

美国华裔天才小姐妹
尹亮前 尹亮景
ART WORLD CHILD PRODIGY SIBLINGS VICTORIA YIN · ZOE YIN

作品集



FOREIGN LANGUAGES PRESS



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作 者:尹亮前 尹亮景

责任编辑:吴运鸿 朱振安
策 划:徐月貌 乔万钧 尹 鹏
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中国国家画院院长 杨晓阳贺词

Congratulations From the President of China National Arts Academy Yang Xiaoyang

IN PURSUIT OF THE MARVELOUS

by Ben Valenty

The influence of Pablo Picasso on the art world can be measured via the enduring fame of the man; he remains, arguably, the most famous artist since Michelangelo, more celebrated than Duschamp, Monet or Cezanne. He was a legend during his own lifetime. Even the celebrated Salvador Dali citing Picasso as, “his hero.”

Picasso was a child prodigy. Indeed, the Museo de Picasso in Barcelona is dedicated almost exclusively to his very early paintings and sculptures. First he experimented with realism and caricature, heavily influenced by time he spent in Paris. Commentators have since labeled his next two phases as the “Blue Period” and the “Rose Period” respectively. During the “Blue Period” (1901-1904), Picasso relied heavily on a blue palette for his paintings. In contrast, the “Rose Period” (1904-1905) used as its focal point clowns, trapeze artists and other circus personnel.

Apart from bequeathing such classics as the Blue Period’s La Vie (1903) and the Rose Period’s Family of Saltimbanques (1905), the work of Picasso during the very early years of the twentieth century also highlights the tendencies of an artist who is unwilling to be pigeon-holed as an exponent of only one type of art. His greatness came from his ability to transcend certain artistic genres without ever losing any credibility or acumen. In virtually every analysis of Picasso’s early works, one is compelled to conclude that his was not merely talent but rather a gift.

I have been asked many times to define my definition of the term “gift” as it applies to prodigies. My answer has been that a gift is defined by an artistic ability that should have taken more years to attain than the possessor has even been alive. While there are no shortage of examples of young people who can demonstrate substantial talent, those who possess this inexplicable gift are few and far between. In spite of the extraordinary mathematical improbability, sisters Victoria and Zoe Yin both possess the gift.

Older sister Victoria is truly a modern-day renaissance painter. She captures a sense of wonder on canvas that must be seen to be believed. Her themes are rich and stimulate a complete dialog with the viewer. Her palette is bold without being overbearing. She modulates shapes and forms effortlessly. Her spatial relationships show immense sophistication. Her technique is flawless. One asks, “How can this be the work of a child?”

And then there is younger sister, Zoe Yin. At the mere age of eight Zoe is already being compared with masters such as Matisse, Kandinsky and Klee. Zoe began drawing when she was only one year old. By age 3, her color drawings of futuristic figures astonished her preschool teachers. At age 4, her rare artistic gift had already manifested itself on her acrylic paintings on canvas. Now, at the ripe old age of 9, Zoe’s work shows maturity decades beyond her years.

In an age when we celebrate those of such limited and questionable talent, it is marvelous to experience the joy of accomplishment never better-displayed then by these gifted sisters.

About the Author: Ben Valenty is the leading authority on visual art prodigy in the world.

追寻非凡

本·华伦帝

帕布洛·毕加索在艺术界的影响足以让他在人类史上流芳千古；他仍然无疑是继米开朗琪罗以来最著名的艺术家，甚至比杜尚、莫奈、塞尚更胜一筹。即便是萨尔瓦多·达利，都曾说毕加索是他的英雄。

毕加索小时候便是神童。的确，毕加索博物馆几乎专门地对他早期的绘画及雕塑给予了专注。首先他的现实主义及漫画艺术经历深受他在巴黎时光的影响。评论家后来给他冠以“蓝色时期”和“玫瑰时期”的专有词汇，这足以见对其尊敬。在“蓝色时期”（1901-1904），毕加索在绘画中非常倚重蓝色颜料。相反，在“玫瑰时期”（1904-1905），毕加索将其创造聚焦于小丑和杂技演员及其他马戏团演员的主题。

除了继承了蓝色时期生活（1903）与玫瑰时期江湖骗子家族的经典外，毕加索20世纪早期的作品也突出了其作为一名艺术家不愿意被归类为唯一艺术倡导者的倾向。他的伟大源于他具有超越特定艺术而不损失其可靠性与敏锐度的能力。几乎在毕加索早期作品的所有分析中，最后都一致总结他具有的不是泛泛的天赋，而是某种天才。

我曾数次被问到天才较之于少年神童的定义。我的回答是天才是一种其拥有者需要长时间才能获得的艺术能力，这时间甚至比其拥有者的生命更漫长。世上不乏在少年时显露天赋潜能之辈，但这种拥有这种神秘天才的人真是少之又少，而且时隔多年才会出现一个。然而无论这个概率是多么微乎其微，尹亮前、尹亮景姐妹都拥有此种天才。

姐姐尹亮前无疑是位现代的文艺复兴画家。她在画面上所刻画奇迹感觉只能眼见为实。她的创作主题丰富，而且能激起与观众充分的交流。她的创作色调大胆却不过于沉重。她对造型和形式的拿捏游刃有余。她对三维空间关系的处理熟练老道。她的绘画技巧臻于完美。人们不禁要问：“这样的作品怎么会出自一个孩子之手？”

而妹妹尹亮景，仅仅八岁时就已经被人们拿来与马蒂斯、康丁斯基与克里等艺术大师相提并论。尹亮景在一岁的时候开始作画。三岁时在幼儿园，她所绘就的具有未来主义风格的人物造型，妙趣横生，令人震惊。四岁时，她的特殊的艺术天才就已经展露在用丙烯颜料作的绘画上。而今年方九岁的小艺术家，其作品所表现出的成熟远远超过其年龄数十载。

在这个为有限的，有时甚至争议的天赋人才而庆幸的时代，我们能有幸目睹这对天才姐妹史无前例的艺术成就，真是奇迹般的经历。

关于笔者：本·华伦帝是世界天才少儿视觉艺术界的权威。

A GIANT IN THE MAKING

by Roger Stebbing

The first time we met Victoria Yin, it was at one of her art auctions in Las Vegas, USA in 2009. She was entering 11 years of age, a beautiful little girl with a tall frame. I was overwhelmed by her art works already, then we had some conversation. I was again overtaken by her intelligence and insight at such a tender age.

Victoria's art has the grandeur of Michelangelo, the precision of Leonardo da Vinci and the imagination of Salvador Dali. In combining the great masters, Victoria has created many breathtaking works between the ages of 9 and 12. I particularly like the compositions that are so precise they have a mathematical quality to them. The light and form in her art are so different from anything we have seen. The use of color and depth of perception is intriguing, and the details of the works go beyond the first glance representation. The more you look at them, the more fascinating they appear. The visual insight and symbolic complexity displayed in her works are simply astonishing.

I would not be surprised if Victoria establishes a worldwide following within the next five years. I also believe she will look more to combining classic form with her imagination and could very well take a step beyond Dali's conceptions.

It is truly awe inspiring to be a small part in the evolution of such an incredible talent.

About the author: Mr. Roger Stebbing is a seasoned international art collector.

巨人在成长

罗格·司德斌

第一次见到尹亮前是在她2009年拉斯维加斯的一次拍卖会上。那时她刚入11岁，是位美丽高挑的小女孩。我当时已被她的作品所震撼，但与她一席谈话之后，我更被她年幼却有如此的智慧与洞察力所震惊。

尹亮前的作品有着米开朗琪罗的宏伟，达芬奇的精确与萨尔瓦多·达利的丰富想象。尹亮前集大成于一身，在9岁到12岁期间，就创造了许多扣人心弦的作品。我尤为喜欢其作品的构图，它们有着几何数学般的精确。作品的光线与造型是如此与众不同，甚至迥异于任何我们见过的艺术作品。她的色彩运用以及透视都非常诡异，作品细节耐人寻味。你越欣赏越觉得迷人。其作品的视觉洞察深度与象征符号的错综，实在让人吃惊。

未来五年内若尹亮前在全球拥有一大批欣赏者，对此我不会感到惊讶。我也相信她会更进一步综合其想象与艺术经典，很有可能超越达利的艺术理念，而胜其一筹。

能成为这样一位天才画家成长的过程中微小的一部分，实在令人充满敬畏和神往。

关于笔者： 罗格·司德斌先生是资深艺术收藏家。

EAST AND WEST

A NEW HORIZON IN THE WORLD OF ART COLLECTING

by Paul Sykes

Victoria and Zoe Yin, the art world child prodigy siblings were born in Boston. Both parents are originally from China pursuing their advanced degrees in the USA, thus the Yin sisters are first generation American/Asian Painters.

This is important to mention, as the powerful influence of the Asian art world is being overshadowed by the great influence of the Asian economy over the US and Europe. In the art auction world, some of the top auction companies like Christie's and Sotheby's are posting some of their greatest auction seasons in the Asian art markets as the super rich in Asia and around the globe are laundering a great deal of their wealth in art collecting. Why not? If you can collect artwork, keep it on your walls to enjoy it for several or many years, hide it via tax sheltering, who wouldn't jump on this classical bandwagon. A single piece of Picasso or Dali would cost tens of millions. Art works have long proved to be the most valuable assets for the wealthy people around the world. Victoria and Zoe Yin have appeared in the art world at perhaps a great time for the US and world to partake in.

In Victoria's paintings surrealistic elements of Dali and Erte are juxtaposed on a "Dutch masterly background" of dreamy blended colors. In her painting "Lust II" (age twelve) a single perfect line starts at the bottom right to form a serene face of a woman, (Erte) only to continue on forming a serpent snake which comes down from the top left going face to face, dripping an apple from the tip of its tongue. This single line forming technique alone puts her in the line of the world greatest artists along side da Vinci, Michelangelo, Picasso and Dali. In the piece entitled "Lust, Myth, Wisdom....and Time II (after Leonardo da Vinci's Mona Lisa), (age twelve), even Dali himself were he alive would have proclaimed her a genius. A thick serpent wraps around a "prettier" Mona Lisa, with infinite steps within her chest, holding an apple. The whole painting is elemental of Dali and Magritte both perfectly mixed up, almost as if she is having fun poking at surrealism. If we are to put a genre title on Victoria Yin, I would claim it to be "Post-Modern-Surrealism".

Zoe Yin is three years younger than Victoria. From age 6 on, Zoe has been exhibiting both conceptual and visual prodigal talents unseen at such an age in art history books. In Zoe's art world, negative spaces are masterly placed as human figures against a bright colored background, or vice versa bright colored figures against bright colored backdrops. Her paintings are brilliant in color and dreamy in vision. The forms are strong, innocent yet passionate in every painting she produces. And many she does produce, as her prolific nature in her artwork is augmented by her genius as a writer as well. International Art Expo magazine calls her "A Rising Star, Zoe Yin, 8 Year Old". In her piece titled: "I am Spring" (40"x30" acrylic on canvas, age 8), this piece exemplifies her fresh innocent approach to simple pastels, yellow and soft blues, with hues of dreamy mixed colors all around the central vertical figure, while the piece titled "Dancers" (30"x40" acrylic on canvas, age 9), dramatizes bold blues, bright yellows, with white central figures dancing in a back to back swing mode. I would be tempted to venture that Zoe will continue her path as a bold figurative artist in the Matisse tradition for the time being. No formal label of genre needs to be declared as of yet as we witness Zoe's unfolding prodigal talents emerge.

These two American/Asian prodigy artists Victoria and Zoe Yin are posed to become famous artists, and in a great time in history to be introduced to the art museums, auctions and gallery world as well. Victoria and Zoe possess fundamental all rounded talent(s) not only as artists but as writers, poets, musicians and straight A students. All these supporting art elements make the basis for a permanent life long gift of crafting and mastering their art techniques and styles. If Art Museums and Art Galleries are to survive, they need important child prodigy artists like Victoria and Zoe Yin

Time will tell how soon the world will know the Yin sisters as a household name in the arts. Lets jump on their classical art bandwagon and enjoy the ride.

About the author: Paul Sykes is a renowned international art dealer from Ohio USA

东方与西方 世界艺术收藏的新视野

保罗·赛克斯

尹亮前与尹亮景这对天才小姐妹出生在波士顿。其父母都是来美攻读高级学位的中国人，因此尹氏姐妹是第一代美籍华裔画家。

在此值得提及的是，亚洲在艺术世界的强大影响力被其超越欧美的经济影响力抢去了风头。在拍卖界，像克里斯蒂、苏富比这样的顶级拍卖行都在亚洲艺术市场宰获了他们季度最亮丽的拍卖业绩，原因就是亚洲和世界的超级富豪们通过艺术收藏来洗钱。为什么不呢？如果你能收集艺术品，将它挂在墙上欣赏数年升值，而且不用交税，谁不愿意加入到这个行列？一幅毕加索或者达利的作品能卖出数千万的天价。艺术品早就被证明是全世界富豪最有价值的不动产。尹氏姐妹也许是在最好的时候出现在艺术界，美国与世界都参与进来。

尹亮前画作中达利与埃尔泰的超现实主义元素一并出现在荷兰大师背景般的梦幻混合色彩上。在她的画作《欲望II》（12岁作）中，一根完美的线条右起于画面底部，勾画出一张女人恬静的脸，（埃尔泰）线条继续走到左上角进而化作一条毒蛇，毒蛇与女人面对面，张大嘴的蛇尖上悬挂着一个苹果。这单线成画的技艺足以让她与世界最伟大的艺术家相提并论，像达芬奇、米开朗琪罗、毕加索和达利。再看画作《欲望、神话、智慧与时间II（继达芬奇的蒙娜丽莎）》（12岁作），即便是达利在世，他也会宣告尹亮前的天才。画中一条粗壮的毒蛇蜿蜒在漂亮的蒙娜丽莎身上，无限的阶梯镶在蒙娜丽莎胸膛里，手里握着一个苹果。整幅画将达利与马格里特的元素糅合得天衣无缝，似乎是她自己在戏谑超现实主义。如果我们要将尹亮前归类的话，我将其称之为“后现代超现实主义”。

尹亮景比尹亮前小三岁。从六岁起，她便在艺术理念与视觉上展露出少儿神童天赋，如此年纪在艺术史上前所未见。在尹亮景的画作中，画布的本色——白色，被巧妙地构置，白色空间被虚拟成了画中主体人物，与亮色多彩的背景形成强烈反差；或者，鲜亮多彩的人物与鲜亮多彩的背景强置对比，造成视觉震撼，技巧宛若艺术大师。她的作品色彩强烈，而画面视觉却宛若梦境。其绘画的造型感极强，画面既天真纯洁，又饱蕴激情。与她多产的画作相媲美，尹亮景还是一位多产的神童作家。国际艺术博览会杂志称赞其为“冉冉升起的新星，8岁的尹亮景”。《我是春天》（40 x 30 英寸，布上丙烯绘画，8岁）这幅作品典型地表现了她那清新天真的艺术理念和对基本色彩的擅长，画面用嫩黄和柔和的蓝为基本色，混合出梦幻般的色调，烘托着中央直立人物。《舞者》（40 x 30 英寸，布上丙烯绘画，9岁）则夸张大胆地使用强烈的蓝色，明亮的黄色，中间白色人体以背靠背的姿势摇摆起舞。我忍不住猜想尹亮景会继续她的绘画风格，成为一位大胆的人体画家，目前她会延续马蒂斯的传统。现在没有必要给她冠以任何正式的流派标签，因为我们仍会见证尹亮景锋芒毕露的才华大放异彩。

尹亮前、尹亮景这两位华裔神童画家将成为著名的艺术家，在历史的大好时期奔赴博物馆、拍卖会以及画廊。尹氏姐妹所具有的基础全面的天才使她们不仅能成为艺术家，而且能成为作家、诗人、音乐家和最优秀的学生。所有这些艺术支撑元素将为她们永恒的艺术天才生命打下坚实的基础，比如说精细的画工与巧妙的风格。如果艺术博物馆与画廊需要生存，他们得选择尹氏姐妹这样天才少年画家。

时间终将告诉我们尹氏姐妹会有多快成为艺术界全球家喻户晓的人物。让我们跳上她们经典艺术的花车，尽情享受驰骋的快乐吧。

关于笔者：保罗·赛克斯是美国俄亥俄州国际著名画商。



VICTORIA YIN'S ART WORKS age 9 to 12

尹亮前

9 - 12岁画作

Once in a great while a unique and special talent emerges in the art world. The result can and does often manifest itself in the form of renewed interest in a forgotten or neglected area of original artistic creation. Twelve year old Victoria Yin is such an artist.

Bursting onto the international art scene at the ripe old age of 10, Victoria has been exhibiting at capacity shows across the country. By age 11, she "has skyrocketed to fame and become one of the most talked about new artists in the country". The rapport already building felt towards her by legions of collectors at home and abroad hasn't been seen to this degree since the glory days of the New York School artists. This is to a large extent due to the fact that young Victoria uses surrealism in the tradition of such masters as Salvador Dali.

Shortly after her first birthday Victoria began crawling across the floor to pick up a pen and draw. By the time she turned two her geometric drawings astonished her pre-school teachers. By the ripe old age of three she began telling stories through her artworks. By the age of five, she had already received numerous accolades and awards for her extraordinary artwork. Yet what is most astonishing about this pure prodigy is the style she has mastered. Many great artists have spent a lifetime striving to succeed at painting surrealism, only to fail. And yet Victoria still only a child, captures her fascination with science, mythology, religion and the future of civilization in a surrealist motif that follows in the footsteps of great artists throughout history, from Michelangelo to Salvador Dali. Her artistic maturity is simply astonishing – she seems to paint from a desire to magically walk in each canvas.

The universality of Victoria's genius extends to painting, poetry, songwriting, music and all school subjects such as physics and mathematics. She is two grades ahead of her age, a brilliant and prolific poet. By age 9 her poems had received multiple Editors' Choice awards from the International Library of Poetry and Poetry.Com and she was selected as one of Best Poets and Poems of 2007.

By every measure, Victoria's artistic career is remarkable and her artistic insight and maturity is matchless from age stand point in the art history. One needs only view Victoria's artworks with reasonable contemplation and all doubt that her name will grace the pages of history alongside Mozart, Chopin, Gauss, Picasso and Dali will be removed.

"There Should Be Unabashed Joy and Celebration When A Great Artist Is Discovered!" - Alexander Wolcott