



白 德 松 88-96 畫 選

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88—96

SELECTED WORKS OF BAI DESONG

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——論白德松的繪畫藝術

源自古代社會的“中國畫”樣式的確太古老了，這種主要在自給自足的封閉的自然經濟及封建的古代文化氛圍中產生和發展的繪畫樣式已經很難適應以工業文明及其文化為特徵的開放的現代社會的需要。以本世紀初開始，中國畫的變革思潮就已經掀起，上百年來，人們為之作出了不懈的努力。

世紀初，人們就認識到，這種以“文人畫”為核心，為區別“西洋畫”而名之的“中國畫”與現代社會的需要不相適應。為了改變老是天荒地荒不食人間烟火的傳統題材，嶺南派把城市生活引入了“國畫”；為了“國畫”老是“不求形似”，與“五四”科學理性精神相悖太遠，徐悲鴻們引入了西方的寫實；“筆墨”因襲的意味太濃，齊白石大畫沒骨，傅抱石創造了“散鋒”；“水墨”的道禪讓中國人丟棄了那麼寶貴的色彩，張大千在遍臨古人之後忽然興發，大“潑”其“彩”；潘天壽變革了結構，李可染引入了光綫……先輩大師們一點一滴地把中國畫的變革一步步地推進到今天，其中又有多少困難，多少阻力。齊白石的畫被貶為狂怪，傅抱石的散鋒被譏為不倫不類，林風眠的引入水彩水粉的繪畫干脆被逐出了“中國畫”之聖殿！然而，歷史却證明了他們的睿智與偉大。

“變則其久，通則不乏”（劉勰），這就是歷史的辯證法。本世紀以來，為了變革中國畫，人們嘗試了無數的方案。“舊瓶裝新酒”的沿襲舊形式的方法一度時髦。而法國古典學院派之寫實和俄、蘇的“現實主義”的合流曾壟斷了中國畫壇近半個世紀。痴迷于歐洲的現代主義諸流派的藝術思潮則在世紀初和世紀末都大走其紅。本世紀以來近百年的時間，古典傳統、現實主義與現代主義都在中國畫的創造與變革中打上了自己的烙印。

事實上，中國古代傳統繪畫本來也是一直在變化和發展的。如果從六千餘年前彩陶上的紋飾繪畫——那也的確是直接繪制其上的——算起，經戰國至唐宋的重彩帛畫，再至宋代的澄心堂紙和元之生紙，明清之宣紙筆墨的講究，其中經歷了多少的變化。至于由重彩而至水墨，由抽象而至形似，再至不似之似，由人物題材而至山水、花鳥，由匠畫而至院體畫，再由院體畫而至文人畫，且不論還有民間畫、宗教畫，有絹、紙、布（如唐卡畫）及水質顏料與石質顏料，乃至油質顏料之分，有以筆為之，有以手摸絹，也有以竹箋、棉、麻代筆……古人作畫，講究效果，加之沒有“中國畫”定義的限制，所以其材料、技法倒反而自由，變革創新亦自然而然。同時，中國古典傳統繪畫的發展與演變過程本身就是廣擷博取、融匯中外的過程。二千餘年前傳入的佛教藝術，本身就是包容着古代希臘、西亞、中亞及南亞文化藝術的復雜的多民族文化綜合體，以魏晉南北朝開始的佛教藝術中國化的過程歷數百年而至唐代臻于大成，那輝煌的敦煌藝術，那燦爛的唐代文化，無不是中外融和的杰出典範。就連成為我們中華民族美學核心之一的禪宗美學，我們引以自豪，樹為傳統美術正宗的“中國畫”代表的“文人畫”，都是中外融和的佛教文化的直接產物。明乎此，則傳統流程又何嘗不可以被看成是中外不斷地融和過程。

由此可見，“中國畫”作為中國民族傳統繪畫本身就具備極大的包容性，它本來應該是數千年繪畫傳統的總和，它本來就應該是包容民間畫、文人畫、宗教畫、院體畫、少數民族繪畫及其他種種傳統繪畫樣式的綜合概念，它本就應該是吞吐吸納，中外融和，以博大胸襟吸收世界文化精華的產物。但曾幾何時，“中國畫”竟被定義為與狹窄的僅千餘年歷史的“文人畫”相等同的狹窄概念，流行不過四五百年的宣紙筆墨成了“中國畫”的絕對主宰！

然而，“中國畫”應該還其本來的面目，在博大精深、寬厚包容的基礎上，當代中國畫已經以全面開拓、多向發展的態勢朝着中國畫的現代形態發展，觀念、技法、材料的大膽變革已成為二十世紀末難以阻擋的時代潮流。白德松的繪畫，就是這股時代潮中一朵明麗的浪花。

白德松是五、六十年代由美術學院培養的畫家。少年得志的畫家曾以堅實的造型能力和功力深厚的素描而享譽一方，成為同輩畫家中的佼佼者。七十年代初期，才華橫溢的白德松以其中國畫傳統的深厚功底和嚴謹的造型能力相結合，創作出一套連環畫《西雙版納的故事》聲震全國，成為中國畫壇無人不曉的優秀之作，白德松也因此而成為受畫壇關注的青年新秀。此後，白德松頻頻參展頻頻亮相，其杰出的創作才能愈來愈受人們的重視。

但是，八十年代以後，隨着整個社會開放程度的增加，西方現代主義重新衝擊中國，西化的“八五”思潮過去後，向傳統回歸的思潮又起，一度占據統治地位的以仍然是西來的“現實主義”為代表的寫實傾向越來越顯現出它的與中國傳統藝術相結合的局限性，而在現實主義風氣中成長的一代驕子們也開始呈現他們的尷尬。他們自嘲為“半截子”，為“孵不出鷄仔的煮熟的蛋”，許多畫家陷入了創作的苦惱之中。然而，本也應該屬於這批“半截子”中的白德松却並沒有氣餒，現實主義作為一強大的藝術流派畢竟也是本世紀畫壇一寶貴的財富。需要加強的祇是對傳統的更深層次的研究和對西方現當代藝術的了解。

聰明的白德松開始重新研究他本不陌生的傳統。但這一次，他更關注的是傳統的深層精神，他注意到中國藝術精神那深層內蘊中的主觀性、精神性、哲理性、情感性因素，他注意到由這種主觀情感的表現出發，中國傳統藝術已經形成了它的象徵性、符號性、抽象性、平面性、虛擬性、裝飾性等諸多造型性質及原則，以及由這些原則及內核構成的“意象”性體系。比較這些較為本質較為恒定的原則、性質因素，中國畫的材

料、技法、形式乃至風格不過是其派生的附屬的因素，是可變的而且應該變化的，石濤所謂“筆墨當隨時代”即此之謂。白德松又研究了西方現代諸派，現代藝術的主觀表現性及其形式特徵中競與東方的藝術精神有着天然的親和力。這使白德松對中西融和更有信心。

知其然，還要知其所以然。當中西藝術在白德松這裏展開它們的真面目之後，還有什麼事不可做呢？中國畫在獲得了自由的畫家面前展開了一個廣闊而美妙的前景。白德松雄心勃勃、信心十足地開始了他的中國畫變革的實驗，他要以傳統繪畫的精神及其風貌為基礎，融傳統、現實主義與現代主義為一爐。

白德松優秀的寫實主義技巧使他在歷史畫的創作上一逞雄長。這個傳統“文人畫”根本不能問津的領域（當然它自有其因）需要堅實寫實能力。近年來，白德松以大型歷史畫《馮將軍歌》、《不成滄海不成田》、《老來失計親豺虎》及《韶關誓師——在韶關向工團農團軍演講》等以黃遵憲、孫中山為題的歷史畫創作中，就充分發揮其人物畫乃至肖像畫寫實之技巧。同時，畫家又以中國傳統藝術超時空的藝術手段和以主觀融匯客觀、改造客觀，“因心造境”的“意象”思維去組織畫面，調度時空，把人物肖像與廣闊的歷史時空自由地組合。同時，畫家動用傳統的工筆重彩長于寫實的特點，和西方寫實的技巧乃至光影的表現相結合，既體現歷史畫嚴謹的一面，又發揮浪漫想象的空間，在歷史畫創作中走出了一條獨特之路。

這種立足于傳統藝術的本質及其基本原則，而又大膽地融匯寫實藝術現代藝術的成分，構成了白德松近期創作的一大特色。在《涼山的山》中，畫家以象徵的手法，把粗獷、驕悍的彝族同胞形象處理成群山峰巒形象，畫中具象與抽象，現實與象徵融和在一起。《涼山的火》則以一群圍着篝火起舞的彝族婦女映着紅光的身姿，以“火”起興，火焰與人群相交織，似火似人，人火難分，既有舞蹈之具象，又象徵着彝族婦女如火如荼的熱情，體現出畫家別具的匠心。

白德松在其創作中廣泛地運用中國畫的意象思維及創作原則和西方藝術中可以結合的因素相結合，使自己的創作呈現出多種嶄新的面目。在其《小鎮系列》、《臨溪系列》和《小院系列》中，白德松以傳統工筆設色的技法加強其抽象性、平面性與裝飾性，尤其是在西方色彩的對此與調和規律的運用中對裝飾性的強調，使白德松的這批充滿現代情趣的作品與建立在禪道觀念上的傳統山水畫大相逕庭。在其《寫意花鳥畫》中，白德松又強化了作品中的抽象性與符號性，在源自西方的現代構成原理的參與下，畫家把他多年訓練有素的傳統筆墨素養作了單純的極致化的發揮，筆趣、墨韻與水意的相映成趣，使畫面形式的獨立表現性得到了完善的表現。色彩的大量運用是白德松的繪畫與傳統中國畫的一個重要區別之一。古代文人畫因于道禪觀念以墨取靜故不用色，而白德松則立足于現代藝術對視覺語言獨立性的強調而強化了色彩。在他的一批現代工筆重彩人物畫如《蠟染之鄉》、《青蘋果》、《阿米子》、《神族之子》等作品上，白德松部分地借用西方寫實手法，虛實結合，直接地以色彩造型，使其“工筆重彩”的表現與傳統工筆大異其趣。而在《大自然》組畫中，這種以色彩直接描繪的明麗而富于裝飾情趣的畫法顯然與傳統“沒骨法”亦迥然有別。其西方色彩原理的運用，亦使其創作與傳統“重彩”之意味儼然相異。

或許，更能體現白德松在中國畫探索上的膽識與創造精神的是他在材料和技法方面突破常格的大膽做法。從一定程度上可以說，材料和工具的變革是技法變革的先導。唐宋以前多用絹，故畫風多謹細、精嚴，元代始用生紙，故水墨、筆墨意味加強。至明清之際，現有所謂“宣紙”才大量使用，大寫意水墨放逸之法方得以誕生。今人視宣紙筆墨為神聖不可移易之金科玉律實為作繭自縛之舉。宣紙筆墨有其特殊性亦因此而具局限性，所以白德松在材料技法的使用取開放、自由的態度。在材料上，他不少作品恢復中古之前的絹的使用，而與絹性質相近而更宜畫得大幅而放達的布面，則在打破宣紙一統天下的同時給自己新風格的創造奠定了基礎。色彩上運用了水粉、水彩、丙烯甚至油彩……材料的變革必然引來技法的變化。白德松以國畫為主，打破畫種界限，廣泛借鑒了民間畫、唐卡畫、傳統工藝美術、水彩、水粉、版畫乃至油畫等多種技法。多種技法的采用給白德松的繪畫帶來眾多的面目，我們可以在他的系列工筆重彩肖像上看到油畫的意味；而《韶關誓師》則國、油、版之技法兼而用之；在《大自然》組畫中有工藝染絹及水彩畫的影響。即使是宣紙水墨的“寫意花鳥”也因材料中個別特殊成分的加入而呈新趣。而水墨在布面的滲化《永逝的廣陵散》亦有宣紙所沒有的意趣……

就現代藝術的發展角度看，運用多種現代材料和全新的技法，打破畫種間森嚴壁壘已成時代性趨勢。畫種的特殊性固然可以保留、發展，但綜合各畫種的優勢為一體、創造比之各單獨畫種更具表現力的風格樣式，創造變幻無窮的全新的現代的“繪畫”，不也是一種更為現代更為廣闊的坦途麼？其實，就“中國畫”這種本應包括“中國”多種傳統民族繪畫的概念而論，它本身也是模糊的包容性極大的，決不能祇以“文人畫”、“工筆畫”，更不能以宣紙水墨而概之。同時，中國畫傳統的發展性與演變性也使當代中國畫家們有義務有權利去對它進行大膽的變革與實驗，“中國畫”的形態歷經數千年已經發生了若幹的變化，在今天它也必將繼續變化。而推動歷史發展的也正是歷代那些求變求新求創造的無數大師們。白德松機敏之處在于，他雖然以中國畫的精神去從事中國畫的創造，但他却對自己的作品冠以泛稱的“繪畫”之名。他避免了時俗對本該模糊的“中國畫”的不應有的精確的糾纏，却獲得了隨心所欲的創造的自由。

——然而，自由，不正是任何優秀的藝術創造的必要前提和寶貴的品質麼？

林木 一九九七年三月十六日 于四川美術學院

INTERFUSING THE EAST AND WEST FOLLOWING THE HEART TO CREATE

by Lin Mu

The form of traditional Chinese Painting originated from ancient societies is indeed too old. Mainly a result of closed and self-sufficient natural economy and feudal culture of ancient time, such form may find itself hard to meet the needs of this open modern society characterized by industrial civilization and its culture. The transition started at the beginning of the century, and people have been making persistent efforts for it ever since.

At the beginning of the century, people realized that traditional Chinese Painting, which took "literati painting" as its kernel and was so named to distinguish it from western paintings, could no more meet the needs of modern society. In order to change the never-changed traditional subjects, Lingnan School introduced city life into traditional Chinese Painting; In order to conform it to the principles of science and rational spirit of May 4, Movement, Xu Beihong and others introduced realism of the West; Qi Baishi painted non-linear paintings and Fu Baoshi used loose brushes on the understanding that there were too much copying of brushwork from tradition; Colours had been abandoned because of Chan ideals in inkwork, but Zhang Daqian applied them vigorously in his paintings after having copied numerous ancient artists; Pan Tianshou revolutionized traditional structures; Li Keran employed light. Our forerunners have gradually pushed the transformation of Chinese Painting forward in spite of all difficulty and obstruction. Qi Baishi's paintings were depreciated as weird while Fu Baoshi's were ridiculed as neither fish nor fowl. Lin Fengmian's were even expelled from the sacred temple of traditional Chinese Painting for he applied watercolours in his paintings. However, history has testified their wisdom and greatness.

"Innovation makes it lasting while interfusion makes it diversified" (by Liu Xie). This is historical dialectics. People have experimented on numerous plans to reform traditional Chinese Painting this century downward. To follow the old forms with a new label was once a fashion. The combination of French classical realism and Soviet socialist realism had monopolized Chinese art for almost half a century. European modernism has found itself popular both at the beginning and at the end of the century. Classical traditions, realism and modernism have branded themselves on the development of traditional Chinese Painting during this hundred years.

As a matter of fact, Chinese Painting has always been developing since ancient times. Starting from coloured patterns on pottery 6,000 years ago—they were indeed direct drawings, Chinese from Zhan Guo (475-221 BC) to Tang and Song dynasties (618-1279 AD), paintings on non-absorbent rice paper of Cheng Xun Tang in Song Dynasty, paintings on absorbent rice paper in Yuan Dynasty (1206-1368) and paintings which stressed the techniques of brushwork in Ming and Qing Dynasties (1368-1911). The changes are already too much to list, not to mention the varieties of styles from thick paint to inkwork, from abstraction to likeness and to somewhere between likeness and unlikeness; of subjects from abstraction to likeness and to somewhere between likeness and unlikeness; of subjects from figures to mountains and waters, to flowers and birds; of schools from craft paintings to academic ones and to literati paintings. Besides all these, there are still folk paintings, religious paintings, paintings on different media of silk, paper or cotton (eg. Tibetan religious paintings), paintings by water colours, mineral pigments or even oils, paintings by brush, hand, bamboo slip and cotton or linen, etc.. Without the restriction of the definition of Chinese Painting, ancient people put more emphasis on the effect of their paintings, therefore, they had greater freedom in choosing their materials and techniques. Innovation came of itself. Meanwhile, the evolution of Chinese Painting is a process of borrowings and interfusion. Buddhist art, which was introduced into China 2,000 years ago, has been a complicated and multicultural combination of ancient Greek, West Asian, Middle Asian and South Asian arts. It reached its peak in Tang Dynasty after several hundreds of years' development. The brilliant Dunhuang art and the splendid culture of Tang Dynasty were outstanding examples of the interfusion of Chinese and foreign arts. Even the Chan aesthetics, which has been regarded as one of the kernels of Chinese national aesthetics, and literati paintings, which we have been so proud of as the orthodox of tradition and representative of Chinese Painting, were direct productions of Buddhist culture. Such being the case, why cannot we regard tradition as a result of blending of Chinese and foreign elements? It is obvious that Chinese Painting as a national tradition itself is inclusive. It is a sum total of painting traditions several thousands of years. It is a comprehensive concept for folk art, literati paintings, religious paintings, academic art, minority art and other forms of traditional paintings. It has been absorbing the essence of world cultures with a breadth of mind. Yet, before long, Chinese Painting was narrowly equalized to literati paintings which has a history of only a thousand years, and rice paper and brushwork, which has been popular for only four or five hundreds of years, have become the ultimate authority in Chinese Painting.

However, it is time Chinese Painting be itself. On the basis of its profound and inclusive features, modern Chinese Painting is undergoing a multi-development to its modern forms. Bold reforms in concepts, techniques and materials have become an irresistible trend by the end of the 20th century. Bai Desong's paintings are one of the prominent examples.

Bai Desong was educated in art school in 1950's and 1960's. He enjoyed his success when very young for his strong abilities in modeling and sketching and has been a celebrated artist among the others of his age. At the beginning of 1970's, Bai Desong caused a sensation in China for his talented creation of a series of picture-story books titled "Stories of Xishuang Banna", in which he fully displayed his profundity in traditional Chinese Painting and his ability in modelling. Such a work brought him close attention from the art circle. Since then, Bai Desong frequently showed up in different exhibitions and people began to attach greater importance to his brilliant talent.

With the gradual opening of China in 1980's, however, western modernism came to knock at our door again. As a result, '85 Movement prevailed for a while; Reverting to tradition was once a fashion. Realism which was once the authority of Chinese art gradually found itself limited to combine with traditional Chinese art. Artists growing in realistic mode began to feel their dilemma. They mocked themselves "smatterers", or "cooked eggs", and were caught by severe distress of creation. But, Bai Desong was an exception. Realism as an artistic school has its own value. What is needed is to strengthen the understanding of the kernel of tradition as well as western modern and contemporary art.

Clever enough, Bai Desong started to study the tradition which was already familiar to him. This time, he paid more attention to the intrinsic spirit of it. He noticed the subjective, spiritual, philosophical and emotional elements there, as well as the symbolic, abstract, plane, fictitious and decorative principles in modelling of traditional Chinese art and furthermore, the imagery system constructed by these principles and their kernels. Comparing with

these more constant elements and principles, the materials, techniques, forms and styles in Chinese Painting are derivative, subsidiary and variable. And they should be constantly varied, as Shi Tao pointed out that "brushwork goes with time". Then Bai Desong studied different artistic schools of western modernism and found that there were natural relationship between the subjective and expressive features of modern art and the artistic spirit of oriental art. This made Bai Desong more confident in meagling them.

Knowing the hows, one has to know the whys. Both Chinese and western art unveiled themselves in front of Bai Desong and brought the freed artist to vast and wonderful prospects of Chinese Painting. Bai Desong, with all his ambition and confidence, began his experiments of reforming traditional Chinese Painting. He wanted to melt tradition, realism and modernism in one pot on the basis of the spirit and characteristics of traditional art.

Bai Desong's recent creation is characterized by mixing realistic art with the elements of modern art on the basis of the principles of traditional Chinese art. In "Liang Shan's Mountains", he symbolically turned the image of tough and stout Yi people into mountains. The concrete and the abstract, the reality and the symbol tangled together. "Liang Shan's Fire" was a group of Yi women dancing around a bonfire. Fire and people added radiance to each other, making it hard to differentiate them from each other. It was not a painting about dancing, but rather a symbol of the fervent enthusiasm of Yi women. The artist's ingenuity was thus fully shown.

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Bai Desong presents his paintings various fresh faces by combining the imagery conception and its creating principles of traditional Chinese art with western art wherever possible. In his "Small Town Series", "Fishing Village Series", "Lin Xi Series" and "Little Court Series", Bai Desong strengthened the abstract, plane and decorative features of his pictures by colouring techniques applied in traditional meticulous paintings. What is more, the applying of colour contrast and proportion of western art highlighted the decorative features of these paintings, and made them widely divergent from traditional mountain-and-water paintings based on Chan ideals. In his free-hand flower-and-bird paintings, Bai Desong stressed the abstract and symbolic features. With reference to the western modern principles in composition, he fully displayed his well-trained skills in tradition, composing his pictures with brushwork, ink and water independently and perfectly. Bai Desong also differentiated his works from traditional ones by his using of colours. Literati paintings rejected colours because of Chan ideals. Ink stood for tranquillity of mind. Knowing that modern art emphasizes the independence of visual languages, Bai Desong stressed colours. In his meticulous portraits such as "Home of Wax Printing", "Green Apple", "Yi Girl" and "Son of the God", Bai Desong partially borrowed the realistic skills from the west, directly modeled his figures with colours and thus created meticulous paintings of his own. In his "Nature Series", his command of western colour principles and his direct applying of bright and decorative colours made his works neither traditional non-linear paintings nor thickly-coloured paintings.

Probably, what made Bai Desong's courage, insight and creative spirit most clear is his bold using of unconventional materials and techniques. To some extent, the reform in materials and tools is the precursor of the reform in techniques. Before Tang and Song Dynasties, silk was much used so paintings then were delicate and strict. Since Yuan Dynasty, absorbent paper has been used, therefore, ink and brushwork began to be stressed. Till Ming and Qing Dynasties, what is now called rice paper appeared, and freehand brushwork came into being. To worship rice paper and brushwork as the infallible law is to enmesh oneself into the spinning of his own. Rice paper and brushwork are very special but still limited. Bai Desong takes an open and free attitude in choosing his materials and techniques. As for materials, he reverts to use silk, which were commonly used before Tang Dynasty. He also paints on cotton which is similar to silk but more suitable for large and untrammelled style. By abandoning rice paper, he establishes his own new style. As for colours, except for traditional Chinese pigments, Bai Desong also uses watercolours and acrylic, even oils. The reform of materials inevitably initiates the reform of techniques. Mainly using traditional Chinese Painting techniques, Bai Desong breaks the bounds between different types of painting art, and borrows his techniques from folk paintings, Tibetan religious paintings, traditional arts and crafts, watercolours, print makings and oil paintings. The applying of these techniques gives his paintings various appearances: We can find traces of oils from his meticulous and thickly painted portraits; In his "Rally to Pledge Resolution in Shao Guan", techniques of Chinese Painting, oils and printmaking were all used; In his "Nature Series", the influence of crafts and textile art was obvious. Even his free-hand ink works of flower-and-bird are fresh for his adding of some special elements. And the soaking of ink and water on cotton possesses the disposition one can hardly find in rice paper, as in "Guangling San forever Gone".

As far as the development of modern art is concerned, multiple using of modern media and new techniques and breaking the barrier between different types of paintings have become an irresistible trend. The particularity of each type of paintings has its reasons to remain, but isn't it a broader and more modern prospect to synthesize the advantages of all types of paintings and to create a new type of modern painting which is superior in its expressive power? In fact, Chinese Painting is a vague concept including paintings of different traditions of different nations, and can never be concluded by literati paintings or meticulous paintings only, nor paintings by water and ink on rice paper. Meanwhile, the evolution of the tradition of Chinese Painting has given contemporary Chinese artists obligations and right to reform and experiment on it. As a matter of fact, the forms of Chinese Painting have undergone numerous changes during thousands of years, and are still to be developed. And it is those masters who always sought for innovations and creation that pushed the wheels of history forward. Bai Desong is wise for he generally titles his works "paintings" though he always creates in the spirit of Chinese Painting, therefore, he has avoided the tangling on the precise concept of Chinese Painting and acquired the freedom in creation.

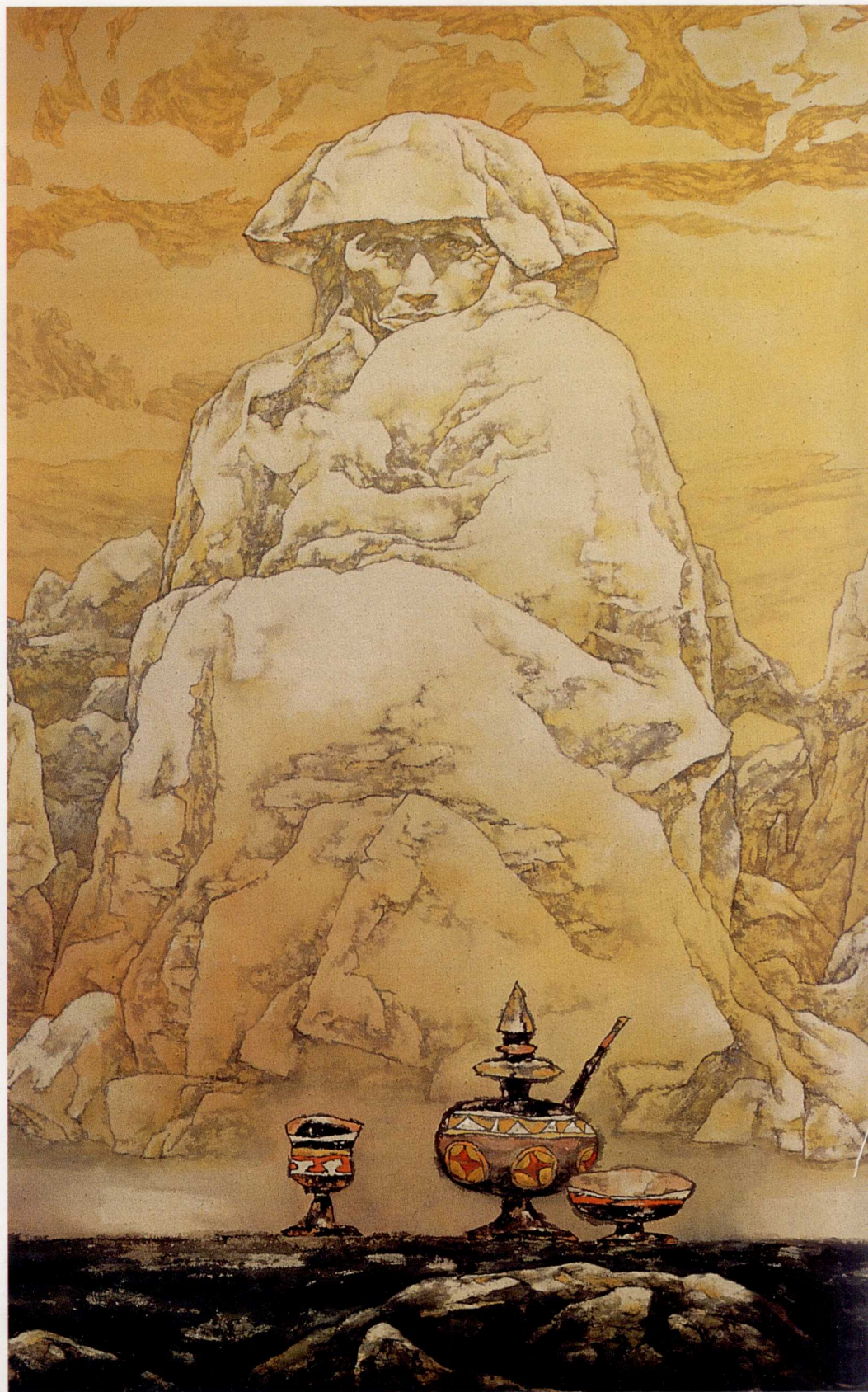
But, isn't freedom the essential prerequisite and precious quality for the creation of any excellent art?

Mar. 16, 1997

in Sichuan Fine Arts Institute, Chongqing

trans. by Guo Haiwen

凉山的山
水墨布本 · 150×230cm · 1996年
Liang Shan ' s Mountains 1996
ink and water on cotton 150×230cm





涼山無六
一九八四年
得松





凉山的山(局部)
Liang Shan ' s Mountains (part)



青蘋果
重彩布本 · 80×80cm · 1994年
Green Apple 1994
mixed media on cotton 80×80cm



火塘邊的遐想
重彩絹本 · 65×50cm · 1994年
Reverie by Fireplace 1994
mixed media on silk 65×50cm



龍柱
重彩絹本 · 65×60cm · 1994年
Dragon Pillar 1994
mixed media on silk 65×50cm



阿咪子
重彩絹本 · 50×65cm · 1994年
Yi girl 1994
mixed media on silk 50×65cm



臘染的故鄉
重彩絹本 · 50×65cm · 1994年
Home of Wax Printing 1994
mixed media on silk 65×50cm



《馮將軍歌》

工筆絹本 · 150×150cm · 1990年
(合作者：石碩、黃山)：“紀念黃遵憲先生
當代書畫藝術國際展覽”

Ode to General Feng 1990
mixed media on silk 150×150cm
(co-painters: Shi Peng, Huang Shan)
For the International Exhibition of Contemporary
Painting and Calligraphic Art in
memory of Huang Zunxian

1889年2月，年近七旬的馮才將軍率部在鎮南關大
敗法國入侵者，取得近代中國人民反侵略鬥爭的一次輝煌
勝利。黃遵憲即作《馮將軍歌》頌之



黃遵憲對那拉氏腐敗荒淫，不顧人民死活，不顧國家安危的罪惡行徑，作“七律”一首予以怒斥。末二句是：“剩取山河月中影，不成滄海不成田”。

Tattered Land 1990
mixed media on silk 65×50cm
(co-painters: Shi Peng, Huang Shan)
For the International Exhibition of Contemporary
Painting and Calligraphic Art in
memory of Huang Zunxian

“不成滄海不成田”
工筆絹本·150×150cm·1990年
(合作者：石碩、黃山)
“紀念黃遵憲先生當代書畫藝術國際展覽”



“老來失計親豺虎”

工筆絹本 · 150×150cm · 1990年

(合作者：石碩、黃山)

“紀念黃遵憲先生當代書畫藝術國際展覽”

Li Hongzhang 1990

mixed media on silk 65×50cm

For the International Exhibition of Contemporary

Painting and Calligraphic Art in

memory of Huang Zunxian

黃遵憲對李鴻章“連絡西洋、牽制東洋”、“二十年無事，總可得也”的外交路線錯誤，感于詩作。中有“老來失計親豺虎，却道支持二十年”兩句。