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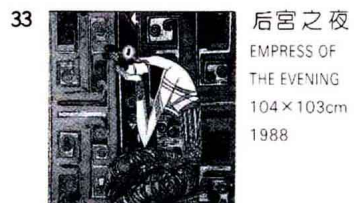
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SELECTED PAINTINGS OF TING SHAO KUANG



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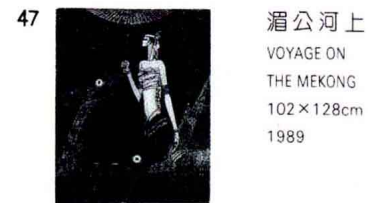
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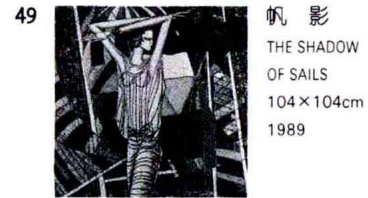
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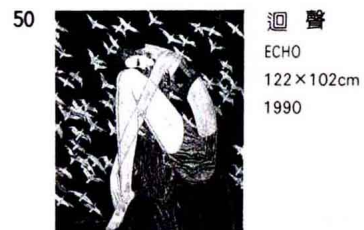
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丁紹光畫選

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TRW

从开始

作者簡介

丁紹光，1939年生於中國陝西，祖籍山西運城。1962年畢業於中央工藝美術學院，1962年至1979年任教於雲南藝術學院美術系，1980年任教於美國加州大學洛杉磯分校藝術系，1992年任美國中國美術家協會會長。1992年任中央工藝美術學院、山西大學、上海大學美術學院客座教授。現定居美國加州洛杉磯。

丁紹光曾先後在美國、日本、法國、加拿大、希臘、新加坡、韓國、香港、臺灣、北京、上海等地舉辦過上百次個人作品展。他的作品融合了東西方古典藝術和現代藝術的特色，色彩瑰麗，線條充滿了音樂的旋律，在國際畫壇享有很高的地位。1990年日本國際藝術展由“二十一世紀版畫”組織，丁紹光是唯一入選的華人藝術家，登上了包括自十四世紀至二十世紀以來的百名世界藝術大師排行榜。目前，全球各地代理經銷丁紹光原作及絲網版畫的畫廊有上千家。1991年在香港秋季藝術品拍賣中，丁紹光的作品《白夜》的售價創下了迄今為止在世華人畫家的最高紀錄。

Ting Shao Kuang was born in Shaanxi in 1939. After graduation from Beijing's Central Institute of Arts and Crafts in 1962, he taught in Fine Arts Department of Yunnan Art Academy until 1979. In 1980 he went to the United States, where he taught in the Art Department of University of California at Los Angeles. In 1992 he became president of the Association of Chinese Artists in the USA, and served as visiting professor at the Central Institute of Arts and Crafts, Shanxi University, and the Fine Arts College of Shanghai University. He now resides in Los Angeles.

Ting Shao Kuang has held more than 100 one-man exhibitions of paintings in the United States, Japan, France, Canada, Greece, Singapore, South Korea, Hong Kong, Taiwan, Beijing and Shanghai. Combining classical and modern artistic characteristics of both Oriental and Western styles, his paintings, featuring dazzling colours and rhythmical lines have won universal acclaim. At the 1990 Japan International Art Exhibition, the "21st Century Engraving" organized a general selection for 100 master painters of the world from 14th to 20th century and Ting Shao Kuang was the only selected Chinese artist. Today hundreds of galleries throughout the world are selling Ting's originals and silk engravings. At the Hong Kong Autumn Art Works Auction in 1991, his White Night set the highest selling price among those by the living Chinese painters.

世濟其美意氣如雲

——丁紹光及其藝術

丁紹光五十年代末和六十年代初在中央工藝美術學院學習。當時系裡專家學者雲集，他們的一個共同認識，就是強調藝術個性，反對學院派的自然主義，提倡深入地體驗中國古典和民間的藝術傳統，廣為汲取並融合西方現代藝術的精華。深入生活，採風和寫生蔚然成風。對藝術風格、形式、流派這些在當時視為禁區的課題，卻是系裡師生普遍追求的學術熱門。這段大學生活，特別是當時在系裡執教的著名畫家如：張光宇、張仃、龐薰琹、祝大年、吳冠中、衛天霖、鄭可等教授，都對丁紹光後來在藝術上的發展起過直接或間接的影響。

八十年代初，丁紹光開始了旅美的繪畫生涯，轉眼之間已經是十一個年頭了。丁紹光在這段時間裡以自己非凡的藝術勞動，創作了六百餘幅現代工筆重彩繪畫，熱情地表達了以西雙版納和雲南鄉土風情為主的主題。他是一位動感情的人，像一團火，激動起來常難以自控。他善於思考，又愛好文學、詩和音樂，他有強烈的想象力和同情心。在他的作品裡，我們不難發現這種熾熱思戀和美好憧憬相交織的理想世界。他常常向人們坦露內心的思緒——我失去的童年母愛和親情太多了，所以在畫中的期望和愛撫既有流露也具有強烈的追求。這也許對他正是一種補償。日本著名評論家林紀一郎先生在一篇名為《繪畫世界的東與西——裝飾與學術之間》中亦指出：“丁紹光的作品充分享有創作自由的喜悅，他的畫中不僅洋溢喜悅和幸福，還充滿近乎樂天主義的明快而華麗的色彩。”法國著名評論家安德烈·帕利諾在《丁紹光的追求及其藝術的魅力》一文中也說：“他的每一幅作品都兼容了古典與現代、東方與西方的裝飾情趣。”法國新聞界讚稱他的作品是“來自東方的奇跡”。丁紹光用自己的藝術語言向人們傳遞的樂天的感情色彩，正是他的作品能廣為世界各國人民讚賞的重要原因。

他的作品通過現代絲網版畫的限量印刷渠道發行，廣泛地受到各國藝術愛好者的歡迎，日本報刊指出他“創造了一個外國畫家在日本本世紀的最高紀錄”。臺灣的《藝術家》雜誌的一九九一年“繪畫市場行情表”把他的作品評為“最高價原畫的出售者”。最近在香港的一

次藝術作品拍賣會上，丁紹光的《白夜》以220萬元港幣成交，創造了健在的中國畫家的作品在國際上的最高售價。這許多信息應當使我們高興，中國畫家理應在國際畫壇的競賽中建立自己的優勢地位。

丁紹光曾於幾年前發表了一篇綜論個人學術見解的專論《中國現代藝術在世界的地位與前途》。他以切身體驗和深入研究論述了中國藝術的演變和發展，以及東、西方藝術的比較，更以極大熱情把注意力投向了中國遠古的偉大藝術文明，他感嘆地說，這方面的藝術作品的作者雖然名不見經傳，但他們才是“最值得大書特書的偉大藝術家——中國藝術的中流砥柱！”他並非因是一位現代重彩畫家而非難元代之後的文章，他是認為“中國藝術傳統絕不僅僅是文人畫”，特別是漢唐的重彩壁畫與雕塑藝術的杰出成就，無論在其思想涵量、規模、藝術技巧與感染力各個方面，它都“一次又一次震撼着世界”。中國美術史給以其主流評價的崇高地位也是不言而喻的。丁紹光的藝術並非僅僅出於藝術市場的考慮，更重要的是如上的明確取向為學術基礎的決斷。同時，他又能以寬博的胸懷面對世界藝術文明的新挑戰，世濟其美，兼容并蓄，堅持獨創，勤奮實踐，是他的成功諸多因素的必然。

他的畫，充滿了一片愛心和春風，給我們帶來了溫情和歡愉。中國人有出息，中國人尤為高興。張仃老師在觀賞了丁紹光的作品之後，特題贈條幅“世濟其美，意氣如雲”，正代表了大家的心意和由衷祝賀之情。本文謹借此為題作簡略陳述，丁紹光的藝術不僅有根有源，也是世濟其美，天促其成的。

袁運甫

一九九二年夏

TING SHAO KUANG AND HIS ART

Ting Shao Kuang studied at the Central Institute of Arts and Crafts in late 1950s and early 1960s, a time when experts and scholars at his department were arguing that artistic individuality should be stressed and that scholastic naturism be abolished. They advocated that artists experience classical Chinese art and folk art traditions, absorb and blend them with the cream of modern Western art. Plunging into the thick of life, collecting folk traditions and sketching from nature became common practice. The then prohibited topics such as artistic style, form and school were much sought by the teachers and students of the department. Those college days and, in particular, the famous painters who taught at the department such as Zhang Guangyu, Zhang Ding, Pang Xunliang, Zhu Danian, Wu Guanzhong, Wei Tianlin and Zheng Ke exerted impact on his artistic establishment directly or indirectly.

In the early 1980s, Ting began to paint as a Chinese residing in USA. During the 12 years there, Ting created more than 600 modern fine brushwork of thick colours featuring Xishuang banna and local customs of Yunnan. He is full of uncontrollable passion, imagination and music. People can easily find an ideal realm fabricated with passion and expectation from his works. He often exposes his internal world to people—his childhood without mother love and warmth, and expresses it in his paintings which are imbued with these themes. Probably it is a compensation for him. In his review, "Oriental and Western Painting World—Between Ornament and Learning," Hayashi Kiichiro, famous Japanese critic, writes, "Ting Shao Kuang's works fully enjoy freedom of creation. They are imbued with happiness, carefreeness, and sprightly, gorgeous colours." Andre Paulhau, famous French critic, said in his review, "Ting Shao Kuang's Dreams and His Artistic Charm": "Each piece of his work combines classical with modern, Oriental with Western ornamental appeal." The French press referred to his exhibition as a "miracle from the Orient." Ting Shao Kuang conveys his happiness and carefreeness to people with his own art language and this contributes to the worldwide popularity of his works.

His modern silk engravings are distributed through restricted printing channels and are much sought after by people all over the world. The Japanese press reported that he "set the highest record of the century as a foreign painter in Japan." The 1991 Painting Market Standing of the Artists, a Taiwanese magazine,

elected him as “seller of originals at the highest price.” His White Night was sold for 2,200,000 HK\$ at an auction recently held in Hong Kong, the highest selling price among those by living Chinese painters throughout the world. His success suggests that Chinese painters should establish their position in the international painting circle through competition.

Several years ago, Ting Shao Kuang published an academic article titled “Position and Prospects of Modern Chinese Art in the World”. In it he discusses the evolution and development of Chinese art and the comparison between Oriental and Western arts through his personal understanding and research. He pays considerable attention to Chinese art civilization in remote antiquity. He holds that the unknown creature of ancient Chinese art works are “great artists, well worth glorifying.” Though a modern painter of fine brushwork of thick colours, he never neglects the literati paintings since the Yuan Dynasty; he believes that “literati paintings are not the whole of Chinese art traditions” and the extraordinary achievements made in paintings of thick colours and sculptures of the Han and Tang dynasties “shake the world time and again” in ideological content, scale, artistic technique and appeal. It is self-evident that it occupies a dominant position in Chinese fine arts history. In the meantime he is ready to accept new challenges from the world art civilization with an open mind. Creative spirit and diligence contribute to his success. Imbued with fondness and happiness, his paintings feature an April breeze. We Chinese people are proud of him. Professor Zhang Ding inscribed a line on a scroll as congratulations, reading: “Everything in the world contributes to his art and spirit.” It is also the congratulatory regard we want to give him.

YUAN YUNFU

Summer 1992