

周春宇回忆录

周 春宇

A Brief Autobiography

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valuable things

By Zhou Chunyu

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Painting meant, when I was a little boy, scratching little battling figures on an exercise-book in class. My father died in 1969 and that brought some financial problems to my family. In 1971, my kind neighbor introduced me to a special training class for fine arts, which also meant to me a steady supply of food for the time being. This was the big turning point in my life. The teachers in that class, Mr. Miao Bo and Mr. Wan Qiren, had launched me and other students on to our quest for art, and provided us with some basic knowledges under the circumstances. The most valuable things I had gained from the class was the habit of sitting down in a studio and my ambition to succeed. In 1973, with my classmate Cheng Chonglin, I would go to the city library on every Sunday, looking up the survived books on foreign artists and paintings. At that time, "foreign country" meant Soviet Union to me, and my ambition was to become a painter as great as Syurekov or Ryepin, they were my most worshiped gods.

During 1974-1977, I worked in Chengdu Art Company. Most of my work, however, was coping portraits of Mao Ze-Dong. But in the evenings, my old dream of being a famous painter would haunt me again and again. By the end of 1977, China resumed enrolling college students through examinations, luckily I entered Sichuan Fine Arts Institute in Chong Qin. I came to know more teachers and classmates in my four years' college life. The more my experiences on the palette and my approaching to the Western art, such as the Impressionism, Expressionism, Kandinsky and Picasso, the more I was fascinated by the formal language of painting. It was in the language itself that I had first tasted the milk and honey of artistic creation. I felt happy with it!

In 1982, I began to work in Chendu Huayuan, a place of freedom where my biggest achievement in these years, I suppose, had been a realization

劉協田川分會

of my own value: I had come out of worship<sup>er</sup> of Syurekow<sup>v</sup> or Ryepin and become a man who sees his art as his own life. I deliberately lengthen the process of painting, in order to experience that queer pleasure in pain, anxiety and ecstasy during it. My purpose for painting has become almost vague for me: I feel satisfied whenever my desire to paint <sup>to</sup> ~~to~~ paint is satisfied, just like I feel happy with good food. ~~I am grateful~~

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1. 传

小时候，我喜欢在作业本上画打仗的小人。一九六九年，父亲去世，家庭经济有了困难。邻居一家好心人介绍我进了一个解决伙食问题的美术学习班。这是我一生中一个重要的转折点，在当时，学校里的苗波和万启仁老师引导我们接受了 ~~通过艺术途径一~~些基本的知识，最主要的是在这个美术训练班里我养成了在画室里静下心来作画的习惯，并且树立了对事业的信心。一九七三年里，几乎每个星期天，我和同学程竹林去成都市图书馆看一些外国画家的传记和画册，当时我

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## 戏剧与电影

心目中的“外国”也只不过是苏联。我的奋斗目标  
是当苏里科夫和列宾这样的画家，他们是  
当时我所了解到的最了不起的画家。

一九七四年到一九七七年，我在成都市  
美术馆工作，我的主要工作是复制毛泽东的  
肖像，同时，晚上我仍然没有忘记将革命当

一个大画家的欲望。一九七七年，中国恢  
复了考试制度，我有机会进入了正规的美术

院校。在重庆四川美术学院的四年里，我认  
识了更多的老师和同学。随着调色板上经验

的积累，和对西方艺术，如印象派、表现主  
义以及康定斯基和毕加索的了解，我对绘画

自己的形式语言越发产生浓厚的兴趣，  
正是在这种语言使  
我到艺术创造中享受到由此产生  
具有其特有的魅力，

的幸福感。

## 戏剧与电影

一九八二年春，我被分配到成都画院工作，这是一个自由的环境，它给我的艺术创作提供了很好的条件。我想，我在这几年最大的收获就是认识到了自己的价值：我不再想成为苏里科夫和列宾的崇拜者，我已将艺术视为我个人的人生。我擅长艺术活动的过程，在坎坷、痛苦和兴奋中寻找乐趣，我原来的目标越来越~~遥远~~了，<sup>渴望</sup>我的艺术追求满足我的头脑，<sup>只要</sup>就象食品满足了我的胃口一样，~~我就知道了~~也。

一九八六年十月于成都

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