

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of  
NIE OU

Sichuan Art Publishing House

四川美術出版社

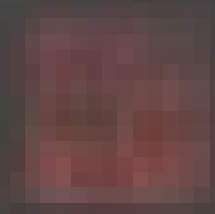
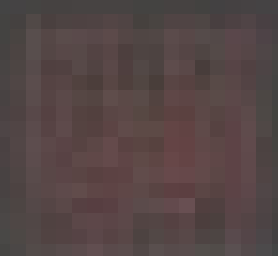


THE LIFE AND WORKS OF

WILLIAM SHAKESPEARE

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EDITED BY  
J. H. STODOLSKY



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Nie Ou

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聶 鷗

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**The Life and  
Works of Nie Ou  
—Contemporary  
Chinese Artists Series**

**Sichuan Art Publishing House**

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《中國當代美術家》畫傳旨在盡可能真實、全面地展示構成美術家藝術個性的諸多因素及其形成過程，力圖從美術家所處之社會背景、文化氛圍、生存環境及其獨具的生命形態的交織、衝突和生發中，探求其表現形態和演變歷史，以期讀者能充分而深刻地理解當代中國美術家獨特的美學追求及其藝術創作的價值，使美術家與讀者在心靈和情感上藉以獲得交流，從而在當今世界文化大循環的潮流中起到共振和推動作用。此實乃編者初衷，果能如此，將感到欣慰。

本書的出版，承蒙有志於宏揚東方文化的泰國湄南大酒店董事長陳洪振(亞真 陳信)先生及諸多知名人士的熱情支持，藉此篇首之頁，銘記於此，深表謝意。

王偉

1989年1月中國成都

วัตถุประสงค์ของหนังสือเล่มนี้ ก็เพื่อแสดงให้เห็นถึงปัจจัยต่างๆ ที่เป็นจริงและรอบด้าน ซึ่งประกอบกันเข้าเป็นบุคลิกลักษณะทางศิลปะ และกระบวนการก่อตัวขึ้นจากบุคลิกลักษณะนี้ของจิตรกร ทั้งนี้ เพื่อที่จะแสวงหาอุปนิสัยของการแสดงออก และประวัติการแปรเปลี่ยนของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนอุปนิสัยของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแง่มุมซัดและลึกซึ้งถึงสุนทรียภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกเรื่องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาส่งสร้างขึ้นมาให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองคอบและพลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมรดกปรารถนาเดิมของพวกเราเรียบเรียง ถ้าหากเป็นไปได้ฉันนี้แล้ว ข้าพเจ้าในฐานะผู้จัดพิมพ์ฝ่ายจีนจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดพิมพ์เป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของพวกเราจัดพิมพ์ไทย คือ นายอาจัน ตั้งสิน (เงินหงเงิน) ประธานกรรมการบริษัท มินาโฮเทล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ที่มีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาพิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment in which he/she lives, as well as from the genesis and intertwining conflicts of his/her own life patterns. In this way, we hope, readers may gain a full and deep understanding of the peculiar aesthetic pursuit of a contemporary Chinese artist and the value of his/her artistic creations, thereby achieving a "communion" or "mutual participation" in thoughts and feelings, between the artist and his/her readers — a communion that will help promote the great cultural exchange now going on in the present day world. This, too, has been the goal the editors of this album endeavour to achieve, and we would be happy if it is attained.

Our special thanks are due to Mr. Achin Tangsin (Chen Hongzhen) Chairman of the Board of the Menam Hotel Co., Ltd. (Thailand) and other enthusiast for the promotion of Oriental art and culture, who gave us firm support for the publishing of this album.

January 1989

Wang Wei  
Chengdu, Sichuan Province, China





# The Artist Nie Ou

畫家 聶 鵬

- of Traditional Chinese Painting.
- 1982** Her *Spring News* was chosen for an exhibition sponsored by the Academy of Traditional Chinese Painting.
- 1983** Painted the picture book *Life*
- 1984** Her daughter was born. Her husband was enrolled as a graduate student in the Oil Painting Department of the Central Academy of Fine Arts.  
Her oil painting *Summer Has Come*, traditional Chinese painting *Winter Has Come* and the picture book *Life* were chosen for the Sixth National Fine Arts Exhibition. *Life* was awarded a bronze medal.  
Her oil painting *The Family at the Foot of the Mountains*, traditional Chinese painting *House Beyond the Hill* and picture book *Matchmaking* were chosen for an exhibition in Beijing celebrating the thirty-fifth anniversary of the founding of the People's Republic, and all her exhibits were awarded prizes.
- 1985** Joined the Chinese Artists' Association.  
Fifteen of her works, including *Dandelion* and *Light Snow*, were in the Exhibition of Traditional Chinese Paintings by Fifteen Artists in the National Art Gallery and then exhibited in Hong Kong and Singapore.
- 1986** Her *Woods* was exhibited in the Oriental Ink and Wash Exhibition held in Hong Kong.  
Her *Five Girls and One Rope* was awarded one of the ten best picture books in the country.  
Her father died of illness.
- 1987** Her *Sorghum* and three other works were exhibited at the Basel International Art Fair.  
*Sorghum* was chosen for the permanent collection.  
*A Good Snow* and *A Poem by Tao Yuanming: Getting Back to the Countryside* were included in an exhibition by nine artists in the National Art Gallery.
- 1987 May** Her oil painting *Hut* was chosen for the Contemporary Chinese Oil Paintings Exhibition in New York, jointly sponsored by the Chinese Artists' Association and Hefner Gallery.  
Her *The Roadside Hut of the Old Drunkard and Donkey Herding* were included in Exhibition of Works by Outstanding Contemporary Young and Middle-aged Artists, held in Guilin.
- 1987 October** Her works were on tour with the Contemporary Traditional Chinese Painting Exhibition in the United States.  
Her husband graduated from the Central Academy of Fine Arts, received his master's degree and became a faculty member in the academy.
- 1987 December** Her oil painting *Morning Fog* was in the First Chinese Oil Painting Exhibition in Shanghai, sponsored by the Chinese Artists' Association.
- 1988** Her *Life* and *Five Girls and One Rope* were included in the National Exhibition of Picture Books by Ten Artists, held in the National Art Gallery.
- 1988 October** Her *Summer* was in the International Ink-and-Wash Paintings Exhibition, held by the Academy of Traditional Chinese Painting.
- 1988 December 8-21** Nie Ou's One-Woman Painting Exhibition was held at the Hsiung Shih Art Gallery in Taipei.
- Note** From 1981 to 1988 her works were in every exhibition sponsored by the Beijing Academy of Fine Arts, in the Oriental Ink-and-Wash Exhibition (awarded a prize in 1981), and in exhibitions sponsored by the Beijing Artists' Association.  
Her works have been exhibited in many places in Europe, North America and Asia.

- 1984年 女兒出生。丈夫孫為民考入中央美術學院油畫系研究生班學習。油畫《夏至》、國畫《冬至》、連環畫《人生》參加第六屆全國美術展，《人生》獲銅牌獎。油畫《靠山人家》、國畫《山那邊人家》、連環畫《山貓嘴說媒》參加北京慶祝建國35周年美術展覽，均獲優秀獎。
- 1985年 加入中國美術家協會。  
在中國美術館參加“15人中國畫聯展”，作品有《蒲公英》、《小雪》等15幅，并赴香港、新加坡展出。
- 1986年 作品《小樹林》參加香港“東方水墨畫大展”。連環畫《五個女子和一根繩子》獲全國連環畫十佳獎。  
父親病故。
- 1987年 《高粱》等四幅作品參加瑞士巴塞爾藝術博覽會中國畫展，《高粱》被收藏。  
在中國美術館參加九人畫展，作品有《好大雪》、《陶淵明歸園田居圖》等。
- 1987年5月 油畫作品《柴屋》參加由中國美協與美國赫夫納畫廊在紐約聯合舉辦的“中國當代油畫展”。  
參加“當代著名中青年畫家作品邀請展”，展出地點：桂林，作品有《牧驢圖》、《醉翁亭記》等。
- 1987年10月 作品到美國參加“當代中國畫巡迴展”。  
丈夫孫為民在中央美術學院油畫研究生班畢業，獲碩士學位，留校任教。
- 1987年12月 油畫《早霧》參加中國美術家協會在上海主辦的“中國第一屆油畫大展”。
- 1988年 作品《人生》、《五個女子和一根繩子》在中國美術館參加“全國連環畫十人邀請展”。
- 10月 作品《夏日》參加中國畫研究院主辦的“國際水墨畫大展”。
- 12月 由台灣雄獅畫廊在台北舉辦“聶鵬個人畫展”。

注：自1981—1988年，參加了歷次北京畫院院展，東方交流水墨畫展（獲1981年中國水墨畫優秀作品獎），北京美術家協會畫展，并多次有作品隨中國赴外展出團到美國、英國、加拿大、新加坡、香港、丹麥、瑞士、法國、澳大利亞、日本及非洲一些國家展覽。



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# Nie Ou's Own Story

## 聶鷗自述

I was born in Shenyang, Liaoning Province, on May 20, 1948. Soon, however, my parents took me to Beijing, where I went to school and have lived ever since.

In a big classroom in the Municipal Children's Centre, located in the centre of Beijing at the foot of Jingshan Hill, I took painting classes every Saturday or Sunday from 1960 to 1966.

My teacher was a slender young woman who had just graduated from college. I loved her as much as I loved painting. I liked her long plait, her wire-framed glasses and her unique purple-red checked shirt. Each time I entered that warm, wonderful room at dusk, I felt delighted. After class, in dark of night, my parents would come to fetch me home. Following them down a side street next to the hill, I would picture my teacher walking all alone past the high, dark-red walls of Jingshan Park to her dorm. The trees in the park were like ghostly figures dancing in the wind. How brave she was!

Those six years of basic education initiated me into the world of art.

1948年5月20日我出生於遼寧省瀋陽市。之後不久，隨父母遷居北京，自幼在北京生活、讀書。

在北京城中心，景山腳下的北京市少年宮裏有一間高大的美術教室，從1960年到1966年的六年裏，每個星期六或星期天，我都來這裏學習繪畫。

教我的是一位才出校門的、年輕苗條的女教師，我愛畫畫，也愛我的老師。我愛她長長的辮子，秀瑯架眼鏡和獨具特色的紫紅格襯衫。每次在暮色中走進這溫暖美妙的天地，我都很快樂。當我在濃濃夜色中跟着來接我的父母穿過黑森森的景山脚下的小路回家的時候，我想象着老師一個人沿着高大的紫紅色宮牆走回集體宿舍的情景，彷彿那滿園的樹木就是無風都會抖動着的、可怕的魔影。我佩服我的老師。

這六年正規的基礎教育，是我繪畫的啓蒙時期。

讀完了小學，讀完了中學，在“史無前例的文化大革命”運動之中的1969年，我和同學們一起去山西省雁北專區插隊。

Nie Ou's parents  
父母



Childhood  
童年



A print she made when she  
was a little girl for the Sino-  
Japanese Youth Festival  
少年時代為中日青少年  
聯歡所作的版畫



Sati 1/363/29 356221

I finished primary school, then middle school. In 1969, during the unprecedented "cultural revolution" (1966-76), my classmates and I were sent to the countryside in Yanbei, Shanxi Province.

On January 2, 1969, in gathering dusk and unbearable cold, we twelve Beijing youths, wrapped in heavy overcoats, fur hats and scarves, our eyelashes and hats thick with frost, trudged with unsteady steps in deep snow over the vast land behind a cart piled high with baggage. Ahead of us the setting sun loomed larger and larger. The puffs from the horse's nostrils and the creaking snow under our feet kept us company all the way to the small village where we were to settle. Forty households, over two hundred people—the life there was poor but peaceful.

Out of the chaos of Beijing we tucked into this small village. We lived the life of the peasants, setting off for work at sunrise and turning in at sunset. The peasants treated us well.

The loess plateau in winter was yellow sand everywhere. Our windows were covered with ice. Inside the room the coal stove burnt intensely, echoing the howling wind outside. Sometimes the wind would come to a halt and the fog would disperse, unveiling an azure, crystal-clear, mysterious vault above. In the woods dried dung could make a bonfire; wisps of smoke would hover over the flames as if frozen with cold. When the flames caught withered branches and grass, they would crackle, and the air would soon be permeated with the fragrance of dried plants.

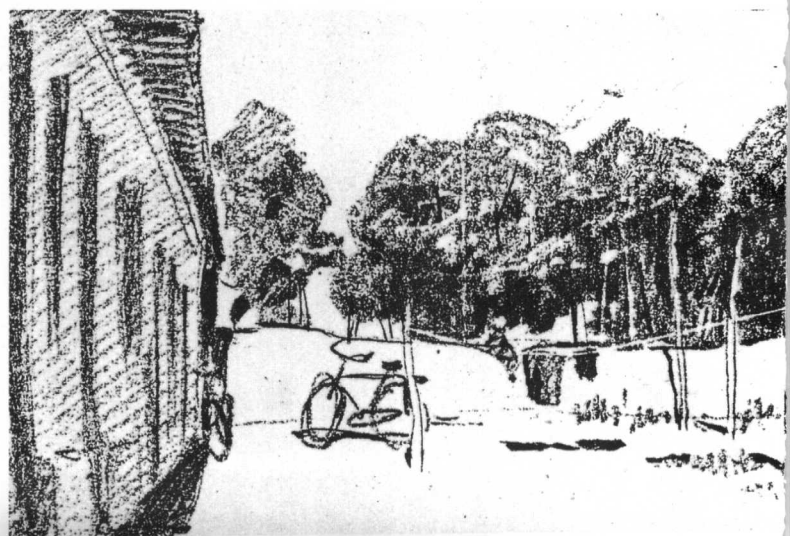
Spring breezes arduously climbed up the plateau. The frozen earth gradually dissolved into soft soil, giving off a fresh moisture. The first time I felt the softened soil underfoot, I felt enlivened. I set off for work before dawn, my limbs soon caked with cold mud. Before long breakfast was sent over, and after a bowl of steamy millet gruel I warmed up like the earth underneath. Day after day the sun rose and set; the moon went through its phases. Like the peasants, we kept adjusting our timetable to the sun. Our life was one of joy, bewilderment, expectation and momentary tears. The work was hard, the food coarse, but we were young. Like the hilly lands that, desolate as they were, still responded to dynamic spring, our state of mind became inexplicably sanguine and tranquil, even cheerful sometimes.

In lush and vitalizing summer the work was hardest. Every day after work we would collapse onto the earthen bed like iron drawn to a magnet, our arms refusing to move anymore.

However, summer brought more joy than any other season. Besides fresh food and green vegetables, the atmosphere was much less sandy. For holidays each household was busy frying cakes and steaming buns made in animal and plant shapes. Decorated with coloured dots, the buns were a feast to the eye. But nothing



Those she saw, did and painted in  
the Yanbei mountain areas  
在燕北山區所見、所做、所畫

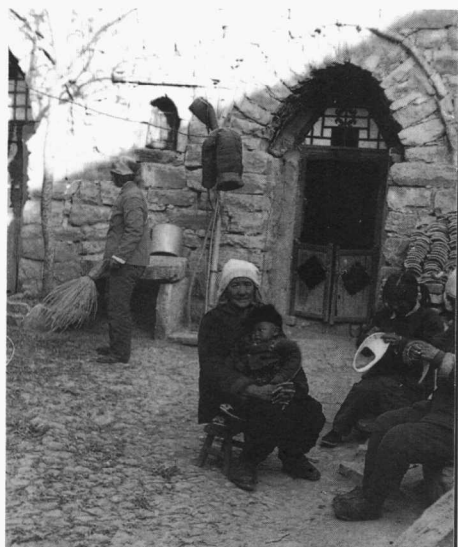




A watercolour  
水彩畫



Sketching from memory  
記憶速寫



異常寒冷的1969年1月2日，漸漸濃重的暮色中，一位農民趕着滿載行李的馬車，車的周圍走着一羣北京來的學生。這12個知識青年穿着各色大衣，戴着厚厚的皮帽、圍巾，搖搖晃晃地踩着深深的積雪，走在塞外漫漫的原野上，迎着越來越大的落日。馬的喘息聲、踏雪的喳喳聲，一直隨着我們來到了插隊落戶的小邨莊。我們睫毛上、皮帽上都結滿了霜花。這是一個40戶人家的小邨莊，全邨才200多口人，貧窮又很安靜。

從北京的動亂中來，又避開了正在動亂的現實，我們開始了和當地農民同樣的日出而作，日落而歸，春種秋收的生活。農民待我們很好。

冬天的黃土高原黃沙遍野，窗上全是冰霜，灶火裏的煤塊像窗外的風聲一樣也在呼呼地響着。碰到風停霧住，茫茫高原上的藍天如同巨大的碧玉，晶瑩而又神秘。樹林裏，以乾糞作柴燃着的篝火，隨着火苗蒸騰起來的煙霧，好像凍在半空中了，一團一團的，久久也不散去。枯枝敗草噼啪作響，煙氣裏瀰漫着陣陣乾草落葉的香味。

春風艱難地爬上黃土高原，土地解凍了，綿綿的、軟軟的蒸騰着新鮮濕潤的露氣。當第一天感到腳下的土地變軟的時候，我好像一切又都活過來了。天不亮就下地幹活，手和腳都是泥，冰冷冰冷的，等到送來了早飯，一碗滾熱的小米粥下肚，人才好像同這土地一樣也蒸騰熱乎起來了。無數次的日出、日落，無數次的月圓月缺，我們像農民一樣，看日頭安排作息，這日頭裏有歡樂、有迷惘、有期待、也有眼淚。活兒真是累，飯菜也缺油水，可年輕人畢竟是年輕人，多麼難得的青春！就像這山鄉的土地，再貧瘠也有欣欣向榮的春天一樣。我們的心境莫名其妙的開朗、平和，有時甚或還頗高昂。

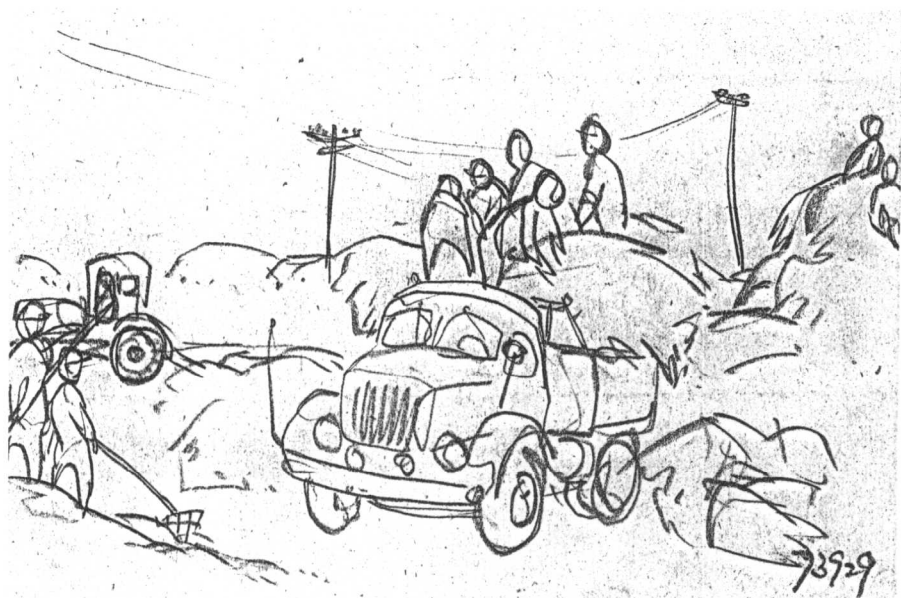
夏天萬物繁茂、生機一片，可是農活也是能累死人的。收工回來躺在炕上，這土炕就好像大吸鐵石，人就是生鐵一塊，兩隻胳膊再也擡不起來了。



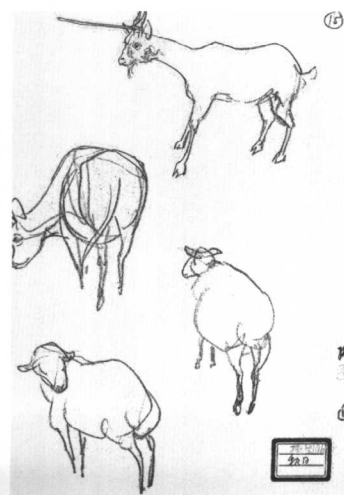
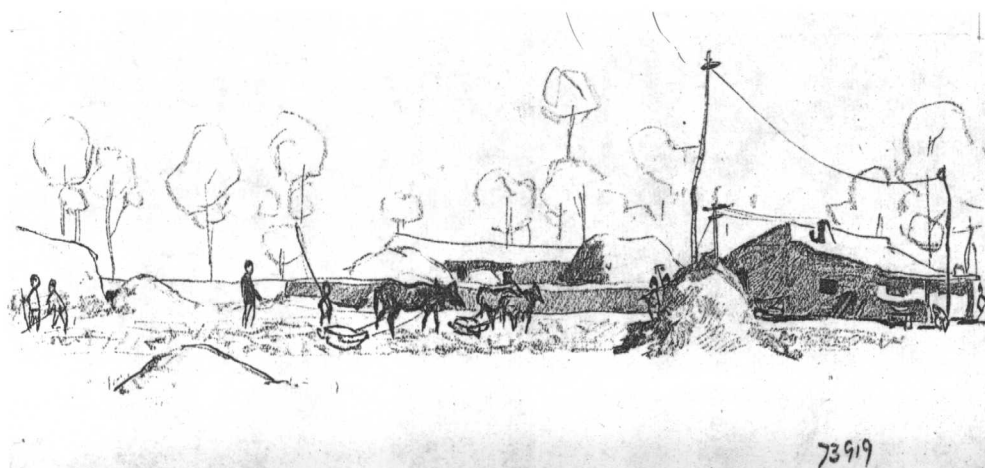
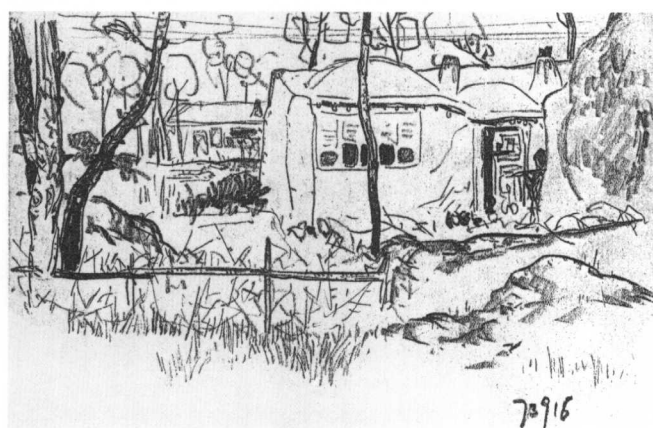
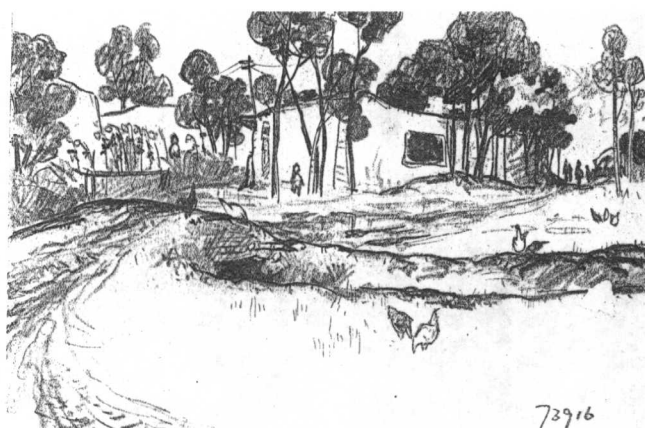
Reunion in Beijing, oil  
painting  
油畫 知青相聚

71.3.25





Countryside sketches  
一組插隊時的速寫





could match the taste of grilled tender corn, broad beans and, especially, newly harvested grain. What a joy to have them in the fields during breaks! Though we were exhausted after a day's hoeing, our backs strained as if they would never straighten up again, the moment we got back to the earthen bridge outside the village and saw the sun hovering over the western hills, its rays playing on the clear water in the canal, we felt less fatigued.

Only on this loess plateau did I find a genuine golden autumn. Earth, crops, houses, threshing ground, trees, melons, beans—all turned a golden yellowish brown. Though green was no longer to be seen, the autumn gold ushered in a rich bumper harvest. You could smell the fragrance of fresh grain and hay in the air. In the morning, instead of the fresh dew of summer, the earth and roofs were covered with a layer of frost, as if white satin had been draped over flaming autumn. Autumn winds sent yellow leaves dancing in the air. Occasionally, rain would dampen the dry earth, and turbulent autumn would be tamed and aged. Crops were brought back from the fields, threshed on the threshing ground and distributed to each household. Then carts stacked high with public grain would move unsteadily toward the state granary.

My attachment to painting was as tenacious as life itself. Everybody in the village liked to have me draw them. I sketched and drew posters for the commune and town, painted on villagers' walls and presented some of my works for prefectural and provincial exhibitions.

For several years we ate the same food, did the same work and told time by the same sun as the local peasants, sharing equally any surprise and excitement. We had joys and sorrows, experiencing a temporary tranquility when we forgot the past and gave no thought to the future. Sometimes bewilderment set in, as we wondered why we were there and where we would go. At a loss as to what to do, we felt less contented with life, though poor as it was, it gave us no competitive worries.

Life went on like that until one day one of us was transferred back to Beijing. The event woke the rest of us out of a dream of a common fate, and in a couple of years everyone left for different places. I returned to Beijing.

How exciting it was when, in 1978, colleges resumed entrance exams, and even more exciting, exams for graduate schools.

As I had never found painting difficult, I assumed I was a born artist. I worked night and day, busily preparing my portfolio. I also went to a painting exhibition at an art academy, taking it as a class demonstration. Because I had never done any traditional Chinese painting, I spent three months in the Beijing Library before the exam, reading up on theory and history.

My grades had been excellent, in both primary and

祇有夏天，才能給人們帶來這麼多的樂趣，有新鮮的糧食和青菜，而漫天的黃沙泥，也要比其它時候少多了。逢得過節，家家戶戶都炸油糕，蒸麪饅，麪饅做成各種動物、花草的形狀，再點上不同的顏色真是五彩繽紛。更感到愜意的是常常在地頭田隴上燒烤嫩玉米、大蠶豆，尤其是剛剛割下的麥粒來吃，香極了。鋤田累得彷彿腰再也直不起了，可祇要收了工回到邨頭的小土橋上，疲勞就好像消了一半。掛在西山跟前的落日，閃耀在小橋下清清的渠水裏哩。

祇有在這黃土高原上，我才見到了真正金色的秋天。土地、莊稼、房屋、場院、樹木、瓜豆都是金燦燦的黃褐色。雖然綠色褪盡了，全變黃了，枯萎了，可帶來的是渾厚和豐富。糧食、乾草的芳香，瀰漫四野。早上起來常常會發現房上、地下、田裏地頭全是白濛濛一片薄霜，代替了夏天清新的露水，給如火的深秋披上了輕紗。秋風起了，黃葉漫天飛舞。一旦有一些秋雨潤濕這乾燥的秋原，躁動的秋色也會靜下來，越發顯得深沉了。莊稼從地裏拉回來，在場院上打清揚淨，就地分到各戶，再有一些是公糧，用馬車拉着搖搖晃晃地送到國家的糧庫去。

像生命力一樣旺盛的是畫畫的熱情，幾乎全邨老幼男女都願意讓我畫像。我畫素描，畫速寫，給公社和縣城畫宣傳畫，給農民畫過圍牆，給專區和省裏的美術展覽畫過油畫創作。

三、四年的時間裏，從北京來的學生和當地土生土長的農民，吃同樣的飯，幹同樣的活兒，同樣的看日頭算計

*Children Delivering Breakfast, oil painting*

油畫 送早飯的孩子們



middle school, but I had never managed to get rid of a fear of exams, probably a fear of competition. I always sensed a threatening sky before an exam, and a clearing up afterwards.

Probably the professors in the academy believed they could make something of me, unknown though I was. Thus I passed the exam for graduate school and embarked on the road to a career as a professional painter. I was thirty that year.

Though I was young and ambitious, the new surroundings somehow intimidated me.

Since graduation from middle school in 1968 until I enrolled myself in the academy in 1978, I had painted in my own way, and my confidence had never waned. But the academy boasted a galaxy of celebrities. How did I dare to slacken my effort? Among the tutors for graduate students were established masters Li Keran, Ye Qianyu, Jiang Zhaohe and Li Kuchan. My tutor was Professor Lu Chen. I felt proud to be one of his students.

The two years went by in a flash. For my graduation project I produced a large work, *The Bronze Age* (300 cm × 500 cm).

After graduation, I was assigned to work in the Beijing Academy of Fine Arts as a professional painter.

Time has passed without my being aware of it, and my passion for painting has never diminished under such ideal working conditions.

Beginning with *Morning Mist*, I created a number of works using a light-ink technique. Believing this style would distinguish me from others, I persistently pursued a fresh, misty, tranquil mood. The recurring technique impressed viewers and me equally, but I felt nervous and

時間，農民和學生互相都感受到驚奇與興奮。這中間，我們有歡樂、有苦惱、有暫忘過去與將來的那種心靈上的寧靜和安逸、有不知爲甚麼到這裏來和今後向何處去的困惑和煩悶，雖貧窮卻無競爭之苦惱，不安於現狀又不知該如何是好。

直到有一天，開始有第一個知青調回北京了，才驚動每一個原來同樣命運的人，又過了一兩年，各奔前程，後來我也回到了北京。

1978年，各大專院校紛紛恢復高考，在那時，招收研究生更是件激動人心的事。

畫畫對我來講，從來就感到很容易，因此便自覺是個畫畫的材料。我日夜揮毫，準備作品；去美術學院看教師作品展覽——這個展覽對於我來講等於是課堂示范，因爲在此之前我從來沒有畫過中國畫；同時在北京圖書館看了三個月的理論和史類等書籍。終於，考試臨頭了。

我從小學到初中畢業，一直學習成績優異，可從來就害怕考試，恐怕是生來就害怕競爭？每當考試之前，我會覺得天地都是昏沉沉的，走出考場才又感到陽光燦爛。

大約是美術學院的先生們認爲我雖係無名之輩，但尚屬可教之材，我考取了研究生，從此開始了我專業畫家的生活道路。其時正值而立之年。

那時我年輕、氣盛，也因環境陌生而胆怯。

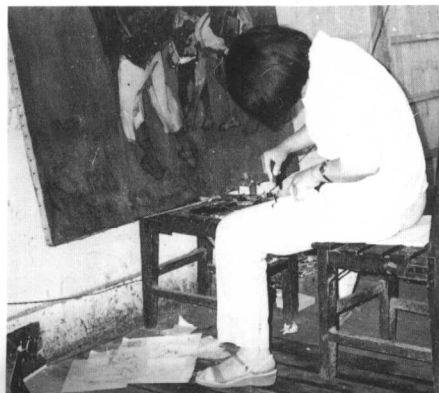
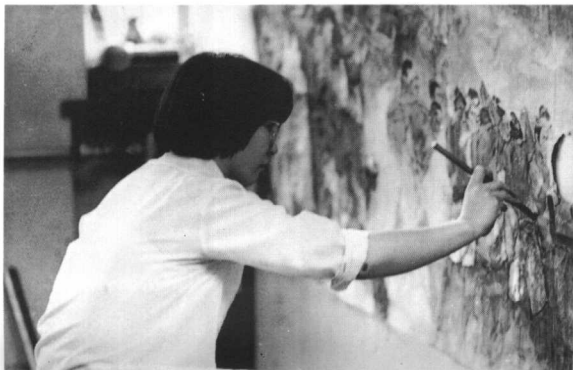
在這之前，從初中畢業下鄉(1968)至考入美術學院(1978)的十年中，繪畫上我是自行其事，自以爲是。而美術學院是名師赫赫，好手如林，我自然是不敢懈怠。研究生們的導師是前輩畫家李可染先生、葉淺予先生、蔣兆和先生、李苦禪先生，具體指導我的是盧沉教授，我以能成爲他們的學生而驕傲。

兩年的時間，匆匆忙忙地就過去了。

轉眼到了搞畢業創作的時候，我製作了300×500cm大的《青銅時代》。

After she enrolled in the Central Academy of Fine Arts in 1979

1979年考入中央美院後





She married Sun Weimin in 1981

1981年與孫爲民結婚

Her little room used to be her studio

當年，只能在居室兼畫室的小屋作畫



strained as I sought for accuracy, because I wanted to finish a painting at one stroke and wanted that painting to add something to instead of erase something from the paper.

I also painted some oil paintings during this period, such as *Children Delivering Breakfast* and *The Family at the Foot of the Mountains*.

Quite accidentally I once tried a long-tipped brush made of goat hair and azurite, mineral green and other Chinese pigments. The result delighted me, so I adopted the method in many paintings.

During my thirty-odd years I had been only to the countryside. I was then young, and the drastic difference between urban and rural life had struck me deeply. What I saw and heard never escaped me. As a professional painter, I wanted to describe my experiences; my memory of peasants and rural life naturally come back. No matter how much my style may have changed in the last few years, my subjects have always been the northern countryside and its people.

*Summer Solstice* was created then.

Though it was easy to make small paintings with a goat-hair brush, I soon felt dissatisfied. I began to dig into the heritage left by ancient masters.

Works by a Qing Dynasty painter, Shi Tao, took my special interest. He formed heaven, earth, figures and himself into a whole. To appreciate his works, viewers have to temporarily forget themselves. Although his subjects were common mountains and rocks, forests and running waters, he rendered them in an ethereal way through his own ideals and individuality.

1981年畢業後分配到北京畫院任畫家。

憑着不衰的繪畫熱情和良好的工作環境，不知不覺地走到了今天。

畢業之後，以中國畫《露氣》爲開端，畫了一連串的淡墨作品。當時我一方面慶幸這種方法似乎可以造成不同於他人面貌之感，而反復追求其空濛、清新、安靜的味道，因此法的一再出現，強加於人，強加於己，印象很深；另一方面，因需造型準確，一氣呵成，又祇能加法不能減法，每每作畫，常不無緊張和疲勞之嘆。

同時期的油畫作品有《送早飯的孩子們》、《靠山人家》。

偶然的機會，持長鋒羊毫作小畫，并配以中國顏料中美妙的石青、石綠、花青、赭石，很覺怡心遣性，不覺中作了很多幅。

在我30多年的人生旅途中，除了家庭和學校，我祇在農邨生活過，正值年輕，又有從城市到鄉下的絕然不同的生活感受。北方農邨的土味、鄉音久久繫在心頭，當我作爲專業畫家，以筆墨來抒寫生活體驗時，回憶農邨和農民也就是很自然的事了。所以，幾年當中，不論畫的面貌如何，題材卻總是中國北方的農邨和農民。

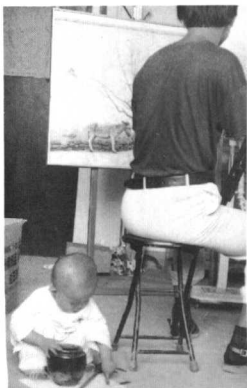
這時的油畫有《夏天》。

羊毫小幅雖說輕鬆，不久就不滿足於此，開始去尋求歷代前輩大師留下的傳統精華。

中國畫大師石濤的作品是我研究的重點。作者將天、地、物、我融合爲一體，今人去看他的作品也須忘乎自己；他好像所畫皆是人間山石、樹木、土地、流水，卻又將其推開去，將自己的理想、情性瀰漫其間，而非人間俗



After the birth of her  
daughter  
有了女兒之後



Everything under his brush—a mountain, a brook, a tree, a rock — has a clear logic. Trees have roots, houses foundations. Similarly, things near are weak; in the distance, solid. Human figures are large, mountains small. Foregrounds are dark, backgrounds pale. The master seemed to be painting spontaneously or out of his subconscious. Yet his unrestrained rendering was immaculate.

I studied his works over and over again, also works by other ancient Chinese and Western masters. Marveling at their accomplishments, I felt more keenly my disparity.

In order to express my feelings better, I tried time and again to paint more figures in larger environments. My interest in doing so is as strong as ever.

Through laborious effort I delved into traditional Chinese painting techniques. I wished to gain a flowing and unrestrained style.

Paintings created in this period were *Snow over the Riverbed* and *Morning Fog*.

I have always preferred, and still do, a natural artistic evolution.

Why do I take “tranquility” as my recurring theme, out of all the experiences I had on the loess plateau under starry skies? Because I feel tranquility is most valuable after social chaos. The tranquility on the plateau is still fresh in my memory, as if it were only yesterday. Such a recurring theme is probably natural.

Painting is my life companion; I feel content doing it and have worked with a passion.

This is why I often declare, “I feel quite happy as a painter.”