

XIAO ZI JING

PAINTING ALBUM

萧自景作品集

上海人民美術出版社

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志於學
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書論語句

自景仁弟惠好

戊子廖靜文





萧自景 1950年生，江西泰和人。中央美术学院中国画系结业。曾在北京、上海等地成功举办个人画展，作品先后在人民日报、解放日报等各大媒体发表。现为中国书画家联谊会会员，江西省美术家协会会员，上海市徐悲鸿艺术研究协会会员。经ISQ9000A艺术体系资质认证获“著名国画家”称号。

Xiao Zijing was born in 1950 in Taihe Jiangxi Province, completed a course from Central Fine Arts Academy of China. He has once held arts exhibitions in Shanghai and Beijing successfully, many pieces of his works were published in the People Daily and many other media. As a member of Chinese Painter-calligrapher Sodality, Artist Association of Jiangxi Province and Xu Beihong Artistic Research Association of Shanghai, he has been qualified as an outstanding traditional Chinese painter by the ISQ9000A system.

前言

1982年，《徐悲鸿一生》一书由中国青年出版社出版之后，我每天都收到数以百计来自全国各地青年读者的来信。徐悲鸿的精神深深地感染着他们，成为千千万万求学上进有志青年的一面光辉旗帜。萧自景是其中的读者之一，他当时在江西南昌、新余等地以画像、卖字为生，同时坚持自学国画。从他的来信中，那充满忧郁与渴望的字里行间，我看到了一代人的痛苦与需要。我复信以徐悲鸿精神鼓励、教育他刻苦上进。两年后，他凭着画像技艺去上海谋生。通过勤奋与努力，并在好友的帮助下，在上海留了下来。他几次写信给我说，居无定所，有时甚至连煤、米也无着落，仍坚持习画，寒暑不废。我又多次写信以徐悲鸿的精神勉励他。徐悲鸿在极其贫困、饥寒交迫的情况下，从他家门前的小河边，走向了世界。他怀着满腔爱国热忱，立志要为中国争气，为中国人民争光，要成为世界第一流的大画家。他历尽艰难、挫折、障碍，但是终于实现了他的愿望。徐悲鸿坎坷的生活道路对他来说，是一面很好的镜子。后来，他得到在中央美术学院进修一年的机会，带着童年的梦想，跨进了美院的大门，这使他受益匪浅。结业后，他又去上海，花了近十年的时间继续消化在学校学到的全部知识。自景坚持深入生活，在经济条件并不富有的情况下，节衣缩食，经常自费去外地写生，太行、井冈、匡庐、黄岳都有他一步一步留下的脚印和洒下的汗水。他的山水画笔墨苍润，他画的黄山，山体雄浑，气势奔放。在传统水墨的基础上，他对色彩的运用、借鉴西画，也作了一些探索。当然，这只是初步的尝试，艺术家最可贵、最需要的是对艺术的虔诚与执着，任何一门艺术的成功都需要经过漫长而艰苦的努力，需要付出巨大的心血和劳动。他力求读万卷书、行万里路，坚持走现实主义的创作道路，他的精神也是很感人的。自景在艺术上取得了一定的进步，但还有很远的路程要走，我相信他会继承和发扬徐悲鸿的精神，沿着现实主义的创作道路不断前进。期望他以更大的努力，以更好的成绩回报社会，回报我们的国家。

廖 静 文

Preface

I have received many letters from young readers from all over China since the *The Life of Xu Beihong* was published in 1982. They were impressed and influenced by the spirit of Xu Beihong which has become a remarkable reference for thousands upon thousands of young people in their study. Xiao Zijing was one of those readers. At that time, he was making a living on selling his portraits and calligraphy in Nan Chang and Xin Yu Cities of Jiang Xi province along with studying Chinese painting by his own. I understood the pains and needs of this generation in his letters full of desire. I replied to him encouraging and educating him with the spirit of Xu Beihong. Two years later, he decided to take his chance to Shanghai. Working hard using his portrait skills and thanks to the support from his friends, he decided to move to Shanghai. He told me in his following letters that he kept painting even without any food to eat and shelter to stay inside. And I kept on encouraging him with the spirit of Xu Beihong. Xu Beihong, a poor young boy from a village, reached a worldwide fame under an extreme poverty and difficult life conditions. Xu Beihong was full of patriotism and he made his mind to become the first-class painter in the world in honor of Chinese people. His dream became true finally after he experienced all the difficulties, barriers and frustration. Xiao Zijing sees himself through the life of Xu Beihong. Then he got the opportunity to fulfill his childhood dream studying in the Central Fine Arts Academy of China. This experience has brought a lot to him. In the following 10 years, he lived in Shanghai bringing what he had learnt at school to his art. He persisted on obtaining inspiration from real life and often went out to draw from nature, even without a stable financial situation. He has visited many places, such as Mount. Taihang, Mount. Jinggang, Kuang Lu and Mount. Hang. His paintings of mountains are vigorous and forceful. They are based on the traditional ink-and-wash painting. Furthermore, he carried out research on the using of color and tried to adopt western painting techniques to Chinese paintings, although this is only the first step. The most precious asset for an artist is belief and persistence. Any kind of art requires a very long, arduous effort and sacrifice. He strived for reading books and traveled a lot at the same time. His approach to the realism in his creations is very touching. Zijing made an impressive progress in the world of art but there is still a long way to go. I believe that he will continuously inherit and carry forward the spirit of Xu Beihong, moving forward on the road to the realism. I am sure that he will keep working hard and obtain much more success in future.

Liao Jingwen

丹青初炳而后渝 文章岁久而弥光

——为《萧自景作品集》序

1988年，上海中国画院举办了一次画师作品展览，由我主持开幕仪式。有位青年人观看得很认真，他叫萧自景，是从江西来沪“闯关东”的，看起来质朴坚毅，是位刻苦学习的人，我们相识了。

萧自景，江西泰和人。父业儒，清贫，好书画，赖伯母纺纱织布抚养成人，16岁后耕读度日，饱尝艰辛。

自景6岁时，受父教，读《幼学琼林》启蒙并习书法，稍长，进而授以图画。萧家地处庐陵、吉水、泰和交汇处，地势开旷，丘陵起伏，山川清丽，赣江日夜东流。这里，孕育过大文豪欧阳修和民族英雄文天祥。乡土文化有着深厚的底蕴。

自景及长，当过乡村小学教师、参过军、上世纪70年代起自学国画，艺途坎坷，但始终没有放弃对学画的慕求。嗣后来上海，异地得到朱金龙、葛千松、郭文华诸君的帮助，尤其是朱金龙先生视之为至交，大力扶持，遂渐见站稳脚跟。

自景学画，起手得于江东老画师贺天健《学山水画过程自述》一书，后购到《芥子园画传》，如获至宝，反复临摹。不论严冬酷暑，都坚持画画。入上海后，眼界拓展，把薄有所蓄用来购买大量书籍、画册。偶然与我不期而遇，我太忙，无暇教画，遂将其介绍给薛其晴画家。薛君是一位技法根底深厚的中年画师，在沪享有盛名。后又介绍他到上海交大艺术系张渊教授处学习山水画，历时两年，收获甚丰。自景也经常到我家来，我给他评析习作，点染示范。他对我的“中国画应姓中”，“中国画之美就在笔墨”，以及中国画的创作道路应走“内打出”而不是“外打进”等观点，领悟颇深，并积极为之宣传。

自景从学画起，即得到徐悲鸿夫人廖静文女士的关怀，鱼雁往返持续二三十年，深得教诲。1993年，静文女士亲自前往中央美术学院推荐自景至国画系进修。在中央美术学院学习期间，他接触了许多老师，观摩到许多古今中外名画。而后，他经常自费到外地写生，体验自然境界，积累创作素材。2002年以己所作百余幅进京举办个人《作品汇报展》，受到廖静文女士的盛赞和支持。北京日报、人民日报海外版等各大媒体对此作了相应报道。

自景在学画过程中，首先坚持练习书法，孩时起临写颜、柳、欧、赵，后又涉及二王、米、黄诸家。悟及当“以书入画”。自景作画，以中锋为主，下笔沉着奔放，枯笔含润、湿笔见苍，体悟到中国画内核之美；二是学习传统，不惜花时间，临摹自五代、两宋直至元、明、清各朝代名家名作，尤其对范宽、李唐、王蒙、石涛等大宗师的作品，曾下过大量时间进行钻研，对近代的吴湖帆、陆俨少、李可染等的山水画风格也作过潜心研习，力求汲取前人养分，充实自己；三是深入生活写生。去过太行山、黄山、井冈山、桂林、三峡等地，感受山川气势，求得山水灵气。对景写生，把握来龙去脉，体察山、水、树、石体貌特征，精心设计笔墨构成，用前人的勾、勒、皴、擦验证真山真水，从而写出自己心中的“山水”。自景作画素材大多取自自己所熟悉的山山水水，喜作全景式构图，写长松大壑、层峦叠嶂，擅意境高峻的“深远”构图程式。他的《西海云起》、《莲花峰远眺》、《高路入云端》、《太行春早》、《井冈山》册页等作品，整体气势奔放雄浑、画面浑厚而蕴润，颇具元人韵味，我惊异他的进步神速。

艺术有属性，艺术作品是艺术家心灵的再现，有感而发才能打动人。自景告诉我：他登上黄山有“如立天境，物我两忘”之感。他在创作《黄山胜览》长卷之前，曾在始信峰悬岩上作了360度的位置写生。可见他深入烟云的决心。

在数十年的艺术追求中，自景克服了许多困难险阻。在艰苦的环境中，甘于寂寞，坚于自守，潜心钻研，创作了大量有个性的书画作品，行见作品精神昂扬，满涵阳刚之气。陶潜有诗：“猛志逸四海，骞翮思远翥”。自景奔趋于丹青路上，百尺楼头，尚大可奋发跨越之也。是为序。

邵洛羊

Preface for Art Works Album of Xiao Zijing

In 1988, Shanghai Chinese Painting Academy held an artist painting exhibition and I was the host of the opening ceremony. There was one young man looking at the paintings very carefully and seriously. His name was Xiao Zijing. He came from Jiang Xi province and decided to stay in Shanghai to pursue and develop his painting career. His appearance was simple and ordinary but he was a very hard-working person. We got to know each other from that time.

Xiao Zijing was from Tai He Town of Jiangxi Province. He was born in a poor but honest family, his family paid his private school education by weaving clothes and after 16 years old he started to work beside his school and he experienced all the suffering. He was taught to read *you xue qiong lin* and practice calligraphy at the age of 6. When he got older he started to learn painting with his father. His hometown locates on the cross point of Lu Ling, Ji River and Tai He, there is very open topography relief, continuously hilly country, elegant and flowery mountains and Gan river heads to the East from here. It is also the hometown of the great litterateur Ouyang Xiu and national hero Wen Tianxiang. As a matter of fact there is rich cultural sediment.

When he grew up he left his hometown and lived his life by selling portraits and calligraphy. It was a very poor and unstable period of time. But he never gave up his pursuance for painting. Later he came to Shanghai and got help from Zhu Jinlong, Ge Qiansong and Guo Wenhua. Especially Mr. Zhu Jinlong became an intimate friend of Xiao Zijing and he gave a great support to help him to stabilize his life in Shanghai.

Zijing started to learn painting with a book called *How to Paint Traditional Chinese Landscape Picture* written by an old painter called He Tianjian. Then he bought *Jie Zi Yuan Hua Zhuan* which became a treasure for him and he copied it as a model again and again for a long time. His field of vision has been developed since he came to Shanghai and he used all of his savings to buy lots of books and painting albums. He met me without expectation, and I was too busy to have time to teach him painting at that time. I introduced him to another painter Xue Qiqing. Mr. Xue is a middle-aged painter who has a very good technical base in painting and he is quite famous in Shanghai. Later on I recommended him to learn traditional Chinese painting from Professor Zhang Yuan who works in Art College of Shanghai Jiao Tong University. He learnt a lot from the two painters. He also came to my house often and asked me to give some suggestions on his work. He comprehended deeply and did a lot of work to propagate my ideology of “Chinese painting should has a Chinese surname”, “the beauty of Chinese painting is the brush and ink” and Chinese painting’s creation path should be “expose to foreign country in keeping its Chinese originality” instead of “using western technique in Chinese painting”.

At the very beginning, Zijing received care and help from Ms. Liao Jingwen who is the wife of Xu Bei hong. They kept in touch by mail for more than 20 years. In 1993, Ms. Liao Jingwen went to Central Art College and recommend Zijing to enter into the Chinese painting Department for further improvement. He got to know many teachers and had the chance to inspect and learn from both the famous ancient and modern paintings from China and outside of China. Then he started to paint sketch from nature on his own in order to feel the nature’s state, accumulate source material for creation. In the year of 2002 he held a personal painting exhibition with more than 200 paintings in Beijing which got

highly appreciation and support from Ms. Liao Jingwen. Beijing Daily and abroad version of the People Daily reported this event also.

Zijing kept practicing calligraphy during learning painting. He copied Yan,Liu,Ou,Zhao style as his model when he was a kid. Then he learned the style from “Er Wang”, Mi Fu, Dong Qichang, Wang Duo,and so on. Zhong Feng technique is mainly used in his paintings. His brush style is bold and unrestrained, he pays attention to “ku bi han mo” (keep water effect with minimum ink on the brush) and “shi bi jian cang” (obtain dry effect with high quantity of ink), fully understood the core beauty and insight of Chinese painting. Secondly, he spend a lot of time learning tradition and copy the paintings of Wu Dai, Song dynasty till Yuan, Ming and Qing dynasty. Especially, he spent a lot of time to do the research of the paintings from Fan Kuan, Li Tang, Wang Meng and Shi Tao, ect. He also spent time on the research of landscape painting’s style from Wu Hufan, Lu Yanshao and Li Keran, who are modern painters, in order to enrich his own painting style. Thirdly, He often goes out to draw from nature. He has been to Tai Hang Mountain, Huang Mountain, Jing Gang Mountain ect. to seek and feel the soul and nimbus of the mountains. He draws the landscape from nature, see the great perspective in the small place and see the small place in the perspective of the great, experiences and observes mountains, water, trees and stones’ figure and appearance characters. He designed delicately his paintings and composed them with ink and wash. He used predecessor’s technique of Gou, Le, Cun, Ca(all of these are techniques of painting) to testify the truly existed mountains and rivers thus to work out his own “mountains and waters” in his heart. Zijing’s painting source materials mainly come from the landscape which he is familiar with, and he enjoys the whole scenery image composition. He is good at depicting pine trees and gully, continuous mountains and perspective image composition pattern. His style is quite bold. Sparse and dense are in a perfect harmony, under the leading role of brush and ink drawing each line, each mark and each piece of ink are just on the right position. The vigorous and firm, bold and unrestrained manner and simple rich image can be seen in his works such as *Floating clouds of Xihai*, *the outlook of Lianhua Peak*, *A deep path approaching clouds in the sky*, *Early spring in Mount.Taihang*, which contains the charm and appeal of Yuan dynasty. His great progress impressed me a lot.

Art has property, artwork is the reappearance of artists' soul, only true thoughts and feelings can touch people. Zijing told me that he had forgotten himself and the outside world when he arrived at Huang Mountain. He even went to Shi Xin Feng cliff to draw a 360 degree angle's sketch before he created *Beautiful scenery of Mount.Huang*, a scroll painting. All those reveal his strong determination of returning to nature.

Zijing has overcome lots of difficulties and barriers on his road to art pursuance. He is willing to stay in lonesome, be persevering, concentrate on learning and research, finally he created many personal style paintings and calligraphy works. His works is full of high-spirit and masculine air. Tao Qian has a poem says “People have strong willings and birds admire to fly high in the sky” .I wish Zijing will always go forward on his way from the bottom of my heart.

Shao Luoyang

读萧自景的山水画

萧自景先生于1993年到中央美术学院中国画系进修，主攻山水。在数十年的艺术生涯中，坚持走现实主义的创作道路。不断深入生活，到名山大川写生。潜心研习、刻苦探索，以饱满的创作热情与鉴古融今、中西结合的笔法，创作了大批的艺术佳作。他的作品雄浑隽逸，笔墨技法恣肆沉稳，富有感染力的作品给人以艺术的享受。2001年，他已通过ISQ9000A艺术体系资质认证，成为有一定知名度的画家。2002年，他携历年创作的精品赴京展出，我看了之后很受感动。因为我看到他几十年来辛勤地在艺术道路上的探索，我很敬佩他。我觉得在他的画里面把握住了中国山水绘画艺术语言的灵魂——水墨，水墨是中国绘画艺术所独有的材料和技法。中国的纸、中国的笔、中国的墨，我们可以用世界上第一流的水墨进行中国山水画创作，而我们在画油画时，可能用的是世界上第三流、第四流的材料，可能我们对它的认识没有那么深。我感到他的山水画，紧紧抓住了水墨这个核心的、精粹的东西。要掌握好它，运用自如，需要十年、二十年的功夫，孜孜不倦，不能停顿。可以看得出，萧自景在这方面下了非凡的功夫。中国山水画有风格流派之分，他花了很大功夫学传统，但没有被传统所囿。从他的画里可以看到他运用了丰富的表现手法，超越了传统某家某派、某种技法。把井冈山的树木葱茏，黄山的奇峰秀石，庐山的松云飞瀑都表现得生动传神。他善于向大自然学习，去过很多地方写生。“搜尽奇峰打草稿”，因此胸有丘壑，创作时视野开阔，技法娴熟，作品中表现出的大千世界生气盎然。我为萧自景先生所取得的成绩表示祝贺，并衷心祝愿他在今后的艺术道路上继续努力，不断进步，取得更大的成绩。

徐庆平

中国人民大学徐悲鸿艺术学院院长

About Mr.Xiao Zijing

In 1993,Mr.Xiao Zijing came to study Chinese painting in Central Fine Arts Academy of China,majoring in landscape painting.For dozens years of art life,he has gone along a realistic road,making many fields trips in mountains and great rivers of our motherland and getting the sense from real and deep life.Diligent in research and practice,he has created an unique painting style of his own,which adopted the essence and techniques of traditional and modern art both in China and the outside world, therefore his works reveal a bold and unrestrained manner,which guides us into an artistic atmosphere and entertainment.In 2001, Zijing was qualified as an outstanding traditional Chinese painter by the ISQ900A system and became a painter with his fame.In 2002 ,he held an exhibition in Beijing with the works he created for years. I got much touched after seeing them and I appreciated him a lot for the spirit he has.I find that he has grasped the essence of Chinese panting,an traditional artistic language.That is from ink and brush,a speciality and treasure in Chinese painting.Posessing Chinese paper,Chinese brush and Chinese ink that rank first in the world,we,the Chinese artists can present the first-class works of our own to the world. But for oil painting, the materials we use may rank third or fourth in the world.I also find that he has mastered the techniques in ink and brush,which needs persistent and arduous practising for dozens of years.This is what makes him remarkable and successful.Zijing has been to many places all over the country to obtain first-hand materials,absorbed the nourishment from nature and broaden his vision of the world and understandings.With all these, the paintings he created are rich in content and splendid in appearance,vividly presenting the colourful and fruitful world lives.I sincerely congradulate Zijing on his great achivement and wish he unswervingly continue his artistic road and obtain more.

Xu Qingping

Preseident of Xu Beihong art college of the People's University of China

为大好河山传神写照

——写在《萧自景作品集》出版前

2004年我担任《萧自景画集》的责任编辑，为萧自景先生出版了他的第一本画集。去年5月他在朵云轩举办画展，我应邀前往参观了他的80余幅山水画作品，较之5年前，有新的突破。去年秋，他打电话告诉我，要去四川写生，回来后又相继创作了一批山水画，从题材到手法，又有了新的跨越，观后使我感动。

在萧自景先生的画中，已显现出了端庄、隽逸、朴茂、浑厚的艺术风格和笔墨特点。其构图饱满、体势曲折有致、气韵空灵生动，北派之强雄、南派之真气远出兼而有之。这样的风格面貌，是经过了长期的艺术修炼逐步形成的。在他的山水画里，有很多表现名山大川的作品，且多宏篇巨制，如丈六匹《三清山云烟》、十八米长卷《长江三峡全图》、八尺中堂《庐山白鹿洞圣境》等等，画面或高山巍峨，或江流迷远，气势撼人，意境壮阔，各种皴法、技法丰富多彩，融古今于一炉。笔墨精神也显得苍莽、凝炼，充分表现出了祖国江山的宏伟气势和神韵。画家如果没有充沛饱满的创作激情，没有扎实的艺术功力，没有深厚的生活积累，是无法完成这样的巨作的。从他的画里传达出他对传统与现实、自然与社会、艺术与人生深沉的理解与把握。

萧自景先生于上世纪80年代初只身来上海，在艰苦的条件下，坚持习画，他付出了比一般人更多的努力。他学画起步属晚，靠着对艺术的虔诚与执着，靠着勤奋与刻苦获得了成功。他有幸得到廖静文先生的关怀与培养，徐悲鸿大师的崇高品格、自强不息的进取精神深深地影响着萧自景的艺术观和价值观。他继承徐悲鸿大师的现实主义艺术思想，在学习、吸收传统经验的同时，坚持深入生活，外出写生，从他大量的写生作品中，可以看出他对大自然的崇拜与热爱，也可以看出他以大自然为师所获得的丰富灵感和技法。在经济时代能够做到不为外物所牵，潜心创作，实属不易。他的《长江三峡全图》长卷花了整整一个月的功夫。据他介绍，有时半夜醒来，他会情不自禁，起床作画到天亮，可谓情系山水。他认为，中国山水画沉淀了中华民族的历史文化，只要中国文化的根不变，人们对中国山水画的审美趣向亦不会变，而且随着时代的发展，人们对山水画会有越来越高的要求。因此，山水画创作坚持走现实主义道路，无疑是正确和永恒的方向。他用传统的笔墨，融入时代的精神，孜孜不倦地为祖国的大好河山传神写照，在艺术多元化的今天，是值得赞扬和肯定的。

一艺之成，需穷数十年之功。萧自景先生在艺术道路上以锲而不舍的精神，追求最高境界，通过三十余个寒暑的耕耘，取得累累硕果。他创作出了大批艺术水准较高的山水画佳作，实乃春华秋实。现在，他的第二本画集即将交付出版，作为朋友，我由衷的高兴并为之祝贺，也祝愿他在未来的艺术道路上，创作出更多更美的画卷。

葛振纲

上海人民美术出版社总编室主任

Portraying the Beauty of Motherland

—— Foreword for Mr. Xiao Zijing's Album of Art Works

In 2004, I held the post of the chief-editor to publish his first picture album for painter Mr. Xiao Zijing, and he held his own art exhibition in Duoyunxuan last May. I visited his picture show on his invitation and 80 landscape paintings was shown on this exhibition. Compared with the paintings he drew five years ago, they indeed represented a great new breakthrough. Last september, he telephoned to tell me that he wanted to go to Sichuan province to draw from nature. Hereafter he created a batch of landscape paintings. He has succeeded in obtaining the drawing technique and the theme, which means that he has made a great progress. I am moved deeply by his spirit and hardworking deeply.

Mr. Xiao Zijing's pictures are full of sense of elegance and grandeur. They are meaningful, natural and with vigorous style characteristic. The composition of his paintings is full, the form is full of vigour. The whole tone is vivid. They combines the North school's characteristics of the traditional Chinese paintings and the South school's characteristics of the traditional Chinese paintings, which characterized toughness and morbidez separately. Most of the landscape paintings delineate the famed scenery of motherland, representing beauty of homeland. He worked out a series of paintings with large size. Such as *Misty Clouds wreathing Mount Sanqing* with the size of 4.2m × 2.6m, the picture scroll named *Panorama of the Yangtse Gorges* with 18 meter-length, and the tangzhou named *wonderful scenery of Bailu Cave in Mountain Lu* with 3 meter high. Their picturesque scene is profound and the technique is refined and changeful.

In the early-1980s, Mr. Xiao Zijing came to Shanghai alone and began his painting. He devoted himself to painting and kept on drawing under difficult conditions. He has made much more efforts than any other painter. Mr. Xiao Zijing believed in the realism art view of Xu Beihong and followed him.

He obtains Mr. Liao Jingwen's concern and cultivation fortunately, and also the enterprising spirit of the Master of traditional Chinese painting Xu Beihong emboldened him constantly on his self-improvement, which exerted a great influence on the formation of Xiao Zijing's artistic view and the values deeply. He inherited Master Xu Beihong's realism art thought during studying and working. Except absorbing the traditional experiences, he also insisting to plunge into the real life, going out to draw from nature. This spirit can be found from his massive sketches. We may see his devotion and the worship to the nature, and may also see the drawing skill he learned from nature, and the inspiration and technique he got from nature. How difficult it is to focus on what he pursues as Mr. Xiao did. He depicts the spirits of new times with traditional forms, portraying diligently the beauty of motherland. This is still worth praising and affirmative in art- multiplied today.

After more than 30 years' hardworking, Mr. Xiao Zijing has been completely mature in the art of traditional Chinese painting, and he has worked out a great number of excellent landscape paintings and got his plentiful harvest time of his life. Now, his second picture album will be published. As a friend, I am happy for Mr. Xiao from the bottom of my heart. And I wish him to indite more beautiful pictures!

Ge Zhengang

Deen of Shanghai People's Fine arts Publishing House



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