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CHINESE ARTISTS OF TODAY

# 占山 ZHANSHAN

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金色时期 1993-2005  
Golden Period 1993-2005



# 占山的世界

艾轩

都市的喧闹，空气的严重污染，与日俱增的噪音，已令20世纪90年代末的城里人对于他们所处环境中的各种弊病感到相当的厌烦。为了摆脱水泥搅拌机、冲击钻、电锯对我们从耳朵到心脏的摧毁性的攻击，都市人开始了一拨又一拨的逃避行动：去看农村、去看山野、去换空气、去享受宁静。

这是一片没有被现代文明侵扰过的土地，这是可以听到蛙声、鸟鸣和有蝴蝶与蜻蜓自由飞翔的原野，这是由默默地耕作、撒播希望的种子的淳朴农民构成的安详景致，这是能让灿烂阳光穿越纯净的空气而显得无比亮丽的世界，这就是占山笔下的那片净土。

占山小时候生长在河北农村，故土的乡风乡情给他未来的创作奠定了丰厚的根基。及至他在北京读完大学，有了坚实的造型能力，便一步一步地在他的画布上走向辽阔的原野。他开始用绚丽的色彩去表现他的世界。

占山的作品色彩强烈、斑斓、高纯度地协调，多年的笔耕，竟然渐渐地形成了一种面貌，一种占山独有的面貌。当一个艺术家的作品能被人一眼就认出来的时候，就是这个艺术家走入幸运之门之际。众所周知，大凡历史上能够传世的名家，通常都只有一个面貌。20世纪80年代以来，中国油画界各种派别大兴，不少人在一片“变”声中慌不择路，数月一个模样，半年一个新脸，弄得神不神、鬼不鬼的。占山始终处变不惊。他不

在意周围发生了什么事情，他只是在思考如何用自己最合适的手法去表现自己的内心和属于他自己的那片净土。他选择了写实手法去表达他的渴望。他的坚定走向以及带来的成功告诉世人：写实主义绘画在今天仍然具有强大的生命力。在今天中国画坛上涌现的诸多不同面貌、不同风格的写实主义的优秀作品，也向人们证实了这一不可抗拒的现实。

占山爱他的乡野，在他华丽色彩的背后，可以窥见他内心深处隐藏的焦虑、不安、悲哀和无奈。在他的作品中我们根本看不见任何代表现代文明形象的电线杆、高压线、烟囱、电动机械、拖拉机、农药、化肥……占山在刻意躲避，他想呈现给我们的是原汁原味的田野。他喜欢草叶的香气、泥土的味道，他不喜欢在原野上弥漫着汽油味和化肥味。他是把他选择的美好的一切看成是一种瞬间而在极力挽留。他感到灿烂是脆弱的，宁静是暂时的；纯净的水的上游正涌动着污染源，而喷吐着黑烟的柴油机正从远方隆隆而至。占山是个有着忧患意识的画家，他坚定不移地回避着那些他不想表现的东西。

在占山的作品中，我们好像看到了许多“偶然”的场景，好像我们从火车的车窗往外一瞥，北方农村的大地都似曾见到的这种场景。他是在精心策划这种“偶然”，他不想让人们在一种张扬的、外露的、典型的形态中出现。他精心地把我们安置进一个很自然的情境中，在这里你可能

更真切地体验他的深情。他把他的情感藏在那些细节之中。他刻意安排了有相当难度的大量细节而在整体上让人感觉不经意。其实在他的画作中，对细节的安排是由他的情感支配的。他深爱那些翻过的土地、各种姿态的麦草、红红的熟透的高粱，以及收割过的庄稼的小桩子在下午的阳光下拉出的斜斜的影子。他不厌其烦地描绘它们，体验着浓浓的乡情。占山陶醉在北方乡野的壮阔情怀之中，他在一张画中巧妙地安排了这么多的内容而让你感到有序、到位、不烦琐、不造作、不堆砌，其难度可想而知。

占山年轻、精力充沛，乐观、豁达、豪爽，才思敏捷，加上他具有非常踏实苦干的品质，都使我们确信，他在未来的创作中会向喜爱他作品的人们奉献出更成熟、更好看的作品，会向他面对的大地献出他深深的爱。



# The World of Zhanshan

Ai Xuan

Daily increasing urban noises and the severe polluted air have bored the people living in the modern cities in the late 90s of 20th century. To escape from the attack of the deadly noises to our ears and hearts, which are made by the cement mixers, Churn drills, and the electric saws, all the urban citizens have been assembled and fled now and then: to go to the country, to go to the mountain fields, to get the fresh air, to enjoy the peaceful tranquillity.

This is the land which has not been disturbed by the modern civilization and where people can hear the frogs croaking, birds tweeting, and see the butterflies and dragonflies dance freely. This is a harmonious scenic spot which composes the diligent peasants who plough the fields and plant the hope seeds, this is an exceptional and colorful world which sunshine can penetrate the pure air to refresh everything, this is the holy land drawn by Zhanshan.

The growing experience in the rural area of Hebei has brought Zhanshan an unimaginable enriched original source for his future creation. As soon as his college time has been ended in Beijing, he starts to express his world into a vast bare land in the vivid colors with the substantial creativity.

Years of dedication has given his works a style uniquely of his own. When the works of an artist become immediately recognizable, felicity has come to pay its tribute. It's well known that most of the historically renowned artists only

own one unique feature. Since the 80s of last century, various genres has thrived in Chinese oil painting world, a lot of artists couldn't be insulated to the massive tendency on change, therefore, it is common to see one new feature after a few months, or one new face after half a year, while the best original styles of their own has been neglected and abandoned. But Zhanshan has never paid attention to the outside chaos, what he focuses all the time is to find the most suitable method to express his inner mind and the holy land of his own. He chooses the realistic painting to draw his aspirations. His success with his determination has inspired the others: the realistic painting still owns a strong influential life today. The different type of excellent realistic paintings has been emerged in today Chinese painting world to prove this irresistible reality.

Zhanshan loves his wild country fields. We can have a glimpse of his worry, insecurity and sadness hidden deep inside. We can never ever see any images which can symbolize the modern civilization such as the telegraph pole, high voltage wire, chimney, electronic mechanics, tractors, pesticide, chemical fertilizer... Zhanshan wants to show us the 100% original bare land therefore he hides all those things purposely. He adores the fragrance of the grass leaves, the taste of the soil, he hates the smell of the petroleum and chemical fertilizer spreading all over the field. He tries to retain the beautiful moments in his eyes. He feels the fragile richness, temporary peace; the upstream of the pure water is mixing the pollution

sources, while the diesel engine is coming noisily from the faraway with the thick black smoke. Zhanshan is a painter with a good conscience, he hides things which he dislikes to show consistently.

In the works of Zhanshan's, we are likely to see a lot of "occasional" scenes which have existed in the rural fields of the north China, just like a glimpse out of the train windows. He designs these "occasional" pictures elaborately without a straightforward, exposed and typical outlook. He leads us into a natural situation where you can experience his deep feeling more precisely and vivid. He hides his emotions in those massive details, which contain the certain difficulties to get arranged well and generally imply his intelligence. In fact, in his paintings, the disposal of the details depends on his feelings. Those beloved ploughed land, the wheat straw hood in various poses, the red ripe broomcorn and the oblique shadow in the afternoon sunshine of the straw stack after the harvest season have been depicted meticulously in the strong affection to his home fields. Zhanshan indulges himself in the magnificent landscape of the North China. It's never easy to add so many contents in a painting dexterously to let you feel everything neat, concise, and suitably matched.

Zhanshan is young, vigorous, optimistic, open, generous and smart, plus his honest and diligent nature, we can make sure that his future creative works can be more mature and amazing, including his evergreen love to his holy land.



# 占山的乡土油画

柯文辉

## (一)

先哲们都赞美创造性劳动是文明之母。

当劳动果实为其创造者所享用时，这种讴歌肯定了历史推动力量的应得地位而诗意盎然。

如果大量社会财富被阴谋家掠夺再去美化奴隶劳动，就是丑恶与虚伪。别林斯基在批评果戈理第二部《死魂灵》的信中说：“世界观的缺陷能使艺术家毕生劳动化为乌有。”20世纪末，契科夫在库页岛记载了流刑犯被警察锁在手推车上从事苦役，这类画面只会激起人们对沙皇的厌恨，无美感可言。法国绘画大师米勒创造了《拾穗》、《晚祷》等名作，有田园诗般的美，也许远离了贫富对立，但画中人不都是奴隶和囚徒。

最近二十年，中国农村人口与土地潜力得到喷涌，构成了和古代不同的现实，与1953年至1977年相比也面貌一新，这是民族智慧与勇敢所推出的伟绩。

14岁后才离开农村的占山，得时独厚地赶上了前辈乡土艺术家颇难想象的成长背景。长者在识与才方面绝不亚于他，其中一些人却只能让坎坷虚耗了岁月。占山珍惜来之不易的幸运：即艺术家与他作品中的人和大地共同拥有息息相通的喜悦。为此他的画笔勤勉地挥写着青春的思索、旺盛的能源。

## (二)

“我多次走过自己画中的每一条路。铭记着

小路在骄阳下的灼热、冰雪上的幽冷、路旁芳草的舞姿。直到入城进中学，寒暑假仍回旧乡干活儿，一天能挣到四个工分。割草、放牧、摘棉花、割麦、积肥……做起来忘了劳累，收工后吃什么都香，喝井水也甜……”占山的自白很实在。

童年经历的原始印象，常常定下一生爱憎的基调。与后来尝到的百味水乳交融，为创作酵母，其浓烈的光时时反射到色块里，不可预约，难以估量。没有内在的矿山和源头，他今天便不会画画。

到过南极的科学家归国告诉同胞们：“冰山浮出大洋的体积，不过十分之一二，水下要占十分之八上。”海明威解释作品与艺术家占有素材的比例，也说过近似的话。

小学的窗口是固定的，但窗外的阴晴风雪、朝明暮暗，二十四节气内的树和草、蝴蝶、蜂儿、鸟儿、蜻蜓、兰花和荆莽变化多端，让孩子们偶尔侧目，常看常新。

乡村事物，包括人际关系，总是复杂中有单纯、深沉外面罩着明朗。给爷爷递上一条黄瓜，学会几句儿歌；大人们围炉说古时听一段《三国》、《水浒》、《西游》插曲；红白喜事中土乐师的唢呐、大笙，元宵夜细吹细打的箫笛、锣鼓；集市上的卖药郎中的贫嘴，街头耍戏猴的流浪艺人……都会钻入儿童的视听，日后不断反刍土香。

劳动及故土风俗充实了占山的画境，画又撩起我们的乡思。

孔尚任在《桃花扇》一剧里借老赞礼的嘴发出



感慨：“怎知道我老夫便是戏中之人！”

微胖持重的单身绅士福楼拜与《包法利夫人》的女主人公的品位相去千里迢迢，作家却喊出：“爱玛就是我！”

传闻语及《关汉卿》与《蔡文姬》两剧时，田汉和郭沫若也有类似的自剖。

四部作品不应等量齐观，为什么内心独白都异口同声？

占山是处于攀登阶段的年轻人，任重道远，不宜妄比前修。他笔下的农村人物，立体感有强有弱，但均是怀着同等的爱画成的。对其中某些形象，不分年龄与性别都可以说：“这人就是我！”

多少自豪和更上层楼的渴望，都藏在这五个字内！

### （三）

十多年来国内外出版了大量知青题材的小说与戏剧。这里不想具体分析代表作的得失，只能简单地将作家列为三种。

一类是王小波型，具有西方现代感与中国地方色彩，使小说碰撞出学者的思辨光芒。走过油滑的沼泽而未陷入泥沼，出色的艺术家每每带有思想者的睿智；思想家则不一定是艺术家。他的早逝令人惋惜，这条路还有人在走。

一类是梁晓声型，读书刻苦，反思消化在人物的遭遇中，敏锐、真挚、淳雅。表现手段日趋浩瀚。

上两类作家为数寥寥，视野都不受知青题材的限制。经过一段时光的沉淀与补给，如果书卷味与生活的结晶能相互辉耀，将产生史诗。

另一类作者被自己的昨天捆住了手脚，仅能做些速写、素描，随着时光的推移，再现生活外部流程，共鸣的圈圈日益受到压缩，影响趋于微弱，肉体死灰不可复燃。久久休眠的艺术灵气遇到重大转折，那时修养已有提高，还能复活，只可惜这类先例不多，无望的乐观和绝望同等地虚妄。

占山想超过第三类，立足二类，争取一类。

生命仅有一次，他企盼取得可望可及的突破。

民族化不是在油画布上营造前贤获得过的水墨效果。首先是突出具体时空条件下人的精神风貌。抓住现实本质，才有永恒意义。东方美学的冲虚、淡雅，人天合一的师造化、掘心源，用刷子（油画笔）也能达到高境。总有一天，油画家内会产生新的王维、元四家、明四家、四大画僧，取得世界威望。

画，被读者们一览无遗地看出是华人做的北中国农村场景，是百里之行走完第一步。让作品流溢出几千年文明的壮彩，要苦耕一生。从模仿西方主义到洞悉此路不通，又不能闭关保守，经过几代、几十代人的消耗与接力，方能完成新泛美体系，即知古不泥古，把握西方文化源头而不重复其原体末技，回归写意是为了升华，让道统帅艺，艺统摄技。东方文化必须独树一帜，才可以对世界艺坛作出无愧于世人与历史的贡献。

唐人白居易、李绅、元结的悯农诗充满人道。较之酒肉臭的朱门主人，诗人们站在楼上的同情已十分难得。占山是农民大河里的一朵浪花，整体中同呼吸的一员，画中有许多话要向观众倾诉！让我们跟他一起进行当代农村抒情诗境的探讨！

境界生于活脱。

活：一防呆滞；二防笔滑而色线吃布过浅；三防内容似曾相识。

脱：与活互为因果，一而二，二而一。脱甜熟，脱沾腻，脱流行的商品气，脱前人模式，脱出物象而不失物象，是线条色块，又脱出这些，形成性格化的“方言”，又通俗悦目。

活脱，对立面是造作，是少米之炊，是不自如的人为摆布，是戏曲亮相失败的僵持，似让我们听到“嘞、噎、呛”的锣鼓经。

占山画的人，不拔高，不压低，符合客观原样。任何时候从大门走出不躬腰，不碰头，更不借用南国女郎爱用的特号高跟鞋。她们庄重，不是绷着，随和里也许少了点幽默感以及远见，但人格独立，敬业乐天，她们对土地的无限依恋是社会安定的前提之一。老年人饱经沧桑，无形的伤疤仍在；中青年人孔武有力，用汗珠滋润着命运。爱情镜头画出了民俗味，抒发鲜健的引力，凝聚着不随流年消逝的憧憬和祝福！游手好闲，奔波不止，梦想少劳作而发财的农民，钻不进占山的画布。

在劳作与小憩中的人们，衣服质感明确，劳动节奏适当，对皱纹衣褶点到即止，反映出观察力，



又颇有节制。人的个体表情如地球自转；交流对白如地球“公转”，二重唱交错有序。《倒春寒》的画面只有一个幼女，乍看是她的心与嘴在谈话，细读进去，半篮野花被扔在一边，杂交奶牛回眸仰望，“公转”并未停步。

背景的笔墨与前景一样不苟，秀劲的山给观众轻松的感觉，偶有皑皑积雪，同人们心温对流而亮丽起来。旺盛的庄稼，刚刚犁过来的耕地，平整如镜的田野，枝条油碧如洗的树，色阶丰富的麦垛，即或一人不画，也侧映出人的辛勤和开朗的襟怀。

处理大场面的《乡村酒店》，能看到占山的魄力。这里的主宰者不是酒，而是音乐。这一构想就决定了作者的特殊视角。劳动之余的人们也需要欢乐、放松、陶醉。十七个大小人物各得其所。神旺劲长的两位业余乐师身心投入奏乐，彼此配合得高度默契，画家的心跳动在他们的指头，甚至帮助他俩鼓起腮帮，让拍打翅膀的音符撞击着土墙内外。背景中四老汉脸孔二正二侧，被乐句钉在地上，外静内动；一位倚手指头的倾听者进入睁眼的梦幻，忘了一切；为爷爷点烟的女孩不怕火柴烧手；在座的两饮酒者以口衔杯，忘了饮酒，正在发愣；只有少妇怀抱的男孩太小，忙着吃手指而游离曲外；连卧地的两条狗都极沉静，手摸狗耳的女孩棉袄嫣红，鲜艳不跳格。靠近酒桌一带用光柔和，占山把《最后的晚餐》的构图加以改变，朴茂如民谣。

把占山的画看做一台戏，“舞台监督”虽未登台，但还是站在上场门帘儿后把场。不避讳饰，画

中群体还不能摆脱沙漠化、土地盐碱、人口爆炸、生态失衡、资源欠丰等等困扰。抗拒天灾的能力有限，现代化的风刚刚吹到村口。人们的文明程度与生活质量的巨变引得全球瞩目，同欧美横向比较的本钱尚欠丰饶。好在遗产将为我们制定出单行的标准与参照系。即使我国城乡差别大大缩小，像西欧北美某些国家的农民人口只占全民总数的百分之七以下，平原上一人种地几千亩，也不可脱离实际地加以仿效。盲从给人类制造的灾难已经够惨重了！

后代研究20世纪八九十年代中国农民的心态、生活时，占山的画能提供一些视觉形象，也不负此生。何况绘画之外他还兼治其他的学问呢！

占山作品的透视点比传统西画略为分散，用笔贴近古典主义，表达思维借重物象而不依赖笔触本身去宣泄。长处包孕着再提高的因子：如何炼境使画外余音袅袅，用色沉稳而响亮恢宏，笔法里消融进书法连线的沉着痛快与金石味？自胜勇者，他还不到停笔歇腿的时候！

新世纪的骏马前腿是希望，后腿是艰巨。以笔代鞭奋进吧，师友亲人的眼在盯着占山！

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# Countryside Oil Painting of Zhanshan's

Ke Wenhui

I All sages glorify the creative work to be the mother of civilization.

When the fruits of labor have been enjoyed by their creators, the relevant chants are exceptionally poetic for confirming the historic power of improvements.

It's the ugliness and hypocrisy to beautify the slaves' labor after abundant social wealth has been spoliated by the conspirators. Belinsky wrote in the letter which criticized the 2nd episode Dead Souls by Gogol: "The defects in artists' views of the world can devastate the whole life labor." At the end of the 20th century, Chekhov recorded the hard forced labor of the banished criminals locked on the handcarts by the policemen in Sakhalin island, which can only provoke the hatred on the Czar Tsar from the people, not to mention the beauty. French painting master Miler created the famous works like "Glean the ears of corn" and "Evensong" etc, which obtain the beauty of bucolic poems and may be depart from the gap between the impoverished and the wealthy, while the people there are neither slaves nor prisoners.

For the recent twenty years, the potentials of the population and land in Chinese rural area have been spouted therefore the different reality from the ancient life has been formed. The difference also occurs from 1953 to 1977, which symbolizes

the great achievements made by the national wisdom and bravery.

Zhanshan left the country side after 14, but fortunately he has gained the precious growing up experience which is unreachable to the older country artists. Subjectively speaking, those old are never inferior than him on the aspects of knowledge and talents, but some of them have just wasted their time on the hardship. Zhanshan cherishes the uneasy luck: that is the mutual happiness between the human being and the land in his works, which is also the thriving source for his youthful thoughts with the diligent painting pens.

II "I have walked through each road in my pictures. I remember the extreme heat of the path under the summer sun, the silent coldness of snow, dance of the flowers along the trail. I had to go back home to do the labor work even during my high school, I could earn four labor points every day. Mowing, grazing, picking cotton, reaping wheat, fertilizing...I could forget all weariness during work, and everything was yummy after the work, even the water from the well tasted so sweet..." this shows frank and honest life attitude of Zhanshan.

The primal impression in childhood always defines the basic notions for love and hatred in an entire life. And the mixture

of the grown up life experience has been distilled to be the barm of creativity, which reflects in the color patch with strong unpredictable and unmeasurable lights. Zhanshan would have never devoted himself into painting without the inner mines and sources.

The scientists who have been to the north pole tell us: "Only one or two tenth of the iceberg cubage flows above the ocean, and the rest around eight tenth is underwater." And the similar words have been said by Hemingway when he explained the ratio of the works and the artists' gained materials.

The windows of the primary schools are fixed, but the change of the weather, time lapse and the trees, grass, butterflies, bees, birds, dragonflies, orchids and thorns in the 24 solar terms always refreshes the children's eyes and mind.

Country side life, including relations, always mixes the simplicity with complication, brightness and ease with the deep. Passing a cucumber to grandpa, murmuring some children's songs; hearing some partial stories of "Three Kingdoms", "The Stories by the Water Margin" and "Journey to the West" when getting together around the furnace; the sound of Chinese clarinet and Sheng played by the musicians in the wedding and funerals, or the sound of flutes and drums played in the Lantern Festival; voice of the garrulous venders selling the medicines on market, the show of the wandering



artists playing with the monkeys on the street...all of these scenes have absorbed by the children's eyes and ears, and will be recalled now and then in the future life.

Labor and hometown traditional customs have enriched the painting works of Zhanshan's, which also trigger our homesickness.

Kong Shangren sighed emotionally through Lao Zan Li's mouth in "Peach Blossom Fan": "How could you know it's an exactly Me in that drama!"

Flaubert, a slightly stout and modest single gentleman, owned a dramatically different taste with the heroine in his novel "Madama Bovary", while he claimed: "Emma is an exactly Me!"

It's said that the similar words have been said by Tian Han and Guo Moruo when "Guan Hanqin" and "Cai Wenji" was mentioned in literature discussion.

These four works belong to different genres, but why the inner soliloquy from the authors is so similar?

Zhanshan is a youth at an uprising stage, and it's not suitable to compare him with other predecessors. All those characters from the country side in his paintings have been given the

different perspectives, but all drawn with the same love. For some images in his paintings, no matter what age or gender, Zhanshan can claim proudly: "This is an exactly Me!"

How much pride and aspirations can be contained by those simple five words!

### III

For more than ten years, plenty of novels and dramas on educated urban youth have been published domestically and abroad. None of the specific losses or gains of the representative work will be analyzed, we can simply category the relevant authors into three types:

The first type is represented by Wan Xiaobo, whose works own the western modern sense and Chinese local color, which can reflect the scholar's thoughts and inspirations in the novels. The excellent artists always have the wisdom of thinkers, therefore, they can walk around the slippery swamp without getting entrapped; while not all thinkers are artists. Although his summer death is sad, his path has been followed by others.

The second type is represented by Liang Xiaosheng, who has studied very hard, and always rethinks each character's story profoundly, features being sensitive, sincere and delicate and

owning multiple manifestation methods.

Only a few of writers can be categorized into the above mentioned types, who can break the limits of the educated urban youth theme. After a period of time accumulation and enrichment, the epic could be born if the crystal mixture of the relevant books and the real life could have been well-arranged.

With the time passing by, another type of writers can only reproduce the outer living things in sketch with pencils, the resonated circle has been compressed gradually, and the influence tends to be weaker, while the fresh can't gain the living sparkle again. The artistic nimbus in long hibernation has to be transformed greatly, while the mastery has been improved enough to relive, but this type of cases are not abundant, the hopeless optimism and the despair are equally fabricated.

Zhanshan aspires to exceed the 3rd type, standing a line with the 2nd type, and strive after the 1st type.

Life is only once for everyone, he hopes to achieve the possible breakthrough.

Nationalization is not just to repeat the liquid ink effect which has been achieved by the former artists of virtues. It



needs to firstly emphasize the human being spirit mind in the specific space time. The eternal significance only relies on the reality essence. The simplicity and elegance from the oriental aesthetics or the unity of heaven and man can be expressed exquisitely with the brush of painting. We can expect that, one day the new Wang Wei, Four Renowned Artists of Yuan Dynasty, Four Renowned Artists of Ming Dynasty, and Four Renowned Painter Monks could be reborn again in China, therefore, the new worldwide reputation can be regained.

All the scenes in those paintings are obviously from the rural area of North China in the readers' eyes, which is supposed to be the first step of one hundred mile of walk. It needs one's whole life time hard work to make the works full of thousands of years' civilization. From imitating the western culture to realize the unsuitableness, generations of Chinese need to work harder to complete the new general aesthetics system, which is supposed not to insist the ancient culture but remain the understanding of it, and master the original source of the western culture but not to reproduce its existed skills. It's for sublimation to get back to sketch, which allows the nature to dominate the talents, and the talents override skills. The oriental culture shall set up a unique flag in the art world therefore more magnificent benefits could be gained for the whole world people.

The full humanity has appeared in the poems of Bai Juyi, Li

Shen and Yuan Jie in Tang Dynasty. The compassion from those poets was very precious and rare when we compare them with the master of Zhu family, which is famous for the indifference and coldness to the impoverished. Zhanshan is a piece of spray in the river of the peasants' river, one of the mass sharing the same breath. His paintings imply plenty of meaningful words to the readers. Let's explore his romantic modern rural poems!

State of mind is generated from nature.

Vividness: firstly, away from being dull; secondly, away from the slippery brush making too light color; thirdly, away from *dejá vú*.

Innovativeness: is a cause when vividness is an effect, two in one while one could be two. Avoid being mature and sweet, avoid being normal, avoid being commercial, avoid repeating the former works, avoid copying the materials simply with lines and colorful blocks, form the characteristic "dialect", easily understandable and good-looking.

The opposite side of nature is artificial, which is to make omelet without eggs and an unnatural hand-made arrangement, a failure deadlock before the drama starts, reminds us of the stereotype drum music "Beng Deng Qiang".

The human images in Zhanshan's paintings are never

exaggerated, always show the original look. They neither bow whenever step out of the doors or hit the heads, nor wear any extra-high-heeled shoes which have been preferred by the southern ladies. They look decent but never straight, maybe lack humor and foresight in an amiable disposition, but own the independent personality and optimistic attitude, the endless love to the land is one of the preconditions for the social stability. The old have experienced many vicissitudes of life, with the invisible scars; the middle-aged are full of great physical strength and courage, fulfilling their destinies with sweat. The couple love scenes have depicted the traditional culture, expressing the fresh attractive power, wishes and blessing in cohesion will never end as the time passes by. Those idlers who bums around and never work hard will never appear in Zhanshan's canvas.

The people during work and rest have the clear clothes shade in proper working rhythm, which can reflect the painter's extraordinary observation ability with the suitable possessiveness. The individual expression is like Earth rotation; the conversation dialogue is like Earth revolution around Sun, the duetto is well played in order. There is only one little girl in "Late Spring Coldness", it seems that she is talking to her own heart, but with a bit patience and meticulous observation, we can see that the half basket of wild flower has been thrown aside, the hybrid cow is glancing back, therefore, this scene is still in the "Earth revolution around Sun".



The back scenes are as conscientious as the front ones. The beautiful and almighty mountains leave the readers' an easy impression, the think snow appears occasionally, refreshingly in convection with the human hearts' temperature. The thriving corps, the freshly ploughed fields, a land as flat as a mirror, the trees with the newly born green leaves, and wheat stack with rich color gradation all can reflect the people diligence and open mind even without a single human being image.

The unique charms from Zhanshan's works have been well-shown in the big scene arranged painting "Country Inn". Music dominates here, instead of wine. This conception determines the author's special perspective. After work, people also need merry time, relaxation and enjoyments. 17 characters are disposed perfectly. The two energetic amateur musicians devote themselves into playing in the highly harmonious cooperation, the painter's heart beats onto their fingers, even help them make their round cheeks, let the musical notes fly around the mud wall. The four old men on the back scenes have the different facial expression, two show the front faces while the other two show the side faces, enjoying the touch of the music in their mind greatly, while they look stable from outside; one listener seems to daydream and forget everything while holding a hand in his face; the girl who light a cigarette for grandpa is not afraid of the fire; the two drinkers at the table forget the wine, falling

into thoughts; only a baby boy in a young woman's arms puts his thumb in mouth doesn't get attracted in music; even the two dogs lying on the ground appear very peaceful, the girl touching the dog's ears wear a straight red cotton-padded jacket, no any trans-crossing in the design. The light appears more gentle and subtle near to the wine table. Zhanshan has successfully added some change on the "Last Dinner" of Da Vinci, this is the warm folk song we are seeing now.

We can regard the painting of Zhanshan as an episode of drama, even though the "administrator of the stage" has not appeared on the stage, the dominance still works behind the curtain of the back stage. Undoubtedly, all scenes in the paintings have not fled from the trouble of desertification, soil salinization, population explosion, unbalanced ecology, scarce resources, etc. The capability of preventing the natural disasters is limited, and the wind of modernization has just blown to the village. The dramatic change on the people's civilization and living standards have drawn the global attention, even though the Chinese life is still not good enough to compete with the European or USA. But fortunately, the legacy from our ancient ancestors has set the unique standards and reference system. Although the gap between the urban and the rural area has been shrunk greatly, but we still can't follow the western countries' ways without consideration on the reality. The peasant number occupies below 7% of the whole country's population in some western

European and South American countries, only one people can plant hundreds of acre land. Enough tragedies have been caused by following like sheep in human history.

Zhanshan has fulfilled his life significantly, his paintings can provide some visual images to those who study the state of mind and life of the peasants in 80s and 90s of the 20th century of China, not to mention, he has the profound interests in other professionals besides drawing!

Comparing with the traditional western style, the perspective of Zhanshan's paintings is slightly decentralized, more likely to be classicalism, the expressive thoughts rely on the material images instead of the straightforward showing. There is still some vacancies available waiting for his future fulfillment: how to enhance the scene to expand the imaginative vision of the readers, how to apply more steady color to achieve the effect of brightness and grandness, how to melt the handwriting skills into the painting methods to show the straightness and sophistication? It's still the time for him to make more discovery and exploration!

The courser in the new century has the hope as the front leg, arduousness as the back leg. Use the painting brush as the scourge. All friends have kept their eyes on Zhanshan!

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