

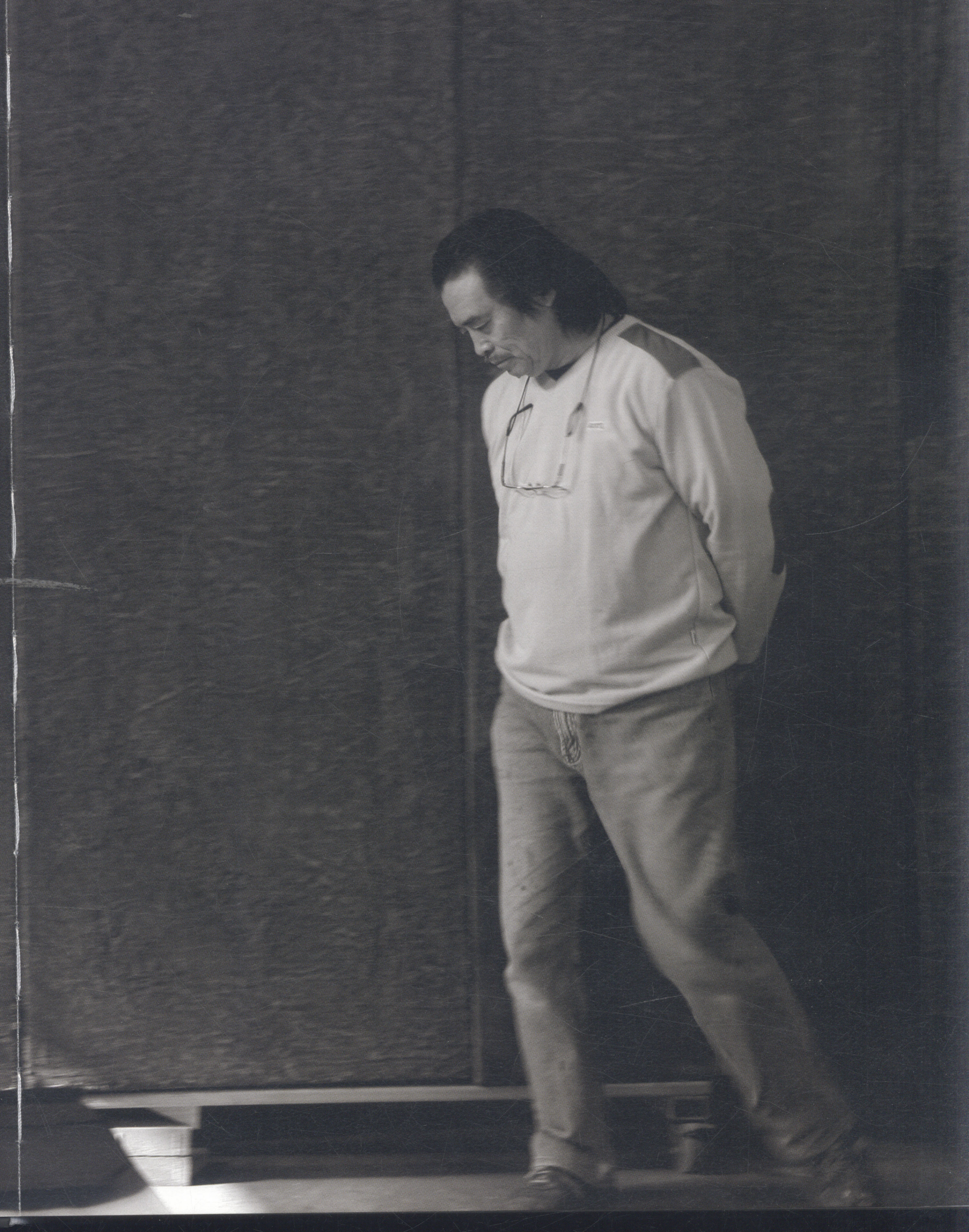
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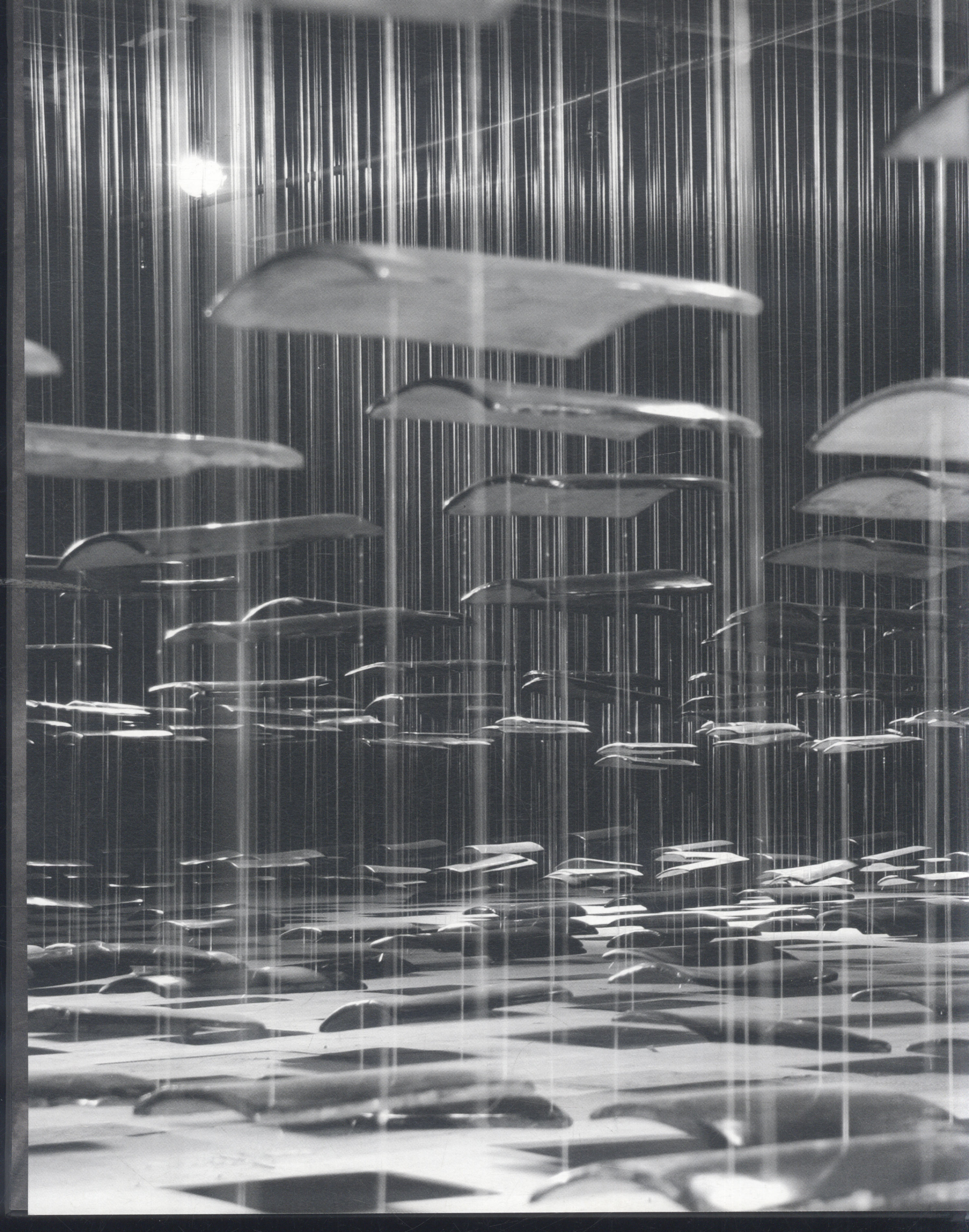


















蘇 笑 柏 年 表

1949年

八月盛夏，武漢，出生於一個由南開、北師大畢業的青年學生組合的家庭。父母原籍河北井陘、趙州。家裡始終說河北方言。

1950年 一歲

因蘇笑柏的出生，雙親滯留武漢，父親時任一所德國教會學校——武漢上智中學（現武漢六中）教務長。滿一周歲後，被外祖母抱走，和在鄭州鐵路局任段長的外祖父一家一起生活。外祖父家是一個虔誠的天主教家庭。

1955年 六歲

隨退休的外祖父一家遷居武漢。入武漢教會唱詩班，同年受教堂神父洗禮並取聖名約翰。當年所取聖名，在隨後的五十多年裡僅使用過一次。（2008年在上海佘山大教堂登山被迫問時，竟隨口而出）

1956年 七歲

上小學。入學口試須數出1—10數字的順序，

特別優秀生可數到20。當年考生中極少孩子能夠做到。

1958年 九歲

親歷大躍進大煉鋼鐵。識別並收集過耐火磚碎塊和鐵礦渣，目睹上智中學有花紋的鑄鐵大門被煉成滾燙的蜂窩鐵出爐後冷卻的全過程。逃學。著迷於各種條件下材料的轉變。

1962年 十三歲

上中學。那時感覺：第一老是餓；第二是開始知道自己的階級出身不好，特別自閉自卑；第三是各門功課都平均地認真學，成績也出奇地好。中學校長鄭昭在走廊裡檢查學生成績，在當年實行五分制的成績單上，十七門課程都是5分，書寫潦草的5分一長串填在欄目裡。在隨後的家訪裡，中學校長鄭昭見到蘇笑柏的父親——原來兩人都是四十年代天津南開大學活躍的學生，各自屬於不同黨派，站在對立陣營。

1965年 十六歲

考入武漢工藝美術學校。（之前，父親就自己歷史上與國共兩黨的過節兒，與兒子作了長談，徹底杜絕蘇笑柏讀高中上大學的夢想）

武漢工藝美術學校是一所新校，少教具，少圖書資料；所幸有從美術學院貶到美校教書的祇專不紅的青年教員，和剛從藝術學院畢業分配出來的新教師。上過一點點美術課。記憶中，約摸五十個課時，其餘時間全用於建校勞動。也就是這五十個課時，卻造成持續影響。往後歲月裡不斷積累的專業訓練，均被視為當初這五十個專業課時的延續。

1966年 十七歲

“文化大革命”開始。原本無多少美術專業課程訓練的學生開始了長達數年的全面停課。革命大串聯，到北京接受領袖對成千上萬革命小將的檢閱。走很遠的路，到韶山朝聖，編寫鋼板油印刊物《長征報》沿途散發。行走途中擅自脫離大隊伍，單獨加入一群修韶山鐵路的完全陌生的民工隊伍。一周後，頓然醒悟，再抽身追趕大隊伍未果。

1967-1968年 十八歲

繪製了大量宣傳畫。對油彩顏色的原始認識完全來源於此時的畫領袖像。單畫一顆襯衣大紐扣也得在腳手架上爬上爬下。

二十年後，蘇笑柏來到一個有過歐洲“68學生運動”經歷的國家，正是有過這段經歷，被當作經歷過正宗“文革”運動的真神、一個有偏見有爭議、受歡迎的“文革”講述者。

1969年 二十歲

工藝美術學校畢業。
懲罰性地分配到武漢鑼廠。

1972年 二十三歲

借調到市區文化館美術創作組。創作“文革”題材油畫《旗手》，參加〔紀念《在延安文藝座談會上的講話》發表三十週年〕地區美展。因文化館美術創作組的關係，坐擁一所早已封閉了的圖書館，開始偷偷如飢似渴般讀書。

1974年 二十五歲

擔任武漢金銀首飾廠設計員。因金銀首飾設計之故，多次藉故赴邊陲地區采風。
在北京工藝美術首飾公司結識後來旅居紐約的藝術家張宏圖。

1976年 二十七歲

“文化大革命”結束。被借到武漢美術家協會。借深入生活、提高創作能力的機會，行走於太行、呂梁山區、黃河、長江流域，完成了大量寫生。

1979年 三十歲

參加〔慶祝建國三十週年〕美術展。
結識中國藝術研究院研究員陶詠白。
與張虹女士結婚。

1980年 三十一歲

油畫《學生時代》獲第二屆全國青年美展三等獎。
參加北京〔全國青年油畫工作者座談會〕。

1982年 三十三歲

兒子蘇百溪出生。
申報創作計劃並獲武漢美術家協會批准，得以赴河北農村深入生活半年。
加入中國美術家協會。

1983年 三十四歲

創作油畫《如痴》、《馬戲》、《廟會》、《土村》等。
是年，《美術家通訊》發表談藝術創作的文章，亦是創作豐盛的一年。

1984年 三十五歲

油畫《大娘家》獲第六屆全國美展銅獎。作品被中國美術館收藏。
少兒讀物《大馬和小馬》、《哪兒安家好》獲第六屆全國美展優秀作品獎。
當年第六屆全國美展油畫作品在瀋陽展出，在參觀時因被熱情的人群擠到大廳的一角而巧遇湖北美術院院長唐小禾。唐小禾說了三句話，決定了蘇笑柏未來幾年的去向。

1985年 三十六歲

調至湖北美術院任油畫創作室專職畫家。
赴山西臨縣尕斯寨深入生活作畫三個月。
五月，參加在黃山舉行的全國油畫座談會。
七月，獲中央美術學院朱乃正教授來信，催問報考中央美院油畫系研修生一事。
九月，考入北京中央美術學院油畫系85級研修班。班主任為鍾涵教授。

1986年 三十七歲

創作系列油畫作品《舞台》、《窗口》等。
作品參加北京中國美術館〔當代油畫展〕

1987年 三十八歲

創作系列油畫作品《石窟》、《飛天》等。
獲德國北萊茵州文化藝術獎學金和杜塞爾多夫國立藝術學院入學通知，因此未能完成中央美院研修學業，提前離校，此事大大傷了鍾涵先生的心。
是年初春，赴上海同濟大學德語培訓三個月。

旋即準備赴德留學事宜，行前，吳冠中先生說：這封推薦信你收好，記著，第一學完就回來，第二未來世界藝術中心在中國。說這番話時，全北京城尚無一間自由藝術家工作室，更沒有一家畫廊。

九月，乘火車七天，經莫斯科轉車，穿柏林牆抵西德。攜書籍若干，摺畫布一卷。小本子裡抄著中、俄、德文互換的問路句子。

十月，註冊入學德國杜塞爾多夫國立藝術學院，進K·柯拉菲克工作室，開始為期五年的留學生涯。

1988年 三十九歲

杜塞爾多夫市立圖書館舉辦〔中國畫家眼裡的世界——蘇笑柏畫展〕。
杜塞爾多夫H·海頓海姆畫廊舉辦〔蘇笑柏作品展〕。海頓海姆先生是德國第一個舉辦蘇笑柏個人畫展的畫廊主。後在1990，1993年先後共舉辦過三次個展。在其七十歲畫廊關閉的1994年末，舉辦過一次綜合性回顧展。海頓海姆先生是德國猶太人，本人也是畫家，曾推薦蘇笑柏認識紐約著名畫商里奧·卡斯蒂里。海頓海姆畫廊歇業後，年邁的海頓海姆先生本人一直關注並收藏著蘇笑柏各個時期的作品。

1989年 四十歲

四月，杜依斯堡大劇院舉辦〔敞開的門戶——蘇笑柏近作展〕。
六月，精神狀態由亢奮一度陷入低谷，創作完全停頓。終日盡是讀報看新聞和學生聚會，德文閱讀和表述能力難以置信地得到提高。
八月，被海蒂夫人接到阿爾卑斯山谷西姆湖暫住，無精打采地畫了一些小幅風景。關在木樓度過四十週歲生日。
十月，離婚。離開杜塞爾多夫，移居度恩。

十一月，柏林牆倒塌，東西德統一。
第一次申請杜塞爾多夫藝術家協會年度參展資格被拒。

1990年 四十一歲

二月，杜塞爾多夫藝術學院，轉入藝術學院院長M·呂佩爾茲工作室。

四月，獲德國藝術學院年度獎，應邀赴巴黎藝術城德國藝術家工作室創作六個月。

十月，經導師K·柯拉菲克教授介紹赴倫敦拜訪英國畫家F·培根。

十二月，中央美術學院詹建俊教授獲DAAD獎訪德並小居度恩。詹先生的來訪使蘇笑柏再次建立與中國大陸朋友圈的聯繫。

1991年 四十二歲

一月，杜塞爾多夫藝術學院，轉入G·里希特工作室大師弟子班。

四月，赴美國俄亥俄州藝術學院作交流訪問。（1987年初，蘇笑柏同時獲得美國俄亥俄州和德國北萊茵州藝術獎學金。當年對這兩所藝術學校均所知無幾，所謂選擇，也僅是在德語或英語兩種語系上的一次盲目挑選）

五月，赴紐約拜訪里奧·卡斯蒂里。

十二月，結識德國杜依斯堡收藏家K·克羅克。蘇笑柏的紙本水墨作品，大部分都在克羅克手中。蘇笑柏自己也不以水墨示人，單單自娛在與克羅克的神交中。

1992年 四十三歲

七月，杜塞爾多夫藝術學院畢業，持藝術學院大師弟子證書，獲碩士學位。

七月，獲KSK證書，即自由藝術家職業生活社會保險資格。

八月，離開度恩移居左林根市。

十月，蘇百溪(是年十歲)來德國隨父生活，就讀左林根小學，二年後入教會住宿學校。

參加北京中國美術館藏品展。

1993年 四十四歲

六月，首次攜杜塞爾多夫藝術學院K·柯拉菲克教授訪華。

十月，接待國內藝術家朋友蘇天賜、王懷慶、尚揚、艾軒等十人，在海姆巴赫參加國際藝術節活動。這是出國後第一次與眾多國內朋友在異域相聚，隨後數年又多次主辦或協辦過類似的藝術創作營活動。也是與國內構成聯繫的主要活動。

1994年 四十五歲

九月，購林椅安莊園。林椅安是1937年始建的一所德國鄉村小學校，位於萊法州艾菲爾山區兩個村莊之間的大坡沿口，在德國國家地圖上被標在緊靠盧森堡公國的邊境上。莊園年歲久遠已開始敗落，需要花大氣力整修。遂使出除自煉鋼鐵之外幾乎所有在中國操練過的手藝，加上德國優良的機械工具，把林椅安莊園整個當作一件大作品來創作。全年幾乎沒有作畫。

十月，紐約張宏圖、黃妙齡來訪林椅安，睡簡易的地鋪。

十二月，北京鍾涵、湯大夫來訪林椅安，睡舒適的地鋪。

1995年 四十六歲

開春種樹。橡樹10棵、菩提10棵、山毛櫸30棵、銀杏、紅楓、白樺、塔松若干、各種果樹40余棵，灌木叢沿院落排成兩行，長約800米。是年，加入杜塞爾多夫藝術家協會。

十一月，接待中國美術家協會五人代表團。

十二月，杜塞爾多夫P·忒頓畫廊舉辦〔蘇笑柏作品展〕。隨後在1997年和1999年底在該畫廊分別舉辦過三次個展。

1996年 四十七歲

年初，在林椅安莊園專辟空間從事水墨創作。

五月，隨德國北萊茵州藝術家代表團赴北京、山東訪問。

十月，杜塞爾多夫藝術學院J·依門多夫教授攜同校友來訪林椅安。

是月，科隆收藏家P·路德維希夫婦訪林椅安。

十二月，明斯特哲學家H·麥魯士教授訪林椅安，並撰寫《與笑柏交談》。

1997年 四十八歲

在林椅安，遠離祖國的這段日子裡，獲得了一段內心世界和外界之間奇妙的平衡。每天都過著同樣相似的生活，並刻意保持這種“真實的狀態”，清靜又孤寂，但看上去義無返顧，心滿意足。

讀經，追憶幼兒唸經時的語意對照；讀《共產黨宣言》，尋找原著與中譯本之間的差異……

是年，畫作中的形體逐漸隱去，出現抽象畫面。自稱為“甚麼都是、甚麼也都不是”。

與張軍女士結婚。

1998年 四十九歲

慕尼黑S·阿爾伯里希特畫廊舉辦〔極少中的極多——蘇笑柏畫展〕。隨後，該畫廊於2000和2002年先後三次展出蘇笑柏作品。

七、八月，應全國美協、中央美術學院和德國歌德學院邀請，隨杜塞爾多夫藝術學院K·柯拉菲克教授一起再度訪華。

八月，赴敦煌。持段文傑館長親筆特批信參觀敦煌所有洞窟。

作品收錄《20世紀中國油畫》、《中國現代美術全集》、《中國美術館藏品選》。

入籍德國。

入外籍意味著必須放棄中國籍，在這件事上曾諮詢過當時在波恩使館的文化贊參李世隆，蘇笑柏吞吐地問過：“日後可否再入中國籍？”李世隆果斷回答：“難了。”二年後，當年同期留德、後來的電影導演李揚曾問過完全一樣的句子。

1999年 五十歲

林椅安莊園一建築物頂部遭雷擊。

擔任杜塞爾多夫藝術家協會年度展特邀評委。

五月，參加德國北萊茵州藝術家代表團訪華並在北京炎黃藝術館展出作品。

八月，參加德國不來梅第一屆國際雕塑創作營活動。完成雕塑作品《大鑼》。

西班牙巴塞羅那C·艾姆特畫廊舉辦〔蘇笑柏作品展〕。

結識西班牙藝術家A·塔皮埃斯。

福州行，初識中國大漆。

2000年 五十一歲

比利時布魯塞爾阿隆畫廊〔蘇笑柏作品展〕。

德國巴頓現代美術館舉辦〔蘇笑柏藝術展〕。

參加北京中國美術館〔中國油畫百年大展〕。

十月，獲德國文化創作基金會支持，在林椅安莊園舉辦中、德、美、法四國藝術家創作營活動。同年，在比特堡市柏達當代藝術館舉辦四

國藝術家聯展。

歲末，赴美國探望學友。

2001年 五十二歲

女兒蘇百靈出生。村民在林摘安莊園草坪上植樹，以表祝賀。

林摘安莊園獲德國萊法州年度最漂亮村莊獎。

杜塞爾多夫J·貝多芬大街畫廊舉辦〔蘇笑柏作品展〕。

獲杜塞爾多夫藝術家協會獎，赴巴黎藝術城M·Emst藝術家工作室三個月。

2002年 五十三歲

德國美茵茲議會大廈舉辦〔蘇笑柏繪畫作品展〕

參加德國柏林國會大廈舉辦〔藝術的現在形式〕

參加德國科隆國際藝術博覽會。

德國馬爾堡M·司馬福斯畫廊〔蘇笑柏作品展〕

七月，參加德國北萊茵州藝術家代表團赴西藏訪問。

歲末，林摘安進行村委會委員選舉，在村民鼓勵下競選村委會委員。

2003年 五十四歲

德國電視台文藝節目攝製組進駐林摘安莊園，拍攝專題片〔銀杏和菩提〕。

參加北京首屆國際美術雙年展。參展油畫《網狀回憶》。

應湖北美術學院邀請訪華，和慕尼黑藝術學院繪畫系J·柳切克教授聯手帶班。

杜塞爾多夫J·貝多芬大街畫廊舉辦〔中國柱——蘇笑柏新作展〕。

2004年 五十五歲

五月，參加德國不來梅第二屆國際雕塑創作營活動。完成雕塑作品《木鼓》。

七月、八月，接待國內藝術界朋友詹建俊、朱乃正、陳丹青、楊飛雲等。

九月，接待武漢工藝美術學校老校友郭士俊、俞業斌、陳宗耀、孫厚明等。

十月，以及隨後的五個月，應福州大學邀請講學並將福州大學老機械廠改為工作室。在當地

青年藝術家和漆工的幫助下，完成首批以大漆材料為主的綜合性繪畫：《平分後的藍紅》、《夾在紅色中間的純黑》、《大寫的T》、《二十塊帝王綠》等大幅作品。

是年，參加上海美術館〔抽象藝術大展〕。

2005年 五十六歲

四月，德國批評家、美術館長K·佳爾維茨、藝術家K·柯拉菲克、A·基弗等來訪林摘安。佳爾維茨是最後一批來訪林摘安的客人，後來撰文寫道：我的中國之行始於林摘安。

是年，再度遷居，回到故城杜塞爾多夫，並在萊茵河畔新置一處公寓。林摘安莊園自此閑置二度春秋，最終割捨，並於2007年出售。盧森堡多媒體藝術家舒馬赫將其購入作影視基地。

七月，攜妻帶女拜訪畫友、師長G·格勞伯樂、M·呂佩爾茨、J·伊門多夫、G·巴塞利茨等。此刻，蘇笑柏內心已萌發去意，德國雖仍是第二故鄉，但以後會生活在別處。

十一月，參加武夷山——中德兩國藝術家首次面對面互動創作活動，活躍在中國藝術家人群裡，“被當作翻譯和中德橋梁”。（彭德語）

十二月，完成並出版大型傳記畫冊《蘇笑柏2005》。

2006年 五十七歲

元月，新建上海工作室。年內完成以大漆麻布為主的綜合材料繪畫《月牙黑》、《腰鼓紅》、《蒼黃》、《楚宮》等。

四月，杜塞爾多夫J·貝多芬大街畫廊舉辦〔大漆——蘇笑柏的新紀元〕。

七月，馬爾堡M·司馬福斯畫廊舉辦〔蘇笑柏繪畫作品展〕。

十月，上海美術館舉辦〔意象武夷——中德藝術家聯展〕。

十一月，上海三閑藝術空間舉辦〔此岸·彼岸——中德當代藝術家11人聯展〕。

十二月，蘇笑柏作品研討會——水天中、陶詠白、賈方舟等25位京滬藝評家、藝術家參加。

十二月，《藝術作品是藝術家生活的全部》蘇笑柏——百溪訪談錄刊登於《今天》文學雜誌2006年冬季號。

2007年 五十八歲

三月，上海美術館〔大象無形——蘇笑柏繪畫展〕出版蘇笑柏畫集《大象無形》。

參加北京中國美術館〔對應·應對——中美藝術家作品交流展〕。

參加北京大未來畫廊舉辦〔中國抽象〕畫展。

參加北京〔中國抽象藝術三十年學術研討會〕。

參加北京藝術博覽會〔藝術北京〕。

德國漢堡R·卡瑪畫廊舉辦〔一路平安——蘇笑柏畫展〕。

參加德國廬貝克美術館舉辦的〔赤山綠水——中德當代藝術家繪畫展〕。

十月，環境作品《樹木的身份證》參加在廈門舉辦的中德兩國藝術家活動〔年輪〕。

十二月，作品《瓦片城市》參加〔香港深圳建築雙城雙年展〕。

自九月始至年終，在上海工作室創作《墨象無欲》、《赤壁》、《載戢干戈》、《盤庚五遷》等作品。

2008年 五十九歲

元月至四月，在上海工作室創作《大園》、《初嫁》、《剔彩》等作品。

五月，大未來畫廊台北館、北京館舉辦〔澄懷觀道——蘇笑柏個展〕。

參加西班牙馬德里——巴塞羅那〔意派——中國抽象藝術三十年〕。

六月，德國國家電視台ZDF台長M·謝希特攜節目策劃組造訪蘇笑柏上海工作室。

七月，返德國，策劃由ZDF主辦〔蘇笑柏藝術作品巡迴展〕

九月，參加北京藝術博覽會〔藝術北京〕；新加坡余欣美術館舉辦〔象內象外〕；參加上海、台北、新加坡藝術博覽會。

十月、十一月，完成大型作品《九卷》、《殷帛十二段》等。

十二月，北京今日美術館舉辦考工記——蘇笑柏作品展並出版〔蘇笑柏作品集〕遼寧美術出版社。

Xiaobai Su: A Chronology

1949 birth Xiaobai Su was born in Wuhan in the scorching August heat as the son of two young college graduates. His father attended Nankai University, and his mother Beijing Normal University. Their original domiciles were respectively Jinjing and Zhaozhou, both in Hebei Province. So the Hebei dialect was their domestic language.

1950 one year old The birth of Xiaobai Su held his parents up in Wuhan. His father served as dean in a German mission school—the Holy Trinity College of Wuhan (now the No.6 Middle School of Wuhan).

After his second birthday, he was carried away by his maternal grandmother and lived with his maternal grandparents, who were both devout Catholics. His maternal grandfather worked in the Railway Bureau of Zhengzhou.

1955 six years old Xiaobai Su moved to Wuhan with his retired maternal grandparents. He attended the church choir of the city and was baptized and christened by a priest at a local church. His Christian name was used only once in the following fifty years or so. (When he was inquired about it at the Basilica of Our Lady when climbing Mount She in Shanghai in 2008, he just answered without the slightest hesitation.)

1956 seven years old Su entered primary school. The oral part of the entry test required the children to count from one to ten. Those who were regarded as top students could count up to twenty.

1958 nine years old Su experienced the Great Leap Forward Movement and the Mass Steel Production Drive. He identified and collected crushed fire-retardant bricks and iron slag. He witnessed the whole process of melting the ornamental cast-iron gate of the Holy Trinity College to incandescent sponge iron, which was then poured out of the furnace to be cooled. He began to play truant and was fascinated by the transformation of

various substances in all circumstances.

1962 thirteen years old Su entered middle school. Three anecdotes about him: First, he felt constantly hungry. Second, he became aware that he was of bad class origin and was extremely introverted and reserved. Third, he studied diligently, without any preference for any course. His academic performance was excellent. Zheng Zhao, the principal, examined students' marks in the school corridor. In the academic record, Su's were unbelievably uniform: he got five points for the seventeen courses, all of which had the five-point marking system. Seventeen fives written hastily in the list looked as if they were fake. In the ensuing home visit, Zheng met Su's father. Both of them were among the most politically active of Nankai University students in the 1940s. Yet they belonged to rival parties.

1965 sixteen years old Su was admitted to the School of Arts and Crafts of Wuhan. (Earlier, Su's father had had a long conversation with his son, confessing his historical conflicts with both the Kuomintang and the Communist Party of China, which shattered Su's dream of going to high school and college.) The Arts and Crafts School of Wuhan was newly established, lacking teaching aids and reading resources. Luckily, there were professionally qualified teachers, who were banished to the school from art colleges due to their non-Communist belief, and graduates fresh from academies of arts. Su only took a few art courses but found them interesting. As Su recalls, he had only fifty or so periods but was deeply influenced by them. All the professional trainings in his later years are virtually the prolongation of these fifty periods of art lessons.

1966 seventeen years old The great Cultural Revolution broke out.

The students, who did not have many professional art courses from the beginning, had to suffer from a years-long class suspension. During the hiatus, Su wrote big-

character posters and participated in political debates. He ransacked people's residences and confiscated their property, and the same thing happened to his parents. He went to other cities and provinces, establishing relations with other revolutionaries. In Beijing, he joined thousands of revolutionary youngsters and took part in massive rallies presided over by political leaders. He went on a pilgrimage to Shaoshan, Hunan Province, the birthplace of Chairman Mao, to show his loyalty to Communism. On the way, he edited and distributed *The Long March*, a mimeographed newspaper printed by means of steel letterpress. Before reaching the destination, he left his team without permission and joined a band of workers whom he had never met before and who were paving railroads in Shaoshan. A week later, he realized his mistake and attempted to catch up with his team but failed.

1967-1968 eighteen years old Su did a good many propaganda paintings. His primitive understanding of oil colors stemmed completely from painting the massive portraits of political leaders. Even the painting of a shirt button required climbing up and down the scaffold. Twenty years later, he went to Germany, a country that had undergone a sweeping student movement (i.e., the Movement of 1968). There, he was regarded as a veteran who had survived a great political campaign, that is, the Cultural Revolution and as a biased, controversial yet popular narrator of the Cultural Revolution stories.

1969 twenty years old Su graduated from the Arts and Crafts School of Wuhan.

He was transferred to the Wuhan Workshop of Gongs as a punishment.

1972 twenty-three years old Su was transferred to the Art Workshop under the Urban Cultural Center of Wuhan.

He painted the oil painting, "The Standard Bearer," which was on display at the regional art exhibition, in

Commemoration of the Thirtieth Anniversary of Chairman Mao's Address at the Forum of Art and Literature in Yan'an. This job put a closed library at his disposal.

1974 twenty-five years old

Su was transferred again. This time, he worked as a designer at the Gold and Silver Jewelry Workshop of Wuhan.

His job as a jewelry designer brought about the opportunity for him to learn folk craftsmanship in many frontier regions.

In the Arts and Crafts Jewelry Company of Beijing, he met artist Zhang Hongtu, who later resided in New York.

1976 twenty-seven years old The Cultural Revolution was officially brought to an end. Su was transferred to the Wuhan Artists Association.

Taking the chances to experience all walks of life and enhance painting skills, Xiaobai Su traveled in the mountainous regions of Taihang and Luliang and the valleys of the Yellow and Yangtze rivers, painting a great many pictures from nature.

1979 thirty years old Su participated in the exhibition, In Commemoration of the Thirtieth Anniversary of the Founding of the People's Republic of China.

He got acquainted with Tao Yongbai from the Institute of Fine Arts under the China Art Academy.

He married Ms. Zhang Hong.

1980 thirty-one years old Su's oil painting, "Student Years," won a third prize in the Second National Exhibition of Young Artists' Works.

He attended the Symposium for Chinese Young Oil Painters in Beijing.

1982 thirty-three years old Su begot a son and named him Su Baixi.

His plan for an art project was approved by the Wuhan Artists Association. He went to rural Hebei to experience country life for half a year.

He was admitted to the China Artists Association.

1983 thirty-four years old Su painted oil paintings like "Intoxicated," "Circus," "Temple Fair," and "Village." Artists' Newsletter published an article about Su's views on artistic creation. He was exceptionally prolific in this year.

1984 thirty-five years old Su received a bronze medal in the Sixth National Exhibition of Artworks for his oil painting, "At Auntie's," which is now housed by the National Art Museum of China in Beijing. His comic strips, "Big Ma and Little Ma" and "Where to Settle Down," won him merit awards in the Sixth National

Exhibition of Artworks.

When the Oil Painting section of the Exhibition moved to Shenyang, Su went there, only to be pushed to a corner of the exhibition hall by the swarms of visitors. Meanwhile he encountered Tang Xiaohe from the Hubei Institute of Fine Arts. Tang's three remarks for Su were to determine the latter's life course in the following several years.

1985 thirty-six years old Su was transferred to the Oil Painting Studio under the Hubei Institute of Fine Arts and worked as a professional artist.

He went to Kehu Village in Lin County, Shanxi Province to experience country life and paint from nature. He stayed there for three months.

In May, he attended the National Symposium of Oil Painting in Huangshan (i.e., Mount Yellow).

In July, he received a letter from Prof. Zhu Naizheng of the China Central Academy of Fine Arts, asking whether he was going to apply for the graduate program offered by the Department of Oil Painting of the Academy.

In September, he was admitted to the Graduate Program of the Department of Oil Painting, China Central Academy of Fine Arts, Beijing, in the grade of 1985. Prof. Zhong Han was his class advisor.

1986 thirty-seven years old Su painted serial paintings like "Stage" and "Window."

The Exhibition of Modern Oil Painting was held at the National Art Museum of China in Beijing.

1987 thirty-eight years old Su painted serial oil paintings like "Grottoes" and "Flying Apsaras."

He was awarded a scholarship of the Ministry of Culture, North Rhine-Westphalia, Germany and was enrolled in the State Academy of Fine Arts, Düsseldorf.

Su discontinued his studies in the China Central Academy of Fine Arts and left the school, which broke the heart of Prof. Zhong Han. In the early spring of the same year, he went to the German Center of Tongji University and spent more than three months there on language training.

Before he set out, Mr. Wu Guanzhong told him, "Keep this letter of recommendation with you and bear in mind that first, you should come back as soon as you finish your studies; and second, the center of art will be none other than China in the future." At that time, there was not a single freelance art studio or gallery yet in the entire city of Beijing.

In September, he went to Europe by train, taking with him several books and carrying a roll of canvas on his shoulder.

In October, he officially registered himself at the State Academy of Fine Arts, Düsseldorf and joined Konrad Klapheck's studio, which marked the beginning of his five years' career as an overseas student.

1988 thirty-nine years old Su's solo exhibition, The World in the Eyes of a Chinese Artist: The Exhibition of Xiaobai Su, was held at the City Library of Düsseldorf. The exhibition, The Artworks of Xiaobai Su, was held at Gallery Haidenheim, Düsseldorf.

Mr. Haidenheim was the first gallery proprietor to host a solo exhibition for Su. He hosted altogether three for him, the other two respectively in 1990 and 1993. At the end of 1994, before he closed his gallery, he held a comprehensive retrospective exhibition for Su. Mr. Haidenheim was a German Jew and an artist. He once recommended Su to Leo Castelli, a New York art dealer. After his gallery went out of business, the elderly Mr. Haidenheim still took particular interest in Su's artworks in different periods and collected some of them.

1989 forty years old In April, the exhibition, The Door Wide Open: The Recent Artworks of Xiaobai Su, was held at the City Theatre of Duisburg.

In June, a mental breakdown struck Su, who was just in high spirits. His art production turned stagnant.

In August, accompanied by his German friends, he went to the Chiemsee, a lake in the Alps Valley, where he worked on several small landscape paintings in low spirits. He spent his fortieth birthday locking himself up in a wooden house.

In October, he divorced his wife and moved from Düsseldorf to Düren.

In November, the Berlin Wall was torn down. East and West Germany were to be reunited soon.

His application for participating in the annual exhibition of the Düsseldorf Artists Association was rejected.

1990 forty-one years old In February, Su transferred to the studio of Markus Luepertz, president of the State Academy of Fine Arts, Düsseldorf.

In April, he won the annual award of the German Academy of Fine Arts. He went to the German Artist Workshop in la Cité des Arts, Paris and stayed there for six months.

In October, he visited British artist Francis Bacon in London, who was introduced to him by his German supervisor.

In December, Prof. Zhan Jianjun of the China Central Academy of Fine Arts won the DAAD award and visited Germany. He lived in Düren for some time. Zhan's visit enabled Su to resume his contact with like-minded friends in China's mainland.

1991 forty-two years old In January, Su transferred to Gerhard Richter's studio for a class under the guidance of the master.

In April, he visited the Art Institute of Ohio in the United States. (In early 1987, Su obtained art scholarships from the Art Institute of Ohio and that of North Rhine-

Westphalia. He knew little about the two institutes. The choice was but an indiscriminate one between the two languages, German and English.)

In May, he visited Leo Castelli in a New York gallery.

In December, he got acquainted with Karl-Herman Klock, an art collector from Duisburg. He has collected most of Su's wash paintings. Su almost never shows his paintings of this kind to others and only enjoys communicating with Klock intellectually.

1992 forty-three years old In July, Su graduated from the State Academy of Fine Arts, Düsseldorf with a certificate of Master's Pupil and a master's degree.

In the same month, he received a KSK certificate: the social insurance qualification for the professional life of freelance artists.

In August, he moved from Düren to Solingen.

In October, Su Baixi, ten years old then, came to Germany to live with his father and studied at Solingen Primary School. Xiaobai Su participated in the Exhibition of the Collection of the National Art Museum of China in Beijing.

1993 forty-four years old In June, Su visited China with Konrad Klapheck, a professor of the State Academy of Fine Arts, Düsseldorf.

In October, he received ten artist friends from his homeland, including Su Tianci, Wang Huaiqin, Shang Yang, and Ai Xuan, in Germany. They attended the International Art Festival in Heimbach. This was the first time that Su had had a gathering with his Chinese friends after moving overseas. Over the next few years, he co-organized several similar camps for artistic creation. This has been the major activity in which he links himself with Chinese artists.

1994 forty-five years old In September, Su purchased the Linderan Manor. Linderan, originally a small German country school established at the sloping crossover of two villages in the year 1937, is marked in the Map of Germany as fairly close to the border of Luxembourg. The manor house was in a state of disrepair and desperately needed thorough revamping. Utilizing fine German machinery, he turned the Linderan Manor into a grand artwork after having exhausted almost all the skills that he had practiced in China, except steel-melting.

In October, Zhang Hongtu and Huang Miaoling from New York visited Linderan and made do with crude shakedown.

In December, Zhong Han and Dr. Tang from Beijing visited Linderan and made do with comfortable shakedown.

1995 forty-six years old In March and April, Su

did early spring planting. He planted ten oak trees, ten bodhis, thirty beeches, some ginkgos, red maples, white birches, deodar cedars, and about forty fruiterers. Two stripes of bushes, both more than 800 meters long, ran along the sides of the courtyard.

In the same year, he joined the Düsseldorf Artists Association.

In November, he received a five-man delegation of the China Artists Association.

In December, the Exhibition of Xiaobai Su Artworks was held at Gallery Peter Tedden, Düsseldorf. Later, in 1997 and at the end of 1999, he had three solo exhibitions at the same gallery.

1996 forty-seven years old At the beginning of this year, Su set up room for ink-wash painting at the Linderan Manor.

In May, he visited Beijing and Shandong with a North Rhine-Westphalia delegation of artists.

In October, Prof. J. Immendorff and some alumni of the State Academy of Fine Arts, Düsseldorf visited the Linderan Manor.

In the same month, Peter Ludwig, a collector from Cologne, and his wife visited the Linderan Manor.

1997 forty-eight years old At Linderan and away from his homeland, Su reached a miraculous balance between his internal and external worlds. Life in Germany was similar every day. He kept this "real state" deliberately. Despite the quietness and loneliness, he looked contentedly unregretful. He re-perused the Bible, recalled the semantic references to the biblical sentences that he had read as a child, and explored The Communist Manifesto for the subtle differences between the original text and its Chinese translations...

It was in this year that the concrete forms in his paintings gradually faded out, and abstract tableaux emerged. He claimed "they are anything and nothing at once."

He married Ms. Zhang Jun.

1998 forty-nine years old The Exhibition of Xiaobai Su's Paintings: The Most of the Least was held at Gallery S. Albrecht, Munich. The gallery later exhibited his artworks three times in the years 2000 and 2002.

Invited by the China Artists Association, the China Central Academy of Fine Arts, and the Goethe Institute, he visited China with Prof. Klapheck of the State Academy of Fine Arts, Düsseldorf.

His artworks were included in Chinese Oil Paintings in the 20th Century, Collected Works of Modern Chinese Fine Arts, and Choice Collection of the National Art Museum of China.

He adopted German nationality.

The adoption of foreign nationality implied that he must give up his Chinese nationality. For this matter, he

consulted Li Shilong, then cultural attaché of the Chinese Embassy at Bonn. He asked falteringly whether he could re-adopt Chinese nationality in the future. Li answered bluntly, "It would be a likely story." Two years later, Li Yang, then an overseas student in Germany and now a film director, raised the same question as Su's.

1999 fifty years old A building at Linderan was struck by lightning.

Su was invited to be a special referee for the annual exhibition of the Düsseldorf Artists Association.

In May, he visited China with a North Rhine-Westphalia delegation of artists and had some of his artworks exhibited at the Yanhuang Art Gallery of Beijing.

In August, he joined the First Bremen International Sculpturing Camp in Germany and completed the sculpture, "Big Gong."

The Exhibition of Xiaobai Su's Artworks was held at Gallery Àmbit in Barcelona, Spain.

He got acquainted with Spanish artist Antoni Tápies.

He visited Fuzhou and came to know Chinese lacquer.

2000 fifty-one years old The Exhibition of Xiaobai Su's Artworks was held at Gallery Alain Noirhomme in Brussels, Belgium.

The Exhibition of Xiaobai Su's Artworks was held at the Badem Museum in Solingen, Germany.

He participated in the Exhibition of Chinese Oil Paintings in the 20th Century, which was held by the National Art Museum of China.

In October, supported by the German Cultural Creation Foundation, he organized a creative symposium at the Linderan Manor for artists from China, Germany, the United States, and France. In the same year, he curated a group exhibition for artists from these four countries at the Beda Museum, Bitburg.

At the end of this year, he went to the United States to visit his fellow students.

2001 fifty-two years old Su begot a daughter, Su Bailin. Villagers planted trees on the meadow of Linderan.

The Linderan Manor won the title of the Most Beautiful Manor of 2000 in the State of Rhineland-Palatinate.

The Exhibition of Xiaobai Su's Artworks was held at Gallery Bethovenstrasse, Düsseldorf.

He won the Award of the Düsseldorf Artists Association and worked at M. Ernst's Artists Studio in la Cité des Arts, Paris for three months, during which time he finished a massive combined ink-wash painting.

2002 fifty-three years old The Exhibition of Xiaobai Su's Artworks was held at the Congress Centrum, Mainz, Germany.

He participated in the Present Form of Art, which was