

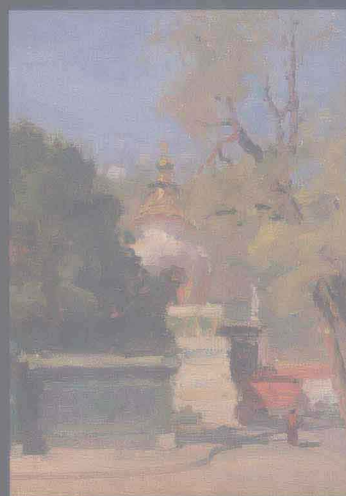
中国书画函授大学肇庆分校建校二十周年纪念册

——冉茂芹新疆、青海、甘肃、西藏写生



■只身旅行写生，虽然辛苦，但回想起此行见过那么多壮丽的山景，见过那么多美好的人们，又画了不少画作，真是满心欢喜。今把将画作编印成册，配以文字，把当时的感受写来与读者分享，也是十分愉快的事。

■我还是会将我在高原上的脚程，我与山、水、车、人的彩笔对话记下来，算是向那藏族雪白哈达的回礼，这迟了好多年的回礼，也算是自我生命的交代吧。



YIM MAU KUN
1997

广西美术出版社

冉茂芹 著
BY MAU KUN YIM

MINGJIA HUASHI

名家画室

XIAOFU JIASHANG YOUHUA XIESHENG

小幅架上油画写生

——冉茂芹新疆、青海、甘肃、西藏写生

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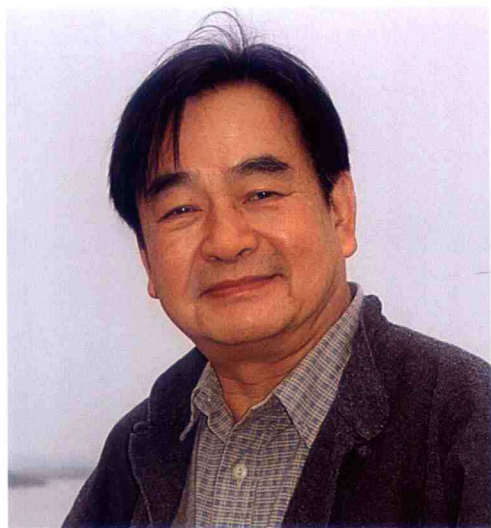
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yi-taukun



冉茂芹简介

1942年出生于中国湖南省桃源县。1965年毕业于广州美术学院舞台美术专科。1974年，《送戏上船》（年画）入选全国美展。1978年，《战士的歌》（油画）获广东省美术作品展一等奖。1980年移居中国香港。1989年定居中国台湾。

曾在中国各地举办个人画展十余次。出版油画、素描等专集近三十种。多年来应邀于中国各大美术院校讲学。湖南师范大学美术学院客座教授。

· 2006年应邀参加北京“中国国际艺术品投资与收藏博览会”，《先民渡海》组画获金奖。《抵岸》应邀参加“金陵百家展览”。《海峡夜浪》应邀参加上海、北京“写实油画五十年展览”。

· 2006年出版《粉彩笔记》。

· 作品《灯下的女人》获美国《艺术家杂志 (The Artist's Magazine)》2005年封面大奖，刊登于2006年1月号封面，并有专文报道：《无字的语言 (A Language Without Words)》。

· 作品《铜手镯》获“美国肖像协会” (Portrait Society of America) 2005年度竞赛一等奖 (First Place)。

· 作品《灯下的女人》获美国“2005年国际沙龙展” (Salon International 2005) 竞赛首奖 (Best of Show)，并在美国《西南美术杂志 (Southwest Art)》2005年7月号刊登报道。

· 美国《国际艺术家杂志 (International Artist)》2004年8月号刊登专题撰文：《色彩语言 (A Language of Color)》及画作。

About Mau-kun Yim

Born in 1942 in Hunan Province, China. Mau-kun Yim is a graduate of the Guangzhou Academy of Fine Arts. He received wide acclaim as runner-up in the National Chinese Art Exhibition in 1974. In 1978, he received the first prize in the Guangdong Province Art Exhibition. He moved from Mainland China to Hong Kong in 1980. In 1989, he moved to Taiwan, where he continues to live and work today.

Yim has held many solo exhibits in Hong Kong and Taiwan. He is the author of nearly 30 books on Oil Painting and drawing. Yim has been frequently invited to hold lectures and demonstrations at universities and art academies in China including Taiwan and Hong Kong. He is also a visiting professor of Hunan Normal University of Arts and Science, China.

Honors and achievements (partial list):

· Oil Painting series *Taiwan Forefather* received Golden Award at the 2006 China International Artistic Works Investment & Collection Expo in Beijing. *Reaching Shore* entered the 100 Top Artists Show in Nanjing. *Crossing the Surging Strait* entered the Fifty Years of Realism Painting Show in Shanghai and Beijing.

· Recent book—*The Pastel Journal*, published in 2006.

· Oil Painting, *Lady in Shimmering Light*: Cover Competition Winner of *The Artist's Magazine*, and published as the cover and feature article of January 2006 issue of *A Language Without Words*.

· Oil Painting, *Girl with Bronze Bracelet*: First Place, 2005 International Portrait Competition of Portrait Society of America.

· Oil Painting, *Lady in Shimmering Light*: Best of Show, Salon International 2005. The painting is featured in the July 2005 issue of *Southwest Art*.

· Feature article, *A Language of Color*, in the August 2004 issue of *International Artist*.



前言

1997年，我独自一人到新疆、青海、甘肃等地写生，回到台湾之后将画作整理，配上一些旅行时的印象回忆、感想文字，编印了一本小书，名《画游西北》。出版之后文化界前辈、朋友都很鼓励，时任《联合报》副刊主编、著名诗人痖弦即邀我写旅游专栏，《羊城晚报》副刊主任胡区女士邀为专栏作者，香港《大公报》前社长杨奇先生也热情来信赞扬。我明确地意识到这种出版方式，增加了读者对作画背景的了解，也多了一份读兴而颇受欢迎，引至我后来以这种图画配文的方式还编写了好几种素描画书和小幅油画风景写生选集《小画春秋》。

2003年，离上次西北写生已经六年之后，我终于到了西藏，当然也画了一批画。应出版社的建议，我将两次写生的画作、撰写文字合编在一起，因作画方式相近、撰文体例相同亦可达到内容充实之效，因之便有此书之面世。

西北之行在先也早成书，有一篇完整的序言文字。西藏之行在后，必当另写一篇引言，因此，两部分图、文之前就都有了一篇序文式的文字，编辑起来，只好一前一后各自独立，亦望读者察而谅之。

最后，仍要在此感谢主编黄宗湖先生和责任编辑吕海鹏先生大力支持此画作与游记同冶一炉地编撰出版，在我们双方来说也算是一场小小的冒险！

2010年春于台北
伴桥画室

Introduction

In 1997, I traveled by myself to Mainland China to make plein-air paintings in Xinjiang, Qinghai and Gansu. Upon my return to Taiwan, I sorted my artwork and published them in a small book titled *A Painting Tour of the Northwest* along with

some impressions and thoughts from my journey. The book was quite well appreciated among my friends and peers in the cultural circles. I received an invitation from well-known poet Ya Xuan, the chief editor of the *United Daily News* supplement section, to write a travel column. Ms. Hu Ququ, the director of the *Yangcheng Evening News* supplement section also invited me to become their columnist while Mr. Yang Qi, the former president of the *Ta Kung Pao* in Hong Kong, wrote me an effusive letter of praise. I realized then that having accompanying text with the paintings is popular in readers because it helped them understand the background and made more interesting reading. So I followed the same format in compiling a few more sketchbooks as well as *A Tale of Small Paintings*, a selection of small plein-air Oil Paintings.

I finally visited Tibet in 2003, six years after my painting tour of the northwest, and produced more paintings during the trip. At the suggestion of my publisher (Guangxi Fine Arts Publishing House), I combined the paintings and writings from both trips since the similarities in technique and composition enriched the overall content. This book is the result.

As the trip to the northwest has already been published with its own complete introduction, the later trip to Tibet merited its own introduction. This meant the pictures and the text were split into two separate halves as well. I can only ask for my dear readers' forbearance on this small quirk.

In conclusion, once again my thanks go to chief editor Mr. Huang Zonghu and assigned editor Mr. Lu Haipeng for their strong support. It does seem somewhat adventurous to publish this book and the *Common Crucible* at the same time!

Banqiao Studio
Taipei, 2010 Spring



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画游西北小记

很多很多年前就梦想着去新疆、青海画画，可惜一直没有机会。最近，因为要完成《玄奘出西域》的油画，须到西安和新疆去搜集素材，才得以顺道去写生。这次出发决意轻装上阵，不想画箱、颜料加上其他行装还是有40公斤！好吧，也当锻炼身体吧。

7月下旬，我飞到了乌鲁木齐，稍事盘桓便赴天山北麓的天池风景区。在那儿住哈萨克人的毡房，吃烤羊肉，画天山、画天池，画哈萨克老人和姑娘。置身在美丽的森林、群山中，与哈萨克人载歌载舞，过得十分愉快。

出乌鲁木齐往东，放眼望去尽是戈壁、苍山。停达坂城，尝盐湖水平，观火焰山层层红岩，叹高昌古城苍凉。凝望远山沉浸在血色黄昏，沉寂的戈壁滩伸向迷蒙的远方，遥想唐代玄奘和尚，只身出关西行，该有何等的勇气和毅力！到了吐鲁番，青翠的葡萄园累累落落，一扫四周之荒凉。访维吾尔的小巷院落，在充满羊肉味的夜市蹒跚，当地人说这两天很凉，还来得正好——凉？38℃呢！

离了吐鲁番，乘火车、换汽车，直奔敦煌。当我进到莫高窟时，面对历代的壁画，我震惊了！虽然早就看过不少有关画册，可一旦置身于这铺满精致、美妙、肃穆的壁画之中时，全身竟充满了一种说不出的感动。我用加长的手电筒一遍一遍地在壁画上搜寻、浏览，菩萨、飞天、供养人在我眼前盘坐、回旋、漫步……观毕出来，再次回头望去，感叹那层层叠叠的洞窟，呵护了我们民族多少瑰宝；多少民间艺人默默无闻地在此献出了毕生的精力与才华！伫立好久，我才像失了魂魄似地离去。

挥别敦煌，乘长途巴士驶向青海。又是无尽的戈壁，翻过阿尔金山还是戈壁！在格尔木稍停，仰莽莽昆仑，画万古雪山。再继续东行，一路的青山草原连绵不绝，在金光耀眼的晚霞中朦胧入睡，醒来时车子已奔驰在青海湖边，直到靠近西宁才见到树木和麦田。

小憩西宁之后，来到湟中县的塔尔寺。塔尔寺是藏传佛教的六大寺庙之一，是格鲁教派创始人宗喀巴的诞生地。巧妙地结合了藏汉建筑艺术特色的塔尔寺，大小经殿依山傍水，金瓦红墙错落有致，我着迷极了，就此住下，一口气画了好几天。

别过塔尔寺后，折向东南。此时正遇雨后山洪暴发，在甘、青相接的山区，车子沿着咆哮的洪水河畔缓行，盘旋过连绵大山之后，抵达写生的最后一站——夏河县。夏河是个山谷中的小县城，城西的拉卜楞

寺群巍峨地坐落在山边，金色的大殿在黄昏的夕阳中闪闪发亮。小城的街上满是藏族人民和披着红色袈裟的僧人，望着那憨厚、自然又粗犷的藏族男女——我醉了！那黝黑透红的脸、深沉长袖的袍、多彩的佛珠和银饰……还有那带鞘的藏刀和毡帽——他们怎么穿都是幅画，而且是妙极了的油画！于是我访金殿、转经轮；下油菜地与藏族妇人聊天；看唐卡与画僧交朋友；在桥头画藏族男女，享受着人们在围观嬉笑中对我这“老师傅”画艺的赞美。就这样，直到“弹尽粮绝”——画完所有带去的画板，这才告别夏河。小记事本上也留下这里好多朋友的地址，留下他们要我寄照片的叮咛，当然，我怎么会忘记呢？

穿过甘南的庄稼地，翻过贫瘠的黄土高原，进兰州、下西安，访玄奘译经的怀恩寺、大雁塔；游临潼，探贵妃沐浴的海棠汤；看兵马俑、怀秦皇扫六国之幽古……在大西北跑了几千公里，打开地图一看，只是一小块范围。

只身旅行写生，虽然辛苦，但回想起此行见过那么多壮丽的山川，见过那么多美好的人们，又画了不少画作，真是满心欢喜。今日将画作辑印成册，配以文字，把当时的感受写来与读者分享，也是十分愉快的事。



A Painting Tour of the Northwest

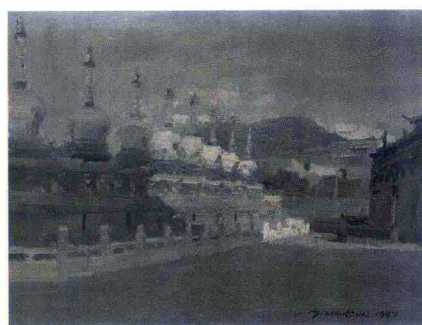
I have dreamt for many years of painting in Xinjiang and Qinghai but never found the opportunity. I finally got the chance to visit the area recently because I had to travel to *Xi'an and Xinjiang* to do research for my Oil Painting on *Xuanzang's Journey to the West*. While I planned to travel light, my painter's box, paints and other luggage still ended up weighing 40kg! Oh well, it'll keep me in good shape at least!

In late July I flew to Urumqi and after a short stay traveled to the Tianchi scenic area in the Northern Tianshan Mountain. There I stayed in the Kazakh yurt, ate barbecued mutton and painted Tianshan, Tianchi,



old Kazakh people and young Kazakh girls. I had a great time there amidst the beautiful forests and mountains accompanied by the singing and dancing of the Kazakh people.

From Urumqi, I headed east. There was only the Gobi and mountains as far as the eyes could see. Daban City, I stopped to taste the water of the salt lake, view the layers of red rock at the Flaming Mountain and to muse upon the desolate ancient city of Gaochang. I gazed at the distant



mountains steeped in the blood-red sunset and looked out over the sands of the Gobi that stretched away into the far distance. It struck me just what a man of courage and manpower the Tang Dynasty Buddhist monk Xuanzang must have been to travel west beyond the frontier so many centuries ago! In Turfan, the sense of desolation was swept away by the green vineyards everywhere. Here I explored the Uygur alleys and strolled through night bazaars filled with aroma of cooking mutton. According to the local people, I was lucky to have arrived during a cool spell. A cool spell? It was 38 degrees Celsius!

From Turfan, I traveled by train and car to Dunhuang. When I set foot within the Mogao Caves, I was stunned by the frescoes left by past generations! Though I had read through many books on the art of the Mogao Caves, being actually there among the delicate, wondrous and solemn frescoes filled me with a sense of exhilaration that I just can not describe. Using an extra-large torch, I scanned over and over the frescoes of bodhisattvas, apsaras and devotees sitting, turning and walking... When my tour was over, I looked back and was awed by how the myriad of caves had safeguarded countless treasures of our people. Here, generations of nameless artists had devoted their lifetime of talent and efforts! There I stood for a long time in contemplative silence until I finally departed feeling as if I had lost a piece of my soul.

With Dunhuang behind me, it was now time to take the long-distance bus to Qinghai. Once again, I traveled through the endless Gobi Desert. When we crossed over the Altun Mountains, laying ahead was even more Gobi! After a short stop in Golmud where I looked at the snow-capped tips



of Kunlun, I continued east through the endless grasslands of Qingshan. I dozed off as the golden rays of sunset lit up the sky, and by the time I woke up the bus was speeding along the shoreline of Qinghai Lake. I did not see any trees or wheat fields until we were approaching Xining.

After resting briefly in Xining, I came to the Kumbum Monastery in Huangzhong County. The Kumbum Monastery is one of the six great temples of Tibetan Monastery and the birthplace of Tsongkhapa, founder of the Gelugpa Sect. The architecture of Kumbum Monastery is an ingenuous integration of Tibetan and Han influences. The large and small temple halls built along the mountainside and the river as well as the way the yellow tiles and red walls coming together mesmerized me so I decided to stay and paint here for several days straight.

Bidding farewell to Kumbum Monastery, I next headed southeast. The rains had triggered mountain floods so our driver picked his way carefully through the mountains between Gansu and Qinghai with the raging floodwaters just a short drop away. After making it through the winding mountain roads, I arrived at the last stop in my painting tour – Xiahe County. This small county was located in a mountain valley and to the west, the Labrang Monastery was a towering presence along the mountainside with a golden grand hall that gleamed in the sunset. The city streets were filled with Tibetans and red-robed monks. At the sight of the simple, natural and robust Tibetans, I felt drunk! The tanned and rosy cheeks, the deep long robes, the colorful Buddhist beads and silver jewelry... and the sheathed Tibetan knives and rug hats – their clothing was a great artwork in itself! I visited the golden halls and turned the prayer

wheels; I chatted with Tibetan women in the rape seed fields; I viewed the tanka and made friends with the painter monks. At the bridge, I painted the Tibetan men and women, basking in the praise from local people who crowded around to look at the "Old Master". This was how I passed my time and I did not say goodbye to Xiahe until I was well and truly "out of ammunition" for using up all of my painting boards. My notebook was also filled with the addresses of many good friends I made here as well as their reminder for me to send photos. Of course! How could I forget!

Passing through the farmlands of southern Gansu, I crossed the barren Loess Plateau and get into Lanzhou. From there, I continued south to Xi'an where I visited Huai'en Temple and the Dayan Tower where Xuanzang translated the Buddhist manuscripts. I toured Lintong and explored the Haitang Hot Spring where Consort Yang once bathed; I reviewed the terracotta soldiers and recalled how Qin Shi Huang conquered the six states... After a journey spanning thousands of miles in the great Northwest, I unrolled my map and realized that my journey had covered just a very small part.

Traveling alone on a painting trip was very physically demanding. But when I think back on all the magnificent mountains and rivers that I saw, all the wonderful people that I met and the many paintings that I painted, it was truly a delightful experience. Compiling my paintings into a book with accompanying text in order to share my experiences with the readers is quite an enjoyable task as well.



高原八月 油画
August on the Plateau Oil Painting

96 cm x 130 cm

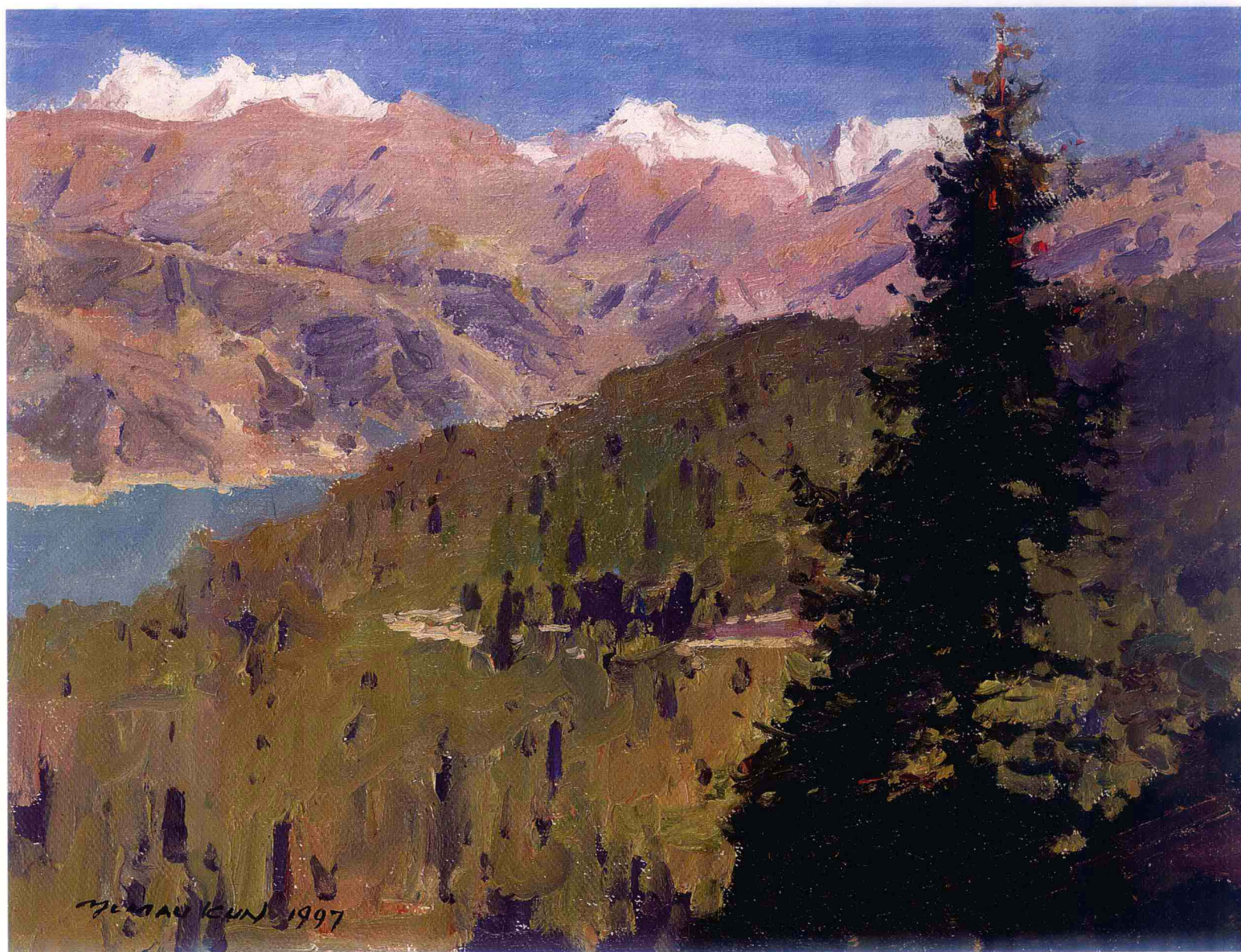
在夏河桥头，沿着经轮长廊走过去，旁边就是好大片熟透了的油菜地，一些藏族妇女正一边谈笑一边收割，说收割不大准确，其实大多妇女都是直接用手将油菜连根拔起。我走进庄稼地与她们聊天、画她们在劳动的速写。当我坐在田埂上，发现眼前就是一幅高原秋收的美丽图画，马上兴起了创作的冲动，于是，以速写构图为基准，有意识地拍了不少动作的资料照片。回到台北后画素描稿，跟着上画布，油画最后完成时已是1998年开春之前了。

农人的播种和收割总是很吸引画家们的兴趣，大概是因为世界上任何民族的春播秋收，都很有劳动的体态美又兼具生命意义的内涵吧！

Near the Xia River bridge was a large field of ripe rapeseed right next to the prayer wheel passage. In the field, Tibetan women chatted as

they harvested the rapeseed. This they did by pulling the rapeseed plants up by the roots. I walked into the field to chat with them and make sketches of the women at work. When I sat down on the embankment, I discovered right in front of me a beautiful painting of autumn harvest on the plateau. The urge to paint overcame me so I took many reference photos to serve as composition sketches. Back in Taipei, I made a rough sketch then started to work on canvas. By the time I finally finished the Oil Painting it was nearly the Chinese New Year in 1998.

Painters have always been attracted by the act of sowing and harvesting by farmers. Perhaps because the spring planting and autumn harvesting of each nation in the world are of not only the beauty of physical labor, but also the meaning of life!



远眺雪峰（新疆·天山） 油画
Snowy Peaks From Afar (Tianshan, Xinjiang) Oil Painting

30 cm x 40 cm

从西安飞乌鲁木齐乘坐的是苏联飞机，不解为何不开冷气却给每人发一把折扇。好吧，扇子就扇子吧。飞过陕南平原渐渐清爽起来，从机窗望下去，苍山莽原连绵不断，尽是灰褚灰紫一片……临到天山山脉，群山有如拔地而起，终年不化的雪峰熠熠耀眼，这神奇的景色将刚刚上机时的少许不安一扫而光。不一会儿，飞机缓缓降落在乌鲁木齐远郊的机场。

第二天乘旅游公司的巴士，经过阜康市来到天山的天池，天池附近已开辟成风景旅游区。两千年来，这里流传着关于西王母的许多神话故事，碧蓝晶莹的天池传说是王母娘娘沐浴的“瑶池”，而博格达雪峰则是美丽的维吾尔姑娘的化身。

我住宿在当地哈萨克人接待旅客的毡房，俗称蒙古包，当天下午就骑马上灯杆山，在此写生画下天池一角的博格达群峰的英姿。

The flight from Xi'an to Urumqi was on a Russian plane but for some reason, instead of turning on the air conditioner, they gave everyone a folding fan. Very well, fan it was. Once past the Shannan plains, it started to become pleasantly cool. Seen from the window, the landscape below

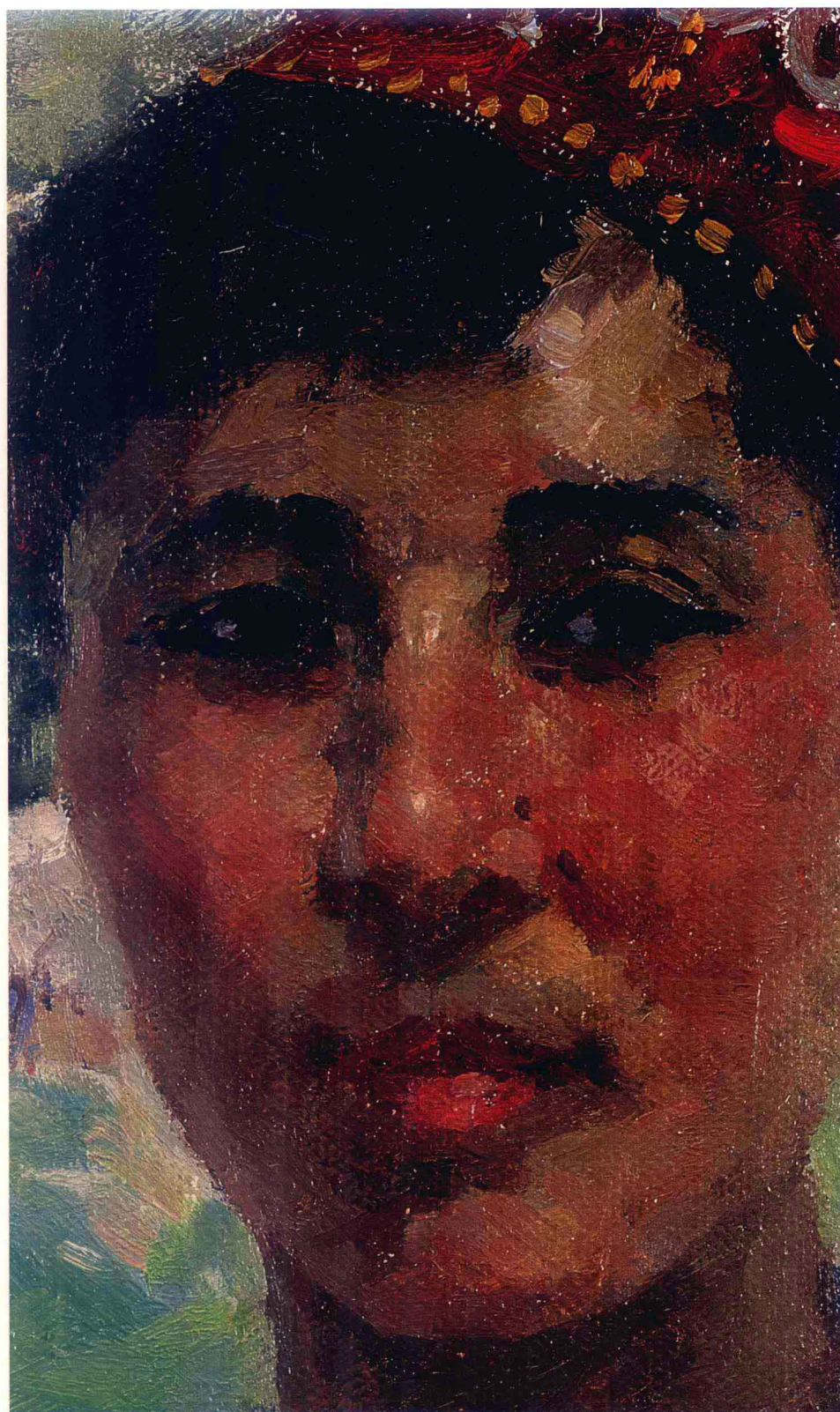


was filled with green mountains and wild plains that turned into patches of greyish brown and purple. When we approached the Tianshan range, mountains rose up like pillars from the ground and peaks covered with snow all year round flashed in the sunlight. Such an amazing sight swept away the last trace of the unease I felt as I boarded the plane. A short time later, the plane touched down at the airport on the outskirts of Urumqi.

On the second day the tour company's bus took me past Fukang City

to Tianchi on Tianshan. The area around Tianchi has now been developed into a scenic tourist area. Many legends about the Heavenly Mother of the West have been passed down over two thousand years here. The crystal blue Tianchi was held to be "Yaochi" where the Heavenly Mother bathed.

I booked a yurt that the local Kazakhs used for receiving travelers. That very afternoon I rode a horse up Dengganshan to paint the Bogda Peak next to Tianchi.



当旅游巴士刚到天池下方的停车坪，就有很多哈萨克人上前兜揽生意，邀请毡房住宿，每人一天25元人民币。

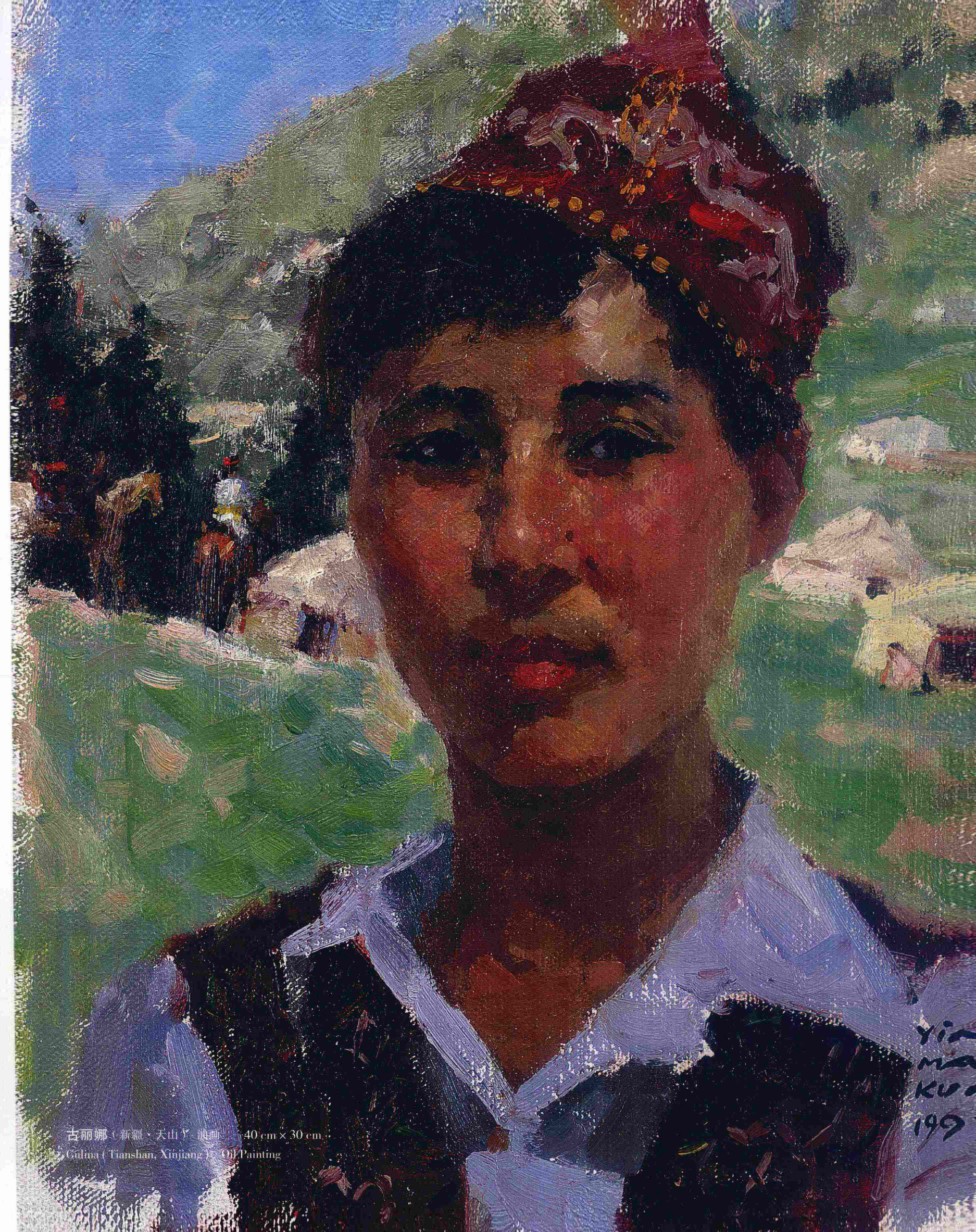
画中的姑娘叫古丽娜，我虽没住上她家的出租毡房，她仍然允诺做模特儿。当天下午，一边品尝着她家的酸马奶，一边画下这美丽的姑娘。围聚的妇人、青年、小孩七嘴八舌，笑呵呵地均表赞叹，要求画像，要做模特儿的人好多，大家都知道来了位台湾的画家“老师傅”。

晚上，带我骑马上山的别克来毡房与我聊天。想起白天去灯杆山写生，回程时走大路，黄昏时游客渐稀，马儿径直地跑起来，我背着画箱在马背上既僵硬又紧张，回到毡房屁股痛了好几天，留下这几十年来唯一骑马经验。

When the tour bus came to a stop in the car park below Tianchi, Kazakhs crowded around offering a night's stay in a yurt for 25 RMB per person.

The girl in the painting was called Gulina. Though I didn't end up staying in her family's yurt for rent, she still agreed to model for me. That afternoon, I sampled her family's fermented horse milk and painted this beautiful girl at the same time. Women, youths and children crowded around talking and laughing excitedly. They praised my painting skills and wanted to be painted as well. There were a lot of people who wanted to be models and everyone knew that an "Old Master" had come from Taiwan.

The guide who took me up the mountain on the horse was named Bieke. That evening he dropped by for a chat. I remember how that day I went up Dengganshan to paint the landscape and then followed the main road back. There were few tourists around in the evening so the horse broke into a canter. I was very stiff and nervous sitting on the back of the horse carrying my painting box on my back. After I got back to my yurt, my rear was in quite a few painful days. This was my only horse ride in many decades.



古丽娜 (新疆·天山) 油画 40 cm x 30 cm
Gulina (Tianshan, Xinjiang) Oil Painting

Yin
Ma
Ku
199



哈萨克小女孩（新疆·天山） 油画
Kazakh Girl (Tianshan, Xinjiang) Oil Painting

30 cm × 40 cm

已经下午7点了，这个小姑娘的妈妈把她抱来往地下一放，说：“你来画她。”小姑娘头发短短的，腼腆生怯的样子十分有趣，我在打开画箱、安放调色板和颜色时，大些的孩子就出主意摆弄她的姿势，她也乖乖的任由摆布。在大家笑声中不到两小时画完这油画速写，并将30元模特儿费放在她的小手中。

天还光着呢！正收拾画具，她父亲拿来一块白布和一罐红漆，请我为他写一幅生意招揽的布条。我环顾四周那起伏的草地，正面有难色，不一会他们就找来一张简陋的小桌，把白布平铺在上面。我用铅笔约莫画好格子，以大油画笔写下“毡房住宿，白天休息，供应手抓饭，羊肉串，包尔扎克。霍森毡房”。写完之后，他握着我的手很感激地说：

“你的心很好。”

当我整理画具时，霍森将晒干的雪莲和干奶酪塞进我的挎包中，还邀请我去他家吃晚饭。

It was already seven in the evening when this little girl's mother carried her over, putting her on the ground and said: "You paint her." The girl's short hair and shyness were rather interesting. While I opened my painting box to set out the palette and paints, the older kids made her take up various poses. She willingly submitted to their suggestions as well. With everyone laughing and smiling, I finished this Oil Painting sketch in



less than two hours then placed the modeling fee of 30 RMB in her little hands.

It was still in the daylight when I started packing away my painting kit. At that time, her father brought over a piece of white cloth and a can of red paint. He wanted me to draw up a banner for drumming up business. I looked around and saw only uneven grass embarrassedly so after a while, they brought over a crude table on which they laid out the white cloth. I used a pencil to draw the frames, then used a large brush to write "HuosenYurt, Stay Overnight or Rest During the Day, Lamb Rice, Mutton Shashlik and Baoerzhake Available". When I finished, he held my hand and said gratefully: "You have a good heart."

As I sorted out my painting implements, Huosen stuffed some dried snow lotuses and cheddars into my pack. He also invited me to have dinner with his family.



毡房黄昏（新疆·天山）油画

19 cm × 31 cm

Yurt in the Evening (Tianshan, Xinjiang) Oil Painting

霍森请我吃饭，好。洗完笔天已黑下来，待我拿手电筒摸到毡房时大家正吃着呢，“坐下坐下，来吃饭。”我也欣然坐下喝奶茶、吃面饼（一种叫“馕”的烤饼），告别回来写日记时，我忽然发觉：糟了，那不是霍森家呀！都没见到他呢，一定是搞错毡房（毡房外表长得都一样），晚餐时又没注意看人，怎么这样乌龙？！心里好不安。第二天一大早就去找霍森道歉再道歉，霍森笑笑地说：“我们等你好久啦！”我心里很惭愧，他们夫妇那晚一定猜不透我为什么没去吃晚饭，心里也一定很难受，原因竟然是我摸错了毡房！

再看前一天画的《毡房黄昏》，那就是霍森家的毡房嘛，灶边不是还有那张蓝色的小桌吗？

Huosen had invited me to dinner and I accepted. It was dark by the time I finished washing my paint brushes and when I found his yurt by

torchlight, people had already started. "Sit down, sit down, come eat." I sat down to drink milk tea and eat flat bread (called "Nang"). After saying goodbye and returning to my yurt to write my dairy, I realized with a start: Oh dear, that wasn't Huosen's home! I didn't see him there, so I must've gone to the wrong yurt (they all looked the same). I wasn't paying attention to the people at dinner either. What a blooper! I was feeling really uneasy and the early next morning, I went over to apologize to Huosen. Huosen smiled and said: "We waited a long time for you!" I felt really bad because Huosen and his wife must've wondered why I didn't go over for dinner and very disappointed. All because I went to the wrong yurt!

Looking at the painting *Yurt in the Evening*, I realized that it was Huosen's yurt! There's that small blue table next to the fireplace?