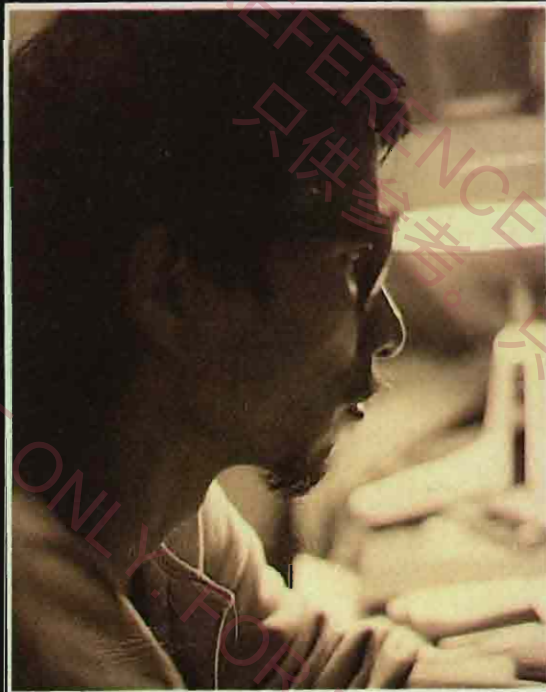
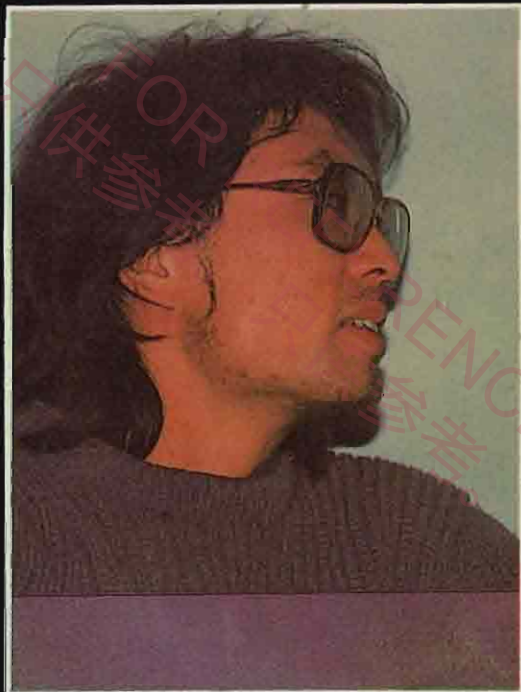




1988' 西南艺术

● PAINTER 总第9期



PAINTER

画家



## 吕 澎

1956年生。曾在阿坝州汶川县度过两年半知青生活。1982年毕业于四川师范学院政教系。现为中国戏剧家协会四川分会副秘书长,《戏剧与电影》杂志社编辑。著有《现代绘画,新的形象语言》、《欧洲现代绘画美学》;译有《论艺术里的精神》(康定斯基)、《风景进入艺术》(肯尼斯·克拉克)等多部著作。

Lu Peng (Male) Born in 1956. After two year's re-education in the countryside of Wenchuan County, Aba Zang Nationality Zizhizhou, I began studying in the Department of Political Education, Sichuan Teacher's University in 1978. Upon graduation in 1982, I was awarded the bachelor's degree. Now I am the deputy secretary-general of the Dramatists's Association of China (Sichuan Branch), an editor of "Drama and Film" magazine. My written works include "Modern Painting: A New Symbolic Language", "Aesthetics of Modern European Painting" etc. and my translated works are "Concerning the Spirit in Art", "Landscape into Art" etc.

## 有关的话

### 吕 澎

在中国,具有英雄主义色彩的艺术运动已经成为历史。一定程度上讲,种种悲剧性的行为与旧的笑料共同被今天给埋葬了,可贵的精神如同可恶的阴魂一样,尽管继续存在,但已失去了人们的注意,拜金主义的侵蚀形成了艺术家面临的最难堪的局面。在这样的现实状况下举办一个纯粹的艺术展览多少带有一点滑稽的色彩。

令人感动——当然并不令实利主义者感动——的是,当展览通知一发出,仍然有许多艺术家表示渴望参加展览,这种渴望的内在动力并不是来自实用的心理,也不是源于富于刺激性的“运动”或“思潮”冲动,而是生发于不甘寂寞的创造精神,这是完全不以由作品本身来证实的。

参加展览的艺术家大多生活拮据,尽管生活十分艰难,真正的艺术家也只会思考艺术问题,至少,艺术家会全力以赴地为着艺术而努力。许许多多

来自生活现实的困难与由此带来的沉重心理,永远只会压在艺术家的心底或转换成难以忘怀的回忆。

艺术家不是一个职业,艺术家的情况正如马克思分析作家的情况一样:作家当然必须挣钱才能生活,写作,但是他决不应该为了挣钱而生活、写作。

.....

作家决不把自己的作品看作手段。作品就是目的本身:.....在必要时作家可以为了作品的生存而牺牲自己个人的生存。

由此我们不能不说艺术家只是艺术的奴隶。但是,艺术家给我们提供一种可能性,艺术家通过他的作品,使我们思考种种人生课题,他承担着唤起我们对人生的热爱之心的责任,而这在实用主义者看来是微不足道的。既然如此,我们没有必要花精力对此进行劝解。

热爱或关心艺术的观众遇到的难题是,参加展览的作品凭什么是名符其实的艺术品,尤其在艺术创造的自由在某种程度上居然没有限制的今天,观众依赖什么标准来评判面前的作品。在过去,观众受到“逼真”标准的指导,结果,观众在作品中只看到漂亮的或是不漂亮的苹果,而没有欣赏到令人愉快的形式;以后,观众又受到“创新”标准的唆使,于是随时准备着迎接突如其来、不可理喻的行为。在此期间,有关“传统”与“创新”,“民族化”与“国际风格”,“具象”与“抽象”,“似与不似”与“直接的宣泄”如此等等论战,构成了更为复杂的欣赏障碍。然而,所有这一切对走进展厅的观众,如果他还希望与艺术对话,都是可以不予理会的,艺术并不需要来自各方面的说教显示自己的力量,艺术只对具有神圣直觉天性的人讲话。面对展览中的作品,用“美”或“丑”这样的字眼并不说明问题,你必须通过直觉与之进行交流,也就是说,你必须在内心里做一名艺术家。应该承认,观众是有等级的,这就正如艺术品肯定也有等级一样。对作品难以产生共鸣的观众与其轻率地作出结论,不如老实地缄口不语,也许沉默就是最好的教育——这是提高艺术鉴赏力的方法之一。

前面的无逻辑的文字并不表明我要为这次展览中的作品给予十分的赞赏,我只是想为如后的这句话作点铺垫:来自云南、贵州、湖南、河南等地的艺术家在条件极其恶劣的情况下千里迢迢自费将作品寄运来,其虔诚的艺术态度是令人落泪的,此外,身处本地的艺术家的情况也并不好多少,画画期间为没有木条做画框,没有足够的调色油而伤透脑筋(更不用说为妻子临产而操劳、为爱入饭碗的着落而奔波)的情况时有所闻,即使是在集中作品期间闪露出一些虚荣或杂念,我想也远不足以抵消艺术家们对艺术的真诚感情,观众至少也可以从中感受到一点艺术家的美好品质。

就作品而言,风格的多样性是一目了然的。艺术家所要准备的是,有可能会遇到“崇洋”、“模仿”这类言词的攻击。对此需要多说两句:这不是理论问题,而是我们是否信赖自己不受污染的直觉的判断的问题。形式、风格的相似性除了“模仿”以外,还有更为深厚的内在原因,比如幻觉的失去与理想的破灭都有可能致人对自己生存状况的危机意识,这是不难理解的。一句话,人的爱生命的情感是普遍的,表达这种情感的语言也就总是相通的。另外,真正“崇洋”、“模仿”的作品在展览的作品中并不多,除非我们把画布和油画颜料视为洋人的专利(这当然很可笑)。把新作品简单地归入某种有损形象的层次,从而企图保持自己既得利益的人,起码而论,这表明能力的衰退,重而言之,这是不敢正视自己对生命活力缺乏判断的一种表现,这是,很不幸的。

当然,对新作品每一个人都有权力作出自己的批评,每一个人都可以根据自己对生活、社会的认识对作品给予评价,但是,批评与评价的基点是不能改变的,这就是首先应该对艺术给予深厚的同情。生活的意义就在于爱,而同情则是起码的。艺术有给予我们丑恶和不美的时候,但那是作为艺术家的人的一种痛苦的呻吟,如果我们具有充满爱的同情心,这种呻吟就会唤起我们对真正丑恶和不美现实的批判,激起我们对美好幻想和理想的珍惜。

最后:

作为从事艺术理论研究的工作者,我对展览的作品并不作明确的评价,因为真正的评价存在于每一个艺术观众的心中。

作为展览的一个组织者,我衷心感谢艺术家们对主办单位的无私支持,这种支持本身就是一件值得永远保存的作品。

作为一个普遍观众,我更充分地意识到,艺术的精神永远不会死亡,只要有人类生命的存在,艺术就始终是我们的上帝。



## SOME WORDS ABOUT THIS EXHIBITION

BY LU PENG

In China, the artistic movement with a touch of heroism has already become history. To a certain extent, various tragical behaviour and old laughingstocks are buried today. Like the detestable ghost, the valuable and praiseworthy spirit has lost the attention of common people--though it still exists. The corrosive influence of money-worship has become the most awkward situation an artist is facing. Holding an exhibition of pure art in this context more or less has a shadow of ridiculousness.

It was moving--of course the utilitarians could not be moved that when the announcement of this exhibition was issued, there were quite a lot of artists who longed to take part in it. The internal motivation of this longing did not spring from a utilitarian purpose, nor did it from an impulse of excitement--happy "movement" or "ideological trend", but from a hating-to-be-neglected spirit of creation. All this can well be proved by the works of this exhibition.

Most of the artists taking part in the exhibition are in reduced circumstances, although life is hard for them, they--the real artists have only the matter of art upon their mind; they want at least to strive with all their might just for the sake of art. Many of the difficulties and hardships of life and the heaviness of heart resulting from them have been pushed by these artists to the bottom of their hearts, and thus have become unforgettable memories.

Artist is not a profession, the case of artists is the same as that of writers which Karl Marx once analyzed:

Of course a writer must earn money in order to live and write, but he should never live and write so as to earn money.

.....

A writer never regards his works as a means to an end, the works themselves are the very purpose;..... if it is necessary, the writer may sacrifice his own existence for the existence of his works.

Because of this, we can not help but say that an artist is only the slave of art. But the artist provides us with a possibility, by means of his works he urges us to ponder over various problems of life; upon his shoulders he has the responsibility of arousing our ardent love for life. This, in the eyes of the utilitarians, is unworthy of serious attention, and of course there is no necessity for us to waste time and energy to persuade them

The problem the art-loving-and-caring spectator faces is that on what basis do we say the works shown in this exhibition are worthy of

being called real works of art. Especially at present when the freedom of artistic creation is to some extent limitless, what standard can the spectator use to judge the works in front of him? In the past, guided by the standard of "True to Life", he could only see beautiful apples or ugly ones, but could not enjoy the pleasant forms; later on at the instigation of the standard of "Originality" he began to look forward to sudden-coming and impervious-to-reason behaviour. During this time, the controversy over "Tradition" and "Originality"; "National Style" and "International Style"; "Figurative" and "Abstract"; "Like, Unlike" and "Direct Expressing" etc. had built up more complicated barriers to art appreciation. But for the spectator walking into the exhibition hall--in case he still wishes to keep the dialogue going between himself and art--he may take no notice of all this. Art does not need preachment from "the four corners of the earth" to show its power, it speaks only to people with a holy, intuitive, and natural instinct. Standing in front of the exhibited works, the words "beautiful" and "ugly" are useless, all one should do is to set the exchange going on with the help of his intuition; that is to say, one must try to become an artist at heart. It must be admitted that spectators are different and varied, just as the works of art are different and varied. When a spectator can hardly have a sympathetic response with the works of art, he'd better not jump rashly to conclusions--keeping a still tongue is perhaps the best policy, and the best way of self-education; it is also one of the ways of sharpening the ability to appreciate art.

The above illogical paragraphs do not mean I intend to praise highly the works shown in this exhibition, they are merely the foreshadows of the following sentence: Under adverse circumstances artists from Yunnan, Guizhou, Hunan, Henan, etc. sent at their own expense their works to us over a great distance, their devout attitude toward art moves us to tears; besides, the condition of the local artists are by no means better--they have many things to worry about, the scarcity of planks necessary in making drawing-board, not having enough colouring agent, rushing about overworking himself because his wife is parturient, driven from pillar to post seeking employment for his wife--such examples are very common and need not make a fuss about it. Even if there are some elements of vanity or distracting thought in having their works exhibited, it is not, in my opinion, sufficient to shade these artists' sincere feeling for art, and their fine qualities will be clearly seen by the spectators.

Talking about the exhibited works, the variety of styles are obvious at a glance. there may be attacks like "blind worship in foreign things" and "imitation", etc., our artists must be prepared for this.



For this I have some comments to make: It is not a matter of theory, but a matter of whether we have the belief that our intuitive judgement should not be contaminated. The similarity of forms and of styles has a much deeper internal cause than "imitation". For instance, loss of illusion and shattering of hope can both result in the sense of crisis of one's living conditions; this is not difficult to understand. In short, the feeling of man's love for life is universal, so the languages used to express this mutual feeling can always communicate with each other in harmony. Besides, among the exhibited works real "foreignism-worshipping" and "imitative" ones are very few, unless we regard canvas and oil colours as the monopoly of foreigners (this is of course quite ridiculous). Simply include new works in the category of image-damaging level so as to protect some people's vested interests—this at least shows the decadence of ability, and at most is the manifestation of the fact that these people do not have the courage to face their lack of judgement when vitality of the life is concerned. This is indeed an unfortunate thing.

Of course everyone has a right to express his own opinions upon the new works, and evaluate them according to his understanding of life and society. But the basic point of this criticism and evaluation should always be the same, that is, he must before every thing else give his deepest sympathy to art. The meaning of life lies in love, and in order to love we must first of all have a sympathetic heart. There are times when what art gives us is ugliness or not beautiful things, but that is the painful moaning of the artist; if we have a heart full of love and sympathy, this moaning will arouse within us the desire to criticize the really ugly things and the undesirable society, and we can learn to treasure the beautiful illusions and noble ideals in the gallery existing only in our mind.

Lastly:

As a research worker engaged in art theory, I have no intention of evaluating the exhibited works, for the real evaluation exists in the heart of every spectator;

As one of the organizers of the exhibition, I'd like to express my heart-felt thanks to the above-mentioned artists for their unselfish support, and the support itself is a valuable piece of work worthy of being preserved for ever and ever;

As an ordinary spectator, I have fully realized that the spirit of art will never die. So long as man can breathe and eyes can see, so long lives art, and it will be our God.

(Translation by Chen Gang)



邹建平:

1955年生, 中国美术家协会会员, 湖南省青年美术家协会主要负责人, 中国美协湖南分会理事。毕业于湖南师范大学中文系, 曾进修广州美术学院油画系。作品多次参加全国性美展并得奖。曾收入《美术家辞林》、《中国当代国画家辞典》、《中国美术家辞典》。现是湖南美术出版社《画家》编辑部执行编辑。

### 我的话

这个世界是鸡生出蛋来, 还是蛋生出鸡? 地球到底是属人的, 还是属鱼的 (因地球上水域远比陆地辽阔)? 有魂灵吗? 有上帝吗? 说我无赖, 我确实是个顶顶粗俗的人, 但我提得这些问题硬是将几位学者问得无言以答

冬天来了, 我见夏娃光着身子, 就脱下羽绒衣送给夏娃, 她却取笑我: 大男人穿这么多无用的东西。我无地自容。



Life . Blue Demon

200 cm×160 cm





Life . Land, No.5 200 cm×160 cm

Zhou Jiang—ping (m) Born in 1955. Graduated from Hunan Teacher's University as a major of Chinese Language and Literature, and then went to Guangzhou Institute of Fine Arts to study oil painting. Many times my paintings have been shown in national exhibitions of painting and were awarded. My name and some of my paintings can be seen in "Dictionary of Artists", "Dictionary of Modern Painters of Traditional Chinese Painting" and "Dictionary of Chinese Artists". now I am an editor of fine arts in Hunan Publishing House of Fine Arts, a member of Artists's Association of China, the man-in-charge of the Young Artists' Association of Hunan Province and a director of the Artists' Association of China (Hunan Branch).

Ma ny things are unanswered in this world: Does the chicken come before the egg, or the egg before the chicken? Does the earth belong to man or to fish (for the area covered by water is much vaster than that of earth)? Is there ghost? does God exist?

People may call me a cultural "rascal", well, let it be but the real thing that counts is that when I ask these questions in front of a few scholars, they can not even open their mouth.

In winter, when I saw Eve not having anything on her body, I took off my duck's down coat and handed it to her. But she made fun of me, saying "Poor, miserable thing! For a man to have so much on!" I was so ashamed of myself that I really wished there were a hole in the earth that I could hide myself in there.

Black Sun. Contemplation in the bottom of Sea No. 9 100 cm×100 cm







张晓刚

1958年生。1982年毕业于四川美术学院油画系。1985年与朋友共同创立“新具象”画会及“西南艺术研究群体”，作品曾在美、英、法以国内各级展览上参展。国内各大刊物及台湾《艺术家》杂志上均有发表。现在四川美院师范系任讲师。

身处这个疯狂的时代，唯有爱能使我们觉醒，寻到那真正属于我们自己心灵深处的音响。

Love in Life and Death





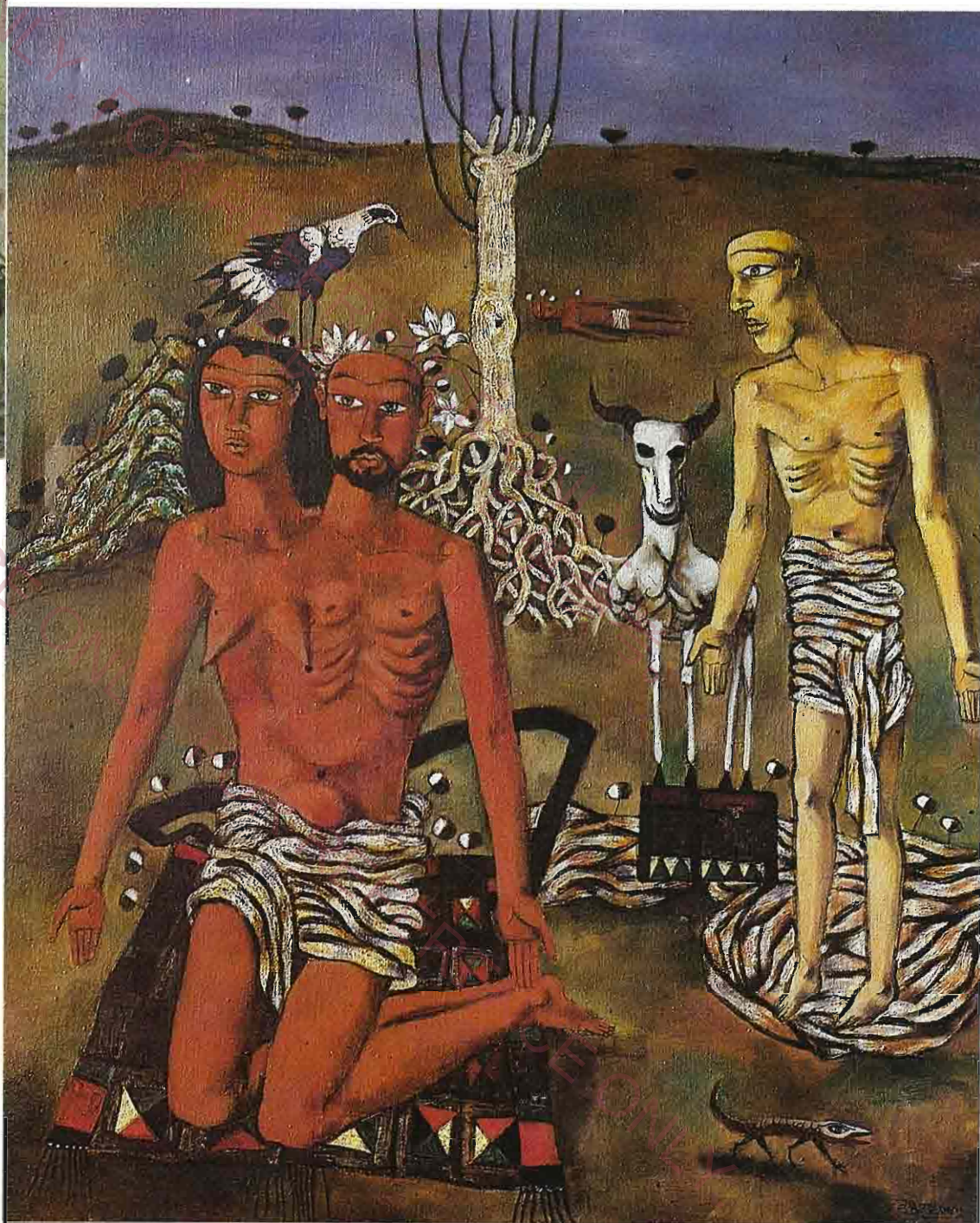


Ying and Yang in Turns

Zhang Xiao-gang (m) Born in 1958. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1982. In 1985, together with some of my friends I went to Shanghai, Nanjing, Chongqing, Beijing, etc to hold "New Figurative Exhibition of Paintings". In 1986, I was transferred to Sichuan Institute of Fine Arts and began teaching in the Teacher Training Department. My paintings have been shown in England, The United States, France, and China as well.

In this insane age, love and love alone can make us wake up and find the echo in the depth of our soul, which really belongs to us.

God of mountains and His Fiends 85cm × 85cm





李路明

1956年生，1984年12月获中国艺术研究院硕士学位。1985年参加创办《画家》一刊。1986年作为主要组织者之一在中国美术馆组织了“湖南青年艺术家集群展”。1987年创办《现代美术理论》丛刊。现为湖南美术出版社画册编辑室编辑，省青年美术家协会执委。

有作品《阴》、《阳》、《历史表情》系列、《灵性之眼》、《黑色的辉煌》等参加国内外展览，有的获奖。

有著作《陈老莲的人物画》、《中国古典艺术百题》等。有《画室中的对话》系列，《画家笔记》系列等三十余篇文字散见各专业刊物。

以是否给人们提供了新形象为作品价值的判断尺度。

也因而极同意吕澎君关于现代绘画的历史即是不断贡献新形象的历史的意见。

目前，我只对形象有兴趣。



Red Tree Series. Viewing the Moom 100 × 100 cm



Li Luo-ming (m) Born in 1956. Graduated from China Academy of Art Research in 1984, and was awarded master's degree. In 1985, together with some other artists I started the magazine 'Painter'; in 1986, I, as one of the organizers, sponsored the "Exhibition of Paintings of Young Artists of Hunan Province"; In 1987, I started the Serial Books "Theories of Modern Fine Arts". Now I m working in Hunan Publishing House of Fine Arts as an editor. I am the executive committeeman of the Young Artists' Association of Hunan Province.

For me, the standard of judgement of artistic work is whether or not the painter has provided people with New Images.

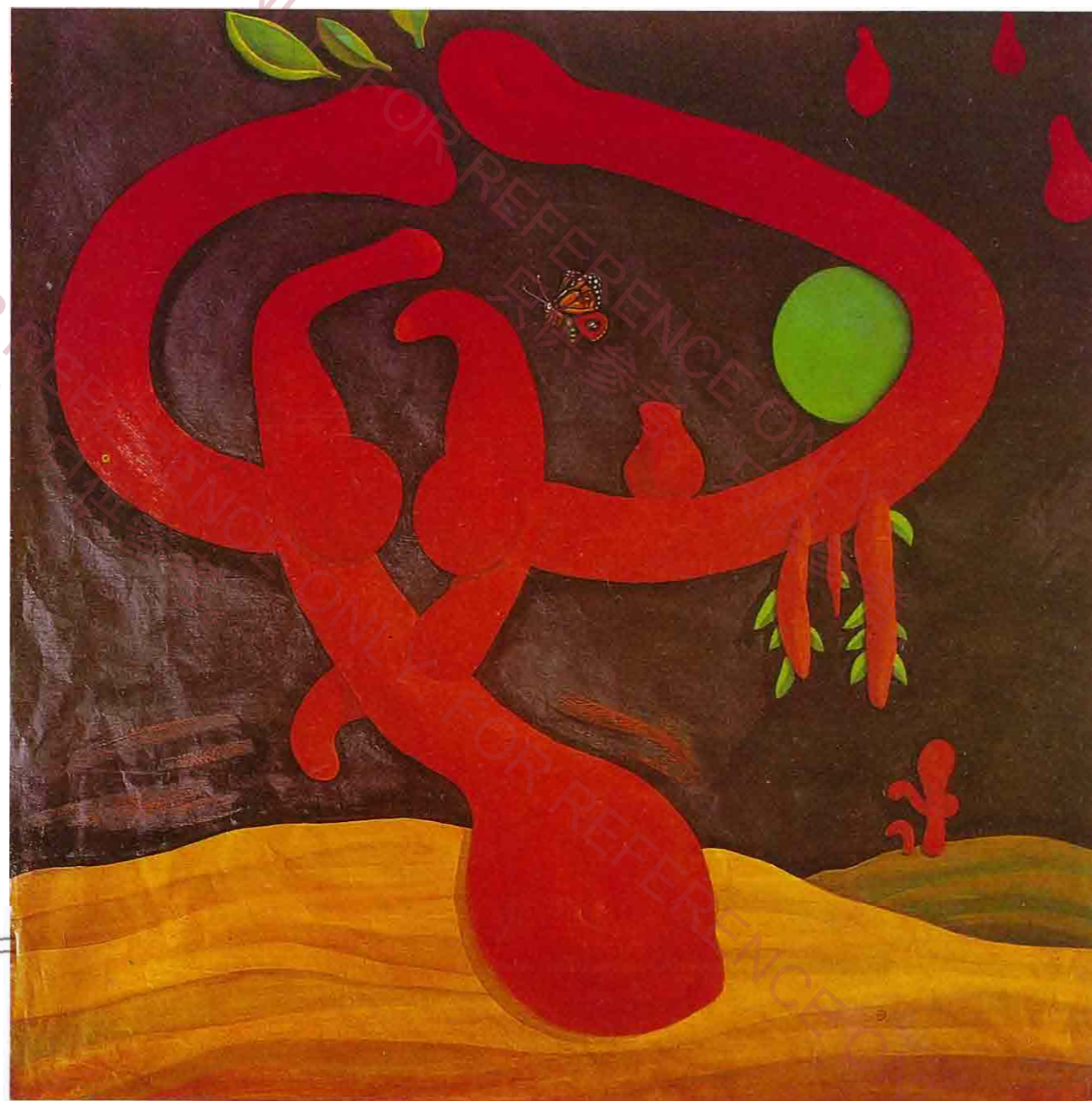
So I completely agree with Mr. Lu Peng for his opinions that the history of modern painting is the history of the continuous contribution of new images.

So far, I am Only interested in images.

Red Tree Series. Dream of Butterfly 100 × 100 cm

Some of my paintings have been shown in national and international exhibitions of painting and have been awarded. (Titles of these paintingf are "Ying", "Yang", "Historical Expression" Series, "Eye of Soul" and "Glory of Black" etc.).

My published works include "Portraits by Chen Lao-liang", "One Hundred Questions of Classical Chinese Arts" etc. articles "Dialogue in the studio" "(series)", "Notes of a Painter" (series), and other thirty pieces can be seen in various professional magazines.







何多苓

1948年生，四川美术学院毕业。现在成都画院工作。

潮流是令人兴奋的，而艺术家永远是孤独的。

He Duo—ling (m) Born in 1948. Graduated from Sichuan Institute of Fine Arts, and is now working in Chengdu Painting House.

The tidal current is exciting and thrilling, but art and artists are forever forlorn and lonely.



Holy Infant so Tender and Mild 100 × 120 cm





Self-imprisonment 100 × 100 cm

Mao Xu-hui (m) Born in 1956. After I left school, I worked in a department store, then as a porter, statistician, etc. In 1977, I was taken in by the Art Institute of Yunnan, and graduated from it in 1982. Now I am working in Kunming Film Corporation as a poster painter. In 1985, I held a personal "New Modern Exhibition of Painting" in Shanghai, Nanjing, etc, and in 1986, I held another such exhibition of painting in Kunming. I am a member of the Artists' Association of Kunming, and a member of the China Artists' Association (Yunnan Branch).

Art has now passed into a phase of uselessness. According to my understanding, it exists only in the painter's personal horizon, and more often it is a matter of private life.

Patriarch 120 cm × 100 cm



毛旭辉

1956年生。1982年毕业于云南艺术学院油画系。1985年与朋友共同创办“新具象”画会和“西南艺术研究群体”。作品曾在美国及国内各级展览上展览。现在昆明市电影公司工作，昆明画院特聘画家，云南省美协会员。

艺术已进入了一种无用的时代。

对我来说，它仅存于个人的空间里；更多的时候它只是一个私生活的问题。





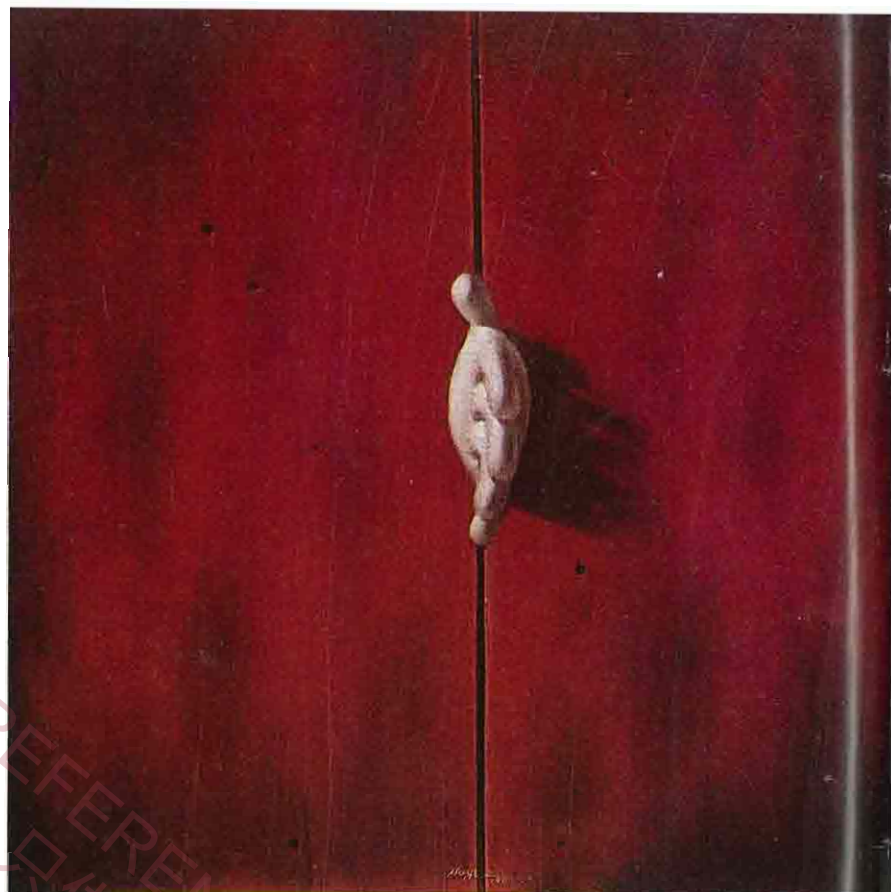
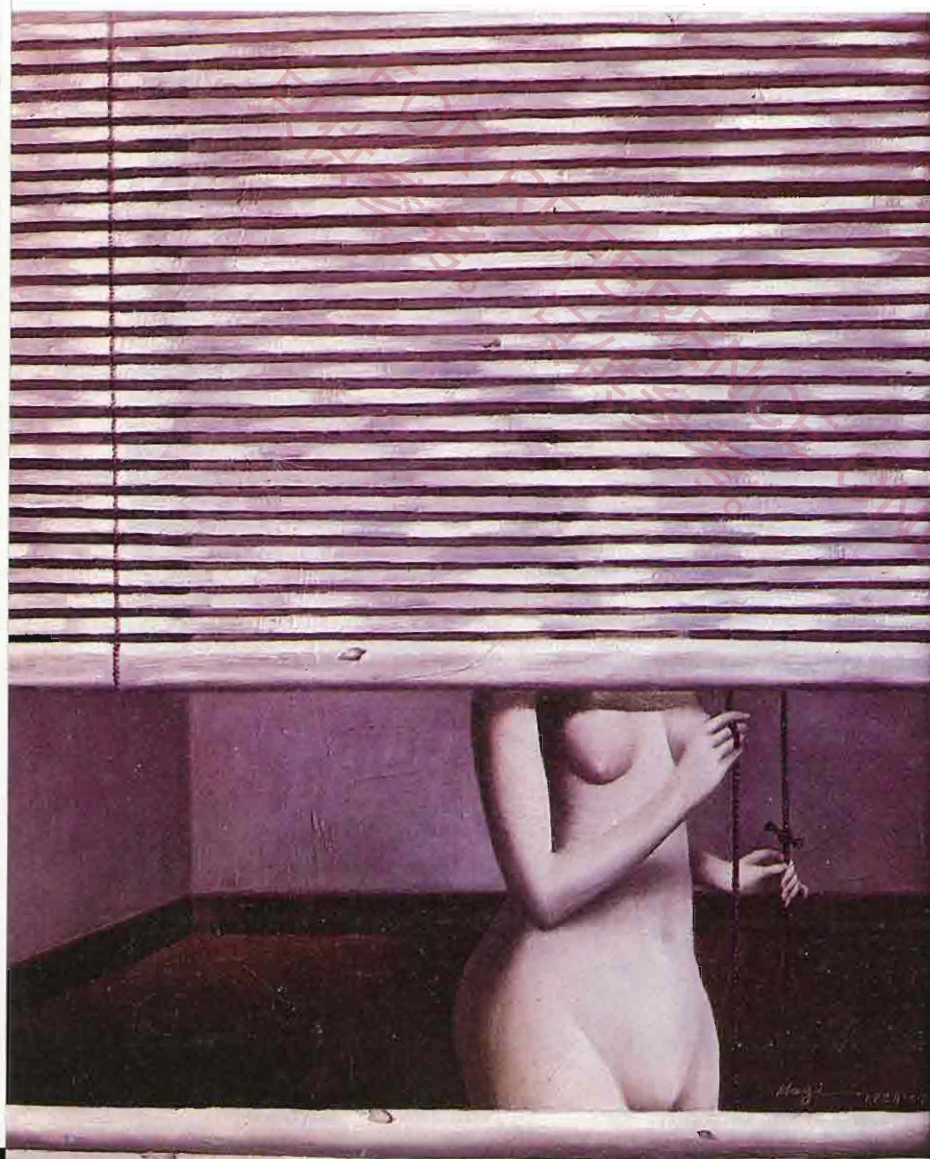


何 毅

1982年毕业于四川美术学院绘画系油画专业，现任四川省歌舞剧院舞美设计。

艺术作品的产生就是艺术家无私地捧出自己那颗真诚之心，让人们去感受它，是遭人世的诅咒、蔑视，还是与人世的心灵相融？它的命运是无法预料的，作为艺术家重要的是获得自身的满足。

Curtain 75×60cm



Red Gate 100 ×100 cm

He Yin (m) Graduated from Sichuan Institute of Fine Arts in 1982 as an oil painting major, and is now working in Sichuan Theatre of Singing and Dancing as an art designer

The making of works of art means the artist's unselfish offering of his sincere heart, in order that people can own it. whether it will be met by the common man's curse, contempt or be melted with people's hearts— its fate can not be predicted. But this should not worry the artist, what really is important for him is to gain satisfaction from this procedure.





Ying . Yang Series 300 × 1600cm



李继祥

1955年10月生。1982年毕业于西南师大美术系，现执教于成都包装技术学校。现为中国美术家协会四川分会会员；四川书籍装帧艺术研究会会员；四川红黄蓝画会秘书长。1986年发起组织“四川青年红黄蓝现代绘画展”，1988年作品赴西德展出。

我只是竭力避开他人，让我的画面是一种自在的存在方式，哪还去想什么风格不风格，谁说得清大山是什么风格？晚风是什么风格？

我从来没有把艺术同艺术家等同起来。作品的产生不过是某一种心境的体验，谁都会、谁都有权去表达。

Li Ji-xiang (m) Born in October, 1955. Graduated From the Southwest Teacher's University in 1982 as a fine arts major, and is now teaching in Chengdu Professional School of Parking Technique. I am a member of China Artists' Association (Sichuan Branch), a member of Sichuan Research Institute of the Art of Book-binding, and the secretary general of the "Red, Yellow, Blue" Paintings' Association of Sichuan. In 1988, my painting was shown in West Germany.

I try my best to avoid other people, so that my paintings can exist in a free and undisturbed way. I never spare any thought for the so called style. Who knows what is the style of mountains, and of night breeze?

I have never equated art with artist, because the making of a work of art is only the experience of a kind of mental state which is common to anyone, and thus can be expressed by us all.





Ordinary Family

Huang Wei (m) Born in 1961. Graduated from Southwest Teacher's University as a major of fine arts in 1985, and is now working in an industrial school in Guizhou Province as a teacher of fine arts. My works have been shown many times in metropolitan and provincial exhibitions of oil painting and engraving. My oil painting "Comrade-in-arms" (in collaboration with Li Hui-an, etc) was awarded a provincial prize; another painting of mine "Ode to Victory" was shown in the Exhibition of Paintings in honour of the 60th anniversary of the founding of the People's Liberation Army (on national scale).

The heart of man is shifting— it is nature;  
Art is ever changing— it is God's will……

When the rioting thought disappears into the nether world which runs its own course, the heart of man never seems stable, and the eternal vision follows persistently the time of tiredness.

Alas! It is God's will ……



黄 伟

1961年生。1980年考入西南师范学院美术系，1985年毕业并分配到贵州省第二轻工业学校，任工艺美术专业教师。作品曾多次参加省市油画版画展览。与李惠昂等人合作的巨幅油画《战友》曾获省“时代美采”美展优秀作品奖。油画《胜利颂》曾参加建军六十周年美展。所著论文有《古典艺术与现代艺术的平行比较研究》、《论画中的“得意忘形”》等。

人的心在移动是天性，

艺术在变换是天意……，

当骚乱的思想消失在自恋自灭的冥冥之中的时候，心似乎从来就没有稳定过，永恒的视线追随着困倦的时光。这是天命……。





王 鹰

Garden of Pleasure

1962年生。1983年毕业于成都军区军医学校，曾在部队医院任护士。

我喜欢自由地表达我心里的语言，我发现每一根线条都是生命的再现。它们从我心里涌出，溶进我梦想的充满仁爱、真诚、美丽的快乐国。

Woman in the Forest 50×80cm



Wang Ying (f) Born in 1962. Once a nurse in an army hospital, I graduated from Chengdu School for Army Doctors in 1983.

I like expressing freely the language of my heart. I find that all the lines are the reproduction of life; they spring up from my heart and are dissolved into the love-spilling, sincere and beautiful Garden of Joy of my dream-land.







Wang Long-sheng (m) Born in 1945. Graduated from the attached middle school of Sichuan Institute of Fine Arts in 1965, and is now working in Emei Film Studio as an art designer. In 1982, my oil painting "In the Sunshine" was shown in the Exhibition of Salon d'Automne in Paris, France; my gouache "Morning Mist in a Mountain Village" has been stored up by China Art Gallery. In 1986, my oil painting "Autumn Chrysanthemum" was shown in the "Exhibition of Modern Oil Paintings of China" in New York. I am a member of the Artists' Association of China, and the specially invited painter of Chengdu Painting House.

An artist should represent truly the objective world; but not only so, the more important thing is the true representation of the subjective world.



王 龙 生

1945年生，1965年毕业于四川美术学院附中。现为峨眉电影制片厂美术设计师。中国美术家协会会员，成都画院特聘画师。1982年油画《阳光下》参加法国巴黎举办的春季沙龙画展。水粉画《山村晨雾》由中国美术馆收藏。1986年油画《秋菊》参加美国纽约举办的“中国当代油画展”。

一个艺术家在作品中表现的不仅只是客观世界的真实，更主要是表现主观世界的真实。

Mother and her Baby 100 × 80 cm

Stone Houses 80 × 60 cm





潘德海

1956年生，1982年毕业于东北师范大学艺术系油画专业。现在云南省地质矿产局中学教书。1985年在上海、南京等地举办“新具像画展”，1985年去深圳大学艺术中心搞设计和室内装修一年。

艺术是自言自语的过日子，她说的并非是梦的东西，也不是现实的那个玩意，而只是真实的另一个可能的幽光，是对人的知觉无法触及的那个空间的企及。艺术具有一种超验性，当你顿悟时，一切都将变为虚有，始于虚又修终于虚无。

Mountain Wall of Two Persons 60×76cm



Pan De-hai (m) Born in 1956. Graduated from Northeast Teacher's University as an art major in 1982, and is now teaching in a middle school in Yunnan Province. In 1985, I held a personal "New Modern Exhibition of Painting" in Shanghai, Nanjing, etc. In 1985, I went to Shenzhen University as a designer of its Art Centre, and did internal fitting-up.

Art is something speaking to itself, and that which is said is not what is dreamed, nor is the so called reality. Art is a real, possible dim light that is elsewhere— is the attempt to reach the space which can not be reached by man's sense. Art belongs to superconsciousness, for once you become aware, all will pass into nothingness (from nothingness it comes, and to nothingness it will go).





### 丁德福

1957年生 1978年就读于东北师范大学美术系油画专业。1982年毕业后分配到河南油田文化宫工作。1985年1月参加“北方道路”画展。1986年10月11月分别参加“新具象”第二届第三届幻灯学术论文巡回展。88年2月参加“南都艺术展”，油画《夜魂》获三等奖。

生命的初始，即渗透着神秘的直觉冲力，它来自于心灵最深层的暗流。所谓的悟性、意志都在这暗流的绵延过程之中生成。艺术亦是心灵进程的外化。

### Charm of Hallucination

Ding De-fu (m) Born in 1957. Studied oil painting in the Department of Fine Arts in Northeast Teacher's University from 1978-1982, and is now working in the Cultural Palace of Henan Oil Field. In 1985, my painting was shown in the "Way in the North" Exhibition of Painting. In 1986, some other paintings of mine were shown on the "New Modern" and "Capitals in the South" Exhibitions of Painting. My oil painting "Ghost in the Night" was awarded a prize.

In the beginning of life, the mystic, intuitive impulse is permeated everywhere, which comes from the deepest hidden current of soul. The so called insight and will are both growing in this ever-continuing flow of the current, and art is the externalization of the growth of soul.





## 王发林

1957年10月生。1981年考入中央工艺美术学院。1985年分配在四川省轻工业研究所从事美术设计工作。作品曾参加“四川青年红黄蓝”现代绘画展，并赴西德巡回展出。作品曾在《美术》、《江苏画刊》等刊物中发表。任红黄蓝画会常务理事。

我既没寻求什么，也不试图表现什么。唯有在画布上不停地涂抹。这涂抹的过程，使我何等快乐！她给生命刻下道道痕迹；人类的原始属性，生命本质，都将在这淋漓的涂抹中得到体现。

Endless Rank 84cm×100 cm



Wang Fa-lin (m) Born in October, 1957. Graduated from Central Institute of Industrial Art in 1985, and was assigned to Sichuan Research Institute of Light Industry as an art designer. My painting has been shown in the Exhibition of the "Red, Yellow, Blue" Modern Paintings of Sichuan, and in West Germany as well. Some of my paintings have been published in various magazines in China. I am a day-to-day director of the "Red, Yellow, Blue Paintings' Association.

I do not seek anything, nor do I try to express anything; I only move my brush incessantly upon the canvas. How very happy this moving makes me! It leaves its marks upon life; the primitive nature of man, the essence of life are represented in this hearty moving of my brush.





Sunny Slope 90cm × 75cm

牟 恒

1959年生。1986年毕业于四川美术学院。现任四川少年儿童出版社美术编辑。

我真诚地渴望表达完美的精神境界，在内心与画布的一话中，我感到手不再是面对的物质，而是灵魂的升华，精神对现实的跨越。

**Mu Heng (m)** Born in 1959. Graduated from Sichuan Institute of Fine Arts in 1986, and is now working in Sichuan Publishing House for Teenagers and Children as an editor of fine arts.

Sincerely I long to represent the spiritual kingdom of perfection. In the dialogue between my soul and the canvas, I get the feeling that what my hand deals with is no longer material but the lifting-up of the soul and the transcendence of spirit over reality.

Threshold 100 cm × 100 cm







沈晓彤

1968年生于成都。1982年考入成都市包装技术职业中学，1985年毕业并同年考入四川美术学院，1988年与他人在校举办过《六人画展》，现在在校读书。

绘画的过程，就如同一个小孩的梦，梦中的形态或发生的事件绝大部分是不能清晰地直释出来，它们就象山中的鬼火一样，忽隐忽现，这些感觉我是不能清晰确的语言来表达。只能意会。无法用程

Sheng Xiao-dong (m) Born in 1968. Studied in Chengdu Professional School of Packing Technique from 1982-85. In 1985, I was taken in by Sichuan Institute of Fine Arts, and I am still studying in this institute. In 1988, together with some of my school mates I held a "Six People Exhibition of Paintings".

The course of painting is like a child having dream, very often the forms appearing and the events happening in such a dream can not be clearly explained— they are like jack-o'-lantern in the mountains, appearing and disappearing, flickering all the time. Alas! I can not express exactly with words these feelings of mine— it can be sensed, but not expressed in words.

Men Drinking Tea 170 ×180 cm



No Title  
100 ×90cm







# 叶永青

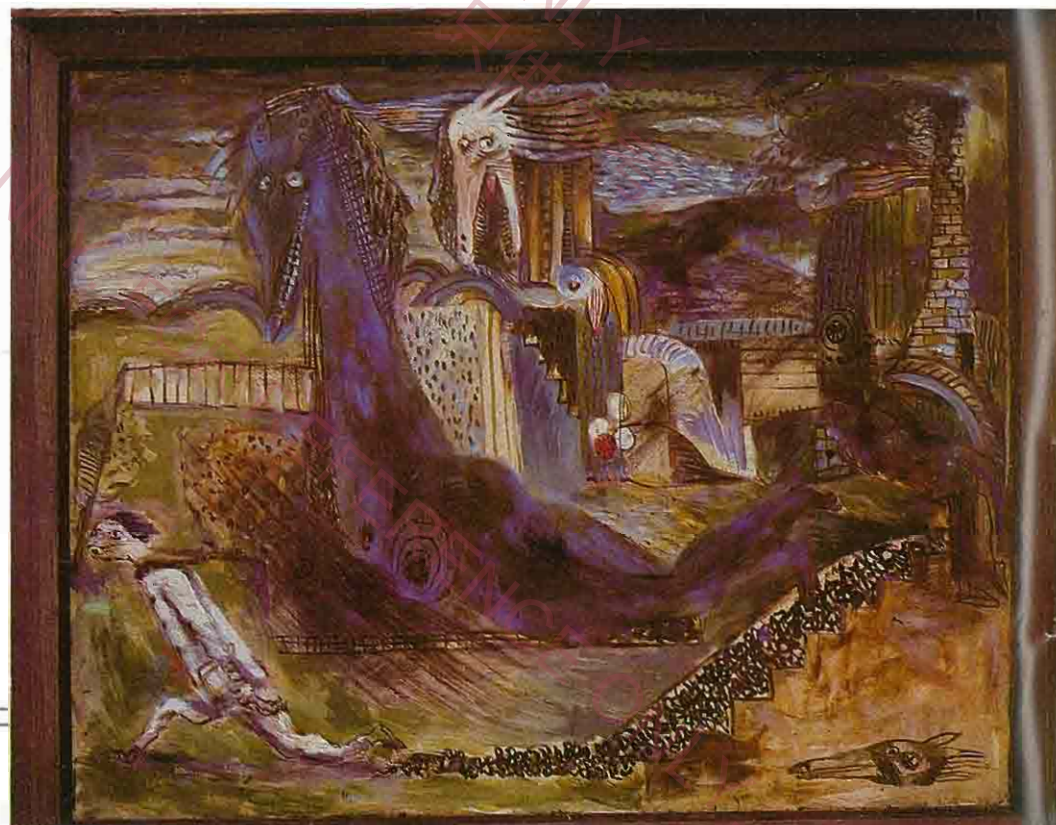
1958年生。1982年毕业于四川美术学院油画专业，现为四川美术学院师范系讲师。中国美术家协会四川分会会员。曾参加“中国油画展。”、“新具象第二、三届展”等国内多种展览。作品赴日本、美国、法国和西德、南斯拉夫等地展览并收藏。

孤寂注定是绘画制作的命运，如今尝试的倾向越来越轻，误会的分量却越来越重。一切进步了，我们感觉的样式愈加繁复了，我们心灵的活动愈加慎密了。我们从四面八方草创的混乱中渐渐开出的若干道路——是不是全部奔向桃源？没有人能够解答，也无需解答……

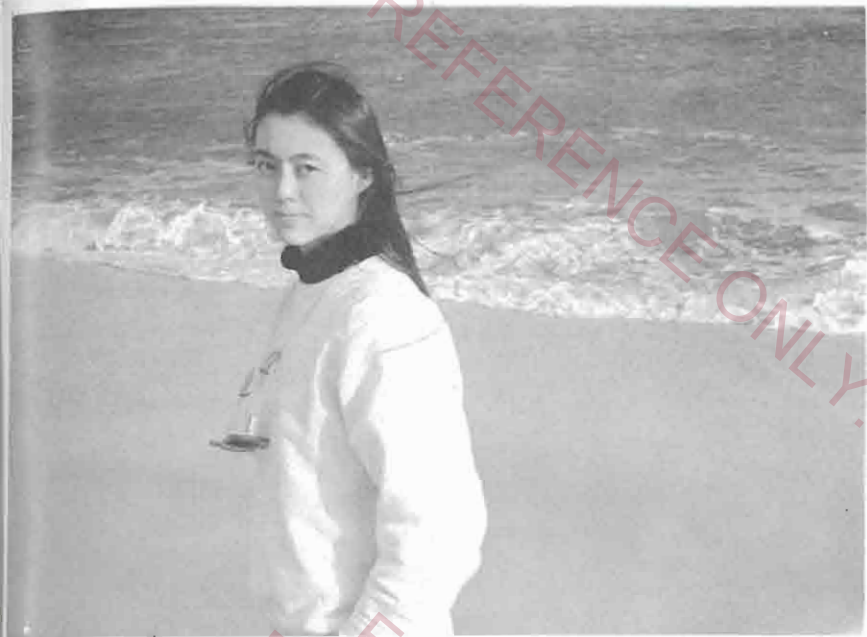
Ye Yong-qing (m) Born in 1958. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1982, and is now teaching in the same institute. Some of my paintings have been shown in "Exhibition of Oil Paintings of China", the "Exhibition of New Modern Painting", and various other exhibits in China, and others have been shown in Japan, the United States, France, West Germany, Yugoslavia, etc, and have been stored up by some of the above-mentioned countries. I am a member of the Artists' Association of China (Sichuan Branch).

The fate of a painter is accompanied by loneliness— it is doomed. People nowadays seldom have the tendency towards attempting to understand, so there is more and more misunderstanding. History advances, the patterns of our feeling are getting more complicated, the activities of our spirit are getting more subtle; we have opened up a number of roads in the jungle of confusedness. Are they all leading to the Land of Peach Blossoms? It can be answered by no one, and it needs not be answered……

The Pursued 120 × 100 cm







Liu Hong (f) Born in 1956. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1982. In 1983, I began studying in the same institute as a research student majoring in oil painting; upon graduation in 1986 I was awarded master's degree. I am now teaching in Sichuan Institute of Fine Arts.

A Philosopher thus spoke. With all the experience and knowledge the modern man has, he is capable of creating every possible form of art except originating new ones.

We feel sorry in the face of this sad fact. However, what people expect of art is not originality only. And so far as I am concerned, I no longer have the dream that when you stand facing my painting you will be dumb-struck just because everything is fresh and new.

I only wish it can touch a subtle string deep in your heart—even if it does gently.

Melody of Meditation 90×70cm



刘虹

1956年生。1982年毕业于四川美术学院油画专业。1983年考取四川美术学院油画专业研究生，1986年获硕士学位，现留校任教。

一位哲人说：当今人类所具有的经验与知识能使我们制作一切艺术形式——除了创新之外。

面对这一可悲的事实，我们沮丧。可是，人们希求于艺术的毕竟并非仅是创新。于是，我不再梦想你直面我的画时会瞠目结舌、耳目一新。

只要，它能触动你心灵深处某一小角——哪怕是微微地。





陈 恒

1962年生。1984年毕业于中央民族学院中国画专业。现工作于云南省艺术研究所。云南省美术家协会会员。

艺术终将导源于精神，精神亦将导源于力量，力量归于实在。

Chen Heng (m) Born in 1962. Graduated from Central Nationalities Institute as a Chinese painting major in 1984, and is now working in the Fine Arts Research Institute of Yunnan Province. I am a member of the Artists' Association of Yunnan Province.

Art derives from spirit spirit from strength, and strength from reality.



Mask 90×70cm





Dai Guang-yu (m) Born in 1955. I am now an art designer working in the Tourists' Commodity Corporation of Chengdu, and am a day-to-day director of the "Red, Yellow, Blue" Paintings' Association. My painting has been shown in the Exhibition of the "Red, Yellow, Blue" Modern Paintings of Sichuan, and in West Germany as well.

I paint, because it is a necessity for me. Only upon the canvas can my love and hatred be thoroughly expressed. Facing the canvas, I am not concerned about what to paint or how to paint, I only try to express truly my heart-felt sensation. This is something belonging to spirit and individual, something similar to nature but does not belong to nature.

Expecting to Enter—My River 82×97cm



### 戴光郁

1955年生。四川省旅游产品部经理部美工，红黄蓝画会常务理事。作品曾参加“四川青年红黄蓝”，现代绘画展，并赴西德巡回展出。

我作画，因为我需要。我的爱心，我的憎恨，唯有渲泄在画布上才是那样的淋漓尽致。面对画布，我不关心画什么和怎样画。我只有实地表现自己内心的感觉。这是属于精神的和个人的——是一种类似自然而又不属于自然的东西。





Puzzle of the Reader 300 × 200 cm



Witness of Death 300 × 200 cm



# 杨 述

1965年生于重庆。1985年毕业于四川美术学院，同年考入四川美术学院油画专业攻读硕士研究生学位。1988年7月毕业后留校任教。

有时候，一种符号使人领悟和感觉到其中的一些奥妙，但决不可能完全理解其中的含义。艺术中形式存在的意义，就在于对生活、环境及艺术自身的一切似可知而又不可知的把握与理解。……我不喜欢纯抽象的画面，文字的出现使人有一种亲切、通俗和易于接受的感觉。

Yang Su (m) Born in 1965 in Chongqing. Graduated from Sichuan Institute of Fine Arts in 1985, and was awarded the degree of bachelor. In the same year, I began studying in the same institute as a research student. After graduation in 1988, I began teaching in this institute.

Sometimes a kind of symbol makes us to comprehend and feel some of its implied meanings, but we can never exhaust it. The meaning of the forms existing in art lies in the artist's grasping and understanding of the seemingly knowable but actually unknowable essence of life, environment and art.…… I do not like the purely abstract paintings, for the presence of words upon paintings can give people a sense of cordiality, commomality, and acceptability.



Tian Ye (m) Born in 1960. After leaving school I went to the countryside to be re-educated. In 1977, I was enrolled as a military policeman and served in Tianjing. In 1980, I worked in Chengdu Sanitation Propaganda and Education Institute as an art designer, and in the same year began studying oil painting in the Department of Fine Arts in the Central Nationalities Institute. After graduation in 1984, I worked in Sichuan Publishing House of Nationalities as an art editor until now. In 1987, I was invited to design and make a fresco "The Spring of Yalu River" in the Tibet Room in the Great Hall of People. In 1987, my painting was shown in the "Red, Yellow, Blue" Exhibition of Painting, and in the same year I went to the Central Fine Arts Institute and held a personal exhibition of paintings. Among these paintings, the works "Hainan Island Series" have been published by various newspapers and magazines. I am going to the States for further studies.

What I seek upon the canvas is something I can never find—as the unknown thing you are looking for. This unknown thing of yours is my secret dome of admiration, and my music. Painting is my private life, my other self. In the course of painting, my soul wakes up, and through which I wait for the call of the kingdom of heaven.



Eden 100 × 80cm



田野

1960年生于成都。高中毕业后下乡务农，1977年服兵役于天津警备区。1980年回成都卫生宣传教育所任美工，同年9月考入中央民族学院美术系油画专业。84年毕业，工作于四川民族出版社，任美术编辑。1986年7月应邀参加设计并制做人民大会堂西藏厅壁画《雅鲁江之春》，87年参加“红、黄、蓝”画展。1987年10月在中央美术学院画廊举办个人画展，《海南岛系列》作品发表各报刊杂志。现将赴美深造。

我在画布上寻找的永远是我无法找到的东西，如同你寻找的是未知。而这未知是我的秘密思慕，是我的音乐。绘画是我的私生活，是另一个我。我在绘画里是灵魂苏醒，通过它，等待着天国的招唤。





# 甫立亚

1957年生。1982年毕业于四川美术学院陶瓷专业，1985年在中央工艺美术学院特艺系进修。现为四川美术学院师范系讲师。

我企图去创作一些“有劲”的东西，一种自己真的为之而激动并从中体会到生命价值的东西——而不去管结局如何。

No Title No.1 100 cm

Pu Li-ya (f) Born in 1957. Graduated from Sichuan Institute of Fine Arts in 1982. In 1985, I went to Central Institute of Industrial and Fine Arts for refresher courses in the Department of Special Arts and Crafts. I am now teaching in the Teacher Training Department of Sichuan Institute of Fine Arts.

I attempt to create something strong—thy", something I would really be excited about, something that will teach me the value of life— I would not care about its final result.







Night Bird 78×110 cm

Yang Chun—sheng (m) Born in 1960. Graduated from Sichuan Institute of Fine Arts in 1987. In the same year, my painting "Work No. 3" was shown at Sichuan Exhibition of Oil Paintings of 1987. I am now teaching at Sichuan Institute of Education.

It is really an unimaginable thing to ask a painter to open his mouth. He can not retain any rule or regulation in his mind, nor can he determine any proposition— it seems that he does not know what to speak. But the strange thing is that many painters are always trying to find out for themselves "From where I come, and to where I go." For all their lives, they have been looking for this "self."

### 杨春生

1960年生。1987年毕业于四川美术学院，同年10月油画《作品三号》参加“87年四川省油画展览”。现任成都市教育学院教师。

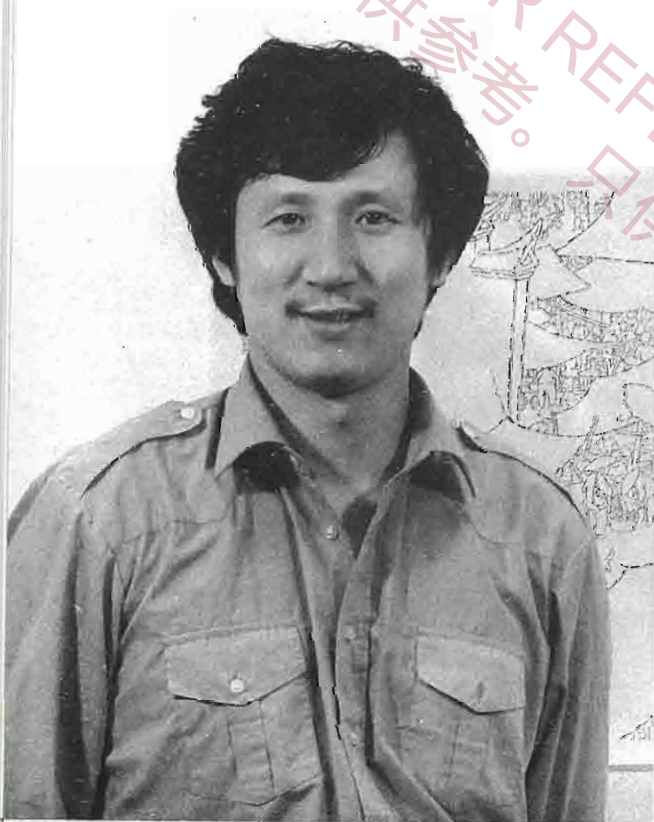
让画家说理实在是件糟糕的事。他们脑袋里根本无法保住什么法则，也几乎确定不了什么论题，似乎一切都无从说起。尤其糟糕的是做为人，他们还常常恨自己过不去，总想搞清楚自己“从哪里来，到哪里去”，一辈子都在找“自己”。







Looking Inside—River of Clouds 90×286 cm



# 顾 雄

1953年生。1978——82年四川美术学院版画系学生，获学士学位；1982——85年四川美术学院版画系攻读硕士学位研究生，获硕士学位；1986——87年，获加拿大国家艺术奖金，作为中加交换艺术家，前往加拿大班湖国际艺术中心学院和多伦多市约克大学视觉艺术系进行学术交流和讲学。作品曾多次参加全国性展览，并参加在美国、法国、加拿大、日本等国

举办的画展；在留加期间，曾在加拿大举办过六次个人画展，作品被一些大学和美术馆收藏。

在人与自然之间若隐若现地存有一些栏与墙。人在征服大自然的进程中，一方面显示了他的强大，另一方面也人为地建造了束缚自己的栏与墙。有的是看得见的，更多的则是看不见的，因为它们是无形的。人，只有拆除这些内在的和外在的栏与墙，才能获得真正的自由以致生命的无穷。

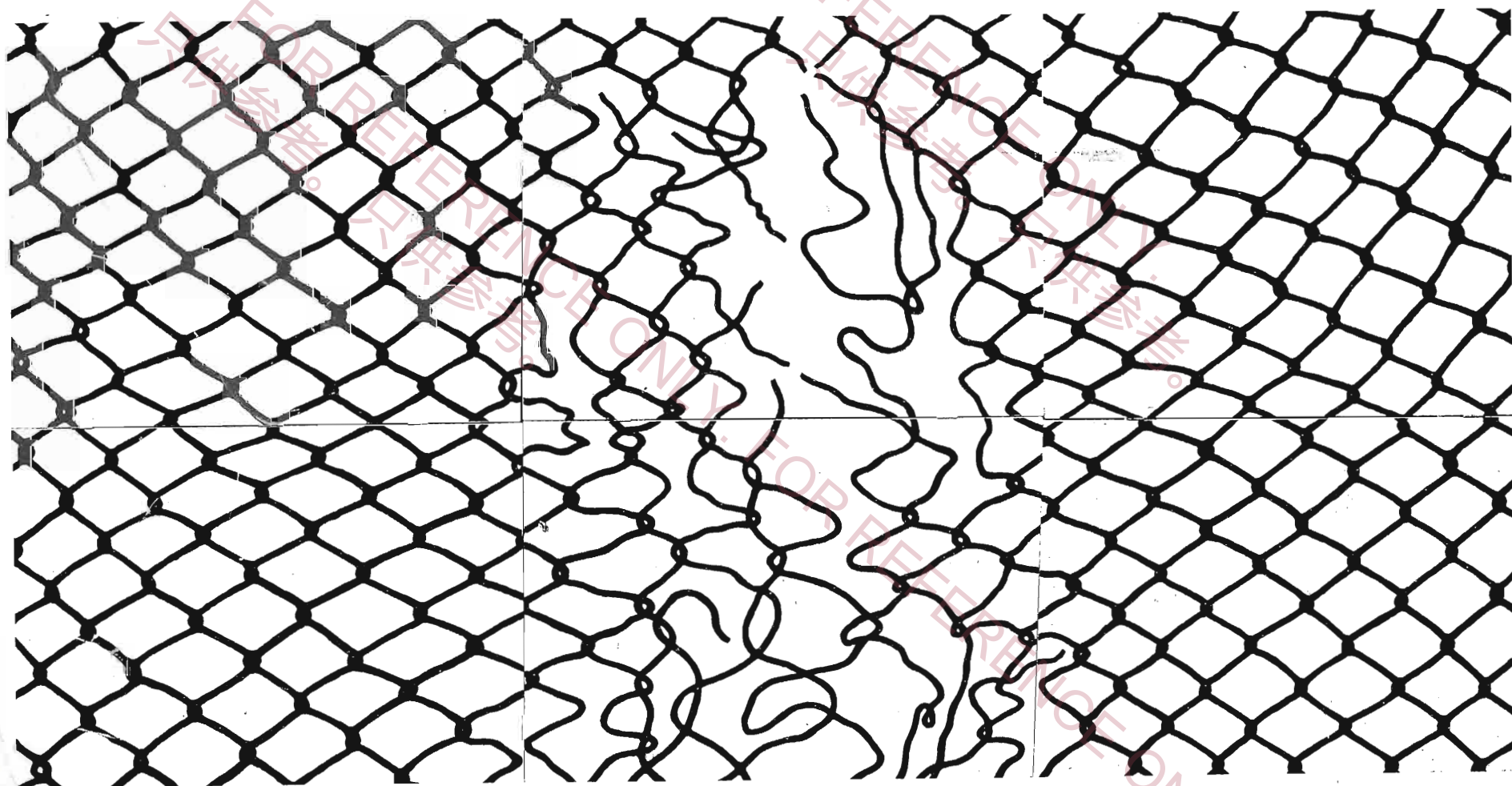


Gu Xiong (m) Born in 1953. Studied engraving in the Department of Engraving, Sichuan Institute of Fine Arts from 1978-82, and was awarded bachelor's degree upon graduation. Studied in the same department as a research student from 1982-85, and was awarded master's degree upon graduation. Having been awarded Canada's The National Scholarship for arts, I went to The International Arts Central Institute of Canada and Visual Arts Department of York University as an exchange artist to perform exchanging activity, and to give lectures. My works have been shown many times nationally, and also have been taken to Exhibitions of Painting in the United States, France, Canada, Japan, etc. During my stay in Canada, I held seven personal exhibitions of painting, some of these paintings have been collected by individuals, universities and art galleries.

Between man and nature, there are some vague barriers and walls which flickers indistinctly. In the course of man's endeavour to conquer nature, man on the one hand has shown his strength and powerfulness, and on the other has made some barriers and walls to bound himself unknowingly.

Some of these barriers and walls are visible, and some invisible, for they are both without form. Only by removing these internal and external barriers and walls, can man regain real freedom and the utmost life of arts.

Boundary Wall 162 × 406 cm







Ma Yun (m) Born in Nov. 1959. Studied oil painting in Fine Arts Department of Central Nationalities Institute from 1980—84, and is now teaching in Yunnan Art Institute.

All artists paint according to their individual impression of the world and their instincts, therefore, any attempt made to explain the spiritual substance of works of art is unnecessary.

An artist seeks his own source of artistic creation from all fields: religion, literature, man's mind and spirit, space, structure, form, visual sense, vision, etc.

All I want to do is experiencing everything so as to endow my works with a sense of life and spiritual strength.

Persons No.1 110 × 80cm

马 云

1959年11月生。1980——84年在中央民族学院美术系油画专业学习。现在云南艺术学院美术系任教。

画家是根据各自对世界的体验和本能进行创作的，因此，任何诠释艺术作品精神实质的企图都是多条的。

画家从各个领域寻找自己创作源泉，从宗教、文学、心理、精神，或从空间、结构、形式、视觉、幻觉……

我只想实实在在体验所有一切。赋予作品生命感与精神力量。







Suen Guo—juan (f) Born in 1959. Graduated in 1985 as a library science major, and is now working in the library of Yunan Province. I am a member of the Southwest Colony of Art Research.

When we have sensed the world, we say this is ourselves; we say our spirit is presented, and so is our dream.

孙国娟

1959年生，85大学图书馆专业毕业，现在云南省图书馆工作。西南艺术研究群体成员。

当感知到世界的时候，这是我们自己、我们的精神被呈现了梦被呈现。



Red Flowers in Front  
of the Window





Road Mamma 155 × 90cm

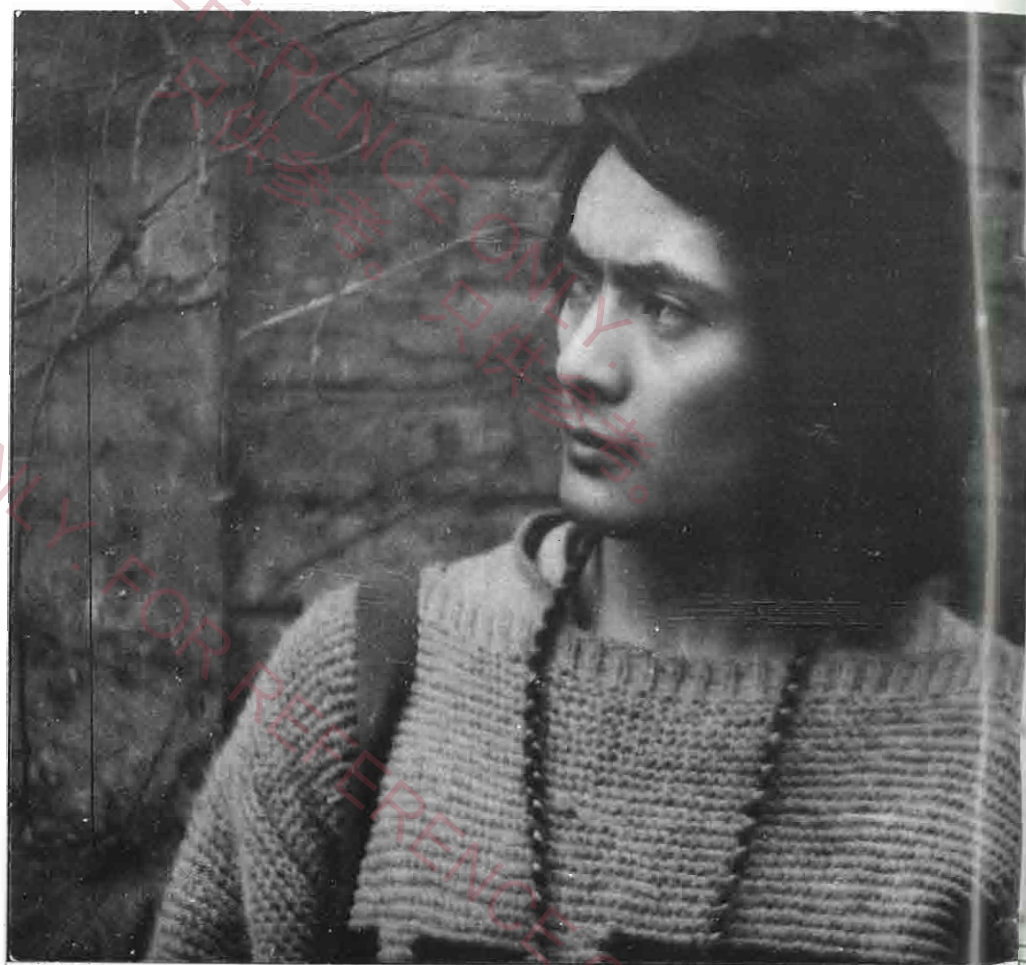
列索阿格

1964年生。1983年毕业于四川美术学院附中，1987年毕业于四川美术学院油画专业，现在凉山州艺术馆工作。

我认为艺术的生命力在于表现者和被表现者相互的情感和灵魂的相互撞击，看不见灵魂等于只画了件外衣。

· Lesoahge (m) Born in 1964. Graduated from the attached middle school of Sichuan Institute of Fine Arts in 1983. Graduated from the same institute as an oil painting major in 1987, and is now working in the Art Centre of Liangshan Yizu Zizhizhou.

I think the vitality of art lies in the collision of the feeling and soul of the expressor and the expressed. If a painter paints without seeing through the skin to the soul, he can only paint the object's clothing.





侄小林

1963年生。1982年考入四川美术学院油画系学习，1986年毕业，分配到贵州师大艺术系任教。

艺术和生活一样是一件平平常常的事，所以我总是以一种较为平静的心理对待这项工作，每天都工作一点，正象我们每

天都干的其它事一样。

我自己总觉得艺术是一种大部分属于直觉的活动，它大大地丰富了我们的感知领域。一种带有哲学意义的观念，只是一种感性之上的理性化，这本身对于艺术来讲只是一种间接的影响，不是最重要的因素，只有直觉，感知上的活动才是艺术的真正魅力所在。



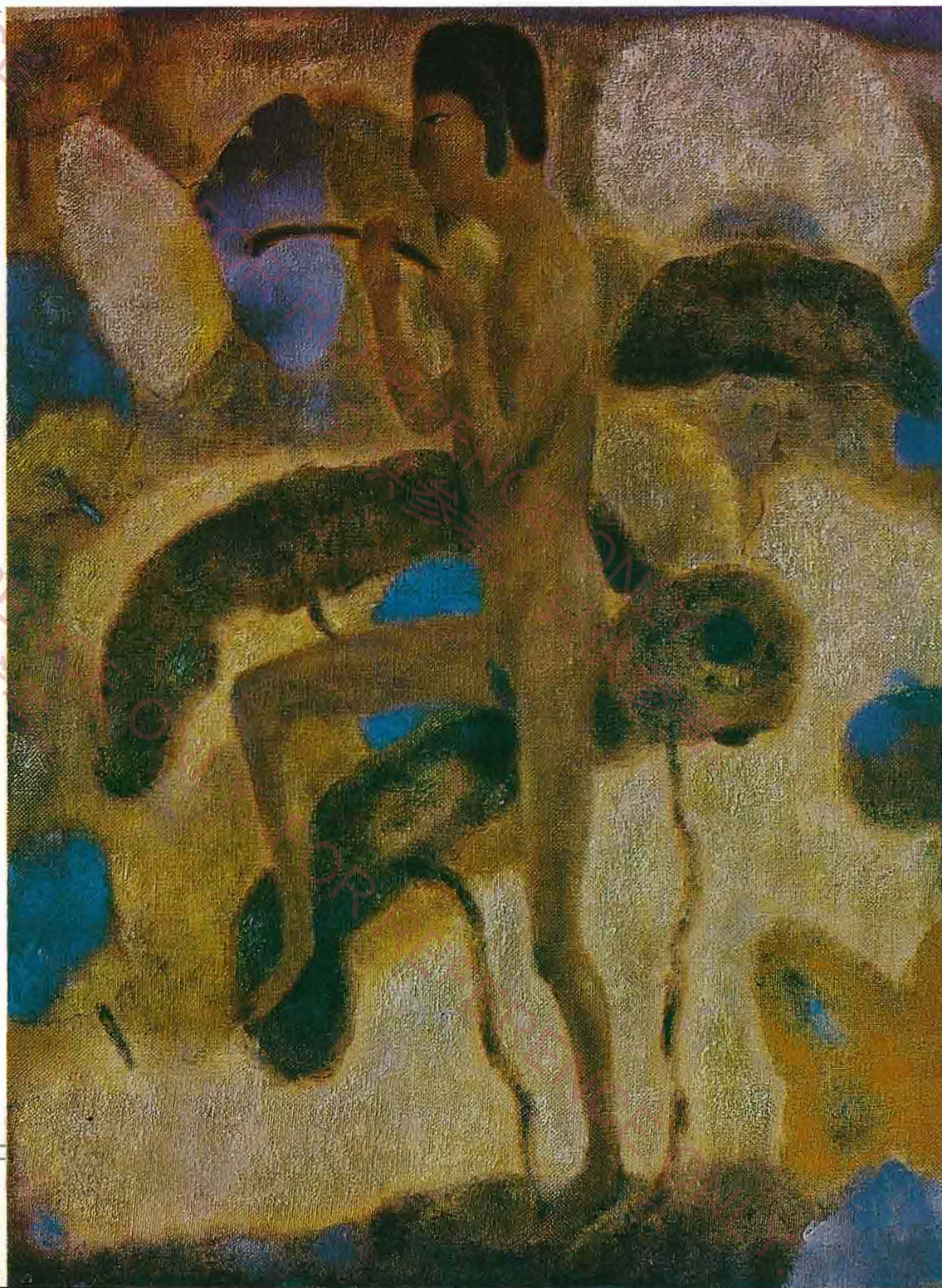
Ren Xiao-lin (m) Born in 1963. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1986, and is now teaching in Guizhou Teacher's University.

Art, the same as life, is a most ordinary thing; that is the reason why I always treat it with a tranquil mood. I paint a little each day, just as people do other things from day to day.

In my opinion, art is mostly an intuitive activity which has greatly enriched our realm of knowledge; it is a philosophical concept, a rationalization realised on the basis of the perceptual— this only has an indirect influence upon art, the most important thing is still intuition.

The real charm of art can only stem from the manoeuvre of sensation and emotion.

Fan and Woman  
64×45cm







Canopy of the Heavens 100 × 80cm

### 庞茂琨

1963年9月生。1981年毕业于四川美术学院附中；1985年毕业于四川美术学院油画专业；1988年获该院油画硕士学位，现留校任教。

艺术是大真大善的实现，从中我们可以感到一切事物的高度和和谐。这种和谐使人对自己与他人及一切生命个体充满了无私的亲合感，它让我们化入一种无限博大宽广的境界，一切利害得失所带来的敌对和伤感、封闭和狭隘都将消融，人们于其中可以找到最后的归宿。

Pan Mao-kun (m) Born in September, 1963, After leaving the attached middle school of Sichuan Institute of Fine Arts in 1981, I began studying at Sichuan Institute of Fine Arts in the same year, and graduated from it in 1985. In 1988, I was awarded master's degree in the same institute where I am teaching oil painting now.

Art is the realization of truth and goodness through which we can sense the utmost harmony of everything. This harmony gives man the feeling that between himself and all other living things there is an unselfish intimacy, and thus he is raised above the earth into a boundless, vast universe where all the hostility and sorrows, all the closing-up and narrow-mindedness caused by the fighting for worldly interests will melt away, and people can find their final resting place.



**Tang Wen (m)** Born in July, 1954. Graduated from Sichuan Institute of Fine Arts in 1982, and is now working in the Art Centre of Chengdu City as an editor of fine arts.

The rich and colourful Mother Nature is just the portrayal of all the internal world of people. Within a stone, a tree, a stack of hay, etc, maybe hidden the various feelings of people, though they appear to be only trivial and insignificant things.

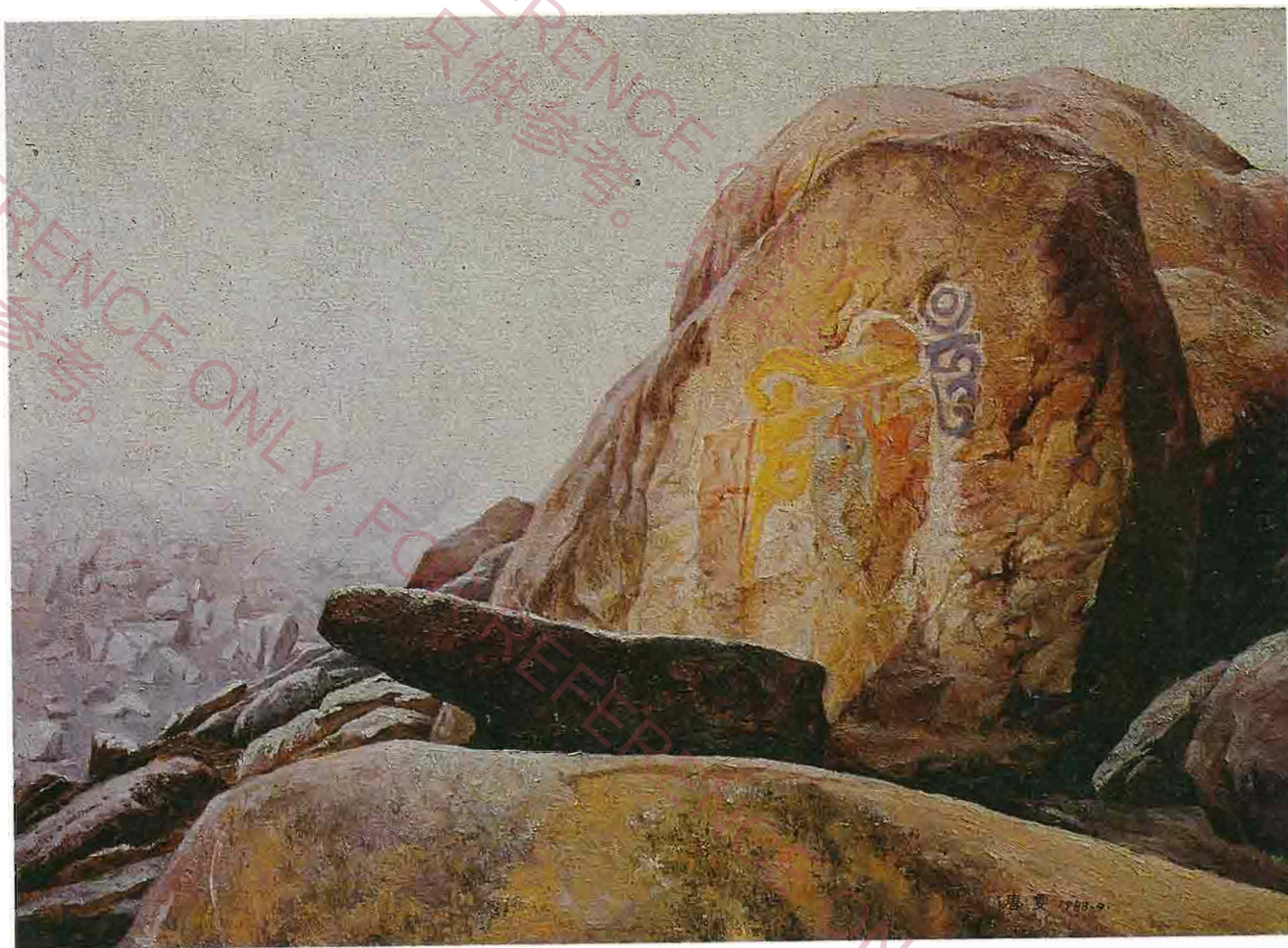
People can discover and find themselves in nature.

Stone 100 cm×80cm

## 唐 雯

1954年生，1978年考入四川美术学院绘画系，1982年毕业分配到成都市艺术馆任美术编辑。

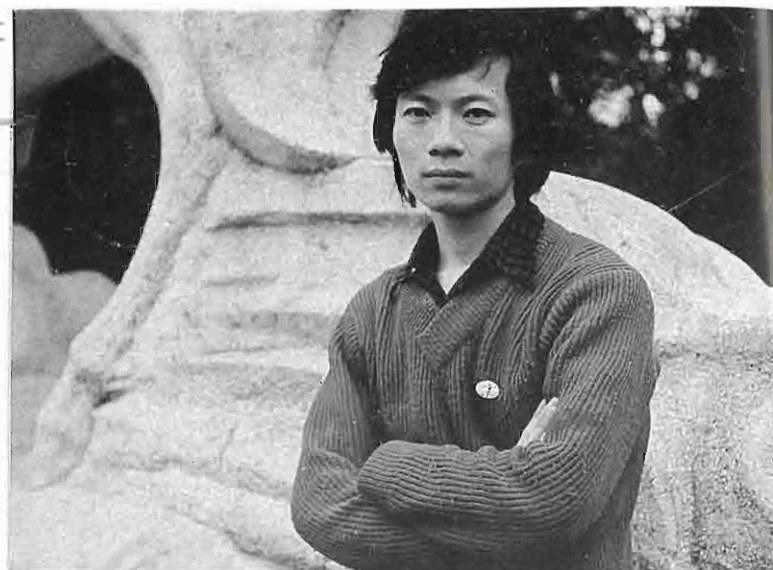
千姿百态的大自然正是人们所有内心世界的写照。一块石头、一棵树、一堆草……在这些看起来似乎微不足道的东西里面，也许正隐藏着人们各自不同的情感。人在大自然中是能够发现自己，是能够找到自己的。





Gang Ting-jian (m) Born in 1958. After three years of re-education in the countryside, I began studying in Sichuan Institute of Fine Arts as a major of engraving in 1978, and graduated in 1982. Now I am working in the monthly "Star" as an editor of fine arts. I am a member of China Artists' Association (Sichuan Branch), and a member of Engraving Research Association of China.

Pursue but not follow; seek, seek what I need.



甘庭俭

1958年生，三年知青生活后于1978年考入四川美术学院版画专业，1982年毕业，现为《星星》诗刊美术编辑，中国美协四川分会会员，中国版画藏书票研究会会员

追求而不是追随，寻找，寻找自己所需要的东西。



Green Apples 100 × 100 cm





谭冬生

1955年生，1980年毕业于中央民族学院美术系油画专业。现为湖南省青年美术家协会常务执行主席。作品曾参加全国、省级展览，多次获奖，1988年有13幅作品在美国纽约展出。个人专业成就和事迹先后在“湖南日报”、“南方日报”、“画家”等报刊上介绍。

我把目光投向一个更为深层，更为恢宏的层次，画笔锲而不舍地伸向神秘与玄想；伸向对历史的直觉把握和自然生命的体悟，使作品具有浓郁的民族审美趣味和现代精神。

Hot Earth series

Tan Dong-sheng (m) Born in 1955. Graduated from Central Nationalities Institute as an oil painting major in 1980. I am the day-to-day executive chairman of the Young Artists' Association of Hunan Province. My paintings have been shown in provincial and national exhibitions, and have been awarded many prizes. In 1988, thirteen pieces of my work were shown in New York. My achievements in art have been reported in "Hunan Daily", "South Daily" and "Painter" magazine.

I cast my eye at a still deeper, still vast level, and push my brush unyieldingly to the mystic and abstruse surface, to the intuitive grasping of history, and the awakening knowledge of natural life, so as to endow my works with a strong aesthetic taste and modern spirit.





孙宁全

1963年生。1980年考入上海戏剧学院舞台美术系，1982年油画参加上海“五月”大型画展。1986年油画参加“红黄蓝”画展。

每个人对自己本身都有一种渴望，对我来说，这种渴望在绘画的全过程中让我得到了一片宁静。

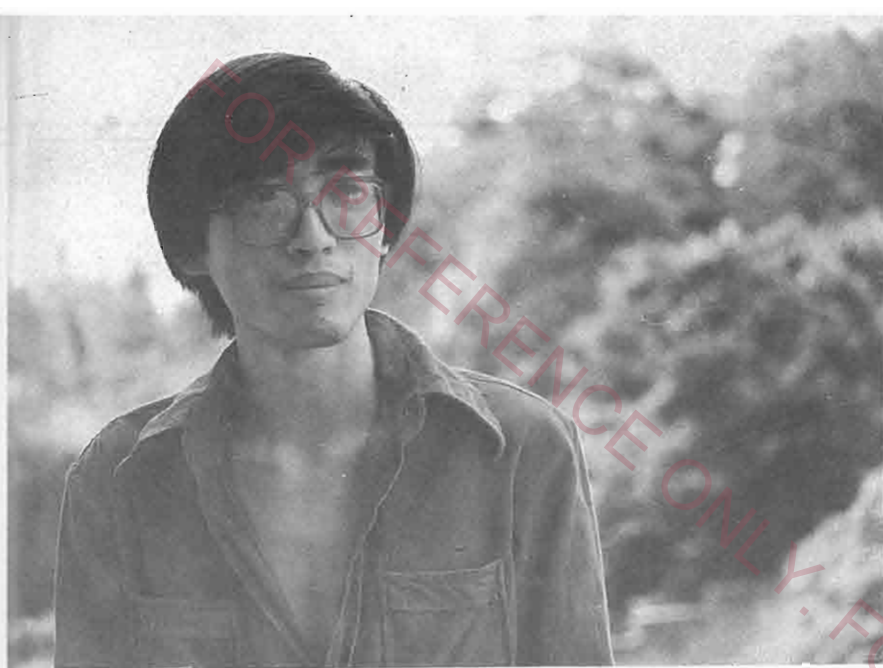


Sun Ning-quan (m) Born in 1963. In 1980, I began studying in the Department of Fine Arts for Stage in Shanghai Drama Institute. In 1982, my painting was shown in the "Exhibition of May" in Shanghai, and in 1986, another painting of mine was shown in the "Red, Yellow, Blue" Exhibition.

Everyone has an earnest hope for himself; for me this earnest hope exists in the whole course of painting, and gives me a blessing tranquility.

Portrait 100 cm × 80 cm





Wang Yi (m) Born in 1957. After working in Shanghai Publishing House of Fine Arts as an editor of fine arts from 1975—80, I began studying in Shanghai Teacher's University as an oil painting major. In 1986, I joined the Southwest Artists' Colony. In 1988, I held a personal exhibition of paintings in Shanghai Art Gallery.

Asking "What is art" is the same as asking "What is man".

In the 20th century of exiled spirit, an artist lives in a world of conflicts. He exposes the eliminatability of this world, and strives to find his own way in the rubble of nothingness.

Beginning from boredom, and building up certainty upon this nothingness.

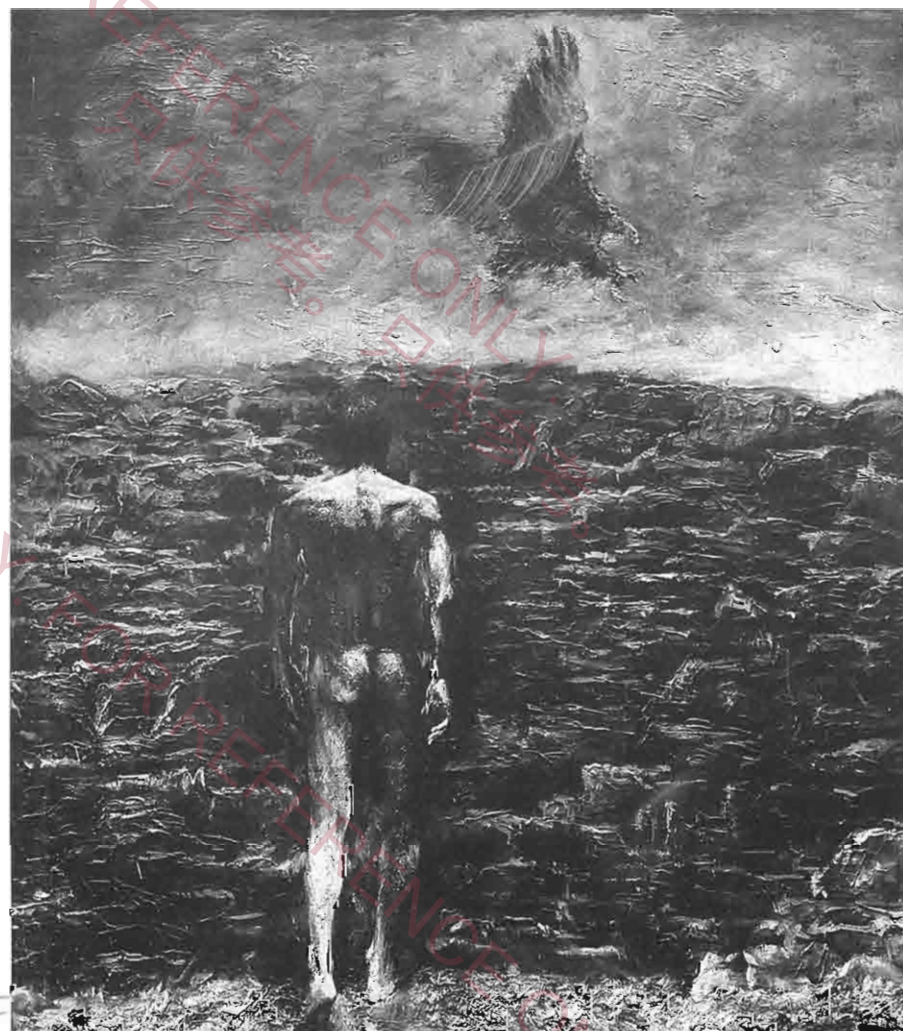
## 王 毅

1957年生。1975—80年任上海美术出版社美术编辑。80年考入上海师大艺术系油画班。1986年参与西南群体。1988年在上海美术馆举办个人展览。

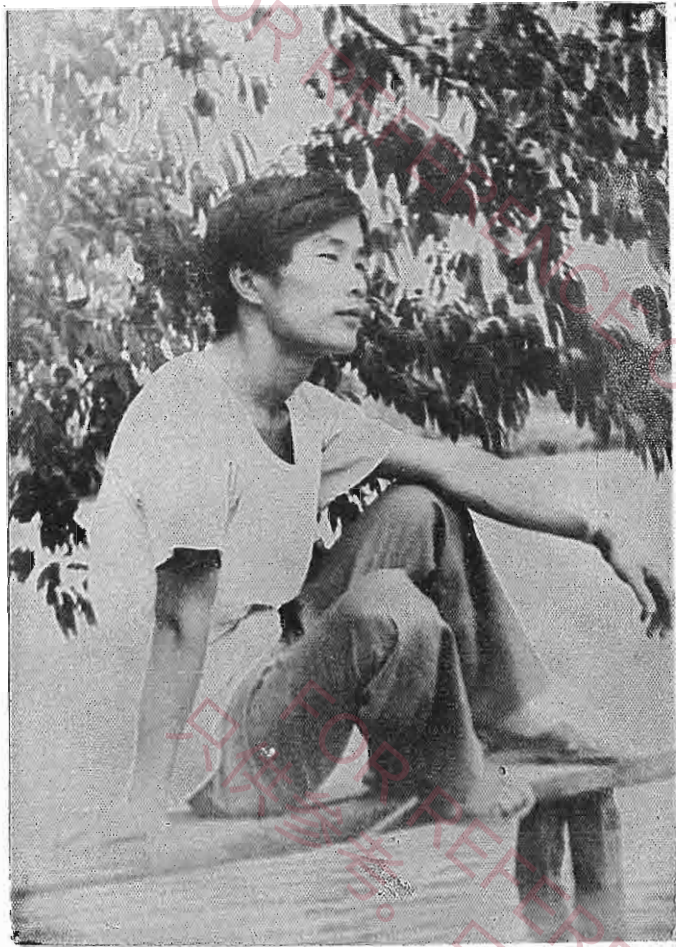
追问“什么是艺术”，就是追问“什么是人”。……

在二十世纪精神的流亡中，艺术家生存在一个冲突的世界中，他揭露这个世界的可消灭性，并在虚无的瓦砾中寻找自己的道路。厌倦是开端，虚无筑造肯定。

Grey Scenery 100 × 110 cm







李荣琦

一九六〇年生。一九七八年考入怀化师专美术科。毕业后留校任教。自八二年起，有十多幅作品参加省级以上展览。八六年本人作品随《湖南青年美术家集群展》在北京美术馆展出，得到《中国美术报》头版介绍。

现为美协湖南分会会员，湖南青年美协执委、地区美协副主席，怀化师专讲师。

静静地去看这个世界，不要思想自己，你就会听到它的声音，自己便也在其中了。

Li Rong-qi (m) Born in 1960. Graduated from Huaihua Normal School as a major of fine arts in 1981, and is now teaching at this Normal School. Since 1982, a dozen of my works have been shown in provincial exhibitions of painting. In 1986, one of my paintings was shown in Beijing Art Gallery, and this event was reported in "China Daily of Fine Arts". Now I am a member of the Artists' Association of Hunan Province, an executive committeeman of the Young Artists' Association of Hunan, and the vice-chairman of the Artists' Association of Huaihua District.

Look at the world with tranquility of mind, do not think of yourself, then you can hear its whispering, and you yourself will be dissolved into it.

Old Men 70×70cm





华 堤

男, 1954年出生。一九八二年毕业于四川美术学院油画系, 其作品多次参加省内外各种美展。现工作四川少年儿童出版社编辑, 四川美术家协会会员·成都画院特邀画师

今天, 我面对着土地。

明天, 还将面对着土地。



Land Man



Hua Ti (m) Born in 1954. Graduated from Sichuan Institute of Fine Arts as an oil painting major, and is now working in Sichuan Publishing House of Children and Youngsters. My paintings have been shown in various exhibitions of painting inside and outside the province. I am now a member of The Artists' Association of Sichuan Province, and the specially-invited painter of Chengdu Painting House.

Today I am facing the land.  
Tommorow I am still facing the land.





Sunset 105 × 80cm

罗 群

1950年生。1982年毕业于四川美术学院绘画系油画专业，现在成都幼师执教。

当在自然中寻找到与自己内心精神相吻合的视觉形式的时候，内心便会进入更深更广的无限空间。

我的画，只不过是尽量把这种体验转移到画布上。

Lou Qun (f) Born in 1950. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1982.

Once a visual form which is in accordance with one's innermost spirit has been discovered in Nature, one may get into an unlimited space with even greater depth and width.

My painting is merely a transcription of such an unutterable experience onto the surface of my canvas.





陈德彬

35岁，曾作知青屯垦云南生产建设兵团3年，后入伍当兵15载，现转业。

行动于艺术是解决精神饥饿和寒冷的最好办法。

Chen De-bing (m) Born in 1953. Worked on a farm in Yunnan Province for three years, then in the army for fifteen years; now retired from the army.

For art action is the best way to meet spiritual coldness and hunger.



No Title



Li Hui—ang (m) Born in 1954.  
After serving in the army from 1971—  
77, I went to Sichuan Institute of  
Fine Arts for further studies. Now I  
am a member of the Artists' Associa—  
tion of China, a member of Guizhou  
Artists' Association, the chairman of  
Guizhou Research Association of Oil  
Painting, and an advanced painter  
of Guizhou Painting House.

李慧昂

1954年生，1971年参军，77年复员。  
1980年进修于四川美术学院。现为中  
国美术家协会会员，贵州油画研究会会长，  
美协贵州分会创作室高级美术师。



Young Girl of Miao Nationality 60 × 50 cm





Wu Hai-ying (m) Born in 1962. Graduated from the attached middle school of Sichuan Institute of Fine Arts in 1981, and then began studying in the same institute as a sculpture major. Upon graduation in 1986, I was awarded the bachelor's degree.

The dramatic history is the very basis of dramatic world. The highest artistic realm is what I am trying to experience all my life. The bringing to perfection of my spirit is a fact I think undeniable.

Mystery

# 武海鹰

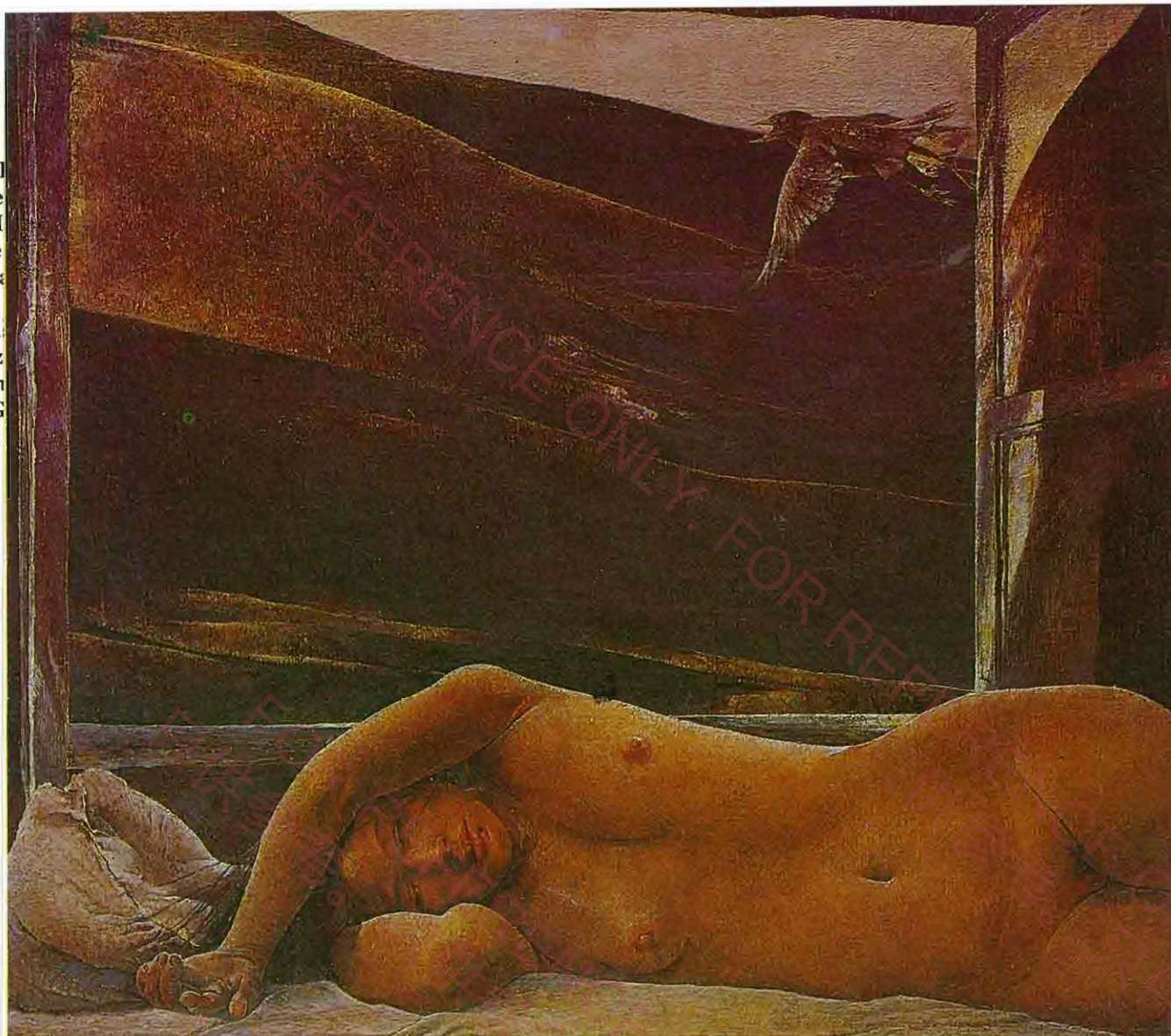
男，生于1962年。1981年毕业于四川美术学院附中。1986年毕业于四川美术学院雕塑系。毕业后分配到成都市城市雕塑工作室，从事城市雕塑创作。

戏剧性的历史造就了戏剧性的世界。艺术的最高境界是我毕生的体验。以雕塑的手段完善我的精神是我不可否认的事实。





After  
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Day, Night

Zhao Hua (m) Born in 1955. Graduated from Sichuan Institute of Fine Arts as an oil painting major in 1982, and is now teaching in Guizhou Institute of Nationalities as a teacher of fine arts.

赵 华

男，生于1955年。82年毕业于四川美术学院绘画系油画专业，现任教于贵州民族学院艺术系。

李

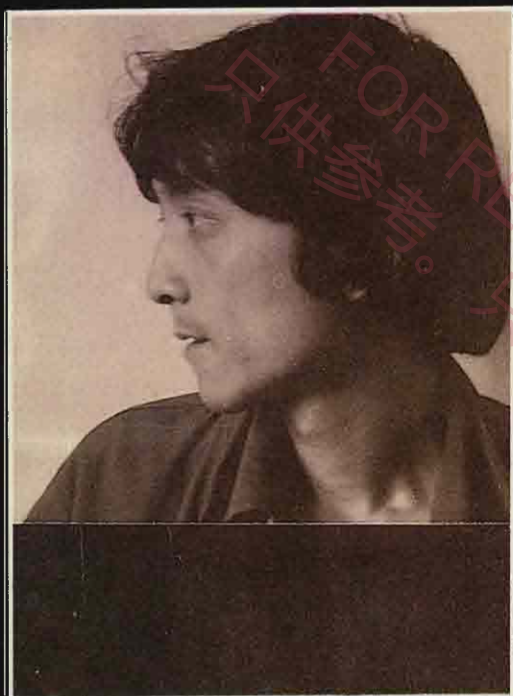
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