



Zheng Zhou

鄭洲



Interview Location: Zheng Zhou's studio in Fuyang District, Hangzhou

Interview Date: July 26–27, 2025

Interviewer: Liang Shuhan, Ph.D. in Art History, university professor, magazine editor-in-chief, researcher of Modern art, and writer

訪談地點：鄭洲於杭州富陽區的工作室

訪談時間：2025 年 7 月 26 - 27 日

採訪者：梁舒涵，藝術史博士、高校教師、雜誌主編、現代主義藝術史研究者、寫作者



Dharma joy

Zheng Zhou is a highly introspective person. In order to capture fleeting inspirations that spark his creativity, he lives a largely hermetic life in his studio, nestled amidst lush greenery. Zheng not only handcrafts his own frames but also single-handedly manages the arduous tasks of his studio—from installing underfloor heating, treating walls to constructing staircases—a one-man construction crew. Through daily labor, he engages in devout, almost religious practice. In his view, only a state of utter emptiness can nurture thundering revelation. This way of life embodies the Taoist principle: “Reaching the ultimate emptiness, concentrating on the central stillness, all things work together, from this I observe their returning.” Yet Zheng continually wrestles with himself in the realm between the figurative and the abstract. He repeatedly challenges himself, seeking to transcend his deeply ingrained *self* through the power of *god*, while also striving to resolve the inherent paradox of *emptiness*—for to imbue *nothingness* with meaning is to negate its very essence. Zheng’s artistic philosophy follows the modernist tradition, acknowledging that the structure and space he conceives are detached from reality, representing only a pursuit of pure transcendence in art.

法喜

鄭洲是一個高度自省的人，為了體驗令自己「一閃」的剎那，他在綠蔭掩映的工作室里保持著半隱居的狀態。他不僅親手製作畫框，而且包括工作室的地暖、牆面處理、樓梯搭建等繁重工作也均由他自己一個人構成的「施工隊」完成。在每日的勞作中，他進行著虔誠的修行。在他看來，空無一物的狀態才能孕育強烈如雷的感動。這也正是「致虛極，守靜篤。萬物並作，吾以觀其復」的道理。但鄭洲也一直在具象和抽象之間的天地裡和自己博弈，他在不斷挑戰自己，希望借助「神」的力量走出那個深入骨髓的「自我」，也打破「空」與生俱來的悖論——賦予「空無」以意義就等於否定了空無。鄭洲的藝術理念遵循的是現代主義的傳統，他所認為的結構、空間與現實無關，是一種讓藝術達到純粹超然的境界。



How do you decide when a painting is completed?
你覺得一幅畫怎樣才算完成了？

There's no such thing as *completion*. *Completion* is that indescribable flash of inspiration. Painting never truly completes—it can go on endlessly. What makes me stop is when the canvas reveals something unexpectedly delightful. It's unforeseen, utterly unfamiliar, and fills me with ecstasy. I can't name this feeling. Words struggle to capture it—it's akin to the Buddhist concept of “dharma joy.”

實際上不存在「完成」這個概念，「完成」是沒法用語言描述的那靈光一閃的感覺。繪畫其實沒有所謂的完成，它可以一直畫下去。能讓我停下來的是畫面出現了讓我驚喜的氣息。意想不到，極其陌生，讓我喜悅。我不知道這種感覺是什麼。語言很難描述，有點像佛教中的「法喜」這一概念。

Are your paintings abstract in essence?

I don't really see my work as abstract. Even if it looks abstract now, who knows—it might gradually become figurative. It's hard to say. One thing left a deep impression on me: When I was working in my studio at Beijing's Huan Tie Art District, I felt incredibly stifled one day. Then I suddenly thought of using white paint—just slapping it down on each canvas, sometimes twice per piece. Suddenly, I felt relieved. Since then, dots have always appeared in my paintings, but I never imagined they'd become so densely packed as they are now.

Are you interested in some form of mysticism? Because I sense a certain spirituality in your work. You're not an atheist, are you?

I'm definitely not an atheist. I believe everything is predestined—there's no such thing as "man always triumph over fate." Everything is predetermined. I started painting in my teens, entered the Affiliated High School of Zhejiang Academy of Fine Arts (China Academy of Art) in 1986, and was admitted directly to the printmaking department after graduation. I've always been painting. Questions like "Why do I paint?" or "What's the point of painting?" never crossed my mind. But now I understand the purpose of painting—it's a tool for spiritual cultivation, and in this regard, it's unparalleled. Painting differs from what language describes, what music conveys, or what film narrates. That sudden flash of insight can only be experienced during the act of painting. Yet this revelation doesn't occur with every painting, and it defies simple description.

Has your painting been influenced by your other interests?

No. I think I've moved past that stage. For instance, I used to have things I wanted to paint, but now I don't have subjects I wish to depict. When I paint, I completely empty my mind—I think of absolutely nothing.

你的畫面是抽象的嗎？

我倒沒覺得自己的作品是抽象的，而且就算現在看著抽象，說不准慢慢就會變成具象了，這都很難說。有一件事情給我印象很深：我在北京環鐵藝術區工作室的時候，有一天感覺特別憋悶。然後就突然想到用白顏色，給每一張畫都「垮」地塗抹一下，有的畫是兩下，然後突然就感覺釋懷了。從那之後，我的畫面上就總會出現一些點，但沒想到現在，我的畫面上點總是密密麻麻地出現了。

你是不是對某種神秘主義感興趣呢？因為我能從你的作品中看到某種精神性的東西。你應該不是無神論者吧。

我肯定不是無神論者。我相信所有的一切都是安排好的，不存在「人定勝天」的事情，所有的事情全是注定的。我從十來歲就開始畫畫了，我是 1986 年上的浙美（中國美術學院）附中，畢業之後被保送到了美院版畫系，從那時到現在，我一直都在畫畫。「我為什麼要畫畫？」「畫畫到底有什麼用？」這類問題我其實從來都沒想過。但是我現在明白了，畫畫有什麼用——它是修行的一個工具，在這一點上它是無與倫比的。繪畫和語言描述的東西、音樂傳達的東西、電影講述的東西都不同，它會突然閃現的那種感覺只能在繪畫的過程中才能感受到。但這種感覺並不是在每張畫的創作過程中都可以出現，這種感覺無法用簡單的詞彙來描述。

你的繪畫有沒有受到自己其他方面興趣的影響呢？

沒有。我可能已經過了那個階段了。比如，以前我還有想畫的東西，但是現在沒有想描繪的對象了，因為我畫畫的時候完全是放空的，完全是什麼都不想。

做到什麼也不想也不容易吧。

問題是，只要我能想到的，我沒有畫不出來





But it must be difficult to achieve a state where you think of nothing, right?

The problem is, whatever I can think of, I can paint. But what emerges from that process is inevitably base, inevitably falls short of what I desire, inevitably fails to capture those elusive *flashes*. So I let it happen spontaneously—and that moment can only occur in a state of emptiness. I create entirely through being led by my inner self. In this process, I've realized that only when you think of nothing can you truly be yourself. The *you* that you want to show others isn't the real you.

The state of "dharma joy" you mentioned earlier must manifest differently in each painting, right? So each piece is truly irreproducible?

Exactly. Each experience feels profoundly distinct—utterly unprecedented. This holds meaning for my soul, a significance beyond the grasp of my reason, knowledge, or cognition.

So you don't work with preconceived ideas before starting a painting, right?

Only when I'm empty can unexpected things emerge—the parts that surprise me are the ones I keep. Given my training in painting, I could depict any specific form without issue. But I feel figurative work carries an element of artificiality, so I gradually reduce these specific forms, waiting for that moment—one that only chance can bring. Perhaps you see all this as just doodling, yet strangely, the style of these works remains remarkably consistent. Trying to avoid yourself is actually quite difficult. I simply hope that during the painting process, divine inspiration will help me create miracles. So, don't deliberately *want* something specific—that will inevitably produce something artificial and base. You don't want to be just stuck with yourself! I strive for difference every single moment.

的，但這樣畫出來的，必然是低級的，必然達不到我想要的，必然是沒法出現「閃一下」的那個東西的。所以我就是讓它自然的發生，而且那一剎那也只有空的狀態下才能發生。我是完全遵從於自己的內心去創作的，在這個過程當中，我才發現，只有在什麼都不想要的時候人才能做到真正的自己。你想要告訴別人的「你」其實並不是真正的你。

你剛才提到的「法喜」狀態應該在每幅畫中的體現都有所不同吧，那麼每件作品也就都是不可複製的了？

對，每一次的感受都是很不同的，每次體驗都是從來沒有過的，這是對於我的靈魂的意義，這種意義是我不可能用我的理性、知識、認知捕捉到的。

也就是說在畫一幅畫之前，你並沒有任何提前的構想對吧？

只有空的時候，才能產生意想不到的東西，讓我意想不到的部分就留下來的了。由於我所受的繪畫訓練，我想畫任何一個具體的形象都是沒有問題的。但是我覺得具象里有刻意的東西，所以我慢慢在把這些具體的形象變少，等待那個瞬間，只有偶然才會到達。也許你看到我這些都是在「瞎畫」，但是奇特的是這些作品的風格卻是如此的統一。你想回避你自己，其實是很難的。我就是希望在繪畫的過程當中讓神來幫助我出現奇跡。所以，不要刻意地去「想要」怎樣，那樣出來的肯定是機械的，低級的。你不想怎樣都逃避不了自己！我每時每刻都想不一樣。



I can show you a painting—this one right here. Sometimes I practice calligraphy; it helps me focus. After writing with a large brush, I always wash it, then wipe it clean on this paper—and yet it still becomes a painting of mine! I didn't even look at it, nor did I plan to paint anything, but it appeared anyway. I suppose that's just the force of life at work.

That must be your “factory settings,” I suppose.

Oh, right! You're absolutely right. Actually, I also try to envelope myself in my own world, creating a self-sufficient creative environment. Look, this is my sharpening machine, and these are all the tools I use to make frames (Zheng shows Liang around his woodworking workshop). I make all my own frames.

我可以給你一張畫，就是這張。我有的時候要練字，練字可以收心。每次用大筆寫完字我都要洗筆，然後在這張紙上把筆擦乾淨——結果它還是我的畫！我根本就沒有看，也沒有想畫什麼，可是它還是出現了，這可能就是生命力使然吧。

這可能就是你的「出廠設置」吧。

哦，對！你說得很對。實際上，我也是盡量把我包裹在自己的世界里，營造一個自給自足的創作環境。你看，這是我的磨刀機，這是我做畫框的所有機械（鄭帶梁參觀自己的木工作坊），我的畫框都是自己製作的。



Reveries (2019), ink on Chinese paper, 58.8 x 96.4 cm
Image courtesy of the artist

《恍兮惚兮》（2019），宣紙水墨，58.8 x 96.4 cm
圖片由藝術家提供

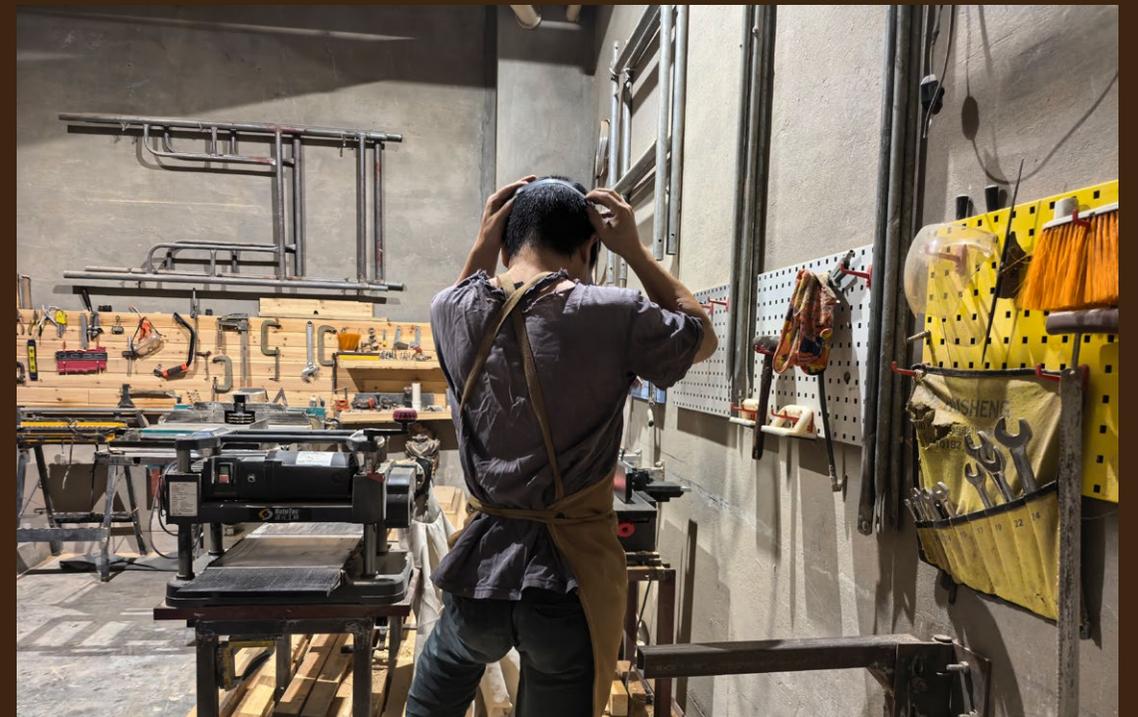


You learned carpentry, too?

If you can paint, you can do anything. But whether it's photography, printmaking, or even the sketches I made casually long ago—nothing has really changed. It's still me. You can strive for making new changes every day, but in the end, you can't escape yourself. Almost all my finished works now are formed by chance, yet I can't shake off who I am.

你還學過木工？

只要會畫畫，啥事都會幹。但是不管攝影、版畫，甚至我很早隨手畫的一些東西，其實都沒有變，還是我自己。你每天想著變，但最後還是變不了。我現在這些完成的作品幾乎都是偶然出現的，但就是擺脫不了自己。



What significance do you think chance holds?
你覺得「偶然性」有什麼意義呢？



“

Chance is precisely what holds meaning, because chance isn't something you create—it can only be attributed to the divine. And when you approach it in awe, isn't that a gesture of reverence? That reverent attitude is crucial. In this process, you learn to revere.

偶然才有意義，因為「偶然」不是你創作的，只能歸結於神明，然後你很虔誠，這不就是敬服的心態嗎？虔誠的心態是很重要的，在這個過程中，你學會了敬畏。

”





This reminds me of Plato's theory that poets, through divine possession, speak for the gods.

Perhaps there is no specific god. The more I paint, the more insignificant I feel. Only through arduous labor can one become truly faithful. Every morning, before breakfast or washing up, I begin painting. Only then can I achieve complete reverence.

Do you typically work on one painting at a time, or do you tackle multiple pieces simultaneously?

It often goes like this: I'll mix a color, intending to use it on one particular painting. But then I'll walk past another work and suddenly feel that it's not the right one for that color. So I'll apply the paint to a different canvas instead. That's why I have to work on several pieces at once. Everything is entirely left to chance or serendipity.

I prefer not to call it *god*, because the term is inherently limiting—like the Christian God or the Buddhist deities. So I'd rather refer to it as the *ultimate being*.

Yes, *ultimate being* is a more accurate term. It might sound rather arcane, but I interact with *It* every day. As I labor and create daily, my heart grows increasingly tranquil and humble. When that humility becomes as utterly insignificant as dust, that is when I reach the truest state.

Perhaps the paradox of life lies precisely here: when we fully recognize and accept this humble existence, our physical bodies may have already reached their end.

Perhaps the ultimate meaning of life is then fulfilled. The soul, like water, returns to the sea, never needing to come back again.

I noticed that many of your works from 2017 and earlier featured human figures, but these figures have partially disappeared in your later pieces. What are the ideas between your figurative and abstract works?

I feel figurative painting tends to be overly narrative, while abstraction holds greater power. Yet pure abstraction can easily become sterile. So I look for a meeting point between the two.

這讓我想到柏拉圖的關於詩人通過神靈附體「代神立言」的說法。

可能不存在某個具體的「神」。我越畫，越覺得自己渺小，只有艱辛的勞作才能讓人變得虔誠。我每天早晨，飯還沒有吃，還沒有洗漱就開始動手畫，這樣才能做到完完全全的敬畏。

你一般是一張一張地畫，還是多件同時進行？

事情往往是這樣：當我調好了一個顏色，本來是要畫那一張，但是走到其他作品前面就會突然覺得不能畫那張了，就將顏料塗到了另外一張上，所以我得同時進行。一切完全交給了「機緣」。

我不願意稱之為「神」，因為「神」的名稱又是限定的，例如基督教的神、佛教的神。所以我更願意將之稱為「終極存在」。

對，「終極存在」這個說法比較準確。也許聽起來挺玄的，但我每天都在跟祂打交道。隨著我每日的勞作、創作，我的心越來越沈靜、卑微，等卑微到完全和塵埃一樣的時候，那就達到了最對的境界了。

生命的悖論也許就在於此，當我們完全能認識到，並且接受這種卑微的存在時，可能我們的肉身就終結了。

可能人生的終極意義就達到了，靈魂就像水一樣回到了大海，不需要再回來了。

我看到你 2017 年和以前的作品上很多都有人物形象，在後來的作品中這些形象又部分地消失了，在具象和抽象之間你的觀點是什麼呢？

我覺得具象繪畫太想說事了，抽象的力量比較強大，但是純粹的抽象又容易枯竭。所以我想在兩者之間找到一個結合點。

“

My realm lies in the space where the figurative leans toward abstraction and the abstract bends toward the figurative.

具象偏抽象、抽象偏具象，
在這個之間是我的天地。

”





Is there a tendency in your creative process to use abstraction as a form of subversion against figurative representation?

Not at all, because I primarily draw from my own feelings. A profound inspiration for me came from Zhuangzi's parable *Ziqing Carves a Chopping Block* (Woodworker Ziqing carved a piece of wood and made a bell stand, and when it was finished, everyone who saw it marveled, for it seemed to be the work of gods or spirits. When the marquis of Lu saw it, he asked, "What art is it you have?" Ziqing replied, "I am only a craftsman—how would I have any art? There is one thing, however. When I am going to make a bell stand, I never let it wear out my energy. I always fast in order to still my mind. When I have fasted for three days, I no longer have any thought of congratulations or rewards, of titles or stipends. When I have fasted for five days, I no longer have any thought of praise or blame, of skill or clumsiness. And when I have fasted for seven days, I am so still that I forget I have four limbs and a form and body. By that time, the ruler and his court no longer exist for me. My skill is concentrated, and all outside distractions fade away. After that, I go into the mountain forest and examine the Heavenly nature of the trees. If I find one of superlative form and I can see a bell stand there, I put my hand to the job of carving; if not, I let it go. This way I am simply matching up 'Heaven' with 'Heaven.' That's probably the reason that people wonder if the results were not made by spirits." from *Mastering Life*, Zhuangzi). This has been my creative approach since 2017. Of course, I still incorporate some figurative forms, but they remain free. If they become constraints, I break them down, yielding to compositional structure, and ultimately stumbling upon something unexpected. In other words, I don't oppose figurative painting; I simply discard any method that hinders the free expression of my imagery.

在你的創作過程中是否存在一個以抽象反叛具象的情結？

那不存在的，因為我主要是從自己的感覺出發。對我的一個很大的啓發是來自莊子的寓言《梓慶為鐻》（梓慶削木為鐻，鐻成，見者驚猶鬼神。魯侯見而問焉，曰：「子何術以為焉？」對曰：「臣，工人，何術之有！雖然，有一焉：臣將為鐻，未嘗敢以耗氣也，必齊以靜心。齊三日，而不敢懷慶賞爵祿；齊五日，不敢懷非譽巧拙；齊七日，輒然忘吾有四肢形體也。當是時也，無公朝。其巧專而外骨消，然後入山林，觀天性；形軀至矣，然後成見鐻，然後加手焉，不然則已。則以天合天，器之所以疑神者，其是與！」收錄於《莊子·達生》）。這也是 2017 年之後我的創作方式。當然我也有一些具象的形，但是自由的。如果它成了束縛，我會把它打散，讓步於結構，而終於偶得。也就是說，我不反對具象繪畫，只是覺得所有對我的畫面的自由表達有妨礙的方法，我都會拋棄。

So in terms of art, what influences have shaped you?

Cézanne. Cézanne's contribution to modern art lies in structure—it's precisely Cézanne's structural approach that Cubism primarily absorbed. Every stroke in Cézanne's work is interconnected; it's entirely rationalized. Cézanne's paintings are based on life studies; he worked from objective nature. However, his structure is extracted from that objective nature, his art serves the structure above all else, because his eyes saw only structure. Before Cézanne, painting served content, but his structure served the painting itself. If that counts as traditional, then my painting is also traditional. Unlike the system represented by the Central Academy of Fine Arts in Beijing, I never painted according to Soviet standards since I was a child. When I began studying painting, I happened to purchase a collection of foreign sketches at a Xinhua Bookstore in Wenzhou. I was particularly drawn to Rubens' works within it. Later, during a study program in Wenzhou, I encountered the sketches of Fechin (Nicolai Ivanovich Fechin, 1879-1955). After entering the Affiliated High School, my primary focus was drawing—studying works by masters like Holbein, Dürer, Rubens, and da Vinci. For color theory, I immersed myself in Impressionism, later expanding to the work of Pierre Bonnard (1867-1947). Having read Bonnard's biography, I learned that he applied the same colors across different canvases.

那在藝術方面你受到過哪些影響呢？

塞尚。塞尚對現代藝術的貢獻就是結構，立體主義主要吸收的也正是塞尚的結構。塞尚的每一筆都是相互關聯的，這是完全理性化的。塞尚的繪畫是寫生的，他是根據客觀自然的。但是，他的結構是從客觀自然當中提取，並一切為結構服務，因為他的眼中只有結構。以前的繪畫是為內容服務的，而他的結構完全是為畫面服務的。如果說這算傳統的話，那麼我的繪畫也算是傳統的。和北方央美為代表的體系不一樣，我從小就沒按照蘇派的標準畫過。我學畫的時候的時候，一個偶然的機會，我在溫州的一個新華書店買到一本外國素描集，我特別喜歡其中的魯本斯。後來，在溫州的一個學習班接觸到了費欽（尼古拉·費欽，Nicolai Ivanovich Fechin，1879-1955）的素描。考入附中之後我主要學的是線性素描，例如荷爾拜因、丟勒、魯本斯、達芬奇等人，色彩方面學的就是印象派，再後來學博納爾（Pierre Bonnard，1867-1947）。我看過博納爾的傳記，他就是用同一塊顏色在不同的畫面上塗抹。



The tradition you've embraced is essentially that of Modernism.

That's right—it's not classical tradition. You see, every single dot in my paintings serves the composition. That principle is ingrained in my bones. But I'm well-versed in classical tradition too. I began studying human anatomy back in art school.

Was it inevitable that you evolved from such a rigorously classical structure to your current style?

I wouldn't call it inevitable. My teacher Ma Yuru had a profound influence on me, particularly in resolving color issues. Under his guidance, I studied the colors of Impressionism and Matisse during my affiliated high school years. That's why, no matter how I paint, my colors never break. It's a foundation built in my youth—I can't overthink it, because once I start overthinking, that element of chance disappears, leaving only inevitability.

"Dharma joy" is not something one can anticipate. What is the relationship between necessity and chance in your creative process?

I believe in destiny — everything is predetermined. The outcomes arising from the "dharma joy" achieved by chance are also predetermined. Necessity is destiny, so I do not oppose necessity.

你接受的傳統應該說是現代主義的傳統。

對，這不是古典的傳統。你看，我的繪畫上的每一個點都在畫面的結構上，這一點已經深入到我的骨頭裡了。但是古典主義意義上的傳統我也很在行的，從附中開始我就研究過人體骨骼了。

你從那種非常嚴謹的古典結構發展到現在的面貌是一種必然嗎？

也不能說是必然的。我的老師馬玉如對我影響很大，他主要是解決色彩問題。在他的指導下，我從附中時期就研究過印象派、馬蒂斯的色彩，所以我怎麼畫，我的顏色都不會「破調」的。這是童子功，我不能去考慮太多，因為我一考慮，那種偶然性就沒有了，全是必然性了。

「法喜」是不可期待的，必然性和偶然性在你的創作中是什麼關係呢？

我相信注定，所有的一切都是注定的。偶然所得的「法喜」所產生的結果也是注定的。必然就是注定，所以我不反對必然。



So what do you think is the essence of modernism?
那你覺得現代主義的本質又是什麼？

“

It's human nature. For instance, gravity determines that you can decide whether a line is straight or not—this bodily experience is actually the foundation of modernist structure. Strokes I make may seem like random scribbles, but they're all structured.

是人的本能。例如，地心引力決定了你知道一條線是直的還是斜的，這種身體的感覺其實就是現代主義結構的基礎。我的每一筆看似是亂塗的，但其實全在結構上。

”



When did you first become interested in modernism?

I started learning about Impressionism in high school; that inevitably led me to Cézanne, the Post-Impressionist painter; that understanding in turn paved the way for appreciating Picasso, and thus modernism itself. I think modernism is elitist in essence, and its theoretical framework is remarkably rigorous. Only after undergoing the baptism of modernism can one recognise that painting incorporates within itself an ecology, and that color serves as an exceptionally potent tool for expressing emotion.

How do you maintain a state of emptiness when painting?

Laozi said, "Heaven attains the One and becomes clear; Earth attains the One and becomes tranquil." When you focus on a single point, you inevitably attain quietude. Here is another of Laozi's sayings, "The sage has no fixed mind; he takes the mind of the people as his own," but it may have been misinterpreted. A silk manuscript version of *Tao Te Ching* was at some point unearthed, revealing it was not "the mind of the people" but "the mind of hundred reflections." ("The People" and "hundred reflections" are homophonous in Chinese). This made me think: I always aspire to follow my inner self, my heart, but which *heart* should I follow? I found the answer in this passage: it is the *heart* that abruptly arises in a single instant—and that is the most liberated heart.

So what are you struggling with right now?

One thing is: how much to retreat from the figurative and how much to advance into the abstract? That's what's troubling me at the moment. Trying to submit to the structure is to remain rational, yet what I truly seek are those serendipitous elements—things that surprise me. This state is what Picasso meant when he said, "I do not seek, I find."

你從什麼時候開始對現代主義感興趣的？

因為從附中就開始學了印象派，這就必然學到後印象派的塞尚，也就理解了畢加索，從而理解了現代主義。我認為現代主義就是精英藝術，而且它的理論體系是很嚴謹的。只有經過現代主義的洗禮，才能理解繪畫是一個內在的生態，也才能理解色彩是一種表達情感的很好的工具。

你畫畫的時候怎麼保持空的狀態呢？

老子說「天得一以清；地得一以寧」。你專注於一點的時候，必然會清淨。老子還有一句話「聖人無常心，以百姓心為心」可能被誤讀了，後來出土了一個帛書版的《道德經》，人們才知道，並不是「百姓之心」，而是「百省之心」。由此我想到，我總是希望遵從自己的內心，但是我遵循哪個「內心」呢？於是就從這句話里找到了答案：就是一剎那間冒出來的那個「心」，而這也是最自由的心。

那你現在有什麼糾結嗎？

比如具象的東西退多少，抽象的進多少？這是我目前糾結的問題。試圖服從結構，仍然是理性的，但是我希望得到的是那些偶然的東西，能夠讓我驚喜的東西。這種狀態就是畢加索說的「我不創造，我只是發現」。





Zheng Zhou

Born 1969 in Wenzhou, China

Currently works and lives in Hangzhou, China

Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency to grasp that mesmerizing multitude of the cosmos, the 'phenomena' we, or more precisely he, is a witness to. Referencing *I Ching* ("The Book of Changes"), Zheng channels the astronomical, remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques.

A prolific painter, Zheng debuted by studying Printmaking at the Zhejiang Academy of Fine Arts, which led to a post at the Printmaking Department of the China Academy of Arts from 1994 to 1996. Zheng subsequently shifted his creative practice towards one of painting, pursuing a Masters in Oil Painting at the China Academy of Art from 1997 to 1999, following which he became a lecturer at the China Academy of Art Affiliated High School from 2000-2010. Throughout these years of tuition and pedagogy, Zheng painted systematically and doggedly, before relocating to Beijing in 2013 to work as an artist. Over the course of several decades Zheng, now based in Hangzhou, created canvas after canvas, depicting a range of phenomena, albeit away from the public eye—a private stream of observational consciousness.

Figures, crowds, animals, objects—elements of the quotidian are the protagonists of Zheng's vision, except none

鄭洲

1969 年出生於中國浙江溫州

目前工作與生活於中國杭州

鄭洲是一名受感於直覺的藝術家，他在畫面上表達其對世界的入微觀察——入微卻也狂放。他的筆觸既晦澀又果決，旨在描繪一種嘗試理解大千世界的迫切感。他曾以富有個人意義的方式在畫面中應用《易經》等玄學妙論，以繪畫姿態為媒介傳導天人之感應，通過極為豐富多樣的主題、色彩及技法臨摹世間萬象。

鄭洲畢業於中國美術學院版畫系，在 1994 年至 1996 年間於該學府版畫系擔任教職。他隨後以油畫為主要創作形式開展創作；在 1997 年至 1999 年間就讀於中國美術學院油畫系研究生課程班，並在 2000 年至 2010 年間於中國美術學院附中工作。在學院任職之時，鄭洲不斷進行系統性的油畫創作，後在 2013 年移居北京繼續創作。現生活工作於杭州的鄭洲在過去的數十年中持續創造繪畫作品，以一種不受外界紛擾的意識流描繪多樣的情景現象。

人物、群體、動物、器用——日常生活的情景就是鄭洲畫面的常見主題，但事物往往迥異於其庸碌面貌。以《快樂日記之峭壁行走》(2017) 為例：這幅畫作描繪了穿戴雪地裝備、進行戶外活動的人們，他們手腳並用，這些處於昏暗環境中的形象因亮黃色的輪廓而顯得格外靈動迅捷。扁平層疊形象之間的亮藍色線條把他們串連在一起，組成了一個以人為基本元素的星群。遠處的多個紫紅色塊似乎暗示了一種

are depicted quite as is. Consider *Walking Around the Cliff of Happy Journal* (2017): a group of figures clad in winterly gear are depicted in action, hand or leg raised, their dexterity emphasised by contouring their largely white bodies by citrine hues against a darker backdrop. In addition to the individuals' painterly overlap, cerulean lines connect them, as if each character were a star in Zheng's anthropomorphic constellation. In the distance, plum blocks seem to allude to an urban sprawl whilst in the foreground a shroud of black adds compositional depth whilst a window of light in the bottom left creates a hint of figurative voyeurism. The composition is a loose yet defined expression of an instant, a moment frozen in time.

Veering from the anthropomorphic, fauna equally plays a returning role in Zheng's paintings, each animal taking on a pseudo spiritual or existential stance. *Bird* (2016) depicts a stand alone stork, the winged creature most associated with childbirth and delivery, whereas in *Bird Whisperer* (2016) swallows hover over a man's clowned face appearing contrastingly free as his facade and torso sink into an indistinct unctuous fluid. *Fusion* (2017) visualises a stag – a creature linked to strength and virility, on its hind legs—unexpectedly feeding from the cupped hands of an individual hovering outside a building window. *The Moment of Ecstasy* (2016) envisions a more erotic exchange with a dog, often cited as man's best friend, sexually pleasuring an upright woman. The line between humanity and animalism is thus considered, shifted and moved, suggesting at once a complicity and form of role reversal.

有都市感的紛亂背景，而提供了構圖縱深的漆黑前景中點綴有微弱光亮——一種窺視行動的蹤跡。整體畫面鬆散卻又精確，捕捉了一個獨特時刻的動態精神。

在描繪人像之外，鄭洲也感興趣於創作以植物或動物為題的作品；兩者都不斷在他的畫面中出現，甚至常被賦予帶有精神性的姿態。《鳥》(2016) 中出現了一隻孤獨的鸛，也就是那常與生育、新生、傳遞行動相聯繫的生靈；《鳥語者》(2016) 則在戴著小丑紅鼻子的人身旁點綴了多隻燕子；這人物看似平靜甚至快樂，儘管其身體已深深沉入泥濘的水中。《交融》(2017) 中出現了代表力量和氣慨的雄鹿，這動物以後腿站立，正在被大樓窗戶中探出身的人物餵食。《銷魂一刻》(2016) 則呈現了一條狗和一個女人之間更為富有情慾意義的關係。鄭洲在此類作品中考慮、轉變並重新定義人性與動物性的界線，指示了兩者的依存關係，以及身份互換的可能。

能夠為鄭洲帶來靈感的生命經驗或冷或暖，或充滿喜悅，或以憤懣為底色。卡蒂埃-布列松式的《粉紅色的積水》(2017) 就是歡快的，而《驚魂之歌》(2017) 中的邪魅人物與蛇群則讓人悚然。在技法層面，鄭洲亦是不斷往返跳躍的；《寶貝》(2016) 和《淋雨下百花山》(2017) 中滿是抽象色彩輪廓，而《百獸之王》(2017) 及《椅子的結構》(2016) 則充斥著更為寫意、自由流淌的筆觸。在諸多圖像與情緒、色調與方法、空間與視角之間，鄭洲製造斷裂，檢視人世間的喜怒哀樂及物質世界的深邃寬廣。

The segments of life captured by Zheng vary in warmth and emotive standing, from the seemingly joyful Cartier-Bressonesque leap of a young girl in *Rosy Splash* (2017) to the ominous, tenebrous vision of a devilish figure amidst a crackling fire of snakes in *Song of Fear* (2017). Zheng equally jumps between technical approaches, from the abstract block colour outlines used in *Baby* (2016) and *Descend Baihua Hill in Rain* (2017) to the freeform painterly trickles in *King of Beasts* (2017) and *Structure of the Chair* (2016). Darting between imagery and mood, tonalities and method, Zheng creates breaks between space and vision, capturing at once the complete rapture and depth of this world, both physical and mental.

Deliberately varied, Zheng's body of work is marked by an unapologetic pluralism. Casting a sort of painterly net, Zheng captures and entangles the variance of existence as defined by the possibilities of what is and could be, but also how one perceives it. Indeed, each painting acts as an epistemological outlet, a canvased portal onto a segment of our cosmos.

鄭洲創作體系的基礎之一就是多元性，極為豐富多樣。他以畫家的筆觸編織網絡，捕捉存在經驗的百般變化，同時捕捉感知這些經驗的能力與角度。他的每一幅畫作都是認識論式的成果，都是描繪了宇宙一景的片段小品。

Kiang Malingue

馬凌畫廊



Acknowledgement

Interviewer: Liang Shuhan
Photographer: Zhang Haishen

致謝

訪談：梁舒涵
攝影：張海深