

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of
Wang Yingchun and Yang Lizhou

Sichuan Art Publishing House

四川美術出版社

王迎春
楊麗舟



中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of
Wang Yingchun and Yang Lizhou

王迎春
楊力舟



四川美術出版社

Sichuan Art Publishing House

**The Life and
Works of** Yang Lizhou and
Wang Yingchun
**—Contemporary
Chinese Artists Series**

Sichuan Art Publishing House

出 版 者：中國四川美術出版社

社 長：王 偉

(中國四川成都鹽道街3號)

協作出版者：泰國曼谷湄南大酒店

董事長：陳洪振

主 編：王 偉

副 主 編：張修竹

副 主 編：陳希仲

責任編輯：呂樹明

特約編輯：嚴秋白

翻 譯：李國慶

封面扉頁環襯設計：文小牛

內頁裝幀設計：周大光

技術設計：李康林 殷 紅

責任印製：張永輝 莊文耀(儒彩)

李康林 莊錫龍

總發行人：中 國 四川省新華書店

總經理：袁學林

總發行人：泰 國 湄南大酒店

陳木銘 陳木真

承 印：香港紅雅印刷器材貿易公司

董事長：林偉文

書 號：ISBN7-5420-0392-1/J.375

版權所有 翻印必究

Published by:

Sichuan Art Publishing House of China under
the supervision of Wang Wei
(3 Yandao Street, Chengdu, Sichuan Province,
China)

Co-published by:

Menam Hotel Co., Ltd., Bangkok, Kingdom of
Thailand, under the supervision of Mr. Achin
Tangsin (Chen Hongzhen) (2074 Charoenkrung
Road, Yannawa, Bangkok 10120, Thailand)

Editor-in-Chief: Wang Wei

Deputy editors-in-chief: Zhang Xiuzhu
Chen Xizhong

Executive editor: Lü Shuming

Specially invited editor: Yan Qiubai

Translated by: Li Guoqing

Cover, title page and end-paper design:

Wen Xiaoni

Book design: Zhou Daguang

Technical design: Li Kanglin

Printing supervised by:

Vichai Vitayathan, Zhuang Wenyaoyao,
Li Kanglin, Zhuang Xilong

Distribution:

People's Republic of China distributor: Mr. Yuan
Xuelin, General Manager Xinhua Book Store,
Sichuan Province

Worldwide distributor: Mr. Bancha Tangsin and
Mr. Daecha Tangsin, Executive Directors of the
Board of the Menam Hotel Co., Ltd. Bangkok,
Thailand.

Printed by: H.K. Hong Ya Printing Material &
Trading Co.

Under the supervision of Lam Wai man.

All rights reserved. No part of this book may be
reproduced in any form or by any means without
permission in writing from the publishers.

ISBN 7-5410-0392-1/J.375

《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 และประวัติการเปลี่ยนแปลงของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนอุปนิสัยของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรียภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองตอบและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของผู้เรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดทำหนังสือจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดทำเป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของอู๋ร่วมจัดพิมพ์ไทย คือ นายอาจัน คังสิน (เงินหงเจิน) ประธานกรรมการบริษัท มีนาโฮเทล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ที่มีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาทิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

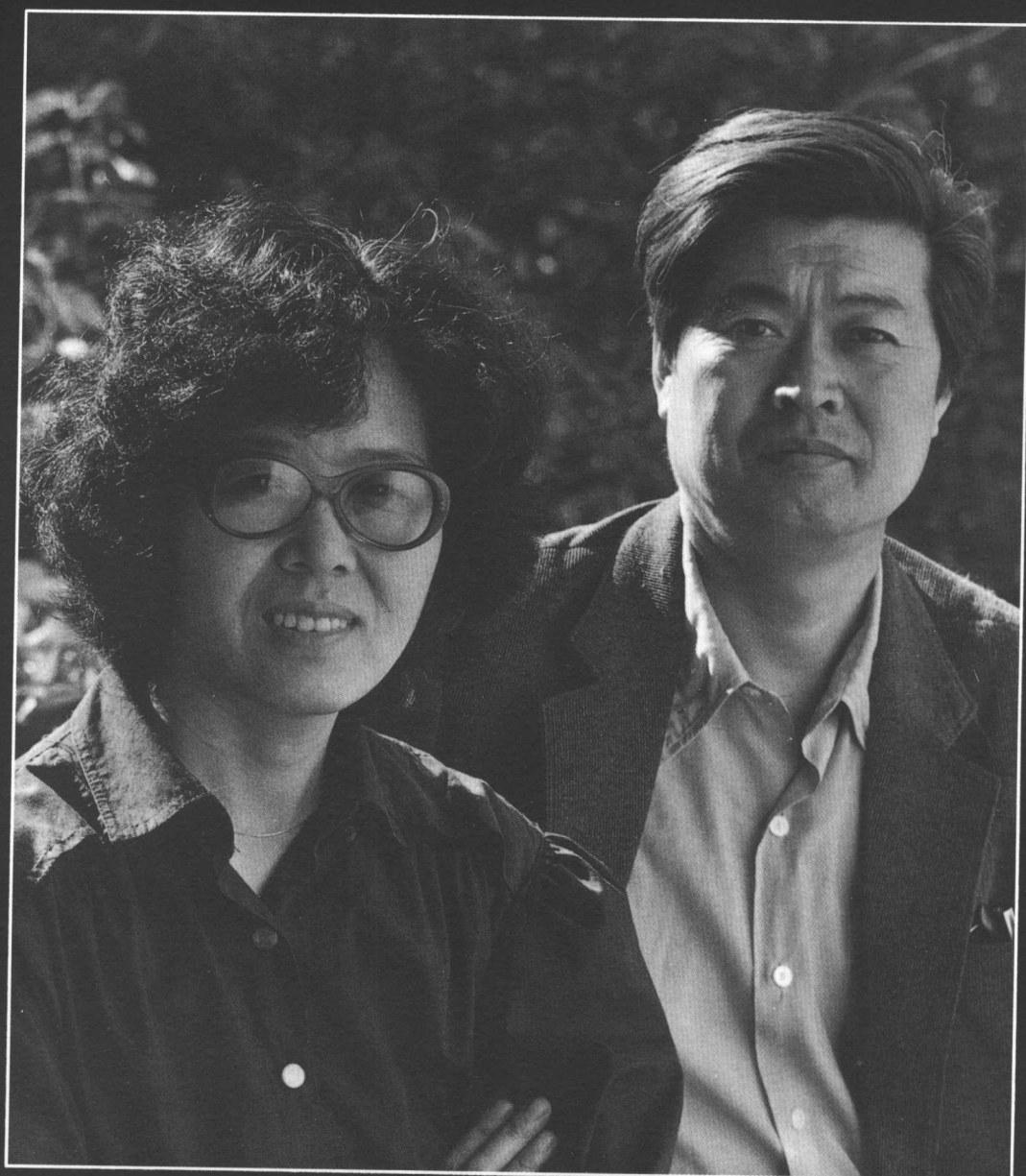
เฉิงตู ประเทศจีน เดือน 1 ปี 1989

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 Artists Yang Lizhou and
Wang Yingchun
畫家王迎春 楊力舟

Contents

目次

My Road	
Wang Yingchun	
Treading Their Own Path	
Liu Xiaochun	
Wide Exploration	
Shen Peng	
Paintings	
List of Paintings	
Seals Often Used by Wang Yingchun and	
Yang Lizhou	
Artistic Chronology	

我的路	王迎春
路，是走出來的	劉曉純
鴻篇巨制的廣泛探索	沈鵬
圖版	
圖版目錄	
常用印章	
藝術簡歷	

My Road

Wang Yingchun

我的路

王迎春

I was born in 1942, a time when China was ridden with devastation and disasters. At that time the Japanese aggressors occupied North China, and then Taiyuan fell into their hands too. I was born into my maternal grandmother's home at Beiguan in Taiyuan. My maternal grandmother was a widow, her husband having died when she was only thirty, leaving her three children: my mother who was only ten, my aunt who was five and my uncle who was less than one year old. She earned a living as a seamstress. Before I was born my mother worked in a cotton mill.

The memories I retain of my childhood are not the brilliant colours or the beautiful world described in fairy tales. I remember panic-stricken people with bundles on their backs, bringing along the old and the young to try and escape from the bombardment of the enemy's planes, rubbish heaps and dead bodies scattered everywhere. Sometimes I would be roused from my dream at midnight by police checking residence registrations. I was told that one uncle was arrested and another one was murdered. What I saw was angry flames, what I heard was cries and sobs.

The most beautiful memory I retain from my childhood is the scene of a wedding I saw when I was five. The bride was being carried in a sedan-chair amidst the sound of crackers and drums and gongs. I stood by the door of the groom's home watching the bride—dressed in colourful clothes with flowers in her hair—being led to the groom's house. But I didn't understand why the bride would always cry bitterly at her wedding. Was it because she did not want to leave her parents? Or was it because she was not satisfied with her marriage? It was only later that I understood.

The person I loved most in my childhood was my maternal grandmother who used to make cloth dolls for me. She would take a square piece of white cloth, sew its four corners together, stuff cotton into the middle and make a head for it, and there was a fat white doll. Then she would tie an apron made of red cloth round its waist, add some hair made of dark thread to its head and then dye its cheeks red.... The cloth dolls were very lovable, and I took them with me

我於1942年降生於這個世界上。當時的中國，滿目瘡痍，災難重重。日本軍隊佔領華北，太原淪陷。我就出生在太原市北關外祖母的家裏。外祖母是寡婦，廿六歲死去丈夫。她隻身帶着當時祇10歲的母親、5歲的姨姨和不滿週歲的舅舅，靠給人做針錢活度日。我出生前母親還在紗廠做工。

留給我童年記憶中的畫面，沒有燦爛的色彩和童話般的世界。所能記得起的，是驚恐的人們揹着包袱，扶老携幼，躲蔽飛機轟炸的情景，成堆的垃圾，成堆的死屍。還有深更半夜，從睡夢中被拉起查戶口的情景。聽大人們說，伯父被抓走了，一位叔叔被暗殺了。滿目熊熊的烈火，滿耳嚎啕的哭聲。

記憶中，最美好的事情，莫過於五歲時所看到的新娘子坐轎出嫁的場面：鞭炮聲聲，鑼鼓喧天，熱鬧非凡。我從小喜歡到娶親人家的院門口，看那濃妝艷服、滿頭戴花的新娘子。祇是不理解、那麼喜慶的時刻，新娘婦爲甚麼要哭？是捨不得離開父母？還是婚姻不美滿的緣故？這是以後才想到的。

我小時候最愛的是外祖母和外祖母爲我做的布娃娃。她用一塊方形的白布，將四角縫合，中間塞滿棉花，加一個腦袋，便是一個白胖娃娃，腰間圍一個紅兜肚，用黑綫做頭髮，塗上塊紅臉蛋……造型天真可愛。我走到哪裏總要把布娃娃帶到哪裏。



Wang Yingchun, one year old

周歲照

sut 1/363/15

35221

wherever I went.

The first art exhibition I saw was when my maternal grandmother pasted paper decorations onto the windows of our house during Spring Festival. Using coloured paper, she cut out various decorations in different styles and different themes ... magpies alighting on the branches of plum trees, rabbits eating cabbage, mandarin ducks playing in water, Lady Sanniang teaching her son a lesson and rats getting married. When the grey cold winter passed and spring began, the contrast formed between these colourful window decorations and the white snow on the ground attracted and delighted me.

During the Dragon Boat Festival, my maternal grandmother would use coloured thread to bind decorative pyramid-shaped dumplings. Though the colour of the thread was quite simple, the patterns she produced varied widely. When they were filled with spice, these pyramid-shaped dumplings became the perfect decorations for children.

During my childhood days I often went with my mother to see the opera, but only enjoyed the performances of maids and ladies. I didn't like the clowns and felt scared at sight of them. As soon as the clowns came on stage, I would cover my eyes with my hands or hide under the table. On returning home after an opera, I would use my bed as a stage, envelop myself in a bed sheet and begin to imitate what I had seen in the theatre. I believed I would become an actress when I grew up.

When I was at primary school I developed a liking for art purely by chance. Once when we were having a class, I drew a picture of our teacher on the sly, which looked like a cartoon. The head master saw the drawing and took me to his office, telling me to show more respect for the teacher. At the same time he encouraged me, saying that my drawing was not bad, very like the teacher, and that I should do some drawings for the school. From then on, almost all the drawings on the school's wall-newspapers and bulletin board were my work. One of my drawings was even displayed at an exhibition of primary school children's achievements for the whole municipality.

Besides drawing pictures, I also loved performance, physical training, gymnastics and track and field sports. However, with no teachers to coach me, I made little progress in these fields.

While I was at middle school, my art teacher discovered my talent for art and gave me a special



Wang Yingchun (three years old)
and her mother

三歲時與母親



Window decorations by her
grandmother

外祖母巧手剪製的窗花





Wang Yingchun with her grand-mother

和外祖母合影



我生平欣賞的第一個展覽是我家的窗花。外祖母用彩色紙剪的各種窗花，貼滿了幾十個窗格。有喜鵲登梅、兔子白菜、鴛鴦戲水、三娘教子，老鼠娶媳婦等等。嚴寒灰暗的臘月過後迎來新春的第一天，便是白雪伴着這紅、綠、黃鮮艷的窗花，它給我帶來了無比的興奮和喜悅。

五月端午，外祖母用彩色綫纏粽子，簡單的幾種色綫，就可以纏出萬字形，迴字形等各種豐富的圖案。裝上香料、掛在身上是最好的裝飾品。

我常常跟着母親去看戲。不過祇喜歡看丫環、小姐，不看武生、花臉。看到花臉就害怕，他一出台，我立即用手蒙上眼睛；或者鑽到桌子下面去。看完戲回到家裏，土炕便是我的舞台，把牀單圍在身上，模仿着戲中的姿態，哼哼吭吭獨自表演起來。我自信長大一定能當演員。

上小學時，一個偶然的原因使我和畫畫結了緣。有一次，在課堂上，我偷偷為老師畫了一張近似漫畫的肖像，為此，校長把我叫到辦公室，讓我以後要尊重老師，同時又鼓勵我，說畫的不錯，很像，以後可以多為學校作貢獻。小學畢業前，學校的所有牆報、黑板報上面的圖畫，幾乎全是我畫的。有一幅畫參加了全市小學成績匯報展。

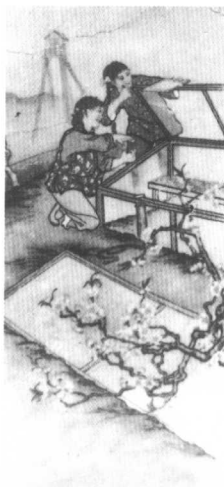
除了畫畫，我還喜歡演戲、跳舞，也喜歡體操、田徑一類的體育項目。由於沒有老師專門輔導，就祇停留在愛好上，再沒有多大進展。



At the age of fifteen
15歲

Four paintings by Wang Yingchun at middle school
上附中時所作四組聯畫

Wang Yingchun at the middle school attached to the Xi'an Academy of Fine Arts
考入西安美院附中



coach, encouraging me to enter an art school. Thanks to his efforts, my parents were persuaded to agree to my going to art school. In 1957, when I was fifteen, I sat an examination and was admitted to the middle school attached to the Xi'an Academy of Fine Arts to receive regular training in art.

Unfortunately I was born a woman. In the old days women were looked down upon from the moment they came into the world. It seemed to me that all good things were for men. Thanks to the founding of the People's Republic, the policy of the equality between man and woman was carried out, and this helped heighten my self-confidence. Once we did physical labour in our school. The boys were carrying two blocks of wood at a time, so I ground my teeth and carried two blocks of wood at a time too, even though someone sneered at me and called me a fool.

The Shaanxi painter Shi Lu has a unique understanding of the theory of traditional Chinese painting: spirit is portrayed through forms. Once he came to give a lecture at our school. The school authorities only allowed senior students to attend the lecture. As junior students like me were not allowed to enter the lecture room, I stood outside in the corridor and listened for nearly two hours.

At the school, besides basic courses like sketching and watercolour, I also majored in two professional courses: Chinese painting and sculpture. Two years of study made me understand how to do framework sculpture and monument sculpture and also how to use sculpture to portray nature through highly condensed method. These studies greatly influenced my later paintings.

When I was in the second year, my art teacher liked one of my compositions and asked me to complete it for publication. This was a tall order for a student like me who had not finished her basic training. As I was in an awkward position, Yang Lizhou, one of my fellow students, came to help me on his own initiative. Through our joint efforts, we completed the piece and had it published. A few years later Yang Lizhou and I got married, and since then all the large art pieces we have completed have been our joint work.

During my college days I learned from Liu Wenxi, a newly emerged star in the traditional Chinese painting field. A devoted, honest and diligent painter, he tried to portray major themes by using traditional Chinese painting techniques. He loved the yellow

中學的美術老師發現我有畫畫的特長，給我進行了個別輔導，並鼓勵我報考美術學校。經過老師的努力，說服了家長，於1957年，當時我十五歲，考入西安美術學院附中，接受正規的美術教育。

遺憾上帝把我造就為女性。在舊中國，一出生時就被卑視，好像世界上一切好的機會都是給男人預備的。感謝新中國提倡男女平等，提高了我的自信心。一次在學校參加勞動，男同學一次扛兩根木頭，我咬着牙，也一定扛兩根，有人笑我冒傻氣。

陝西畫家石魯，對傳統繪畫理論中以形寫神的說法，有他獨見的見解。一次，請他來校講學，校方祇允許高年級聽，不允許我們低年級同學聽，為了能聽到他的課，我居然在教室外的通風口處趴着聽了將近兩小時。

在附中，除學習基礎課素描、水彩、速寫之外，我選修國畫、雕塑兩門專業課。短短的兩年雕塑課學習，我懂得了甚麼是架上雕塑，甚麼是紀念碑雕塑，雕塑的純造型特點和紀念碑的高度概括手法。對我以後的國畫創作，產生過很大的影響。

附中二年級時，我的一組構圖被老師肯定，並要求製作完成，準備發表。基礎課還未學完的我，完成一組創作，不是一件容易的事。為難之際，班上一位男同學楊力舟主動幫忙。這套作品，終於在兩人的努力下，完成並發表了。幾年後，我和楊力舟在工作中成為伙伴，生活中結為夫妻。以後幾十年中所畫的許多大型作品，都是我們兩人共同完成的。

大學裏，我跟一位當時國畫界的新秀劉文西老師學習。他是一位事業心很強，執着而又勤奮的畫家。他力圖用中國傳統繪畫之技法，畫現實重大題材，他愛陝北黃土地，愛陝北人，到了着迷的地步。我也隨着老師，在西北高原上，邁出了自己藝術道路的第一步。

頭包白羊肚毛巾，身穿老羊皮襖，臉上佈滿皺紋，兩

Sketches by Wang Yingchun at the Xi'an Academy of Fine Arts

上西安美院時的課堂寫生



earth of Northern Shaanxi and its people so much that he was almost possessed by them. I followed him to travel on the Northwest Plateau, and thus took my first step on the road to the art world.

The older Northern Shaanxi peasants usually wore a white towel on their heads, draped sheepskin overcoats over their shoulders; their faces were wrinkled and they wore sideburns. Many artists were drawn to paint them and I was one of them. The natural conditions and social customs greatly interested me and became the inexhaustible source of my artistic creation.

Another painter who I was deeply influenced by was the German artist Käthe Kollwitz. Like me she was also a woman painter. Her strong humanistic feeling, the deep gloomy colours she used and her painting technique all impressed me, and made me respect and admire her.

In the 1960s Chinese art took a combination of revolutionary realism and revolutionary romanticism as its sole method. How the traditional brushwork of ancient Chinese painting could adapt itself to this method was the major question in the study of Chinese painting at the time. Many people took Jiang Zhaohe's painting technique as the bridge to link with revolutionary realism, absorbing his ink-and-wash brushwork for their own use. This opened up a new path for figure sketching using the traditional method. Although it is too early for historians to assess this phenomenon, I nevertheless put a lot of time and energy into this field.

On graduation from college in 1966 my artistic career truly began. This was during the "cultural revolution". To complete the political tasks assigned us, my husband and I displayed to the full what we had learned in the art school and jointly painted *Handling Civil and Military Affairs* (an oil), *Digging the Mountain Nonstop* (a painting in the traditional style), and *Reporting* (an oil). When these works were displayed at a national art exhibition, they proved a great success and won us fame throughout the country. In 1976, after the downfall of the "gang of four", we painted another painting *The Noble Spirit of the Taihang Mountains Lasts Forever* which was displayed at the national art exhibition held in honour of the fiftieth anniversary of the Chinese People's Liberation Army. The painting won acclaim and is now housed in the National Art Gallery in Beijing.

In 1976, after we had been working for over ten

腮長滿鬍子的老漢，曾吸引了許多畫家奔赴陝北。我也是其中一個。我在陝北畫過許多人物寫生，對西北風情產生了濃厚的興趣。很自然，這些成為我藝術創作取之不盡的源泉。

對我產生影響最深的另一位畫家，應該算是德國女版畫家，珂勒惠支。因為她和我一樣，也是一位女性畫家，她濃厚的人道主義感情，深沉的悲劇色彩和強有力的藝術手法，無一不和我心靈相溝通，無時不使我對她崇拜和敬佩。

60年代，當時中國美術以革命現實主義和革命浪漫主義相結合為唯一的創作手法。而中國古老的傳統筆墨技法如何能適應其要求？是當時國畫學習中一大課題。許多人把蔣兆和的水墨畫技法作為由傳統技法通向革命現實主義的橋樑，從各自的起點上，吸收蔣兆和的水墨技法。可以說，在當時，開拓了運用傳統筆墨進行直觀人物寫生的新途徑。對此，在美術史上將作何評價先且不必論。但我確實在這方面下過很大功夫。

我真正的創作實踐，是從1966年畢業後，文革中開始的。十年寒窗苦讀，正要開花結菓之時，逢上史無前例的文化大革命。節令不等人，該結菓的時候，就得結菓。為完成政治任務，我和丈夫發揮了雄厚的基本功，嚴格的造型能力和嫺熟的油畫、國畫技巧。先後合作油畫《文武之道一張一弛》、國畫《挖山不止》、油畫《滙報》等作品，參加了全國美展，獲得成功，在全國獲得了聲譽。1976年“四人幫”垮台，又一起創作了《太行浩氣傳千古》，參加中國人民解放軍建軍五十週年全國美展，獲得廣泛好評。此畫由中國美術館收藏。

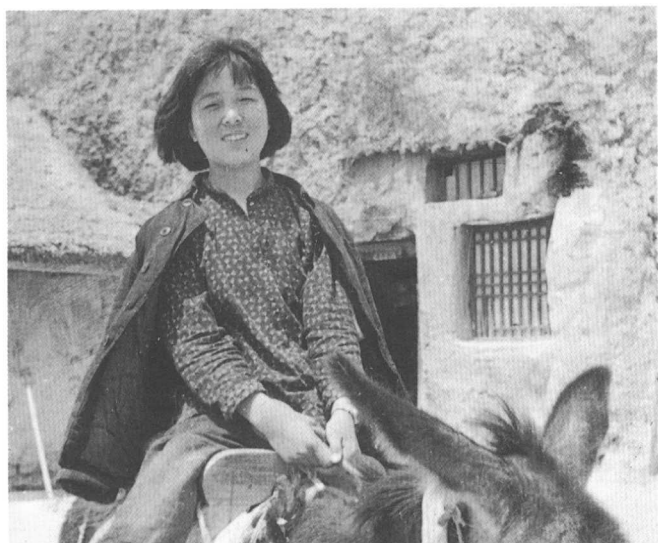
工作十年以後，即1978年，我和丈夫又扔下二歲的男孩、五歲的女孩，一同考入中央美術學院國畫研究生班深造。幸運的是，當代名畫家李可染、葉淺予、蔣兆和、劉凌倉都是我們的指導教師，有機會親聆他們的輔導，使我們在自己的藝術道路上樹立了新的目標。

1978年以後，中國古老的大門逐步向世界開放。為了



Copy of a painting by Repin by Wang Yingchun in wash-painting technique

以水墨技法臨摹列賓的作品

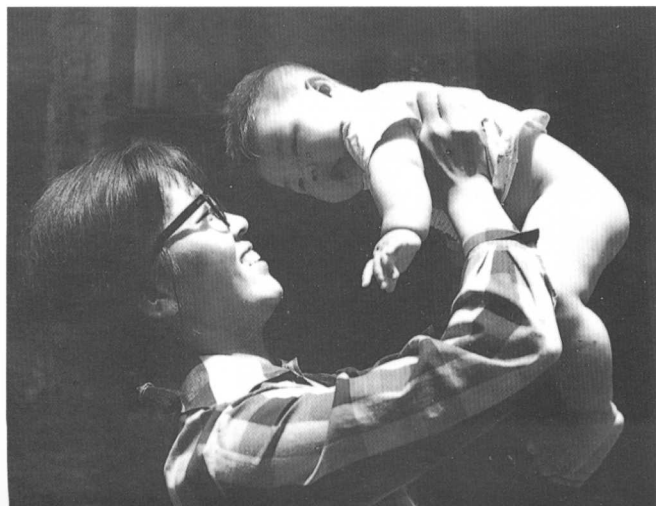


In northern Shaanxi in 1964 1964年在陝北體驗生活



Wang Yingchun and Yang Lizhou after
their marriage
與同學楊力舟志同道合畢業後結為夫妻

Wang Yingchun and her daughter
有女兒了



years, my husband and I left our five-year-old daughter and two-year-old son at home and passed the entrance examination for the Central Academy of Fine Arts to do research on traditional Chinese painting. Fortunately, we had the well-known contemporary artists Li Keran, Ye Qianyu, Jiang Zhaohe and Liu Lingcang as our supervisors, and under their guidance we set up new targets for our artistic creation.

Since 1978 which was the year when China began to open its door to the outside world.

In order to enrich my painting vocabulary, I have taken up ancient rock carving, murals, folk art, landscapes, flower-and-bird painting and the Western arts of cubism, expressionism and abstractionism. These have been my subjects of study and research.

If our graduation work *The Roaring Yellow River* won an award because of its grand magnificence and profoundness, then the paintings *The Old Gardener* and *Nüwa, the Goddess, Mending the Sky* which we produced later were more or less a combination of the techniques of landscape and figure painting.

The Taihang Mountains, Impregnable Fortress, which won a gold medal at the Sixth National Art Exhibition, was a representative work we painted using the techniques of landscape, figure painting and monument sculpture. In the figure paintings we produced after 1986, we tried to integrate landscape painting technique with the theory of Western cubism, realism and abstractionism. Examples of this are *Peasant Musicians* and *Herdsman Playing Flute*.

However, I am not satisfied with the achievements we have so far made in grafting Western art onto Chinese painting. I must continue to explore. It is my belief that continuous exploration and painstaking efforts will inevitably bring forth new art works. In the meantime I am also clearly aware that there is no end to art and that no one can disclose the entire secret of art. A real artist, like the ballet dancer wearing "the red shoes", will go on exploring at any expense.



Visiting ancient carvings and
sculpture in Shandong, 1989
1989 年參觀山東古代雕刻



Visiting an art museum in Paris in 1988
1988 年巴黎參觀布德爾藝術博物館

豐富繪畫語言，我的胃口大開，什麼都想嘗嘗，當代石刻、壁畫、民間繪畫、山水畫、花鳥畫、西方立體派、表現派、抽象派等等，都成為我研究吸收的對象。

如果說研究生班畢業作品《黃河在咆哮》以博大的氣勢和深沉的感情而獲獎，而後來畫《育花翁》、《女媧補天》則更多的側重於使山水畫皴法和人物畫造型結合。

得第六屆全國美展金質獎的作品《太行鐵壁》，是我們集山水畫技法，和人物造型基本功及其紀念碑雕塑成為一體的 대표作品。

1986年以後所畫的部份習作，試圖在人物畫中，把山水畫技法與西方立體構成、寫實造型與抽象原理揉為一體，有《農樂手》、《牧笛》等。

我並不滿足於目前中西嫁接的成果，祇要不斷的探索和痛苦的孕育，我想會有更理想的新生兒誕生。

同時，也清醒的意識到，藝術永無止境，藝術之謎是永遠不可能完全揭開的。而真正的藝術家，猶如穿上了“紅舞鞋”，將會不惜代價地執著地探索下去的。



Visiting modern sculpture in Japan in 1990
1990 年在日本參觀現代雕刻

Treading Their Own Path

Liu Xiaochun

路，是走出來的

劉驍純

As a couple, Yang Lizhou and Wang Yingchun show many similarities in their pursuit of art. Through thick and thin they have trodden a winding path in the realm of art, and their rise and fall and variations deeply reflect the difficult course of modern Chinese art.

Turbulent School Days

Yang Lizhou and Wang Yingchun were born in the same year, 1942, and in the same province, Shanxi. Yang Lizhou was born in Linyi County, and Wang Yingchun in Taiyuan, the provincial capital. One was raised in the countryside, the other in the big city. One lost his mother when he was still a child and was kept by his grandmother for a time, then taken in by his aunt, who was a pedlar; the other came from a worker's family. One was taciturn, simple, stubborn and eager to learn; the other was innocent, clever, lively and keen on dance and sports. In two different places they began to take a liking for art, which brought them together. In 1957 they entered the middle school attached to the Xi'an Academy of Fine Arts to study painting and sculpture in the same class.

The Xi'an Academy of Fine Arts was located not in the city of Xi'an, but in the Xingguo Temple of

作為夫妻，他們的藝術追求和藝術道路顯示出相當突出的共性，他們患難與共地在坎坷的山路上攀登，共同踏出了一條崎嶇的路。他們行程中的巨大起落和變異，深刻地折射着中國當代美術的艱難進程。

動蕩的學生時代

他們同年生於同省

1942年，楊力舟在山西臨猗縣降生，王迎春在省會太原出世。一個生長在農邨，一個生長在大城市；一個幼年喪母，奶奶喂養一段時間後由做小生意的姑父收養，一個父、母、姨、舅全是工人；一個從小寡言、樸實、執拗、好學，一個無憂無慮、伶俐活潑、喜歡舞蹈和體育。他們從不同的地方迷上了繪畫，繪畫將他們引向了共同的里程。1957年，他們同時考入了西安美術學院附屬中學，從此成為同班同學。

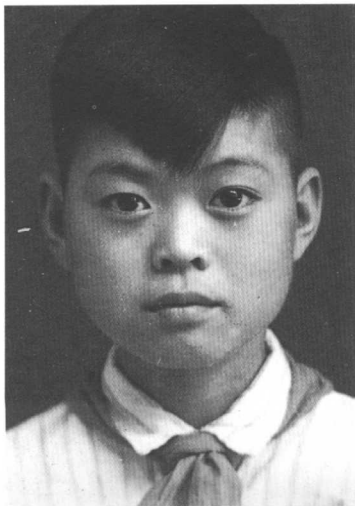
歷代誌書常稱秦人多古民遺風，而西安美院偏又不在都市，學院設在遠離城區20公里的長安縣興國寺，前臨河川和水田，院址就在黃土高坡上。在當時國內的六大美術學院中，沒有一所處在這種雞鳴犬吠、春種秋收的環境之中，加上相當比重的師生與農邨有不同程度的血肉聯繫，所以西安美術學院成了鄉土趣味最重的美術學院。這點，深刻地影響了他們的藝術道路。

剛剛入學，就趕上了建國後第一次全國大規模的政治

Yang Lizhou's mother
楊力舟之母



Yang Lizhou after graduation from primary school
楊力舟小學畢業照



Yang Lizhou copying from his teacher, Liu Wenxi

力舟臨摹劉文西老師作品



Chang'an County, 20 kilometres from Xi'an. It was on a yellow-earth slope, facing a river and paddy fields. None other of the six academies of fine arts in China at that time was situated in the countryside, where one could hear cocks crowing and dogs barking and see the spring sowing and autumn harvest. Moreover, a large number of the teachers and students had some connection with the countryside. So the Xi'an Academy of Fine Arts had a rich flavour of rural life, which deeply influenced the development of the students' art careers.

Soon after Yang Lizhou and Wang Yingchun entered the school, the Anti-Rightist Campaign—the first large-scale political movement after the founding of the People's Republic—began. Unaware of the purpose of the campaign, Wang Yingchun sketched a criticism meeting against the rightists. The fifteen-year-old girl never thought the sketch would act her into trouble, but she was sternly criticized by the school authorities for her “erroneous” attitude toward the serious political struggle. This was Wang Yingchun's first political lesson.

In school both Yang Lizhou and Wang Yingchun were diligent students at the top of their class. In their second year Wang Yingchun executed a sketch that was approved by her art teacher, but when it came to turning it into a painting, she felt her ability fell short of her vision. Just at that time a boy student approached her, first standing to one side to watch her in silence, then giving her some ideas and finally starting to paint with her. This was the first time Yang Lizhou and Wang Yingchun felt a common language in their artistic creation. This painting, entitled *Four Women*, was in suite form in the style of New Year pictures. On the recommendation of the school's art

運動——反右派鬥爭。由於搞不明白大人們在幹甚麼，王迎春在一次批判右派份子的大會上獨自畫起了速寫，僅15歲的她怎麼也不會想到，這事竟作為嚴重的政治態度問題，受到了校方的嚴厲批評。這成為她人生旅程中第一次印象深刻的政治教訓。

由於勤奮刻苦，經過一段時間的努力，他們的學業均成為班上的佼佼者。

二年級時，王迎春的一個創作草圖得到了老師的肯定，但在繪製過程中卻時時感到力不從心。這時，一位男學生經常出現在她的畫前，開始是默默地站在身邊觀看，繼而是不斷地出主意，最後索性一起畫了起來，他們第一次感到，相互之間在藝術上竟有那麼多的共同語言。這是一套年畫風格的四聯組畫，題為《四女圖》，作品經老師推薦，不久發表在《陝西畫報》上。藝術上的初次成功，成為他們藝術合作的開端，同時也是他們愛情的萌芽，那時他們16歲。

學習進入選修階段以後，楊力舟主攻油畫，王迎春主攻國畫，兩個人又同時兼攻雕塑。在附中經過四年苦學，1961年兩個人均以優異成績畢業，又於當年同時被西安美院國畫系錄取。由於楊力舟油畫學業突出，油畫系又通過院方將他要到了油畫系，從此兩個人分別進入了不同的畫科。

有人比喻那時中國的藝術是“千軍萬馬過獨木橋”，當時多數人類藝術的優秀成果都受到了不同程度的排斥和批判，藝術以蘇聯現實主義為基本範本並有一個不大的寬容範圍，基礎教學的主要任務是提高學生的寫實能力，“素描是一切造型藝術的基礎”是最重要的教學理論。這些都極大地影響了他們的藝術道路。

當時，將陝西的鄉土藝術氛圍提到一個更高層次的有幾個重要畫家，如揭示黃土高原性格的石魯和趙望雲、揭示陝北農民美的劉文西和蔡亮。其中劉文西作為老師，對他們的影響更直接些。他將蘇聯現實主義、中國重彩畫、新年畫、寫意國畫加以融合而創造的新國畫風影響了一批人，同時也影響了楊力舟和王迎春。石魯吃透了中國傳統

Wang Yingchun copying from her teacher, Liu Wenxi

上大學時迎春臨摹劉文西老師作品



Sketching in the countryside
在農村寫生



teacher, the painting was soon published in *Shaanxi Pictorial*. This success proved the beginning of a long cooperation and sowed the seeds of their love. They were sixteen.

When it came the time to select a major course, Yang Lizhou chose oil painting and Wang Yingchun, Chinese painting; both also studied sculpture. After four years of hard work the two graduated from the art school with flying colours in 1961 and entered the Chinese Painting Department of the Xi'an Academy of Fine Arts. Because Yang Lizhou excelled in oil painting, the oil department took him to study oils. After that the two young people began their different genres.

At that time Chinese art was described as "an army of ten thousand crossing a single-plank bridge." The majority of the world's masterpieces were to some extent either rejected or criticized. The dominant style was that of Soviet realism, and the main teaching task was to improve the students' ability to portray reality. The most important theory in teaching was that "sketching is the foundation of all the plastic arts." This greatly influenced Yang Lizhou and Wang Yingchun in their later development.

At the time Yang Lizhou and Wang Yingchun were studying in the Xi'an Academy of Fine Arts a number of major painters appeared who raised Shaanxi rural art to a new, higher level. They included Shi Lu and Zhao Wangyuan, who subtly delineated the nature of Loess Plateau, and Liu Wenxi and Cai Liang, who brought to light the beauty of Shaanxi peasants. One of these veteran painters, Liu Wenxi, was their teacher, directly influencing them. He combined Soviet realism with Chinese thick colour painting, New Year pictures and freehand traditional painting and created a new style that influenced a group of young people, including Yang Lizhou and Wang Yingchun. Shi Lu, who had mastered the theory of Chinese traditional painting concerning vividness and freehand brushwork, transformed Soviet realism onto a higher plane. As his theory was too highbrow to be popular and sharply contradictory to the foundation of sketching, the authorities at the Xi'an Academy of Fine Arts did not allow students in the lower years to attend his lectures. Wang Yingchun thus had to listen outside the lecture hall for a whole morning. Shi Lu's style also greatly influenced Yang Lizhou and Wang Yingchun in their later development.

In 1963 a Romanian artist gave a course on oil



In Yan'an in 1964

1964年赴延安留影



A sketch by Yang Lizhou in 1963

習作 楊力舟 1963年

A sketch by Yang Lizhou in 1964

默寫素描 楊力舟 1964年

