

The background of the cover is a complex, abstract painting. It features a dense network of thin, dark blue lines that crisscross the entire frame. Within this web, there are various colorful shapes and forms. Notable elements include several white, bird-like figures with long necks and beaks, some of which appear to be holding or interacting with small, colorful objects. There are also larger, more abstract shapes in shades of red, purple, and yellow. The overall composition is highly detailed and chaotic, typical of abstract expressionism.

# Jiang

## 蒋铁峰 画集

南美术出版社



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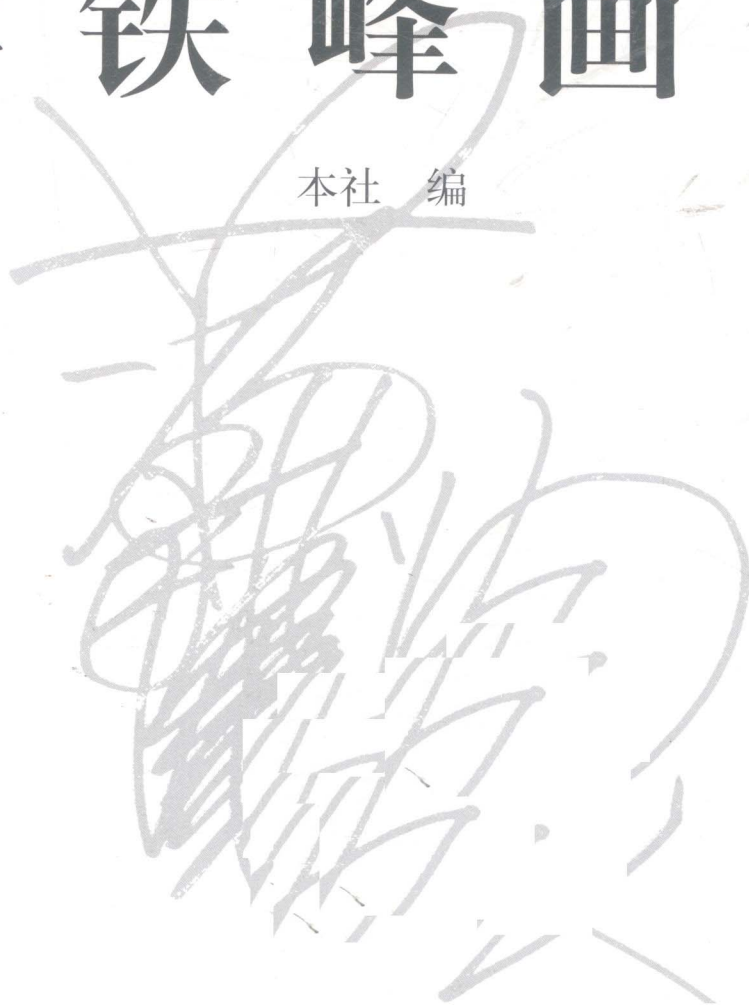
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Jiang

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云南美术出版社





**Jiang**

作者近照



## 艺术简历

- 1938 年 出生浙江宁波
- 1959-1964 年 考入北京中央美术学院学习, 毕业
- 1962-1964 年 进中央美术学院黄永玉工作室学习
- 1964-1978 年 昆明工艺美术研究所工作
- 1966-1973 年 画宣传画, 探索现代重彩
- 1974 年 为《两只小孔雀》作水印木刻插图
- 1976 年 动画电影“两只小孔雀”总设计
- 1977-1983 年 中国美术家协会会员, 云南分会理事
- 1978-1983 年 云南艺术学院讲师, 教授, 院学术委员
- 1979 年 创作《金唇树的秘密》彩色连环画, 获江苏省文学插图一等奖。为“云南风情”纪录片中的“泼水节的传说”配画
- 1979-1980 年 为人民大会堂创作壁画“石林春晓”
- 1980 年 创作《小红帽》,《丑小鸭》彩色连环画, 创作的《阿诗玛》插图获联合国教科文组织的儿童图书插图奖
- 1983 年 作为访问学者赴美国南加州大学讲学交流
- 1983 年至今 绘画原作及丝网版印画由芬格哈特出版公司在全美及世界发行
- 1997 年 作品义卖捐赠波士顿新英格兰动物园, 波士顿市长将 1997 年 9 月 20 日定为“蒋铁峰日”, 并颁发荣誉证书
- 1998 年 获文化部邀请在上海刘海粟美术馆, 深圳关山月美术馆举办展览
- 1998 年至今 夏波拉自然保护区获其所赠款后, 将一只老虎命名为“蒋”, 将其部分收入捐给世界野生动物基金会, 支持“星球健康, 人民健康”的活动。

## Biography

- 1938 Born in Ningbo, Zhejiang Province, People's Republic of China
- 1959-1964 Won admission to the prestigious Central Academy of Fine Arts in Beijing and graduated with honors.
- 1962-1964 Studied with the renowned Chinese artist and professor, Yongyu Huang at the Central Academy.
- 1964-1978 Worked at Kunming Institute of Arts and Design.
- 1966-1973 Assigned to produce propaganda during the Cultural Revolution and also worked out his art vocabulary.
- 1974 Illustrated *Two Little Peacocks* in watercolor block printing.
- 1976 Designed animated cartoon *Two Little Peacocks*.
- 1977-1983 Was a member of the Chinese Woodblock Association. He was also a member of the Chinese National Art Association and served as a council member at the Yunnan branch.
- 1978-1983 Was an instructor and professor at Yunnan Institute of Arts and a council member of the Academy research Affair.
- 1979 Illustrated *The Secret of Jinchun Tree*, which won the First Place in Illustrated books of Jiangsu Province competition.
- His painting, *The Legend of the Water-Sprinkling Festival of the Dai*, was used in the documentary film *Yunnan Scene*.
- 1979-1980 Commissioned by the government to paint a mural representing Yunnan Province. The mural, *Spring Dawn of Stone Forest*, was installed in the People's Great Hall in Beijing.
- 1980 His illustrated books, *Little Red Riding Hood*, *the Ugly Duckling*, and *A Shi Ma* were published. His book, *A Shi Ma*, helped him to win the award in an international United Nations competition for children's book illustration.
- 1983 Came to the United States as part of a cultural exchange program with the University of Southern California.
- 1983-Present Continue to paint and publish limited editions in the United States with Fingerhut Group Publishers, Inc.
- 1997 In recognition of Jiang's artwork and his assisting with the important initiative of Zoo New England, the mayor of Boston, Thomas M. Menino, declared September 20, 1997 to be Jiang Appreciation Day.
- 1998 Invited by the Chinese government to return to China and participate in a multicity museum exhibition called the L.A.4 for purpose of academic research.
- 1998-Present Sold his works to benefit the Shambala preserve, an organization, which provides a haven for endangered and exotic big cats.
- Donated part of his income to World Wildlife Fund in support of the program the Healthy People, Healthy Planet.



# 我的梦创建我的艺术世界

蒋铁峰

艺术不但应追寻它自身的发展规律,还应追寻其对生命价值意义进行艺术创作的规律,体现对整个人类命运深沉的忧虑和关切,以探索宇宙之谜,提升生命的意义。这一信念无疑给我作品中的每一个点,每一条线都赋予了生命与活力,在重叠的氛围和透明的诗意融会中唤起形式对于情感的诱导。我笔下的重叠意象总是难以拆离,它来自个人的记忆与幻想及文化遗产等方面,交织构成我的图像世界。而对前卫的怀疑旁观,对传统的冷漠批判旨在强化自身的存在。我在创作的过程中,天地万物尽在心底,充分感悟大自然的灵性,将物质大千世界融于冥冥的精神之中。让独特的、已有的艺术形式彻底体现。

早在1981年第14期的《美术丛刊》中,我就发表了题为《中国画创新——时代、个人》一文,向传统文人画提出了质疑。作为中国文人精神产物的水墨画,能否在当代文化艺术语境中继续获得代表性的地位?是否能一成不变地看做是中国艺术的精粹?艺术的本质在于创造,绘画自身的发展必须与时代前进同步。西方从梵代克兄弟发明油画至今,20世纪的绘画进入了史无前例面目全非的时期。从传统油画最后一位大师安格尔到现代艺术大师毕加索、杜尚的产生,从60年代前的现代艺术精英时期到现代艺术后现代时期,无不在破坏与再生中前进。世界文化潮流是客观存在的,我们务必在当代西方强势文化风潮中保持清醒的头脑。中国远在两千多年前就追求非完美性,强调个人感觉的表达,这应该给出现危机的西方现代艺术一些启发及借鉴。

考入中央美术学院,这是我从艺道路上迈开的坚实一步。在这里我不仅受到了扎实的基本功训练,而且幸运地遇到我的艺术启蒙导师——黄永玉先生。没有黄先生的指点,也许我如今仍是与现代文化脱轨的学院派忠实信徒。正是先生的引导,我得以一步一个脚印地往自己的梦境靠近。本世纪的西方工业革命,随之兴起发展了现代艺术,然而,中央美院实行的还是苏联式社会主义写实体系的教育,使同学们无法了解到当时世界艺术在发生什么或怎样发生。在改革开放的今天,年轻人很难想象我们当年的情况。黄先生将同学们叫到他家里,教我们欣赏刚从国外寄来的毕加索画册。从中我懂得了什么是艺术,什么是艺术自身的价值。我从毕加索的作品中,悟出现代艺术的真谛,更体会到先生对艺术的良知与贴近。先生的艺术风格对我影响至深,相当一段时间我无法摆脱出来。我是创造文化,还是寄生于先人消耗遗产?是发现自我世界之美,还是因袭前辈已构建的美?美感是直接诉诸于心灵的,喉咙里的音调容易仿效,心底的声响却永远无法模拟。我渴求创造自我的语言,准确到位地表达我的情怀意境。70年代初尝试重彩画,感觉较自由地飘游在自己的天地里,探寻既属于自己又具有时代意义的艺术词汇。从1979年人民大会堂所作的《石林春晓》到云南“申社”画展,北京“云南十人画展”,香港“现代重彩画展”,尽管处于探索阶段,我终于从黄先生的艺术风格中走出来了。点、线、面及符号所展现的生命图形的夸张变形,似是而非,似非而是,似抽象并非抽象,更不同于具象绘画。它避免具象绘画的约束,抽象绘画的随意即兴,冲破时间和空间的局限,开启平面绘画多层空间之门。

我着迷于飘逸凝重的线条里,纵情在绚丽优雅的五彩中。文革后稿费恢复时,曾用过我稿子的许多出版社找我约稿。我毅然将到手的脚本转给朋友,并辞去了所有的稿约。我家居斗室,没有彩电没有冰箱,也知道争取一份稿子不易,可我向往自己的梦。儿时,我就梦想着那朦朦胧胧、天真烂漫的世界。如今,隐隐约约,仍然稚拙率真,那是纯真孩童美梦的继续——清新、自然。我的灵魂可在我的梦境中得到证明、升华。一根根的线在编织着我永远的梦想。线是画家的心弦,传颂美的乐章,心灵的赞歌。我运用的线无须为模拟自然的质感形态效劳。我的线是为表现物质的精神实质而存在的。节奏、旋律是它的艺术生命。在抑扬顿挫之间的谐调和对抗、追逐和耦合、飞跃和消逝、伸展和收缩、平静和紧张……线像旋风那样激烈,大海那样深邃,空气那样明丽,翱翔在自由神奇的艺术太空中。线是我艺术的生命,成为相对独立于形象的一种音乐语言,感情语言,美的语言。线传递我的精神,抒发我的情怀。我的艺术在线的形式语言中运用到极至,并富有时代感。跟随西方艺术潮流不是我的嗜好。我不喜欢为怪而怪的浅薄艺术动机支配下的作品,也瞧不起那些重复前辈大师的各种加新字号的流派。我最爱的是具有艺术难度、深度,而又有自我独创的艺术。开拓、前进是我艺术语言的性格。我的梦是那样的美,我愿天天做;那样的多,永远做不完。一个个的梦一张张的画,在心里,在眼前。我没想到也没功夫去想,我的画会飘洋过海,赢得西方人民的喜爱。因为,当时的祖国尚未与美国等西方国家建交。

改革开放的春风吹开了我们国家的大门。来华访问的外国友人对我的画感到惊讶,中国画不仅仅只是水墨,文革期间的中国艺术家并没有放弃自己的梦想,而是默默地、真诚地在钻研。像科学家,那么虔诚专注;像农民,那么单纯朴素。1983年秋天,我应美国南加州大学的邀请,赴美讲学。我带去的一百多张画,使美国人耳目一新,给美国画廊注入了新鲜的活力。一位文艺撰稿人说,她想和画中的人跳舞、倾诉。发行我的画的公司老板芬格哈特先生讲,他被我的画俘虏了。我的画拿到他们公司的画廊,没有装框,没有打广告,大约半小时就卖掉了一张。第一次个展售出三十多张。1985年早春的纽约艺术博览会,人们告诉我,我是第一位进入美国大型艺术博览会的大陆画



家,也是此次大展惟一的一位重彩画家,第一次向众多的西方人展示了现代重彩画。康乃狄克州新英格兰当代艺术博物馆馆长亨利莱斯先生,碰巧参观了这次博览会。他被我的画所吸引,在他们博物馆为我举办了个展,当地报纸头版做了大幅介绍。这些画一直在美国博物馆及艺术院校画廊巡回展出。我在云南生活过,从云南来到美国,还引荐了很多云南画家给画廊。我所属的公司为方便宣传,就把重彩画称为“云南画派”,并出了一本精装的“云南画派”画册,造势宣扬。顿时,美国画廊兴起了重彩画热。1988年秋季的洛杉矶艺术博览会,我代表参展画家向市长柏纳迪赠送了“云南画派”的画册。洛杉矶时报地方版头版报道了我。纽约皮斯万博物馆收藏了我的一张画的幻灯片作为“云南画派”的代表作。为满足市场的需求,在画商们的策划推动下,到1989年秋季的洛杉矶艺术博览会,参展的重彩画家达三十多人,盛况空前,成为美国艺术市场轰动性的佳话。人们甚至说,重彩画在美国画廊,如同美国餐馆里必不可少的一道菜。重彩画这种风格能被普通收藏者接受,作为一种审美的形态进入世俗的生活,在美国艺术市场占有一席之地,是以前来美的中国艺术家们所未能做到的事情。80年代前,美国画廊门槛似乎特高,中国画家大有莫入之感。80年代中期后,重彩画家不但被接纳,而且倍受欢迎。中国画家走进画廊,工作人员都会问,“会不会画‘云南画派’这种画?”美国商业艺术市场对中国画家另眼相看了。一个有十家画廊的公司一下子与三位重彩画家签约。一位出身自普通画廊的营业员,由于集三位重彩画家在自己旗下,摇身一变经营起数家画廊并兼做出版发行了。

重彩画有着灿烂过去,而今在大洋彼岸掀起波浪。出自不同的动机,许多中国画家开始画重彩画。相当数量的人赚了不少钱。这是中国画家在西方商业市场上成功的首例。然而,商业的收入并不意味着艺术的成就。在美国,一般商业画家的寿命不过二三年。好的商业画家,虽然在画廊站住了脚,但博物馆、学术界并不就此认同。重彩画以特有的形式,丰富的色彩,打动了西方人民,艺术界开始了解有上千年历史的重彩画,实在是难得的好开端。可是,不按商品规律地索价,程式化、公式化地重复生产,败坏了收藏家的兴致,严肃的艺术界更不屑一顾,与我探索重彩画的初衷也风马牛不相及。我的梦是我心中唱的歌,吟的诗,是那么纯粹、自我、永恒。我的画就是我的梦,倾泻出我满心的情和意,不迎合时尚,没有人人为的要求,不受商业和政治的左右,就是寻求艺术,探讨艺术自身,为艺术而艺术,而后汇入艺术的长河。因此,1987年正是重彩画开始热闹的时候,我退出了“云南画派”的各种庸俗的商业活动。请求我所在的公司,不要将我的名字与“云南画派”混为一谈,不与“云南画派”的画家一道举行画展。时至今日,那种千篇一律,粗制滥造,如同批量生产的重彩画,成了廉价商品的代名词,一点儿也不出乎我的意料。画是画家感受周围世界,表述自己,与外界交流最好的、特定的方式。至于和画无关的渲染、张扬,则是心虚、多余,不务正业的体现。真正的画家不编造神话,神化自己,而是一心一意创造自己的语言。世界艺术史所记忆的是对人类有创造性贡献的艺术家。真正的艺术不是属于个人或某民族的,它是全世界人民的精神财富。重复摹仿、生搬硬套是精神衰弱、灵魂空虚的表露,必然消亡在自然生存的法则里。用“云南画派”宣传重彩画,本身就存在浓重的商业意味,是不合世界艺术潮流的商业行为,当今的世界已进入非主流派的多元化时期。对此,我深表无奈,不认同,也不支持,我行我素。从70年代起,我一直在探索现代重彩,用丙烯也用油画颜料等其他材料,在高丽纸,也在亚麻布等材料上涂抹,是否还算重彩对我来说实在不重要,由评论家,由历史去定位。无论风风雨雨周围怎样喧闹,我始终不渝地执著于我的艺术理念,画我心中的梦。它是自我的、极端的、前所未有的,关心人类自身的心灵,关心艺术自身的价值,关心宇宙的前景与不可知。

当下,艺术的首要任务,就是如何找到自身的存在,使艺术真正成为当代的,属于今天的,而不是重复过去的,肤浅的文化批判。创造与发现是艺术的生命所在,否定与破坏是艺术生命的精髓。万物因我的诞生而诞生,因我的存在而存在,我就是我自己,自己就是万物。“自我”给艺术带来异彩赋予生命。回顾20世纪,前60年称谓为现代艺术的精英时期结束了,人类艺术史进入当代艺术时期,没有潮流,没有统一的观念与行为。充分相信自己,表现自己,独特的个人风格应运而生。目前的艺术何去何从?如何揭开当代艺术之门迎接21世纪新时代?这都让我们深思。杜尚为批判传统绘画的僵化而做出激进的行为,后人却更有甚者,发挥得淋漓尽致,杜尚不得不为之瞠目结舌,艺术走向了本意的反面。第46届意大利双年展,遭受不少艺术激进分子的非议。主持人冷静地讲:“这次展出了历届双年展的优秀作品,至少有可看性。”本世纪后期,现代实验艺术已近黄昏,危机重重,日渐衰落,迫使我们重新认真现实地思索我们的未来。现代艺术在人类文明史上,应该是革命的、进步的,展现我们这个时代特定的美,显示人的磅礴强大的生命力。

中国的当代艺术动态现状,我从各种美术杂志中了解了一些。从1980年在野美术的活跃到1985年的新美术运动,涌现出了一大批新画家、评论家。他们的作品从形式到内涵令人刮目相看。这么一群有天赋的画家、有胆识的评论家,能评善画,将中国现代艺术推向新时期。虽然在中国特殊的文化现象中有众多观念(寻根、拜古、崇洋、融合)耗费了我们不少时间,所获甚微,但我赞赏这批斗志昂扬的勇士,对中国艺术的光辉前景信心十足。社会是公平的,世界艺术史上公认的大师们,个个使我诚服钦佩。在这里让我重复高更的名言:“只要您是有价值的,那么迟早您会被社会发现、承认。”让我们尽心尽力地去创造自我,创建自己的艺术殿堂,实现我们各自美丽的梦想。

1998年1月  
写于上海,深圳画展前



Tiefeng Jiang

## MY DREAM

### — Build the Art World of My Own

Art should seek the law of development of itself and art itself value of creative action of life willpower. The belief, which is very anxious and deeply concerns about whole human being destiny, explores universal miracle and elevates life meaning doubtlessly makes every spot and every line of my work be endowed with energy and vitality. Form results from a blend of overlapping scenes and bright poetizing depiction stimulates sentiments. My visual vocabulary consists of interwoven images that could not be taken apart spurts out from my personal memory, imagination and cultural inheritance and so on. I question and spectate in avant-garde, criticize and disseminate traditionalism in order to bolster up my works. During the working procedure, all objects of universal run into my mind, and naturally nature inspired me. Physical world digested well in emotional spirit. Therefore, unique personality might thoroughly declare.

I raised an argument for Chinese traditional ink painting on my article 'Bring Forth New Ideas in Chinese Painting-----the Times, Individual' on the 14<sup>th</sup> issue of Fine Art Series in 1981. Chinese ink painting has been delivered the scholar's mentality whether to continue in a dominant position above the today art vocabulary, and to represent for the art elite of China? The essence of art is to create. Art that should keep current could live, otherwise would die out. Since the brothers Jan Van Eyck innovated oil painting fine art has entered unprecedented and distorted beyond recognition in the Western. From classical master Jean Angusto Dominique Ingres to Pablo Picasso, Marcel Duchamp certainly classifies as one of the key figures of modern art, his approaches prefigures the ideas of conceptual art. Either triumph of the classic modern movement of the first six decades of twentieth century or post modern, visual art has been going forward in destruction and creation. We should keep clear mind to confront with the adventurous tendency of the Western culture. Chinese art, which emphasized personal passion and also attempted a free statement as far back as two thousand years, might nurture the Western art movement that is suffering embarrassment.

In a highly competitive exam I won admission to prestigious Central Academy of Fine Art in Beijing. That was a solid move accelerating down on my art journey. I not only had a thorough training in basic skills and also fortunately studied under a renowned artist Mr. Yongyu Huang who enlightened me on art. If there were no Mr. Huang's guide, I would be only a faithful scholar's adherent and also derailed from modern cultural train. Thanks to Mr. Huang's leading I could be step by step moving toward my dreamland. This century modern art movement followed up with the Western industrial revolution. However, we did not know what had happened and what was going on of the globe. Soviet socialist realism system pressed to implement in the Central Academy. The youth of today is difficult to understand that how hard to learn something about the Western on those days. Mr. Huang had us comprehend Picasso's picture book at his home. I was cleared that what was art, what was art value of itself. What he had done needed courage in that day illustrated his loyalty to art and professional moral. I fell in love with those master's pictures and also realized the true essence of modern art. Mr. Huang's art style affected on my works. I could not get rid of it quite a long time. Should I create culture or parasitic ancestors besides wear down heritage. Should I find out the beauty of my world or follow and inherit the beauty that has been experienced by old generations. The beauty releases from innermost feelings. It is easy to imitate tone but impossible duplicate the characteristic sound from heart. I thirsted for my own art language, which could precisely and penetratingly convey my sentiment. Early '70s, I tried to paint heavy color painting besides intended to work out a visual vocabulary, which was only mine and also was possessed of significance of the times, I felt free to wander about my world. Either the commissioned work *Stone Forest at Spring Dawn* for People's Great Hall, or 'the Show of Shengshe' in Kunming, 'Ten Artists Show of Yunnan' in Beijing, 'Modern Heavy Color Show' in Hong Kong, I walked out from shadow of Mr. Huang's style though being test phase. Spots, lines, planes and varieties of symbols produced exaggerated and conjured life figures, which looked inexact but exact, seemed undefined but definite, was abstraction but realism, differed with realism in its principle as well as abstract impromptu at will, smashed up the limit of time and space, might present manifold



sceneries on one painting.

During the Cultural Revolution no payment was due an artist for his work print. When remuneration renewed, many publishing houses thought of my pictures, I used to be a contributor in the past. At that time, all of my family lived in one small room, no TV, no refrigerator. It was not easy to compete an offer, which could improve my living situation. But, I determined to give up every request and to pass comic scripts that had sent to me to my colleagues. I was immersed in my passion, which was colors, lines, which was a simple, mysterious dream has been encouraging me since I was a child. My dream has been growing clearer and clearer with my age, anyhow still is a beautiful desire of an innocent child in its freshness, in its nature. My soul could be purified by my dream. I indulged myself in splendid, graceful colors, and also was engrossed elegant, imposing lines that wove my dream. The line is an artist's heartstring, which is played by heartfelt burst the sound of heart. The line is also the life of my art. It could forward my compassion besides voice my feeling. The lines I do not employ to photocopy objects but to describe unlimited interest in material world and also to state my passion. Rhythm and melody, which harmonize and antagonize, trace and enrich, surge and calm, relax and enthuse, excite and modulate, are its life. The lines soar in the art sky of liberty and miracle such turbulent as whirlwind, such deep as ocean, and such transparent as air. My line that succeeds in language of music, of sensitivity, of beauty is independent of objective figures. My art might be developed well in lines that stepped with the sense of the times. My habit does not permit me to catch up with the Western art fashion. I do not like the works that tried abnormal for abnormal and also look down upon many different factions that repeat what masters have done just put a new title on. I love the art, which is difficult of attainment has a profound message to generate the particular brand of magic. The disposition of my art language is to pioneer, to advance. My dream is such a beautiful, such a plentiful one. I would like to dream everyday and also to continue up my dream. One dream after one dream, one painting after one painting, in my heart, in front of my eyes, I neither thought nor have time to think that my pictures could be passed to overseas countries soon later, and were enjoyed by the Western people because at that moment our country did not establish diplomatic relation with the United States and the others.

Spring wind of reform and open blew the door of China. Foreign visitors surprised on my heavy color paintings. There was a Chinese artist who did not give up his dream during the Cultural Revolution seriously approached modern art as a scientist concentrated on his study, as a farmers worked so hard. Fall of 1983, I was invited to visit University of Southern California as a scholar. About one hundred of my paintings companied along with me delighted the people's eyes and also had American galleries breathe new air. The writer told me she wanted to talk to and to dance with the characters of my paintings. Mr. Allan Fingerhut, president of Fingerhut group Publishers, later his company became my exclusive agent said my works captured his attention. The first of my paintings was sold in around half hour without frame and advertising. On the first one man show about thirty of my works were sold out. Springs of 1985 only my heavy colors paintings appeared on New York Art Expo. I was told that I was the first Chinese artist took part in the Art Expo. The curator of New England Center For Contemporary Art, Mr. Henry Riseman happened to be there. He was attracted by my works, and then opened a show for me at his museum. Those works had a traveling show in the museums and the university galleries of the United States. The local newspapers introduced me to the public on front page. I came from Yunnan Province, China and led the most of my colleagues to the Galleries so that the American people called Yunnan School for the heavy color paintings. Soon a picture album of 'Yunnan School' came out by Fingerhut Group Publishers. The Heavy color painting was getting hot in the galleries. The Art Expo of 1988, as a representative of heavy color artists I presented a picture book 'Yunnan School' to Los Angeles Mayer, Mr. Tom Bradley. My story put on Los Angeles Times newspaper. One slide of my works was collected as the representative work of Yunnan School by New York PS One Museum that holds all different works of schools, groups and factions in the world. In order to meet market the art dealers looked for the heavy color artists. There were about thirty-nine heavy color artists in Los Angeles Art Expo of 1989. Someone joked that Yunnan School was a main course on gallery's menu. Before '80s Chinese artist's work was not considered about selling in American gallery. The heavy color painting could find a niche in the Western galleries and run into American mundane affairs made art dealers treat Chinese artist with increased respect. My friend said when he applied to sell his work at gallery; they asked if he painted Yunnan School style. Big gallery could sign contract with Heavy color artists. The owner used to be a salesperson gathered three heavy color artists and suddenly turn into a publisher as well as opened several galleries.

The heavy color painting that has had a glorious period in China nowadays stirs art business cross the sea. For the various motives lots of artists began to paint the heavy color paintings. Many of them made money. This was the first successful commercial experience to Chinese artist. However, money did not mean art achievement. Generally speaking, a commercial artist could stay in gallery about only two or three years. A good commercial



artist is able to last longer but that is not to say the major museums and the art circle are pleased with him. Usually, they ignored him. The heavy color painting moved the Western people's hearts in its distinguishing feature, in its magnificent color. They learned more on Chinese art, in which ink color is not only one. We had a long way to go. However, formulated and stereotyped outputs aimed at high profit were diametrically opposed on my original intention. The collectors were no longer interested in those items. Questionless, museum walked away. My dream was what I sang and recited from my heart in such a pure, unique and constant way. My work was my dream, which outpoured my compassion neither pander to vogue nor fall someone else influence in addition not to be controlled by commerce and politics but only focused on art, researched for art itself, relied on art for art's sake and consequently joined to the endless flow of art history. In 1987, just when a hubbub raised over the heavy color painting, I solicited Fingerhut Group Publishers not to mention my name with Yunnan School and not to arrange my show with those kinds of heavy color artists. At this late hour, it is not contrary to my prediction for those batch products are reduced to a synonym of cheap stock. An artist who was touched by surroundings might express him in his work that could be an adequate tool to communicate with public for an artist. As for enthusiasm heightens on other things than the artwork reflects lacking in self-confidence and also miscarrying a proper duty. A real artist who should not make up fairy tale nor deify himself only keep his nose to the grindstone for developing his own language. The world art history merely remembers those who have made the greatest contribution to humanity progress. The real art does not belong to a person or a certain nationality should be spiritual wealth for all over the world. Copy and mimic, which exposed mental barren and soul weakness, would undoubtedly die out in the living law of nature. I had no choice for the business behavior that prompted heavy color in name of Yunnan School for effective-powered marketing strategies obviously went against upward tendency of the world, in which diversity was flowering all over in stead of each major art style, the more unique individual, the more contemporary. But, I was able to stick with my original goal, neither to be interested at nor to be attendante with any filthy advocacy. Since '70s, I have been adventuring the heavy color painting with acrylic, oil and other materials on rice paper or linen. Whether to rank on the heavy color painting I never mind, historian and history itself should gave a definition. No matter bustle around me, no matter rain or storm on my road, I remain loyal to my dream. I paint what I dream that comes from my heart that concerns about the soul of human itself, the value of art itself, the future and unknown of the universe is unique personality, unprecedented and in the extreme.

The primary visual art mission, at present, is to struggle for existence of visual art itself that should be of today but not to repeat the past, not to revolutionize superficially. Creation and discovery are the life of art. The quintessence of the art life is to challenge, and to overwhelm. Everything livings because I living. Everything was born because I was born. I am myself. I am everything. 'Unique personality' brought marvelous brilliance to art and also endowed its vitality. Looking back the twentieth century, the classic Modern Movement of the first six decades was over. The art history of humanity came into the contemporary. No the main trend prevailed over the art world. Nor any new orthodoxy rose. Many of critical formulations neither draw the public attention nor hold on. To completely trust self, to fully express self, individual style emerged up. We are faced with that where today's art would go, how to get ready for the twenty-first century. Marcel Decamp countered classic painting in a radical action. He would be entirely dumbfounded by his fan adventures too far beyond what he had done if he lived. Art went to the opposite of its basic purpose. Some critics reproached the forty-sixth Italy biennial exhibition. The host soberly said that this show displayed the best works of all previous biennials but only a few impressive. The late twentieth century the art movement seemed at the end of its tether. We have to ponder of our future. Today's art that should be revolutionary and progressive reveals typical beauty of our times and demonstrate the powerful vitality of man.

I learned current art situation of China viewing newspapers, magazines and other media. Either '80s variety of unofficial art activities or new art movement of 1985, large numbers of new artists and critics have sprung up. Their works, either form or content, largely managed to notice those talent artists and intelligent critics, surfed modern Chinese art to a new height. There were a number of ideological obstacles in Chinese cultural phenomenon such as looking for the root, adoring foreign, worshiping ancient, mixing of all styles and so on that stole a lot of our time but we acquired a little bit. I appreciated those brave warriors and thus had put much faith to the bright future of Chinese art. As you sow, so will you reap. I absolutely admire those who made art history. Let us memorize a passage from Paul Gauguin 'If you were a proven commodity, you would be welcomed by the people sooner or later.' For the reason of that the most beautiful dream of self would come true. Should exploratory soul devote every effort to find the powerful unique personality and to build the art palace of the self.

January 1998

For a multicity museum exhibition in china



## 彩色作品目录

1. 很久很久以前 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
A LONG, LONG TIME AGO Ricepaper, Acrylic
2. 渔家 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
HARBOR Ricepaper, Acrylic
3. 月夜 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
MOONLIGHT NIGHT Ricepaper, Acrylic
4. 海滩 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
BEACH Ricepaper, Acrylic
5. 大地 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
THE EARTH Ricepaper, Acrylic
6. 争鸣 (400cm × 400cm) 高丽纸, 丙烯 1981 年  
CROW Ricepaper, Acrylic
7. 羊首 (400cm × 400cm) 高丽纸, 丙烯 1981 年  
GOAT HEADS Ricepaper, Acrylic
8. 秋艳 (91cm × 91cm) 亚麻布, 丙烯 1998 年  
BLOSSOMING FLOWERS Linen, Acrylic
9. 小红帽 (76cm × 76cm) 亚麻布, 丙烯 1998 年  
LITTLE RED RIDING HOOD Linen, Acrylic
10. 狐仙传说 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
FOX LEGEND Ricepaper, Acrylic
11. 牛背上的少女 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
MADRIGAL Ricepaper, Acrylic
12. 舞 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
DANCE Ricepaper, Acrylic
13. 纵情大海 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
OCEAN INDULGENCES Ricepaper, Acrylic
14. 黑马 (233cm × 233cm) 高丽纸, 丙烯 1997 年  
BLACK HORSE Ricepaper, Acrylic
15. 清香 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
FRESH FRAGRANCE Ricepaper, Acrylic
16. 气壮山河 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
BULLISH Ricepaper, Acrylic
17. 大小伙 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
THE SPARKY GUY Ricepaper, Acrylic
18. 青青草原 (102cm × 102cm) 高丽纸, 丙烯 1985 年  
A GENTLE BREEZE Ricepaper, Acrylic
19. 撒尿尿 (102cm × 102cm) 高丽纸, 丙烯 1985 年  
A LITTLE BOY Ricepaper, Acrylic
20. 石林春晓 (102cm × 225cm) 高丽纸, 丙烯 1989 年  
STONE FOREST Ricepaper, Acrylic
21. 朝霞 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
BRIGHT ROSY DAWN Ricepaper, Acrylic
22. 鸽子 (102cm × 102cm) 高丽纸, 丙烯 1979 年  
PIGEONS Ricepaper, Acrylic
23. 小菩少 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
DAI PRINCESSES Ricepaper, Acrylic
24. 竹楼飘香 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
A COZY ROOM OF THE DAI BAMBOO HOUSE  
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25. 暖融融 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
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26. 嬉戏 (102cm × 102cm) 高丽纸, 丙烯 1979 年  
JOLLIFICATION IN WATER Ricepaper, Acrylic
27. 小伙伴 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
THE LITTLE FELLOWS Ricepaper, Acrylic
28. 英雄谱 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
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29. 象脚鼓之舞 (102cm × 102cm) 高丽纸, 丙烯 1985 年  
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30. 彩云飞 (102cm × 102cm) 高丽纸, 丙烯 1983 年  
CLOUD FLYING Ricepaper, Acrylic
31. 腾飞 (233cm × 324cm) 高丽纸, 丙烯 1998 年  
SPEED Ricepaper, Acrylic
32. 明媚阳光 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
A SUNNY DAY Ricepaper, Acrylic
33. 村趣 (76cm × 76cm) 亚麻布, 丙烯 1990 年  
VILLEGGE FUN Linen, Acrylic
34. 心醉 (102cm × 102cm) 高丽纸, 丙烯 1988 年  
THE MUSIC OF HEARTS Ricepaper, Acrylic
35. 春之声 (102cm × 102cm) 高丽纸, 丙烯 1988 年  
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36. 沐浴晨风 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
BRISK MORNING AIR Ricepaper, Acrylic
37. 花儿朵朵 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
BURGEONS Ricepaper, Acrylic
38. 罂粟芬芳 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
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39. 半个月亮爬上来 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
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40. 花中花 (102cm × 102cm) 高丽纸, 丙烯 1979 年  
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41. 儿歌 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
CHILDREN' S SONG Ricepaper, Acrylic
42. 海风 (102cm × 102cm) 高丽纸, 丙烯 1985 年  
SEA WIND Ricepaper, Acrylic



43. 天籁 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
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44. 异想天开 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
FANTASY Ricepaper, Acrylic
45. 原野 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
AN ENCHANTED LAND Ricepaper, Acrylic
46. 大公鸡 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
ROOSTERS Ricepaper, Acrylic
47. 七彩路 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
THE FAIRY TALE ROAD Ricepaper, Acrylic
48. 欢天喜地 (102cm × 102cm) 高丽纸, 丙烯 1990 年  
CARNIVAL Ricepaper, Acrylic
49. 亲和 (102cm × 102cm) 高丽纸, 丙烯 1990 年  
A RIANT FIELD Ricepaper, Acrylic
50. 想飞的孩子 (102cm × 102cm) 高丽纸, 丙烯 1998 年  
JOYS NEVER END Ricepaper, Acrylic
51. 红日 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
RED SUN Ricepaper, Acrylic
52. 鱼 (102cm × 102cm) 高丽纸, 丙烯 1980 年  
FISHES Ricepaper, Acrylic
53. 牧羊女 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
SHEPHERDESS Ricepaper, Acrylic
54. 爱树 (102cm × 225cm) 高丽纸, 丙烯 1992 年  
LOVER' S TREE Ricepaper, Acrylic
55. 乐土 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
BACK TO NATURE Ricepaper, Acrylic
56. 亲吻太阳 (102cm × 102cm) 高丽纸, 丙烯 1983 年  
KISS SUN Ricepaper, Acrylic
57. 逍遥游 (102cm × 102cm) 高丽纸, 丙烯 1988 年  
AMAZING JOURNEY Ricepaper, Acrylic
58. 阴阳 (102cm × 102cm) 高丽纸, 丙烯 1988 年  
YINYANG Ricepaper, Acrylic
59. 跳月 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
DANCE MOON Ricepaper, Acrylic
60. 和声 (102cm × 102cm) 高丽纸, 丙烯 1985 年  
CAROL Ricepaper, Acrylic
61. 天人合一 (102cm × 102cm) 高丽纸, 丙烯 1989 年  
SWEET SENTIMENTS Ricepaper, Acrylic
62. 在那遥远的地方 (102cm × 102cm) 高丽纸, 丙烯 1990 年  
FAR AWAY Ricepaper, Acrylic
63. 狮王 (233cm × 324cm) 高丽纸, 丙烯 1997 年  
LION KING Ricepaper, Acrylic
64. 等 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
WAITING FOR Ricepaper, Acrylic
65. 大海随想 (102cm × 102cm) 高丽纸, 丙烯 1991 年  
INSPIRED BY OCEAN Ricepaper, Acrylic
66. 追月 (102cm × 102cm) 高丽纸, 丙烯 1982 年  
CHASE OF MOON Ricepaper, Acrylic
67. 意气风发 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
HIGH SPIRIT Ricepaper, Acrylic
68. 怀抱 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
MOTHER' S EMBRACE Ricepaper, Acrylic
69. 温馨永远 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
TOUCHING FOREVER Ricepaper, Acrylic
70. 梦幻 (102cm × 102cm) 高丽纸, 丙烯 1993 年  
WONDERLAND Ricepaper, Acrylic
71. 唱晓 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
ELATION Ricepaper, Acrylic
72. 哺 (102cm × 102cm) 高丽纸, 丙烯 1988 年  
NURTURE Ricepaper, Acrylic
73. 海洋世界 (102cm × 102cm) 高丽纸, 丙烯 1998 年  
SEA WORLD Ricepaper, Acrylic
74. 村童 (233cm × 243cm) 高丽纸, 丙烯 1996 年  
GHILDHOOD Ricepaper, Acrylic
75. 漫游奇境 (51cm × 51cm) 高丽纸, 丙烯 1987 年  
FUNNY RIDING Ricepaper, Acrylic
76. 童伴 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
TRULY FRIENDS Ricepaper, Acrylic
77. 牛劲 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
BULL'S IMPRESSION Ricepaper, Acrylic
78. 乡村印象 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
CHARMING SCENERY Ricepaper, Acrylic
79. 自然礼赞 (102cm × 102cm) 高丽纸, 丙烯 1986 年  
A FASCINATING GLIMPSE Ricepaper, Acrylic
80. 昨日情怀 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
YESTERDAY FEELING Ricepaper, Acrylic
81. 初升的太阳 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
MORNING SUN Ricepaper, Acrylic
82. 踏云歌 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
CLOUD LYRICS Ricepaper, Acrylic
83. 山野拾趣 (102cm × 102cm) 高丽纸, 丙烯 1989 年  
COUNTRYSIDE SCENT Ricepaper, Acrylic
84. 母子乐 (102cm × 102cm) 高丽纸, 丙烯 1987 年  
SINGING TO MOTHER Ricepaper, Acrylic
85. 新春 (102cm × 102cm) 高丽纸, 丙烯 1989 年  
JUBILATION Ricepaper, Acrylic
86. 蓝色抒情 (51cm × 51cm) 高丽纸, 丙烯 1988 年  
BLUE MELODY Ricepaper, Acrylic





■ 很久很久以前 (102cm × 102cm) 高丽纸, 丙烯 1984 年  
A LONG, LONG TIME AGO (102cm × 102cm) Ricepaper, Acrylic





■ 渔家 (102cm x 102cm) 高丽纸, 丙烯 1982年  
HARBOR (102cm x 102cm) Ricepaper, Acrylic





■ 月夜 (102cm × 102cm) 高丽纸, 丙烯 1981 年  
MOONLIGHT NIGHT (102cm × 102cm) Ricepaper, Acrylic





■ 海滩 (102cm × 102cm), 高丽纸, 丙烯 1980年

BEACH (102cm × 102cm) Ricepaper, Acrylic





■ 大地 (102cm × 102cm) 高丽纸, 丙烯 1980年  
THE EARTH (102cm × 102cm) Ricepaper, Acrylic