

中国艺术家丛书

彭德银现代民间绘画作品集

Collection of Modern Folk Paintings of Peng Deyin



中国画报出版社

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作品集（一）



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他从大山里走来

——彭德银和他的现代民间绘画

廖开明

彭德银好久没有和我联系了。近日他从贵州打电话来说他要出版画集了，请我写序，我真为他感到高兴！回想这位民间画家当年传奇般地走上画坛受到人们的关注及后来又陆续得知他的境况，引起了我的一些思考。

那是1989年10月的一天，中国美术馆办公室里突然闯进来一个年轻人。他找到办公室主任，说要联系在美术馆办个人画展，可他既无单位介绍信，又无主办单位，更无分文展览经费，愣要办画展。这是国家美术界的最高艺术殿堂啊，这岂不是天方夜谭！在场的人都惊呆了。主任明白，这个农村来的小青年看来啥也不懂，他把办画展想得太简单了。主任很耐心地给他讲，在中国美术馆办画展，要有一定级别的专业机构推荐，要有主办单位，要签订合同，还要排队等，随手指着在旁边的二十多位画家。彭德银听了这些，如同迎头泼来凉水，几乎要哭了。这时我去办公室办事正好看到了这尴尬的一幕。我无意地瞥到茶几上的一个信封，上面的名字不禁让我喊了起来：“谁是彭德银？”那青年抬头用疑惑的目光望着我回答：“我”。我看他憨厚稚气的脸上透着执着，原来他就是彭德银，我对他并不陌生。因为在两年前我们组织首届中国艺术节《中国现代民间绘画展览》时就选过他的画《木叶情》参展，给我留下很深的印象。这幅画展后又被我们收藏了。在这之前我在贵州电视节目中看到对他的介绍，对他早有注意，才在艺术节美展中选他的画。在众多的现代民间绘画作品中，他的画艺术风格是很独特的。我正想和他联系，看看他的其它作品，想不到他找上门来了。我听他诉说完遭遇，了解他此行的艰辛。他从遥远的贵州乌蒙山赫章县野马川来，一个二十多岁的农村青年，带着家人凑来的仅有的400元路费，不顾一路困苦，到北京国家美术馆联系办个人画展，这大胆和勇气令人佩服、感动。我想应尽力帮助他实现梦想。可是最关键的还是要看他作品的水平。我急忙问：“能看你的作品吗？”，他从那信封里取出了作品的照片。我看了他的画，和《木叶情》类似的风格，新颖独特。我和同事们商定，以民间美术博物馆（筹）为主办单位在美术馆画廊给他办画展。经费由收藏他画的酬金来解决。当时由我主持的中国美术馆画廊，是改革开放的产物，它只凭作品不凭关系，这样便使一些有才华的画家脱颖而出，不断地推出画坛新人，在社会上和美术界颇有影响，更受到各新闻媒体的关注。《彭德银现代民间绘画展》我们请的新闻单位竟来了三十多家。当天中央电视台在《晚间新闻》里就报导了。各报刊其中还有一些对外的英文刊物都陆续

以醒目的篇幅给予报导。画展引起了轰动。艺术界的知名人士、外国朋友、美术院校的师生，甚至还有闻讯特地从外地赶来观展的美术工作者。一些专家给以了好评，著名版画家古元表示十分赞赏给予了鼓励。不少热情的观众围着彭德银签名留念。他把带来的自己创作的泥彩塑作品全部送给了他们。画展结束后，我们民间美术博物馆（筹）收藏了他22件作品。他获得了成功。据后来有的刊物报导：“彭德银成为登上中国美术最高艺术殿堂办个人画展的第一个青年农民画家，也是在这里办画展最贫穷的画家。他仅用400元钱在商品经济高度发展的今天，创造了美术史上的奇迹。”这次画展，成为改变彭德银命运的转折。贵州省毕节地区群众艺术馆破格正式聘任他为馆员。他由一个普通的农民成为了国家的群众文化干部。据说就是得知这次画展对彭德银的新闻报导后，东北某大学的一位女生，给彭德银写信表示愿意与他相识，后来他们结成为终身伴侣并有了可爱的孩子，有了幸福美满的家庭。他为人们奉献出美丽的绘画，也为自己迎来了美丽的生活。

光阴荏苒，十多年过去了，我很少与彭德银联系，只是偶尔听到他的消息。这次他让写序寄来些关于他的材料，我才得知他这些年的情况，综观他的经历，引发了我的思索。一个乌蒙大山里土生土长的农民，没有受过美术院校专门正规训练，为什么他的绘画会有如此的魅力受到人们的喜爱？我想，它和全国各地画乡正悄然兴起的由以往的农民画演进而成的现代民间绘画一样，看上去它们只不过是些名不见经传的普通劳动者描绘自己生活和奇思妙想朴拙的图画，实质上它却是诞生在特定的文化背景下，受当地文化传统、风土人情，人文环境培育的结果。是中国悠久的民族、民间艺术传统伟大能量蕴蓄的适时迸发和释放。彭德银绘画的奇特构思、鲜活内容、生动造型、绚丽色彩、美妙装饰，这些不是从天上掉下来的，是有其深厚的根源的。他出生在巍巍乌蒙横卧的黔西北，乌江源头从大山深处流向远方，在四季如春，风景如画的高原，生活着勤奋勇敢、善良纯朴的汉、彝、苗、白、回等多个民族弟兄。千百年来他们在艰苦的生存奋争中，在险恶的环境里练就出强悍的生命力，这自然渗透到古老神奇的黔西北民族、民间艺术中，以它独特的魅力，把人们带到那扑朔迷离的蛮荒岁月。自然的风雨雷电，人间的悲欢离合，孕育出无数神鬼的传说。在山民的心中，鬼并非凶恶，却是善良纯朴的精灵，于是“天地间”便有了这群招人喜爱的“山鬼”成为传说的主角。春去秋来，老人们为祭祀创造农

耕文明的祖先跳起了“傩戏”，相伴着那动听的“古歌”。迁徙、搏斗、刀耕、火种，艰险的生存环境造就了他们不屈的性格和乐观的精神。在这片“热土地”上传承着纯朴的民俗、民风，永远充满着“阿西里西的欢乐”（彝语：我们大家一起来跳舞）。彭德银自幼在这里耳濡目染的熏陶中成长。他把对家乡这片热土地的痴爱钟情融进了他喜爱的绘画里，惟有绘画才能表达他心中爱的激情。像山歌手那样放声高歌尽情渲泄，发出如同“古歌”的天籁之声。他绘画的表现形式不是从学院学来，是受传统文化的长期滋养，自然逐渐形成的。看得出来，它从傩戏、地戏面具、刺绣、蜡染、服饰、铜鼓图案等里吸取营养，创造出率直、奔放、雄奇、神秘带有“原始风”的气息。

彭德银创作题材大都以民族、民间风情风俗、神话传说以及描绘生产劳动、日常生活为主要内容。在创作时的独特思维，是根据他对古老传统文化的理解而发挥的奇思妙想。力图使新的思维观念与旧的传统艺术情调相融合。让我们来欣赏他的主要代表作品吧，《木叶情》这幅画表现贵州西部苗族青年在放牧闲暇时，用口弦传递情爱的美妙情景。画面采用了装饰手法，形象生动，对称而有变化。色彩运用大胆而协调，用黑底衬托彩色形象更鲜亮。它借鉴了苗族服饰刺绣的形式。上下还配有精美的图案装饰，这更像一幅视觉冲击力极强的装饰壁挂，一幅成功的苗族风情画。像这样的风情画还有《伴新娘》、《斗牛》等，它们富有苗乡、彝寨大胆、神奇、高亢而强悍的艺术情调。《撮泰吉》、《祀牛舞》是表现“傩戏”内容的作品。前者展示了我国西南地区彝族先民的一种“变人戏”，再现了人类刚变成时的情景。这是当地最古老的地方戏原形，是傩戏的雏形。据说在我国东汉时就有了。它也是春节期间的一项民俗活动，给人们以美好吉祥的祝福。画面构成十分奇特，大胆地将表演者不同表情的面具和他们的身躯、手脚组合成一体，非常怪异神秘却很有情趣，给人以深刻的印象。后者乃表现山民们跳傩戏祀牛舞的神情场景。看，舞者们手持牛头面具围在大牛头四周，两旁的乐手吹响号角敲响铜鼓，舞者和着这古老乐曲的节拍虔诚自由地跳着舞着。我还不了解这祀牛舞的具体内容，更不知它的内涵。仅我所知，蚩尤是历代苗族人民尊奉的祖先，据传蚩尤乃牛首蛇身，长角。清水江的苗族人民祭祀龙为祖先，实为水牛。可见牛在苗族人民的精神世界中的重要位置。我想这画中的祀牛舞也就是山民们祭祀祖先，祈求保佑风调雨顺，农作丰收，子孙繁衍，吉祥幸福之意吧。《夜郎古歌》是他的古歌系列之一。夜郎古歌乃“苗族古歌”，是苗族人民创造的生动记录他们发展历史和悲壮苦难历程的歌谣史诗。内容涉及历史、战争、迁徙、英雄、传说及劳动生产、工艺创造等。这幅画面充满了各式各样类似彩陶的罐子，上面彩绘有各种表情的脸谱，像是在向人们诉说苗族艰险苦难的历史和每次战胜困难后的喜悦与欢乐。这些罐子仿佛盛满苗

家辛酸的泪水和创造的财富收获的硕果。看到这些变化奇幻的造型，把人们带到那远古的时空。《少女与骷髅》这幅画意在告诫人们：美与丑在于心灵，不在外表，终归的一天都会是这么一具骷髅。画的表现形式可能是受到西方现代派绘画的影响。造型颇有解构的意味。类似这样更具有现代气息的作品还有：《大山的女儿》、《苗女盛妆》、《与毕加索对话》。彭德银向人们展现出极富个性绚丽多彩的绘画世界。他长期默默地耕耘在民间美术的沃土中，不断发掘民族、民间的艺术宝藏奉献给人们。他的现代民间绘画是民间美术的新发展，自然赢得了人们的赞赏。

人们欣赏他的作品，不是一时的猎奇。是基于现代审美观。而这种审美观是经过长期的不断地对旧的审美标准的否定逐渐形成的。且这种变化还在于受国际的文化艺术气候与氛围的影响。从十九世纪中叶以来，在欧洲艺术革新运动此起彼伏，艺术流派纷呈。现代绘画诸流派尽管形态及艺术主张迥异，却有着共同点，即都从不同角度、以不同程度向原始艺术、东方民间艺术及非洲、美洲、大洋洲等地的土著艺术中吸取单纯、质朴、粗犷等特质，把它们注入新创造中，使之充满生命的活力。这在高更、凡高、马蒂斯、毕加索等现代绘画大师们的作品中尤为突出。他们的作品极大地改变着人们的审美情趣与标准。不再以模拟自然惟妙惟肖为唯一标准。只有在此时，类似现在我们中国民间画家的法国税务员卢梭的绘画才会被承认。后来人们称他及同类的画家为“朴素派”画家。继卢梭之后上世纪上半叶美国又出现了“摩西祖母”，她对美国本土艺术有重要贡献。她和卢梭都是没有经过学院正规训练的所谓“外行画家”，但都被画坛及社会肯定。这表明世界现代审美观的变化。人们认识了他们的不可取代的独特价值。这也正是像彭德银这样的中国民间画家受到人们赞赏的主要原因吧。

然而，今天中国的彭德银等民间画家所具有的文化背景的优势，是当年“朴素画派”所不可企及的。虽然各自所处的时代环境、艺术氛围都迥然不同，但二者都具有单纯、天真、质朴的气质。中国的民间画家更具有雄厚的民间美术传统的底蕴。在创作上自由随意和纯情流露，显示出更最大限度的自由。彭德银不仅是像儿童那样凭天性作画，他还有民间美术传统为依托。而这两者在他身上得以较好地统一。尽管他也吸收不少外国艺术的营养，可中国传统艺术母体的特征和气质仍得以保持，但已是崭新的模样了。这就是时下人们所热论的保持发展可贵的民族、民间艺术传统的所谓“原生态”吧。这或许对专业画家创造民族新艺术有启迪。

祝彭德银有更加美好的前程！

He Comes From The Great Mountain

- Peng Deyin And His Modern Folk Paintings

By Liao Kaiming

It has been a long time for Peng Deyin not to contact me. Several days before, he called and told me he would publish an album of paintings, and invited me to write a preface. I'm really very glad to hear that! This reminds me of the legendary story of this folk painter and his plight I heard of later.

One day in October 1989, a young man burst into the office of China Art Gallery. He saw the Office Director and told him he wanted to hold a personal painting exhibition in the Gallery. However, he had neither a recommendation nor a sponsor. Even more, he had no funds for the exhibition to be held in this highest art palace in the art circle of China. Wouldn't it be fantastic? All people present in the office were amazed. The Director understood that, this young man from a village seemed to know nothing. He had thought holding a painting exhibition too easy. Patiently, the Director told him that, holding a painting exhibition in China Art Gallery would need the recommendation of a professional organization, need a sponsor, need to sign a contract, and had to queue. The Director pointed more than 20 painters beside them. After hearing that, Peng Deyin was disappointed, and almost cried. Just at that time, I saw this awkward scene when I went into the office. Unconsciously, I caught a glimpse of an envelope on the tea table. The name on the envelope made me shouted: "Who is Peng Deyin?" "I am", answered that young man, looking up and looking at me wonderingly. That was Peng Deyin, simple, honest, babyish face, but clinging. I didn't feel strange about him, because two years before, when we organized the China Modern Folk Painting Exhibition for the first China Art Festival, we had selected his painting *Love Between The Tree And Leaves*, which impressed me deeply. We collected this painting after the exhibition. Before this, I had seen

an introduction to him in a Guizhou TV program. I had noted him for a long time, thus selected his paintings to participate in the exhibition of the Art Festival. Among numerous modern folk paintings, his painting had a unique artistic style. I just wanted to contact him to see his other works. Unexpectedly, he called on personally. I listened to him telling about his experience and hardships. He came from the faraway Yemachuan, Hezhang County, Wumeng Mountain, Guizhou Province. A rural young man of 20 over, with the only RMB400 collected by his family for his traveling expenses, regardless of the hardships on the journey, came to Beijing for his personal painting exhibition. I admired and was moved by his braveness and courage. I thought I should do my best to help him make his dream come true. But what was most important would be the level of his works. "May I look at your works?" I asked in haste. From that envelope, he took out the photos of his works. These paintings, with similar style to *Love Between The Tree And Leaves*, were original and unique. Upon discussion with my colleagues, we decided to hold a painting exhibition for him in the salon of the Art Gallery, with the Folk Art Museum (preparatory) as the sponsor. The exhibition would be financed by remunerations from collection of his paintings. At that time, the salon of the Art Gallery was a result of the reform and opening up, which would only need works instead of social relations, thus for some talented painters to show themselves. New painters were generated continuously, which produced great effect in the society and the circle of art, even gained concern from the press media. More than 30 press media came to the Modern Folk Painting Exhibition of Peng Deyin. On the same day, CCTV Evening News reported this exhibition. Striking reports could also be found on

newspapers and periodicals, including some English publications for foreigners. The exhibition made a stir. Big names in the art circle, foreigners, teachers and students in art universities, even art workers from outside of Beijing who heard the news came to visit the exhibition. Some experts appraised the exhibition. Gu Yuan, a famous print painter, expressed he admired the paintings very much, and encouraged the painter. Many zealous visitors crowded Peng Deyin to request his signature as a souvenir. He sent all of his color clay sculpture works created by him to the visitors. Upon the end of the exhibition, the Folk Art Museum (preparatory) collected 22 pieces of his works. He succeeded. Later, it was reported in some publications that: "Peng Deyin becomes the first young farmer painter who steps onto the highest palace of Chinese art to hold a personal painting exhibition, and the poorest painter holding exhibition here. Today when the commodity economy is highly developed, he created a miracle in the history of art only with RMB400." This exhibition was a turn changing Peng Deyin's destiny. The Mass Art Center of Bijie Prefecture, Guizhou Province appointed him a member of the Center formally. He turned from an ordinary farmer to a national mass culture cadre. It was said that, just after hearing of the news report about this exhibition for Peng Deyin, a girl from a university in Northeast China wrote to Peng and said she would like to make a friend with Peng. Later, they married and had a lovely child. With a happy family, he offered beautiful painters for the people, also had a beautiful life.

Time elapses quickly. More than ten years have been past. I seldom contacted Peng, only heard of news about him. Only when he asked me to write a preface for his album and mailed some of his materials could I know his situation. A comprehensive view on his experience causes my thinking. A native-born farmer in great Wumeng Mountain who received no regular training from any art university, why are his paintings so attractive? I think, like the arising modern folk painting evolved from previous farmers' paintings in national painting villages, his painting looks like

simple and dull pictures for unknown ordinary laborers to describe their life and wonderful ideas. But materially, it was born in a specific cultural background and generated from local cultural traditions, natural conditions and social customs, and humanistic environment. It's a timely release of great energy of Chinese national and folk art traditions. The strange ideas, fresh contents, vivid models, shining colors, and beautiful decoration of Peng's paintings are not dropping from the heaven, but deeply rooted. Peng was born in the northwest part of Guizhou where the towering Wumeng Mountain lies. The source of Wujiang River runs to far from the depth of the great mountain. On the plateau where four seasons are like spring and with picturesque landscape live the diligent, brave, kind, and simple nationalities of Han, Yi, Miao, Bai, and Hui, etc. For thousands of years, they have built powerful vital in their hard struggle for survival in inclement environment, which has naturally penetrated into the ancient and supernatural ethnic and folk art of the northwest Guizhou. With a unique charm, it takes the people to those complicated and confusing ancient years. The wind, rain, thunder and lightening in the nature, as well as the vicissitudes of life in the man's world have bred numerous tales about sprits and ghosts. In the mind of the people in the mountainous area, ghosts are not atrocious, but kind and simple fairies. And then, "between the heaven and the earth" there are these lovely "mountain ghosts" who serve as leading actors in the tales. When spring was past and autumn was coming, the elders began to perform the dance of "Nuoxi Opera" with fair-sounding "ancient songs" to sacrifice their ancestors who created the farming civilization. Migration, fighting, sword plowing, and kindling, the hard and dangerous survival environment created their unyielding character and optimistic spirit. On this "hot soil" followed the simple folk custom and folkway, and full of the "happiness of Axilixi" (language of Yi Minority: Let's dance together). From a child, Peng Deyin was influenced by what he constantly saw and heard. He combined his crazy love to this hot soil with his paintings. Only painting can express his love, just

like singers of folk songs who would sing loudly to release their emotion with sounds of nature like the "ancient songs". His painting style is not learned from a college, but naturally and gradually formed through long nutrition of traditional culture. We can see that, his paintings absorb nutrition from masks of Nuoxi Opera and other local opera, embroidery, batik, costume, and copper drum patterns to have a frank, untrammelled, powerful and mysterious style with "original wind".

The theme of Peng Deyin's works is mostly centered on the national and folk customs, fairy tale, folklore and descriptions of productive labor and daily life. From his works, we can feel that his unique and wonderful ideas which originate from his perception of the ancient traditional culture, and his effort to combine the new thoughts and conceptions with the old traditional art and color. Let's look at his main magnum opus- *Love between the Tree and Leaves*. In the painting, a young man, a Miao-nationality man who lives in west of Guizhou, is expressing his affection with mouth string during the break time of grazing. By adopting the means of decoration, the general appearance of the painting looks visual and vivid, balanced and changeful. The color of the painting is bold and harmonious, looking much brighter with the black background. It introduces the style of embroidery on the Miao-nationality's apparel, with the delicate patterning scattered in the upside and downside. It looks more like a decorative hanging of strong visual impact and a successful painting of Miao-nationality customs and practices. Such paintings also include *Accompanying the Bride* and *Bullfight*. They all bear an art and color of Miao village and Yi village- bold, magic, resounding and valiant. *Cuo Tai Ji* and *Dance And Offering Sacrifice To The Cattle* are the works showing the "Nuo Opera". The former displays the scene when human originally comes into being through the "Opera Of Developing into Human", a popular opera in the ancient people of the southwest of Yi nationality. It is the original form of the most ancient local opera and the rudiment of Nuo Opera, with a possibility of emerging from East Han Dynasty.

It is also a kind of folk-custom featured activity in the Spring Festival, bringing people happiness and luckiness. It is very peculiar in terms of the formation of the appearance of the painting, on which the performers' masks in different expression are integrated into their bodies and hands and feet, extremely baroque, mystery and appealing, and thus always impress people deeply. The later demonstrates the scene when people in the mountain dance and offer sacrifice to the cattle. Look, the bandsman in both sides are blowing bugles and beating bronze drums while the dancers, with Head of Cattle masks in their hands, are dancing with the rhythm of the ancient music devoutly and carefreely surrounding the Great Head of Cattle. I do not know the details of *Dance And Offering Sacrifice To The Cattle* yet, let alone its connotation. As far as I know, Chi You is the ancestor respected by Miao nationality for ages. It is said that Chi You is something with the head of cattle and the body of snake and a long horn. Actually, the dragon, which is offered sacrifice as the ancestor by Miao nationality in Qingshui River, is in fact a buffalo. It is obvious that the cattle are vital in the spiritual world of Miao nationality. Maybe the *Dance And Offering Sacrifice To The Cattle* is just right to convey that the people in mountains offer sacrifice to their ancestor and pray for favorable weather, harvest in farming cultivation, prosperous offspring and luckiness and happiness. *Ancient Song in Yelang* is one of his ancient songs ranges. *Ancient Song in Yelang*, as one of his ancient songs is an "ancient song of Miao Nationality", is a folksong epic created by Miao Nationality, recording their miserable and distressful history of development. This ancient song included history, wars, migration, hero, legend and productive labor and craftwork creation. In the painting, there are various jars similar to ancient painted pottery, bearing all kinds of make-up of different expressions in a way of colored drawing, as if telling people of the Miao Nationality's rough and distressful history and their joyance and delight when they conquered difficulties. These jars seem full of bitter tears of Miao Nationality as well as their wealth and achievements. These diversified and

fanciful and models bring people back to the ancient space time. *The Girl And The Human Skeleton* imply that the beauty roots in people's heart rather than their appearance because all people, whatever they are beautiful or ugly in terms of their appearance, will finally become such skeletons. Maybe affected by modern painting of western countries, this painting has a sense of decomposing. The same works also include *The Daughter Of The Mountain*, *The Full-dressed Girls of Miao Nationality*, *Dialogue with Picasso*. Peng Deyin leads people to a peculiar and diversified painting world. He has been always cultivating the art soil, unknown to public, and ceaseless creating the national and folk art treasure for people. His folk painting is the new development of the folk art, which naturally won great admiration for him.

People do appreciate his works instead of temporarily seeking novelty. Their appreciation is based on the modern concept of aesthetic judgment, which is formed through long-term and ceaseless denial against the old standard of ascetic judgment. This change is also impacted by the international culture and art climate and atmosphere. With the rise one after another of the art innovation movements, the diverse art schools has surged in Europe ever since the mid of 1800s. Although the schools of modern painting have their own form and proposition on art, they share one common point—they all draw the characteristics of simplicity, modesty and boldness from primitive art, folk art in the east and indigenous art of the Africa, the America and the Oceania from different perspectives and to different extents, and then put them into their works and make them full of vitality. We can see this point especially from the works of the Great Masters of modern painting, such as Paul Gauguin, Vincent van Gogh, Henri Matisse and Pablo Picasso. Their works has changed people's interest and standard of aesthetic judgment largely. As a result, natural simulation and hit-off is no longer the only aesthetic standard. And from then on, the painting works by Rousseau, a French tax collector similar to the folk painters in our country, became accepted by

the people. Rousseau and his kind are called painters of "simplicity". In the first half of last century, following Rousseau, "Grandmother Moses" appeared in the United States, making important contribution to the American native art. Both Rousseau and she are "unprofessional painters", receiving not any formal training from any institutes but receiving wide recognition from the art circles and the society. It is a proof of the changing concept of aesthetic judgment. Their irreplaceable and unique value becomes known to people. Maybe it is why the Chinese painters like Peng Deyin receive wide admiration.

Further, today's Chinese painters including Peng Deyin are enjoying an incomparable advantage of culture background than the painters of "simplicity" of those days. But in another word, the both are of simple, pure and unpretending though they live in different eras and environments and art atmosphere. In particular, Chinese folk painting is created more freely and naturally, just as a result of outpour of feeling, and showing more freedom, indicating that Chinese folk painters enjoy stronger folk art tradition. Peng Deyin unifies the nature of a child and the folk art tradition as a whole when he makes painting. In his works, the character and temperament of Chinese traditional art remained despite of the introduction of foreign art, but in a brand new look. This is the so-called "original ecology", a hot topic nowadays, which acts as a way to develop the precious nationality's art and folk art tradition. It may enlighten the professional painters on the creation of new national art.

Wish Peng Deyin a much better prospect!



苗女盛装 85cm × 120cm

一、民族节日和民族风情

民族节日和民族风情，是各民族人民在长期历史发展中沿袭下来的，源远流长、历史悠久。它既包括精神文化，也包括物质文化，集民族风俗、歌舞、民间工艺，贸易于一堂，是天然的大舞台，是制度化的民间艺术节；民族节日和民族风情还是生产、生活饮食、服饰、家庭婚姻、宗教信仰等物质文化和精神文化的综合表现。



铜鼓曲 55cm × 55cm

1. Ethnic festivals, ethnic customs and practices

Ethnic festivals, ethnic customs and practices are followed by the people of all nationalities in the long historical development, of long history and long standing. They include both spiritual culture and physical culture, integrating folk customs, songs, dances, folk craft, and trade. Serving as a natural stage, and a institutionalized folk art festival; ethnic festivals, ethnic customs and practices are also a comprehensive representation of physical and spiritual cultures such as production, living, eating, costume, costume, family marriage, and religion.



斗牛 55cm × 80cm



丰收的喜悦 55cm × 55cm



伴嫁歌 55cm × 80cm



阿西里西的欢乐 55cm × 70cm