

CHINESE IMAGISM



意象油画

鸥洋24年实验文献

Chinese Imagism

— Ou Yang: 24 Years of Experimental Oil Painting

(1986–2009)

—— 梁江 编

Edited by Liang Jiang

人民美术出版社
PEOPLE'S FINE ARTS PUBLISHING HOUSE



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作者简介：

鸥洋，1937年生于湖北，祖籍江西。1960年毕业于广州美术学院，后留校任教。现为广州美术学院教授、中国美术家协会会员、中国油画学会理事。

20世纪60年代起活跃于画坛，早期作品倾向写实。1985年师从法籍著名画家赵无极后开始探索“东方意象”油画语言，将中国“文人画”趣味与西方印象派光色、现代形式感结合起来，形成个人独特的艺术风貌。

About the Artist :

Born in Hubei Province in 1937, Ou Yang is a native of Jiangxi Province. After graduating from the Guangzhou Academy of Fine Arts (GAFA) in 1960, she became a professor of GAFA. She is also a member of the China Artists Association and a council member of the China Oil Painting Society.

Since 1960s, Ou has been very active in the circle of painting. The style tended to be realism in the works of her early period. From 1985 on, she turned to the exploration of “Chinese Imagism” in oil painting under the guidance of Zao Wou-ki, an established French-Chinese artist. She forms gradually a unique style of her own by combining the essence of traditional Chinese literati painting with that of the Western Impressionism.

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自序

我曾经说过，我是属于艺术上不大安分的那类人，喜欢在艺术探索中寻找乐趣。20世纪80年代中期，我作为美术学院教师，已有一定的写实油画基本功，不少人认为，我只要沿着这条路走下去，定能获得满堂彩，但我却决心选择一条陌生的“意象油画”探索之路。

1986年，我在第一次“意象油画”新作展览会的《前言》中写道：“我希望开拓属于自己的艺术道路，希望按我自己——一个东方人的眼睛、感情和语言，去发现、去感悟、去寻求艺术的真谛。”

自1985年在赵无极绘画班接受赵无极先生教导后开始“意象油画”探索，至今已24年了，有人建议我出一本“文献”，将这些年的实验记录下来。因为迄今为止，中国尚未曾有一位油画家以“意象油画”语言为课题，进行长达20多年的学术实验，并汇总成“文献”出版。

西方油画传到中国已有百年，始终要解决油画东方本土化的问题，现将我这么多年“意象油画”实验的资料集成“文献”，希望为中国油画本土化的研究提供一份学术案例。

回顾1991年在中央美术学院陈列馆举办我在北京的首次“意象油画”个展，当时在我的作品研讨会上，著名艺评家刘骁纯说：“鸥洋的艺术使西方的艺术技巧与中国文人画写意性结合起来，而这种结合代表了今后艺术的潮流……”此番话当时对我的鼓舞相当大，让我多年来孤身走在“意象油画”实验道路上能一直充满信心。

时至今日，已过去十七八年了，综观油画艺坛，潮流变化不断，虽然刘骁纯当年关于西方的艺术技巧与中国文人画写意性相结合，代表今后艺术潮流之预言似乎未见实现，但是已看到有相当多的油画家耕耘在这块“意象油画”的土地上，并已见开出鲜花，使我有在“丛中笑”的感慨。相信中国未来的本土油画，必定能真正屹立于世界艺坛。

在这份“文献”中，除了我的“意象油画”实验24年的体会及作品展示外，还收入了许多篇各个年代艺评家、画家们为我撰写的评论文章，其中有闻立鹏、邵大箴、孙美兰、陶咏白、易英、黄专、张晓凌、杨小彦、黄一瀚、李伟铭、王受之、何琳、林墉、王嘉、王玉庚、车建全、周湧等。这些文章除了有很高的学术价值外，也给了我的艺术探索许多支持和鼓励。

我在1986年“广州星河展”、1991年北京中央美术学院陈列馆、1998年广东美术馆、1999年和2007年中国美术馆举办了多次“意象油画”专题个展，展出各时期的“意象油画”实验作品。期间召开了几次作品研讨会，各位艺评家及画家同行的发言在充分肯定我的艺术探索价值外，还真诚地给予建议，对我有很重要的指导意义，值得珍惜。

在这漫长的“意象油画”实验日子里，有过成功的喜悦，也经历过冷遇、挫折。所幸我得到不少支持，如陶咏白、孙美兰等艺评家，总是关注着我，给我力量。黄一瀚、周湧、何建成等年轻一辈的画家，他们站在当代艺术视觉立场上，常给我学术上的建议，多年来一直支持我、鼓励我，让我能不动摇地坚持我的实验。

我要感谢中国美术馆副馆长、中国艺术研究院美术研究所所长梁江先生，在百忙中大力支持，主编这份“文献”。

“意象油画——鸥洋24年实验文献”是记录我从1986年至2009年的资料，也许今后还会有新的实验，再编新的“文献”，对于已达72岁高龄的我，但愿能有这一天。

鸥洋

2009年10月

Artist's Preface

Being an artist, I am not a “law-abiding” person – my very interest is to search for various possibilities. In mid-1980s, I was a fine arts teacher who had already obtained the basic skills of realistic oil painting. Some people said that if I carried on, I would become a successful painter; however, I made my mind to blaze a new way of “Imagism oil painting”, which was a totally strange world for me at that time.

When I drafted the preface to my “first Imagism oil painting exhibition” in 1986, I said: “I wish to create a novel way of painting that belongs only to myself – through which I could discover, sense and seek the true essence of arts with the eyes, feelings and language of an Easterner.”

Now 24 years have passed since I participated in Zao Wou-Ki's painting class in 1985 and began my exploration of Imagism oil painting. Some people suggested me to publish a document book to record my artistic journey. So far, there is no other Chinese artist who has carried out continuous academic experiment on the subject of “Imagism oil painting” for more than two decades, and then made it into a documentary book.

Though the Western oil painting has been introduced into China for over 100 years, we still face the problem of “Easternization”. Now I wish the compilation of this book could offer an academic case to the research in this field.

In 1991, my first “Imagism Oil Painting Exhibition” debuted in China Central Academy of Fine Arts in Beijing. A followup seminar was held after the show. I still remember the comment by renowned art critic Liu Xiaochun, “Ou Yang's painting combines Western oil painting skills with the Eastern traditional artistry, which represents the future art development.” Liu's words have greatly inspired me, and made me feel confident.

Another 17-18 years passed since then, and the fashion in the oil painting circle has changed a lot. Although it seems that Liu's prediction has not fulfilled thoroughly, I am happy – as a forrunner in this regard – to see that more and more artists are joining in the “imagery oil painting” group. I believe in the future, Chinese oil painting could establish its fame in the international art circle.

Besides my own experience and works, you can also find a number of articles written by artists, critics on me in this documentary book. Among them are Wen Lipeng, Shao Dazhen, Sun Meilan, Tao Yongbai, Yi Ying, Huang Zhuan, Zhang Xiaoling, Yang Xiaoyan, Huang Yihan, Li Weiming, Wang Shouzhi, Lin Yong, Wang Jia and Che Jianquan. They are of high academic value and bring huge support to my artistic career.

I have held “Imagism Oil Painting” exhibition in many places, such as Guangzhou Star River Hall in 1986, China Central Academy of Fine Arts in 1991, Guangdong Museum of Art in 1998, and National Art Museum of China in 1999 and 2007. Several seminars were held during these exhibitions, and I have learnt a lot from the honest advices given by many art critics and artists.

During my long journey of “Imagism oil painting” experiment, I have experienced both the happiness of success and also the frustration of failure. Fortunately, I got lasting support and suggestions from many people such as Tao Yongbai, Sun Meilan, Huang Yihan, Zhou Yong and He Jiancheng. Without their encouragement, I might not persist in my artistic belief.

Besides, I want to express my gratitude to Liang Jiang, vice president of National Art Museum of China and head of the Visual Arts Research Institute of the Chinese Arts Research Academy, who took the charge of compilation of this “documentary record” amid a busy schedule.

This book has recorded my experiment experience in imagery oil painting from 1986-2009. Though I'm 72 now, I wish to have the opportunity to compile another “documentary record” after conducting more experiments in the future.

Ou Yang
October, 2009

我画意象油画

文/鸥洋

1986年，我在“广州星河展”展出我首批探索意象油画之作品，这些作品是在参加了法籍著名画家赵无极先生主办的油画训练班学习以及去美国考察了一阵子世界艺术之后完成的。我曾在展览的《前言》中写道：“我希望开拓属于自己的艺术道路，希望按我自己——一个东方人的眼睛、感情和语言，去发现、去感悟、去寻求艺术的真谛。”我之所以这样写，是因为我一直有一种艺术的失落感，在长期接受外来油画体系的过程中，已经习惯了别人的观察思维方式和表达形式，以至于一直未能真正形成自己独特的艺术个性。当我在美国美术馆考察世界油画时，这种“食残羹”的感受更为强烈。

我自认为是属于艺术上不安分的那类人，喜欢在艺术的探索和开拓的挫折中寻找乐趣。尽管我面前已有别人铺垫的平坦之路，但我却执意去领略坎坷。正如画家林壖同志在评论我的近作的文章中所写的那样：“如果她循着苏式灰调子搞下去，应是属于生动派的，自然有功绩。又如果她跟着印象派发挥下去，亦可博得满堂彩。然而她不，她要直接捧出心，对人生直抒情怀……”

其实，艺术家作画本无太多玄妙，无非是内心的需要，选择一种与心灵亲近的表述形式而已。就像人要倾诉，用自己的语言讲心里话一样。我能不能找到自己的油画语言呢？

我该感谢赵无极先生，是他增强了我去走融合中外优秀传统、画我自己的样子的决心。他曾说：“这许多中国最好的传统，每一个人，拿出一部分最喜欢的，与你的性格最接近的，把它消化了。然后把学到的西洋的东西、好的东西拿出来，两方面合起来，慢慢地、自然而然地融合起来，那你的画风就有了。”

在赵先生艺术思想的启迪下，当时已不年轻的我开始了艺术上的自我变革。我尝试从中国传统绘画的文人画中吸取与我性格较为接近的抒发情感的意象绘画语言，借以表白内心自我，表现我对于人生、现实、自然的种种感悟。

我力求在自己的作品中抓住凝聚东方精神的中国传统绘画审美思想的内核——气韵生动，并发掘其中所蕴含的现代意念和抽象因素。

我从中国传统审美心理出发，选择了触动人们内心的自然景态，如池莲等题材作我的绘画凭借，以西洋印象派的油画光色、中国水墨画的笔情意趣、抽象意象的造型等来表现生生不息的宇宙、自然、生命的运动，着力表现这种生命运动乐曲中的旋律、色彩、音响和节奏感，赋予其现代意味。

从1986年的初次探索到今天已有十多个春秋，其间我的新作曾经历了冷遇，送展的作品也常落选，画商更不屑我的画。在这漫长的寂寞岁月里，幸运的是我没有停止探索的脚步，我坚持下来了。

到后来，我的这些作品逐渐有了知音。当接到北京说我的《冬天里的春》获银牌奖的通知；当我在北京举办个人画展受到同行肯定，作品《沉浮》被中国美术馆收藏；当我在法国巴黎举办个人画展，一位法国国家美术馆馆长特意找到我，赞赏我的画并邀请我参展；当我在中国“'94中国艺术博览会”上展出作品获优秀奖；当我从电话中听到一位普通工人因喜爱我的作品，提出愿出相当于几个月的工资的价格收藏我的一幅作品时……我欣慰的心情是难以言表的，我感谢他们给予我的鼓励和信心……

1997年8月于广州美术学院

My Exploration of Imagery Oil Painting

Ou Yang

In 1986, I showed my first group of experimental imagism paintings in Star River Galery. Those works were accomplished after I took part in the canvas training class held by famous artist Zao Wou-ki and researched the world art in America for some time. The words I wrote on the preface of the exhibition were as following “ I wish to create a novel way of painting that belongs only to myself – through which I could discover, sense and seek the true essence of arts with the eyes, feelings and language of an Easterner.” I wrote these remarks because I felt so lost. I failed to take shape personal style because I used to accept other’s observing and thinking mode and expression when studying foreign oil painting. The feeling of a mere rehash of stale idea was even stronger when I studied the world art in the US.

I’m not a person who is content with the status quo and I like to get fun from the frustration in the process of researching and exploring the art. Although there was a smooth way other people had paved in front of me, I prefer to choose a tough one. Just like the comment made critic Lin Yong “if she follows the gray tone of the former Soviet Union’s style, she can make a very vivid depiction and can get achievement naturally; if she follows the Impressionism school, she also can get fame. However, she chooses to express her emotion to life directly...”

In fact, there is no much mystery for painting. It’s just a kind of inner calling of heart, just like talking in one’s own native language. I wonder if I could find my own painting language.

I really appreciated Zao Wou-ki, who inspired me to paint in a way of myself by integrating Western and Chinese tradition. He said: “Chinese tradition has its own merits – everyone chooses and digests the part that lures and suits him best. Then take the good from the Western art that you have learnt. Combine the two parts gradually and naturally and you will get your own style.”

Under the guidance of Zao’s arts thought, I began my art innovation though I was not young at that time. I tried to extract the imagery painting language of Chinese traditional literati painting, which echoes to my heart, to express my feeling and understanding of life, reality and nature. I tried to grasp the essence of Chinese traditional aesthetic cohering the oriental spirit – rhythmic vitality – and to get its implied modern ideas as well as its abstract elements.

From China’s traditional aesthetic mentality, I chose the impressive landscape, such as pond lotus as my creation fodder. I expressed the lively movement of universe, nature and life with the light and color of Western Impressionist painting, and the abstract image modeling of Chinese ink painting. I emphasized the cantus, color, acoustics and rhythm in the “music” of life movement and endowed the oil painting with modern factor.

It has been more than 10 years from my first attempt in 1986. During the period, my new works had experienced cold acceptance, frequent refusal from exhibition organizers and even being deserted by art dealers. Fortunately, I persisted and never stopped my exploration effort during the lonely long time.

Gradually my works got recognition. For example, my painting *Spring in Winter* won a silver prize in Beijing. My solo exhibition gained praise among peers. The painting, *Ups and Downs*, was collected by National Art Museum of China. A president of French Art Gallery appreciated my works and invited me to held an exhibition in France. I won the Art of Merit in “94 China Art Exposition.” An ordinary worker loved my works, saying he would like to buy a painting from me with the salary he received in several months. My gratification is beyond words and I express my heartfelt thanks for those who have helped me.

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Guangzhou Academy of Fine Arts

寻找油画语言的东方性

——读鸥洋油画近作

文/黄专

中西艺术的冲突与融合几乎是20世纪萦绕中国艺术家的一个恒久的课题，在我看来，这既是一种文化挑战，也是一种文化机遇。因为就艺术课题而言，也许世界上不会再有一个民族的艺术家的会像中国艺术家这样，在可以开放性地认识世界的同时，又拥有如此丰富的本土艺术传统，这种背景既为他们的艺术提供了双向资源，也为他们在这两种艺术上有所超越创造了可能性。

油画家鸥洋的创作为中西艺术冲突与融合的历程提供了独特的经验，她力图在东方写意性传统和西方现代主义抽象性传统之间寻找到一种适合个人表达的方式，而在我看来，她确实找到了这样一种方式。鸥洋称自己是一个“重感性”的艺术家，但这既不表明她是一个崇尚“表现主义”的艺术家，也不表明她是一个没有艺术问题的艺术家，恰恰相反，她常常提到赵无极这位善于在东方写意性传统与西方抽象性传统之间制造个人语言的艺术家的对她的影响，从更深的角度看，赵无极的艺术在西方画坛的成功也就是20世纪初林风眠所倡导的“调和东西艺术”的学术目标的成功。这一目标的特征在于将东方艺术的传统资源和西方现代艺术资源进行历时性的嫁接，力图创造出一种既具东方底蕴又不乏现代性的共时性的艺术样式。客观地讲，与潘天寿的东西方艺术“拉开距离”的方案和徐悲鸿“采用西法”的方案比较，这种“调和”方案无疑具有更大的艺术难度和风险性，因为它要求的不是表面化的形式实验，而是两种历史性文化底蕴的共时性的理性组合。

当然，对于鸥洋来说，她所处的艺术情境比林风眠甚至赵无极所处的历史情境具有更为复杂和丰富的特征与内容，她的选择和实验也就具有更多这个时代的痕迹。如果说1985年赵无极油画训练班的学习是鸥洋油画艺术的转折点，那么这种转折的意义就在于她使自己由一位熟悉现实主义创作模式的艺术家的转变成为一位更具个性和现代品质的实验性艺术家。当然，这里的所谓“现代品质”不是指她是一位“现代派”或“前卫性”的艺术家，而是指她已成为一位具有明确艺术目标和个性化追求并具有更为开放的艺术视野和个人创作能力的艺术家。从某种意义上讲，赵无极对她的影响与其说是风格层面的，不如说是价值层面的，或是启示性的，为她将自己的艺术习养、艺术经验带进一种新的创作状态和艺术意境提供了可能性。

鸥洋将自己的油画称为“意象油画”，不管这个概念准确与否，都表明了艺术家对自己艺术的一种理性态度：她力图使油画这种西方艺术语言具有东方性的叙述能力，而且是更具个性方式的叙述能力。鸥洋的油画是通过这样几个递进的层面完成这种转换的：首先，她尝试从西方油性语言和东方水性语言这一对基本的形式要素出发去寻找问题的起点，她大胆地在油画布上使用水性晕染的技法，使油性材料产生出一种类似于国画中“撞水”“撞粉”的色调效果，为画面空灵的意象进行形式铺垫；在画面形象处理上，她没有采用西方纯抽象的语言形态，而是在“似与不似之间”这类的东方美学原则指导下，对中国花卉和西方印象派自然图像这两种图式的多层次、多色调的结构进行修正和调整，使画面产出一一种富有东方韵味的、幻化的意象造型；在鸥洋的油画中还有一个不可忽略的语言因素，即对光影的使用，鸥洋是一位喜欢光影的艺术家，甚至在“文革”期间的主题性创作中，光影一直都是她的独具个性的语言要素（如在《雏鹰展翅》中，她就独特地在国画作品中采用了光影的处理），而鸥洋对光的理解已不再是现实主义的，也不是印象主义的。在她的油画中，光的使用类似于东方传统美学原则中“素以为绚”“计白当黑”的作用，往往成为构成鸥洋油画中特有的通透感和韵律感的主要表现手法。正是对这些形式要素的富于东方性的理解和处理方式构成了鸥洋油画东方性的形式基础，也正是在这个层面上，油画语言中的东方性已不再是作为符号性和标本化的形态效果，而是成为具有文化底蕴的个人经验的呈现方式。

鸥洋“意象油画”留给我们最直接也是最持续的印象就是明快、洒脱的写意风格和整体性的音乐感的统一，她的画面往往

是在确定基本构图结构后就以表现性的笔触进行多层次、多色调的调整。这种调整过程并不是主观感情的单纯宣泄，而是造型要素间的节奏韵律效果和空间层次关系的寻找过程。正是通过这一过程，鸥洋的油画完成着由西方语言向本土语言的转换，可以说，这些独特的美学效果正是鸥洋长期研究中国传统绘画构图、置色间形成的韵律节奏与西方油彩色调构成的空间关系的一个自然结果。从鸥洋的代表性系列作品《秋池》中我们可以看到，在通透、明快的基本色调背景中，往往出现几枝起承转合、极度符合中国画布局方式的枝干，它们或是以厚重的肌理方式处理，或以晕染皴擦似中国画般的线条表现，多层次的油性色彩的反复重叠与水性材料的自动效果相得益彰，而关键处以光影提亮。在这些作品中，油性材料的沉着厚重与水性材料的通透空灵得到了极富张力的共时性表现，阅读和欣赏这样的作品常常可以使我们体会到一种由莫奈的《睡莲》到八大山人的《荷鸭图》之间的奇妙的意境转换。这些作品洒脱明快而又不失之粗放，自然天成而又沉着凝练，是理性分析与直觉感悟之间完美而富个性的有机组合。

寻找油画语言的东方性一直是20世纪中国油画家矢志追求的艺术目标之一，这一历程经历了由表面化的题材处理和标本化的符号象征到内在化的艺术深层语言的转换，再到观念价值的文化思考的过程。从总体上讲，鸥洋油画创作所关注的中心课题是通过尝试综合两种历时性的艺术语言寻找一种个性化的表达方式，她的艺术中所呈现的独特经验和价值为我们的油画东方化过程增添了新的内容和活力，而她由一位已经卓有成就的现实主义艺术家向一位意象油画家转变的经历，无疑又为我们提供了更多开放性的启示。

1998年3月8日于广州美术学院

(黄专：艺术评论家、广州美术学院副教授)

Searching for the Eastern Characteristics of Oil Painting Language

— On Ou Yang's Recent Works

Huang Zhuan

The confrontation and exchange between Eastern and Western arts is a haunting theme stayed in the heads of Chinese artists throughout the 20th century. In my opinion, that is not only a challenge of culture, but also an opportunity. As far as artistic creation is concerned, Chinese artists, unlike their colleagues in other nations, can open up to the outside world; At the same time, they enjoy plentiful and colourful artistic traditions. Such a background provides them two-way resources as well as the possibility of surpassing both.

As an oil painter, Ou Yang has offered a special experience to the course of confrontation and exchange between Eastern and Western arts. She tries to search for a way of her own between the Eastern imagery tradition and the Western "abstract" tradition. In my opinion, she did find her way. Ou considers herself as an artist specially stressing on sensibility. This does not mean she is an artist advocating "expressionism", nor an artist without artistic questions. As a matter of fact, she often mentions the influence of Zao Wou-ki, an artist who forms his personal style by combining Eastern imagery tradition and Western abstract tradition. Zao's success can be regarded as a followup of artist Lin Fengmian, who, together with his followers, advocated to "mix the East with the West" at the beginning of 20th century. Such kind of "mixture" that features historical shift of resources derived from traditional Eastern and Western art so as to create a generally accepted mode of art. Undoubtedly, it is more difficult and risky when comparing to Pan Tiannshou's "maintianing distance from the West" and Xu Beihong's "full adoption of Western techniques." For it requests a generally accepted rational combination of the two cultures, rather than a superficial experiment.

Nevertheless, living in an era that is more complex than Lin and Zao lived, Ou's choice and experiment reflect more marks from the time. The attendance of Zao's training class in 1985 was regarded as a turning point in Ou's canvas art, indicating that she turned into a modern, experimental and unique artist from a painter familer with realistic creation. Of course, here the so-called "modern and experimental" doesn't mean that she is a modernist or an avant-garde artist, it implies that she has become an artist with definite goals in mind, pursuing individuality as well as more open visions and creativity. In a certain degree, Zao's influences on Ou are on value level rather than her style, in other words, it is an illumination that provides a possibility of entering a new artistic condition for her artistic experience and forming her artistic accomplishment.

Ou calls her works "imagery oil painting," which, suitable or not, shows her rational attitude to her art. She tries to put the descriptive Eastern language into her canvas, making it more suitable for personal expression. Ou's oil painting has been completed its change through the following stages: first, she has tried to search based on Western oil-language and Eastern water-virtue language for a start. She took a bold innovation on adding washed of oils on canvas to present a tone effect, something like the "clash of water" or "clash of powder" skills in Chinese traditional painting. All foreshadowing for a free and natural imagery atmosphere – to produce a dreamland of images and a lasting appeal of oriental odour through her painting.

Another factor that can not be overlooked in Ou's oil painting is the treatment of light and shadow. Ou is in favour of using light and shadow in her paintings, even in those works created during the Cultural Revolution (1966-1976). Here the artist's understanding of light is neither realistic nor impressionist, it has almost functioned as the same as the so-called "taking white as black" according to traditional Chinese aesthetics. It makes up the main method to express the sense of rhythm and transparency in Ou's work. Grounded by such factors, she forms her formal basis of oriental style. Also on this level, the oriental characteristic of painting language is no longer taken as a symbol, but a way to express one's experiences supported by cultural accumulation.

The most direct and persistent impression of Ou's oil painting is an uniformity between the free and easy style and the holistic musical feeling. Usually Ou would make a draft composition of the painting, then adjust it with layers of expressive brushstrokes and varified tones. The course of such adjustment is not simply the pure outpouring of one's emotion but a search for rhythmic placement and relationship between the plastic elements. And it is such course that helps Ou to complete her change from Western language to native language. These special aesthetic

effects are a natural result of her long-time study on the relationship of spaces between the rhythmic composition in traditional Chinese painting and the subtle tones in Western oil painting. Viewing from Ou's representative works like the Autumn Pond series, we could find that the tree branches against the clear and transparent background are well arranged in line with the compositional principal of traditional Chinese painting. All of these perfectly reveal the presentation of both oil and ink materials. When appreciating Ou's works, we can feel a fantastic change from Monet's Water Lily to Zhu Da's Lotus and Ducks (Zhu is painter in Ming Dynasty). These paintings are lucid, lively and forthright in style. They are very natural and condensed that synthesize the rational analysis and the intuitional realization.

Searching for the Eastern characteristics of oil painting language has always been one of the most fascinating goals for Chinese oil painters of the 20th century. The approach to it has gone through a shift from the superficial depiction of certain subject matters and sampled symbols to internalization of artistic languages, and then to the thought of cultural value. Generally speaking, the central subject that Ou focuses on is to find a personal expression by combining two different artistic languages. The unique experience and value from her art have added new content as well as vitality to the oriental oil painting. Her change from an excellent realistic artist to an imagist painter has provided more inspiration for all of us.

(Huang Zhuan, art critic and associate professor of Guangzhou Academy of Fine Arts, March 1998)