



Pei Zhuangxin(b.1956), *The Lotus Flower*, 2017, Acrylic on canvas, 36 x 48 inches (91.5 x 122 cm)

Pei Zhuangxin

Waiting Rainbow

May 28 - August 3, 2019

W.MING is honored to present Pei Zhuangxin's(b.1956) retrospective: **Pei Zhuangxin: Waiting · Rainbow**. The exhibition is divided into two sections: *Waiting and Rainbow*. The first section, **Waiting**, focuses on the wonderful and realistic style of artworks (31 in total) in the artist's early stage (1980s to 1990s). The second section, **Rainbow**, features the recent artworks (in the past five years) that have a strong emphasis on the exploration of a more

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expressive approach (29 in total). Some works in this section are on display to the public for the first time. This is also the first retrospective of Pei Zhuangxin which includes both early stage and very recent master pieces.

Pei Zhuangxin's Tibetan Narration: Waiting · Rainbow

"Why am I so incredibly and incurably romantic about Cornwall? One's past, I suppose; I see children running in the garden ... The sound of the sea at night ... almost forty years of life, all built on that, permeated by that: so much I could never explain."

- Virginia Woolf

The meaning of Tibet to Pei Zhuangxin very much mirrors that of Cornwall to Woolf. He came to the land of Tibet at a young age, and has departed and returned constantly in his later years... No matter where he is, deep in his heart he has always felt that everything is "established and surrounded by it". Pei Zhuangxin once said:

"To me, Tibet is not a source for art creation. It represents all my youthful experience — the only unique value and memory of life. My feelings and identity towards Tibet is neither a return nor a renewal, but a lifelong belonging and commitment. Although I can't live in Tibet every day any more, I have brought my own Tibet to every place in my life. All the gains and losses I have ever had could be traced back to that anoxic plateau, for it deserves to be rewarded with all my art life."

Indeed, Tibet witnessed his teenage time from the age of 15 until he left for college once the college entrance exams were resumed. It also witnessed his youth time after he graduated and returned to Tibet for nearly two decades until his visit to the United States in 1989. If a year and a half is complex, and three to five years are recollections, then twenty years of one's youth is definitely an inseparable vein that lies within one's body. Therefore, Pei Zhuangxin's art pieces, either for the early realistic ones using Western classic oil painting techniques, or for the later neoclassicism contemporary art works, they all depict the same theme: Tibet. Pei Zhuangxin, although has already left Tibet, has no tiredness and boredom of painting the Tibetan land. He has been deeply enthusiastic from the beginning to the end . "Fascinated by it again and again, with no remorse thus far", Pei Zhuangxin portrays the image of this land in his mind with varied expressive forms.

Early stage works | Waiting

Most of the early paintings represent the customs of the farmers and herdsmen, in natural and realistic style. Many are the reappearances of the artist's personal experience, painted as a record of the past. Among those works is the famous piece *Dancing in the sunset*, created in 1984, which shows the countryside life of the artist during the 1974-75. Still a teenager at that time, Pei Zhuangxin was often dragged into a dance group to sing and dance along with the herdsmen. The delicate light and shadow outlines the character's modality, vividly portraying the joyful mood. The quiet mountains in the distance are known as the "saddle thrown by Gesar", connecting the human and the heavenly, and silently watching all beings dancing at the foot of the mountain to enjoy the present.

Created in 1984, *The Scream* is an early non-realistic painting. In an interview, Pei Zhuangxin said that he was influenced by the expressionist and cubist pioneer El Greco. In this painting, the lama in the center and the monks surrounded him are simply outlined with twisted lines. We can hardly see any details except the lama's wide opened mouth and the helplessness of the people around. The black bold lines flush the character's emotions out, while the white color blocks seem to add a layer of gray, burying all the feelings. This is the silent scream and struggle in that turbulent era.

The Waiting, created in 1989, portrays the people waiting in line for the Buddha in the Jokhang Temple. The old and the young, both men and women are all stopped at the door, only able to look inside the temple. What are they waiting for? Perhaps just to enter the bright space in front, whether it's the temple hall, the era, or even life itself. With the thick colors and alternation light and dark at this junction, the inner expectations and the solemnity are obviously contrasted.

Another well-recognized painting, *The Jokhang Temple*, was again themed on the Jokhang Temple, completed in 1999. The Jokhang Temple is the most sacred temple for Tibetans. Every morning, many people holding hand-turning wheels rush to the pilgrimage. The smells of ghee and devotion fills up the air, which impresses every passerby tourist. Pei Zhuangxin is no exception being one of them when he returned to Tibet in the 1980s and finally visited the Jokhang Temple. At that time, the Jokhang Temple just went through its darkness times: experiencing chaos and catastrophe while no one comes to worship. After the reform and opening-up policy, it was welcomed by crowds of pilgrims and long-lasting flames and lights. In the picture, the serene face of the golden Jowo rinpoche (Buddha Shakyamuni) is illuminated by the bright butter lamps reflecting from the cheeks of the praying people. The inconspicuous but earnestly hope of the crowds, along with the lights,

become a magnified pledge, blending into the sorrow of the Buddha. “The Lamp of wisdom breaks the darkness”— the temple in the shadow is brightened by the warm and serene lights; while outside of the picture, through the unification of grand narratives and details of different tones, textures and intricate structures, the viewer's mind is lightened by the light of hope and sympathy.

Recent master works | Rainbow

After leaving Tibet, Pei Zhuangxin lived in New York for most of his time. Over the past ten years, half of his time was spent in his Beijing studio, painting the snowy region in his mind. His paintings are still themed on Tibet but the style gradually becomes more surreal as the subject matter of most works is related to religion. “As I look back at the age of 60s, religion to me means the far far away, the fantasy and the fate,” he once said in an interview. “Just like the masters of the Renaissance, Da Vinci, Michelangelo, Rafi and even Botticelli, they’ve also expressed their truest self in the process of making religious painting.” For thousands of years, religious traditions are deeply rooted in the Tibetan culture. Pei Zhuangxin spent the most critical twenty years of personality establishing in Tibet. He has already become a branch of this big tree, and has also absorbed the religious feelings through this process. In his recent works, there are often realistic sacred gods and Buddhas’ placed in magical epic scenes. This is the artist's re-creation of the religious images in his heart. It has almost nothing to do with the doctrine, but is all about the inner spiritual world of the individual.

At the foot of Snow Mountain was painted in 1994. In the picture, the silent snow-capped mountains and the red-colored sky are in the distance, while it is hard to tell whether it's the afterglow or the light of sunrise that sheds the gold radiance on the scriptures. In contrast with the snowy background and blue skies, some monks with red kasaya are gathered in a circle, leaning against each other as if they were sleeping. The whole picture is integrated, as if the heavens and the earth are merged together, and those full of emotions are combined with the ruthlessness. The monks guard the most precious scriptures as their hearts guard the quiet and self-evident spiritual power.

Compared with the previous one, *The Rainbow*, painted in 2015, presents the similar composition: a group of monks sitting around a vast background. However, this is a painting with no actual face portrayed, as they are all wrapped by clothes. Under the gloomy sky, the original crimson robes were deprived of color, and the original snowy white earth was covered in yellow. All the people have their heads bowed down silently, with the only exception of the monochrome character in the middle who is looking up

towards the sky, though his face is wrapped by clothes. All sounds are blocked through any channel, and all colors are covered by filters. This means another long wait. Like the scene right after a heavy rain, the strong sunlight faded all colors away, making people hard to open their eyes, though somehow reflecting a spectacular rainbow. The Tibetan niche for Buddha gleamingly appears. Is it an illusion? No one knows if this rainbow is a dream of these monks. Perhaps experiencing this whole rain in the sunset, drowsiness and fatigue combined with the sun has caused people to eventually embrace the rainbow and hope. However, the pilgrims missed the comfort of the rainbow since the dazzling sunlight blocked their vision. No matter how violent and grievous the karma is, the truth is self-evident, while people's timid and narrow mind obsessed with the illusory form kept them away from seeing the truth.

The later oil paintings no longer simply describe the natural life of Tibet, but depict the artist's internalized mind. These paintings, which have the "innocence and absurdity of Don Quixote" (commented by Sanggyai Tashi, deputy secretary-general of the Chinese Buddhist Association), are probably also a portrayal of the artist's inner world: seeding the seeds of contemporary society in the simple soil of Tibet, they then grow up, impact, and fuse, forming a harmony combination of rapport, as if exclaiming the world's nothingness while maintaining the hope of sublimation.

Whether the early or late stages, Pei Zhuangxin's art works have presented an awesome sense of ritual and history, while complementing the current world. The grandness reveals the exquisiteness of humanity, and the passage of time reveals eternity. Every painting is the narration about Tibet, serving as his observation of life, and the longing for the origin as transcendent as the rainbow.

Pei Zhuangxin was born in Sichuan, China, in 1956, and currently lives and works in Beijing and New York. In 1971, he went to work in Tibet. He graduated from the Oil Painting Department of the Sichuan Fine Arts Institute in 1982. After graduation, he returned to Tibet for work. In 1989, he won a full scholarship from the China-US Cultural Education Exchange Foundation and studied at the Department of Art at the State University of New York. Then he lived in the United States for nearly two decades. His works have been exhibited many times at the National Art Museum of China. He had the solo exhibition *Pei Zhuangxin: Tibetan Oil Painting Exhibition* at Asian Cultural Center, Manhattan, NY, US in 2001. The main collections include the Tibet Exhibition Hall, the Art Museum of the Sichuan Academy of Fine Arts, and Rutgers University (New Jersey State University).

Reference:

Pei Zhuangxin: Open the window of Holy Land Tibet Through his paintings and Photographs, Tencent Buddhism, <https://new.qq.com/cmsn/20190219/20190219005270.html>

Pei Zhuangxin's blog, <http://blog.sina.com.cn/peizhuangxin>

W.MING 蓮藝國際

W.MING is a private art advisory and consulting company founded in 2010 by Xiaoming Zhang. W.MING provides private sales, art advisor and art education consulting services for private and institutional clients globally. The works we've promoted have been exhibited around the globe at many museums such as the Metropolitan Museum and the Guggenheim Museum. W.MING works with artists to represent their exhibitions and sales, promoting the development of the art industry globally. The company specializes in international classic and modern and contemporary art. W.MING currently has offices in Beijing, Shanghai and New York.

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裴庄欣 (b.1956), 《莲花》, 2017, 丙烯画布, 36 x 48 英寸 (91.5 x 122 厘米)

裴庄欣

等待 彩虹

2019年5月28日至8月3日

W.MING (莲艺) 很荣幸呈献旅美艺术家裴庄欣 (出生于1956年) 的《裴庄欣: 等待·彩虹》展览。展览分两个篇章: **等待篇**—聚焦于艺术家早期 (20世纪80年代至90年代) 绝妙恢宏的写实风格作品, 此次展出31幅; 和**彩虹篇**—近期 (近五年) 更重探索和表现色彩

的作品，此次展出29幅。彩虹篇更是裴庄欣部分近期作品的首次呈现。这也是首次同时涵括裴庄欣早期及近期作品的一次回顾展。

裴庄欣的藏地诉求：等待·彩虹

“为何我对康沃尔存有着这般不可思议、不可救药的浪漫情怀？大概这便是一个人的过去吧。孩童在花园里追逐，夜里大海的声音，如今仍清晰可见。将近四十年的人生，全部建立于它，被它周遍：深至如此，我竟永远无法道来。”

——维吉尼亚·伍尔芙

西藏之于裴庄欣，大概正如康沃尔郡之于伍尔芙。他年少时进入了这片土地，而往后的人生，离开、重返、又离开... 不论身在何处，都“建立于它，被它周遍”，驻于心空。裴庄欣说过，

“对我来说，西藏不是创作的素材，那是我全部的青春经历，人生唯一拥有的独特价值与记忆。那一份感情和认同，既不是回归也不是重拾，而是终生为之奉献的精神所在。虽然现在我不能每天住在西藏，但我却将心中的西藏带到了我生活的每个地方。曾经的得失，均来自那个缺氧的高原，将要交还给它的是我全部的艺术人生。”

的确，西藏见证了他15岁下乡直到恢复高考考上大学离开之间的少年时光，又见证了他毕业返回藏地工作直到去美国访问之间的青年时光，二十年的人生全部在高原度过。也许一年半载是情结，三春五秋是追忆，而二十年的青春，便成了与自己无法分割的脉络。在裴庄欣的作品中，无论是早期运用西方古典油画技法的写实派画作，还是后期有些新古典主义的当代艺术作品，均秉承着同一个主题：藏地。早已离开藏地的裴庄欣，毫无厌倦、不曾懈怠地画着藏地，以自始而终自深深处的热情，“反反复眷恋如于此，至今毫无悔意”，用不同的表现形态来描绘他心中的这片土地。

早期 | 等待篇

早期的画作中，大部分在展现农牧民的风土人情，自然、写实。很多是作者亲身经历的重现，是对那段往事的记录。尤为著名的一幅为1984年创作的《欢乐的锅庄》，它展现了1974-75年间，作者在牧区下乡时的生活一隅。那时的裴庄欣，尚是十几岁的少年，“常被挤拖进舞群，和牧民们一起唱跳”。细腻的光影勾勒出人物的情态，欢乐的心境呼之欲出。远处寂静的山，是“格萨尔扔下的马鞍”，连接着人间与天尊，跨越了流逝的时光，无言地注视着山脚下享受当下的，舞动着的众生。

《呐喊》（创作于1984年）是一幅早期非写实的画作。在采访中，裴庄欣直言自己曾受表现主义与立体主义先驱埃尔格列柯的影响。画面中，中心的喇嘛和四周的僧众，以扭曲的

线条简单地勾勒，我们看不到细节，只能看到喇嘛大张的嘴与四周众人无奈的伫立。黑色奔放的粗线条将人物情感提至喷涌而出的关口，白色的色块却又像涂上一层浓灰一样，将所有的感情填埋。这是曾经那个动荡的时代中无声的呐喊。

作品《等待》（创作于1989年）以大昭寺为题材，描绘了排队等待朝佛的人们。这个队伍中，有老人、妇女、男子、孩童，他们被拦在外，眼中注视着殿内的方向。人们在等待什么？进入前方那片光亮。是殿堂里，抑或时代，抑或人生？厚重的色彩，交替的明暗，在这交界处，内心的期冀与肃穆跃然纸上。

另一幅备受称道的画作再次以大昭寺为题材—《大昭寺殿堂》，成于1999年。大昭寺是藏人们心中最神圣的寺院，每日清晨，许许多多手持转经轮的人们便赶来朝圣，空气中弥漫着酥油与虔诚的味道，过往的游客无不感到震撼。80年代重返西藏而终于得以进入大昭寺的裴庄欣，亦不例外。彼时的大昭寺，经历了混乱与浩劫、无人朝拜的黑暗，在改革开放后，重新迎来了涌动的人群与长明的灯火。画面中，觉沃佛金色而宁静的面庞，与祈祷的人们的脸颊，一同被明亮的酥油灯照亮。群生渺小的稽首希求，与灯光一起，成了被放大的弘愿，融在觉沃佛的垂怜中。“慧灯破诸暗”，暗影中的殿堂为光所明，庄严温暖；而画面外，透过宏大的叙事与诸如不同色调与质感、错综复杂的结构等细节的统一，观者心中的晦暗为希望所明，不禁动容。

近期 | 彩虹篇

离开西藏后，裴庄欣大部分时间生活在纽约。近十年来，有一半的时间在北京的工作室继续闭门画心目中的雪域。他依然画着藏地，只是风格渐渐变得超现实，题材也多和宗教相关。“站在60多岁的年纪上回望，宗教对我意味着远方，幻境与宿命”，他在访谈中说，“就像文艺复兴的大师们，达芬奇、米开朗基罗、拉斐尔，乃至波提切利，也是在宗教绘画的过程中，表达最真实的自己。”千年来，宗教传统深深植根于西藏的文化中；人格成长最关键的二十年，裴庄欣在这里度过，早已成为这颗大树长出来的枝桠，也随之将宗教情怀吸纳。这一时期他的作品中，常常出现写实的僧众神佛，放置于魔幻的史诗般的场景。这是作者对于自己心中的宗教形象的再创作，它几乎无关教义，而全关乎个人内在的精神世界。

《雪山下》创作于1994年。画面中展现了静默的雪山，红色的天空，不知是余晖或是朝阳洒在金色的经书上，灿灿发光；一片雪白的背景中，与天空相呼应的是围坐着的僧人们红色的袈裟；他们彼此依偎着，好似在睡梦中。整个画面浑然一体，好像天地融合在一起，有情与无情融合在一起。僧人们守护着最宝贵的经书，他们的内心守护着那份寂静自明的精神力量。

与上一幅相比，作于近年的《彩虹》（2015年）选择了相似的构图：群僧围坐在辽阔的背景中。然而，这却是一幅没有面孔的画。灰暗的天空下，原本绛红色的僧袍被剥夺了颜色，原本雪白的大地被盖成黄色，所有的头颅都默然垂下，只有中间那黑白的形象仰着头，面孔却依然被衣衫盖住。一切声音的渠道被阻滞，一切色彩被滤镜罩住，这又是一场漫长的等待。像骤雨刚过，强烈的阳光使一切褪了色，使人睁不开眼，却折射出斑斓的彩虹；藏式佛龕若隐若现，真邪？幻邪？让人不知这虹是否是行脚僧们的梦。也许历经了整场暮霭沉沉，雨水、困倦与疲乏，在阳光等因缘和合中，终会等来虹光显现。然而，朝圣者却因为遮挡耀眼的阳光，而错过了彩虹的慰借。不论人们苦乐伤悲的业力怎样庞杂，真理就在那里自明自现，众生执着于虚幻的形式的狭窄而胆怯的心，却无法将其照见。

后期的油画作品，所描绘的不再限于藏地的自然生活，而是内化了自然的他的心。这些有着“堂吉柯德式的纯真与荒诞”（中国佛教协会副秘书长桑吉扎西语）的画作，大概也是作者内心世界的写照：在西藏淳朴的土壤中，播种了当代社会的种子，它们长大、冲击、融合，形成了融洽的奇异组合，好似感叹现世虚无的同时又保有对升华的希求。不论是早期抑或晚期，他的作品都呈现了一种令人敬畏的仪式感与历史的厚重感，却与当下的尘世相辅相成。宏大中透着人文的细腻，时光的流逝中透着永恒。已分不清画的是西藏，还是他的生命。这一幅幅关于藏地魂牵梦萦的诉说，便是裴庄欣对于漫长等待般的人生从未停止的体验与静观，对于超然彩虹般的形而上从未消失的向往与追寻。

裴庄欣1956年生于中国四川，现工作和生活于北京和纽约。1971年下乡到西藏工作，1978年考入四川美术学院油画系，毕业后重返西藏工作，于1989年获得“中美文化教育交流基金会”全额奖学金，就读于纽约州立大学艺术系。而后旅居美国近二十年。其作品曾多次在中国美术馆展出。2001年，美国纽约曼哈顿亚洲文化中心为其举行《裴庄欣西藏油画作品个人展》。主要收藏包括西藏展览馆，四川美术学院美术馆，罗格斯大学（新泽西州立大学）等。

参考资料：

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裴庄欣的博客，<http://blog.sina.com.cn/peizhuangxin>

W.MING 蓮藝國際

莲艺国际有限公司成立于2010年。莲艺为全球私人，美术馆和机构客户提供艺术私洽销售，艺术咨询和艺术教育咨询。莲艺销售作品曾在美国大都会美术馆，古根海姆美术馆等国际现当代美术馆展出。莲艺也参与文化和商业发展。莲艺同艺术家合作，进行展览、

销售和國際推廣。推動全球藝術和文化的生態發展，創立價值。蓮藝團隊於歐洲，美國和亞洲皆有專業的員工；本公司專注於國際古典和現當代藝術。目前辦公地點分別位於中國北京、上海和美國紐約。

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