

呼鸣向大师致敬

TRIBUTE TO THE MASTERS FROM HU MING



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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——一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 cross-era 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。

约翰·迈克唐纳

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 lionesses 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.

John McDonald



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

第一日 2001年 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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。“这些都是在新西兰画的。”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。☆☆☆☆
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。为此我好一通写检查。☆☆☆☆
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费，我全都要画出来。☆☆☆☆
呼鸣的很多梦有些已经变成了画，有一些正在等待时间。我们等待着。☆☆☆☆
第二日2003年☆☆☆☆
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，就这样突然站在了你的眼前。☆☆☆☆

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。☆☆☆☆☆☆☆☆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



两个馒头，坐在图书馆里一呆就是一天。☆☆☆☆☆☆☆☆☆☆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。☆☆☆☆☆☆☆☆☆☆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。☆☆☆☆☆☆☆☆☆☆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。”☆☆☆☆☆☆“是封存的书吧，那些都是封资修的东西！”☆☆☆☆☆☆☆☆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。”☆☆☆☆☆☆☆☆☆☆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

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，切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，甚至神经崩溃，最起码也是留下了灰色的记忆，但是在你的画中，看不出有一丝灰暗颓废，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，也要蹚下去。☆☆☆☆☆

[illegible]

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“大姐系列”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“大姐系列”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☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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，



这位，解放战争时的女军人，这是支前女民兵。戴口罩的是女南下干部，还有身着孝服的北方小姑娘。

这些是五十年代纺织女工、女知识分子、建筑女工、女售货员。

到六年代了，女中学红卫兵，男女不分的毛式服装。

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。我感觉这就像是你的本人的写照——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，胳膊也需要稍微弯曲。”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。☆



对于女性艺术的特别关注给人以施舍的感觉。我也反感“三八”妇女节，本身就宣告了妇女是弱者。女人放半天假，回家再干半天家务活，真是三八妇女“劳动”节。凌之：这似乎有些女权主义思想。呼鸣：女权主义本身就是女性的自我贬低。我虽然是女人，但是从来首先把自己当做是一个人，把自己和男人放在一个水平上。我尊重自己也尊重一切女人和男人。事实上

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。但我有自己的审美标准。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，而女人不论是在么情况下都是美的。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。第八日2010年地点：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。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‘蜆壳’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，她可以指路。



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。”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

把它想到极致。我有个小本子放在车里，记满了我的想法和构图。写得非常详细，照着文字画小稿。所以在车上鲍勃和我说话，我应着却听不到，听到了也记不住。他喊我dreaming girl。凌之：这个dreaming应该叫“白日梦”。呼鸣：准确。你知道吗，我写过一部电影剧本就叫《白日梦》，是个儿童科幻片。主角是一个小学生张小凡，他爱幻想，天天耽于与现实无关的奇思妙想中。比如汽车轱辘





画室又重建了，扩大了两倍。里面摆着她已经完成的《动物和人》系列油画。这又是一个全新系列，在这些画面中动物占据了显著的位置。按照平常，她应该开始画画了，今天却坐在炉边和我聊天。☆☆☆☆凌之：你画吧，你一边画咱们一边聊。☆☆☆☆呼鸣：这我可做不到，我画画时只能做这一件事。我的思想完全集中，连听唱歌都走神。☆☆☆☆凌之：心无旁骛，怪不得你能出成就。我写文章时，开着收音机，听着音乐、新闻，电脑里同时打开网上游戏，写几行字玩一盘游戏，这一辈子注定一事无成。☆☆☆☆呼鸣：你开玩笑，一人一个习惯，我就这么死性。☆☆☆☆凌之：这个《动物和人》系列就是从白日梦中产生的吧？☆☆☆☆呼鸣：算是其中之一吧。白日梦是我不断构思的一种状态，而构思的主题和内容则是经常更换的。我喜新厌旧。脑子出现新画面，我就会跟着它陷入迷失状态，每一次迷失状态就是一个转型期的开始。☆☆☆☆凌之：这几张，动物与人亲密无间，看上去多么温馨。再看这几张，在被污染的环境里，动物画得越可爱，越可怜。☆☆☆☆

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，人类无处可逃。☆☆☆☆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，听着阿宝的陕北情歌。☆☆☆☆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栏外，和我打了个照面，又不紧不慢地探头向园子里张望。☆☆☆☆

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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）的印象派作品。☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆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@，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结，一个台阶。☆☆☆☆☆☆☆☆

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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。

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



Ten Days Conversation with Hu Ming

The First day 2001☆☆

Place: Hu Ming's Home in Sydney☆☆

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 paintings.☆☆☆☆☆☆☆☆

Hu: Most of these are



打靶练习 / Shooting Practice / 布面油画 / Oil on Canvas / 92×122cm / 2004

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 stuck at the tree trunk, and I can still clearly remember the noise that it made.☆☆☆☆☆☆☆☆

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

[illegible]

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

Ling: Where suddenly did these characters come from? They're totally different from you previous works. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Hu: It's not sudden. I've been thinking about this character 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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

I joined the army when I was 15, worked as the broadcaster, movie showing worker and also librarian. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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









scary.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Ling: This is a serious topic. You previous series have a sense of humor, they were not socially concerned. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

These paintings were shown in Melbourne, which caused great attention in Australian art world. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

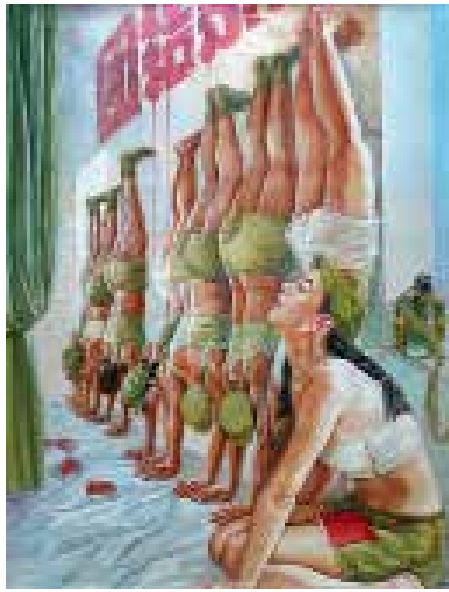
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The Fourth Day 2007 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Place: Hu Ming's Studio in Beijing ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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



She told me that she rented a studio in Beijing and invited me to go over and have a look. The studio is located in an old building back from the 70s in the city center. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Go along the narrow staircase, an old unit on the third floor is the one. There were ten large scaled (about a person's height) paintings standing along the wall. Another new series of works. It was a scrolled oil painting, 14 meters long, 1.4 meters high. She added historical characters in <87 Immortals> from Song Dynasty. All the male immortals are disappeared, and a bunch of female passerby with cloths from different periods replaces their positions. From Qing Dynasty's Manchu costume in the beginning to the bikini in the end, it's a hundred year timespan. They are surrounded by line sketched female fairies, walking from the space-time of civilization alternation. The color tone is sunset melting gold, marble like evening clouds, fascinating... ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Hu: This painting is called < Relic of the New 87 Immortals-Following the Sun >. It's about the transformation of female cloths in the past centenary. Let me introduce to you from the beginning: at the beginning of these are the odalisques, imperial concubines and ordinary women back from Qing Dynasty; ☆☆☆

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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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 The Fifth Day 2008☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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 on the grassy slope. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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-



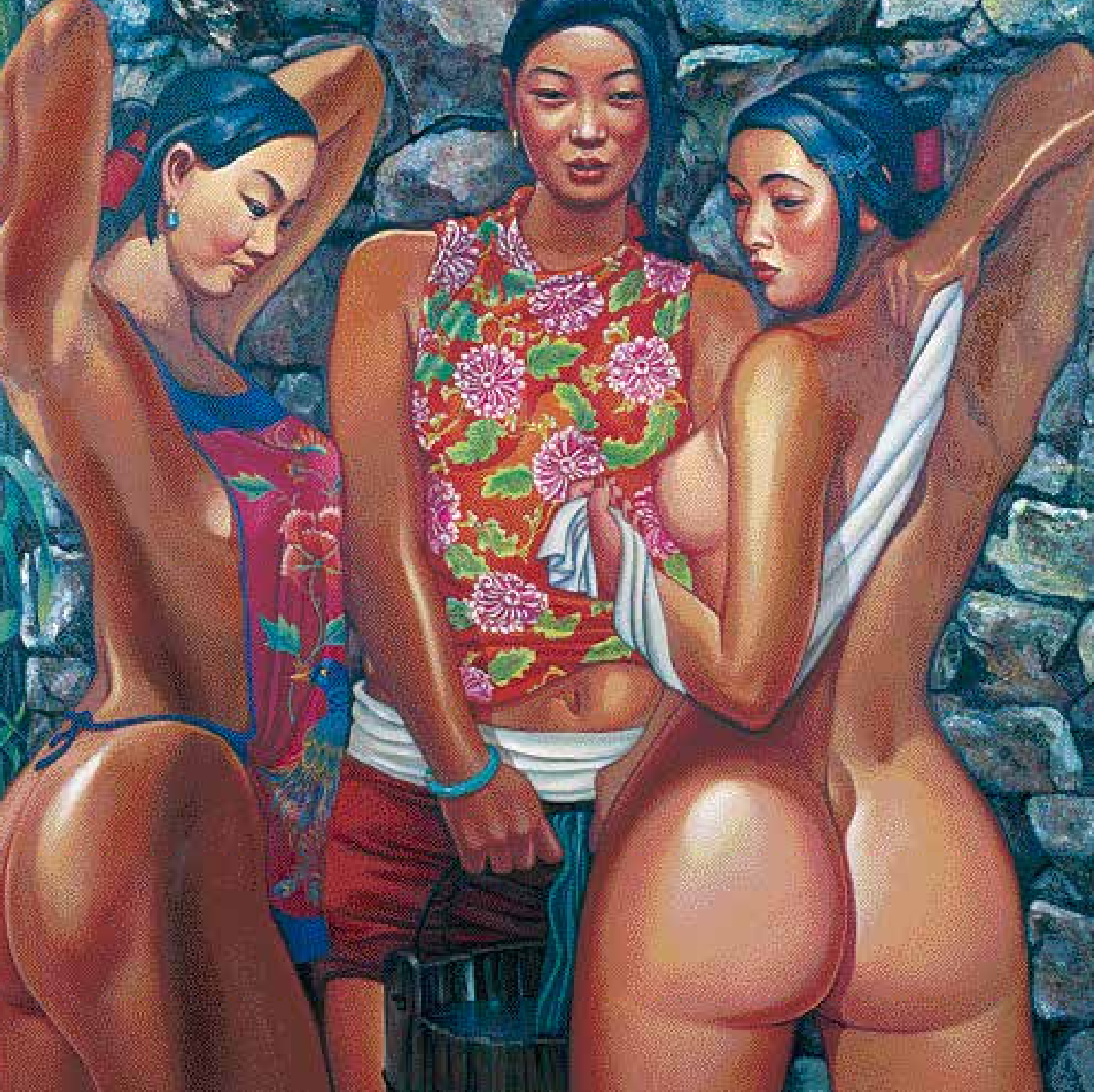
透明军装系列—巡逻 / Rransparent Military Uniform-Patrol
 布面油画 / Oil on Canvas
 140×106cm 2007



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.☆☆☆☆☆☆☆☆ 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.☆☆☆☆☆☆☆☆☆☆ Lin: Did you hear that, your female soldier paintings have been labeled as Russian artworks online, they even condemned the Russians of spoofing and

smearing Chinese female soldiers. ☆☆☆☆☆☆☆☆☆
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. ☆☆☆☆☆☆☆☆☆
Ling: You are right, you can just tell the weight of the army in your life through your paintings. ☆☆☆☆☆
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 forget. ☆☆☆☆☆☆☆☆☆
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



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

cating youth and blood to the Party.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 Hu: Naive, and real. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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

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 might be the reflection of your unconscious sexual repression? ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Hu: I have never carefully thought about it in this way, I don't feel like I was sexually repressed. I started dating boys since 17, which was fun.☆☆

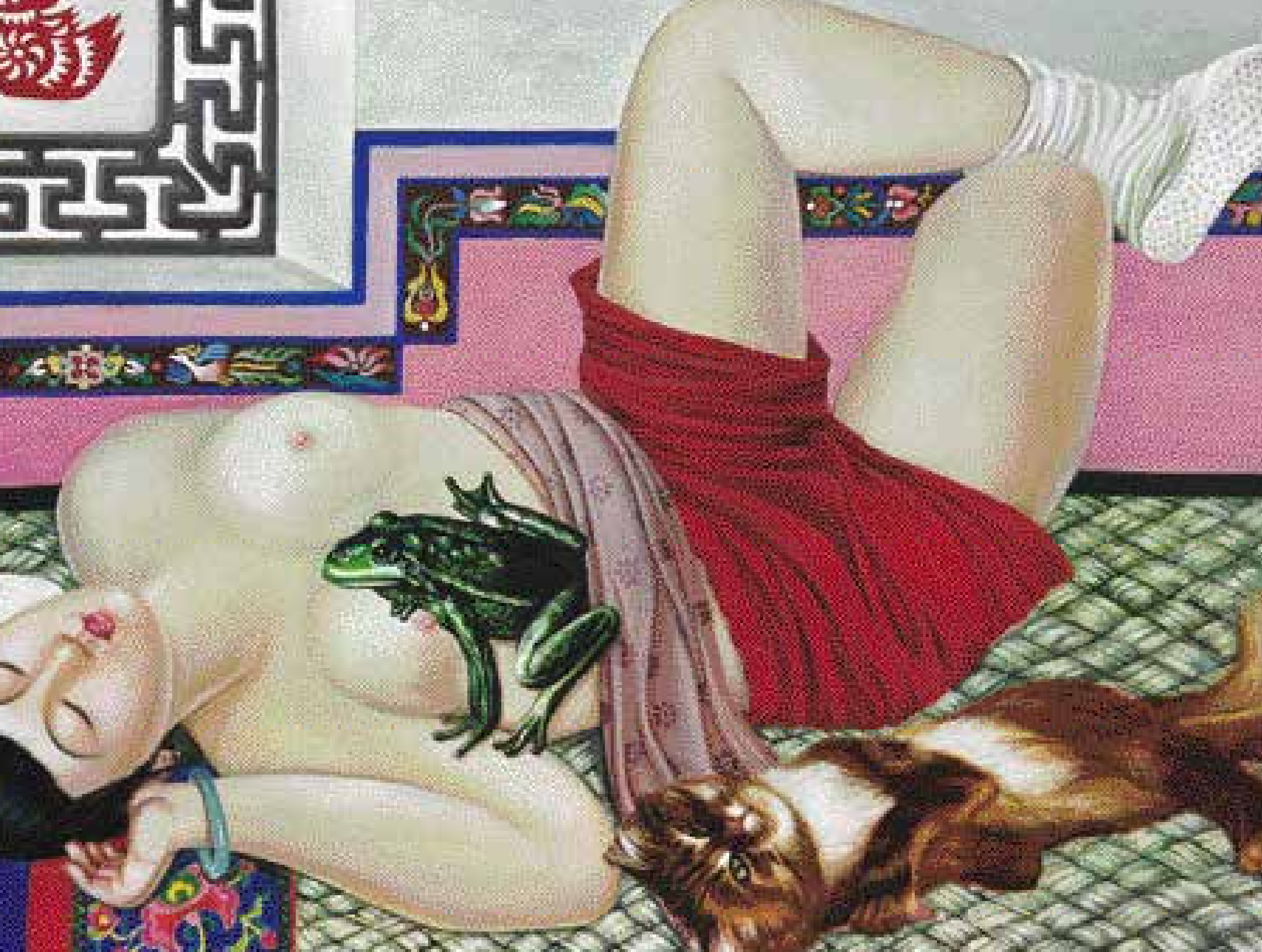
Ling: I thought dating was banned in the army? Tell me more about it!☆☆

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. ☆☆☆
 There are also some paintings that have recorded my military life, such as <Forgot to Wear Underpants Again>. We

晌午觉 / Woman and Frog
 布面油画 / Oil on Canvas
 90×120cm 1993
 46









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.☆☆☆☆☆☆☆☆☆☆
 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 illusion-military is a representation-national machine, the representation of military system. It stifled the personal human nature and instinct. The transparent military uniform is a subversion and mockery. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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

pot”. But the organization was testing me all the time because they thought I was politically immature. In fact, I do love the party very much, but I don’t know why I cannot join the party.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 Here is a joke. During the political examination of my entrance test to Tianjin Academy of Fine Art in 1979, they asked when the “Great Strike of February 7, 1923” happened. I did not remember at all, suddenly I remembered the dialogue of Granny Li in “The Red Lantern”: “In the year 23 of the Republic of China, the Beijing-Hankou Railway workers established a general union in Zhengzhou...” I also had no ideas of how to convert between the Republic and AD, so I answered: “Year 23 of the Republic of China.” The last question was what the superiority of socialism is, which worth 30 marks! I completely don’t know how to answer, however, I suddenly remembered the song <Socialism is Good>, so I just wrote down the lyrics of this song and handed in my examination paper as the very first.☆☆
 I didn’t pass the political examination in the end. The school went to the army and investigated me. The elder commander of the Political Department said: “This ‘muddle’ comrade has bad memories. But the organization can guarantee she’s competent and politically reliable.” ☆☆☆

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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Ling: I actually would like to hear your interpretation of the transparent military uniform.☆☆☆☆☆☆☆☆☆☆

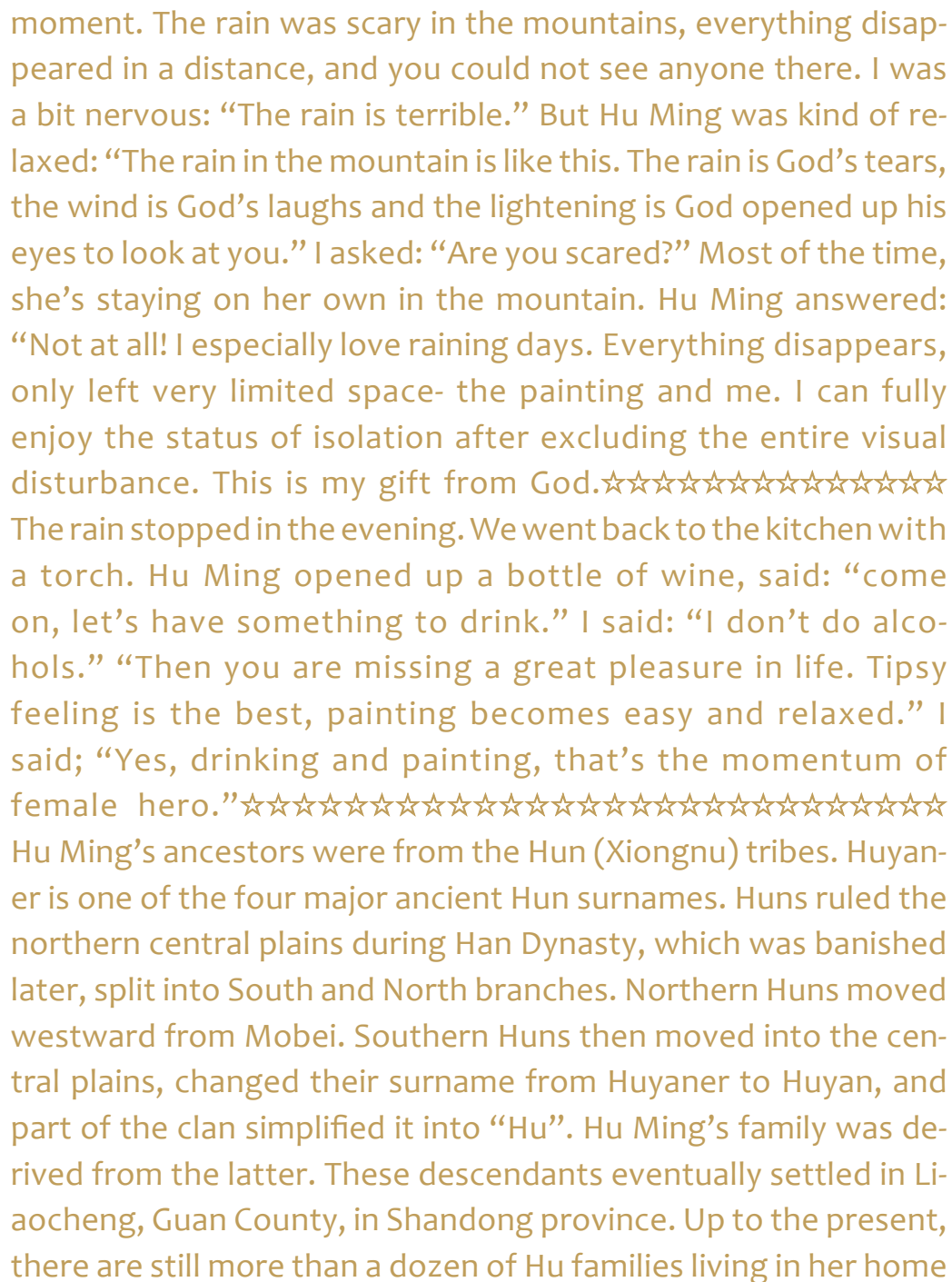
Hu: That kind of thing does not exist. I purposely create it. Just imagine the absolute beauty of the young bodies underneath the transparent military uniform! Maybe I have addiction to uniforms. I used to kept several sets of uniforms back from the 70s, but my mother gave them to the victims, only left 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

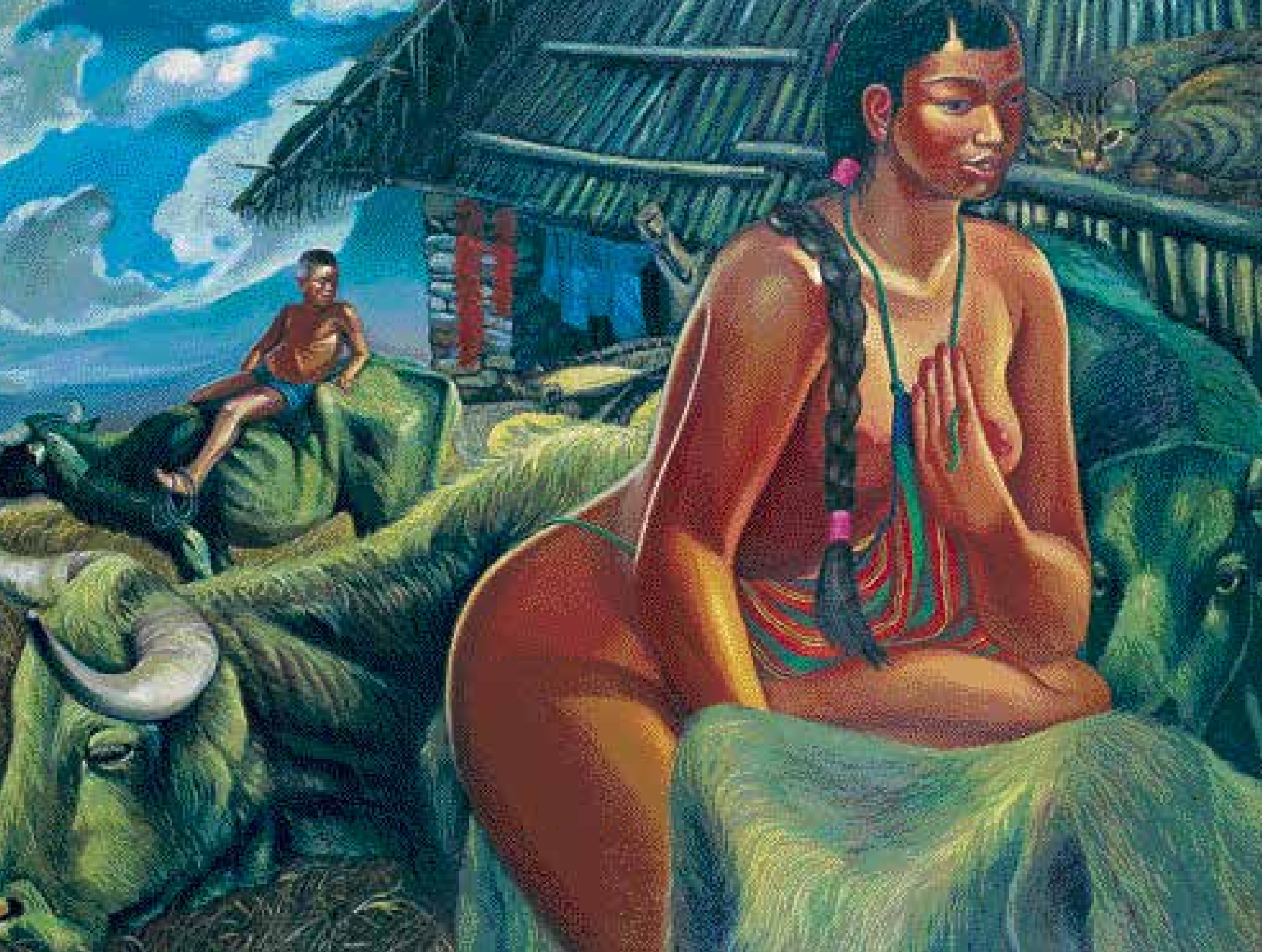




painted is the reflection of you-rebellion.☆☆☆☆
Hu: I have always been a rebellious child, until I went abroad, my rebellious nature was able to be gradually revealed. My transparent uniforms subvert myself first, then subvert the tradition and the public visual habit. ☆
The body of the female soldier 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



夏 / Summer
布面油画 / Oil on Canvas
90×120cm 1994





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 Immortals 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? ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

A vibrant, stylized illustration depicting five figures in traditional Chinese clothing, seated and playing flutes. The central figure's head is replaced by the iconic face of the Mona Lisa. The figures are set against a backdrop of stylized, layered mountains in shades of blue and green, under a deep red sky. The overall style is a blend of traditional Chinese art and modern digital illustration.

Ling: So some people consider your painting as the female art of the female artist?☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

黄昏奏鸣曲 / Sonata / 布面油画 / Oil on Canvas / 80×150cm / 1995

Ling: These make you sound like a feminist... ☆
Hu: Feminism is a self-deprecating 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 them.☆☆☆☆☆☆☆☆☆☆ 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 this point.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ The Eighth Day 2010☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ Place: On the Way to Kangaroo Valley☆☆ Hu Ming's artistic creation came into the climax stage in 2010.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 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

had no confidence in that because on the highway, if you missed the intersection you had to go around for another tens of kilometers. It was lucky to have Hu Ming with me in the car, she could guide for me.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ I was really nervous on the road, kept asking Hu Ming whether I was on the right way. The most frequent answer I got from her was: "eh? I don't think I have been here before." And suddenly she would cheer up and said; "I've seen that billboard before, this should be the right way." I said: "Please, you came here every week, no less than 500 times in ten years!" She replied: "So what?"☆☆ Therefore, our conversation started from this topic.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ Hu: People always say I am really a muddle, actually that's right. The things that I have lost in my life are countless. I was in

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 dinner-time, 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 life back.☆☆☆☆☆☆☆☆

Ling: Based on my understanding of you, I think



穿过马格利特的森林 / Margrit Jungle
布面油画 / Oil on Canvas
110×110cm 2012

your mind is very well structured. Your “silliness” should be considered as “out of state”.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 Hu: Yes, just like something has been taken away from reality. It happened all the time, such as in the car, I would imagine a picture when I saw those black and yellow barricades on the road, they were turning into cats’ tails, standing in the middle of the road, very interesting. The few hours of travelling in the car to the mountains gave me space to conceive. To grasp a idea and fully expended it. I have a small notebook in the car, which records my ideas and sketches, all very detailed. So when Bob talked



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

to me in the car, I replied but could not hear a thing or remembered. He called me dreaming girl.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 Ling: This dreaming should be considered as “day dreaming”.☆☆
 Hu: Exactly. You know what, I’ve written a movie script in 1986 called <Day Dreaming>, which was also published in August 1st movie magazine in 1986. It is a children science fiction. The protagonist is a primary school student called Zhang Xiaofan. He

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

《呼鸣向大师致敬》中油画作者人物表



Lempicka 莱姆皮卡(1898-1980)

Fragonard 弗拉贡纳(1732-1806)

Roy Lichtenstein 利希滕斯坦(1923-1997)

Picasso 毕加索(1881-1973)

Rene Magritte 马格里特(1898-1967)

Fee Ann Marytemperature费·安·马利亚温(1869-1940)

Rivera 里维拉(1886-1957)

Ingres 安格尔(1780-1867)

Lucian Freud 弗洛伊德(1922-2011)

Chardin 夏尔丹(1699-1779)

Degas 德加(1834-1917)

Bastien Lapage 米尔斯·巴斯蒂安·勒帕热(1848-1884)

Michelangelo 米开朗琪罗(1475-1564)

Dali 达利(1904-1989)

Raphael 拉斐尔(1483-1520)

Schiele 席勒(1890-1918)

Gauguin 高更(1848-1903)

Bouguereau 布格罗(1825-1905)

Ilya Yafimovich Repin 伊·叶·列宾(1844-1930)

Max Ernst 恩斯特(1891-1976)





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.

This is a digital artwork that parodies Leonardo da Vinci's Mona Lisa. The central figure is a woman with the same enigmatic smile and facial features as the original, but with a significantly more muscular physique. She is wearing a bright red, one-piece swimsuit or bikini top. Around her neck is a large, silver, metallic collar or piece of machinery that looks like a futuristic or industrial accessory. The background is a detailed landscape of a harbor, featuring a large arched bridge, several white sailboats on the water, and rocky shorelines under a hazy sky. The overall style is a blend of classical portraiture and modern, possibly cyberpunk or industrial, themes.

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.☆☆☆☆☆☆☆☆☆☆

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.☆☆☆☆☆☆☆☆☆☆

Hu Ming got up before 6 o’clock, and started her works of the day.☆☆☆☆☆☆☆☆☆☆

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

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. ☆☆☆☆☆☆☆☆☆☆
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 unsuccessful. ☆☆☆☆☆☆☆☆☆☆



紫色黄昏 / Purple Sunset
布面油画 / Oil on Canvas
106×140cm 2010

Hu: You're kidding. We juest have different habit. ☆☆☆

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





lots of her paintings have cats, and it was kind of a special mark of her. Her cat is very adorable, and dynamically different, but all have the same expression of understanding everything.☆☆☆☆☆ 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 II / Wondering Bouili II

布面油画 / Oil on Canvas

106×140cm 2010



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

The first one is Botticelli's <The Birth of Venus>. I rubbed in elements from contemporary society-camouflages from the wartime. War replaces the ideal of peace and love.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ 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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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 been fooled expression.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



a mass of bruised.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

The one with the stretching arms is the Goddess from David, which has also been put on a pair of headphones.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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.☆☆☆☆☆☆☆☆
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





red kneeling on the ground is from Courbet's <The Wheat Sifters>, her kneeling position is pure, simple and also sexy.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Fee Ann Marytemperature's <Russian Country Girl Vera>☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
<Back from the Market> of Chardin.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Jules Bastien Lepage's <Haystacks>.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
<Family>, from Schiele.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Rene Magritte's paintings are extremely secretive. He is one of the most admired masters of mine. His imagination is elusive.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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 is easy to copy.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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 this perfect naked back.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
The woman in white is from Degas's impressionist work.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
The woman with a child on her shoulder is also Michelangelo's work, very strong and sturdy. I painted because I like it.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
I only sketched the outlines of Raphael's Virgin Mary and Christ, and put @ in the position of his heart to manifest how much modern people's spiritual life is dependent on internet.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
Max Ernst's works are extremely crazy, and I need that red.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
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 five-pointed star is my symbol.☆☆☆☆☆☆☆☆☆☆☆☆
 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 traditional Chinese realistic painting.☆☆☆☆☆☆☆☆☆☆
 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.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 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.☆☆☆☆☆☆☆☆☆☆☆☆
 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

a great painting!☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Even till now, I still have the same conclusion: Hu Ming was born for painting. Her family background, her personality, her experience and her living environment, all of these are the preparations for her to paint.☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

刘海鸥整理于悉尼 2012年

Sort out by Liu Haiou in Sydney 2012

A dense grid of small, light blue stars on a white background, resembling a starry night sky or a decorative pattern. The stars are arranged in a regular, repeating pattern across the entire image.

品牌代言 I / Brand Star I
布面油画 / Oil on Canvas
140×106cm 2010







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, Ashbrough, 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

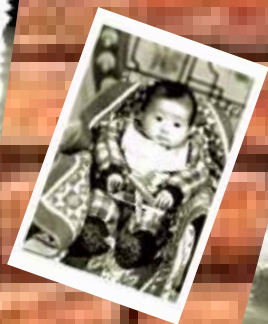
1994 "Four Painters Joint Exhibition" , Yi Yan Chinese Women's Club of New Zealand, Auckland, New Zealand

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





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