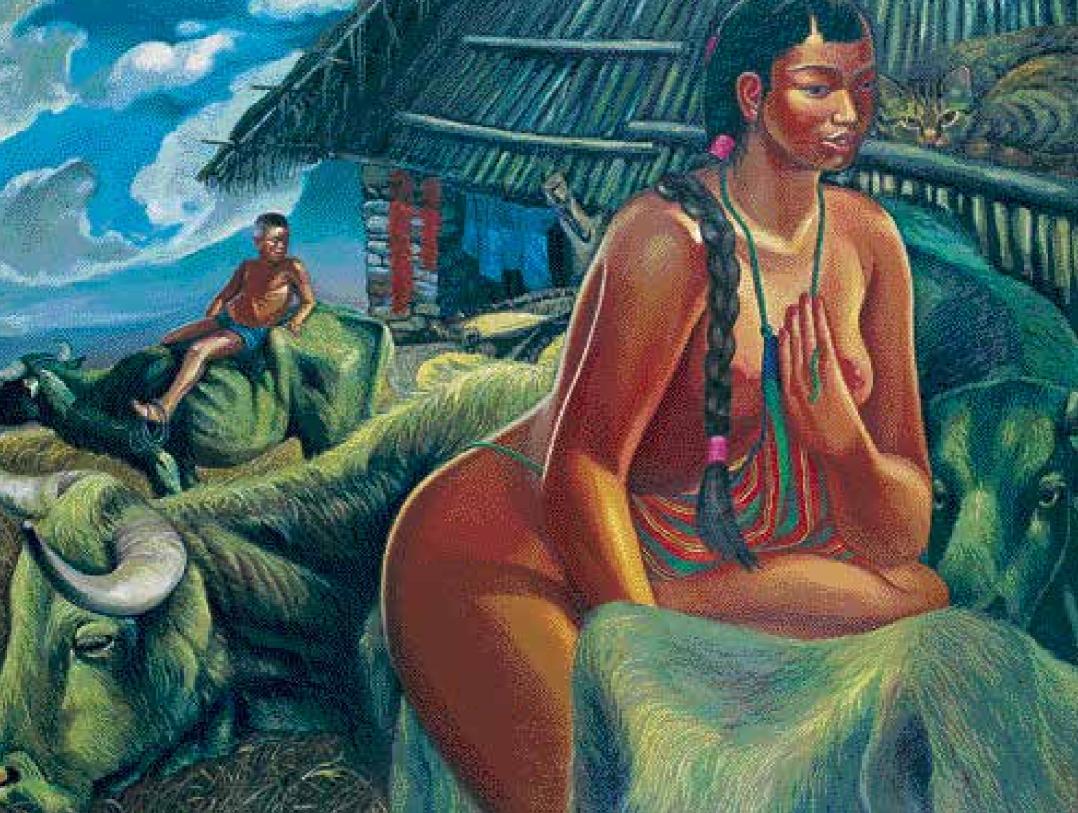
a AK-47. "I'm so familiar with this gun." She looked at it with few steps back, "well, the composition of this painting is stable now, isn't it?" I laughed: "It is a fortune that I'm the one seeing you like this, if it's other people, they must add extra sexual fantasy onto this gun."☆☆☆☆☆ We both laughed out loud. Frog raise, the wood became invisible at one time. and we placed ourselves in the white mist. Another while, mountain breeze started bursting and it brought the rain. "It's going to be raining." Hu Ming said. አልአልአልአልአል \*\*\*\* The Seventh Day 2008☆☆ Place: Kangaroo Valley☆☆ It was pouring outside. I should be back in the city center, but I had to stay in the mountain at that

NH. MINT- LULL

晒辣椒 / Drying Chilies 布面油画 / Oil on Canvas 76×76cm 2003



moment. The rain was scary in the mountains, everything disappeared in a distance, and you could not see anyone there. I was a bit nervous: "The rain is terrible." But Hu Ming was kind of relaxed: "The rain in the mountain is like this. The rain is God's tears, the wind is God's laughs and the lightening is God opened up his eyes to look at you." I asked: "Are you scared?" Most of the time, she's staying on her own in the mountain. Hu Ming answered: "Not at all! I especially love raining days. Everything disappears, only left very limited space- the painting and me. I can fully enjoy the status of isolation after excluding the entire visual The rain stopped in the evening. We went back to the kitchen with a torch. Hu Ming opened up a bottle of wine, said: "come on, let's have something to drink." I said: "I don't do alcohols." "Then you are missing a great pleasure in life. Tipsy feeling is the best, painting becomes easy and relaxed." I said; "Yes, drinking and painting, that's the momentum of Hu Ming's ancestors were from the Hun (Xiongnu) tribes. Huyaner is one of the four major ancient Hun surnames. Huns ruled the northern central plains during Han Dynasty, which was banished later, split into South and North branches. Northern Huns moved westward from Mobei. Southern Huns then moved into the central plains, changed their surname from Huyaner to Huyan, and part of the clan simplified it into "Hu". Hu Ming's family was derived from the latter. These descendants eventually settled in Liaocheng, Guan County, in Shandong province. Up to the present, there are still more than a dozen of Hu families living in her home





2012呼鸣在MIFA的个展

凡降临的,都是上天的美意。

在卷轴画中,我最喜欢白描八十七神仙卷,把大片的线画匀了远处看才会成薄雾,画千人一面才能成势。

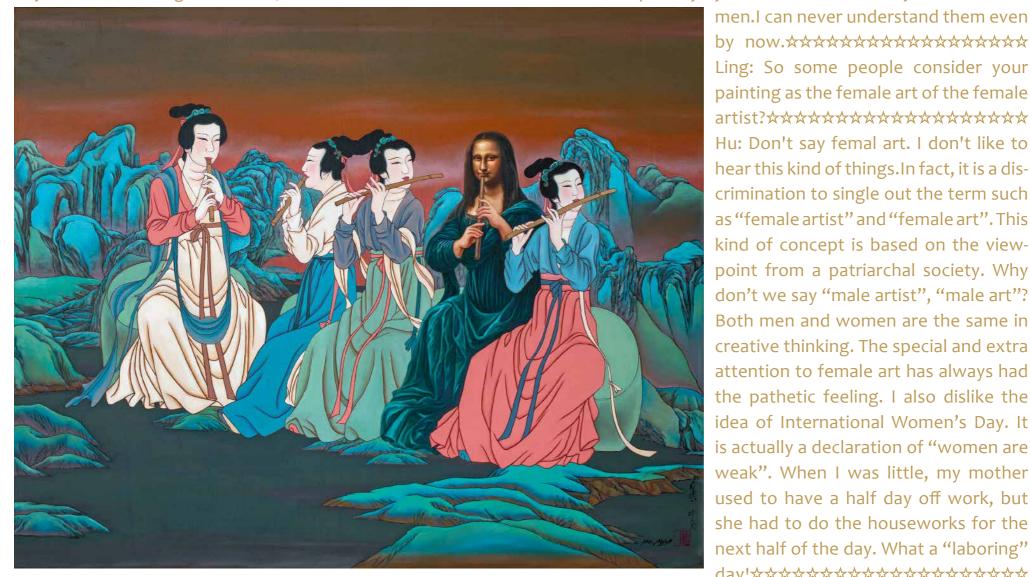
二十几年后当我把喜欢的历代油画大师笔下的女性形象和白描八十七 神仙卷穿插在一起的时候,只有深深地从心底向大师们致敬。

Whatever comes, is God's will.

In the scroll painting, my best favorite is line drawing Eighty-seven lmmortals Volume. Only equally do the line drawings in large scales, mist can be recognized in a distance. Follow the pattern of the wind can be into the style of painting.

Twenty years later, when I put the characters I like from the oil masters together with the line drawing of 87 Inmmotals, I pay tribute to the masters deeply from the bottom of my heart.

Ling: Ordinarily, your painting should be more masculine according to your personality. However, feminine absolutely dominates your paintings from your "Big Girl Series", "Female Soldier Series" to "Transparent Military Uniform Series", the very few male character in your paintings are just props. Why do you exclusively paint women? \* Hu: Because I'm familiar to that. I joined the army when I was 15, my whole military life was spent in a female surrounded environment. We did everything together, just like a big family. There was no secret among us. I could grasp all their moods, and any emotional changes of theirs; I could even catch their manners without open my eyes. But it will be totally different with

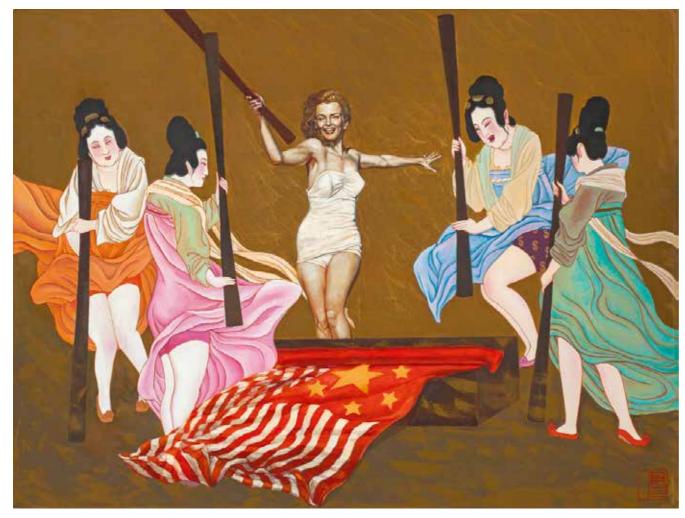


by now. \*\*\*\*\*\*\*\*\*\*\*\* Ling: So some people consider your painting as the female art of the female Hu: Don't say femal art. I don't like to hear this kind of things. In fact, it is a discrimination to single out the term such as "female artist" and "female art". This kind of concept is based on the viewpoint from a patriarchal society. Why don't we say "male artist", "male art"? Both men and women are the same in creative thinking. The special and extra attention to female art has always had the pathetic feeling. I also dislike the idea of International Women's Day. It is actually a declaration of "women are weak". When I was little, my mother used to have a half day off work, but she had to do the houseworks for the next half of the day. What a "laboring" 

Ling: These make you sound like a feminist... ☆ Hu: Feminism is a selfdeprecating term itself. Although I am a woman, I am a human being in the first place. I put myself on the same level as men. In fact, there is no difference between men and women despite the genital system. I did the same work as men in the army, even works that male soldier could not do, I did better than I like the beauties under my aesthetic frame, the beauty of women should not be just for men, but also for women. Women should be strong and confident. I like women's expression and the change of their muscles when they are laboring. My aestheticism is

俱乐部 / Social Customs through the Ages 布面油画 / Oil on Canvas 150×150cm 1997





新旗在微风中诞生 / New Flag Born on a Breeze / 布面油画 / Oil on Canvas /91×122cm / 2011

based on the state of laboring. Men's muscle looks also beautiful when laboring. But women's muscle looks great all the time. \*\*\*\*\*\*\*\*\*\*\*\* Hu Ming had already drunk half a bottle at She said: "Come on, let me show you the cellar. "I don't know the wines, but I like the door of the cellar. Made of thousands of wine stoppers by Hu Ming. They must have drink lots of wines. አልአልአልአል \*\*\*\*\*\*\*\*\*\* Place: On the Way to Kangaroo Valley☆☆ Hu Ming's artistic creation came into the climax stage in 2010. ጵጵጵጵጵጵጵጵ I was driving Hu Ming to her studio in Kangaroo Valley. Bob usually drove the car, but he was occupied that day. The direction that Bob wrote me was things like "turn left 200 meters after you see Shell", I

 charge of subscribing newspaper and magazine in the army, there were so many invoices. When it came to the year-end, there were more than 300 Yuan less, all I can do was to beg my mother to cover it up for me. The most dangerous experience was that electrical short cut in the broadcasting studio, I climbed up to the ceiling to inspect and muddled up the wires, I was electrically stunned. Until dinnertime, no one trumpeted, they could not find me in the broadcasting studio, so they went to the ward and saw the opening vent on the ceiling. That was how I got my Ling: Based on my understanding of you, I think

Ling: Based on my und standing of you, I th 穿过马格利特的森林 / Margrit Jungle 布面油画 / Oil on Canvas 110×110cm 2012





新仕女/New Ladies/布面油画/Oil on Canvas/110×110cm/2011



新佛珠/The New Prayer Beads / 布面油画 / Oil on Canvas /110×110cm / 2011

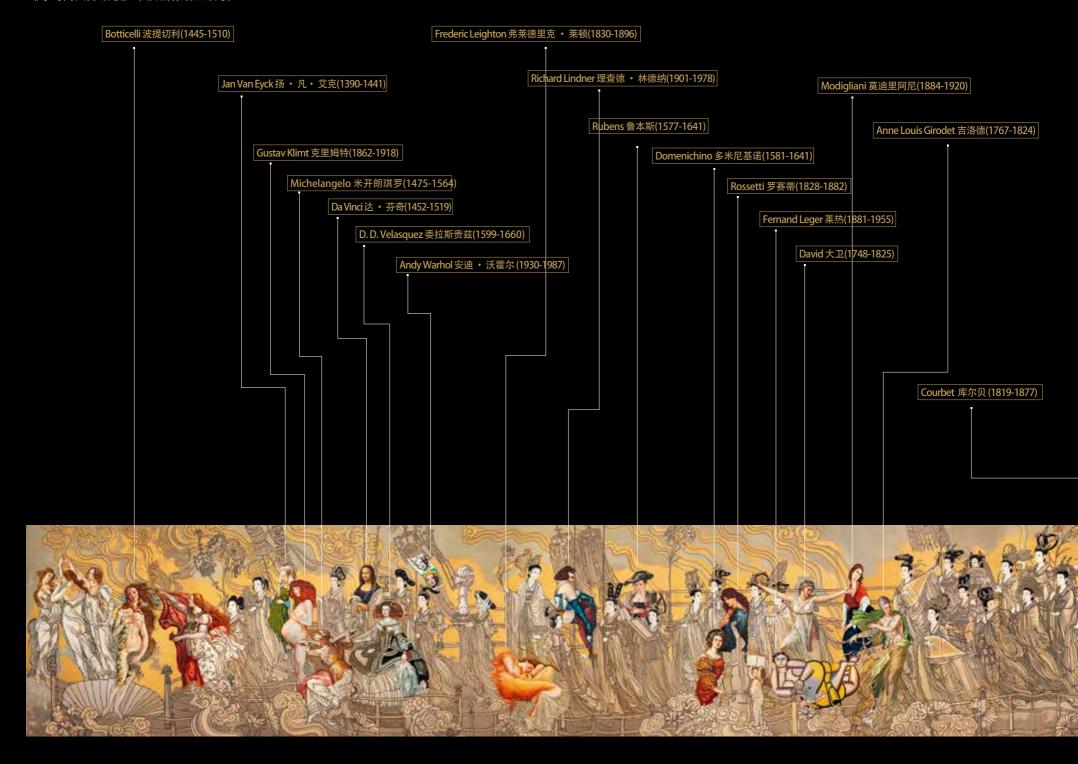
 loves to fantasize, and indulges himself into the whimsies that has nothing to do with reality. For instance, since the wheels are spherical, damage can be avoided in a collision; when encounter the traffic lights, cars can fly low altitude in order to reduce the traffic jam; the road is the speed changing conveyer, which is operated by solar. Also, there are lots of pipes in the kitchen at home, soy sauce, vinegar and other spices flow out from there. In the eyes of the teacher and his mother, Xiaofan is a child with ADHD, therefore he is considered as mentally disordered and sent to the lunatic asylum... In the end of the movie, Zhang Xiao-

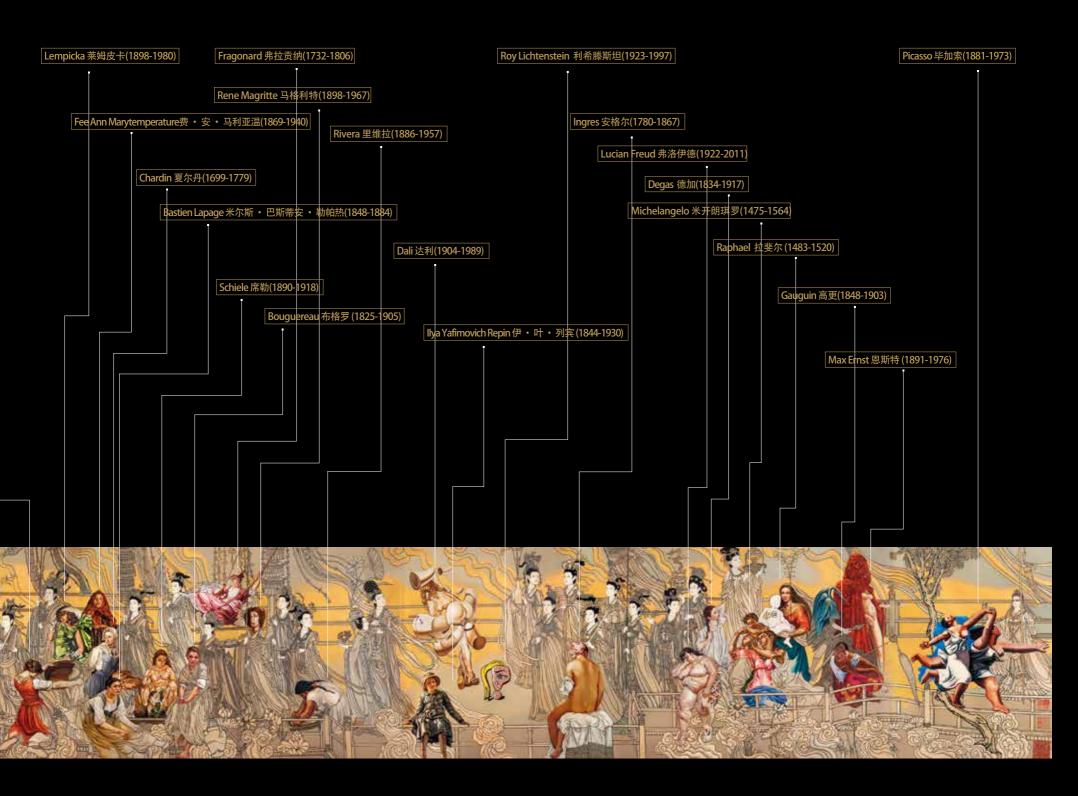


国宝/ National Treasure / 布面油画 / Oil on Canvas /110×110cm / 2011



大饺子 / A Big Dumpling / 布面油画 / Oil on Canvas / 100×100cm / 1996







2011年呼鸣在悉尼家中

坐正了,吃你能够得着的食物。——《古兰经》 你能做到吃的同时不惦记其他食物吗?其实对人对动物,还是敬而远 之地相处更舒服。不要以为动物不讲人话,你就可以为所欲为。忍耐 都是有限的。

Just sit still and eat the food you can get. - <Koran>
Can you eat at the same time not thinking about other food? In fact, to human or to animals, it's better to keep distance. Don't think that because animals do not speak human words, you can do whatever you want. Patience is limited.

and won prize, entitled<Ten minutes between classes>. It's about me flying out of the school to Shi Jingshan, Beihai, then to the zoo. When I heard the school bell, I flew back to the classroom in a second. I was day dreaming most of the time. But my result is better than Zhang Xiaofan, I can daydream endlessly throughout my artistic creation. ងងងងងងងងងង It was an open valley in front of us. Hu Ming cheered up: "I know it now! Here we are!" We finally got home. I said: "It's lucky that you don't drive, If you're driving while day dreaming, police's bonus for the whole year will be The Ninth Day 2010 ጵጵጵጵጵጵ Place: Kangaroo Valley ☆☆☆☆☆ It was Kangaroo Valley again. A huge fishpond was built outside the grey house. There were two 2 meters long golden koi, leisurely chasing us. Hundreds of their descendants in various sizes were swimming through the weeds and rocks. "This is Bob, and this





is me." Hu Ming pointed at that two big ones, "I like watching fish, and sometime I can spend hours watching them." No wonder the fish in Hu Ming's painting are so lively. ፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟ងងងងងងងងងងងង We stayed in the mountain that night. It was extremely quiet. In the dark, kangaroos, hares, fox, wombat, possum and owls all came out and occupied the garden, and they knew the guest was here. \*\*\*\*\*\*\*\*\*\*\*\* Around 4 or 5 o'clock in the morning, birds started singing in the mountains. The animals scurried home to rest by riding the early morning lights, left footprints on the porch. ጵጵጵጵጵጵጵጵጵ Hu Ming got up before 6 o'clock, and started her works of the She transported a load of firewood to the studio by using the unicycle trolley. She lightened up the fire, and the flames brought vitality to this silent room. She picked two pump-

新领带 II / New Tie II 布面油画 / Oil on Canvas 152.4×91.5cm 2000

kins from the vegetable garden, chopped off two pieces and put them on The studio was extended two times in size. The finished paintings from the <Animal and Human Series> were put inside there. Again, this was another brand new series, animals were the dominant in these paintings. ☆ Ling: Go ahead painting. We can chat while you are painting. ☆☆☆☆☆☆☆☆☆ Hu: I cannot do that. I can only focus on one things at one time. አአአአአአ Ling: No wondering you can be sucessed. When I'm writing, I turn on the radio, listening to the music, news. Stop for a few lines. These made me un- 紫色黄昏/Purple Sunset successful. ដង់ដង់ដង់ដង់



布面油画 / Oil on Canvas 106×140cm 2010

Hu: I'm always looking for new things. The subject and content of my concept is always changing. When new pictures arise in my head, I will follow them and get lost. Every lost state can be developed into a series. And sometime it's only one piece. Ling: These paintings, it is really close and intimate between the animals and human beings. They look very cute, but also



最后的晚餐 / The Last Supper 布面油画 / Oil on Canvas 140×212cm 2010







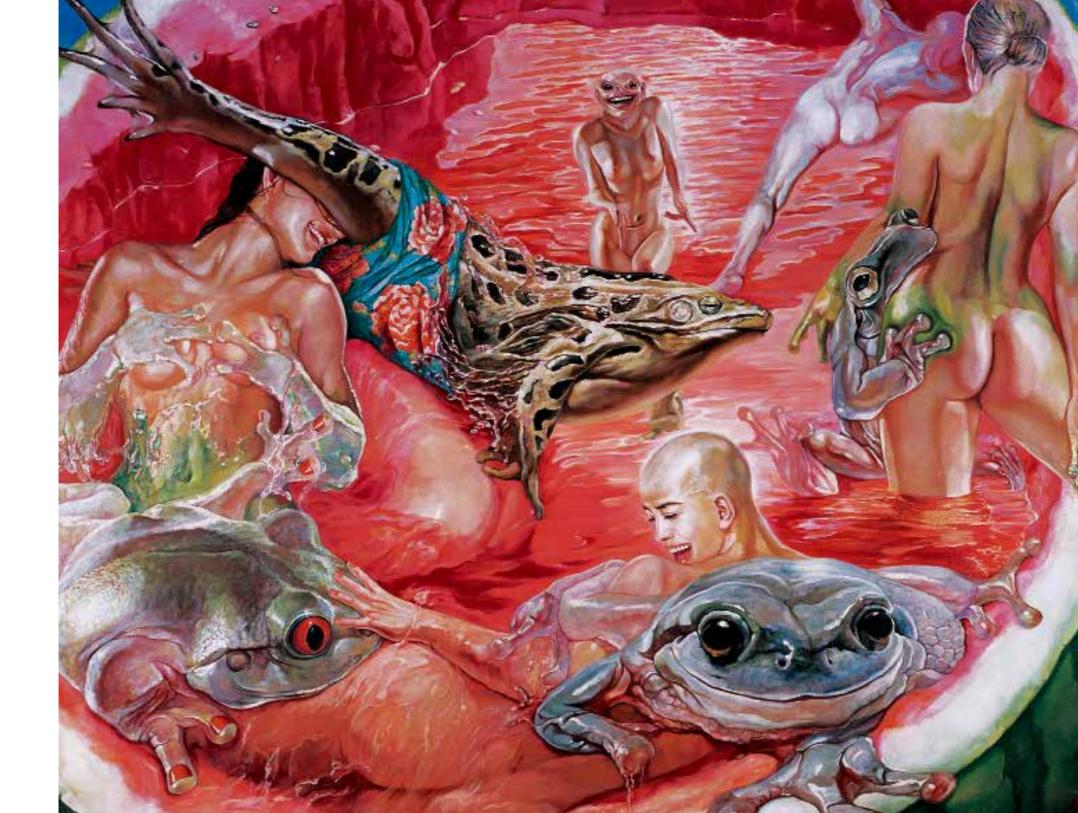
was kind of a special mark of her. Her cat is very adorable, and dynamically different, but all have the same expression of understanding ev-Several hours past, I was almost unable to sit still, so asked her; "Don't you feel bored to paint so long?"☆☆ She smiled; "How come? I will go into another world once I start painting. There are so many novel ideas and endless pleasure to enjoy, how can I get bored? I can continuously paint for 9 hours even 13 hours. It is



流浪的红烧肉 I / Wondering Bouili I 布面油画 / Oil on Canvas 90×140cm 2010



雨后 / After Rain / 布面油画 / Oil on Canvas / 80×110cm /2010

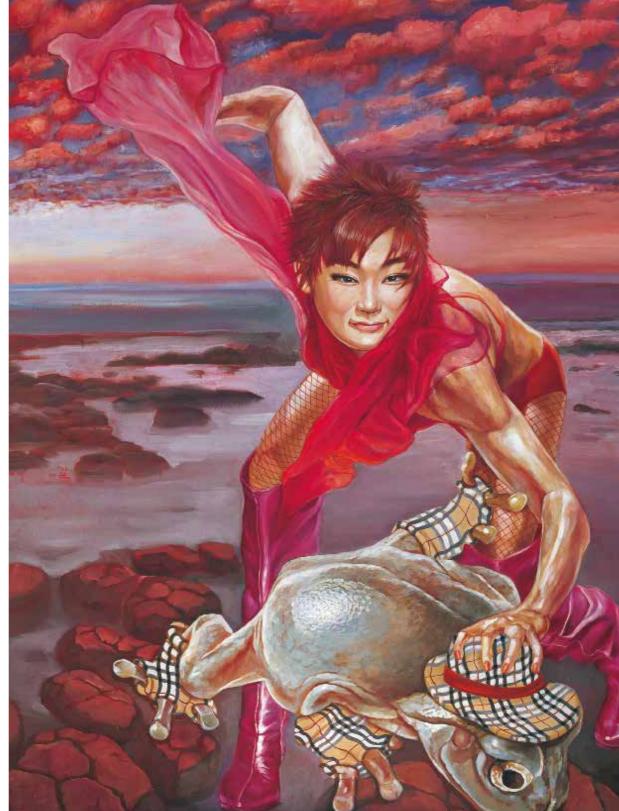




Hu: These females under the masters' pens, some of them are publicly acknowledged as masterpiece in the history, some of them are my own favorite, the artist may not be famous, but to me they are masters. Their appearances are neither in historical order nor the ranks of their fame, they are randomly positioned, mainly for the composition need. አልአልአልአልአልአልአልአልአልአልአል The first one is Botticelli's <The Birth of Venus>. I rubbed in elements from contemporary societycamouflages from the wartime. War replaces the ideal of peace and love. ቱቱቱቱቱቱቱቱቱቱቱቱቱ That woman with green cloth is from Jan Van Eyck's <Portrait of Giovanni Arnolfini and His Wife>. It is known as the first picture in the history of painting. On top of that, the fine detailed skills and the style of his characters are similar to Chinese meticulous detailed color painting. Thus, it is worth to be memorized. አጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ I put the pregnant woman from Gustav Klimt's painting beside her, childbearing is a breeding responsibility of women. No matter they are happy about it or not, she looks very happy, with an accidentally After that is Michelangelo's Goodness of knowledge, has beauty trength wisdom in one. Just look how beautiful the muscle is on her back, I am so confident in painting young muscles.\*\*\*\*\*

猜猜我是谁 / Guess Who I Am 布面油画 / Oil on Canvas 140×106cm 2010

I always like Mona Lisa, her secretive smile, looking at the transformation of human and society with sarcastic smile. She has been repetitively appeared in my works since I started painting. She's from the same period as <Han Xizai Evening Banquet>, the spiritual world that they represent is the same, calm After Mona Lisa is the teenage girl of D. D. Velazquez, the empirical costume from this period was very decadent, slyly stunning and morbid. My main point is to present her cloth. Apart from the body curves, clothes play a very important role. Clothes represent class and the change of hierarchy at times, whether covering the body, for convenience or different decoration, they all have their own different meanings. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ I put two of Andy Warhol's Marilyn Monroe on the pennant of the fairies. Marilyn Monroe is my favorite beauty, the eternal temptation. Warhol's Monroe is a revolution because it has told the public that art is not only from easels, but can also be produced from machines. አልአልአልአልአልአል It supposed to be lotus in the hand of the fairy behind, but I changed it into the mushroom cloud of the atomic boom. Modern people focus more on conquest nowadays, they advocate military force, and have their hopes on the most advanced weapons. Look, the fairy is





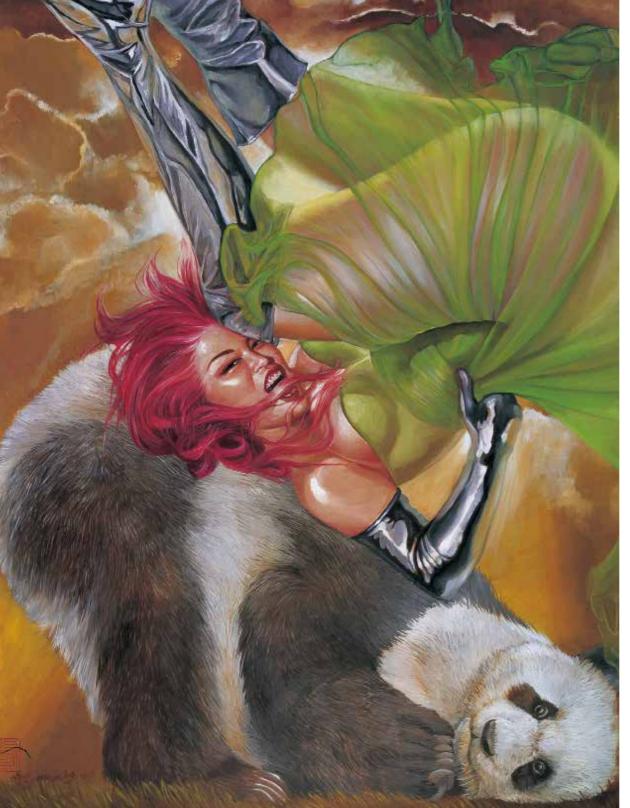
a mass of bruised. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ The woman in red lying in the front is the representative work of the Raphaelite Frederie Leighton, lazy estheticism. Some critics believe his paintings are greasy and kitsch. There is no right or wrong in artistic standards, only like or dislike.☆☆☆☆☆☆☆ On the top, is the woman from Richard Lindner's works with leather gloves and garter. He had never been professionally trained, his mother made underclothes for people, so he grew up peeking at female models. I admire the weird and wild character of his female characters, full and with tension. \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* I don't really like the female body of Rubens, so I only selected one female portrait. አልአልአልአልአልአል The cello player is from Domenichino, which plays the role of the prelude of the band at the back.\*\* The woman in blue dress comes from the pre-Raphaelite Rossetti. All of the faces he painted were the same, just like him, especially the mouth, which is particularly sexy. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ The one lying on the ground is the representative masterpieces from the Cubism Fauvism artist, Femand Leger. The original book in the hand has been changed into ipad. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ The one with the stretching arms is the Goddess from David, which has also been put on a pair of headphones. አልአልአልአልአልአልአልአልአልአልአልአል

醉红 / Lost in Red 布面油画 / Oil on Canvas 140×106cm 2008

The one wearing red shawl is from the work of Modigliani. ፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟ The woman that plays piano is from Anne-Louis Girodet. She has so many works in her life. I love the pattern of her cloths, and also the piano. Her gesture just echoes with the immortal kabuki. The characters in immortal kabuki are the center and also the climax of this whole scroll, the design of the line drawing is so beautiful.፟፟፟፟፟፟፟፟፟፟፟ងង់ងំងងំងងំងងំងងំងង Beside it's the woman in green dress from the painting of Lempicka. I chose her because the early female body shape in my works was hugely influenced by her.☆☆☆☆ Apart from the one of green dress, the six people in the group are all laborers. The woman in



夏天的晚上 / Summer Nights 布面油画 / Oil on Canvas 101×101cm 2004



red kneeling on the ground is from Courbet's <The Wheat Sifters>, her kneeling position is pure, simple Fee Ann Marytemperature's <Russian Country Girl <Back from the Market> of Chardin. ልልልልልልልልልል Jules Bastien Lepage's <Haystacks>.☆☆☆☆☆☆☆ Bouguerean's <Girl that Breaks the Water Jar>☆☆ Then it comes to the noble lady on the swings. Artist Fragonard belongs to classic Rococo, most of his paintings are the depictions of the sexual desire of those nobles, in gaudy style. ጵጵጵጵጵጵጵጵጵጵ Rene Magritte's paintings are extremely secretive. He is one of the most admired masters of mine. His imagination is elusive. ጵጵጵጵጵጵጵጵጵጵጵጵ The white dressed woman who is making the dough is the character from the Mexican artist Rivera. He is the national treasure of Mexico, his paintings have been exhibited in the biggest Mexican museum. I actually don't like his style, but because my time is so limited and his painting That dismembered woman is Dali's. For this kind of paintings, I only copied once, very easy. ☆☆☆☆☆☆ The girl that sits underneath is Ilya Yafimovich Repin's painting of his own daughter. Repin's work is difficult to copy. Copying this painting

人造美人 / Man-made Beauty 布面油画 / Oil on Canvas 140×106cm 2010

revealed my deficient skills in oil painting.☆☆☆ Women in Ingres's paintings are the most virtue and serene ones, even the back of a bathing woman is still elegant and dignified. I was stunned when I saw That chubby woman is from Lucian Freud. He is the grandson of Sigmund Freud, the psychiatric expert. His paintings are usually too real to face directly. I painted a bunch of capsules on the body of the woman to accusation- obesity and the overuse of antibiotics is a century disease. ጵጵጵጵጵጵጵጵጵጵ The woman in white is from Degas's impressionist work. አልልልልልልልልልልልልልልልልልልልልልልል The woman with a child on her shoulder is also Michelangelo's work, very strong and sturdy. I painted I only sketched the outlines of Rapheal's Virgin Mary and Christ, and put @ in the position of his heart to manifest how much modern people's spiritual life is Max Ernst's works are extremely crazy, and I need that red. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ To copy Gauguin is to save time. ☆☆☆☆☆☆☆☆☆☆ The last one is Picasso's <Two Women Running on the Beach>, the original has two women with flying long hair. I cut one's hair short to manifest homosexuality, which is also the contemporary phenomenon. The two running in the opposite di-





rections represents the sense of rebellion.☆☆☆☆☆ And the last "immortal" is me. Colored glasses and Ling: I feel like I've been going through the world art history after listening to you. I find another characteristic of this scroll, all of the Western women have been painted in half oil painting and half tradi-Hu: I purposely did it. Chinese painting believes line drawing represents the perfect shape. At first, I tried to do Mona Lisa with traditional line drawing, but no one could recognize her. It seems like it is not just the outline that people are familiar with, but the color sketch is also very important. So I found a neutral way to do it by combining the skills of oil paintings and line drawings together. To extract lines out of masters' oil paintings is very interesting. ☆☆☆☆☆☆ Ling: The most wonderful thing is, in this way, the characters from Western oil paintings are blended among the immortals, therefore, becoming unobtrusive in the scroll. ጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵጵ Hu: That is correct. I did the best to apply all my line drawing skill. It can be considered as the attempt to combine Chinese and West. ጵጵጵጵጵጵጵጵጵጵጵ Ling: This painting is really gorgeous and powerful. The integration of Chinese and Western figures; the integration of line drawings and oil paintings; which makes the image coherent, and this is the so called qi. The composition of both the Western figures and Chinese immortals is fit and appropriate, this is shi. Such 
> 刘海鸥整理于悉尼 **2012**年 Sort out by Liu Haiou in Sydney 2012







#### 呼鸣

- 1955年 出生于中国北京
- 1970年至1989年 在部队服役, 曾历任: 广播员、图书管理员、电影放映员、外科护士、俱乐部主任、文化干事、八一电影制片厂的特技美术设计师
- 1979年 考入天津美术学院国画系, 1983年毕业
- 1989年 移居新西兰
- 1991年 在新西兰奥克兰市建立开放式画室并开始油画创作
- 1999年 定居澳大利亚悉尼市至今,在悉尼工作室和北京工作室从事油画创作

### 个展

- 2012年 "呼鸣向大师致敬个展" 今日美术馆 中国 北京
- 2012年 "呼鸣个人油画展" 墨尔本国际画廊 澳大利亚 墨尔本
- 2011年 "呼鸣个人油画展" 国际艺苑画廊 中国 北京
- 2010年 "没有一句人话" 二月书坊画廊 中国 北京
- 2007年 "呼鸣个人油画展" 798仁画廊 中国 北京
- 2006年 "本色" Catherine Asquith画廊 澳大利亚 墨尔本
- 2004年 "呼鸣个人油画展" Maria Perides画廊 澳大利亚 布里斯班
- 2003年 "性感中国" Soho画廊 澳大利亚 悉尼
- 2001年 "呼鸣个人油画展" 249画廊 澳大利亚 悉尼

### 联展

- 2012年 "呼吸—— 女画家联展" Art Atrium画廊 澳大利亚 悉尼
- 2010年 "中国时刻" 可创画廊 中国 北京
- 2009年 "中国时刻" 99画廊 德国 爱莎芬堡
- 2008年 "从毛泽东时代到现在" Armory画廊 澳大利亚 悉尼
- 2008年 "南方的天空——中国的艺术在澳大利亚" 澳大利亚驻北京使馆 中国 北京
- 2008年 "天地同辉——风筝藏品展"中国美术馆 中国 北京
- 2007年 "Soho艺术博览会" 德国 柏林
- 2006年 "中国俄罗斯女画家联展" 中国国家博物馆 中国 北京
- 2002年 "新加坡当代亚洲博览会油画展"新加坡
- 1995年 "东方太平洋艺术联展" 东方太平洋艺术中心 新西兰 奥克兰
- 1994年 "四人油画联展" 艺研会 新西兰 奥克兰
- 1982年 国画《天池借月》 入选"天津市第一届青年美术作品展"并被天津博物馆收藏 中国 天津
- 1981年 国画《天池借月》 入选"全国第一届青年美术作品展" 中国美术馆 中国 北京
- 1979年 年画《春夏秋冬》 入选"北京市工农兵业余美术优秀作品展" 中国美术馆 中国 北京
- 1976年 国画《试讲》入选"北京军区美术作品展" 中国 北京

### **HU MING**

1955 Born in Beijing, China

1970 to 1989 Served in the People's Liberation Army where she worked in a variety of capacities, notably, as a radio broadcaster, librarian, cinematographer, surgical nurse, political office club director, cultural officer and film art designer

1983 Graduated from Traditional Chinese Painting Department of Tianjin Academy of Fine Arts, Tianjin, China

1989 Migrated to New Zealand

1991 Established her open studio in Auckland and started focusing on oil painting

Since 1999 Resides in Sydney, Australia and dedicates herself to oil painting in both her Sydney and Beijing studios

### **Solo Exhibitions**

- 2012 "Tribute To The Masters From Hu Ming" Solo Exhibition, Today Art Museum, Beijing, China
- 2012 "Hu Ming Oil Painting Solo Exhibition", MiFA Gallery, Melbourne, Australia
- 2011 "Hu Ming Oil Painting Solo Exhibition", International Art Gallery, Beijing, China
- 2010 "Not a Word of Human", February Bookstore Gallery, Beijing, China
- 2007 "Hu Ming Oil Painting Solo Exhibition", 798 Yan Club Arts Center, Beijing, China
- 2006 "Female Soldiers in Uniform", Catherine Asquith Gallery, Melbourne, Australia
- 2004 "Hu Ming Oil Painting Solo Exhibition", Maria Perides Gallery, Brisbane, Australia
- 2003 "Sensuous China", Soho Gallery, Sydney, Australia
- 2001 "Hu Ming Oil Painting Solo Exhibition", Gallery 249, Sydney, Australia

## **Group Exhibitions**

- 2012 "Breathe", Art Atrium, Sydney, Australia
- 2010 "China Time", Creation Gallery, Beijing, China
- 2009 "China Time", 99 Gallery, Ashbourgh, Germany
- 2008 "From Mao to Now", Armory Gallery, Sydney, Australia
- 2008 "Southern Skies Chinese Artists in Australia", Australian Embassy, Beijing, China
- 2008 "Kite Collections Exhibition", National Art Museum of China, Beijing, China
- 2007 "Soho in Berlin", Art Fair, Berlin, Germany
- 2006 "China-Russia Women Artists Exhibition", National Museum of China, Beijing, China
- 2002 "Contemporary Asian Fair Oil Painting Exhibition", Singapore
- 1995 "Oriental Pacific Exhibition", Oriental Pacific Art Centre, Auckland, New Zealand
- 1994 "Four Painters Joint Exhibition", Yi Yan Chinese Women's Club of New Zealand, Auckland, New Zealand
- 1982 "The 1st Tianjin Young Artists Exhibition", work collected by Tianjin Museum, Tianjin, China
- 1981 "The 1st National Young Artists Exhibition", National Art Museum of China, Beijing, China
- 1979 "Beijing Workers, Peasants and Soldiers Outstanding Amateur Art Exhibition", National Art Museum of China, Beijing, China
- 1976 "The National Military Art Exhibition", Beijing, China





鸣谢:魏宝元 呼呐 楠楠 高鹏 曾孜荣 聂春梅 赵妍 童芳芳 肖宝珍 王海旺

# 呼鸣向大师致敬

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