

萍踪

LI QINGPING'S ART JOURNEY
李青萍艺术之旅

黄德泽 / 著
李长安 / 译

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发表中短篇小说、散文随笔、文化行政管理和文化经济文论数十万字。出版长篇传记《炼狱里的祈祷——李青萍画传》，主编艺术评论文集《冷月下的求索——李青萍画评》。现为李青萍艺术研究会副会长兼秘书长。



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20世纪80年代后期开始，参与国家重点设备及技术的引进谈判工作多年。曾多次赴西欧北美日本等十多个国家从事外经贸工作，为国家领导人做过口语翻译。任多所高校兼职教授，中国民主促进会会员，北京市委经企直属支部委员。

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前言 / 我所认识的李青萍

黄德泽

1979年，全国开始了“拨乱反正”，平反“冤、假、错”案行动，我被抽调到原江陵县文化局参与改正“右派”工作。真的是机缘巧合，在领导交办予我的五位“右派”名单和档案中，就有这位李青萍。

李青萍的档案里写得清清楚楚，她当时只是江陵县文化馆的“非正式干部”，是在1952年遭文化部和人事部遣返回乡后，原江陵县人民委员会念其没有生活来源而安排在文化馆的一个临时工。1958年“整风反右”时，她“在大鸣大放中始终一言不发，群众还为此对她进行过批评……”——这是一例典型的一句话也没有说的“哑巴右派”错案。我立即起草平反报告上报并很快获得批准，其后的事情就是对获得改正的“右派”做一次简短谈话，并将“右派改正通知书”送交本人。

1979年8月20日，我带着“右派改正通知书”去寻访李青萍。原江陵县荆城镇民主街居委会的干部告诉我，因为李青萍终身未嫁，年老力衰，孤苦伶仃，衣食无着，街道照顾她在民主街水门汀靠卖自来水维持生计。

在民主街水门汀约2平方米的狭小空间里，我看到衣衫破旧、戴着自制凉帽的68岁的李青萍，她正在用青筋突兀的双手吃力地拧着阀门。得知我的来意后，李青萍关闭了水门汀的门窗，坚决要求我去她在张家巷15号的住所交谈。

李青萍的家在张家巷15号，离水门汀不到50米，那是一间不足15平方米的小屋，凹居小巷深处，三面都是别人家的墙壁，她家的那面墙只有门，没有窗。虽然秋高气爽，小屋子依然黑暗潮湿，溽热难耐。

环顾这位曾经风靡中国和东南亚画坛的老画家的家，看到的情景令我心寒。迎面的西墙边有一张小课桌，上面搁着一盏用墨水瓶自制的煤油灯；靠南墙有一张破旧的木板小床，一床发黑的棉纱蚊帐缀满补丁，几只吸饱鲜血的蚊子艰难地飞着；靠北墙有用断砖马虎砌就的小灶上支一口黝黑的铁锅，从灶口的灰尘来看，可能是常常不生火的；两把没有靠背“吱吱”作响的小椅子和一只方凳靠在墙角，方凳兼做老人家的饭桌。

一位终身未嫁、无子无嗣、无亲无友、曾经辉煌的画家，竟然穷困潦倒到如

此地步！我坐在那张靠背折断的椅子上，忍受着阴暗、潮湿、闷热，环顾着她那仅有一桌一椅一床一灶的家，听着老人的娓娓叙述……

从档案和她的叙述中，我知道李青萍先生一生命运坎坷。近30年，时过境迁，老人从风之头、云之巅沦落到社会底层，却毫不计较社会对她的误解和不公，不在意所有自觉或不自觉地加害于她的人们。望着声音沙哑颤声述说的老人，我代表“组织上”试图对她做点无力的劝慰，而她翻来覆去的回答却是：我是爱国的知识分子。我要画画……在我当初的印象中，她是个饿着肚子也要画画儿的可怜的女人。

自此我有幸与青萍先生相知相交25年，直至先生离世。

1982年元月，我们终于使她成为江陵县文化馆的退休干部，有了一份可靠的工资收入，但她已经十分苍老。1984年，原江陵县委、县政府决定将茕茕孑立的先生送到有服务人员、食堂和医院的社会福利院颐养，那天送她去福利院定居的，只有江陵县侨办、文化部门和街道的干部。为了让老人家在福利院有一间单独居室，原江陵县委任命她为福利院名誉院长。

1985年元月，我成为江陵县文化局的负责人之一，我可以小小的公权力为李青萍先生尽量提供帮助。虽然我并不清楚青萍先生的艺术造诣，但面对老人举办个人画展的要求，我还是拨给文化馆500元钱，请他们帮这位命运多舛的老太太办一次“个展”，让她重温一下昔日的辉煌。李青萍非常高兴。

按照李青萍的要求，展厅是借用的福利院会议室。1986年5月23日，以江陵县文化局名义举办的“归侨女画家李青萍西画展”开幕，这是新中国成立37年来由政府出面举办的第一次李青萍个人画展。

画展的争议很大。我的专业是音乐，读不懂李青萍的现代艺术，当我第一次正式面对李青萍的作品，那些色彩生动、线条流畅、笔触张扬、情感激越的画面，有如演奏中的交响音画强烈地撞击着我的心扉。对此我不敢妄加评论，但我很激动：年迈的青萍先生极有可能是一位天才画家！

我书面“指示”文化馆，马上选送李青萍的部分作品请湖北省美术家协会的专家鉴定。

文化馆当即委派美术干部黄琥带着李青萍的作品来到武汉，登门拜访了李世南、汤文选、尚扬、皮道坚、钱平、刘一原等美术家，李青萍的作品受到他们的高度评价。6月中旬，湖北美协副秘书长聂干因和《美术思潮》编辑鲁虹来到江陵，我们商定以湖北省美术家协会、湖北省侨务办公室、江陵县文化局和江陵县侨务办公室的名义，并遵从李青萍先生的意见，于1986年7月10日至25日在汉阳古琴台联合举办“李青萍画展”。

武汉的“李青萍画展”非常成功，《光明日报》等30余家媒体予以报道，李青萍坎坷的经历和高超的绘画艺术引起海内外高度评价，湖北省美协的画家们口口声声感谢江陵县文化部门有胆有识，及时推荐出李青萍这样的大艺术家，是对美术

界的贡献。

武汉画展还未结束，我以江陵县文化局名义起草了一连串关于李青萍的报告，请示提交到政府：解决住房面积，她需要画室；安排护理员经费，她的时间宝贵；提供优质的绘画用品，她画作的材质太差；拟到中国美术馆举办“李青萍画展”，筹资出版《青萍画集》，这是老人家的最高心愿（她在上海新华艺专的老师张振铎先生已给她题写了书名）……归根结底，我们要将老画家推向社会，还需要各级政府、社团和善良人们的支持。

10月24日，我和皮汉生副馆长专程到北京拜访青萍先生50年代初在北京的同事和朋友，联系在中国美术馆举办“李青萍画展”，为出版《青萍画集》寻求帮助。此举得到了全国侨联、全国美协和不少专家学者以及热心朋友的实质性支持。湖北省文化厅根据我们的报告，给予老人3000元奖励。当我将这一喜讯告诉先生的时候，她的创作热情如火山喷发，夜以继日地创作新作，为定于1987年11月的北京画展精心准备作品。

李青萍热爱祖国，热爱生命，热爱高山，热爱大海。刻画生命的宝贵，述说对生活的眷恋，塑造汪洋大海的蔚蓝明亮，描绘海底世界的黑暗残暴是她创作的永恒主题之一。她常常以生命和大海来抒发内心的感受，以物象的碎片来再现自己的梦想。我们可以从她的“生命”系列、“海洋”系列作品中看到旋转的涡流，常有影影绰绰的人物在涡流中遨游、嬉戏、搏斗、挣扎。这就是她近一个世纪人生旅途的真实写照——她在母亲的子宫里听到辛亥革命的枪声，少年时代就被轰轰烈烈的汪洋大海所吸引；她在第一次国内革命战争的汪洋大海里沉浮，16岁只身闯荡武汉和上海，在武昌艺专和上海新华艺专接受正规的美术教育；她在抗日战争的汪洋大海中磨炼，穿行于大陆、中国香港、中国台湾和马来西亚乃至日本，先后从事美术教育，为宣传抗战举办巡回画展；她在太平洋战争的汪洋大海里奔突，历经磨难，九死一生，终于回到祖国的怀抱；她在解放战争的汪洋大海里穿梭，在重庆、港、澳、台为重庆9·2火灾和筹建孙中山纪念堂举办义展；她在一系列“政治运动”的汪洋大海里涅槃，遭受遣返、拘捕、管制、劳教……当拨乱反正、日清月朗，当在我们这些基层政府官员发现她、推出她以后，可怜的老人又被形形色色精明的“好心人”的汪洋大海所淹没……晚年的先生已然无力抗拒，直至她不无遗憾地离开这个美好的世界。

2001年3月11日，李青萍突然昏迷达三天之久，14日苏醒后马上请人通知我到她家，我急匆匆赶往先生的住处直奔她的卧室，她将围在身边的人全部请出去并要求带上了房门。她要我坐在床边，紧紧拉着我的手红着眼圈对我说：“我的时间不多了，还求您帮我做三件事情：一件事，代我保存200多幅油画，这是我最喜欢的作品，就压在我的床褥下面；二件事，我还有两万多元现钱，您拿去做《李青萍画传》的印刷费，不够你就卖几幅画；第三桩事情，请您帮我把现存的作品全部

拍成照片，有机会就帮助我出一本画集……”我抚着因为藏着油画而凹凸不平的床褥对老人说：“我不能代您保管作品，但我可以和博物馆、档案馆或者文化馆联系，您可以将所有作品封存后交他们代为保管，未经您的同意任何人不能动。我给您写《炼狱里的祈祷——李青萍画传》，是因为我们有缘结识并成为忘年挚友，我有责任向人们介绍一位真实的您，出版与否都不会要您的经费。我一定将您的作品拍反转片和负片各一套，胶片和冲印费由您出钱，负片和反转片得由我保存。”她点点头表示理解。我数次背着照相器材去她家拍摄，只能在她家里无人的时候才可以赶紧拍摄一些作品。有一次，她趁无人之机将整理好的一些文字和两本日记交给我，悄声说：“这不是画也不是钱，里面有我的老师张振铎给我题写的《青萍画集》原件，这些东西交给您保存我才放心。一旦有机会将我的这些作品出版，一定要用张老师题写的书名。”

在李青萍先生 93 年的人生旅程里，她大智若愚，无怨无悔地翱翔在绚丽多彩的艺术之梦。她多次对我说：“人们说我一生都生活在梦里，他们哪里知道，梦里的天地有多大，梦里的行动好自由！”望着李青萍纯真的笑容，我看到在那佝偻蹒跚的身影下，显现的是一位艺术巨匠的英姿；在那貌似狭小的胸膛里，跳动的是一颗纯洁而充满爱意的心灵！

作为给李青萍改正错划“右派”的具体工作人员，我有幸与先生相识；作为她曾经的领导，我和她成为忘年之交。相知相交的 25 年，我亲手操办、耳闻目睹、查阅档案、考证史料以及和先生的无数次倾心长谈，她苦难的经历使我震撼，她坚强的毅力让我敬佩，她对艺术的痴迷令我惊异，她高尚的人格让我自叹弗如！

1999 年 7 月 13 日，她委托朋友将一本《中国前辈画家李青萍画集》送到我家，打开扉页，先生的题字让我激动：“黄德泽 历史上是我的精神仓库——李青萍”。这就是李青萍先生送给我的最珍贵的礼物。

Preface / I know Li Qingping

Huang Deze

After ten years' Cultural-Revolution period in China in 1979, the calamity-ridden Chinese nation finally got out of the abyss of misery—a movement of “Restore things to order” and “Redress the mishandled, unjust cases during the Cultural Revolution period” had been springing up all over the Chinese land.

I was nominated as one of the officials in Cultural Office of Jiangling County to participate to rehabilitate their reputation who were mishandled as “Rightist” years ago. What a coincident it was that Li Qingping was in the list of five “Rightists” who should be redressed the longstanding wrong.

On the files, Li Qingping's past record was very clean: she was arranged as an “unofficial-cadre” in the cultural centre of Jiangling County on account of her to be unjustly sent back to hometown by the authority of Ministry of Culture and Ministry of Personnel in 1952; out of concern for her lonely condition and without living income, she was disposed as a “temporary-worker” by former People Committee of Jiangling County. In the movement of “Rectification and Anti-Rightist” in 1958, she had been keeping silence all the time incurred much criticizing by others and finally she was still to be named as “Rightist”—that was a ridiculous “Dumb-Rightist.”

Learned about all the first-hand information, I drafted the “redress-report” and soon be approved. What afterwards I should do was making a short talk with the sufferer and presenting the “Notice of Rehabilitation” to her in person.

In August 20th, 1979 I brought the notice with me to visit Li Qingping.

The officers of residents' committee in Minzhu Street of Jingzhou old city of former Jiangling County told me that on the concern of her condition of an aged lonely widow, and without living income, she was given a job of selling tap water in supporting her lonely living in a local street.

Seeing an old woman in shabbily dressed wearing a self-made hat tiredly operating the valve of water tap with her blue-veined hand, 68-year-old Li Qingping received me in her working post—a small space of only 2 square meters. Knowing my purpose in coming, she insisted that we should go her home (No. 15 in Zhangjia Xiang) and talk everything in detail.

Located in deep end of a lane, Li Qingping's home was a small room only 15 square meters with no windows being very stuffy and wet in fine autumn weather. I was bitterly disappointed by looking around the living condition of the old woman, the great art master used to be well-known all over the Southeast Asia and in China. Her shabby home with no decent furniture, all the possessions of the home were a small desk with a self-made kerosene lamp by an old ink bottle on it; an old and disreputable wooded bed on which covering a patched cotton mosquito net—several flying bloody mosquito could be seen; a black iron wok supported by several broken bricks full-covered with dust; two small chairs without backs nearly crashing down; a square bench as well as to be used as the old woman's dining table.

It is unbelievable that a used to be accomplished artist was bogged down in such a condition almost at the end of her tether!

Seating on the broken chair, suffering from the stuffy and wet in the cramped room without window, looking around the one-desk, one-chair, one-bed, one woe family, I listened to the old woman carefully in her tireless describing ...

I have learnt from her files and the description she gave, Mrs. Li Qingping was an art-seeking woman with tragic lot and a lifetime of frustrations. Now over 30 years span, things have changed with the lapse of time, although from being the darling of fortune on the top social position in her early age to the lowest rung of the society nowadays, she gave no thought to all the misunderstandings and unjust treatment on her from the society and kindly forgave all the people who had injured her consciously or unconsciously.

The old woman had related her past sufferings and wish at present with husky voice to me and I tried to comfort her with a few weak words on behalf of government. What she impressed me most was her repeatedly expressed her wish: "I am a patriotic intellectual. I do want to restore my painter's rights in any case!"

From then on we had become close friends for 25 years despite great difference in age between us until she passed away.

At the first month of 1982, we (my office colleagues and I) finally made her social status to be a retired officer of the Cultural Center in Jiangling County

that could guarantee her with living income though in her old age.

In 1984 considering of the lonely condition and her old age, the officials of Jiangling County and Jiangling local government arranged Li Qingping to live in the Social Welfare Institution where facilitated with hospital dining hall and other services. She was sent to the Social Welfare Institution by the officers from the Overseas Chinese Office in Jiangling County, Jiangling Cultural Office and local Resident Committee. Out of concern for better living conditioned to her, she was nominated by the authority of Jiangling County as honorary-headmaster of the Institution so that she could enjoy living in a single-room's right.

In January 1985, I was appointed as one of the leaders of Cultural Office of Jiangling County which made me have the opportunity to have Li Qingping better helped. I am quite ignorant about Li Qingping's artistic attainments, I appropriated 500 Yuan to the Cultural Center in answering the requirement from Li Qingping's wish of holding her painting exhibition and reappeared her once brilliant days through the exhibition.

The exhibition open ceremony was held in May 23th, 1986, at the conference room of the Social Welfare Institution acted as the exhibition hall according to Li's demand. It was the first exhibition of Li's Painting after 37 years organized by the government which in titled of "Retuned Overseas Chinese Li Qingping's Painting Exhibition."

But the exhibition caused a great dispute. Acted as a cultural official, my professional knowledge is in the scope of music other than the modernism of Li's art. But when I first time got to face Li's paintings which strongly impacted me by their lively colors, smooth lines, a free and easy style of painting as well as the emotional expression on it, just like the impassioned, lusty melody given by a symphony orchestra heavily knocked at the door of my heart. Though I could not make any proper comment on her paintings I was still excited and realized that the aged Li Qingping may be a talented great art master!

I instructed the Culture Center in written paper in ordering them to select and send part of Li's paintings to Hubei Artists Association to be appraised by the expert witness.

In May 25, 1986, Mr. Huang Xiao, an art official of the Cultural Center, brought part of Li's paintings with him to Wuhan to meet the artist experts Li Shinan, Tang Wenxuan, Shang Yang, Pi Daojian, Qian Ping and Liu Yiyuan for their appraising. All the experts set a high value on the Li Qingping's

paintings.

In mid of June, vice-secretary-general of Hubei Artists Association Mr. Nie Ganyin and Mrs. Lu Hong, the editor of *Art Thoughts* came to Jiangling to meet us then reached an agreement that in the name of Hubei Artists Association, Hubei Province Overseas Chinese Office, Cultural Office of Jiangling County and Jiangling County Overseas Chinese Office as well as followed by Li Qingping's suggestion, passed a resolution that there would joint hold an exhibition of Li's paintings on July 10th, 1986 on the "Gu Qin Tai" (the ancient music stage) in Hanyang.

The exhibition was very successful with reported by Guangming Daily and other 30 media.

Li Qingping's lifetime-frustration and her master-level art attainments aroused a widespread attention and to be set a high value on her paintings by the art circle both at home and abroad. Painters from Hubei Artists Association thanked the Cultural Officials of Jiangling County very much for their unusual courage and resourcefulness to recommend such an outstanding art master Li Qingping to all of us which is considered to be the great contribution to the art circle.

While the exhibition was going on, I drafted a series of reports in the name of the Cultural Office of Jiangling County to the government all concerned about the old painter's unfavorable situation and her personal difficulties which remain unsolved: her living house should be improved; a painting studio she need; personal service fee she need due to her old age; providing the painting material of good quality (the materials she used for painting was all in poor quality); suggested that it is high time to hold her paintings exhibition in National Art Museum of China; raising fund for publishing *The Album of Li Qingping's Painting Works* which was her long-cherished wish (the inscription of the album had long been written by Mr. Zhang Zhenduo who was her teacher when she was in Shanghai Xinhua Art Professional College)...

All in all, we still have to need the support and help from leading organizations at all levels, all the relative associations, mass community and warmhearted individuals in order to make the old master to be known by the whole society.

On October 24th, 1986, Mr. Pi Hansheng (vice-director of the Cultural Center) and I paid a special visit to Beijing to meet the old friends and colleagues of Li Qingping during her staying in Beijing in the beginning of 1950s and contacted with relative people in National Art Museum of China to make arrangement

of “The Exhibition of Li Qingping’s Paintings” in Beijing, seeking the help for publishing *The Album of Qingping’s Paintings*.

Luckily enough, after making great efforts, substantial support was given by the relative organizations and units (Pan-China Federation of Returned Overseas Chinese, Chinese Artists Association) and many art experts, scholars as well as warm-hearted individuals. Approved my report by Hubei Cultural Department, Li Qingping was encouraged and rewarded by money award of 3000 Yuan. When I told the good news to Li Qingping, she was very excited and her enthusiasm for art creation was glowing like volcanic eruption creating her new painting works day and night to prepare her paintings exhibition which would be held in Nov. 1987 in Beijing.

Li Qingping ardently loved her motherland, loved all living creatures and nature, had a keen sense of the joy of life, enjoying the pleasures of life with gusto. One of the permanent themes of Li’s painting works described by her painting brush was the preciousness of life, being sentimentally attached to life; the brightness and cerulean beauty of sea; the darkness and brutal savage in the depth of sea.

In her painting works, Li had frequently expressed her innermost feeling by the life forms and the scene of sea, reappeared her dream by the color-fragments of image.

From her painting works of *Creature Series* and *Sea Series*, we can see the circular movement of fluids, like people could be seen dimly in swimming sporting fighting and struggling in it.

That was a true spiritual portrayal of her nearly one contrary’s life-journey: the whole life process of Li Qingping was tightly connected with the “vast ocean”—hearing the gunshots of the 1911-Revolution in her mother’s womb; attracted by the “vast ocean” of revolutionary movement when she was in her teenage; ups and downs of her fortune in the “vast ocean” of during the period of the First Revolutionary Civil War; braved the journey alone to Wuhan and Shanghai received the strict and formal art education there when she was only 16; tempering her willpower in the “vast ocean” of in the Anti-Japanese War, experiencing adventures of going passed mainland of China, Hong Kong, Taiwan, Malaysia and Japan being engaged in art education, conducting propaganda among the masses for the salvation war and raising fund for the war by holding her paintings exhibition; running wild, and gone through all kinds of hardship and difficulties in the “vast ocean” of during the period of Pacific- War and finally returning home.

Shuttling back and forth in the “vast ocean” of China’s War of Liberation of going passed Chongqing, Hong Kong, Macao and Taiwan raising fund for relief the Sep 2nd Conflagration in Chongqing and donating money by holding her painting exhibition for making preparations for the setting up the Dr. Sun Yat-sen Memorial Hall. In the midst of “vast ocean” of a series political movements after 1949 in new China, suffered from all kinds of unjust treatment of being in detained and arrested being sent back, under surveillance, being reeducation through labor etc.

Only up to the stage of “reform and opening up to the outside world” in 1980s in China did her misery end and her happiness begin. After she was found by our cultural officials and made her refreshed in her art life before long, she was fallen into the “vast ocean” made by a number of “kind-men” who were extremely shrewd and having ulterior motives. At the time, in her old and ailing condition, Li Qingping was unable to do anymore resistance to the persons until she passed away with regrets.

On March 11th, 2001, after Li Qingping had been in a state of unconsciousness for three days. On March 14th, when she revived, she asked me to come to her home at once. I hurriedly ran to her home and entered her bed room. Lying in bed, Li asked me seating beside her bed and let all other people around her out of her room, after closed the door, she seized my hand and said to me almost in tears: “My days are numbered now, would you please be kind enough to do three matters for me?” with my affirmative answer she continued, “The first one is to preserve my paintings more than 200 pieces that my favorite ones which is kept under my bed-mattress; second is 20,000RMB of my savings can be used as the cost of publishing my painting album, part of my paintings can be sold if my savings is not enough. The third is after you take the photograph of all my paintings, if it is possible, also publishing an album of them.”

Stroking her uneven bed-mattress due to so many papers of her paintings kept under it I answered: “I have no right to preserve your paintings myself but I can contact with relative museum, archives or cultural centers and you may let them to preserve all of your paintings, and anyone do not have the right to deal with the paintings without your permission. My works of *Pray in the Hell—Paintings’ Biography of Li Qingping* is the witness of our special friendship despite great difference in age. I have duty to let a true Li Qingping to be known by the public.”

I also explained to her it is not on her expense whether her paintings album