

吳冠中師生 作品選

Selected Art Works
by Wu Guanzhong
and His Students

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今日中國出版社

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吳冠中師生
作品展成員

吳冠中
以下以姓氏筆畫爲序

王 懷
王秦生
王昌楷
任景欽
李付元
李培戈
耿玉英
楊一明
楊延文
劉永明
劉巨德
霍根仲
鍾蜀珩

本畫冊全部作品
均在北京中國歷史博物館展出
展出時間
一九九一年五月
主辦單位
中國美術家協會

Participants of the Painting
Exhibition of Wu Guanzhong and
his Students

Wu Guanzhong

The following names are lined
according to Chinese
character's stroke system.

Wang Huai
Wang Qinsheng
Wang Changkai
Ren Jingqin
Li Fuyuan
Li Peige
Geng Yuying
Yang Yiming
Yang Yanwen
Liu Yongming
Liu Jude
Huo Genzhong
Zhong Shuheng

All the paintings in
this catalogue are exhibited in
Chinese History Museum, Beijing.
Opening: May, 1991
Sponsor: Chinese Artists
Association

前

言

吳冠中

或間接，或直接，學習中總有師承。師比生先有經驗，經驗得失是後學者的借鑒，後學者避免了前人的歧途，跑得更快，青出于蘭。

我亦從過不少教師，從老師學技，學藝，當然也感謝授技的老師。但藝術中的“技”無定規，技永遠隨着感受之異而變異。若師只以定規之技授徒，陳陳相因，易流於宗派與程式，束縛了後學者的發展；我更銘感啓發我在藝海中識別航向的老師。青年時代，我曾對某些局限於傳技的教師感到不滿，崇敬善于啓發藝術感受的吳大羽老師，吳老師却說：“賊（害）人者常是師，信人亦足以自誤。”我想，學藝中的叛逆性確是難能可貴的積極因素。

不斷探索，不斷積累創作經驗，每過一段時期重讀我崇拜的古今中外大師們的作品，便總有新的體會。但更重要的收獲，是逐漸發現他們的失足處，只有發現了其失足處，才感到真正跟上其步伐，更瞭解其探索的方向與甘苦。從盲目崇拜到“叛逆”，是不尋常的艱巨之路，我歌頌認真鑽研，有膽有識的“叛徒”。

我當了幾十年美術教師，美術教師最易誤人子弟，敏慧活潑的學生偏偏碰上遲鈍頑固的教師，這在美術教學中是比較普遍的現象。教師是我的職業，我總怕誤人子弟，我就不願自己的孩子學畫，永遠銘記魯迅的沉痛教導：“兒子無才能，找些小事情做做，千萬不可當空頭文學家和美術家。”我教學憑兩種資本：一是介紹前人的經驗得失；二是着力於啓發。每次就同學們的感受作出恰當的啓發後，聰明的年輕人在實踐中往往作出出乎我意料的藝術效果；我積累各次優秀的實例作為下一班的教材，其實是年輕人教年輕人，我是受益者。

每一屆學生中，總有幾個尖子，教師對尖子學生寄於厚望，盼他們日後成為出色的畫家。然而幾十年歲月流逝了，尖子與非尖子學生一樣大都默默無聞，被生活、遭遇及環境等各式各樣的磨難銷蝕了，只剩下勉強存活的軀體。他們偶或見到老師，訴說衷腸，回憶當年美麗的藝術之夢，徒增感嘆。園丁苦，誰不為自己數十年徒勞的耕耘而感傷，但終於又見到當年澆灌過的有些幼苗竟成了果

木，真是莫大的欣慰，園丁又做起了美夢。

苦，苦學，苦練，這個集子裏的同學們都是在苦澀的道路上成長，同屬一條藤上的苦瓜。他們着根於污泥中，依靠土壤、水與肥，漸漸伸直幹枝，熬過風霜，晚秋季節吐春蕾，但都已年近半百了。他們都下過扎實功夫，痛惡揠苗助長，踏踏實實走各自的路，明白自己的份量，我行我素地安於苦行脚的藝術旅程。

在藝術中，在教學中，我堅決走中西雜交的路。這些同學原都是西洋畫系的，我教過他們的是素描和油畫，我在西畫教學中摻雜中國傳統繪畫的因素，我總想藉西方的解剖刀來剖析中國的傳統，想用傳統的綜合觀來概括西方的繁瑣鋪陳。無論用油畫、墨彩或別的任何工具，年輕的一代對中西融匯問題比我理解得更深刻，他們的成就或將或已經超出老師了。我屬於摸石頭過河的一代，他們屬於建橋的一代了。

這集作品選緣起於一九九一年在北京舉辦的一次師生聯展。在籌畫聯展時，有人認為這是吳派畫展，事實上我們無派；有人提出吳門畫展，我更無門，我那小小的家門，僅容得三兩個來客。“新舊之際無怨頌，唯真與偽為大敵。”我只希望參展者都有各自認真的追求，不囿於師承，不屈於風尚，展出具真情實感的作品來。至於展覽會的名稱名為師生展也可，叛徒展也可，青蘭（青出於蘭）展也可。

對這批出閣的老閨女，似乎我有義務在此作些簡短的介紹或贈言。

王懷的造型功底扎實，且善于思索，寓情于理，獲獎作品《伯樂》無論在思想深度和藝術探索方面都曾引起美術界的矚目。他的畫面一向嚴謹、充實，但從不堵塞讀者尋思與回味的餘地。隨着時間的推移與經歷的增多，畫面由豐富走向簡潔。紹興的黑白房屋結構給他以新的啟示，那赤裸裸突出在白牆前的烏黑的木結構是中國人民智慧的結晶，是創造迷宮的基點，是中國書法所追求的構架與穿插，是東方哲理與科學的獨特結合。法國畫家蘇拉士（Soulage）和美國畫家克萊因（Kline）都對這領域作過探求。在美國訪問了兩年，舉辦了個人畫展，看盡花花世界的王懷，歸來首先撲向傳統的原始結構。知彼知己，比較了西方，中國作家回頭來認知自家的家傳，比之西方作家朦朧中捕捉東方身影，將有怎樣的異同？他吸取西方的現代油畫工具材料及部份技法，不再有顧慮和包袱，從感情和思緒的隨意性出發，起草時是十分自在的，一步步進入嚴謹的推敲和錘煉，想錘打出東方的八陣圖來。操勞和思考，王懷顯得比其年齡更蒼老，他風趣地說：什麼都趕不上先生，就是白頭髮趕上了。

王秦生在文革中吃盡苦頭，但他沉着、冷靜，逆來順受，最後帶着堅實的素描和油畫功底，帶着敏銳的觀察

力，回到山西去了。他那點藝術心靈，將被黃土淹沒，或被黃河冲散。不，沒有，黃土和黃河孕育了他藝術的新生，濃郁的鄉土氣息使他生活在溫暖的藝術氛圍中。如果說“孤陋寡聞”與崇洋“新潮”曾令他感到茫然，而土生土長却賦予他健壯強勁的生命力。比之他在六屆全國美展獲獎作品墨彩畫《故鄉》，他這一批油畫確是更上一層樓了。踏遍山區打草稿，畫面透露了尋常百姓生活，尋常生活被作者織入了嚴謹的造型空間，深沉的抒情意境。山西人愛山西。王秦生畫面的另一特點是流溢着山西民間藝術的豐富多彩。我去年到山西，他陪我跑了多處黃土高原和偏僻山村，一路共同工作，我才知他的根在山西是紮得很深很深了。

到王昌楷家看畫，樓道裏擠滿了雜物，家裏堆滿了框架，翻轉那些框架，顯現一幅幅鮮艷奪目的油畫。他畢業後在文工團從事舞臺美術工作多年，工作之餘擠時間畫自己的心景，中國人的心思，中國土地上的景色：冰雪寒林裏藏着鳥窩，鳥守着自己的窩；秋天的殘荷，蒼黃的葉子掩映了寧靜的白鵝；斗大的向日葵沐浴於晨曦或夕照中，忘却了本色，而其碩大的臉龐呈現出永不萎謝的強毅；大潮襲來，小鳥依然雀躍，它們頃刻間便能衝出險境……文學的意趣滲入作者的構思，但作者牢牢立足於形式構成的基地上，經營着綫、面與色彩間的和諧組曲。王昌楷作品的觀眾在不斷地擴大，去年新加坡首次舉辦了他的個展，如果沿着情真意切的路子發展下去，華人世界能接受的，西方洋人也將能接受，油畫無所謂土洋，藝之高低繫於情之真偽。

劉永明的畫面乾淨利索，處理手法從不拖泥帶水。拖泥帶水未必是缺點，乾淨利索未必是優點。但劉永明是在表現複雜的對象或難度極大的大面積對照中把握乾淨利索，排斥敗筆及凌亂之色，力求每幅作品高度完整，天衣無縫。他選取亂石叢中層次錯綜的枝枝藤藤、前後重疊的無際羊群、混沌中辨析無限隱藏的宇宙山野……明知山有虎，偏向虎山行，知難而上。他的畫面明快、開朗、舒暢，是田園詩。除在課室內共同學習外，他曾同我一起到新疆、四川大梁山寫生。他用色響亮而沉着，處理對象十分果斷，絕不含糊。開朗是他的特色吧，倔強才是他的本質。他倔強地走自己的路，我想他的路愈走愈寬，因實力雄厚。前幾年在香港由榮寶齋舉辦過他的個展，我曾將之比作晚吐葉的棗樹，人們等待晚秋的紅棗。

劉巨德沉默、向內，但內心的藝術活動波瀾起伏，似永無波平浪靜的間歇。他教設計，畫人體，創作抽象性作品；他能調動素描、油彩、丙烯、水墨等技法與工具，他是個雜家。其實雜而不雜，各類創作樣式都統一在形式美中，他在不同品種不同樣式的造型工作中逐步發現形式美的普遍規律。尤其可貴的，他是以一顆天真的、虔誠的心

靈來理解、捕捉、表達形式美感的，裝腔作勢或欺世盜名與他無緣。他這次展出的一組墨彩靜物確是珍貴的新品種。桃子、鵪鶉蛋、玉米、土豆、魚，許多平常什物都曾進入前人畫面，見仁見智，梵高的土豆和虛谷的桃透露的是作者的靈魂。“靜物”這一名稱不知是否來自日本，在法文中是“死的自然”（Nature Morte），這詞很糟，只體現了西洋繪畫低層次的追求；英文稱“靜靜的生命”（Still life），略勝一籌，但都未能點出物是我心的藝術創作本質來。劉巨德的這組靜物既有造型美，也有心靈美，表現豐富而含蓄，我於此感到“淡泊以明志，寧靜以致遠”的東方意境美。

任景欽在學生時代以色彩的抒情性令我注意，畢業後畫人體的機會少了，他轉向抒情性的油畫風景。臨流叢林、江南園林，北國山村，追求輕快的色調和自在的筆觸，其實已傾向水墨韵味了。終於他直接用水墨在皮紙上捕捉山巒與叢林的氣氛，用許多堅挺細瘦的綫及聚散繽紛的點組成密密的層次，畫面顯得深遠而含蓄。尤其他愛用帶黃色調的皮紙，利用紙的底色豐富畫面色調，整體和諧而輕鬆，他陶醉在和諧輕鬆的畫境中，創作了大批令人喜愛的作品，難怪他一九九〇年在泰國的個展受到觀眾歡迎。久居都市的人們嚮往於輕鬆自然的山野之美。然而從他大批作品中比較，每幅的韵律與唱腔並不盡同，每唱一幅都很費力，噪音或走調的毛病不時出現。這裏展出的作品是具代表性的精品，我們都欣賞過芭蕾舞的輕快，但臺上的演員恐個個累得汗流浹背吧！

李付元在學生時代以他造型的大膽和設色的濃郁令我偏愛，他對我講授的形式美規律似乎分外敏感，在作品中反應強烈。當時極左思潮中的文藝界批判我，殃及池魚，也批了他，利用批他來批我。他畢業創作最先的選題是《易水送別》，用強烈的白（送別者均白衣）與黑（黑的馬車）的色塊對照來表達壯士一去兮不復還的悲歌。然而荆軻刺秦王，這主題被認為有隱射，是反動，我忍痛割愛讓他換選題。他終於只畫了兩頭強勁的黑牛，具充分量感美的碩大黑塊霸佔了畫面。此外我約略記得還有農家的鮮紅辣椒。作為主導教師的我想給予五分（高分），但在領導的授意下教師集體評分却給了二分，不及格，李付元因此不能畢業，須補課一學期。此我毒害青年之一例，誤人子弟，我愧對李的父母。李付元的遭遇一直不好，生活條件差，雖亦捏泥人、畫臉譜，但作油畫甚少。直至近幾年，他才畫起墨彩畫來。他對黑白對比與色彩呼應的強烈感情開始向紙上傾瀉，到牛、羊、虎、豹與彩禽中投胎。水管裏流的都是水，血管裏流的都是血，各人的藝術素質不易改變，李付元起步晚了些，但願他冒艱苦，攀險峰。

李培戈學藝一開始便對素描發生濃厚的興趣，肯用功，肯鑽研，追求厚實、質樸之美。厚與樸是他學生時代

的特點，並且也可概括他後來整個創作風格的特色，不愛玲瓏愛厚實。他一度專攻版畫，發表過不少令人矚目的作品，既有生活內涵，又講究形式構成。從中央美術學院研究生畢業後，他為文學作品作過大量插圖，博得美術界和文學界的高度評價，我印象較深的是他為李準的《黃河東流去》及劉紹棠的《豆棚瓜架雨如絲》作的系列插圖。他長期在北京農村體驗生活、參加勞動，與農民同吃同住，積累了大量勤勞與樸實的農民形象，故他在《黃河東流去》中刻畫難民群時是有充分的形象素材的，畫面真實動人，絕無虛構之病。好像他沒有畫過歡樂，表現苦難是他的藝術特色，倒是在苦難中也寄寓抒情，如《路茫茫》，但那也是抒寫混厚沉鬱之情，具悲涼意味。李培戈是自始至終的現實主義作者吧，他又創作新品種玻璃版畫，在玻璃上刻畫人物肖像，造形依然十分嚴謹，正確。

耿玉英當年在班上不多說話，是一位溫柔而內秀的女生，素描雖不及幾個尖子男同學強勁，但色彩感覺好，清新；繪畫的情趣好，雅致。當時曾使我想起卡薩脫（Casatte）、莫理淑（Morisot）等西方女畫家，都是體現女性作家特色的類型。畢業後她去了大西北，在荒漠的戈壁地區工作了許多年，仍掙扎着作油畫，寄我作品的照片，但我擔心她恐已是沙土上難以成活的水草了。其時我正在農村勞動，泥菩薩過不了潭，救不了藝海冤魂。她後來幸運地調到蘇州工藝美術學校，她的欣喜不止由於進入了人間天堂的蘇杭，她渴望將回歸藝術的天堂中去。不久她又被任命為副校長，於是雜務纏身，面對着秀麗的江南却難於抽出畫筆來。為了這次師生畫展，她才奮不顧身地擠時間用輕便的水彩抒寫江南，雖只是些小品，却仍流露着內在之美及女性細膩的柔情，願她從此起步不停，春蠶吐絲般吐不盡江南之美。

鍾蜀珩是班上的尖子，素描、色彩、藝術情趣都比班上的男同學強。她後來又成了我唯一的研究生。除繪畫外，她鑽研色彩規律，寫出論文，譯西方技法理論。她的教學任務重，對教學要求嚴，同學獲益多。但對學生習作的嚴格要求却反過來對自己的創作起了副作用：理勝於情。去年我讓她陪我畫人體，在一個月的共同作畫中，她感到新的苦惱，她善於刻畫對象，掌握正確的形，但她忽視了“錯覺”，不敢任性，不敢狂放。錯覺是直覺的驕兒，是打開造型藝術殿堂的金鑰匙，應被分外珍惜。由於長期勤奮的積累，她家裏堆滿了畫，她和丈夫劉巨德都作畫，只好將沙發及桌椅都拋出門外，將自己埋葬在作品築成的墳墓中。翻開她大量的油畫，顯然新作比舊作自在，抒情、騰越和升華的軌迹很明顯，個人風格正在形成，但我說小鍾正處於解放初期。

楊延文已有相當高的知名度，自從他獲得了意大利的國際金獎後，各方面更加注意他的作品，他被邀到美國、

日本、香港、新加坡舉辦了個展。他從藝術學院畢業後，同其他同學一樣經過中學教師等等途徑，但他較早將油畫移植進水墨來創作中西結合的新中國畫。他善於運用黑白對比、色塊呼應及綫運動的韵律，並在塊面、色、綫間求得和諧統一，畫面效果清新而多變，雅俗共賞。他像海綿般善於吸收，吸取各種營養。在教室裏，我只教過他油畫及造型規律，他自己鑽研了傳統筆墨，並擴展到書法款識。我擔心的，怕各方面對他的作品要求多，如作品重複，必將泛濫，須知，真正的多產作家其實都是難產作家，付出的勞動分外艱苦。楊延文有寫生實力，有直接面對自然的觀察力，他仍不放棄搜盡奇峰打草稿的創作道路。那次我們大伙一同觀摩同學們的參展作品，他感到同學們在中西結合中探索的大膽，謙虛地說：“我最保守了。”其實他倒是逐步向傳統的精神中深挖，他正處於已用大火煮開，再用文火慢慢燉透的階段。願他向質的深度進展，無論偏抽象，偏具象。

楊一明是我到西安招生親自錄取的，或是我引他入了藝途，或是我誤了他的終生。他憨直，大方，畫如其人。他畢業後矢志創作水墨人物畫，專攻這個不易突破的難關，他長期深入雲南、廣西、貴州的少數民族地區，在極端艱苦的條件下創作了大量表現勞苦人民精神風貌的作品。他的現代人物畫尚未被商品市場接受。他窮，別人勸他也畫些駕輕就熟的商品畫，不，他寧肯擺小攤度日也不改變對人物畫創新的探索。去年在中國畫研究院舉辦的他的個展中，予我深刻的感受，他確已跑得很遠，攀上了相當的高度。他筆底的人物是有血有肉有苦有辣的生靈，他用筆墨塊面塑造的生靈們風度質樸的大方，畫面氣勢磅

礴。回顧梁楷的潑墨、任伯年的勾勒，楊一明無愧是他們的後裔，更無愧是今日中國的新人物畫家。女媧按照自己的形象創造了人類，楊一明的人物中寄寓着作者自身的苦難與嚮往。

霍根仲在學生時代就對油畫民族化產生純樸的感情，來自農村鄉土，很易接受運用西洋形式法則表達中國情意的教學思想。他的畢業創作《漁村婚禮》便是最明顯的民族化油畫賞試，表現手法雖仍處於稚嫩階段，而畫面效果新穎，雅俗都能接受，被評得五分。畢業後他堅持用油畫表達河北農村的風情民俗，畫得很質樸，質樸得有時近乎笨拙；他一向肯下苦功，下笨功夫。他在石家莊舉行的一次油畫展頗引起當地觀眾的矚目，但此後他逐漸傾向於作墨彩了。將墨彩植入油彩，或將油彩植入墨彩，僅是工具及技法之差異，同樣是在探尋融匯中西的道路。他這一開端便無法停頓，日日夜夜勤奮工作，畫出了大量的新作，每幅畫面都飽滿充實，生活氣息濃郁。他充分調動了畫面造型及點綫結構的潛力，他決不偷工減料，倒往往容易跑過了藝術的分寸。這次他揀來一大摺近幾年的新作，天道酬勤，確是大有進展，我選定一些精品，回頭徵求他的意見，才發現他門牙沒有了，頭髮也禿了許多，齒危髮禿了！

如數家珍，我似乎在回憶當年幼兒園裏孩子們的音容笑貌，其實他們已在人生歷程和藝術道路上跑得很遠！老眼昏花，已超出了我的視力範圍！

Preface

by Wu Guanzhong

We learn directly or indirectly from teachers. Teachers attain experience first and their success and failures will be valuable to their students so that they will not repeat their wrong doings, run faster and attain better academic achievements than their teachers.

I studied art and techniques from many teachers. I am grateful to them but, techniques of art are changeable, they change when feelings and experience change. Ration-like school and art formulism can easily be formed if a teacher only teaches his students with his unchangeable skills. This teaching will hamper the development of the students, therefore, I am more grateful to those teachers who enlightened me to identify the direction I should take while I was sailing at the sea of art. When I was young, I was not satisfied with some teachers who took their job only as teaching techniques, but I respected my teacher, Mr. Wu Dayu because he was good at inspiring me in art. Mr. Wu said: "Teachers often mislead students so students should not believe their words a hundred percent." I think, the spirit of rebellion is valuable for an artist indeed.

I have accumulated some experiences from my art research and practice and each time I review art works done by my esteemed great masters, no matter who are Chinese or foreigners, dead or living, after an interval, I can always find something new. But the important discovery is that I have found where they had a failure or wrong step on their art path. This discovery often makes me understand their research goal, their joy and sorrow better than before. From admiring someone's art blindly to rebelling against it seriously is an unusual distance, therefore, I eulogize those rebels having serious research attitude and courage.

Having been an art teacher for decades I

know that it is common to see that lovely and clever students study art from their stubborn teacher. They will be misled somewhere easily. Teaching art is my profession but I always fear that I might mislead my students therefore I do not want my son to study art. I keep Luxun's words in mind: "If my son has no talent he can learn an inconspicuous trade but he should never be a phony writer or artist." In my teaching I mainly stress on two things: first, I introduce the experience, success and failures of predecessors; secondly, I do my best to enlighten students on how to feel and what they feel. Clever young people can always produce some art effect in their practice than I expected, so I summarize their experience and take it as a good example for new students of the next year. In fact, it is the young people that teach young people and I am benefited.

There were always several best students in a class in each academic year and teachers usually placed their hope on them, wishing that they could be excellent painters in the future. But as decades have flown away, most of the best students, together with those non-best students, are all unknown artists owing to the pressure of life and circumstances. They can only sign with feelings when they meet with their teachers on rare occasions and remember the dream of art they had years ago. A gardener's sorrow is nothing greater than to see his work done in vain and his joy is to see that young trees he once watered have now become fruit-bearing ones. This joy will make the old gardener have another beautiful dream.

Long years of hard work and persevering practice along the arduous art path are the common feature of the students included in this catalogue. Like plant, deeply rooted in mud and living on water and nourishing soil, they have gone through storms, now stretched out their twigs gradually and finally they are in flower-bud at late autumn. They all are over fifty years old. Each of them has solid techniques and hates spoiling art by excessive en-

thusiasm. Each of them has chosen his own way already and started his journey along the art path confidently despite of hardships on the journey.

In my art and teaching career I am firm in mixing Chinese with foreign. These students were all trained in the western art department where I taught them sketch and oil-painting, but I used to combine some elements of traditional Chinese painting in my teaching because I often tried to analyse Chinese tradition with the Western art's scalpel and to summarize Western diverse and trivial details with the synthetical viewpoint of Chinese tradition. If I belong to the pioneer's generation during whose life we felt for a fording place in water to cross the river then my students belong to the generation who are building the bridge to cross the river because they now have a better understanding on the blending between Chinese and Western art in the media of oil-painting, ink-and-color or whatever it is. Their achievements will surpass or have surpassed their teachers.

The idea of compiling this catalogue came from a painting exhibition of teacher and students held in Beijing 1991. When the exhibition was being prepared some people think it a Wu Guangzhong school painting exhibition but in fact there's no such school at all. Other people say that it should be named exhibition of Wu Guanzhong and his followers, it is not good either. In my view, it can be called either the exhibition of the teacher and his students or the exhibition of rebellion or, the exhibition of indigo plant and indigo blue because the indigo blue is bluer than the plant it comes from and students surpass the master. "There is no complaints and praise between old and young, but the enemy is there when genuine and sham art meet." I only hope that each of the participants has his or her own seeking goal, does not cling to his or her teacher's style, does not submit to prevailing trends but exhibits the art works revealing his or her real

feelings.

To me, these artists are like married-off daughters to a father and I seem to have the responsibility to give a brief introduction or some comments on each of them.

Wang Huai has solid techniques and is good at expressing philosophy through well-knit art works. His prize-work "Bole" aroused attention of art circles in both ideological depth and artistic experiment. His composition used to be well-knit and full but still leave room for viewers to associate. As time went on, he got inspiration from the black-and-white house structure in Shaoxing and his painting has become pithy. Black is the wood structure, white is the wall. The house structure is the crystallization of Chinese people's wisdom. Like basis of labyrinth and strokes and joins of Chinese calligraphy, it is the unique combination of Orient's philosophy and science on which French painter Soulage and American painter Kline have also made some research. Wang Huai held his one-man show during his two year's visit to U.S., but after he had returned with colored impression on the West he immediately fixed his eyes on the traditional wooden house structure. How does a Chinese artist think of his nation's tradition after he has made comparison between Chinese and Western art? Is it different from that of a Western artist who seeks for the Orient's flavour in his art work? Wang Huai seems to be more self-confident of using the materials of modern oil-painting and some of the techniques. His draft composition started as his feelings and thinking pleased in an easy and free manner, but became well-knit step by step as if he had tried to compose the Orient's Eight Diagrams. Hard work and thinking has made Wang Huai look older than he actually is. He said to me humorously: "I have not caught up with you in any respect except for my grey hair."

Wang Qinsheng endured untold sufferings during the cultural revolution. He swal-

lowed his pride calmly and went back to Shanxi province with his solid skills on sketch and oil-painting. The yellow soil there and the Yellow River did not bury or harm his art but gave his art a new life. The ignorance of outside world and new trend of worshipping foreign art all made him puzzled while the life of locally born and bred people and local environment vitalized his art creation. His recent oil-paintings are even better than his ink-and-color work "Homeland" which won a prize at the sixth National Art Exhibition. He travelled in the mountainous area to do sketch from which he has created well-composed and lyric oil-paintings showing the daily life of common people. Another characteristic of his painting is the influence of Shanxi folk art. Last year he accompanied me to many remote mountain villages on the Loess Plateau when I realized that he has already deeply rooted in the soil of Shanxi.

I once went to Wang Changkai's home to see his paintings. His corridor was full of things and his rooms were full of frames. But when I turned those frames, bright-colored oil-paintings appeared before me one by one. Wang Changkai has been a stage-art designing artist for many years since his graduation from art college. Most of his works have been painted in spare-time. The motif of his art is very Chinese: snowy forest with a hidden nest and guarding bird; autumn's lotus with yellowish leaves half-covering white geese; large sunflower's heads bathe in the morning sun or sun-setting; rising tide is in, little birds jump to escape the danger. Literary expression is obviously seen in the composition and he composes paintings well by using lines, areas and colors skillfully. His paintings have been accepted by more and more people and he held his one-man show in Singapore last year successfully. If he goes like this, Chinese, no matter where they live, can accept him, even Westerners will accept him. Oil-painting is only

a medium, content can be Chinese or foreign. The difference between good art and bad one is that genuine or false feelings is expressed.

Liu Yongming's dealing with his paintings is clean and clear. Clean and clear is not necessarily a good or bad thing, but Liu Yongming is good at simplifying the unnecessary strokes and colors to integrate each of his paintings when he illustrates very complicated objects and large color areas for contrast. Under his brush we can see trees growing from rocks, flocks of sheep, the unlimited universe, mountains and fields. The objects he chose were not easy to depict but he pressed ahead knowing well there were difficulties. His paintings are sprightly, delightful, like lyric poems. He once went to Xinjiang and Daliang Mountain of Sichuan with me for sketching, he then used loud tone but it was not frivolous at all and he dealt with modelling in a clear-cut manner. He is open-minded but firm in purpose. I think that with his solid foundation he has a bright future. Several years ago Rongbaozhai Studio sponsored his one-man show in Hong Kong and I then personified it as a datetree full of small leaves in a late and wrong season. We now expect to see the date-fruit in late autumn.

Being introvertive, Liu Jude is quiet in appearance but very active in his artistic activities. He teaches designing, draws from nude and creates abstract art works. In his paintings techniques and materials of all media—sketching, acrylic, ink, etc., all are employed and unified in a form of art. He has gradually discovered the universal laws of art forms in modelling of different media and when he uses the laws he shows his understanding on them. He represents in the exhibition several ink-and-color still-life: peach, quail's eggs, corn, potatoes, fish etc., Van Gogh's potatoes and Xu Gu's peach represent their soul and spirit. In French, still-life is Nature Morte which means dead nature. Neither

still-life nor Nature Morte can express the precise meaning of "the object is my heart" which, I think is the essence of art creation. Liu Jude's still-life has shown the beauty of modelling and the beauty of his spirit. Being full of implications these paintings are truly imbued with Orient's charm.

Ren Jingqin drew my attention with his lyric colors when he was an art student. Since he had little chance to draw from human body after he had left the art college, he switched over to landscape of oil-painting. He painted streams, woods, southern gardens and northern villages. The light and lively tone and free and easy strokes are more like ink-and-wash painting. Finally he picked Chinese brush and began to paint mountains and woods on rice-paper. He uses hard and fine lines and dense dots to model the object so the landscape looks perspective and more implied. He especially likes using yellow-toned paper for his landscape because the tone of the background can rich and integrate the colors of the whole painting. He is intoxicated with harmonic and lively artistic state and has created a great number of appealing works. City dwellers especially long for the lively nature so no wonder why Ren Jingqin's one-man show was warmly received by viewers of Bangkok of Thailand in 1990. But when I have seen more of his works and compared them, I have found that each of the paintings — if I liken them to singing — has subtle difference in melody and singing. Each of them is sung out with difficulty, noise and wrong tune are here and there. The paintings included in the exhibition are of course the best and representative ones. We all enjoy the delightful ballet but we also know that the ballet dancers must be deadily tired on stage.

Li Fuyuan used to be one of my favorite students. He was bold in modelling and coloring. Li Fuyuan was very sensitive to the laws of forms I had taught him and used it in his paintings bravely. When I was criticized by the

ultra-leftists of literary and art circles, he was also criticized. Ultra-leftists' real intention was to aim at me. I remember that the title of his graduation painting was "Farewell at Yi River", in which people were in white while cart in black. He used the black-and-white contrast to express the grief and indignation. This motif from the historic story "Jing Ke Assassinate Emperor of Qin Kingdom" was then suspected to be ill-hinted and reactionary so I asked him to select a new motif though I liked the painting very much. Finally he painted two sturdy oxes in black which covered most of the space. I remember that he also painted some farmer's red peppers. As his tutor I intended to give the painting A, but the mark given by the committee of the college was only D. Li Fuyuan could not graduate that year for this reason until the next semester. This is one of my wrong doings to young people because I was unable to instruct him properly. I let his parents down. Li Fuyuan has had hard luck all the years through. Under the pressure of life he moulded clay figurines and painted clay facial make-up of operas but rarely touched oil-painting. It is only in recent years that he picked up brush for ink-and-color painting. Once again, his black-and-white contrast, strong colors, oxes, goats, tigers, leopards, birds in colored feathers together with his strong feelings all appear on paper. Inside the water pipe flows water while inside bloodvessel flows blood. Different artists have different art qualities. As Li Fuyuan has started late I wish that he could overcome difficulties when he is climbing up the art peak.

Li Beige was interested in sketching as soon as he had become an art student. He was a diligent, simple and honest student. Now his art style is just like his personality. He was specialized in graphic art for some time and has published many works which attract viewers with both good content and interesting form. He produced a great number of illustrations for literary works, which have won

fairly high praise from literary and art circles. Two series of his illustrations have left me deep impression, one of them is for "Yellow River Flows to the East" written by Li Zhun, another is for "Vegetable Field" written by Liu Shaotang. Because he lived and worked with farmers in the north for many years, he could depict farmer refugees so vividly in his later illustration series "Yellow River Flows to the East". The series is very appealing as it is close to life. I do not remember that he has ever expressed joy in his art. It seems that to express sorrow and grief is his art feature but he did express a little bit of emotion in another sad series of illustration "The Way is long". Li Beige has been and is still a realistic painter. He has also invented glass portrait. His modelling on glass is very good and correct.

In my memory Geng Yuying was a quiet, clever, gentle and soft girl student. Though her sketching was not as good as those of some boy students she had better color sense. Her paintings were typical ones done by women: delicate, fresh and full of interest and temperament. They reminded me of Casatte, Morisot etc.. After her graduation she went to the North-West of China and worked in the solitary Gobi area for many years. She still painted in spare-time and sent me photos of her works. I worried that her life of art would end on the Gobi like grass there but I could not help her much because I was labouring in the countryside myself. Fortunately she was transferred to Suzhou Arts and Crafts School later. She was happy to be back to the city of paradise on the Earth and even happier to be able to return to the paradise of the art. She was appointed vice-president of the school some time later and once again she has little time for painting. In order to take part in this exhibition she tried and found time to paint in water-color. Though they are sketches they express a sort of inner beauty and female tenderness. I wish that she could keep on creating more paintings to show the beautiful landscape of

South China.

Zhong Shuheng was one of the best students in her class. Her sketch techniques, color sense and art cultivation were all better than boys. She later became the only post-graduate of mine. Besides painting, she studies on color theory, writes and translates. As an art teacher she is very strict with her teaching so students can be benefited but, being strict with students' study has in turn side-effect on her own art creation. When she paints, her rational thinking overwhelms her feelings. Last year I asked her to sketch from nude together with me and she encountered a new problem: she was good at modelling the image but she overlooked the illusion, dared not to utilize it. In fact, the illusion is the pet of direct impression, a golden key to the modelling art palace and it is very valuable. Because of her diligent work her home is now filled with paintings by her and her husband. They had to move sofas, bed, table and chairs out of the rooms and be buried by their paintings. Her recent paintings are very emotional, painted in a much more freely way and the sublimated mark is obvious. She is attaining her style but I would say: "Little Zhong's art is just getting into a free stage."

Yang Yanwen is already a well-known artist. He has become an artist in focus since he won a prize at the international Manciano exhibition of Italy. So far he held his one-man shows in U.S., Japan, Hong Kong and Singapore. He used to be a middle-school teacher as many of his classmates experienced after their art college graduation, but he started to use techniques of oil-painting into ink-and-wash painting earlier than his classmates. He can employ fairly well the black-and-white contrast, the response between different color areas and the movement of lines. Besides, he is keen on harmonizing these elements in a painting. The fresh and changable art effect in his paintings appeal to both refined and popular tastes. Like a sponge,

Yang Yanwen is good at absorbing various nourishment. What I have taught him in classroom is only oil-painting and the laws of modelling. He has studied traditional techniques by teaching himself and expanded his knowledge onto calligraphy. What makes me worried about is that there is too much demand for his paintings and if he repeated his paintings, his paintings would be everywhere. One should know it that a real multiproductive painter has to make more efforts because none of the good paintings can be created easily. Yang Yanwen has the capability to draw from nature directly. He has never given up the method of sketching from rare shaped mountains for his later creation. When we viewed the selected paintings for the show he felt the bravery of his classmates in the Chinese and Western combination experiment, he then said: "I am the most conservative one." In fact he is now gradually moving closer to the spirit of the traditional art. Like cooking, the water is boiling already, what he needs to do next is to cook the food ready. I wish that his art could develop further for the perfect quality, no matter he paints abstract or figurative.

Yang Yiming was discovered and enrolled by me in Xi'an. It is me who has either led him into the world of art or ruined his whole life. He is very simple and frank and his painting style is the man. After his graduation he has specialized in ink-and-wash figure painting — the difficult art in which it is not easy to make breakthrough. He has often been to minority areas of Yunnan, Guangxi and Guizhou provinces where the living conditions are still poor. There he created many figure paintings to reveal the life of the working people. His modern figure painting has not been accepted by the present art market yet, though it means poor life for him he does not want to give up his experiment on the new figure painting and to paint commercial pictures. I was deeply impressed by his one-man show held in Chinese Painting Institute last year. The figures under