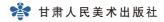


张有龙 著

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出品



## 有龙则灵

## - "沙漠驼" 有龙其人其画

杨凯

有龙是我大学的校友,亦是我的朋友,还是我在金城的同 事和邻居,相识相熟四十多年。无论过去还是现在,抑或我在 北京还是在法国,我们在艺术上的探索从未间断。近闻有龙出 版个人画集,我很高兴。高兴之余,我要祝贺,还说说他的画, 说说他的人。

有龙是一个热爱绘画的真诚的西部汉子。一方水土养一方 人,生长在沙漠绿洲的有龙,禀赋着浓烈的西北人性格特征—— 真诚、友善、率直、守信。温良恭俭让、务实而本真,像是与 生俱来,在他的身上体现得淋漓尽致,如同他画中的沙漠、戈 壁、雪山、草原一般,坦然磊落,无遮无掩。

有龙受过专业的学院教育,基本功扎实,且有着丰富的人 生经历,在他的画中可以感受到执著坚韧的绘画品格,我称之 为"沙漠驼"风格。他画的内容大部分表现西部,绘画语言散 发着浓烈的现实主义和印象主义味道,并流露出浪漫主义和中 国画大写意的情怀,作品充满了大自然蓬勃的生命力。

古人云"言为心声,文如其人",画也是如此。有龙不喜言谈, 他把自己的真性情都展现在艺术世界里。他的画品犹如他的人 品,心态平和,纯净低调,乐观向上,优雅从容,气质与品质 和谐共存。他的作品语言直接而单纯,细节具体而不繁琐,内 涵深邃,构思严谨。更难能可贵的是,他不被社会上的名利虚 荣所诱惑,不迎合当今书画界虚假炒作之风气,一步一个脚印, 默默地画着自己的画,在辛勤与忙碌间享受修行似的宁静和淡 泊。这与他坚持"要做真诚的人,要说真诚的话,要画真诚的画" 的人生信条相一致。

有龙的画源于生活又高于生活,不受花花绿绿的各种现代 派风格、流派和纷至沓来的各种新式观念的左右,只是专心、 静心地画他所看见的、所熟悉的、所理解的、所经历的真实生 活与心路历程。从他所有画作中可以看出,生活是他绘画的源 泉,对生活的热爱是他创作的灵魂。他画中所表现的每个景物 都有缘由,即使风景写生也有丰富的表现内容,亦能使我们感 受到诗情画意。

我喜欢他的河西家乡和新疆的写生,用笔泼辣,色彩灵动, 富于变化又充满生机,自由地发挥了他的创作个性。无论静物、 人物,还是风景,他都倾注了真情精心塑造,让人感受到他的 精神世界中对美的追求,对爱与希望的追求。尤其是反映河西 走廊和家乡民勤的画,真实地画出了西部沧桑厚重的神秘之美、 自然之美、阳光之美、祥和之美。如《祥云》《那拉提夏日》《家 家都在绿荫中》《奥塔拉牧羊女》《月圆丝路》《榆钱满山沟》 《古道长云》《藏娃系列》《万佛峡牧歌》《信天游》《迎着 朝阳奋飞》等作品,西部人魂与精魂、河魂与山魂在画中融合, 是西部灵魂的真实写照。

有龙是一个勤奋的人,善于学习,不怕吃苦。为了钟爱的 绘画事业,他辞去了应酬和邀请,利用业余时间和休息日潜心 创作,数十年如一日。积少成多,集腋成裘,集涓流成江河, 积跬步至千里,坚持创作,坚持写生,涉猎广泛,从不懈怠。 画西画的人是辛苦的,特别是外出写生,带着一大堆材料,风 吹日晒,爬高下低,早出晚归,搜尽奇峰,去一些人迹罕至的 地方,这种行为若非同行很难体悟,但是有龙坚持下来了。功 夫不负有心人,这几年他画了许多画,特别是有关河西的、民 勤的油画相当精彩,富有生活与内涵。

很感人的是,为了创作写生一圆旧梦,有龙在退休以后买 车并考取驾照,一路向西,自驾出游,且行且创作。祁连山、 天山、青海、民勤的写生佳作都出自这个时期的饱览山河。自驾之旅 也给他带来了画外的快乐,蓝天、白云、雪山、草原、沙漠、戈壁…… 苍凉的行者,身临其景,心入其境,任意畅想。脚踏大地,仰望星空, 念天地之悠悠,思今而怀古,这是一种情怀、一种境界。

有龙是一个善于思考、善于学习、善于动手,并且不怕吃苦的"沙 漠驼"。"动手动脑"是他的口头禅,也是他的真实写照,能够自力 更生的,他绝不会烦扰别人。从青年时代起,他就是一位能工巧匠, 他的画框及画布多年来一直是他自己制作装订,包括他的居室装修都 是亲历亲为,这缘于他青少年时期的生活经历。有龙的童年有着多于 同代人的磨难,苦其心志,劳其筋骨,饿其体肤,艰苦的岁月在他幼 年时就留下了深深的烙印,生活之不易也使他掌握了自强自立的生存 本领,磨练了吃苦耐劳、坚韧不拔的坚强意志,造就了知足常乐、温 和谦逊的性格品质。苦难使他的心灵受到了深沉而又长久的磨砺,但 苦难也留给了他许多酸涩而又厚重的回忆,积淀下来,成为独一无二 的财富。如油画《童年》《暖雪》《门系列》《苏武山的牧羊人》《牧 归》《驼鸣》《我的少年》《月亮上来了》《碑》《雄关》等都是他 的心路写照。"艰难困苦,玉汝于成",这种骆驼一般勤奋坚韧的品格, 也是我们中华民族的优秀品质在他身上的体现。

有龙是一个家乡情结很重的人。他出生于甘肃民勤,民勤地处河 西走廊东北部,被巴丹吉林和腾格里两大沙漠裹挟着,是一块正在逐 渐被吞噬的绿洲。自20世纪七八十年代开始,因为上游水量减少和 地下水超采,荒漠不断向绿洲逼近,几十年前的丰茂水草逐渐被沙漠 蚕食,近九成面积为"沙漠和荒漠化",民勤绿洲也因"生态灾区" 被外界关注。

面对着多灾多难的故乡,家乡情深的有龙怎能忘怀?这片土地有 着他 60 多年的记忆,有着他童年的一切,他和家乡一起经历了诸多 磨难,喝家乡的水,吃家乡的饭,干家乡的活,在这块深爱的土地上 艰难地生存下来。乡音乡情和童年的记忆使他的心牢牢地留在了这里, 使他的根深深地扎在了这里。他记着家乡过去的每一条路、每一条河、 每一块地和每一座村庄,40多年后,家乡学校的墙壁上,村头庄院 里还留有他写的标语和画的宣传画。

不论走到哪里,不论做什么工作,他始终牵挂着养育他的这块热 土,因为家乡是他的精神乐园。情牵家乡,缘系家乡,对家乡的热爱 催生他用画笔表达对家乡的爱与怀念。他要用画笔赞美家乡,赞美家 乡的沧桑,赞美家乡的过去、现在和未来。几十年来他沿着这条孤独 寂寞的路,苦苦追求,不忘初心,不离不弃,画了许多家乡的画。我 们可以清楚地看到,在他的画中,每一棵草、一棵树、一条路、一条河、 一片海子、一朵云彩、一头骆驼、一只羊,都是来自他的家乡。他用 最朴实的绘画语言和最真挚的心意完成了对家乡的回忆和赞美,如《无 雨的云》《牧归》《惊蛰》《治沙曲》《秋天的沙枣林》《消失的家园》 《曾经的农家》《白驼与黑驼》《雨后红土坑》《大井湾的祥云》《苏 武山的梭梭》《海子的故事》《复活的胡杨》《边墙风雨》等表达了 对家乡无尽的思恋和无尽的乡愁。翻开他的作品,就能清晰地看到许 多作品中迷人的田野风光,醉人的泥土芳香,都是他心灵深处对家乡 的呼唤与怀念。

斗转星移,时光流逝,转眼间有龙离开家乡已经40多年了,但 乡音未改,乡情愈浓,故乡还是他永恒的守望。年过花甲的他精神依 然很好,情趣依然浓厚,他还有很多事情要去做,有很多童年的记忆 要去寻找,他要驾着车继续驰骋于天地之间,去写生去绘画,他还依 旧追逐着自己的梦想……

祝福这位在艺术道路上不断进取的"沙漠驼"! 再次祝贺有龙画集出版!祝愿他的艺术青春长驻!



杨凯, 旅法画家。1956年生于兰州。就读于西北师范大学、西安美术学院。1987年赴法国巴黎高等美术学院留学, 在嘎洪教授工作室从事博士研究。绘画作品多次参加法国沙龙展, 并在法国、英国和中国美术馆等多地举办个展。

# Where There is Youlong, There Is Power and Genius —"Desert camel" Youlong is Like His Paintings

#### Yang Kai

Youlong is my university alumnus and also my friend. Besides, he is my colleague and neighbor in Lanzhou city, and we have been acquainted for over 40 years. Whether in the past or at present, or whether when I'm in Beijing or in France, our explorations in art have never ended. Recently, I have been informed that Youlong will publish his personal album of paintings, I am very happy. Beside my congratulations to him, I would like to say something about the painter and his paintings.

Youlong is a sincere western man with ardent love for painting. Each place has its way of supporting its inhabitants. Youlong who grew up in the desert oasis, is endowed with the strong personality of people living in the northwest—sincere, friendly, frank and honest—temperate, kind, courteous, restrained and magnanimous, as well as practical and real seem be what he is born with and are fully reflected in him, just like the desert, Gobi, snow mountains and grassland in his paintings which are fair and square, and bare before the world.

Yulong has received professional college education, and is equipped with solid fundamental techniques and rich life experiences. In his paintings, one can feel the insistent and firm painting character, which I call the "desert camel" style. Most contents of what he draws depict the western region, and the painting languages are full of strong tastes of realism and impressionism, while reflecting romanticism and the temperament of Chinese freehand-sketch. The works are filled with the vigorous vitality of the nature.

As ancient Chinese saying goes that: "Writing style reflects the writer's character", so are paintings. Youlong is not fond of talking, yet he reflects all of his real dispositions in the world of art. His paintings are just like his character, which is mentally peaceful, pure and low-profile, optimistic, graceful and calm, with the temperament and character coexist in harmony. The languages of his works are direct and pure, with the details being specific yet not tedious, the contents being deep in thinking and the conception being rigorous. What is more precious is that he is not tempted by the fame, fortune or vanity in the society. He does not cater to the false speculation atmosphere in the current drawing circle, but works steadily and silently draws his own paintings, enjoying the tranquility and calmness while working hard and bustling about. Those are consistent with his life tenets of "being a sincere man, saying sincere words and drawing sincere drawings" which he insists on.

Youlong's drawings come from life and are of a higher level than life. Free

from the manipulations of varied modern styles, schools and various new concepts, he only draws the real life and personal life experiences of what he sees, is familiar with, knows about and has experienced. From all his paintings, it can be seen that life is the fountain of his drawings, and the ardent love for the life is the spirit of his creations. Every scene reflected in his paintings has a reason, and even the landscape sketch also has rich expression contents, which can also allow us to experience the idyllic beauty.

I love his sketches of his Hexi hometown and Xinjiang, of which the painting strokes are powerful and the colors are flexible. They are full of changes and vitality, in which he freely exerts his creating personality. Whether it is a still object, a portrait or scenery, he has devoted his real emotions in the exquisite creation, allowing people to feel the pursuits of beauty in his spiritual world, and that his great love and wishes for life. The paintings, which reflect the Hexi Corridor and his hometown Minqin, faithfully depict the desolation, weight and the mysterious beauty, as well as the beauty of the nature, the sun and harmony the western region in a faithful way. For example, the works such as *Auspicious Clouds*, *Summer Days in Nalati*, *Houses Under Shade*, *Aotala Herding Girl*, *Silk Road Under the Full Moon*, *Elms Fruits Are All Over the Mountain Ditches*, *Ancient Road and Long Clouds*, *The Tibetan Children Series*, *Wanfoxia Pastoral Song*, Xintianyou, Flying Hard Towards the Rising Sun, etc. The spirit of people in the western region, the spirit of rivers and the spirit of mountains integrate in paintings, which are the real reflections of the personalities of people in the western region.

Youlong is a diligent person. He is good at studying and not afraid of suffering hardships. For the painting career that he deeply loves, he rejects social engagements and invitations, using free time and off-days to engage in creations with perseverance and diligence. Accumulating little by little, the little streams are formed into rivers and little steps are formed into a thousand mile long journey. Insisting on creations and making sketches, he tries a wide range of topics, and never gets slack. People who paint the western region will suffer a lot, especially going out to make sketches, during which, they will bring a great pile of materials, endure the blowing of wind and scotching of the sun, climb up and down, go out early yet come back late, as well as going to some remote places just to see rare mountain landscapes. The difficulties in these jouneys are incomprehensible to people other than peers, yet Youlong sticks to the end. Everything comes to him who waits for, so Youlong has painted many paintings in recent years, and those oil paintings concerning Hexi and Minqin are rather excellent, as they are full of life and connotations.

What is very touching is that to create and make sketches so as to achieve his old dream, Youlong bought a car, got the driving license and drove all way heading towards the west after retirement, while making creations along the way. The excellent sketches of Qilian Mountains, Tianshan Mountains, Qinghai and his hometown Minqin were all created from the appreciating of landscape during this period. The self-driving also brought him happiness outside of paintings. There are blue sky, white clouds, grassland, desert and Gobi, being personally in these scenes, his heart is immersed in them. Thinking freely, standing on the land and looking up in the sky, he feels the eternity of the heaven and earth, while thinking of the present and reflecting on the past. You can have special feelings and reach unique spiritual state in these situations.

Youlong is a "desert camel" who is good at thinking, studying and operation, and not afraid of suffering hardships. "Using the hands and the mind" is his motto and also the real reflection. If anything can be done himself, he will never trouble others. Since his adolescence period, he has been a skillful craftsman. His painting frames and painting cloth have always been made and bound by himself, and even the decoration of his house was done by himself. This is because of his life experiences in his adolescence, as his childhood contained many sufferings of the same era, which frustrated his will, tired his body and made him hungry. The hard years almost had left him a very deep print since he was young, and the difficulties of life also allowed him to grasp the survival tasks of being strong and independent, tempered his strong will of enduring hardships and being firm and indomitable, and created his contented, calm and humble character. Hardships brought tempered his soul deeply for a long time, but they also left him with many sour and heavy memories which become unique wealth after accumulation. For example, Childhood, Warm Snow, The Door Series, Herding Old Man on the Suwu Mountain, Return After the Herding, Honking of the Camel, My Youth, The Moon Is Rising, Monument, and The Impregnable Pass are all the reflections of his personal spiritual experiences. "Hardships and difficulties help you to succeed". This character of hardworking and diligence which is like that of a camel, is also the reflections in him of the excellent qualities of our Chinese nation.

Youlong is a person who has a very strong hometown complex. He was born in Minqin, Gansu, which is located in the northeastern region of the Hexi Corridor, an oasis being gradually devoured and coerced by the Badain Jaran Desert and the Tengri Desert. Since the 1970s and 1980s, owing to the decrease of water in the upper stream and the over-exploitation of underground water, the desert has been approaching towards the oasis and the vegetation, which was luxuriant dozens of years ago, is being encroached by the desert, and nearly 90% of the areas are "deserts and desertification". The Minqin oasis is also paid attention to for being the "ecological disaster area" by the outside world. Faced with the hometown plagued by disasters and trouble, how can it be forgotten by Youlong, a man that deeply loves his hometown? On this land are his memories of over sixty years and everything about his childhood. He has suffered numerous hardships just like the hometown. He drank water of the hometown, ate food from the hometown and worked for the hometown. He survived with difficulties on this land that he deeply loves. The hometown voice and love for the hometown make his heart deeply rooted here. He remembers every road, every river, every land and every village that used to be in the hometown. After over 40 years, on the walls of the school and the garden at the top of the township remain the slogans written by him and propaganda paintings drawn by him.

No matter where he goes and whatever he does, he is still concerned about the land that has brought him up, because the hometown is his spiritual paradise. Concerned for the hometown and tied with the hometown, the ardent love for the hometown urges him to use the painting brush to praise the hometown, and to express the love and the miss for the hometown. He will praise the hometown, praise its vicissitudes, and praise its past and future. For decades, he tries hard to pursue along the lonely and solitude path without forgetting his original intention, leaving or forsaking, and painted many paintings of his hometown. We can clearly see that in his paintings, every grass, tree, road, river, lake, cloud, camel and sheep comes from his hometown. He uses the simplest drawing language and the most sincere intention to complete his memories and praises of the hometown. For example, Clouds Without Rain, Returning After Herding, Waking of Insects, Frontier Songs, Angustifolia Forests In Autumn, Disappearing Garden, The Past Farmer Family, White and Black Camels, Red Earthen Heat-able Bed After the Rain, Auspicious Clouds of Dajinwan, Sacsaoul on Suwu Mountain, Story of Lakes, Recovered Euphrates Polar, Wind and Rain Near the Sidewall all express the endless missing for the hometown and the forever homesick. Turning over his works, one can clearly see the charming field scenery and the intoxicating fragrance in many of his works, which are all the calling of love and missing for the hometown deep in his heart.

The stars change in position and the time passes. Suddenly it is over 40 years since Youlong left the hometown, yet his local accent does not change and his love for the hometown becomes stronger, while the hometown is still what he guards. He, who is over 60, is still in a good spirit, and his interests are very strong. He said that there are many things for him to do, and many childhood memories for him to look for. He will drive to further run under the sky, to make sketches and to paint. He will still pursue his own dream...

Let's bless this "desert camel" that makes constant progress on the path of art!

Let's congratulate Youlong's publication of his painting album! Let's wish long prosperity in his art.



### 骨子里的西北 ——品读张有龙油画作品 ——品读张有龙油画作品

画家都有自己的偏爱。无论是心仪的画家、画风、题材,还是 画外的音乐、诗歌和生活。张有龙就特别喜欢决心把艺术奉献给农 民的米勒和"印象派的米勒"毕沙罗,以及在就学时就以艰苦勤奋 才华出众而引人注目的列维坦。油画之外,他喜欢读王维、王之涣, 听贝多芬,看了他的经历和他的画,就知道这里面没有一丝一毫的 矫情和虚饰。农民和农村、艰苦和勤奋,悲愤中强大的坚韧,还有 诗情画意,既是他生活的起点,也是他个人品格和艺术追求的底色。

张有龙生长在河西农村,年轻的时候"工农兵学商"的五彩梦 样样都做过,但每次都因"文革"特殊年代的种种原因破灭,一直 在农村为生活艰苦奔波,无论在喧嚣的农田地里忙碌,还是在远离 人烟的沙漠里放牧,不但要忍受着饥饿,还要承担起挫败和孤独。 以这样的方式从河西农村走进美术殿堂,他的画注定了属于河西, 属于农村,属于大漠、戈壁、旷野,属于西北。由此我们也可以推 断出他的偏爱有源自生活、发自内心的逻辑渊源:爱米勒、毕沙罗, 是因为农民;爱列维坦,是因为对勤奋追求和出众才华的敬仰和并 唤起他内心的共鸣;喜欢王维、王之涣,是一种对诗意的美好情愫 的向往;喜欢贝多芬,则感受了画家自身及作品所具有的苍凉悲怆 而又坚韧不屈的气质,这种气质给人以坚硬而厚实、浓烈而大气的 感觉,见人见画,就像西北的风一样扑面而来。

画家对某一特定的生活范围,能作更深入的观察和独特的发现, 才能见人之所未见,并形成独特的风格。画家常言"夜不观色", 实际上,沙漠的夜晚,色彩最深厚,内涵最丰富。月色朦胧,如水 似银,沙漠不复见刺目的灰黄和死寂的荒凉,不再有尖利清晰的痛 苦,一切如同轻纱笼罩般不那么分明了,一切洁净而幽美,一切仿 佛都有了柔曼的情愫。这恰是一个敏感而疲惫的心灵与天地沟通的 时候。静夜,清月,饱满而温润的沙丘,珊瑚似的树篱,帐前默默 相向的骆驼,没有饥饿、争斗、冲突,完全是一个童话的世界,弥 漫着静谧、安详、和谐。这不正是画家的心声吗(《月》)?

夕阳西下,羊群扑面而来,腾起的尘土,被晚霞映得通红,跟 火烧云似的,后面隐着背了背斗的牧童;大笔扫过的戈壁像在晃动, 肥劲饱食的羊和疲惫不堪的牧人,形成了鲜明的对比,真正是归心 似箭(《归》)。这不是画家的生活吗?

1988年,在中央美术学院展览馆的年展中,刚刚进修了一年的 张有龙被"特许"外加7张"河西组画",《归》《春》《牧》《月》《夜》等,



正是这种思绪的流溢,受到靳尚谊、冯法祀、杨红太、戴泽诸先生赞许。

当然,张有龙的画中,不乏大大的让人自感渺小的天空,低垂 的让人屏息的天幕,很少的空阔苍茫的地面,深厚的像燃烧的烽烟 一样压在雄关城头的黑云,也有风暴中凄厉悲鸣的骆驼,有"秦时 明月汉时关"和冷月下破旧的断断续续的古长城,让人想到生活的 艰苦和生命的磨难、深沉的痛苦和压抑的悲愤。坎坷的经历并没有 成为未来的重负和心灵的阴翳,恰成了他发现美、开掘美的源泉。 他的画中,更多的是火一样的朝霞和晚霞,满地铺金的沙枣林,羊群、 骆驼、麦垛、乡村,劳动的农民,稚趣可掬的孩童,即使是幽巷中 紧闭的大门,也或在石阶下卧着一只看户犬,或靠墙一个憨懵的乡儿, 透着坚韧的生命的张力,这种热爱生活的亮点亮色,绝不是一个怨 天尤人的沮丧的悲观者的笔所能表达的。《藏娃》的眼神有些执拗、 羞怯,甚至有些神秘莫辨,但身后的门缝,正透出一线希望。张有 龙的人体、肖像和静物写生,几乎是纯正的"学院派",许多风景 的细部也一丝不苟。他自己也认为画风偏向古典写实,但不能一概 而论。技术偏向写实, 意境多求浪漫和写意, 构图色彩又多有印象 派的风格。

20世纪八十年代,张有龙曾赴中央美院深造。在中央美院两年

的学习,可以说是他继西北师大娄溥义教授对他艺术发蒙之后迅速 成长成熟的关键。当时,靳尚谊教授曾专门和他探讨人体和肖像, 建议他"多看一些安格尔和比沙罗",一个是不重色彩的"线条专 家",一个是偏重色彩的印象派。心有灵犀的张有龙从看似矛盾的 两位大家身上找到了合理的统一,也理解了徐悲鸿"远看惊心动魄, 近看奥妙无穷"的话。徐悲鸿夫人廖静文觉得他领会深沉而精准, 欣慰之余,亲笔题赠张有龙《徐悲鸿画册》。

1997年年底的南京画展上,在西北生活过的王洛宾的一位同学, 以八十多岁高龄从常州赶来,找到张有龙说:"你画的西北,绝对 是骨子里的!"

张有龙的画是西北的,尤其是以他的经历而成的人的风骨也是 西北的,经历磨难而不气馁,年届不惑的张有龙一如既往地追求着 神圣的目标——画的生活和生活的画。

他的画多次入选省级画展,多次入选各种全国性画展并获奖, 被收入《中国美术家》《中国当代艺术界人名录》等,作品在加拿大、 新加坡等地有收藏。

(原载《甘肃日报》)



邱暄美, 1969年生于甘肃民勤。甘肃日报社副总编辑, 高级编辑。新闻作品多次获得中国新闻奖和甘肃新闻奖。

## The Northwest To the Bone

—Appreciating the oil paintings of Zhang Youlong

#### Qiu Xuanmei

All painters have their own preferences. They admire other painters' styles, themes, music and, their poetries and lives outside the paintings. As a renown artist himself, Zhang Youlong especially loves the work of Miller. Miller had been dedicating his work to express the diligent spirits in farmers. Zhang loves the "Impressionist Miller" by Pisaro and Levitan, who had been famous for his work ethics as a student and outstanding artistic talents. Besides observing and gaining inspirations from other painters, Zhang enjoys poetries of Wang Wei and Wang Zhihuan. Zhang is also a big fan of Beethoven's timeless music. One sees not a trace of phony sentiment and veneer in Zhang's experiences and paintings, but the truest reflection of farmers' diligence and work ethic seen in difficulties and challenges they face mixed in with the daily beautify of life in the countryside.

Zhang grew up in the countryside of Hexi. As a young child, Zhang dreamed freely of becoming a farmer, an industrialist, a soldier, a scholar and a businessman. The unfortunate Cultural Revolution washed away all of his dreams in great disappointment. While working hard to make a living in the countryside, he not only suffered from hunger, but also took on the defeat and solitude whether to work in the farmland or herding in a remote desert. Zhang's childhood experience in Hexi had transformed and shaped him into the artist he is today. His works that express the childhood filled with rich farmland, endless deserts, destitude obi, dangerous wilderness and the picturesque northwest region. The breadth and depth of Zhang's life, his heart, the spirit and inspirations are depicted through his arts. Seeing Zhang's Paintings one sees his love for the harsh farm life of Miller and Pisaro; the admiration for Levitan's hardwork and talents in pursue of excellence. In the poetic sensations created by Wang Wei and Wang Zhihuan, which both express intimate feelings of Beethoven's desolation. Zhang grasps deeply the sadness, the solid and unyielding temperaments each great painter is

trying to express. .

An artist must be able to live through others' lives, see through the eyes and feel through the hearts in order to understand what are invisible to other. An artist must also be able to articulate them all in their own works. True artist often speak of the "colors of the darkness", like in the desert, the darker it gets into the night the more colorful it becomes and conveys deeper meanings. Under the moonlight in the absence of golden sand hills of destitudes, all things become quiet and peaceful. Desert at night hence a perfect time for reflection, to recharge the delicate soul, to communicate candidly with oneself. An artist is like the moonlight that pacifically converts the desert and sand hills and camels into a series of bedtime stories that puts the world at ease peacefully.

As the sun sets toward the west and the sheep flock appear before the eyes. The rising smoke glazed against the sunset glow like flaming clouds that hides the herding boy carrying the bamboo hat in the back. The large Gobi shakes as the happily well fed sheeps and fatigue herding man form a sharp contrast, showing the man's truest desire to go home. Just like the life of a painter.

In the 1988 annual exhibition of the Central Academy of Fine Arts Museum, Zhang Youlong, who had just received one year's further training, was "especially permitted" to include additional the seven "Hexi paintings" series, which included *Returning*, *Dusk*, *Herding*, *Moon*, *Night*, etc. *This is the flowing* of thoughts that was praised by Jin Shangyi, Feng Fasi, Yang Hongtai and Dai Zezhu.

Zhang sees the smallest beauty in life. In Zhang's paintings, there are many people much of the small self-inductance of the sky which makes people feel breathless. Like the few but vast empty spaces covered by the dark and thick smokey clouds. The storm and lamenting camel. The moon over the desolate passes of the Qin and Han Dynastie under the beaten part of the ancient Great Wall. When people think of the hardships of life and that life's hard, they feel the deep pain and repressed anger. Such rough experiences did not become the future burden which could have shadowed Zhang's soul. Instead, Zhang found beauty in them all through his optimistic eyes. In his paintings one finds the flaming morning and evening glows, the sand jujube forests laying a golden carpet on the floor, the sheep flock and camels, the straw stacks in the countryside with working farmers and children, even the closely shut doors in the quiet alley, a guarding dog lying at the stone step and a villager who dozes against the wall. They all reflect the firm tensions of life. Unlike a complaining pessimist who never sees the beauty, Zhang loves all of it. In The Tibetan Child for example, the eye expression of the stubborn Tibetan child, shy and even a little mysterious. But a glimmer of hope is reflecting from the door crack behind the child. Having said that, Zhang's technique in body paintings, portraits and sketches of still objects are almost purely "academic style". But the details of much scenery are meticulous. Zhang also thinks that his painting style is more incline towards the classic realism, though they can't be generalized. Zhang's techniques indeed incline toward the realism and the images pay attention to romanticism and freehand painting, while the colors of the picture's composition are more impressionistic.

In the 80s of last century, Zhang Youlong once studied in the Central Academy of Fine Art. Zhang's experiences in the Central Academy of Fine Art are keys in shaping his fast development and maturity, after the study in Northwestern Normal University enlightened by Professor Lou Fuyi. At that time, Professor Jin Shangyi spent a great deal of quality time with Zhang to thoroughly explore the intricate relationships of human body and portraits, advising him to read more works of Ingres and Pisaro: one is a "line expert" who paid no attention to colors and another an impressionism that focuses on colors. Without a surprise, Zhang quickly found the reasonable unification in the seemingly contradicting masters, and also understood the true meaning of Xu Beihong that "soul-stirring when viewing it from a distance and infinitely mysterious when seeing it up close ". The wife of Xu Beihong, Liao Jingwen, was so impressed by Zhang's deep and accurate understanding of Xu Beihong's words, she gladly presented *Xu Beihong Picture Album* to Zhang Youlong with her autograph.

At the Nanjing painting exhibition in 1997 an 80 year-old man, once lived in the northwest region and a classmate of Wang Luobin, visited Zhang from Changzhou and said, "The northwest drawn by you is absolutely the one to the bone!"

Zhang conveys his life and characters through his paintings. Zhang's work is also the ultimate representation of the lives and characters of human strength of the northwest region. The challenges and hardship in life never took down Zhang, he marches on strong and keeps pursuing his dream of "the life of paintings and the paintings of life".

Zhang's works have been selected by provincial and national exhibitions numerous times with honorable awards. Zhang is also highly recognized by the respected and reknown *Chinese Artists*, *China's Contemporary Celebrities in the Art Circle*. Zhang's works have since been highly sought after and privately collected in Canada and Singapore.

(Originally redirected from Gansu Daily)

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目 录

在我心里,有一个回味无穷的故乡。

这片土地有着让人难忘的记忆。

我的青春岁月,我的脉脉温情,伴随着这片广袤无垠的土地,

在岁月沧桑与悲欢离合中滋养着坚韧与豁达。

或许世人眼中的故乡仅为一方贫困凋敝、黄沙漫天的僻壤,但只要我们乐意,便可以尽情地遐想,

确信那些正在丢失殆尽的东西仍旧可靠地寄存在远方。

远离故土四十余载,乡音未改,乡愁深重,乡情绵长,故乡的天空依然蔚蓝,大地依然辽阔,乡亲依然热切, 画面依然历历在目、纤毫毕现。

故乡就像根,永远是心中的牵挂和向往,寄托着我的喜怒与哀乐。

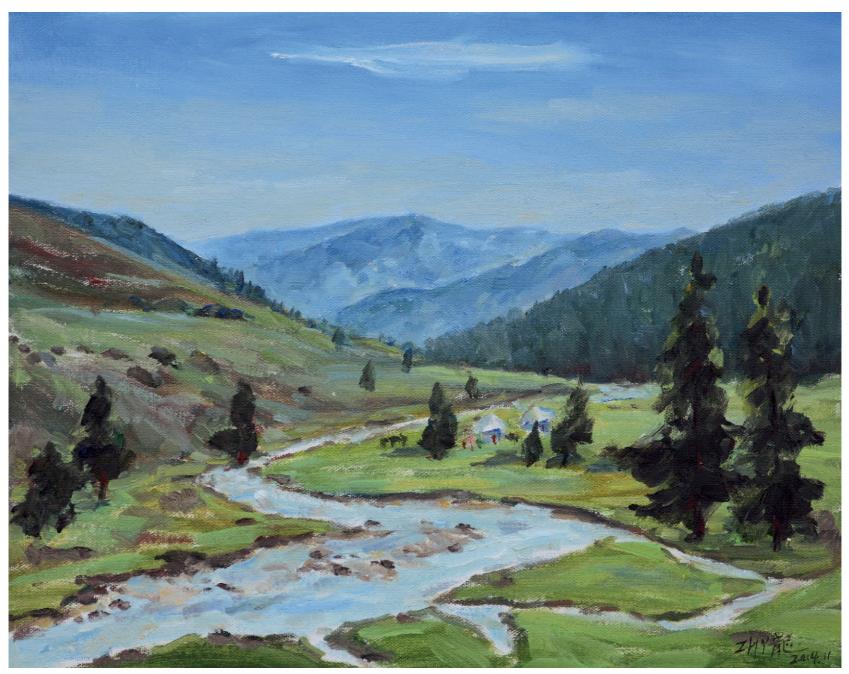
我心安处是故乡。





**古道月圆** Ancient Road under Full Moon 布面油画 130cm×100cm 2013 年





天山深处In the Deep Forest of Tianshan Mountains布面油画60cm × 50cm2014 年



**阿尔泰山的云** Clouds over Altai Mountains 布面油画 60cm×50cm 2014 年