

A Collection of Artworks by Zhou Ping-Guang

旅美畫家周平琰作品集

四川出版集團

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旅美畫家

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之集



Ink Complex
He Ying-Hui



旅美畫家周平琬 Photo of Zhou Ping-Guang

為平琬畫作序

中國美術家協會副主席 尼瑪澤仁

時間真的過得很快，一轉眼平琬已旅居美國十餘年了。久未見面，甚是想念。周君平琬將出新畫集，邀我寫序。今提筆揮寫，當年交往歷歷在目。屈指算來我們都相識二十餘年了。我們的認識是由“畫緣”而起。我當時還在藏區康定，常因工作或畫展到成都，有空就會到平琬家中品茗、聊天、論藝。他為人謙遜，彬彬有禮，樂於助人，可以說是畫如其人。

平琬生於藝術世家。父親周企何是傑出的川劇表演藝術家、書畫收藏家。與張大千、徐悲鴻等書畫名人有深厚的交情。衆多藝術家常常是他家中賓客。父親的風範，對藝術耳濡目染，深深地影響蘇啟發了幼年的平琬，立志繪畫。他聰慧勤奮，強記博學，先後師從張大千弟子趙蘊玉、蕭建初及著名畫家張采芹先生。有志者事竟成，平琬在繪畫上逐漸形成了自己獨特的畫風，成績斐然。

造化在手，洗百年來習，寫天地景物，他的作品祥瑞和諧，豪放俊逸，華麗中透出清新典雅，傳統中洋溢出時代精神。他的作品在色彩運用、視覺張力乃至線條韻律方面都十分考究，高遠深邃的中華文化也滲透其中。巧思的創作理念更將潑墨、潑彩、寫意、工筆合為一體，還想妙得，偶然天成，畫境、意境躍然于絹素，讓觀衆身臨他的繪畫世界中。這就是平琬獨特的繪畫語言。我想讀者觀閱了這本畫集後會有更多的感悟與回味。

平琬在美十餘年已取得了不少成就。美國的電視、報刊等媒體對他的繪畫藝術常有專題訪問及報道。很多的博物館、藝術中心、大學為他舉辦個人畫展、藝術講座，並收藏其作品，是美國民眾深受喜愛的中國畫家。

雖旅居海外，但他仍積極參加祖國的各類畫展及藝術公益活動。特別是北京2008年奧運會，他將繪製的作品參加世界華人慶奧運名家書畫大展，並捐贈祖國。在美國他兼任多個藝術協會職務，常邀請國內的畫家赴美舉辦畫展，作文化藝術交流。對弘揚中華文化藝術作出了不懈努力。

WRITING A PREFACE FOR PING-GUANG

Vice-chairman of China Artists Association Ni Ma Ze Ren

Time really flies quickly as Ping-Guang has already lived in the United States for 10 years. I haven't seen Ping-Guang for years, but I always think of him. As Ping-Guang's new art collection is being published, I am invited to write this preface for him. Writing the preface conjures up memories as we have known each other for more than 20 years. We got acquainted because of art. When I was working in Kangding, every time I went to Chengdu because of my job or an art exhibition, I would go to visit Ping-Guang. While enjoying the tea in his home, we chatted a lot about the art. Ping-Guang was humble, courteous, and helpful. Paintings mirrored the artist. His artworks were brilliant and upright as himself.

Ping-Guang was born in an art family. His father Zhou Qi-He was an outstanding master of Sichuan opera and an art collector. He was a close friend to Zhang Da-Qian, Xu Bei-Hong, and many other well known artists. They visited Zhou's family frequently. The graceful demeanor and imperceptible art of his father inspired Ping-Guang's interest in art at young age. He determined to be an artist. Ping-Guang was talented, diligent, erudite and comprehensive. He learned painting from Zhang Da-Qian's student, Zhao Yun-Yu and Xiao Jian-Chu, and another famous artist, Zhang Cai-Qin. When there's a will there's a way. Ping-Guang has developed his unique painting style with success.

By correcting the musty practices of the past and diligently striving for excellence, Ping-Guang's artworks are harmonious, auspicious, bold and uninhibited. In his paintings, you will find that elegances are revealed from glories, and traditions are filled with contemporary spirits. Ping-Guang has paid particularly close attention on the manipulation of colors, tension of images, rhythm of lines, in which profound Chinese culture is successfully incorporated. His creative conceptions have combined ink splashing, color splashing, freehand brushworks and fine brushworks into an artistic and imaginative world that is full of surprises to the viewers. This is Ping-Guang's unique language to communicate to his audience. I believe, after looking through this arts published in this collection, you will gain more sentiment and feeling of his paintings.

In the past 10 years, Ping-Guang has achieved tremendously in arts. American televisions, newspapers, and other media often feature his artworks in reports or interviews. Museums, art centers, and universities have held personal exhibitions for Ping-Guang, hosted his seminars, and collected his artworks for permanent display. Ping-Guang is one favorite Chinese artist of the United States.

Although living overseas, Ping-Guang still actively participates in various art exhibitions and charity activities in China. In particular, he created an artwork specifically for "The Worldwide Chinese Artists' Exhibition of Painting & Calligraphy for Celebrating 2008 Beijing Olympics", and donated this painting to his motherland. He also holds official positions in several Art Associations in the United States. For cultural and artistic exchange, Ping-Guang often invited artists from China to hold their exhibitions in the United States. In the promotion of Chinese culture and arts, Ping-Guang has made significant and unremitting efforts.

在功力與技藝中創造意境

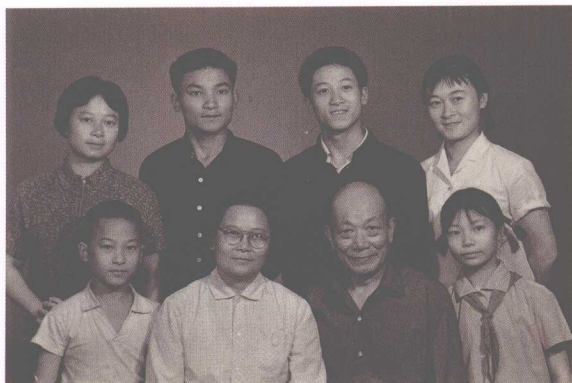
讀周平珖先生的花鳥畫

林 木

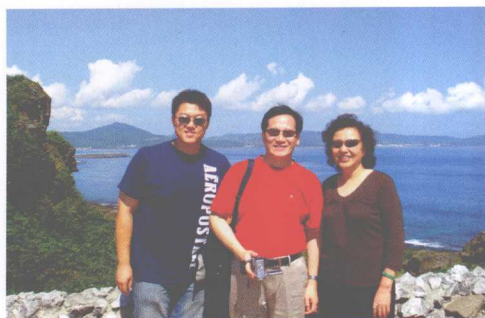
一個世紀以來，對中國畫的批判、保護、拯救之聲不絕，究其原因，大多其實在文人畫領域。如魯迅所批判，“一畫是眼，不知是方是圓；兩畫是鳥，不知是鷹是燕。竟尚高簡，變為空虛。”魯迅此論就是針對文人畫的。其實明清時人已在批評這種風氣了。晚明唐志契著《繪事微言》，有“任筆之過，易放縱，易失款，易寂寞，易樹石偏薄無三面，其弊也流而為兒童之描塗。”清初笪重光著《畫筌》也說：“前輩脫作家習，得意忘形；時流托士夫氣，藏拙欺人。”可見文人尚簡之風的確是文人畫時風愈下的原因之一。

儘管在今天，這種“藏拙欺人”的畫仍然不少，但在20世紀的批判風氣下，寫實之風驟起，張大千也有“畫家之畫”的倡導，風氣變了不少。張大千倡“畫家之畫”，就是要求畫家能畫大畫，如其所言：“所謂大者，一方面是在面積上講，一方面是在題材上講，必定要能在尋丈絹素之上，畫出繁複的畫，這纔見本領，纔見魄力。”在經過一個世紀的演變之後，中國畫壇中如張大千這種“畫家之畫”開始受到重視。周平珖的畫即具有此種“畫家之畫”的傾向。事也湊巧，周平珖與張大千還真有些緣分：周平珖的父親是川劇大師周企何，而周企何又與徐悲鴻、傅抱石等是朋友，與張大千更是莫逆之交。故周家藏有張大千許多張作品；而周平珖的老師蕭建初既為張大千的弟子又是張大千的大女婿；周平珖的另一老師趙蘊玉亦為張大千先生弟子。或許正因為這個張大千再傳弟子的原因，平珖習畫，從工筆入手，再涉寫意，從來就以嚴謹著稱。

如張大千所說要能作大畫，繁複的畫，平珖作畫大多為一米至兩米見方的畫，這在花鳥畫中應該也算較大的畫了。尤其這些作品大多為工筆設色之作，畫法精工，這種尺寸更十分難得。張大千所以說要能作大畫，作繁複的畫，是因為這種大畫要面對的問題多，要處理的關係複雜，作畫的難度也更大。比之一些以“逸筆草草”、“墨戲”為能的“折枝”小品扇面畫家，一叢蘭草，兩三墨竹，一塊石頭，



家人合影 Family Photo



與夫人、兒子在臺灣 Photo in Taiwan

祇需筆墨有些情趣即可，造型、結構都容易。而平珖花鳥畫畫面造型嚴謹，畫面物象衆多，或許是繁花複葉，或許是枝柯交疊，或許密樹重瀑，往往一畫紙中，融山水花鳥，集百鳥羣花，有時亦能破四時之分，匯各季花鳥之精粹，可謂盡繪畫之能事。花鳥畫的這種繁複之表現，在唐宋時亦不多見，而盛於明初畫院呂紀、林良輩之工筆設色花鳥畫中。於清際文人畫大盛論畫純講筆墨之時，又有衰歇，於當代之花鳥畫壇，更不多見。平珖習畫，以張大千先生及弟子如蕭建初、趙蘊玉們為師，又上溯唐宋，下追明際，繼承傳統工筆設色院體花鳥之精粹，可謂匠心獨運，抉擇有得。

複雜的物象組合固然困難有加，但也給平珖展示才華創造了更大的可能。複雜的組合使平珖在塑造形象、組合物象、結構虛實、施展筆墨、組織色彩諸多造型因素方面，都有更大的空間，這當然也給平珖的藝術帶來了難得的自我的特色。

平珖畫面造型大多為複雜物象的組合。他的花鳥畫往往極複雜，大多為山水之局部如山石溪澗乃至山水與花草樹木、衆多禽鳥的組合，即使僅一種花樹，則樹木也是老幹虬枝，枝柯交錯疊加，極盡“繁複”之能事。畫面雖大而複雜，然描繪則一羽一毛一花一葉，精勾細勒，一絲不苟。一幅畫中，玉蘭、梨花與牡丹共榮，孔雀、錦雞與戴勝爭輝，加之雀鳥成羣，花樹繁茂，流水潺潺，山石巖巖，如此繁複華美之花鳥勝景，構成平珖花鳥畫獨有的景觀。也使其細節豐富的畫面十分耐看。平珖花鳥畫這種繁複場景在當代花鳥畫中也是不多見的。

由於場景如此的繁複，給平珖作大結構的精心處理增加了難度，但同時又創造了條件。在他的畫中，不論場景如何的複雜，畫面總是有視覺中心，亦即物象組合上有主有次，有疏有密，加之色墨暈染，形成畫面在塊面上的明暗對比。故畫面繁而不亂，密而不緊，此呼彼應，張合有度。這對於複雜畫面的處理來講是有相當難度的，但於此也顯示平珖繪畫的長處。在其作品的造型與結構上，平珖別



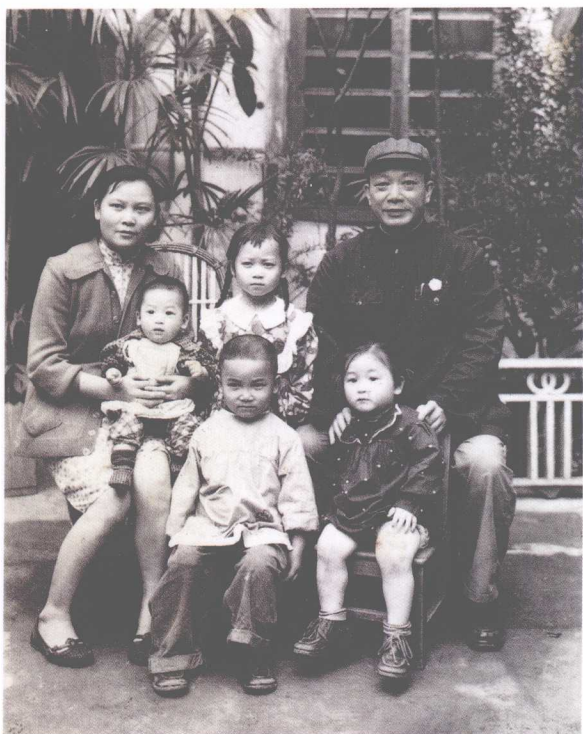
小院蓮池 A Little Water Lily Pond in the Backyard

出匠心作具象與抽象的結合，以抽象塊面打破傳統結構，也形成某種虛擬性意象。傳統工筆設色畫基本以綫造型，平面塗色，稍加暈染，以寫實為主。平琰在其不少作品中，畫面結構常輔以大塊狀的水墨或色彩，或者以製作面積較大的抽象性彩墨肌理作畫面的有機結構；或者，先輔以較大面積的抽象色彩或水墨的塊面以奠定畫面的基本結構，再於其上作花鳥的勾勒描繪；或者，亦有先繪畫花鳥景物，再以或淡或濃的色墨塊面塗刷其上者，此中亦有潑墨潑彩而成之偶然色墨效果……這些似乎突兀抽象之筆，既打破了工筆花鳥精工謹細的傳統表現格局，給這種工緻的畫風添加了某種自由輕鬆表現性較強的手法，又增加了某種虛擬超越的與現實的距離感；同時，這種大面積的色墨塊面，在結構基礎的奠定上又有其特定的作用。在工筆花鳥畫上，這或許是平琰的一種大膽的屬於現代審美的創造。

這種突破工筆畫傳統格局的做法，還包括工意結合的手法。平琰作畫大量運用意筆於工筆造型之中，例如工筆的天鵝輔以意筆的浮萍，工筆的花葉輔以意筆的老樹幹，工筆的丹頂鶴配上大筆寫意的蘆葦，有時，純水墨寫意的紅梅配上半工半寫的喜鵲……這讓人想到齊白石在大寫意水墨花卉上配上精緻的工筆草蟲。

由於該工則工，該寫則寫，加上前述抽象色墨塊面在畫面的介入，使平琰的這種主要在工筆中引入意筆的獨特手法也有某種和諧的總體效果。值得一提的是，平琰的這種介入意筆的工筆花鳥畫，還因大量使用肌理製作的手段而與傳統花鳥畫中的沒骨法相結合，使自己的作品創意十足。

如果說，上述造型上若干虛擬性的運用已為平琰的繪畫帶來許多對現實的大膽超越的話，那麼，主觀色彩的強化運用，更加强了這種精神性的表現。我們不難在平琰的作品中找到某種裝飾性的虛擬的色彩，如櫻花樹後暈染得虛幻朦朧的藍色背景，幾隻白鷺徜徉於藍灰色的荷塘之中，在藍綠色的夢幻般的迷蒙色彩中透出一星半點紫紅色的荷花，至於深藍色背景上綠色的大片荷葉，讓人似乎進入神



家人合影 Family Photo



與家人在香港 Photo in Hongkong

話般的境界。平琰強化色彩創造夢幻般的境界，為其花鳥畫之一大特色。平琰用色顯然受到敦煌壁畫的影響，設色厚重，材質感強，裝飾風濃烈，東方特色鮮明。加之平琰喜用古墨，這也使其畫風中隱顯幾分古意。

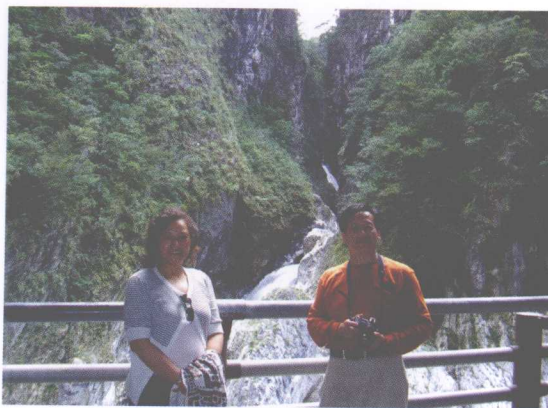
而這種對精神境界的追求，也正是平琰的追求。在工筆花鳥領域，畫家多以再現寫實之精工絕藝為能事，而忘畫之為畫為言志為緣情。平琰的畫，則努力通過花鳥形色作為符號，在對現實的超越中，創造出一種詩的意境，一種精神的境界。事實上，上面所分析的平琰的畫面處理，不論是花鳥題材的符號象徵，似是而非的造型意味，迷蒙色彩的夢幻暈染，多種物象的複雜組合，又無不是為了創造一種意象一種境界一種詩情畫意。如梨花盛開的《花繁清溪》，《雲蒸霞蔚》的彩蓮，峨眉山中的《珠禽》，又如滿池芙蕖紅蓼小鳥，在灰色中偏紅灰、綠灰畫面的“綠雲縹緲動僊裳，紅艷輕勻鬥曉妝。閒向花房摘蓮子，滿衣金粉露華香”，以及山澗櫻花及鸚鵡野鴨構成的動人景象……平琰如抒情詩人般用幅幅山花野卉園柳鳴禽吟詠出自然雋永古雅幽深的詩情。

當然，平琰的畫屬於講究功力的“畫家之畫”。他的嚴謹、繁複，他的工筆重彩，他對詩情境界的追求，所有這些都屬張大千倡導的“畫家之畫”，是民族美術傳統中偏重工筆一路，與文中開頭提到的講究不似，講究簡逸，講究筆墨意味而不是詩情畫意的“文人畫”並非一路。儘管平琰也吸收了文人畫寫意筆墨的因素，但僅用文人畫的一套道理去解讀平琰的畫是講不通的。

林木 美術史家，美術評論家，中國美術家協會理論委員會委員，四川大學教授，四川師範大學美術學院院長。



家人合影 Family Photo



與夫人在臺灣 With My Wife in Taiwan

A Pursuit to Create a Poetic and Artistic Mood

Reading Zhou Ping-Guang's Flower-and-Bird Paintings

For more than a century, critiques of Chinese painting, and calls for its preservation, even salvage, have never stopped. The culprit for these loud voices seems to be the so-called "literati painting" style. Lu Xun once wrote about the style that "One painting is about the eye, yet it is unclear if it is round or square. Another painting is about a bird, yet it is unclear if it is an eagle or a swallow. By overly emphasizing on simplicity, the painter achieves nothing." In fact, people in the Ming and Qing Dynasties had already started criticizing the practice of literati painting. In "A Few Comments on Painting" written by Tang Zhi-Qi of the Ming Dynasty, the author said, "Careless brushworks tend to produce works that are loose, theme-less, and lacking in structure. They are at best a child's daub instead of true art." In "Collected Paintings" by Dan Chong-Guang of the Qing Dynasty, the author wrote, "Some well-established artists paint without observing the objects of interest in nature. They hide their inadequacies and defend themselves with the excuse of painting in the literati style". In conclusion, the emphasis on simplicity of both form and technique is indeed one of the causes of the gradual decline of the literati painting style.

Today, paintings done with techniques to hide the painters' inadequacies are still numerous. But the critical trend of the 20th century leaning towards realism has prompted considerable changes. One of the great Chinese painters, Zhang Da-Qian, was an ardent promoter of his so called "artist's painting" style



在臺灣大千故居
At Zhang Da-Qian Residence in Taiwan

as opposed to the literati painting style. He wants artists to be able to do big paintings. By big, he means big in both the physical size and the subjects. He said, "An artist must be able to paint on a large canvass sophisticated subjects in complex designs. Only then, can an artist demonstrate his skills and artistry." After a century of evolution, those artists who paint in the artist's painting style as advocated by Zhang have finally regained attention in the realm of Chinese painting. There is little doubt that Zhou Ping-Guang's works are characteristic of the artist's painting style, and it is no coincidence that Zhou Ping-Guang and Zhang Da-Qian have much in common. Zhou Ping-Guang's father, Zhou Qi-He, was a master of Sichuan Opera and a close friend of Xu Bei-Hong, Fu Bao-Shi and Zhang Da-Qian. That is why Zhou's family was able to collect numerous of Zhang's master pieces. Zhou Ping-Guang's teachers, Xiao Jian-Chu and Zhao Yun-Yu, were both of Zhang's students. Xiao even married one of Zhang's daughters. Perhaps because of these close relationships, Ping-Guang's study and training in Chinese painting, first of the Gongbi style (fine brushwork) and then of the Xieyi style (freehand brushwork), gives his works the well known qualities of rigor and meticulousness.

As Zhang Da-Qian said that an artist must be able to do big paintings, most of Ping-Guang's paintings are one or two square meters in size. Among the genre of flower-and-bird paintings, these sizes are unusually large. Moreover, his works are often in Gongbi style, which requires close attention to details, and renders big paintings even more challenging. Zhang pointed out that big paintings require complex designs dealing with relationships among many objects, while small sketches involve only a few objects such as a small rock, several orchid leaves, and two or three bamboo branches. These small sketches are primarily intended for amusement, and are usually reserved for decorations such as Chinese folding fans. In Ping-Guang's paintings,



小院一景 Scenes of the Backyard

numerous objects, such as flowers, leaves, plants, waterfalls, rocks, birds, and animals, become parts of a complex design. Sometimes, he even breaks down the boundary of seasons, and harmoniously place flowers and birds of different seasons in the same painting. And in some paintings, the birds and flowers number in the hundreds. Paintings of such complexity were rarely seen during the Tang and Song dynasties, and only became popular in the Ming Dynasty. When the literati painting style gained momentum during the Qing Dynasty with emphasis on the usage of ink, the big colorful paintings in Gongbi style declined. Learning from both the modern masters like Zhang Da-Qian, Xiao Jian-Chu, and Zhao Yun-Yu, and the master works of the Tang, Song and Ming Dynasties, Ping-Guang has not only inherited their tradition in flower-and-bird paintings, but also demonstrated his talent and creativity with his innovative techniques and designs.

Although a complex combination of objects increases the difficulty of a painting, it also creates numerous possibilities for Ping-Guang to sharpen and demonstrate his skills. In his representation of images, combination of objects, perspectives of structures, implementation of strokes, and manipulation of colors, he opens a new window in expressing his personal and distinct style in his works.

Most of Ping-Guang's paintings, especially his flower-and-bird works, are rich in details, and composed of complex combinations of objects, usually ranging from basic landscapes, such as mountain rocks and a little stream, to a combination of landscape and flowers, or a flock of various birds. Even when he paints only one kind of flowering plant, the branches interlace with each other to achieve a high degree of sophistication. Despite the large scales and the complexities of his paintings, Ping-Guang handles every detail with precision, down to a feather, a petal, a leaf or a piece of fur. In his paintings, magnolias, peach flowers, and peonies bloom in harmony; peacocks, golden pheasants, and hoopoe birds contend in beauty; flocks of birds,



與家人合影 Family Photo

luxuriant trees and flowers, murmuring streams, and grand mountain rocks all compete and compliment one another in a unique, elegant and multi-faceted composition. In today's flower-and-bird paintings, complex designs such as Ping-Guang's are rarely seen, and it is precisely these details that make his works spectacular.

No matter how complex Ping-Guang's paintings are, they all have focal points arranged according to their levels of impact, and contrast of colors and shades throughout the painting. Such techniques make his paintings elaborate yet not confusing, dense yet not tight, distant yet not lost, and stretched yet not strained. Furthermore, Ping-Guang shows his extraordinary talent in combining the abstract with the concrete, thus creating compositions that break away from traditional Gongbi style works that emphasize realism, form the contours of objects with sharp lines, and apply colors with a low degree of variation. In many of Ping-Guang's paintings, the scenes are dotted with large, occasional patches of ink and/or colors. Sometimes, he creates large patches first as the basic structure of the painting, then adds Gongbi style details. At other times, he paints objects first in Gongbi style, then adds large patches to achieve fortuitous effects of ink and color splashing. These abstract strokes and shapes of colors not only deviate from the traditional layout of Gongbi style flower-and-bird paintings, but also adds an abstract feeling of space and distance that goes beyond realism. In the genre of flower-and-bird painting, this is a truly bold experiment by Ping-Guang.

In addition to breaking the traditional formative practice of the Gongbi style, Ping-Guang also combines the techniques of Gongbi and Xieyi. For example, a swan drawn in fine brushwork is accentuated with duckweeds done in freehand brushwork; Red-crown cranes drawn in Gongbi style are mixed with reeds in Xieyi style; and sometimes, plum blossoms painted in freehand brush strokes are accompanied by magpies that are drawn in a mix of the two styles. This approach reminds us of Qi Bai-Shi's paintings in which



小院一角 A Scene of the Backyard



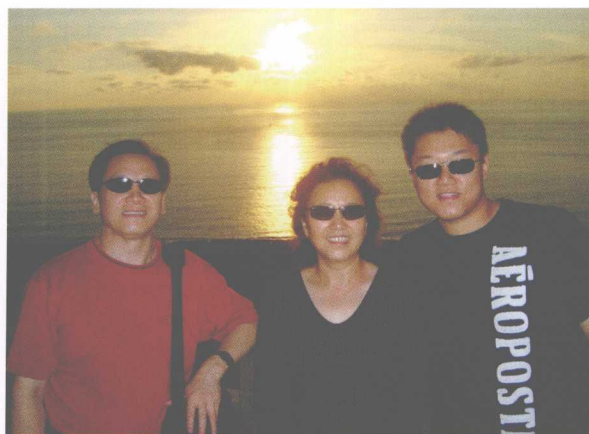
小院花盛 Blooming Flowers in the Backyard

freehand ink flowers are arranged in pairs with little insects in Gongbi style.

In addition to Ping-Guang's instinctive ability to apply the right painting style to the right design, and to his skills to employ abstract forms of ink and color, his approach of inserting freehand brushwork into paintings that are mainly composed of fine brushwork, and vice versa, has enabled him to achieve a harmonious overall effect. Furthermore, the combined use of different object textures and contour-less objects makes his paintings even more refreshing.

If the approach of inserting abstract objects into realistic designs boldly surpasses the boundary of realism into spiritual experiences, then the subjective manipulation and the strong use of colors further enhances these experiences. It is not difficult for us to find those colors in Ping-Guang's paintings that bring us such sensations. All one needs to do is to look at his cherry trees fronting an illusory and misty blue background; egrets leisurely wading in grayish blue lotus pond; a tiny purple lotus flower twinkling from a dreamy bluish green background. These colors and scenes make one feel like floating in a mythical fairyland, and they have become one of the distinguishing characters in Ping-Guang's flower-and-bird paintings. His color manipulation techniques are obviously inspired by the Dunhuang Frescoes, as evidenced by his heavy use of colors, his sense of almost touching the objects, and his highly decorative designs with Chinese flavors. Moreover, his passion of using antique ink stones also gives a vintage feel to his paintings.

A determined pursuit for spiritual experiences is indeed Ping-Guang's ultimate ambition. In the realm of Gongbi style flower-and-bird painting, most artists paint the objects as realistic as possible, forgetting that the purpose of painting is to represent an artist's perceptual impression of the world. Instead, Ping-Guang symbolizes his flowers, birds, colors, and object formations in order to surpass the limitation of



與家人合影 Photo in Taiwan

realism, and to create a poetic and spiritual mood. In fact, in the above analysis of this writing, whether it is the symbolization of the flower-and-bird theme, the abstract formation of an object, the application of coloring techniques for dreamy images, or the complex composition of different objects, all of his efforts are for creating an imagery, a perception, and a poetic and artistic mood, just like what the great Chinese poets and writers attempted to create: the pear tree flowers blooming by the “Florescent Streamlet”; colorful lotuses flourishing in the “Misty and Rosy Clouds”, “Exotic Birds” wandering and flying in the famous Emei Mountains, a full pond of lotuses and flocks of little birds painted in grayish red and green, “The drifting jade-like clouds seem to stir the lady’s silk robe, whose brilliant red accentuates her morning makeup. She saunters to the flower chamber and picks a lotus pod. In the golden sun, she blooms like a bouquet.” Like a lyricist, Ping-Guang employs all living plants and creatures to express poetic and philosophical moods.

Certainly, Ping-Guang’s paintings belong in the “artist’s paintings” as advocated by Zhang Da-Qian. His artistic genius, his fine brushworks and strong colors, and his pursuit for poetic and artistic excellence, both place his works among “artist’s paintings”, and rank them along traditional Chinese paintings with an emphasis on the Gongbi style, that are significantly different from the so-called “literati paintings”, which put little value on realism, insist on simplicity of design, and cling to the trivial ink effects lacking poetic and artistic perception. Although Ping-Guang has absorbed into his works the elements of freehand brushworks of the literati painting style, one must never attempt to understand his art with the theories of literati painting.

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