

丁小真

DING XIAOZHEN

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序 Preface

在我眼中,丁小真是上海青年水墨画家中的标志性人物。

我现在看画先看大方向,所谓“标志”就是大方向。大方向对头,即使有些缺点也不要紧,慢慢提高便是;大方向错了,优点再多也只能“归零”。

看着丁小真这二十多年的创作过程,会觉得她的画越来越不像中国画了,其实这是表面现象,内里或藏着“玄机”。她追求深层次的中国文化内涵,而非表面的笔墨和章法,力图把这种中国精神在当代加以传承和发扬,而且还要走出一“当代”便西化的套路,这或许是我们这一代艺术家的共同追求。

—— 王劫音

Ding Xiaozhen is one of the representatives among Shanghai young ink painters.

When I evaluate a painting, my first criterion is the main direction. If the main direction is right, it doesn't matter if there are some defects, improvement can be achieved gradually. Otherwise, in no case will it be regarded as a good or even qualified one, because all those possible advantages presented in the painting could be offset by a wrong direction.

Retrospecting her more than 20 years' art life, I realize that Ding Xiaozhen's works are getting away from traditional Chinese paintings. However, something more interesting and valuable is hidden below such a superficial change. In fact, what Ding really pursues is the underlying connotation of Chinese culture, rather than the superficial dazzling and mysterious brushwork and structure. She aims to carry forward the Chinese spirits in contemporary arts, and get rid of the existing pattern which blurred the difference between Contemporaneity and Occidentalization. It might also be a shared pursuit by all the artists of our generation.

—— Wang Jieyin

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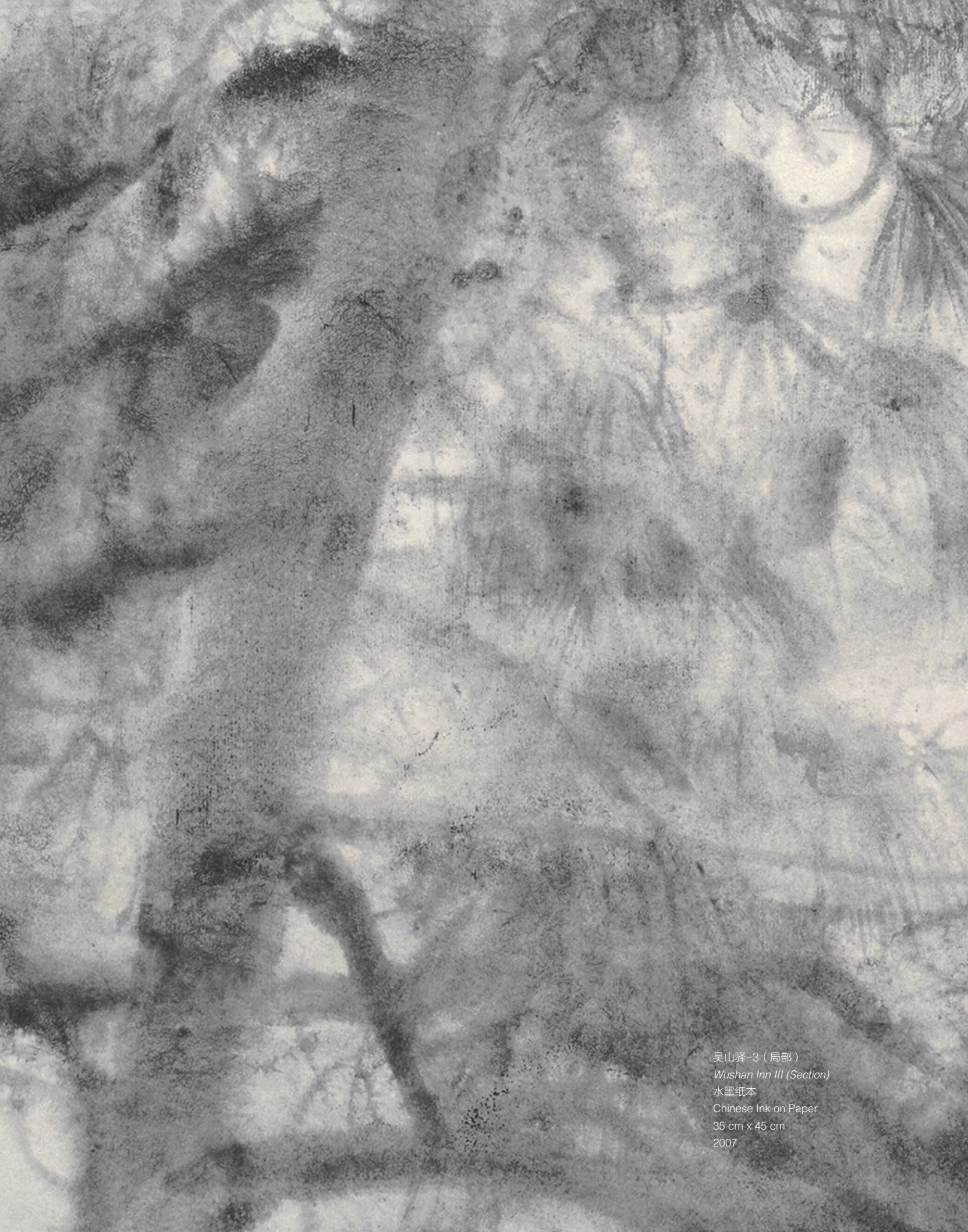
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水墨纸本
Chinese Ink on Paper
35 cm x 45 cm
2007

远山

—— 丁小真的“视觉简史”

丁小真是安静的画家。简单话语，没有太多修饰。如其画面，干净。在与其不太频繁的交往中，我获得的信息是：画画于她，是一种单纯的视觉体验。无论来自传统的萧远，还是现代视网膜的空间延展，绘画都是自然而然的心与眼的体会过程。这是绝对单纯的认知模型。似乎其它理论面对丁小真，都显得多余。但经受多年逻辑与意义的训练，我的感知系统对简单背后的“复杂”更为兴趣盎然。所以接受丁小真个展工作时，我立马感到一种有趣的机制——简单与复杂的“对话”。

不同于近年来工作习惯，丁小真个展作品，我没有参与任何讨论，甚至交流。所有作品完全是她个人逻辑的结果。这确保了展览的纯粹性——没经过策展人的“污染”。或许，在很多人看来这是非常正确的前提。但随着展览日益临近，我发现这种“前提”根本无法持续。甚至，所谓艺术家自身的纯粹性，或许就是一个幻觉。当一幅作品离开画案后，其阅读路径便不再与画家有关。无论怎样伟大的画家，与作品的关系，都只是再次阅读的读者之一。唯此，艺术才能保持开放性，成为意义生产的持续载体。

正如，当丁小真通过微信与我讨论展览名称时，“污染”不可避免地产生了。我的脑海跳跃而出的“远山”，是自身阅读的结果。不知丁小真欣然接受时，体验是否等同我的阅读。但无疑，我们围绕“远山”进行了一次知识交换。结果是关乎画面的感受方式，因不同经验而变得丰富。其实，这个世界不存在我们想当然的简单。任何看似简单的结果，都隐藏了认知发生时的复杂。亦如丁小真面对画面的态度，看似单纯直接，实则隐含了她个人经验中遭遇的美学体验。关于她个人的视觉经验史，我们没有深入交流过。作为一个阅读者，我试图尽量就其作品本身获取认知，而非听取个人化叙述。于是，面对按时间排列的作品，阅读者仿佛侦察者，要在细腻的感官体验中捕获视觉源泉。这是一件困难、却非常有趣的工作。

习惯丁小真“水天一线”的远山，猛然看到她 2003 年的一件作品《睡着的房子》，定然诧异。我们很难将这样一幅都市景观的图像经验，联系萧远淡雅的“丁小真”。然而，有趣的视觉秘密却隐藏在这幅作品中。《睡着的房子》描绘的是都市中的楼群，一种显而易见的努力非常直观——形式构成性。毫无疑问，80 年代中央美术学院国画系的“水



钱江远眺

Distant View of Qiantang River

设色纸本

Chinese Ink and color on Paper

65 cm x 43 cm

2004

墨构成课”，正是这种努力背后的“历史经验”。应该说，新时期之后的二十多年中，形式独立的现代主义经验在水墨中往往扮演了一种革新者形象。求学并成长于此间的丁小真，自然分享了这种“革新”。《睡着的房子》借助楼群自身的块面化，形成水墨叠加中的构成感。从某种角度看，恰是那个时期水墨现代性命题在一位年轻画家身上的自然反应。

然而，这种努力没有得到延续。2004 年的《云娜》《钱江远眺》，对丁小真而言极为重要。《云娜》中的丛林，暗示了画家对城市的观看向郊外转换。并且，这一方向在《钱江远眺》中最终落实。将2004年的作品对比《睡着的房子》，形式构成感悄然减弱，取而代之的是关乎自然的真实感。这种变化的具体诱因，我们无从得知。但自然感显然源自画家接受的学院教育——写生训练。写生，在 20 世纪中国画发展中往往承担了绘画走向现实的历史使命，并成为美术教育之基础。与之相应，20 世纪下半叶建立的写生与创作关系，亦是丁小真视觉训练的重要一环。由此可见，2004 年的丁小真开始面对自身成长中的两种视觉知识：形式构成的现代性、写生真实的现实性。毫无疑问，两种观念左右了中国画数十年的发展逻辑，也是丁小真这代画家不得不面对的重要问题。

值得注意的是，2003、2004 两年间的丁小真，面对两种看似对立的视觉知识，并没有采用非此即彼的态度。《云娜》相对《睡着的房子》，虽然丛林的自然感消解了楼群叠压的构成感，但高楼、丛林与天空的边缘线，却保留了块面化的构成因素。这种方式，在《钱江远眺》中转化为了“水天一色”的构图方式。至此，我们熟悉的“丁小真”从纸面凸显而出。此后，丁小真的画面主要在《云娜》的山林、《钱江远眺》的水际的两条线索上深入，并持续地通过水墨语言的锤炼消



睡着的房子-3
Sleeping House III
设色纸本
Chinese Ink and Color on Paper
30 cm x 40 cm
2003

解自然感与构成感的“分歧”。

2007 年左右，丁小真的水墨语言在淡墨积染中逐渐成熟，形成别有韵味的画面质感。并且，山林与水际也时常穿插一体，成为带有景深感的空灵画面。无论水色山韵，松茸散淡的水墨语言中，自然感也罢、构成感也罢，都得以笼罩了一层淡淡的情绪。应该说，正是这种情绪使我记忆中的“丁小真”与远山建立了某种联系。以至她与我商量展览名时，会不由自主地说出“远山”。远山一词不仅是画面的直观描述，更是那层视觉情绪的体验表述。远，是带有传统美学特质的词汇——具有心理空间的画面。如果说，构成感是理性构建的图像、自然感是视错觉构建的图像，那么“远”则是心理空间塑造的图像。在中国画内部，物象从来不只是物象，而是浸透了心理距离的载体，是言此及彼的视觉表征。丁小真抓住了这一特质，并以水墨特定的幽深韵味强化了心理空间，也因此消化了她曾接触到的两种视觉知识。构成与自然，竟然在她看似简单的空灵中得到了融合。

或许，这种融合在画家看来是自然而然的过程，是自己视觉体验的单纯化流露。然而在我看来，这却是一个画家回应成长过程的认知转变：看似个人化的努力，其实隐含了几十年来中国画发展的相关命题。也即，纯粹个人的画家经验并不存在。看似简单的结果，都是个人与自身接触到的知识系统的互动过程。从2003年《睡着的房子》走来的丁小真，亦如此。

2016年10月

Written by Hang Chunxiao

Distant Mountains

— Brief Visual History of Ding Xiaozhen

Ding Xiaozhen is a quiet artist, simple and straightforward in utterances, much like her picture, unsophisticated. In my infrequent contacts with her, what she impresses me is that painting is a kind of pure visual experience to her. Whether it is unrestrained and graceful in style or it is the spatial extension to the eyes of people, painting is spontaneously marked by the mental and visual taste of the artist. It is absolutely a pure cognitive model. It seems that the theoretical elaborations are redundant to Ding Xiaozhen. Yet having been trained in logics, I show more interest in “complexity” behind the simplicity. When accepting the invitation to be the curator for Ding Xiaozhen’s solo art exhibition, I immediately sense a kind of funny mechanism---the dialogue between simplicity and “complexity”.

Other than the working habit formed in these years, I refrain myself from any discussion on Ding’s solo exhibition, whose works are the results of her own logical thinking. This endures the purity of the exhibition, free from the “contamination” brought by the curator. Perhaps it seems to most people that it is a correct premise. As the exhibition is drawing near, I find that such a “premise” cannot sustain. The so-called the purity of the artist herself may be an illusion. When a painting is completed, the way of appreciating it is no longer related with artist. No matter how great an artist is, he will be a reader in reading his work for the second time in terms of his relation the work he creates. Only in this way will art can hold on its openness and become the carrier for continuing the production.

When Ding Xiaozhen discussed the name for the exhibition on Wechat, inevitable “contamination” occurs. After I read her messages, “Distant Mountains” popped up in my mind. I wonder whether this woman artist shared my reading



云娜
Yun na
设色纸本
Chinese Ink and Color on Paper
63 cm x 93 cm
2004

experience when she accepted my naming with pleasure. Actually, we exchanged our knowledge around the name “Distant Mountains” for her solo exhibition. What we care is experience way for the picture, because differences may make the frame brimming with more charm. In fact, there exists no simplicity as we take it for granted in this world. Every seemingly simple result is imbued with cognitive complexity. Just as Ding’s picture which seems to be pure and straightforward, it implies the aesthetic experience of her life. We haven’t had further discussion about her visual experience. As an appreciator, I try to acquire my recognition from her artistic works rather than from personal account. With such notion, when appreciating the works arranged in temporal order, the audience turns himself/herself into a scout, who captures the visual source in fine sensory experience. It is a tough, but very interesting job.

Getting used to Ding’s distant mountains lining along “a gleam of water and sky”, I was shock at the sight of her *The Sleeping Houses* completed in 2003. We can hardly associate this urban landscape with this simple, quiet and exquisite artist. However, the interesting visual secret is hidden in this work, which depicts the rows of urban buildings, a painting of perceptual intuition. Undoubtedly, the course “formation of water and ink” given in Traditional Chinese painting department, Central Academy of Fine Arts in 1980s is just “the historical experience” lying behind such endeavor. It should be said that for more than two decades after 1990, the experience of independent modernism has played a role of innovator in traditional Chinese painting. During this period, Ding, who completed her college studies and became a teacher, is deeply influenced by such “innovation”. The chunks of the buildings in *The Sleeping Houses* form the constituent sense in the overlapping brushwork. From certain perspective, it is the modern proposition of ink painting that reacts on this young artist.



岭上-14 (局部)
Above Mountain XIV (Section)
水墨纸本
Chinese Ink on Paper
48 cm x 60 cm
2015

It is a pity that her style in that painting discontinues. Her other two works *Yun Na* and *Distant View of Qiantang River* are very crucial for genre transformation. The jungle in *Yun Na* signifies her transition from urban area to suburbs and this genre is finalized in *Distant View of the Qiantang River*. Compared with the style of *The Sleeping Houses*, the constituent sense recedes to a great margin and the third dimension manifests itself instead. I cannot guess out the inducement which results in the change. Yet the sense of nature comes from her training in fine arts college, namely sketch. Sketch from nature bears the historical mission in which painting orients itself to realistic world in the development of traditional Chinese painting in the 20th century and becomes a basic course in art education. Correspondingly, the relationship between sketch and creation which was established in the second half of the 20th century is also an important link for Ding's visual training. It follows that Ding began to be confronted with two kinds of visual knowledge, modernism of form constitution and reality of painting from life. Without any doubt, these two kinds of visual knowledge have controlled the development logics for Chinese painting in past decades, which constitutes an important option for Ding.

It is worth noting that confronting the two seemingly contrary visual views, Ding didn't adopt black-or-white attitude in 2003 and 2004. Compared with *The Sleeping Houses*, *Yun Na* preserves the chunk element in the edge line along the buildings, jungle and the sky, though jungle dispels the constituent sense of overlapping buildings. In this way the artist frames out a gleam of water and sky in her work *Distant View of the Qiantang River*. To this, her style that we are very familiar again presents on the paper. Since then, Ding adopts these two genres in the jungle in *Yun Na* and the water margin in *Distant View of the Qiantang River*, keeps on dispelling the "discrepancy" between the sense of nature and the sense of constitution.



放生桥
Freedom Bridge
水墨纸本
Chinese Ink and Color on Paper
100 cm x 68 cm
2016

To 2007, Ding's application of ink and painting language was getting more skillful, forming an appealing frame texture. Moreover, she interweaves jungle and water margin, making the painting looking scenic but intangible. The picture frame is overcast with a layer of light emotion, whether she works in her landscape or other paintings, whether it presents sense of nature or sense of constitution. Such emotion associates distant mountains in my memory of her artistic style, resulting in my involuntary utterance of "Distant Mountains" when she consulted me on the name of her painting exhibition. Apart from intuitional description, the name implies the visual experience. "distant", a word of traditional aesthetics, is imbued with picture frame of psychological space. If sense of constitution is a kind of rational picture, and sense of nature is the picture of visual illusion, "distant" is the frame remolded by psychological space. Inside traditional Chinese painting, more than its essence, image is a carrier for psychological distance as well as visual representation. Aware of this peculiarity, Ding intensifies the psychological space with lingering charm typical of ink painting, with which she mingles the two kinds of visual experience. Constitution and nature are blended in her simple and intangible works.

Perhaps the artist holds that such blend is a natural process and unconscious representation of her own visual experience. But it seems to me that it is a cognitive transformation for Ding in her artistic career. Seemingly, such transition is due to her own effort, but it implies the relevant proposition in the development of traditional Chinese painting in the past decades. Maybe the pure experience of the artist doesn't exist. The seemingly simple result involves the interaction of the knowledge systems that she comes into contact with. Since she brought forth *The Sleeping Houses* in 2003, Ding Xiaozhen has really trudged along this uneven path.

October 22nd, 2016



岸-1 (局部)
Shore I (Section)
水墨纸本
Chinese Ink on Paper
75 cm x 96 cm
2008

渺

—— 丁小真的水墨表征

“渺”，若有若无，渺茫无际，丁小真用一种虚渺的水墨画面实践了梅洛·庞蒂的“可见与不可见”的理念，也彰显了其水墨视觉的感受力和图像观看的知觉维度。

风景是丁小真水墨创作的图式，亦是其语言修辞。从风景而非山水入手，在山水图式上对传统进行当下的转换是丁小真艺术语言的一个独特笔法。在这些系列创作中，灰色、虚薄、平面性这些视觉表征不仅构成了丁小真绘画作品的视觉语法，也建构了她不同于传统中国画的创作趣味和视觉图式，成就了她独特的水墨语言和方法论。很多人喜欢从禅的方式或者以丁小真亲近佛学的现象解读她的作品，这或许是其画面潜在的精神表象，或者说精神性是她水墨语言的心理语言，和她的方法论语言相依相存，隐现在她的画面中，是一种无暇的遮蔽，也是一种显像的敞开，使其绘画更加简约，更为朴素。

丁小真致力于通过研究性的工作方法发掘传统技法、材质与现代范式的内在潜能，通过山林与水际这一不断演化的视觉母题，从而介入中国传统绘画的“现代性”论题。除了西方现代艺术的观念在她创作实践中作为一种革新中国画的理念外，宋元山水和摄影的形式构成在丁小真的思考脉络中留有印记，前者在技法和气质的各个层面上，宋元绘画的空濛和萧瑟给了她厚重滋养的同时，她打破了传统国画注重皴法和临摹的范式，而是尽量挖掘绘画材料的极限，她以没骨式的手法经营出“洗刷”的视觉质感，她在消解传统的同时，又重构了一种水墨语言的当代范式；和其他艺术家将摄影作为一种创作语言不同，丁小真将摄影的取景作为自己的图像素材，将拍摄的风景素材进行剪辑、裁切，留下“入画”的图景进行创作，她说“相机的镜头就像我的取景框，从摄影的照片里选取我要画的画面”，对自己水墨画的空间结构、造型方式等作了图像上的整体概括。如果说宋元绘画给了丁小真技法和艺术气质上的滋养的话，而对摄影元素的巧妙引入，创造性地赋予了水墨以新的文化属性和更加现代的表达方式，形成了她对水墨的自我认知。

丁小真的绘画作品，水墨语言极其节制，试图用不断的“减”来简化和提炼艺术创作。十几年前，如果说花卉给了她最初进入创作思考上的密码的话，从“看山”系列中则形成了其鲜明的个人水墨语言，丁小真注重画面的感受力和视觉的把握，她在墨迹的现代书写和写生观念的反复回望中，在墨色和彩墨的交迭创作中，实践着她视觉和信仰上微妙的墨迹游弋，观看丁小真的作品总是能够令观者进入某种深层的感官与冥想境界，所谓的山苍苍，水茫茫，“四际渺弥，与墨影相发挥”。

2017年4月

Indistinct

— Representations of Ding Xiaozhen's Ink Paintings

"Indistinct" means faintly discernable. By creating indistinct ink imagery, Ding Xiaozhen practices Maurice Merleau-Ponty's philosophy of "seeing yet not seeing", which also reveals her visual perception of ink painting as well as her visual dimension of image viewing.

The landscape is the schema of Ding Xiaozhen's ink wash paintings, and its language and rhetoric. Focus on the landscape rather than the mountain and water, the modern transformation of tradition in the Chinese landscape painting schema is a unique brushwork of Ding Xiaozhen's art language. In these series of works, the visual features of gray, dullness, and flatness not only constitute the visual grammar of Ding Xiaozhen's paintings, but also construct the creative fun and visual schema that is different from the traditional Chinese painting, and have formed her unique ink wash painting language and methodology. Many people like to interpret her works from the way of Zen or by the fact that she is interested in Buddhism, which may be the potential mental representation of her paintings, or it can be said that spirit is the psychological language of her ink wash painting language, which is interdependent with her methodological language, hidden in her paintings is an immaculate shelter, but also a visual openness, making her paintings more simple and more pure.

Ding Xiaozhen is committed to exploring the inherent potential of traditional techniques, materials and modern paradigms through investigative methods, and thus getting down to the "modernity" of traditional Chinese painting through changing mountains, woods and water as visual motifs. In addition to using the concept of Western modern art



航-11 (局部)
Sailing XI (Section)
 水墨纸本
 Chinese Ink and Color on Paper
 146 cm x 156 cm
 2010

to innovate Chinese painting concepts in her creative practice, Ding Xiaozhen's paintings also reflect a way of thinking that is influenced by the composition in the Song and Yuan Dynasties landscape paintings and photography. While getting nurtured in Song and Yuan Dynasties paintings, which featured in creating blank and bleak feeling, she breaks the traditional Chinese painting paradigm that focuses on the texturing method and copy painting, and tries to tap the limits of painting materials. By employing no brushstrokes or contours, she creates a "washed" visual effects and texture. While digesting the traditional technique, Ms.Ding also reconstructs a contemporary paradigm of ink wash painting language. Different from other artists who take photography as a creation language, Ding collects painting materials through photography and paints based on the view left after editing the landscape photos. She said, "The camera lens is like my viewfinder, from the photos I find the image I want to draw." That makes an overview of the space structure and remolding methods of her ink wash paintings. Song and Yuan Dynasties' paintings nourished Ding Xiaozhen's craft and artistic temperament. Moreover, the skillful application of photography endows the ink wash pairproperties and more modern ways of expression, forming her self-recognition on ink wash painting.

In Ding Xiaozhen's painting works, the use of ink wash painting language is under extreme control, which means that she tries to simplify and refine the artistic creation through "reduction". If we say that flowers give her the passcode to carry on creative thinking initially more than a decade ago, then it is from the "Looking at Mountains" series that she forms her distinctive personal ink wash painting language. Ding Xiaozhen pays much attention to the perception power of the images and visual attractiveness. On constantly retrospecting her ink paintings and conceptions of sketching from nature, Ding creates her subtle ink traces by using black ink and colored ink alternatively. When watching Ding Xiaozhen's works, we unconsciously enter into deeper thoughts and even meditation. In her paintings, with gray mountains and vast expanse of water, everything looks indistinct through the application of ink and photography.

April, 2017

作品 Plates

风景
设色纸本
165cm × 165cm

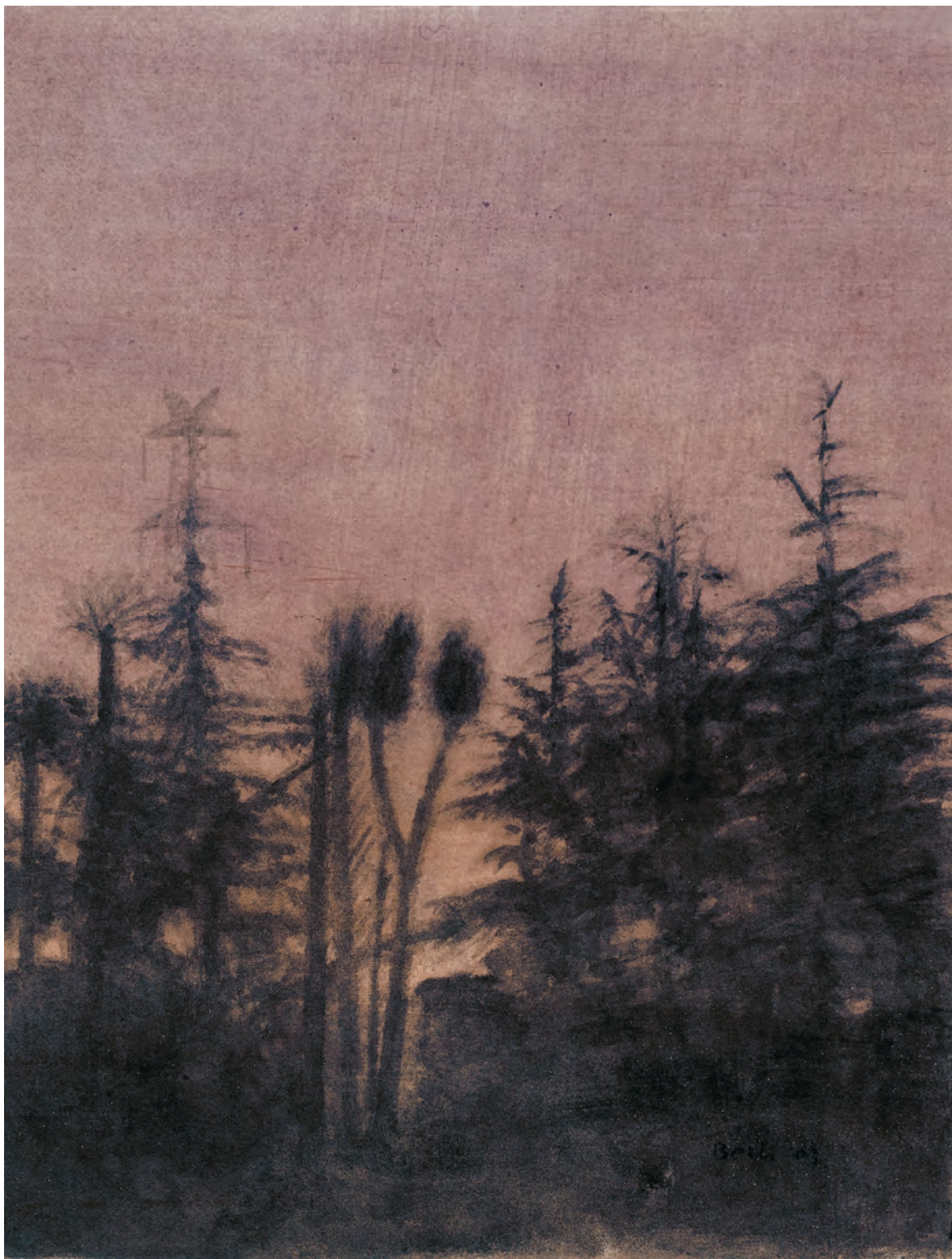
The View
Chinese Ink and Color on Paper
2003





街景-1
设色纸本
65cm x 50cm

Street Scene I
Chinese Ink and Color on Paper
2003



街景-2
设色纸本
65cm x 50cm

Street Scene II
Chinese Ink and Color on Paper
2003



深水-1
水墨纸本
47cm x 65cm

Deep Water I
Chinese Ink on Paper
2006



深水-2
水墨纸本
47cm x 65cm

Deep Water II
Chinese Ink on Paper
2006

川上-1 *On the River I*
水墨纸本 Chinese Ink on Paper
96cm x 57cm 2007





看山-2
水墨纸本
57cm x 110cm

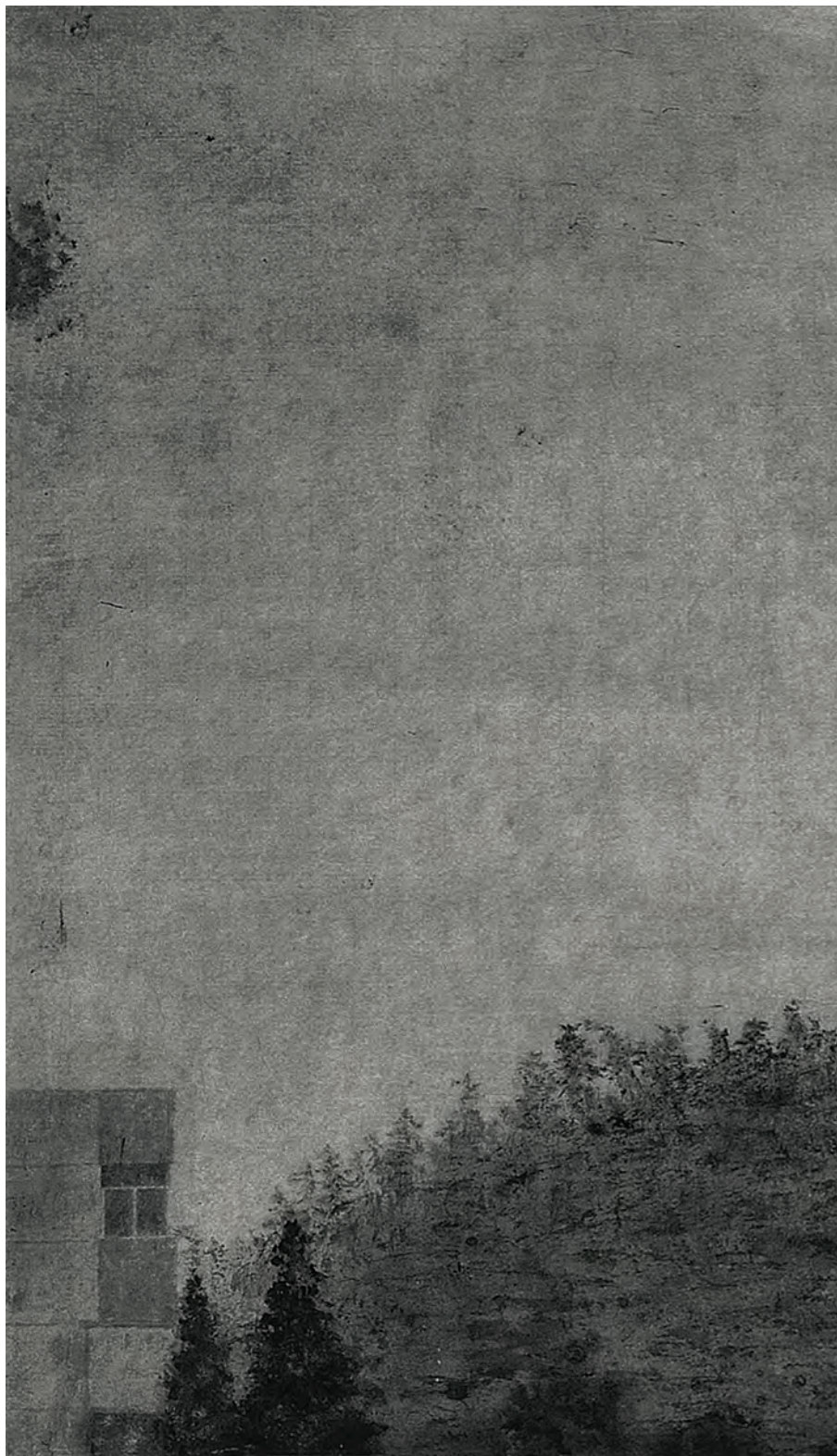
Looking at the Mountain II
Chinese Ink on Paper
2007



看山-5
水墨纸本
65cm × 131cm

Looking at the Mountain V
Chinese Ink on Paper
2007





看山-6
水墨纸本

65cm x 110cm

Looking at the Mountain VI
Chinese Ink on Paper

2007



川上-2 *On the River II*
水墨纸本 Chinese Ink on Paper
75cm × 61cm 2008



雾-2

水墨纸本

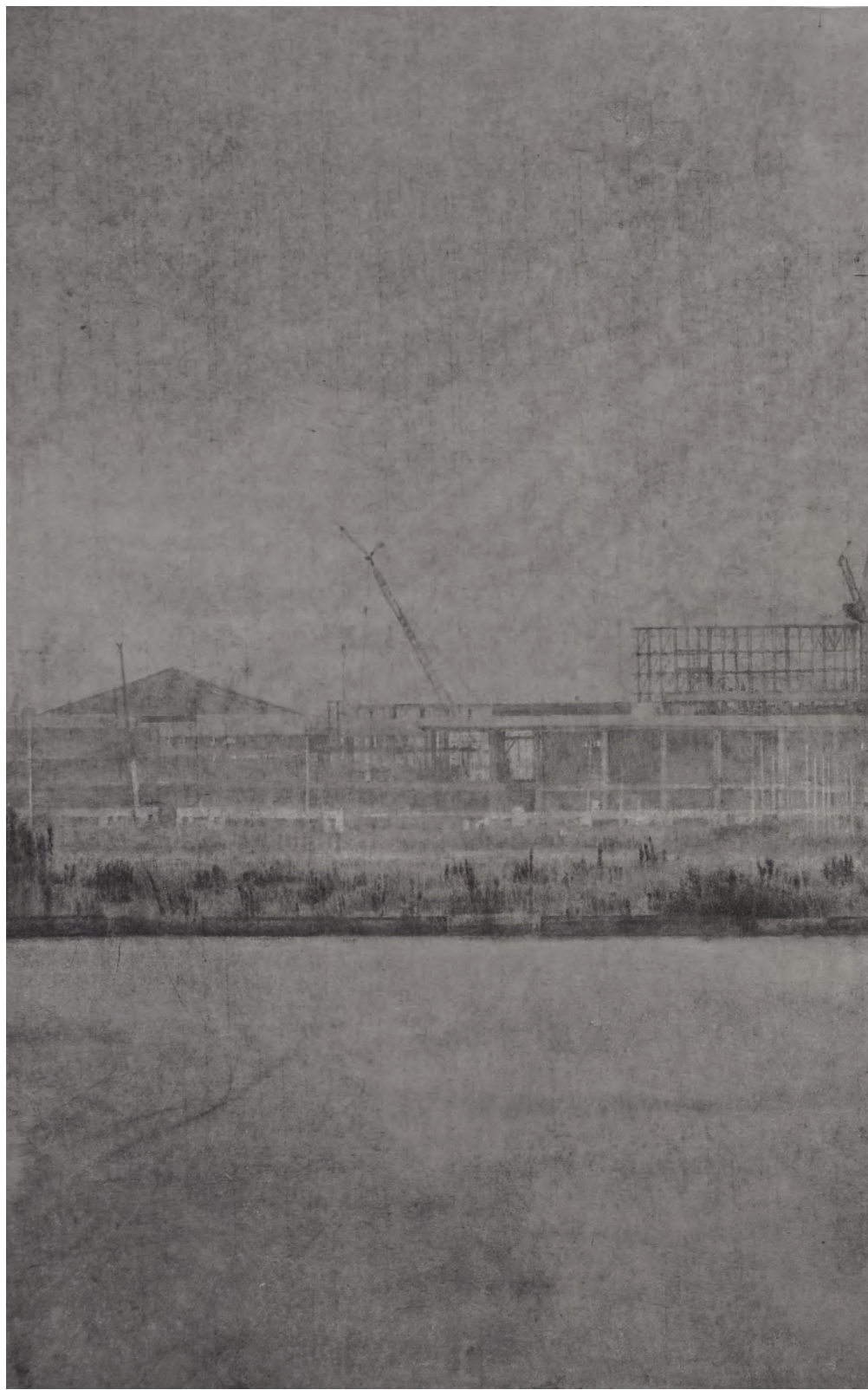
122cm × 35cm

Frog II

Chinese Ink on Paper

2008





临在
水墨纸本
120cm × 188m

Presence
Chinese Ink on Paper
2009





看山-9~14 *Looking at the Mountain IX~XIV*
 水墨纸本 Chinese Ink on Paper
 93cm x 29cm x 6 2011



看山-15 *Looking at the Mountain XV*
设色纸本 Chinese Ink and Color on Paper
65cm × 132cm 2011



白屋-2
水墨纸本
45cm x 45cm

White House II
Chinese Ink on Paper
2012



看山-20 *Looking at the Mountain XX*
水墨纸本 Chinese Ink on Paper
66cm × 133cm 2012



山居
水墨纸本
65cm × 83m

Living in the Mountain
Chinese Ink on Paper
2013



看山-25
水墨纸本
66cm × 21cm

Looking at the Mountain XXV
Chinese Ink on Paper
2014



看山-28

水墨纸本

45cm x 48cm

Looking at the Mountain XXVIII

Chinese Ink on Paper

2014



看山-26 *Looking at the Mountain XXVI*
水墨纸本 Chinese Ink on Paper
81cm × 163cm 2013



看山-29 *Looking at the Mountain XXIX*
水墨纸本 Chinese Ink on Paper
120cm × 240cm 2014



看山-30 *Looking at the Mountain XXX*
水墨纸本 Chinese Ink on Paper
120cm × 240cm 2014



看山-31
设色纸本
41cm x 53cm

Looking at the Mountain XXXI
Chinese Ink and Color on Paper
2015



看山-32
设色纸本
43cm x 50cm

Looking at the Mountains XXXII
Chinese Ink and Color on Paper
2015



看山-33
设色纸本
41cm x 53cm

Looking at the Mountains XXXIII
Chinese Ink and Color on Paper
2015



看山-34
设色纸本
41cm x 53cm

Looking at the Mountain XXXIV
Chinese Ink and Color on Paper
2015



航-18 *Sailing XVIII*
设色纸本 Chinese Ink and Color on Paper
49cm × 109cm 2014



航-19
设色纸本
78cm x 69cm

Sailing XIX
Chinese Ink and Color on paper
2015





古老的航道
设色纸本
21cm × 128cm

Archaic Waterway
Chinese Ink and Color on Paper
2014





早春-2 *Early Spring II*
设色纸本 Chinese Ink and Color on Paper
45cm x 96cm 2014





早春-5
设色纸本
120cm x 240cm

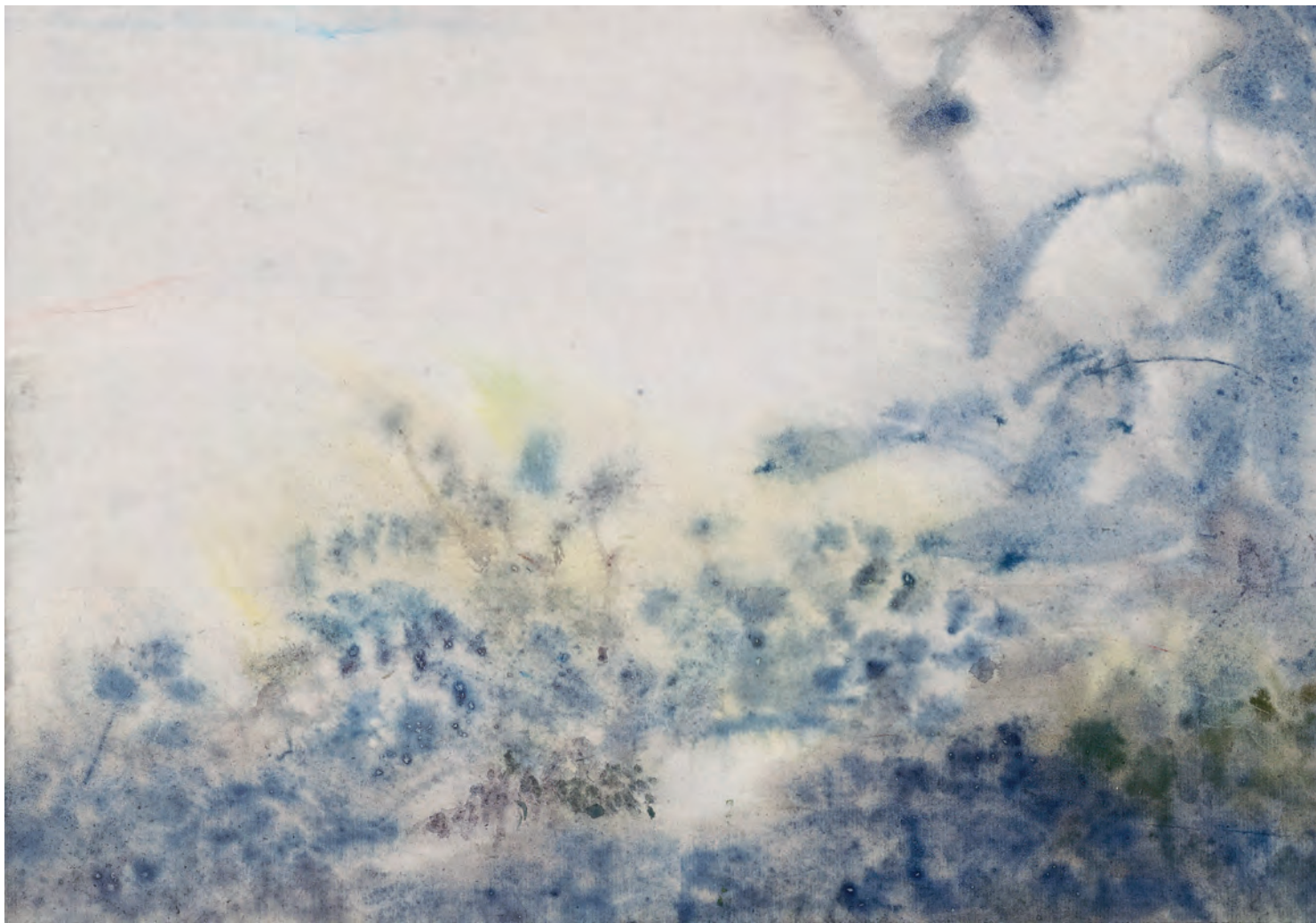
Early Spring V
Chinese Ink and Color on Paper
2014



早春-6
设色纸本
24cm x 69cm

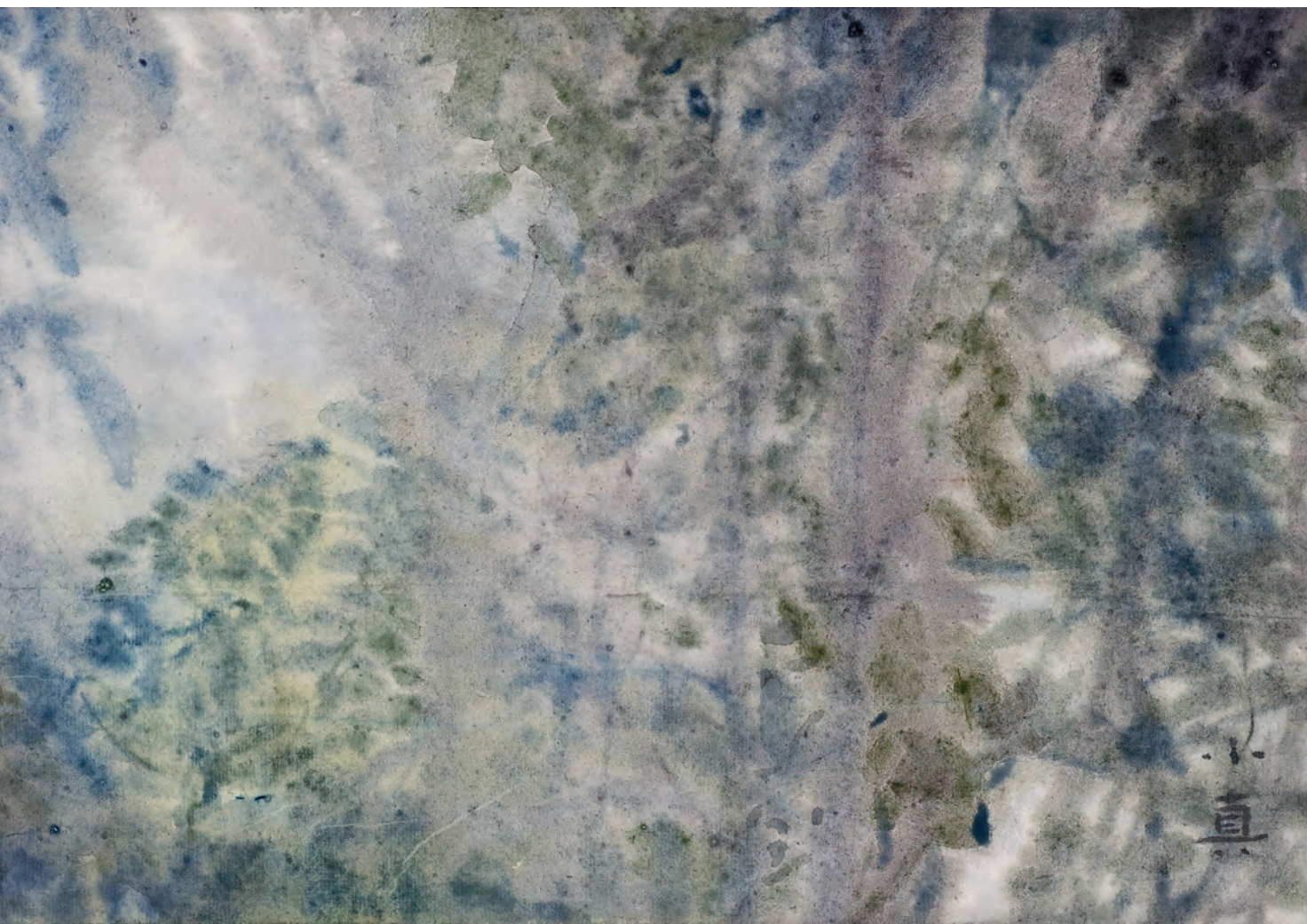
Early Spring VI
Chinese Ink and Color on Paper
2015





早春-7
设色纸本
24cm x 69cm

Early Spring VII
Chinese Ink and Color on Paper
2015



早春-8 *Early Spring VIII*
设色纸本 Chinese Ink and Color on Paper
80cm × 160cm 2015



岭上-1
设色纸本
41cm x 53cm

Above Mountain I
Chinese Ink and Color on Paper
2015



岭上-2
设色纸本
160cm × 80cm

Above Mountain II
Chinese Ink and Color on Paper
2015



岭上-3
设色纸本
48cm × 60cm

Above Mountain III
Chinese Ink and Color on Paper
2015



岭上-6
设色纸本
48cm x 60cm

Above Mountain VI
Chinese Ink and Color on Paper
2015



岭上-5
水墨纸本
48cm × 60cm

Above Mountain V
Chinese Ink on Paper
2015



林-7 *Forest VII*
水墨纸本 Chinese Ink on Paper
66cm × 67cm 2014



林-8 *Forest VIII*
水墨纸本 Chinese Ink on Paper
66cm × 67cm 2014



林-11 *Forest XI*
设色纸本 Chinese Ink and Color on Paper
100cm × 68cm 2016





林-9
设色纸本
65cm x 68cm

Forest IX
Chinese Ink and Color on Paper
2016



林-10
设色纸本
65cm x 68cm

Forest X
Chinese Ink and Color on Paper
2016

兰若图-1
设色纸本
32cm × 66cm

Temples in the Forest I
Chinese Ink and Color on Paper
2016



兰若图-2
设色纸本
32cm x 66cm

Temples in the Forest II
Chinese Ink and Color on Paper
2016



初雪图
水墨纸本
81cm × 140cm

First Snowflake
Chinese Ink on Paper
2015





江行图-2
水墨纸本
80cm × 53cm

Flowing in the River II
Chinese Ink on Paper
2016



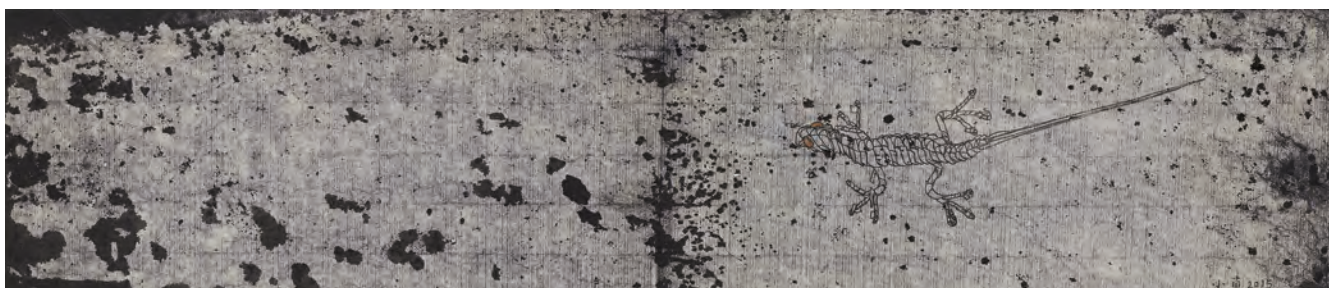
江行图-3
水墨纸本
80cm × 53cm

Flowing in the River III
Chinese Ink on Paper
2016



夜曲
水墨纸本
25cm x 15cm

Nocturne
Chinese Ink on Paper
2015



民间艺术
水墨纸本
11cm x 54cm

Folk Arts
Chinese Ink on Paper
2015

蝴蝶的翅膀-2
设色纸本
24cm x 26cm

Wings of a Butterfly II
Chinese Ink and Color on Paper
2016



田园楼阁图
设色纸本
32cm x 66cm

Residence in the Countryside
Chinese Ink and Color on Paper
2016



观无常
水墨纸本
37cm × 58cm

Anitya
Chinese Ink on Paper
2017



不是旧时行履处 *Old Memory*
设色纸本 Chinese Ink and Color on Paper
37cm × 60cm 2017



离涛-1
设色纸本
80cm × 125cm

Waves in Departure I
Chinese Ink and Color on Paper
2017



离涛-2
设色纸本
37cm x 48cm

Waves in Departure II
Chinese Ink and Color on Paper
2017



师海-1
设色纸本
45cm x 60cm

Sea: The Guide I
Chinese Ink and Color on Paper
2017



洛迦山
设色纸本
40cm x 60cm

Luoja Hills
Chinese Ink and Color on Paper
2017



新龙日巴
设色纸本
69cm × 137cm

Xinlong Riba
Chinese Ink and Color on Paper
2017



师海-2
设色绢本
Φ30cm

Sea: The Guide II
Chinese Ink and Color on Silk
2017





师海-3
设色绢本
Φ30cm

Sea: The Guide III
Chinese Ink and Color on Silk
2017



离涛-3
设色绢本
Φ30cm

Waves in Departure III
Chinese Ink and Color on Silk
2017



阿兰若-1
设色纸本
66cm x 133cm

Aranya I
Chinese Ink and Color on Paper
2017



卡瓦洛日
设色纸本
48cm × 61cm

Ka wa luo ri
Chinese Ink and Color on Paper
2017



附录 Appendix

丁小真

1972年生于上海，本名丁蓓莉
1995年毕业于上海美术学院中国画系本科
2000年毕业于上海美术学院中国画系，美术学硕士
现为上海美术学院中国画系副教授
上海大学中国书画研究中心主任

个展

2017 渺—丁小真个展，秋水空间，上海，中国
2016 远山—丁小真个展，上海美术学院美术馆，上海，中国
2013 看山—丁蓓莉作品展，周围艺术画廊，上海，中国

主要群展

2017

中国当代水墨年鉴2016-2017，广州美术学院大学城美术馆，广州，中国
临在——丁小真和同学们，八号桥艺术空间，上海，中国
无垠—行进中的中国水墨运动，四川美院美术馆，重庆，中国
纸上艺术艺博会，Pier 36，纽约，美国
有机的无序，周围艺术画廊，上海，中国
第六届全国九城艺术联展，商务印书馆第五印刷所旧址，上海，中国
海上延伸——上海艺术家联合大展，中华艺术宫，上海，中国

2016

东方墨韵：2016沪港水墨艺术交流展，香港中央图书馆，香港，中国；刘海粟美术馆，上海，中国
新加坡当代艺术展，新达城国际会议展览中心，新加坡
传承之诺，周围艺术画廊，上海，中国
关注的力量：青年水墨作品展，今日美术馆，北京，中国
中国当代水墨年鉴展2015-2016，今日美术馆，北京，中国
都市心境：新水墨六人展，海上艺术馆，上海，中国

2015

新·朦胧主义，红专厂当代艺术馆1号馆，广州，中国
时代·撷英：上海当代水墨艺术家邀请展，龙美术馆，上海，中国
艺术北京，全国农业展览馆，北京，中国
看画：丁小真和她的学生们，芊荷艺术中心，上海，中国

原色—红，周围艺术画廊，上海，中国

不期而遇，周围艺术画廊，上海，中国

回归：保利山水美术馆开馆展，山水美术馆，北京，中国

以心接物：走进学院·2015全国高校青年教师中国画作品展，国家画院美术馆，北京，中国

情系双城：沪港名家书画展，香港艺术中心包氏画廊，香港，中国

她语境：拉飞逸2015中国女性艺术家邀请展，港汇恒隆广场，上海，中国

2015上海、釜山当代美术作品交流展，东外滩艺术空间，上海，中国

地方重塑：中国乡村实践与文化复兴的邂逅，米兰世博会中国馆，米兰，意大利

2522 II弱水三千，上海明圆美术馆，上海，中国

六城纪：中国新水墨联展，山东美术馆，济南，中国

2014

首届70后水墨大展，金陵美术馆，南京，中国

鸿蒙变：中国当代水墨状态，玉衡艺术中心，上海，中国

白色的十种可能，周围艺术画廊，上海，中国

上海美术作品展，香港会展中心，香港，中国

纯粹水墨：名家邀请展，徐汇艺术馆，上海，中国

集体个人主义，周围艺术画廊，上海，中国

新·朦胧主义，798艺术工厂、东京画廊+BTAP，北京，中国

弥：水墨空间实验场，上海美术学院美术馆，上海，中国

新水墨新青年，今日美术馆，北京；朱屺瞻艺术馆，上海，中国

“易观”第四回展，时代美术馆，北京，中国

2014 博罗那上海国际当代艺术展，上海展览中心，上海，中国

“城”怀味象：当代艺术邀请展，深圳美术馆，深圳，中国

出：传统的维，芥墨艺术馆，南京，中国

度，芊荷艺术中心，上海，中国

笔端的风景，周围艺术画廊，上海，中国

ART021 当代水墨特展：站在东方看未来，上海，中国

反观工笔：中国当代工笔画学术邀请展，岭南美术馆，东莞，中国

第三届重塑东方美画展，南京艺术学院美术馆，南京，中国；广州美术学院美术馆，广州，中国

2014厦门全国工笔画双年展，厦门美术馆，厦门，中国

和光同尘，海上艺术中心，上海，中国

回望海平线，中华艺术宫，上海，中国

2013

“易观”第三回展，桥艺术中心，北京，中国

第四届当代中国画学术论坛作品展，台湾师范大学，台北，中国

中国园林，周围艺术画廊，上海，中国

中国园林，三条祇园画廊，京都，日本

第二届重塑东方美画展，南京艺术学院美术馆，南京，中国

第二届重塑东方美画展，上海多伦现代美术馆，上海，中国

@上海，上海中国画院，上海，中国

与明人对话：当代画家面对传统的六种态度：2013上海新水墨艺术
基地提名展，朱屺瞻艺术馆，上海，中国

海上星象：新水墨邀请展，上海展览中心，上海，中国

上海美术作品展，中国美术馆，北京，中国

2012

消逝的风雅，周围艺术画廊，上海，中国

解绎夏娃：二十与二十一世纪的女性艺术家，西班牙驻沪总领事馆
文化处，上海，中国

生息：上海青年当代艺术作品展，波哥大现代艺术博物馆，波哥
大，哥伦比亚；维夫里多·拉姆当代艺术中心，哈瓦那，古巴

水墨纵横：2012上海新水墨艺术大展，上海多伦现代美术馆，上
海，中国

化境：中国当代艺术新象，天成国际，香港，中国

墨·界，华府艺术空间、大德堂，上海，中国

2011

镜缘，DQE-Halle，科隆，德国

象外·象：中国当代水墨画提名展，鼎峰空间，北京，中国

Around Space Gallery@Bund开幕展，周围艺术画廊，上海，中国

第二届重庆青年美术双年展，重庆美术馆／四川美院美术馆，重
庆，中国

青春留影：上海青年美术大展获奖作者邀请展，巴黎中国文化中
心，巴黎，法国

物性：2011上海当代艺术邀请展，东廊艺术，上海，中国

2010

第三届当代中国画学术论坛作品展，香港展览中心，香港，中国

“广场”当代艺术展，东廊艺术，上海，中国

2009

墨非墨：中国当代水墨邀请展，德雷塞尔大学，费城，美国

水墨新锐2009年展，文津国际艺术中心，北京，中国

2008

学院新方阵：当代中国青年水墨画家提名展，朱屺瞻艺术馆，上
海，中国

墨非墨：中国当代水墨邀请展，深圳美术馆，深圳，中国；今日美
术馆，北京，中国

左手右手：当代艺术中的伴侣，上海当代艺术馆，上海，中国

2007

水墨新锐2007年展，炎黄艺术馆，北京；

水墨新锐2007年展，东方现代艺术馆，济南，中国

2006

水墨青春，刘海粟美术馆，上海，中国；贝利尼博物馆，佛罗伦
萨，意大利

2005

交流·上海，Gora画廊，蒙特利尔，加拿大

中国美术之今日，韩国巡展：韩国国立现代美术馆，首尔，韩国；

全北道立美术馆，韩国；庆南道立美术馆，韩国

2004

第十届全国美术作品展，北京，中国

空洞宣言：当代女性艺术展，多伦现代美术馆，上海，中国

中国周画展，Stenman画廊，科科拉，芬兰

获奖

2009 上海美术大展，沈柔坚艺术基金奖

2004 第十届全国美术作品展，银奖，第十届全国美术作品展上
海展艺术奖，上海市政府“文艺创作优品”奖

2003 上海青年美展，二等奖

1999 上海青年美展，孟光奖

公共收藏

中国美术馆，北京，中国

上海美术馆，上海，中国

中华艺术宫，上海，中国

刘海粟美术馆，上海，中国

Ding Xiaozhen

-
- | | |
|------|---|
| 1972 | Born in Shanghai, autonym Ding Beili |
| 1995 | Graduated from the Chinese Painting Department of Shanghai Academy of Fine Arts |
| 2000 | Graduated from the Chinese Painting Department of Shanghai Academy of Fine Arts with a M.A. Degree.
Present Associate professor at the Chinese Painting Department of Shanghai Academy of Fine Arts. |
-

Solo Exhibition

- | | |
|------|--|
| 2017 | Indistinct, Autumn Water Space, Shanghai, China |
| 2016 | Distance Mountains, Art Museum of Shanghai Academy of Fine Arts, Shanghai, China |
| 2013 | Gazing the Mountain, AroundSpace Gallery, Shanghai, China |
-

Selected Group Exhibitions

2017

- Annual Review of China Contemporary Ink Painting 2016-2017, UCity Art Museum of The Guangzhou Academy of Fine Arts, Guangzhou, China
- Presence: Ding Xiaozhen and Schoolmates, Bridge 8 Art Space, Shanghai, China
- Boundless: Ongoing Chinese Ink Art, Art Museum of Sichuan Fine Arts Institute, Chongqing, China
- Art on Paper 2017 in New York, Pier 36, New York, U.S.A.
- Organic Chaos, AroundSpace Gallery, Shanghai, China
- The 6th Nine City United Art Exhibition, former site of Fifth Painting House of The Commercial Press, Shanghai, China
- Extension at Sea, China Art Museum, Shanghai, China

2016

- Oriental Charm: Ink Art in Shanghai and Hong Kong 2016, Hong Kong Central Library, Hong Kong, China; Liu Haisu Art Museum, Shanghai, China

Singapore Contemporary, Suntec Singapore Convention & Exhibition Centre, Singapore

The Promise of the Past, AroundSpace, Shanghai, China

The Power of Attention: Ink Painting Works of Young Artists, Today Art Museum, Shanghai, China

Annual Review Exhibition of China Contemporary Ink Painting

2015-2016, Today Art Museum, Shanghai, China

Urban Mind: Contemporary Ink Exhibition, Hai Yi Club, Shanghai, China

2015

Neo-Moroism, 1 Hall RMCA, Guangzhou, China

Time · Essence: Shanghai Contemporary Chinese Ink Artist Nomination Exhibition, Long Museum, Shanghai, China

Art Beijing, Agricultural Exhibition Center, Beijing, China

View the Painting: Ding Xiaozhen and Her Students, Qianhe Art Center, Shanghai, China

The Glow of Red, AroundSpace, Shanghai, China

Somewhere in Time, AroundSpace, Shanghai, China

Return-Riverside Art Museum Opening Ceremony, Riverside Art Museum, Beijing, China

Sincere Heart to Treat Things: Entering Academy 2015 National Chinese Painting Exhibition the of Collection for Young University Teachers, Art Museum of China National Academy of Painting, Beijing, China

A Tale of Two Cities – Painting and Calligraphy by Shanghai and Hong Kong Artists, Pao Galleries, Hong Kong Arts Center, Hong Kong, China

Her Context: 2015 Lafayette 148 New York Female Chinese Women Artists Works Exhibition, Grand Gateway 66, Shanghai, China

2015 Communicational Exhibition of Contemporary Art from Shanghai and Busan, Shanghai East Bund Art Space of China, Shanghai, China

Place Remaking, China Pavilion for Expo Milano 2015, Milano, Italy

2522 II The Only in This Multifarious World, Shanghai Ming Yuan Art Museum, Shanghai, China

The 6 cities: New Ink Painting of China, Shangdong Art Museum, Jinan, China

2014

The After 1970s Chinese Ink Exhibition, Jinling Art Museum, Nanjing, China

Start All over Again- Contemporary Ink Art in China, Alioth Art Center, Shanghai, China

10 Shades of White, AroundSpace, Shanghai, China

Shanghai Art Exhibition in Hong Kong, Hong Kong Convention and Exhibition Center, Hong Kong, China

Pure Ink: Masters Invitational Exhibition, Xuhui Art Museum, Shanghai, China

Collective Individualism, AroundSpace, Shanghai, China

Neo-Moroism, Tokyo Gallery + Beijing Tokyo Art Projects, Beijing, China

Indistinct: Ink Painting Space Experiment, Art Museum of Shanghai academy of fine Arts, Shanghai, China

New Ink New Youth, Today Art Museum, Beijing; Zhu Qizhan Art Museum, Shanghai, China

Changing View, Round Four: Ten Individual Studies of Contemporary Ink and Water Art, Dandeli Art Center, Beijing, China

2014 Bologna Fiere Shanghai Contemporary Art Exhibition, Shanghai Exhibition Center, Shanghai, China

Experiencing Scenery-Urban Spatial Expression in Chinese Contemporary Ink Painting, Shenzhen Art Museum, China

Out Ink Series Exhibition: The Traditional Dimension, Jie Mo Art Gallery, Nanjing, China

Extent, Qianhe Art Center, Shanghai, China

Scenery from the Brush, AroundSpace, Shanghai, China

ART021 Contemporary Ink Painting Exhibition: Look into The Future from The East, Shanghai, China

Reviewing Hand Brushwork, Lingnan Art Museum, Dongguan, China

The 3rd "Reconstructing Oriental Beauty" Painting Exhibition, AMNUA, Nanjing; Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

2014 Xiamen National Realistic Art Painting Exhibition Collections, Xiamen Arts Museum, Xiamen, China

"HE GUANG TONG CHEN": Contemporary Ink Painting Exhibition, Haishang Art Center, Shanghai, China

XV Sea Horizon, China Arts Museum, Shanghai, China

2013

Changing View Round 3, Bridge Art Center, Beijing, China

The 4th Academic Forum of Contemporary Chinese Painting,

Taiwan Sun Yat-sen Memorial Hall, Taiwan Normal University, Taipei, China

Chinese Garden, Around Space Gallery, Shanghai, China; Sanjogion-Gallery, Kyoto Japan

The 2nd "Reconstructing Oriental Beauty" Painting Exhibition, AMNUA, Nanjing; Shanghai Duolun Museum of Modern Art, Shanghai, China

@Shanghai, Shanghai Academy of Traditional Chinese Painting, Shanghai, China

A Conversation with Ming Dynasty, Zhu Qizhan Art Museum, Shanghai, China

Shanghai Art Works, China Art Museum, Beijing, China

2012

Lost Grace, AroundSpace Gallery, Shanghai, China

Desnudando Eva. Creadoras Del Siglo XX-XXI, Cultural Section of Consulate General of Spain in Shanghai, Shanghai, China

Sattva, Modern Art Museum, Bogota, Columbia; Wifredo Lam Centre for Contemporary Art, Havana, Cuba

Crisscrossed Ink Painting – Shanghai New Ink Painting, Shanghai Duolun Museum of Modern Art, Shanghai, China

Beyond Representation-An Exhibition of Chinese Contemporary Art, Tiancheng International, Hong Kong, China

INK•LIMIT, Huafu Art Space, Shanghai; Nantong Central Art Museum, Nantong, China

2011

Through the Looking Glass, DQE-Halle, Cologne, Germany

Out of Image—Contemporary Chinese ink Paintings Nomination Exhibition, China Space, Beijing, China

AroundSpace @Bund Opening Exhibition, AroundSpace, Shanghai, China

The 2nd Chongqing Biennale for Young Artists, Chongqing Art Museum, Art Museum of Sichuan Fine Arts Institute, Chongqing, China

Impression of Youth, Shanghai Youth Art Invitational Exhibition of Award-Winning authors, Chinese Culture Center, Paris, France

Nature of Matter, Eastlink Gallery, Shanghai, China

2010

The 3rd Academic Forum of Contemporary Chinese Painting – Current

Works, Hong Kong Exhibition Centre, Hong Kong, China
Square, Eastlink Gallery, Shanghai, China

2009

Ink Not Ink: China Contemporary Ink-painting Invitation Exhibition,
Drexel University, Philadelphia, U.S.A.
New Power of Ink and Wash Painting 2009, Wenjin Art Center,
Beijing, China

2008

New College Square – Contemporary Nomination Exhibition of
Chinese Youth Ink and Water Painting Artists, Zhu Qizhan Art
Museum, Shanghai, China
Ink Not Ink, Shenzhen Art Museum, Shenzhen; Today Art Museum,
Beijing, China
Left Hand, Right Hand – Partners in Contemporary Art, MOCA
Shanghai, Shanghai, China

New Power of Ink and Wash Painting 2007, Yanhuang Art Museum,
Eastern Modern Art Gallery, Beijing, Jinan, China

2006

Youthful of Ink and Wash, Liu Haisu Art Museum, Shanghai, China;
Bellini Museum, Florence, Italy

2005

Exchange avec Shanghai, Gallery Gora, Montreal, Canada
China's Fine Arts Today, South Korea tour: National Museum of
Contemporary Art, Seoul, Chon-buk National Gallery, Gyeongnam
Art Museum, South Korea

2004

A Void Announcement – Contemporary Female Art Exhibition,
Duolun Museum of Modern Art, Shanghai, China
Chinese Week, Stenman Gallery, Kokkola, Finland

Selected Awards

2009

Shanghai Grand Art Exhibition, Prize of Shen Roujian Art Foundation

2004

The 10th National Exhibition of Arts, Silver Prize, The 10th National
Exhibition of Arts—Shanghai, Arts Award;
the Excellence Prize of Shanghai Art Creation

2003

Shanghai Youth Biennial, 2nd Prize

1999

Shanghai Youth Biennale, Mengguang Prize

Selected Public Collections

National Art Museum of China, Beijing, China
Shanghai Art Museum, Shanghai, China
China Art Museum, Shanghai, China
Liu Haisu Art Museum, Shanghai, China



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看着丁小真这二十多年的创作过程，会觉得她的画越来越不像中国画了，其实这是表面现象，内里或藏着“玄机”。她追求深层次的中国文化内涵，而非表面的笔墨和章法，力图把这种中国精神在当代加以传承和发扬，而且还要走出一“当代”便西化的套路，这或许是我们这一代艺术家的共同追求。

—— 王劼音

Retrospecting her more than 20 years' art life, I realize that Ding Xiaozhen's works are getting away from traditional Chinese paintings. However, something more interesting and valuable is hidden below such a superficial change. In fact, what Ding really pursues is the underlying connotation of Chinese culture, rather than the superficial dazzling and mysterious brushwork and structure. She aims to carry forward the Chinese spirits in contemporary arts, and get rid of the existing pattern which blurred the difference between Contemporaneity and Occidentalization. It might also be a shared pursuit by all the artists of our generation.

Wang Jieyin

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