



INK RHYTHM FROM RIVER AND SEA

Heritage and Innovation
Exhibition from Nantong Institute of Chinese
Calligraphy and Painting

江海墨韵 传承与创新 南通书法国画研究院国画作品展

OCTOBER 25— NOVEMBER 26, 2010



Hosted by William Paterson University of New Jersey, USA
美国新泽西州威廉帕特森大学



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04-05

Ink Rhythm from River and Sea:
Inheritance and Innovation

An Exhibition from Nantong Institute of Calligraphy and Chinese Painting

江海墨韵 传承与创新

来自中国南通书画研究院的作品展览

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Hosted by William Paterson University of New Jersey, USA
美国新泽西州威廉帕特森大学

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Forward from President Kathleen Waldron

I am very excited that the Center for Chinese Art and the Ben Shahn Art Gallery at William Paterson University have invited the Nantong Chinese Painting and Calligraphy Institute for an exhibition at our University. The title for this upcoming exhibit, “Ink Rhythm from River and Sea: Heritage and Innovation,” seems particularly appropriate. It alludes to the focus and goal of the show in presenting contemporary ink scroll paintings from Nantong, a city with a unique geographical position between the Yangtze River and the Yellow Sea.

As a famous coastal city, Nantong has a rich culture and history. In the 1970s it was among the earliest cities in China to open doors to the West. In 2008 it again opened its doors to the students and faculty of the William Paterson University Summer Art in China Study Abroad Program. The visitors were treated to Nantong’s beauty, history, culture and hospitality as they engaged in art demonstrations, workshops, lectures, and exhibits. Now we have the opportunity to open our doors to Nantong. We have invited an exhibit and four famous artists from the Nantong Chinese Painting and Calligraphy Institute to share their knowledge of traditional Chinese art and their vision of modern Chinese painting with the William Paterson University community.

I want to offer a warm welcome to the exhibit and the artists, and encourage our students and faculty to take advantage of this opportunity to participate in the symposium, workshop, and exhibition. I hope that the show is successful in illustrating the condition of contemporary Chinese painting in relation to its traditions to a Western audience.

Dr. Kathleen Waldron, President
William Paterson University of New Jersey

前言

我很兴奋威廉帕特森大学中国艺术中心和宾轩美术馆邀请中国南通书法国画研究院的画家来我校举办中国水墨画展览。我特别欣赏画展的题目，江海墨韵 传承与创新。 江海墨韵点出了来自中国江海之交的城市 – 南通，和来展的中国水墨卷轴画的作品； 传承和创新” 标明了我们邀请该展览的目的和主题。

南通市是中国的文化古城，也是中国在70年代最早对西方打开大门的沿海城市。在2008年，南通再次对威廉帕特森大学“夏天艺术在中国”海外学习项目的师生打开了大门。通过专程到南通交流和访问，他们对南通的风貌人情，文化艺术都留下了极其深刻和美好的印象。现在我们有机会对南通敞开我们的大门，邀请南通书法国画研究院的作品来我校展出， 邀请该画院四位杰出的艺术家康荣，侯德建，朱建忠和董成伟来我校访问，让我们的师生和社区的观众来分享他们对中国传统文化艺术和现代状况的知识和视野，进一步促进对东西文化和艺术的 交流和理解。

我十分欢迎艺术展览来我校展出，欢迎艺术家来我校交流。我积极鼓励我们的师生利用这个机会积极参加研讨会，短训班和展览各项艺术交流活动。

衷心预祝南通艺术展览和艺术家交流和访问圆满成功！

美国新泽西威廉帕特森大学校长
凯瑟琳.华俊 博士

Forward from Director Chen Liang

In the summer of 2008, the William Paterson University Summer Art in China Study Abroad Program traveled to Nantong for an exchange, which proved to be an unforgettable and profound experience felt by both the host and the guests. Today we are very excited to be invited by the Center for Chinese Art and the Ben Shahn Art Gallery at William Paterson University for an exhibition in the United States entitled, “Ink Rhythm from River and Sea: Heritage and Innovation.” This exhibition will include more than forty works by four artists of the highest professional level from Nantong Institute of Chinese Calligraphy and Painting, who will travel to William Paterson University to present a symposium, demonstration, and workshop. By engaging directly with students and faculty from William Paterson University, these artists will be able to remove the distance between countries and cultures so that the audience can truly feel the inspiration, influence, process, and creative force behind Chinese art. I believe that the artists and exhibition will receive a warm welcome and favorable review by an American audience. Our artists have an exceptionally strong traditional background while maintaining very modern sensibilities, which make them particularly well appointed to represent Nantong culture. As art ambassadors they have visited America, Japan, Germany, Brazil, and Singapore exhibiting, exchanging, and promoting Chinese art and advancing friendship between cultures.

It is through exchanges that understanding, appreciation, and beauty can be found in diverse cultures, and I believe this visit will prove to be a great example that. I also want to welcome more students and faculty from William Paterson University to Nantong to continue building the bonds of friendship and cultural awareness between America and China.

We are very thankful for the gracious invitation from William Paterson University, and I want to wish the upcoming exhibition much success. I hope that the tree of friendship planted by our cultures continues to grow and blossom.

Chen Liang, Director
Nantong Municipal Bureau of Culture,
Communication and Publication

前言

2008年夏天，美国新泽西州威廉帕特森大学“夏天艺术在中国”国际交流项目访问团到南通参观、交流，彼此间留下了十分难忘的印象。今天我们应威廉帕特森大学中国艺术中心和宾轩大学美术展览馆的邀请，在美国举办江海墨韵 传承与创新南通书法国画研究院作品展览。该展览将展出代表南通书法国画研究院的整体水平的四位艺术家康荣、侯德建、朱建忠和董成伟的40幅作品。展览的同时，这四位艺术家将举办中国艺术研讨会，示范表演和研习班，让威廉帕特森大学的师生和社区观众零距离感受中国艺术的创作过程和艺术魅力，我相信他们一定会受到美国艺术家们及观众的喜爱。我们的艺术家有着良好的传统文化底蕴和现代文明的素养，作为文化使者，他们曾分别出访过美国、日本、德国、巴西、新加坡等国并举办交流展览弘扬传播中国文化，增进了与各国艺术家的了解和友谊。

文化因交流而美丽，我相信，通过这次展览和交流，会有更多的美国人民了解中国，喜爱中国的艺术。同时我们也欢迎有更多的来自威廉帕特森大学的师生来南通访问、交流，共同为促进中美文化交流与友谊作出贡献。

感谢威廉帕特森大学的盛情邀请，祝画展圆满成功！
祝中美人民友谊之树常青！

中国南通市文化广播新闻出版局局长 陈亮
2010年10月



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Ink Rhythm from River and Sea: Inheritance and Innovation ——An Exhibition from Nantong Institute of Calligraphy and Chinese Painting

The tradition of Chinese painting can be traced back 2000 years. The amazing continuity of philosophy and style might be attributed to various factors, including the uniqueness of the aesthetic principle and the integrity of the creative process, but the main influence is the strong unity among the artists themselves, a unity passed from one generation to another. This artistic tradition was formalized in the seeds of the art academy 1000 years ago.

The Chinese “Institute” or “Academy” dedicated to painting and calligraphy has its roots in the court painters of the Han Dynasty (206 BC – 220 AD). The “Academy of Painting” developed in the Western Shu (900 – 965 AD) and the Southern Tang (937 – 975 AD). This ancient tradition continues to this day with academies established throughout the country on the national level, the provincial level, the municipal level, or the county level with different organizational systems in different areas. The Chinese government provides studio space and funding for artists. This support allows artists the freedom to conduct their research, exchange ideas, and work from nature as is the tradition. In other words, the contemporary Chinese academy of art is the conduit for the continuation of Chinese painting traditions and also the institution responsible for integrating creativity, research, and education.

Nantong is located in the southeast of China with the Yellow Sea to its east and the Yangtze River to its south. It is within easy reach of Shanghai across the Yangtze River. Nantong has long been regarded as the bright pearl of Jiangsu Province and the first window to the Delta. Due to its favorable geographic position, the city has been reputed as the Pioneer City in Modern China, integrating the culture from both the north and south. The Nantong Institute of Calligraphy and Chinese Painting is one of the earliest institutes of its kind for a medium-sized city in China. The challenge to preserve the tradition of Chinese art while encouraging innovation within the tradition is a dominant issue for the Institute and one to be addressed in this exhibit.

To this end we have invited four artists from this highly esteemed institution. In addition to their work as artists, they hold important positions of leadership at the Institute.

Kang Rong, a painter by profession, is the Director of the Nantong Institute of Calligraphy and Chinese Painting, Director of Geyi Art Museum, and Vice Chairman of Nantong Artists Association. He has participated in numerous national and international art exhibitions. He had a one–man exhibit at the Nanjing Museum in 2006. He was awarded with “Prize of Excellence” in the National Contest on Calligraphy and Paintings in 2000 and the “Prize of Excellent Work” in the “Love for Taihu Lake” Exhibition of Nominated Traditional Chinese Paintings in Suzhou in 2005. His publications include “An Album of Traditional Chinese Paintings by Kang Rong”, “The Finebrush Landscape Painting Works” and “A Survey of Paintings in Nantong Since the Ming and Qing Dynasties” . From his early childhood, Kang Rong was nurtured by the tradition of Chinese painting. Under the influence of his father, he tried his hand at poetry, calligraphy, painting and seal–cutting. His formal education was at the Nanjing Art Institute, where he was privileged to study with the masters of the day. His work reflects both the traditional Chinese art cultivation and the more modern educational philosophies. Fan Yang, Director of the Landscape Painting Research Office, China National Academy of Painting, has written that Kang Rong’ s work has “noble character, bright air, and a poetic quality, which are exactly the special skills needed for painting” .

The painter Hou Dejian is Honorary Director of Nantong Institute of Calligraphy and Chinese Painting, Chairman of the Nantong Association of Fine Artists and a Member of the Standing Committee of CPPCC of Nantong. His work has been exhibited in national and international group art exhibitions as well as many one–person exhibitions. He won a second–class award at “The Second National Picture Story Book Exhibition” in 1981 and the first prize at Jiangsu Provincial Picture Story Book Exhibition” in 1984. His painting “Cowboys” was awarded the “Prize for Excellence” at the Fine Arts Exhibition of Jiangsu Province and chosen for the “Second National Sports Painting Exhibition” in 1990. He was awarded the first prize at the All–China Fine Art Exhibition in 1991. A monograph of his work, “Hou Dejian: Selected Works of Contemporary Artists in Traditional Chinese Painting” , was published and his painting work “March Eastward On and On” was included in “Classified Collection of Fine Arts in China” in 2001. Hou Dejian’ s reputation is that of an artist born with an astute ability to observe and record nature, who has, over the years, developed a surprising memory bank of images. His meticulous observation of the details in life and his penetrating analysis of the images enable him to act at will in creating his artwork in interesting, natural, and subtle ways.

Zhu Jianzhong is Deputy Director of Nantong Institute of Calligraphy and Chinese Painting and Vice Chairman of the Nantong Association of Fine Artists. His paintings were selected for “The Exhibition of Arts of Four Seasons in China” where he won the gold medal in 1991. He won the third–place award at “Exhibition of Works from Jiangsu Thousand Mile Natural Sketching Tour” in 2007. His work received the “Nomination Award” at the 11th National Fine Art Exhibition and the gold medal at “Jinling China Exhibition of Traditional Chinese Paintings” in 2009. Two monographs on his work have been published: “Zhu Jianzhong: Contemporary Artist in Traditional Chinese Painting” and “Selected Art Works of Zhu Jianzhong” . A graduate of the Nanjing Art Institute, Zhu Jianzhong has dedicated his life to art and been rewarded with significant recognition. As early as 1980, Liu Haisu, a master of Chinese art, said of his paintings: “your work has good structure, subtle texture, and fine lines. Your ability at linear construction is extraordinary and your future is promising.”

Dong Chengwei, served as Deputy Director of Nantong Institute of Calligraphy and Chinese Painting and Curator of Nantong Geyi Art Museum. He is now a member of the Jiangsu Provincial Association of Fine Artists. His paintings, exhibited nationally and internationally, were chosen for the “First Nationwide Joint Exhibition of Works of Calligraphy and Painting Institutes” and won the Award for Excellence in 2003. He won a bronze medal at Jiangsu Provincial Exhibition of Traditional Chinese Paintings in 2000. The book, “Dong Chengwei: Selected Works of Contemporary Artists in Traditional Chinese Painting” , documents the artist’ s work. Dong Chengwei has published two instructional books on painting: “Plum Blossom, a model of painting for imitative exercise” and “Rattan Trailers, a model of painting for imitative exercise” . Dong is a versatile artist. He began his studies with western style oil painting in order to build a foundation of knowledge of form and color theory. Later he took up the study of traditional Chinese painting. Due to this unusual background, he was able to achieve innovations within the tradition of Chinese painting. Although his works are based on traditional material, his art reflects modern sentiments, making viewers aware of the times.

The Academy of Art has evolved over a period of a thousand years, but the youthful spirit that lives within the institution continues to develop and change and nurture new ideas. In Volume IV of The General History of Chinese Fine Art, 1996, Wang Bomin cited the examination system and examination standard of the Academy of Art in the Song Dynasty, saying “With terse brushstroke but overall expression, it is better to be natural in form and color but have a refined sense and charm without imitating the ancients.” Let us study the work of these four artists from the Nantong Institute with the hope of understanding the history of their tradition along with the new ideas and methods they have contributed to the continued advancement of Chinese art.

Dr. Nancy Einreinhofer, Director
University Galleries of William Paterson University
Zhiyuan Cong, Professor and Director,
Center for Chinese Art at William Paterson University

江海墨韵 传承与创新 来自中国南通书画研究院的作品展览

在美国，艺术家可能做梦都难想象这样的天堂：政府提供薪资和画室，使得艺术家能终身从事自己心爱的艺术事业和研究。他们整天和其他艺术家一道讨论艺术，一道外出旅游写生，一道画画创作。然而，在中国你就能在现实世界中找到这样的艺术家天堂。这种天堂在中国称做画院。中国的画院不在少数，她从国家、省、市，甚至到县城，各级各地都有建制。画院也不是新的创造，她从2000年前的汉代（206BC – 220AD)就有这种意义上的宫廷画师，而在西蜀（900 – 965AD), 南唐（937 – 975AD), 中国就有了实质意义上的画院。1000多年来， 中国画院作为中国画传统的主要载体，一个创作，研究和教育的机构，一直传承至今。

人们经常探讨中国画能在2000多年来生生不息，延绵不断，薪火相传的原因。我认为，除了是 中国画哲学心理的稳定性（ 儒道禅三者有机的结合解决了人与社会，人与大自然 以及人的内心平衡的哲学心理问题），审美原则的独特性（六法论），艺术创作的整体性（理论和实践的统一），自我创新的完善性，那么， 画院就是从物质上，组织上保证了中国画传统的延续性。

南通市位于中国东南，与上海市南北呼应分扼长江出口。 东临黄海，南依长江。所谓“据江海之会，扼南北之喉。”素有江海明珠，扬子江第一窗口之称。由于特殊的地理环境，南通一方面在历史上溶南北方文化于一炉，另一方面又是中国开放的最前沿，被誉为“中国近代第一城。” 南通书画研究院也成了中国中等城市中最早成立的画院。因此，如何继承中国艺术的传统， 如何在传承的基础上创新就变成了南通书画研究院首要攻关的课题。而他们来美国展览也就变得更加令人好奇和更具有实际意义。

现在我们请来了四位当今南通书画研究院最具代表性的和最具实力的艺术家参加这次画展。他们既是艺术家，也是画院的主要领导者。就让他们艺术才华和他们的作品来回答我们观众的好奇和问题吧。

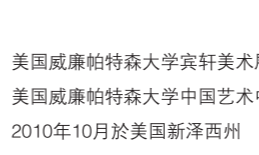
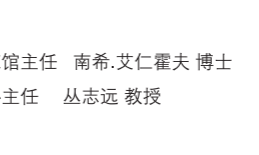


康荣，南通书画研究院专职画家, 现任南通书法国画研究院院长、南通市个彩艺术馆馆长、南通市美术家协会副主席。多次参加全国和国际美术作品展览，并在2006年在南京博物院举办个人画展。 其作品曾获2000 全国书画大奖赛优秀奖， 2005苏州中国画优秀作品奖。主要出版有《康戎中国画集》，《工笔山水画》和《南通明清以来绘画概说》。康荣从小受到中国画传统的熏陶，在父亲的影响下，诗书画印无所不涉，中国文人画对意境和笔墨的追求给他以刻骨铭心的烙印。青年时代又到南京艺术学院接受正规艺术教育，得到系统的理论研究，技术的训练和大师们的指导和教诲。这种得天独厚的双重传统和现代教育，是他成功的重要因素。所以，他的内修外炼使得他的水墨画，在笔法上透露出他的风骨，墨气中孕藏着他的神韵。中国国家画院山水画研究室主任范扬评论他：骨格清奇，意态俊朗，知诗中三昧，得绘事真谛”， 可谓入木三分。

侯德剑， 南通书画研究院专职画家， 现任南通书法国画研究院名誉院长，南通市美术家协会主席，南通市政协常委。多次参加全国和国际美术作品展览，并举办个人画展，其作品曾获 1981全国第二届连环画展览二等奖， 1884 江苏省连环画展览一等奖，1990江苏省美展佳作奖，1991全国美术展览一等奖。多幅作品由国家博物馆收藏。出版画册有《当代中国国画家作品集·侯德剑》，《东进、东进》入编《中国美术分类全集》。 侯德剑似乎是天生的一位画家，他对大自然有敏锐的观察力，对形象有惊人的记忆力。他能看完一部电影后默记下电影中的主要画面和形象。他对生活中细致入微的捕捉和形象结构入木三分的分析，使得他在创作的过程中随心所欲，放笔直扫，使他的作品天然成趣，妙不可言。

朱建志， 南通书画研究院专职画家， 现任 南通书法国画研究院副院长，南通市美术家协会副主席。1991年作品曾获中国的四季美术展览金奖，2007江苏万里写生作品展览三等奖，2009第十一届全国美展提名奖和中国百家金陵中国画展览金奖。主要出版有《当代中国国画家·朱建志》和《朱建志作品集》。朱建志是南京艺术学院毕业的高才生。是一个梵高式的中国画家。人们搞不清楚他的生活是艺术，抑或他的艺术就是生活。 他默言寡语，用志不纷，用他的整个身心和飘逸灵魂来创作他的作品，似乎他的整个人就是一幅活脱脱的艺术品。早在1980年底艺术大师刘海粟看到他的作品就赞美道：“（朱）你的画有结构，有虚实，有线条，很多画家不懂得用线，你懂了。这样用功下去，前途无量。”

董成伟，南通书画研究院专职画家，曾任南通书法国画研究院副院长，南通市个彩艺术馆馆长。作品多次参加全国和国际美术展览，2003获全国书画院作品联展优秀奖。2000获江苏中国画展铜奖。 出版有《当代中国国画家作品集·董成伟》，《范画临本·梅》《范画临本·藤萝》。董成伟是一位多能的画家。 早年学西方油画，在造型和色彩上打下了坚实的艺术基础，后来又沉浸在传统中苦攻中国画。他的中西艺术背景注定他必须在中国画的创新和改革中有所研究和成就。他为中国画的博大精深所折服，又为西画色彩的表现手法所迷恋。他的挣扎，探索和追求， 形成了他独特的生气勃勃，绚丽多彩的艺术风格。尽管他的作品取材于传统，但他的艺术却给人以现代的感觉，散发着热烈的时代气息。

画院在中国已有1000多年历史，但她的精神却永远年轻。 王伯敏在中国美术通史第四卷中举证宋代画院的考试制度，并谈到彼时的考试标准：“笔筒意全，不模仿古人而尽物之情态，形色俱若自然， 意高韵古为上。” 我们不妨用这个标准来衡量和理解现在南通的艺术家。作为同行，我们也尽力和他们共勉！

	
美国威廉帕特森大学宾轩美术展览馆主任 南希.艾仁霍夫 博士	美国威廉帕特森大学中国艺术中心主任 丛志远 教授
	
2010年10月於美国新泽西州	



Hosted by William Paterson University of New Jersey, USA
美国新泽西州威廉帕特森大学

INK RHYTHM FROM RIVER AND SEA
Heritage and Innovation
Exhibition from Nantong Institute of Chinese
Calligraphy and Painting
江海墨韵 传承与创新 南通书法国画研究院国画作品展

Kang Rong 康荣



Kang Rong, a First-class National Artist, received his Bachelor of Fine Arts in Chinese Painting from Nanjing Arts Institute in 1985. He is currently Director of Nantong Institute of Calligraphy and Chinese Painting, Nantong, China. Kang Rong is also Director of Nantong Geyi Art Museum, and Vice President of Nantong Artists Association.

His own art works have been selected for major art exhibits and solo exhibits such as solo exhibition at Nanjing Museum in 2006; Exhibition of Excellent Works of Young and Middle-aged Artists of China in 2005; the Second Nationwide Joint Exhibition of Works of Calligraphy and Painting Institutes in 2005. He also have won numerous awards, including "Excellent Work" in the "Love for Taihu Lake" Exhibition of Nominated Traditional Chinese Paintings in Suzhou in 2005; "Prize of Excellence" in the National Contest on Calligraphy and Paintings in 2000. His publications include Album of Chinese Paintings by Kang Rong, the People's Fine Arts Press, Beijing, 2004; A Survey of Paintings in Nantong Since the Ming and Qing Dynasties, the Xinhua Publishing House, Beijing, 2003. The Finebrush Landscape Painting Works, the Jiangsu Fine Arts Press, Nanjing, 2002;

康荣 笔名康戎，1957年出生，1985年毕业于南京艺术学院美术系中国画专业，学士学位，中国美术家协会会员，一级美术师，南通书法国画研究院院长，南通市个协艺术馆馆长，南通市美术家协会副主席。

主要作品：

2000·《玉兰》获民族魂国情全国书画大奖赛优秀奖

2005·《巴郎山的祥云》入选中国中青年艺术家精品展

2005·《天竺》获苏州太湖情中国画提名展优秀作品奖

2005·《花坛》入选第二届全国书画院作品联展

2006年在南京博物苑举办“2006康戎中国画展”

主要著作

2004·《康戎中国画集》人民美术出版社出版发行

2002·《工笔山水画》江苏美术出版社出版发行

2003·《南通明清以来绘画概说》新华出版社出版发行

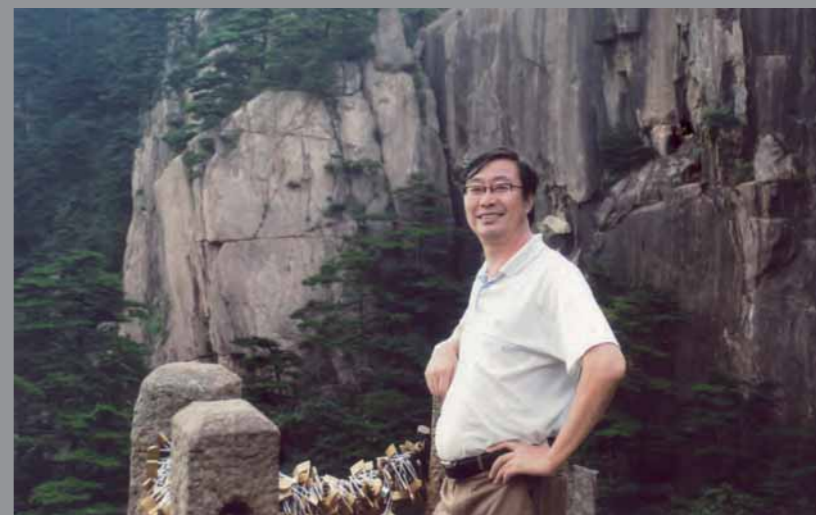


Lotus Flower, 2009
Chinese ink painting on rice paper, 68 cm x 68 cm
秋水藕花明 康荣



Fragrance of Mountain Fruit, 2010
Chinese ink painting on rice paper, 136 cm x 34 cm
山果溢香 侯德剑

Hou Dejian 侯德剑



Hou Dejian, a First-class National Artist, is currently President of Nantong Artists Association. He is also a board member of Jiangsu Provincial Artists Association, and Member of the Standing Committee of CPPCC of Nantong. His art works have been selected for major exhibits in whole of China and have won numerous awards, including second-place award at 2nd National Art Book Illustration competition Exhibition in 1981; "Excellent Work" at National Sports Painting Exhibition" in 1990. He has numerous articles published in professional journals and has published several books on art, including Hou Dejian: Selected Works of Contemporary Artists in Chinese Painting, People's Fine Arts Press, Beijing; Calligraphic and Pictorial Journal of China, Beijing, 2009; Classified Collection of Fine Arts in China" Beijing, 2001; Anthology of Chinese New Literature and Arts, (Fine Arts Volume), Beijing, 1984.

侯德剑 1949年出生，1989年结业于中国画研究院，现为中国美术家协会会员，一级美术师，南通书法国画研究院名誉院长，江苏省美术家协会理事，南通市美术家协会主席，南通市政协常委。

主要作品：

- 1981·《东进东进》获全国第二届连环画展览二等奖
- 1984·《东进东进》入编《中国新文艺大系》美术集
- 2001·《东进东进》入编《中国美术分类全集》
- 1990·《牛娃》入选省美展获佳作奖，入选全国第二届体育美展
- 2003·《源》入选中国第六届艺术节国际水墨画邀请展
- 2009·《中国书画》专版介绍作品六幅

主要著作：《当代中国画家作品集·侯德剑》人民美术出版社出版发行
《侯德剑画集》上海书画出版社出版发行

Zhu Jianzhong 朱建忠



Zhu Jianzhong, a First-class National Artist, received his Bachelor of Fine Arts in Chinese Painting from Nanjing Arts Institute in 1982. He is currently Associate Director of Nantong Institute of Calligraphy and Chinese Painting, and Vice President of Nantong Artists Association. He is also a visiting Artists of Jiangsu Institute of Chinese Art.

His art works were selected for national art exhibitions of China in 1999, 2004 and 2009. His solo exhibitions included at Guangdong Provincial Art Museum in 1999, Nanjing Keyi gallery in 1998. He also have won numerous awards, including the gold medal, The Exhibition of Arts of Four Seasons in China in 1991; the 3rd place award, Jiangsu Exhibition of Sketch Works in 2007 and the 1st Place, Chinese Painting Exhibition in Jingling, China, 2009. His publications include Zhu Jianzhong: Contemporary Artist in Traditional Chinese Painting, People's Fine Arts Press, Beijing, 2004; Selected Art Works of Zhu Jianzhong, Chinese Cultural and Artistic Press, Beijing, 2004.

朱建忠 1954年出生，1982年毕业于南京艺术学院美术系，现为中国美术家协会会员，南通书法国画研究院副院长，一级美术师，江苏省国画院特聘画师，南通市美术家协会副主席。

主要作品：

1998·《晨》入选全国写生画展获佳作奖

1991·《秋牧》入选中国的四季美术展获金奖

1999·《四季森林之春》入选第九届全国美展

2004·《母亲河—长江》入选第十届全国美展

主要著作：《当代中国国画家·朱建忠》人民美术出版社出版发行

《朱建忠作品集》中国文化艺术出版社出版发行



The Pine in Breeze, 2010
Chinese ink painting on rice paper, 68 cm x 45 cm
松风清飒 朱建忠



Unyielding to Snow, 2008
Chinese ink painting on rice paper, 138 cm x 40 cm
凌寒斗雪 董成伟

Dong Chengwei 董成伟



Dong Chengwei, a famous Chinese artist, is now Research Fellow of Nantong Institute of Calligraphy and Chinese Painting, and Vice Chairman of Wang Geyi Art Research Society. He had served as Associate Director of Nantong Institute of Calligraphy and Chinese Painting, and Director of Nantong Geyi Art Museum, Nantong.

His art works have been selected for a lot of major exhibits in China, such as: The Exhibition of Still Life Oil Paintings of China in 1998. The National Exhibition of Calligraphy and Paintings for the 2550th Anniversary of Confucius in 1999; the National Exhibition of Fine Works of TCP by Directors of Calligraphy and Painting Institutes" in 2000. He also won Award for Excellent Works for the First National Exhibition of Chinese Art Institutes in 2003. He has published several books on art, including Dong Chengwei: Selected Works of Contemporary Artists in Chinese Painting, People's Fine Arts Press, Beijing, 2004; Plum Blossom, A Model of Painting for Imitative Exercise, Jiangsu Fine Arts Press, Nanjing, 2008; Rattan trailers, A Model of Painting for Imitative Exercise, Jiangsu Fine Arts Press, Nanjing, 2008.

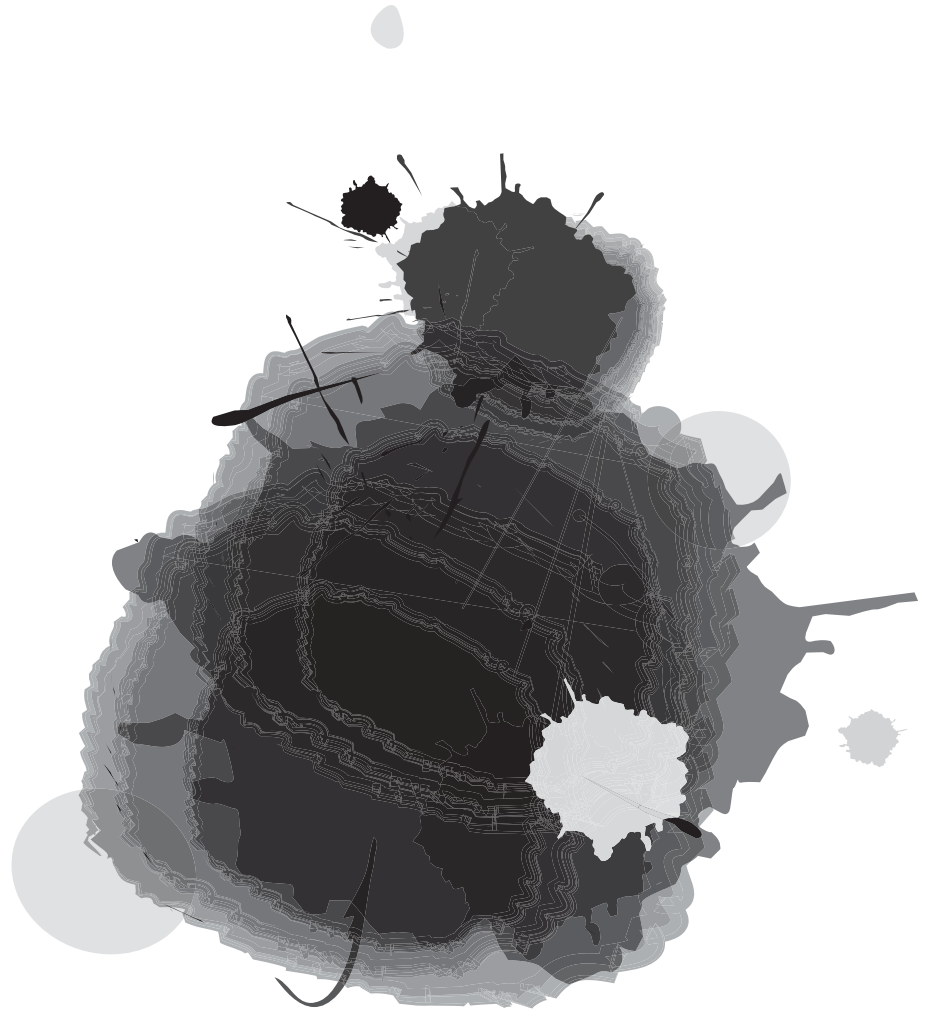
董成伟 1951年出生，1986年南京艺术学院美术系研修结业，曾任南通书法国画研究院副院长，南通市个移艺术馆馆长，现为江苏省美术家协会会员，王个移艺术研究会副会长，南通书法国画研究院专职画家，二级美术师。

主要作品：

- 1998·《古陶》入选中国静物油画展
- 1999·《远古》入选孔子诞辰2550年全国书画展
- 2000·《长坪沟初雪》入选全国书画院院长中国画精品展
- 2003·《一沟秋光》入选首届全国书画院作品联展获优秀奖

主要著作：

- 2004·《当代中国国画家作品集·董成伟》人民美术出版社出版发行
- 2008·《范画临本·梅》江苏美术出版社出版发行
- 2008·《范画临本·藤蔓》江苏美术出版社出版发行



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