

中國美術精品



2022年5月31日第2期 总第25期
Volume 25 Number 2 May 31, 2022

美术绿岛公司 美国得克萨斯州休斯敦市
Art Green Island, LLC. Houston, TX. USA



Chinese Art Excellence Collection

2022年5月31日第2期 总第25期
Volume 25 Number 2 May 31, 2022



美术绿岛公司. 美国得克萨斯州休斯敦市
Art Green Island, LLC. Houston, TX. USA





门 青 陇上人家 170cmX160cm 2022
Qing Men A Family of Longshang

刘昌汉
Charles Liu

出生于中国上海，在台湾成长。国立台湾艺术专科学校毕业后前往西班牙马德里圣费南度艺术学院深造，1978年移居美国，曾在伊利诺州北中学院任教。是当今亚洲以外最重要的华裔画家、艺评人和独立策展人。应邀多次参加国际艺术展览，发表艺术文章600余篇，在西班牙、美国、中国大陆及台湾等地举办过数十次个展，作品在纽约州Herbert F. Johnson博物馆、拉斯维加斯Marjorie Barrick博物馆、苏瀑市华盛顿艺术与科学馆、台湾国立台湾美术馆、台北国立国父纪念馆、上海双年展，北京中国美术馆等机构展出并被购藏。刘先生曾在美国、加拿大和台湾策划多项大型艺术展览，主编《北美华裔艺术家名录》I & II、《台湾艺术家》等。以笔名刘吉河德长期在北美最大中文报世界日报《世界周刊》撰写专栏，以本名在台湾的《艺术家》杂志和中国《收藏》杂志等写稿。出版有获奖著作《百年华人美术图象》、《艺术如此多娇》、《北美水墨画观览》、《游美国、加拿大一发现美术馆》、《北美风景绘画》等，经常获邀在美国、中国大陆及台湾的美术馆、大学和文化组织机构演讲。2011年获美国国家艺术基金会NEA Challenge America Grant荣誉奖励。

孙建平
Jianping Sun

天津人，少年时师从杜滋龄、段无染学习水墨画，后进入天津美术学院学习，获学士、硕士学位并留校任教。也先后参加赵无极绘画讲习班、中央美术学院油画研修班。曾任天津美术学院教授、油画系主任、天津美术学院造型学院副院长、天津美术学院研究生部主任。现为中国美术家协会会员，中国油画学会常务理事，天津美术家协会常务理事，北京当代写意油画研究院创始人之一，北京当代写意油画研究院副院长。

张卫平
Weiping Zhang

甘肃人，中国美术家协会会员、甘肃省美术家协会副主席、国家一级美术师、甘肃省文化系统拔尖创新人才、中国艺术研究院杜滋龄工作室访问学者、甘肃大风敦煌画院院长、青岛理工大学艺术学院客座教授、西藏林芝画院名誉院长。作品多次参展全国各种美展并获奖。多次在《国画》、《美术》、《美术报》、《中国书画报》等专业刊物发表作品，并出版美术作品个人专辑多部。先后在日本、德国、法国、俄罗斯等国家举办张卫平中国画作品展。2018年8月，张卫平携儿女女婿在美国纽约雅博集团艺术馆成功举办了张卫平、王博、张玄“大风敦煌”主题展，纽约电视台、美国《侨报》、《华夏时报》等媒体都作了专题报道。

丁 涛
Tao Ding

江苏人，毕业于南京艺术学院美术系，曾任南京艺术学院艺术设计系主任、教授、博士生导师。现为中国美术家协会会员，美术评论家，江苏文艺评论家协会会员，江苏省国画院、江苏省美术馆特约研究员，长期从事艺术理论的教学和研究，出版有《艺苑漫步录》、《艺林探径》、《艺术概论》、《名师研究·刘海粟》、《中国装饰纹样辞典》等。在教学、撰写艺术评论著作之余，丁涛也进行中国山水、花鸟画创作。其作品笔墨酣畅、俊逸，略施淡色，古风中透着无限灵动和昂然生机。

杜滋龄
Ziling Du

天津人，中国美术学院国画研究生班结业，师从叶浅予、吴国亭、李震坚先生。先后任天津人民美术出版社编辑、副总编辑、总编辑。1996年调入南开大学任东艺系主任、教授，从事美术教学工作。现为中国美协理事，中国画艺委会委员、天津美协副主席，天津市文联委员，中国画季刊《迎春花》主编。先后出版了《杜滋龄写生作品选》、《速写基础训练》、《杜滋龄画集》等多本专著与画集，多次在国内外参展，多次获国家奖励，先后出访巴基斯坦、日本、俄罗斯、德国、法国等进行艺术交流。

编 委 Editorial Board

主编：常君睿 副主编：王 敬
Editor-in-Chief: Junrui Garcia Associate Editor-in-Chief: Jing Wang

编辑（以姓名拼音为序）：褚建真 丁 恒 刘建昌 孙远慧 王承杰 张要武
Editors (In alphabetical order): Jianzhen Chu Tian Ding Jianchang Liu Yuanhui Sun Chengjie Wang Yaowu Zhang

本刊艺术顾问 Art Advisor

(以姓名拼音字母为序)
(In Alphabetical Order by Names)

本刊名誉艺术顾问 Honorary Art Advisor

编者按

由于各种原因，本期《中国美术精品》延期到5月发布。同时，为了保证中英双语期刊的质量，本期起，也由双月刊改为季刊。

感恩39位艺术家，以114幅不同形式和风格的精彩作品，共同完成了这期《中国美术精品》。

首先，本期重点介绍两个画展。一个是4月18日至27日在中国美术馆举办的杨明义艺术与文献展，另一个是5月7日在华盛顿森林湖公园市红天画廊开幕，并将持续到月底的梁伟个人画展。杨明义是汲取了西画元素的国画家，梁伟则是用中国艺术与审美基因来促成现实与梦幻之融合的油画家。两位艺术家成为本期《中国美术精品》之“中”与“西”两个概念意义上的两个亮点。因此，常君睿在访谈基础上，对二位艺术家分别以中文（与梁晨合作）和英文撰写了评论。另外，北辰为西部山水画家包少茂撰写的评论，让人较为深入地理解与杨明义先生那恬静的水乡遥相呼应的雄浑的西部山水风貌。李瑞雯老师则风轻云淡地分享了自己对临读的实践与认识。

本期绘画栏目，以花开头，以果结尾，由陈宜明、高玲霞、丁恬、褚建真用写意的方法，分别在画布和宣纸上展示了瓶花、荷、梅和荔枝的美，也为读者奉上一份吉祥。

本期的人物画，包括先贤或名人、寻常人物和意念人物三个类型。第一类中，孙建平老师的先贤祠系列仍在继续，尤其在喧嚣的日子里，他的作品让人冷静。王博精心描绘的，有梵高那让人无法走进去的眼神，还有一生短暂但极尽其辉煌的乔布斯。第一类的另一幅，是门青多年前凭印象而画的毕加索像。第二类，有门青的《陇上人家》和与毕加索有着类似眼神的不知名女孩，有常君睿刻画的女孩和在电话上聆听而不语的男子。地平线在欧阳卓才的作品中是一种诗一样的远方，他极善于将人物代入到这种遥远而空旷的境地，不论是时代青年男女，还是遥远藏区的母女。在远山、雪原、牦牛的衬托下，张卫平的藏区人物被置于祥和的氛围之中。第三类，有陈卫国将其横置的，被称为脊梁者，有张玄用油画再造的兵马俑和观音像，还有李瑞雯扼要地用毛笔勾写的诗意主角。

本期的风景画，根据对光影不同程度的表达，可以列一个由强到无的光谱。这个光谱中，最强者当属梁伟的作品，他的作品中，光与影不再仅仅是其它主体可见的原因，而是反“辅”为主，成为独立的主体。范毅宏、杨明义、侯君波作品中的光与影的成份也很强烈。范毅宏是用油画表现国画山水意境时，通过光与影营造出艺术家心中的仙山之境。杨明义凭一份艺术家的倔强，在很多人认为很难、甚至“无法”表现光影的国画中，从近看，写出了“床前明月光”；向远看，描绘出“天上一轮才捧出”的境界。侯君波的水墨作品，通过光与影实现了对碧山云雾的刻画。陈少杰、王志强、包少茂、王雄熙的作品中，有光有影，但并不追求“形影相随”的效果，而是根据表达意境的需求，让光与影时有时无，因需而有。雪庐、梁秀东、桂建民、余本海、傅跃慧则奉持一份传统，追求一份存在于诗词歌赋的意境。从无光则无物可见的意义上，他们的作品中也是有光有影的，只是他们强调骨法用笔，光影，甚至造型均在其次。

书法作品依然以诗词歌赋为主要书写内容，包括李瑞雯、杨明义、王克信、雪庐、孙远慧、桂建民、孙宁军、褚建真、刘建昌、王敬的20余幅精彩作品。常君睿奉上的，是结合其面对没有一丝中文基础的美国学生的书法教学活动，用毛笔书写的英文内容。本期的篆刻共有窦晓旭、刘建昌、王承杰、李柏林、桂建民五位艺术家的10方作品，每一方都是刀工精湛，内容令人深思。

本期常君睿推介杨明义、欧阳卓才两位德艺双馨的艺术家加入，为本刊增辉无限！详情请见相关页。

订阅：即日起，本刊开始接受纸本订阅，包括过刊都可订阅，有需要者请联系编辑部：

微信：517450712

电邮：artjunrui@gmail.com

征稿：《中国美术精品》继续向全世界艺术家及艺术理论研究者征集以下稿件：

一、美术作品

1. 华裔艺术家原创美术作品。
2. 非华裔艺术家原创与中国有关的美术作品。

所有美术作品题材、体裁不限，提交作品时，请同时提供精品力作的：1) 高清照片；2) 作品名称；3) 作品尺寸；4) 创作年份；5) 如有条件，请提供英文标题。

二、理论文章

1. 有关中国美术的理论研究文章，文章字数在1万字以内，引文采用美国心理学会（APA）的注录格式。
2. 艺术评论、艺术叙事，即艺术家创作实践中形成的对艺术、对所表达事物的艺术思考。包括艺术家自己的个展专访、日记、随笔，以及对其他杰出艺术家的追忆文章等。
3. 热烈欢迎上述类型的英文文章。

三、投稿方式

1. 微信投稿：517450712

2. 邮件投稿：artjunrui@gmail.com

目 录

艺术论丛

1

常君睿 梁晨 “能见大义——杨明义艺术与文献展”专访.....	1
北辰 包少茂：开启西部山水画的三重境界.....	4
李瑞雯 翰不虚动，事半功倍——谈硬笔临读.....	7
常君睿 梁伟：梦幻与神秘美的创造者.....	10

油 画

15

陈宜明 瓶花之一.....	15
瓶花之二.....	16
孙建平 蔡元培肖像.....	17
潘光旦.....	18
王博 梵高肖像.....	19
乔布斯肖像.....	20
梁伟 平扫过来的光.....	封面
东部华州的春天.....	11
光在行动.....	14
影迎接阳光的树林.....	21-22
影之旋律.....	23
梦乡行.....	24
金凡 海上风景之三.....	25
海上风景之四.....	26
海上风景之五.....	27
李鑫 俯瞰下清宫.....	28
光影乌兰布统.....	29
初春的三角地.....	30
张要武 地平线上的村落.....	31
老屋.....	32
陈卫国 黄河脊梁之二.....	33
黄河脊梁之三.....	34
范毅宏 闻道海外有仙山之五.....	35
闻道海外有仙山之六.....	36
欧阳卓才 小安.....	37
朝圣.....	38
际之一.....	39-40
张玄 兵马俑.....	41
观音像.....	42
门青 陇上人家.....	封二
默写毕卡索像.....	43
妇女肖像.....	44
王敬 远山.....	45
日落地.....	46

	水彩画	47
王曼极	河畔牧场.....	47-48
	山涧.....	49
	小峡口.....	50
陈曙明	林间.....	51
	木堆.....	52
陈少杰	战争之殇.....	53
	塬上放风筝.....	54
	彩色铅笔画	55
常君睿	女孩肖像.....	55
	打电话的男子.....	56
	综合材料	57
陶 鼎	又是一年清明绿.....	57
	夏秋相交的日子.....	58
陈卫国	上南安之六.....	59
	炳灵寺之一.....	60
	国 画	61
雪庐耿峰	焦墨山居.....	61
	宾翁诗意图.....	62
杨明义	书房的月光.....	2
	忆江南.....	3
	渔乡晨曦.....	63-64
	古桥明月.....	65
	江南晨雾.....	66
	水乡月出.....	封底
张卫平	唐巴汉子.....	67
	祥和草原.....	68
王志强	叆叇桃源，近水人家.....	69
	夕照远山古道幽.....	70
李瑞雯	南窗拾趣之三：备宴.....	71
	南窗拾趣之四：酒香.....	72
包少茂	苍野旷原系列之一、二.....	6
	驼鸣深悠上浮云.....	73-74
	高原湿地.....	75-76
梁秀东	林泉高致图.....	77-78
	王维田园乐诗意图.....	79
王雄熙	飞雪祁连之一.....	80
	飞雪祁连之二.....	81
	驼铃声中雁南飞.....	82
桂建民	山居之五.....	83
	山居之六.....	84
高玲霞	风中莲语之一.....	85
	风中莲语之二.....	86
余本海	山居之一.....	87
	山居之二.....	88
侯君波	碧山云雾.....	89

傅跃慧	晨雾.....	90
丁 恬	早梅.....	91
褚建真	荔枝.....	92
	书 法	93
李瑞雯	隶书：地到无边天作界.....	93
	草书：八节滩头上水船.....	94
	隶书：陶渊明文《五柳先生》.....	95-96
杨明义	行书：书画家.....	97
	行书：神交.....	98
王克信	草书：郁达夫诗《钓台题壁》句之三.....	99
	草书：郁达夫诗《钓台题壁》句之四.....	100
雪庐耿峰	篆书：游鱼听琴出，百鸟衔花飞.....	101
	篆书：养心一润水 习静三围山.....	102
孙远慧	草书：陋室铭.....	103
	草书：王维诗《山居秋暝》.....	104
桂建民	篆书：左偃诗《江上晚泊》.....	105
	行书：徐元杰诗《湖上》.....	106
	篆书：书屋楹联.....	107
孙宁军	非 篆书：毛泽东诗《送瘟神》.....	108
	篆书：李白诗《将进酒》.....	109-110
褚建真	行书：陋室铭.....	111
	行书：李商隐诗《夜雨寄北》.....	112
刘建昌	草书：苏轼《望江南·超然台作》.....	113
	草书：朱熹诗《春日》.....	114
王 敬	行书：陈与义诗《襄邑道中》.....	115
	行书：易姚《时事诗作》.....	116
常君睿	行书：安迪·麦金太尔名言“教育”.....	117
	行书：本杰明·弗兰克林名言“知识”.....	118
	篆 刻	119
窦晓旭	壶中岁月长.....	119
	海晏河清.....	119
刘建昌	望湖楼.....	120
王承杰	意与古会.....	121
	易安珍藏.....	121
	真放在精微.....	122
李柏林	空城计.....	123
	美人计.....	123
桂建民	似曾相识，无可名状.....	124
	在雪地上继续撒把野.....	124

Table of Contents

Art Essay	1
Junrui Garcia & Chen Liang <i>A Review of "Showing the Great Righteousness: Yang Mingyi's Art and Documentary Exhibition"</i>	1
Bei Chen <i>Shaomao Bao: Creating the Triple Realm of Western Landscape Painting</i>	4
Ruiwen Li <i>Do not Waste Ink and Do More with Less: On Using Pen to Study a Copybook</i>	7
Junrui Garcia <i>Wei Liang: The Creator of Fantasy and Mysterious Beauty</i>	10
Oil Painting	15
Yiming Chen <i>Flowers in Vase No.1</i>	15
<i>Flowers in Vase No.2</i>	16
Jianping Sun <i>Portrait of Cai Yuanpei</i>	17
<i>Portrait of Pan Guangdan</i>	18
Bo Wang <i>The Portrait of Van Gough</i>	19
<i>The Portrait of Steve Jobs</i>	20
Wei Liang <i>Sweeping Light</i>	Cover
<i>A Spring of Eastern Washington</i>	11
<i>Passing Through</i>	14
<i>The Trees that are Greeting the Sunset</i>	22
<i>The Melody of Shadows</i>	23
<i>Driving to a Dream Place</i>	24
Fan Jin <i>Seascape No. 3</i>	25
<i>Seascape No. 4</i>	26
<i>Seascape No. 5</i>	27
Xin Li <i>Overlooking the Lower Qing Palace</i>	28
<i>Light and Shadow of Ulan Buh</i>	29
<i>The Triangle of Early Spring</i>	30
Yaowu Zhang <i>Horison Village</i>	31
<i>Old House</i>	32
Weiguo Chen <i>The Spine of Yellow River No. 2</i>	33
<i>The Spine of Yellow River No. 3</i>	34
Yihong Fan <i>Oversea Fairy Mountains No.5</i>	35
<i>Oversea Fairy Mountains No.6</i>	36
Zhuocai Ouyang <i>Little An</i>	37
<i>Pilgrimage</i>	38
<i>Boundary No. 1</i>	39-40

Xuan Zhang <i>Terracotta Warriors</i>	41
<i>Avalokiteshvara Statue</i>	42
Qing Men <i>A Family of Longshang</i>	43
<i>Portrait of Picasso based on the Impression</i>	43
<i>Portrait of a Woman</i>	44
Jing Wang <i>Distant Mountains</i>	45
<i>Sunset on the Snowy Ground</i>	46
Watercolor Painting	47
Minji Wang <i>A Ranch by the River</i>	47-48
<i>The Mountain Stream</i>	49
<i>The Entrance of a Small Canyon</i>	50
Shuming Chen <i>A Path in the Woods</i>	51
<i>AWoodenpile</i>	52
Shaojie Chen <i>Mourning of the War</i>	53
<i>Kite Flying on the Plateau</i>	54
Colored Pencil Drawing	55
Junrui Garcia <i>The Portrait of a Girl</i>	55
<i>The Man on the Phone</i>	56
Mixed Media	57
Ding Tao <i>The Green of a another Qingming</i>	57
<i>The Day when Summer and Autumn Meet</i>	58
Weiguo Chen <i>The Yellow River No.6</i>	59
<i>Bingling Temple No.1</i>	60
Chinese Painting	61
Xuelu Feng Geng <i>Mountain Residence</i>	61
<i>Illustration of Huang BinHong's Poem</i>	62
Mingyi Yang <i>Moonlihgt in the Study Room</i>	2
<i>Memory of Jiang Nan</i>	3
<i>Dawn of the Fishing Town</i>	63-64
<i>Full Moon Shines Above the Old Bridge</i>	65
<i>Morning Mist of Jiangnan</i>	66
<i>Moonrise at Water Town</i>	Back Cover
Weiping Zhang <i>Tangba Man</i>	67
<i>Peaceful Grassland</i>	68

Zhiqiang Wang	<i>Paradise Like Homes that Near the Water</i>	69
	<i>Sunset Shines an Old Road on the Distant Mountains</i>	70
Ruiwen Li	<i>South Window Picking Interests No.3: Preparing the Feast</i>	71
	<i>South Window Picking Interests No.4: Wine Aroma</i>	72
Shaomao Bao	<i>Vast Wilderness No. 1&2</i>	6
	<i>Camel Chirping Floats on the Clouds</i>	73-74
	<i>A Wetland of Qingzang Plateau</i>	75-76
Xiudong Liang	<i>The Illustration of Linquan Gaozhi</i>	77-78
	<i>The Illustration of Wang Wei's Poem Pastoral</i>	79
Xiongxi Wang	<i>Snowy Qilian Mountains</i>	80
	<i>The Mountain Stream</i>	81
	<i>The Geese are Flying South, Camel Bells are Ringing</i>	82
Jianmin Gui	<i>Mountain Residence No. 5</i>	83
	<i>Mountain Residence No. 6</i>	84
Lingxia Gao	<i>Lotus Blossom in the Wind No. 1</i>	85
	<i>Lotus Blossom in the Wind No. 2</i>	86
Benhai Yu	<i>Mountain Residence No. 1</i>	87
	<i>Mountain Residence No. 2</i>	88
Junbo Hou	<i>Floating Clouds Over Mountains</i>	89
Yuehui Fu	<i>Morning Mist</i>	90
Tian Ding	<i>Plum Blossom</i>	91
Jianzhen Chu	<i>Lychee</i>	92

Calligraphy

Ruiwen Li	<i>Clerical Script: The Boundless Earth, the Highest Mountain</i>	93
	<i>Cursive Script: Boat on the Beach with Eight Sections</i>	94
	<i>Clerical Script: Tao Yuanming's Article "Mr. Wu Liu"</i>	95-96
Mingyi Yang	<i>Running Script: Calligrapher & Painter</i>	97
	<i>Running Script: Shen Jiao</i>	98
Kexin Wang	<i>Cursive Script: Yu Dafu's Poem "Inscription on the Wall of Diaotai" Paragraph 3</i>	99
	<i>Cursive Script: Yu Dafu's Poem "Inscription on the Wall of Diaotai" Paragraph 4</i>	100
Xuelu Feng Geng	<i>Oracle Script: Swimming Fish Listening to the Music, Birds Flying with Flowers</i>	101
	<i>Seal Script: A Stream of Water for Nourishing the Heart</i>	102
Yuanhui Sun	<i>Cursive Script: Liu Yuxi's Article "Epigraph on My Humble Room"</i>	103
	<i>Cursive Script: Wang Wei's Poem "An Autumn Evening in the Mountain Residence"</i>	104
Jianmin Gui	<i>Seal Script: Zuo Yan's poem "Night Mooring on the River"</i>	105
	<i>Running Script: Xu Yuanjie's poem "On the Lake"</i>	106

Seal Script: <i>Couplet in a Study</i>	107	
Ningjun Sun	<i>Seal Script: Mao Zedong's poem "Send the God of Plague"</i>	108
	<i>Seal Script: Li Bai's poem "Do Drink Wine"</i>	109-110
Jianzhen Chu	<i>Running Script: Liu Yuxi's Article "Epigraph on My Humble Room"</i>	111
	<i>Running Script: Li Shangyin's poem "Night Rain to the North"</i>	112
Jianchang Liu	<i>Running Script: Su Shi's Poem "Looking to the South of the Yangtze River: At Chaoran Pavilion"</i>	113
	<i>Cursive Script: Zhu Xi's Poem "Days in the Spring"</i>	114
Jing Wang	<i>Running Script: Chen Yuyi's poem "On the Road of Xiangyi"</i>	115
	<i>Running Script: Yi Yao "Poems on Current Events"</i>	116
Junrui Garcia	<i>Running Script: Andy McIntyre Quote about "Education"</i>	117
	<i>Seal Script: Benjamin Franklin Quote about "Knowledge"</i>	118
	Seal Carving	119
Xiaoxu Dou	<i>Long Years in the Pot</i>	119
	<i>Haiyan River is Clear</i>	119
Jianchang Liu	<i>A Tower for Viewing the Lake</i>	120
Chengjie Wang	<i>The Meaning Remain the Same as in Ancient</i>	121
	<i>Yi An Collection</i>	121
	<i>Perfection Requires Precise and Subtle</i>	122
Bolin Li	<i>Empty City Stratagem</i>	123
	<i>Beauty Stratagem</i>	123
Xiaoxu Dou	<i>Deja Vu, Indescribable</i>	124
	<i>Being Wild on the Snowy Ground</i>	124

《中國美術精品》使世界对您的品位和实力而注目

Chinese Art Excellence Collection Earns the World's Attention for Your Taste and Strength



页面 Page	白银赞助		黄金赞助		钻石赞助	
	1期 1 Volume	美元 USD	2期(半年) 2 Volumes(6 Months)	人民币 RMB	4期(一年) 4 Volumes (1 Year)	人民币 RMB
双页面 Double Page	\$350	2100元	\$950	5600元	\$1,800	10800元
单全页面 Single Page	\$250	1500元	\$650	3900元	\$1,200	7200元
半页面 Half Page	\$150	800元	\$400	2200元	\$800	4500元

“能见大义——杨明义艺术与文献展”专访

常君睿 梁晨

A Review of "Seeing the Great Righteousness: Yang Mingyi's Art and Documentary Exhibition"

Junrui Garcia & Chen Liang

2022年4月18日至27日，“能见大义——杨明义艺术与文献展”在中国美术馆举行，本次展览由中国美术馆、中共苏州市委宣传部、昆山市人民政府共同举办。这次在中国美术馆展出的，除杨明义自己精选的100件作品之外，还有他收藏的当代著名艺术家的作品及书信等资料。开幕式上，杨明义无偿向中国美术馆捐赠赵无极、沈从文、王己千作品各1幅。展览分为“艺旅水墨”、“艺术人生”和“艺坛交游”三个篇章，全面展示了杨明义的艺术人生、艺术作品，以及他与当代中国艺术及相关各界知名人士的交流互动故事，并以第三篇章点明了本次展览的主题：能见大义。本文也将从杨明义这三个方面，结合杨明义先生本人的叙述，就这次展览做一个介绍。

心属江南

杨明义艺术最大的成功，就是用笔墨表现生他养他，也使他魂牵梦萦的江南美景。

杨明义于1943年生于江南水乡姑苏城。现为国家一级美术师、中国美术家协会会员。现任文化部国韵文华书画院副院长，海华归画院副院长，清华大学吴冠中艺术研究艺术中心研究员，苏州大学客座教授，李可染画院研究员，对外经贸大学奢侈品研究中心高级顾问。

他从小就喜欢美术，1958年，考入苏州工艺美专，受工艺美专吴羊木先生的影响，开始接触中国传统绘画，也由此开始用水墨表现江南水乡。1962年毕业后，他在苏州美术学校任教。1976年，在苏州国画院任画师，他用水墨表现江南水乡的探索有了新的收成。1980年，杨明义去中央美术学院进修了半年。

1980年代，越来越多的人赴国外留学。1987年，杨明义也赴美留学，在旧金山艺术学院深造。1991年毕业于美国纽约艺术学生联盟（Art Students League of New York）。在美国学习期间，杨明义既兴奋，又不能不陷入沉思。兴奋的，是他得以了解并亲眼所见许多少年时期梦寐以求的世界名画，也如饥似渴学习着西方的绘画。沉思的，是他身在美国，却越来越深刻地思念着中国，思念着水乡的风景。学习越深入，他越渴求用自己的笔墨来表现故乡。

十二年后，杨明义身随心走，回到中国，回到江南。他说自己是江南人，平原人，生在水乡，长在水乡，自己最倾心、最想用自己的画笔所表现的，就是平原山水，就是江南水乡。此时的他，从艺术技法上讲，不仅在中国传统水墨的应用上得心应手，对于如何用水墨来表现江南水乡，他已经胸有成竹。回到江南的杨明义，如鱼得水，进入了他艺术创作的黄金阶梯。

这次在中国美术馆展出的100余幅作品就生动反映了他艺术人生的这些轨迹。

墨写水乡

杨明义最早接触国画，是在1958年考入苏州工艺美专学习期间，接触美专的吴羊木先生。在吴羊木先生影响下，他不仅开始钟情于中国画，也了解，并坚信，中国的艺术，必须是书法和绘画结合在一起的一种艺术，应该是书中有画，画中有书，二者缺一不可，因此，他在书法上花了大量的时间与精力。因此，他研习书法，始于魏晋，又精练隶书，也为不同时期青铜器上的金文所深深吸引。在研习历代名帖之后，汲取百家之长，形成自己融篆、隶、行、草于一体的独特风格。

杨明义在书法上汲取百家之长而铸就自己独特风格的路径，也淋漓尽致地体现在他的国画作品中。早在1960年代，美术界讨论中国画要不要光影的年代，接受过素描基础训练的杨明义就开始探索将光影应用到中国画中。他于1967年创作的《月光》有力地佐证了这一点。这一点，他一直坚持了下来，在从美国留学回国后，他国画中的光影元素特征更加鲜明和突出，也由此形成他的江南水乡画中的一个明显的个人风格特征。以他2009年的《姑苏五老峰》为例，传统中国画中，山石的画法需要通过勾、皴、点、染来表现石头的形态，而杨明义的石头虽依稀可见勾皴痕迹，但以月色为背景，用湿笔润染石身，并略微留出石身边缘的反光，让逆光中的石头真如五位沧桑老人在闻得到草香的小坡上讲述古老的故事。

谈到中国画是否需要借鉴西方的艺术，他说这事很简单。西方绘画中优点是相当多的，中国现代成功的艺术家都是在借鉴西方艺术基础上成功的，比如林风眠、吴冠中等。因此，在自己的水墨艺术创作中，他自然要走中西结合的道路。

同时，杨明义认为，自己是江南人，平原人，生在水乡，长在水乡，他最倾心、最想用自己的画笔所表现的，就是平原山水，是江南水乡。2002年，杨明义作品集《水墨水乡》由江苏美术出版社出版，画家陈丹青以《水墨水乡》为题为其作序。杨明义本人很喜欢水墨水乡这个名称，同时觉得自己是一个生在水乡，长在水乡，以水墨表现水乡，就是他这个墨客平生之梦，因此，他也喜欢自称自己的作品风格为水乡墨梦。这也是杨明义一生的一份执念。他说：“我没有什么雄心壮志，我生在水乡，就想用水墨表现水乡，把我的家乡画好。”

从接触国画开始，杨明义从没停止过探讨如何用水墨表现自己的故乡。在2021年创作的《水乡月出》中，他将中国画中的散点透视与西方绘画中的焦点透视结合起来，在一幅立轴画面上，将水乡一片又一片民居展现出来。此时的他，用水墨表现光影已是随心所欲，将一轮皎洁的月亮及其带给水乡的那份朦胧清雅的光辉展示给读者。



杨明义 书房的月光 30cmX37.5cm 1967
Mingyi Yang Moonlight in the Study Room

诚感师友

历史地看，一位艺术家的成功，总和他的社会交往圈有着各种各样的联系。杨明义也不例外，而真诚、明大义就是他获得艺术界及社会上各种人脉的秘笈。

从本次展览看，整个展览得到中国文化艺术，乃至政、商等各界的广泛关注。开幕式上，中国美术馆馆长吴为山亲致开幕辞，盛赞杨明义“尊重面对自然的感受，自由地运用笔墨与色彩，以形写意，借景抒情，传达客观对象与自己心灵世界相互碰撞而产生的旋律与节奏。”出席开幕式的重要人士包括全国政协常委兼副秘书长朱永新及夫人谢玲，中国艺术摄影学会主席杨元惺，全国政协委员、文化文史和学习委员会原驻会副主任刘晓冰，中国文史研究馆副馆长、中国美术家协会名誉主席冯远，中央美术学院教授邵大箴，中国美术家协会分党组书记、驻会副主席、中国国家画院院长卢禹舜，中国美术馆党委书记燕东升，外交部驻希腊原大使罗林泉，国务院参事室原副主任、中央文史研究馆员王明明，全国政协委员文化艺术促进会主席、中国美术家协会副主席杨晓阳，中国美术家协会副主席何家英，李可染画院院长李庚，中国摄影家协会原副主席朱宪民，中国美术出版社原总编辑、民进中央开明画院院长林阳，中国文艺家杂志社主编向阳，书画频道董事局主席王平，荣宝斋画院院长唐辉，光大银行原董事长唐双宁，全国工商联女企业家商会理事长刘亭，新教育研究院副院长、新少年艺术教育节组委会主任王庚飞，中国嘉德（香港）总裁胡妍妍，爱慕集团董事长张荣明，国药集团股份公司股东樊洪，中国保利拍卖中国书画总监殷华杰，北京中贸圣佳国际拍卖有限公司董事长薛世清等。出席开幕式的还有艺术家代表王仲、鲁光、史国良、孙志钧、张维良、范扬、尚辉、白明、冷冰川、张苗、王绪昌、贾宝立、陆天宁、龙友、王瑛、江小鱼、唐辉、朱永灵、王爱红、周雪、顾芳、朱天霓、钟楚天、廖开明等。

如此强大的开幕式阵容，既是对杨明义艺术成就的极大的肯定与嘉奖，更显示了他以艺交友的成就。熟悉杨明义先生的人说：“杨明义老师之所以如此成功，除了他作品的精致，也有他品的推波助澜。”

如前所述，在绘画学习与创作的道路上，杨明义最早是在吴羊木先生的影响下开始学习国画的。小时候，他就对素未谋面的吴冠中和黄永玉两位先生十分崇拜。1973年，黄永玉和吴冠中到苏州采风，他得以陪同两位老师十多天，他当时十分激动而兴奋。最让他感动的是，黄永玉先生还到他家去画画，画的过程中经常指导他。有一天他陪黄永玉一行去一座庙里参观，那里有千奇百怪、姿态各异的古树，黄永玉为这些古树的美所感动，要求大家一起来画。他回忆说：“那天画的时候，整座庙里很安静，大家都特别专心。”

那天，黄永玉深感没画够，要求杨明义第二天单独再陪他去一次。

第二天早上五点半，杨明义就到宾馆去找黄永玉，他到宾馆后发现，老师已经起来，在收拾他的画具。黄夫人有些

他们起得太早，黄永玉歉意地对爱人说：“对不起，打扰你休息了。不过为了艺术，只能这样子。”两人于是乘公共汽车去庙里画了一整天。晚上回宾馆的路上，黄老师对杨明义说：“明义，你要记住，生活永远是美好的，所以我们要热爱生活，要善于发现生活中的美。另外，人不可能一辈子不犯错误，如果犯了错误，一定要坚强，要重新站起来。”这话好像有些打预防针，后来黄永玉先生遭受批判，有人劝杨明义揭发黄先生，他无话可说，就被派到五七干校劳动。



杨明义 忆江南 69.5cmX68cm 2006
Mingyi Yang Memory of Jiang Nan

吴冠中对艺术的执着、他的努力、对生活的敏感，以及他的水墨画风格都对杨明义的影响很大。后来杨明义又陪同吴冠中去周庄写生。吴冠中也感叹杨明义对水乡的痴迷，在他的评论文章《苏州画家恋水乡——杨明义的画境》一文中，吴冠中说：“他这个苏州人长期陶醉在杏花春雨的小溪流水之中。”也我赞扬他“他画面倾向大胆的概括，在整体水墨淋漓的概括中突出某些形象的特征，如高跷的屋脊、尖尖的船头、锋利的桅、飘逸的网……人烟稠密的江南村镇似乎在水气朦胧中显得分外娇俏。”（吴冠中，2004）

除了虔诚地陪同老师们经常去水乡采风写生，他也不断地将故乡美景介绍给好朋友们。

杨明义与陈逸飞是好朋友。谈到陈逸飞，杨明义赞不绝口。他说陈逸飞在出国之前就已经是一位非常成功的画家，基本功好，画人物能抓住重点，留下许多优秀的作品。后来陈逸飞到美国之后，当时打电话不方便，于是两人经常通信。陈逸飞说自己在画廊打工修画。有一本杂志请他画中国的风景，他画了些著名的景点，比如北京的天坛等，但希望能画些不一样的风景，希望杨明义给他些建议。杨明义毫不犹豫，建议他画江南水乡。陈逸飞收到杨明义的信后非常兴奋，让杨明义给他寄些水乡的照片。当时杨明义在中央美院进修，手头正好有一些周庄的照片，他觉得陈逸飞在美国不容易，就把这些照片全部寄给陈逸飞。陈逸飞收到他的照片，画了几幅水乡风景，交给画廊去卖，两天就全部卖光了。那年暑假陈逸飞回国后，要求杨明义带他去无锡采风，虽然天气很热，但一听杨明义说到周庄，他一下子兴奋起来。当时没有船，陈逸飞说咱包船去周庄吧。杨明义好不容易找到一艘船，愿意以28元人民币的价格，带他们去周庄。

那天晚上周庄小学放电影，他们一起去看电影。第二天继续浏览周庄，陈逸飞开心得不得了，拍了许多照片。这些风景照片，后来都成为陈逸飞江南水乡油画系列作品的主要资料来源。

参考文献

吴冠中. (2004, 12 15). 苏州画家恋水乡——杨明义的画境. Retrieved from 人民网: <http://43.250.236.5/GB/41426/41064/41129/3056296.html>

包少茂：开启西部山水画的三重境界

北辰

Shaomao Bao: Creating the Triple Realm of Western Landscape Painting

Bei Chen

论及西部山水画的兴起，写实主义、“徐蒋体系”的驱动功不可没；正是后者的催化，西部的自然山川才有幸并入中国艺术的美学版图。在这一背景下，进入21世纪以来，尽管个性化的体验和表达，使现代山水有了多重转向。但我要强调的是，具象山水依然方兴未艾；细读文本，尤其以宏观视角、全景式描绘西部山水上，包少茂很可能是最后的终结者。就其不同类型的作品而言，他开启了西部山水画的三重境界——自然之境、荒寒之境和梦幻之境。

自然之境——至大至刚

在本土山水画家中，郭文涛和陈天铀的形式风格，或豪迈或沉雄，复活了回荡在西部自然中的金戈铁马之声，这种类似边塞诗风的精神气概，既与西部自然的结构形态和宏大气势相颉颃，也应和了改革开放、高歌猛进的时代氛围，具有强悍的视觉冲击力，为世人所认可和熟知。创作之初，包少茂受其影响和吸引是必然的，所以才有机缘拜陈天铀为师。一般而言，观念的不同，导致笔法与山水结体之间产生变异。但包少茂的山水实践，并非观念先行，他一开始就摆脱了前辈画家背负的以历史为主体的人文精神，从笔墨语言的尝试和探索中，提炼出符合自己生命底色的山水信仰：包少茂从小生活在著名的当归之乡——岷县的大山深处，在那里，岷山尽管驰名天下，高不可攀，却长期笼罩在贫寒之中，一种巨大的力量在这种反差中产生。当他走出大山之后，这种感受和经验就更加突出了，“岷山”成就了他最初的绘画，又矗立在记忆和视觉的尽头，成为永远的指引——至大至刚，崇高而又圣洁。由此出发，构成了包少茂西部山水画的精神谱系。

包少茂的山水是干净的，清清爽爽，自然而然，不附加多余的东西。很早以前，他从小圈子的封闭中突围而出，远走、游学于京师和全国各地，也算应了老子所讲的“以其不争，故天下莫能与之争。”功成名就之后，终成一方诸侯，任定西市美协主席，可谓实至名归。从生活到创作，包少茂都是老庄的信徒，如庄子所言：“吾生天地之间，犹小石小木之在大山也。”在画中，他让自我谦卑地融入“小石小木”的构件之中，把实体感很强的点子皴，发挥成斜线密布的笔法，根据“真山水”的结构和物理特征，组合为形与质完美融合又变化多端的一个个三角形山头，大大小小，错落有致，看似漫不经心地从下而上排布、布局，实则有序而严谨，紧密的笔触和墨色的精微、明暗变化，像卷地而起的天风洗净了大地上的阴霾，打扫出一个干净的场。每个山头的朝向不一，但作为一个整体，又保持着彼此的呼应和动力平衡，共赴一个神仙的聚会。这种苍茫、辽远、充满浩荡之气的大魄力布局，必有非凡的内在灵气和自信心，赐予人心旷神怡的审美享受。

包少茂营造的自然胜境，最大特点如前所述，在于逼真的空间感和内敛的笔墨，共同构成一种强大的视觉张力。在这里，必须指出的是，中国绘画的书写性不仅有技巧和视觉上的效果，而且含有伦理和哲学上的意义。从书写性到绘画性笔墨的变化，包少茂将各种皴法十分巧妙地包裹在湿墨晕染的底色之中，根据山势向上攒动的过程中，逆笔行之，错峰出之，如刻刀在石面上随意行走，笔迹常常出现断续或痉挛的感觉，且能一如既往地“生之蓄之”，绵绵不绝，显得沉着而有节制，藏起了本身的锋芒，却藏不住大山的骨气。在讲到“营魄抱一”时，老子说了句很精妙的话：“天门开阖能无雌乎？”“雌”是守静、守弱、守柔，柔弱胜刚强，弱者道之用。包少茂的“雌”性笔墨，反而使其“自然之境”的至大至刚不仅变得更为强大，而且更显其壮美的风采。在再现性山水中，包少茂抛弃了刻实而光滑的硬边风格；何况自然最本真的呈现，还在于他忘我的笔墨表现，既不失自然物理结构，又有超然物外之美，这是他的山水意涵亲近南派山水的缘由所在。

荒寒之境——幽绝浑沦

在国画的审美传统中，历来讲究诗画一理。唐代的司空图著有《二十四诗品》，从总体上衡量不同类型的诗歌创作，言其差异，明其特征，堪称“境界式批评”。诗境来自于心境，心境是在与物境相调和的基础上产生；也就是说，审美的深入和人生的真实意义的揭示处于同样重要的位置。以此对照包少茂的山水，可以借来一用的阐发，如《豪放》一品，讲到“天风浪浪，海山苍苍。真力弥漫，万象在旁。”包少茂以唐古拉、昆仑山系为题材的水墨作品，包括青绿山水《玉龙快雪图》《玉龙近天舞苍穹》《泉水如琴出雪谷》《海拔5013米拉山》系列所呈现的山水图式，就有这样的感觉，都是纵肆潇洒、无所拘束之作，都给我们呈现了一个万般皆然的自在实体。多数画品无所谓主峰，也非小山簇拥大山的关系，而是无数的山头回环、牵连的力与势的综合体现。其构图突出正面观的透视效果，起伏的山峰延绵列出，留白的部分是云气、白雪、溪流，穿行其间；线皴的部分是山脊、崖壁，历历分明，相互映照，把人带入生气远出、深邃精神的荒寒之境。

荒寒之境，也是远离尘寰的静寂之境。对于包少茂来说，西部的大山大水不是膜拜的对象，而是放逐心灵的处所。

正如《超诣》一品提到的“如将白云，清风与归”，在这里，清风自清风，白云自白云，在清风、白云所营造的气氛和自然的节奏中，没有主客、也无物我之别，充分体现了空灵澄澈的自然之本性。《飘逸》一品中这样讲道：“如不可执，如将有闻”，为画作了最佳的注脚，这无疑是禅宗所追求的最高境界，意思是：破除了我执，才能听到天籁的妙韵。在洁净无尘的自然山水中，放空心灵才是最好的状态。久久地凝视，心灵就会归于一片庄严的静寂。当然，这种体验和感受的获得，在包少茂的《苍野旷原系列》中尤其明显。至此，包少茂已不满足于具象山水的宏观描绘，如果他的“自然之境”矗立在人世的边缘，还可以看到经幡猎猎，麋鹿奔驰，那么，到了《苍野旷原系列》，他就不再停留在一般的视知觉层面，完全进入了“思接千载，视通万里”、“精骛八极，心游万仞”的思维通道，追寻生命的本源之水，发出屈原的《天问》。

《苍野旷原系列》呈现的视界，更为恢弘和苍茫。在荒寒之境中，逻辑的推理、认知活动派不上用场，一切显得混沌而广大。那些属于“自然之境”的具象山水落点于形式，但“形”在传统美学中，历来有“常形”和“无常形”两种形式，“无常形”不仅仅指云烟雾气，包括山石竹木在内的“常形”事物，永远处于变动不居之中，所以，破除笔墨成法，才能得笔墨之韵，真正的美不在于它所依附的形，而在形式背后那种恍惚迷离的意态。从“常形”跨越到“无常形”，几乎是包少茂必然的选择。在《苍野旷原系列》的八尺立轴上，他大胆地采用泼墨、“三远”构图法，集具象、冥想、印象、抽象为一体，用笔机敏而细腻，在流动与静态的动态平衡中，重山叠嶂和诡谲云烟一起，构成的连续不断的幻觉空间，借《庄子·逍遥游》“怒而飞，其翼若垂天之云”一语，实能自状其画。初看灰墨统一的画面，给人一种寂然空漠之感，以“墨分五彩”的效果加以衡量，就会发现“荒寒之境”的实质性意义，在于幽绝浑沦的宇宙生命，展开的恰恰是周流不息、水流花开的世界。

神秘之境——如梦似幻

中国人讲究情怀和语言上的魅力，包少茂的西部山水画，绝非一般标榜笔墨的山水画，或像花鸟画所提倡的那样，通过“描叶则劲利中求柔和，描竿则婉媚中求刚正”来扬才露己、风流自赏，包少茂没必要刻意强调这一点，他的西部山水之所以一望而知，具有很强的辨识度，在于这些画以气概和境界取胜。一俟出现《大岳云起图》《秋朗溪幽》《藏家雨后秋更高》《山溪出云涧》等作品，他将原先“自然之境”中出现的点景符号——藏寨、经幡等物象的宗教色彩，转化为山峦与远景的晕染色，让重山叠嶂放射出类似夕照下的万道金光，如梦似幻，令人目夺神驰。画面中针对山体的勾勒皴擦，充分发挥笔墨“运转变通”的书写性特点，带着一种自发与天然的梦幻情调，“荒寒之境”中的“寂然空漠”之感不知不觉消弭于无形，至此，在《西域意象系列》中营造出了一种前所未有的氛围，似有一种声音回响其中，由此导向并成就了一个完全超越现实的“神秘之境”，促使审美的心灵在“水流花开”的生命潜流中，走向“自得”、“自由”和“自在”的境界。

《西域意象系列》保持了《苍野旷原系列》“幽玄浑沦”的意境，书写性的勾皴逸笔草草，神龙见首不见尾，因为色彩的晕染、铺陈和抽象性表现，色与墨的互渗更显浓烈、深沉，气象也更加宏伟而苍茫，渲染出“人神共舞”的梦幻空间。包少茂开启的西部山水三境界，内在的脉络清晰明了。“自然之境”彰显出西部自然的宏阔远景，如缺乏敬畏之情和宽广的心胸，就很难描绘出如此至大至刚的天地境界；《苍野旷原系列》昭示的“荒寒之境”，将万千世界的奥秘映现于其中，在周流不息的宇宙生机中，“人”与“境”冥然契合，《二十四诗品·洗练》讲“空潭泻春，古镜照神”，说明只有放“空”意念，才能见自然之“神”；到了“西域意象系列”，“荒寒之境”中隐匿的“人”、“灵兽”，在浪漫主义的瑰丽想象中一一复活、重现，这里的“人”并非个体之“人”，而是修道成仙的“大我”之“人”，不由人想起傅抱石的“骚体”山水画，想起《离骚》中那些“若有人兮山之阿，被薜荔兮带女萝”的人物，想起诗中有关“登昆仑兮食玉英，与天地兮同寿，与日月兮同光”的描写。

昆仑山系、三江源，素有“万山之祖、众水之源”之称，受山水的恩赐和熏陶，自然崇拜的心理驱动，造就了西部自然、人文与宗教密不可分的“神秘之境”，也成就了包少茂的艺术，这是必须要指出的一点。正因如此，在人文赓续的过程中，敦煌壁画的元素进入《西域意象系列》是必然的，包括把张大千手中光大的泼彩山水技法，在神秘幽玄的山水之境中，还原为更为鲜活的信仰之光，都是妙悟在生命深层的一种揭示。从中可以看出，包少茂不是“一招鲜吃遍天”的画家，面对西部山水，他也在不断的思考和深入。从“自然之境”到多时空的“荒寒之境”，再到超现实的“神秘之境”，包少茂的西部山水画创作，既有时间上的递进关系，又是在多重时空中交叉展开。这使我想起“君子不器”的古训，作为一个画家的境界，不是来自于绘画本身，而是来自创作主体的天下关怀，来自对人类自身命运的探讨和对真理的领会，“不器”就是要超越自己的专长，所谓工夫在诗外。天地有大美而不言，我想，这是一个批评者，最终唯一能和创作者达成一致的地方。



包少茂 苍野旷原系列之一、二 246cmX62cmX2 2014
Shaomao Bao Vast Wilderness No. 1&2

翰不虚动，事半功倍

——谈硬笔临读

李瑞雯

Do not Waste Ink and Do More with Less: On Using Pen to Study a Copybook

Ruiwen Li

学习书法的过程中，“读帖”是接近古人、学习传统、正己手脚不可或缺的功课。人人都不否认这个过程的必要性，也会通过适合自己的方式去读。方法的不同，必至效果的“泾渭”。我很惜时，也吝啬纸墨，不仅要追求读帖的效果，读帖的时间、甚至所用纸、笔、墨也会考量。

很多学习书法的人，见一本喜爱的帖，立即开始用毛笔临摹。个人觉得，书法之路无异于日常走路，熟悉的路，几条直道，哪里拐弯，有几个岔路口，每个路口自己该走哪条路，大概几时到达目的地等等，心里一清二楚，于是走路就成为一个自然的过程，也是一个放松、享受、还可以欣赏沿途风景的过程。如果走一条从未去过的路，心里就会缺少底气，也可能会前怕狼后怕虎，面对岔道时，也必得停下脚步弄清楚该何去何从。

和走路一样，书法的要点就是以最快的方式熟悉自己要走的路。怎么做？我的做法是，在临帖之前，先将拟书写的內容用硬笔以工整、易识别的字体抄录下来，同时，弄清法帖的时代背景及文意。再反复研究原帖对文本内容的表达方式，以及这种表达方式中的艺术风格。在此基础上，再去读，去临，就会收到事半功倍的效果。我把这个过程称之为“临读”。

近日，欲临白蕉《兰题杂存》，照例从之。然方录数行，面对白蕉的作品图片，忽心生一念：何不在用硬笔抄录的同时将白蕉的笔意直接边读边临下来？于是，手持硬笔，放慢了抄写的速度，边读，边临，反复琢磨，这，就是我所说的“临读”的过程。

既为硬笔，它不似软毫那样容易水墨洇渗。这样，在临读的过程中，就可以根据自己理解的深浅和快慢，从容书写，遇到行笔的关节处及结字的奇妙处，都可以放慢笔速、甚至可以“定格”在那里揣摩再三，给自己思索的时间，让自己有时间提出问题，有时间与自己以往所习的书写技法进行对比，查找自己的“痼疾”、“不到位”之处，以及自己所缺少的“范儿”。给自己时间，反复推敲和回答诸多“为什么”，同时还可以去加深自己在“临读”中的思维记忆。恰如深山探宝，仔仔细细地寻觅，不必赶过场似地一带而过，也不须像软毫临帖那般“赶罗”，而变成了品茗般的享受，慢慢地品琢眼前所发现的曼妙风景。

如此，在临读的过程中，不仅新帖慢慢由我生疏变熟悉，如同新路成为熟悉的老路，新帖中以往并未注意到的精妙之处，也如同一条新路上未曾注意到的风景，会一片片展现出来，让人如入桃源之境，感到心旷神怡。

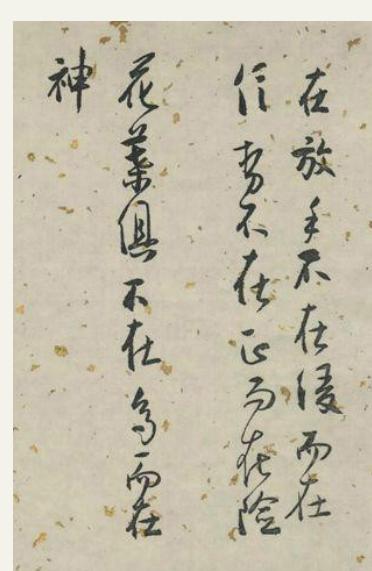
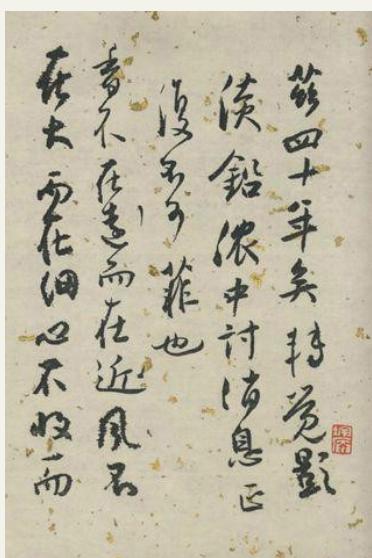
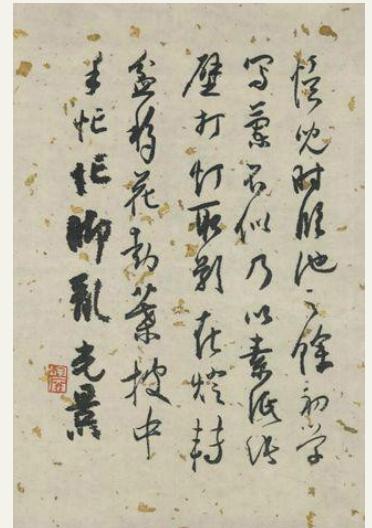
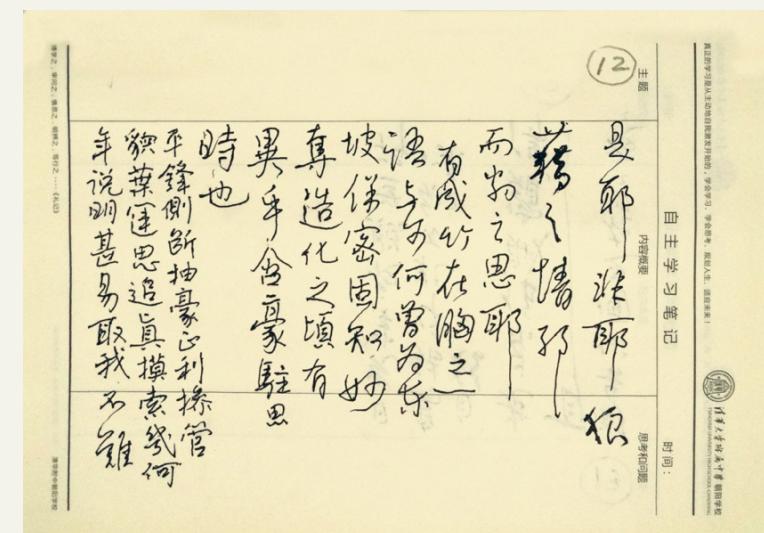
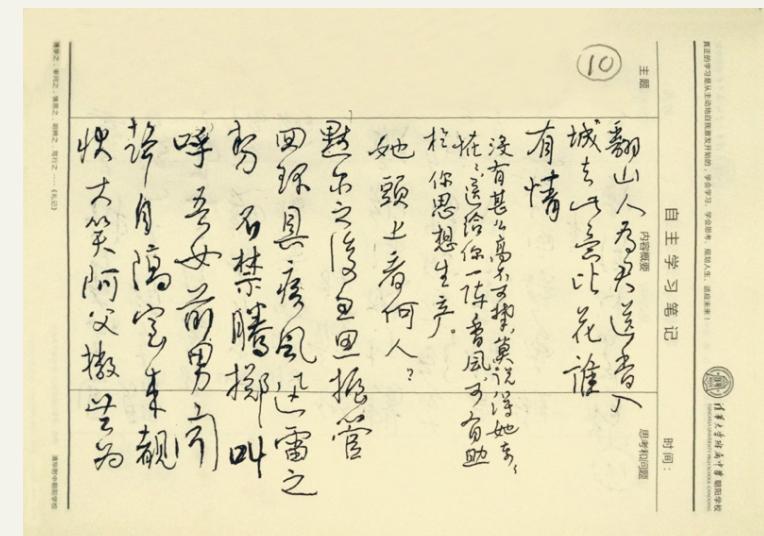
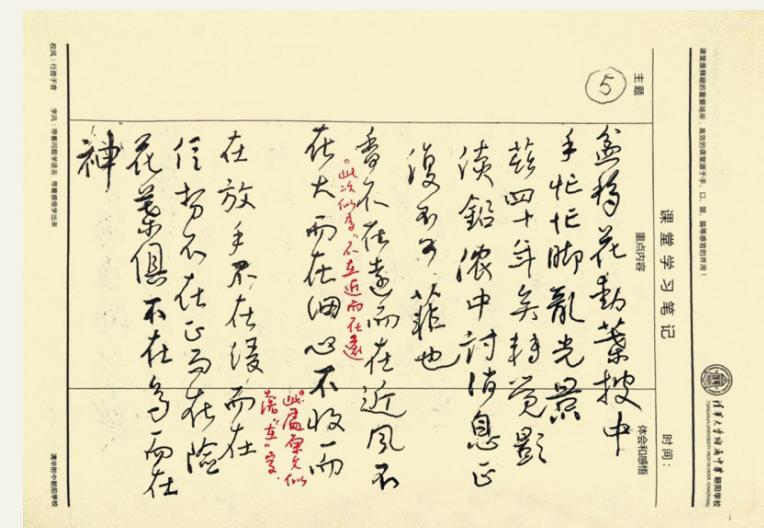
下面一步，则正式用毛笔临摹，此时，对原作已经了解，写起来则更是一种愉悦、一种轻松、一种“私淑”的享受。悠哉！快哉！等到将该帖的精华融入自己既有的书风而进行艺术创作的时候，便已进入表达的高度了。

由此，愚以为以硬笔的“临读”来替代“目读”，心用得多、笔墨用得少；翰不虚动，事半功倍。

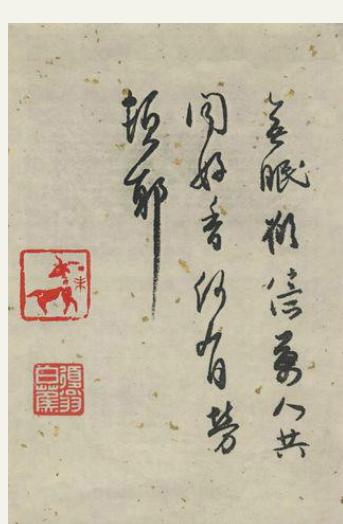
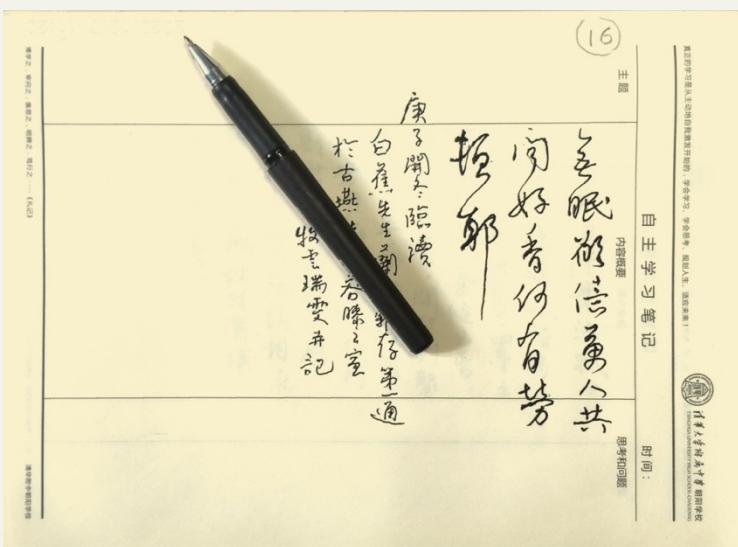
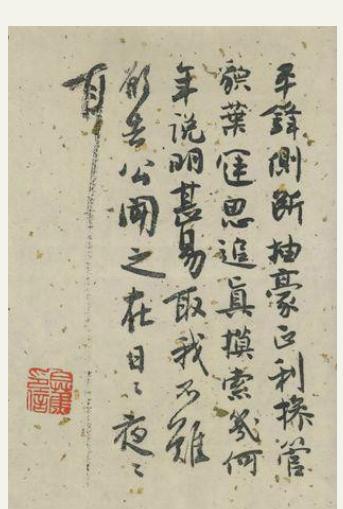
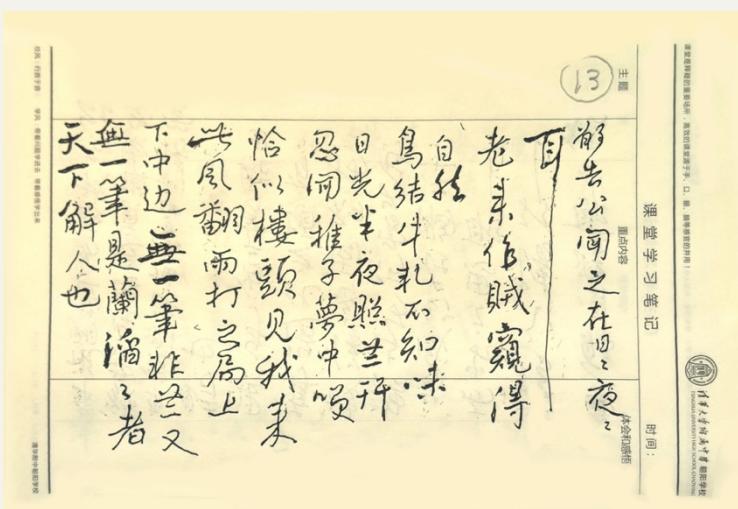
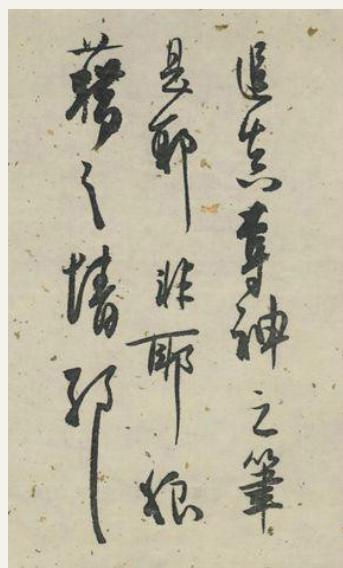
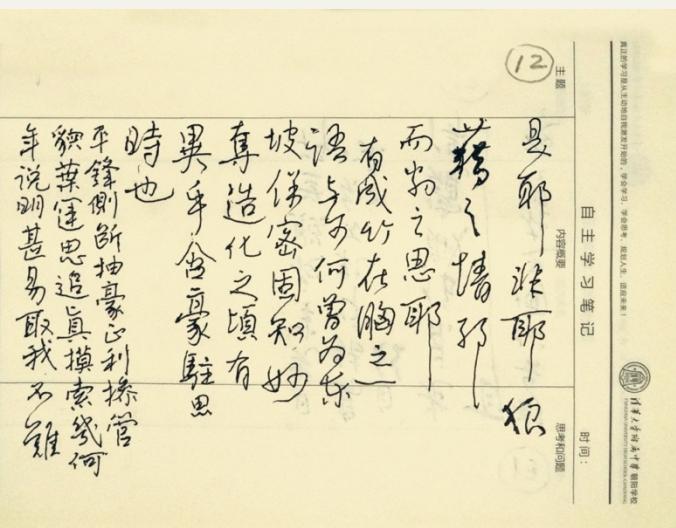
我以此法“临读”了千余字的《兰题杂存》，虽只有16页，耗时不少，但收获颇丰。

现选附几幅硬笔“临读”手稿，博读者一读。

2020年12月书并记于古燕北郊容膝之室



李瑞雯钢笔临读《兰题杂存》与原作对照选刊之一 19cmX26cm 2020
Ruiwen Li's Copy along with the Original Calligraphy About Orchid Part 1



李瑞雯钢笔临读《兰题杂存》与原作对照选刊之二 19cmX26cm 2020
Ruiwen Li's Copy along with the Original Calligraphy About Orchid Part 2

Wei Liang: The Creator of Fantasy and Mysterious Beauty

Junrui Garcia

梁伟：梦幻与神秘美的创造者

常君睿

The Art Dream Nurtured by Parents with Love

Wei Liang was born in Suining, Sichuan Province of China in 1959. He started to draw when he was very little. At that time, he lived mostly with his aunt because his mother was too busy, and his father was working in the army. Through his aunt, Wei Liang's mother learned that he could draw better than his peers. His mother proudly wrote a letter to his father about his art talent. Wei Liang's father then turned his love and thoughts for Wei Liang into a kind of strength, so he collected a lot of paper and made more than a dozen sketchbooks for him. Wei Liang was touched deeply when his father came back home and gave him these sketchbooks along with a big box of pencils. This greatly stimulated his enthusiasm for the art. One time, the art teacher at the school got sick. The school asked Wei Liang to draw on the black board so the class could follow him. The experience of substituting the teacher gave him more confidence to go further on the art. To make him do better, Wei Liang's mother asked an artist to teach him. The teacher painted Chinese art. He didn't teach Wei Liang much but just let him watch when he paints. It wasn't difficult to learn what the teacher tried to show him. The little obstacle for little Wei Liang was that the teacher used rice paper which the water and ink could seep into and spread out to create special effects but what Wei Liang had was drawing paper that his father gave to him. Another problem was intrinsic. Chinese painting uses more black ink, but little Wei Liang liked to use brighter colors. This made him leave his first teacher but kept exploring his own ways to draw and to paint.

At about the end of the Cultural Revolution, Wei Liang became the last group of young people who joined in the "Up to the Mountains and Down to the Countryside Movement". After three years working in the countryside, he joined the Chinese army. Because of his art talent, the leaders assigned him to work as a literary soldier. He didn't need to attend the military training but worked as an artist in the army. This gave him a good chance to learn and improve his artistic skills. He also served as a radio and film operator in the army.

Also because of his art talent, he was moved to the Army Headquarters in Beijing. As the part of the mission, he attended an art workshop conducted by the professors from the Central Art Academy of China. The training included restrict realistic drawing, painting, and creation. He loved the third part, the creation more because this confirms him that he doesn't have to simulate somebody's art but draw or paint creatively. This idea drove him to start creating a unique style that he can proudly say it is his own. Since then, his artworks started being acknowledged and published in the art newspapers and magazines.

1982 was a significant year to Wei Liang. He took the enter exam to Sichuan Art Academy. Among thousands of students, Wei Liang was one of the 11 who were accepted. Four years college life laid a solid foundation for his artistic path. After graduating in 1986, Wei Liang was hired as the art director of Audio-Vision Education Center by the West China Medical Sciences University, which merged with Sichuan University in 2000. He has done multiple works there including teaching art, creating illustrations, animations, educational videos, and planning TV programs. More important for him was at the same time, he continued creating art works and winning art awards.

The Path to Free Expression

If he had stayed in China, Wei Liang would be success like many artists working in the colleges. However, his destination was changed when he came to the United State. It was 1989, he became a visiting scholar at the University of Washington. Everything was so different for him. He was so excited to explore this new world to him. As Vivian Neibor wrote, "He loves to explore the many vistas of the country through travel, and often escapes into America's natural parks and forests." (Neibor, 2021) He couldn't keep the beauty that he saw just in his heart but must paint them out with passion. This is how Wei Liang started turning his art talent to free expression, to create the beauty that he sees and imagines. At the

same time, he created Wei Liang Art School and taught art six years.

For an artist, in addition to creating unique and beautiful works, it is also important to find collectors who appreciate their art works and are willing to buy them. To bring his artworks to more audiences, Wei Liang started to introduce himself and make connections with galleries in Washington. With his unique and beautiful art along with his sincerity and honesty, Wei Liang has built his path of free expression. Besides participating selected group exhibitions Wei Liang started to have his solo exhibition every year since 1995. Davidson Gallery, Gunnar Nordstrom Gallery in Washington, University Shenzhen Art Museum, Ausai Gallery Shanghai at Art Expo Los Angles, Luofu Art Museum Shenzhen, and Asian Culture Center respectively held Liang's solo exhibition.

Impacted by the COVID, Wei Liang's solo exhibition was suspended between 2020-2021.

With the advent of the spring of 2022, Ms. Debbie Tomassi, used to be an artist. Now the owner of Red Sky Gallery decided to hold Wei Liang annual solo exhibition in 2022. The exhibition was opened on May 7 and displaying Liang's 34 art works. Half of these works were painted in recent 5 years. Wei Liang met his fans on the opening ceremony. Matt Knowles played live music while the guests enjoyed the food made by Lake Forest Grill. The exhibition will run until May 31.

In the days when the sky is shrouded in the haze of war and COVID, Wei Liang's painting exhibition brightens these days, just like his works, it brings sunshine and beauty.

Obviously, this is a new start for Wei Liang and his art.



梁伟 东部华州的春天 88cmX118cm 2005
Wei Liang A Spring of Eastern Washington

The Fantasy and Mysterious Style

There is an unwritten custom in the art world that many artists like to categorize their work under a certain well-known style, such as realistic, impressionism, modernism, postmodernism, expressionism, etc. Wei Liang is an exception. He doesn't believe that he can categorize his work to any of these art styles. As an artist, he did receive restricted academic training on realistic painting and learned a lot about other mainstream art styles. Talking about style, he neither desires to just copy the world he sees nor want to paint abstract or any other styles. He wants to recreate new scenes that integrate the beauty of the nature and his dreams and imagination, i.e. fantasy. Some of his fans used another word to describe his art, that is mysterious. The two words from himself and his audiences can be used to name Wei Liang's art: Dreamlike and mysterious. He likes it. The fantasy and mysterious style of Wei Liang's art can be defined based on the general feelings, the main elements, and the perspective techniques in his art. When an audience gets close enough and stand in front of a piece of Liang's art, regardless of who you are, where you come from, what's on your mind, you feel calm down instantly because his art brings you to a new world. This is a world that you feel you know very well yet quite different. Wei Liang can make nearly everything such as human, or trees, cars, roads, fields, rivers, clouds, and so on, as the subjects in his painting. Once the subjects are decided in a painting, Wei Liang would build the relationship, the interaction, the conversation between them, and then create an environment for the scene.

Look at A Grove in the Sunshine which was painted in 2008. The subjects in this painting are the two groups of fall trees which the artist calls the groves. One group is red and the other one is yellow. They live on the same land, bathed in the same sunlight. They have different shapes and amounts, therefore, they cast different shadows, and show different beauties. Dynamically, they seem to have a conversation about their respective stories, the same environment they share, and maybe about the whole universe. The environment has very rich colors and values but subtly simplified into a couple of layers. The front layer serves the warm sunlight and cast shadows while the mid-scenes set off the subjects. Two different, unreal clouds are moving in the clean, high saturated cobalt blue sky.

Light makes the world visible to us. Wei Liang loves to depict light. For Wei Liang, light brings his subjects live, shows the emotion, creates fantasy and mysterious atmospheres in different paintings.

The Trees that are Greeting the Sunset was painted in 2020. Wei Liang conceived this painting when he saw a group of huddled trees. He was moved by the swiping shadow on the ground, the huddled trees, and the silent hills on the Columbia Plateau. For him, the huddled trees are like a group of people, they are united and formed a force, a powerful beauty. Wei Liang said, "when I saw these trees, it reminds me of the power of culture, the communities along with the unique individuals. This thought inspired me to paint these trees. I wanted to depict the united power as well as the beauty of each individual tree." On the painting, the strong sunshine lit the trees while casting a set of dark, clear, and well-defined shadows of near and the mid-scene trees. Cobalt blue again is exclusively used to depict the clean sky. The clouds are painted by the color of the sunset to yellow and creamy.

Field is painted based on the landscape of Sonny Hill near Columbia River on the east Washington. Wei Liang loves how the sunshine bathes the fields and trees. He focused on depicting the shadows, the naturally formed colorful strips on the fields, and how the contrasting and complementary colors coexist harmoniously. For him, this is neither realistic nor abstract but just another of his fantasy and mysterious styled painting. Unexpectedly to him, some western audiences see this piece as an abstract art, and the front scene reminds them of the native American's decorative patterns.

Talking about perspective in art, Wei Liang proudly said, he loves both focus and scatter ways. In his art, in terms of focusing on the subjects, you see focus perspective techniques. However, he must use scatter perspective techniques which was traditionally used in Chinese paintings to composite his fantasy and mysterious scenes. In Chinese landscape art, artists don't want to be limited by one focus perspective. Instead, they want to travel wherever is beautiful, collect multiple viewing points and arrange them all on a same painting. Based on both focus and scatter perspectives, Wei Liang developed his own path to reach the best result. When he sees something that is beautiful, aesthetically ideal to paint, he doesn't sit down and start to paint what he sees in the moment. He would deconstruct the beautiful scene, take them as elements and then he would rearrange the elements that he collected from different places into completely new scenes which exist uniquely in his art. All his art works are created this way, with no exception.

The Melody of Shadows was inspired by the mottled shadows he saw in a golf course, but he said the luxury golf course was too concrete to express the beauty of the shadows. Wei Liang said, "When I saw those shadows, I felt they were like some sorts of lives. They were moving and dancing by themselves on the ground." So, the shadows became the subject

of a painting in his mind. Sounds unusual but as an artist, he wanted to find something that ideally “match” these shadows. Finally, magenta trees became the second subject in this composition. As we see in this painting, the shadows are dancing on a yellow land. A combination of blue shadow and the yellow land created a set of notes that arranged into a song, a beautiful green melody. The two groups of magenta trees like the “audiences” of the dancing shadows. The front tree humbly merged its cast shadow into the subject shadows while the farer tree’s shadow was covered by the green horizon line.

People also used the words like whimsy, moodiness, thoughtfulness, allure, calm, tranquility, and even fantasy to describe Wei Liang’s art. Wei Liang is happy with this because he thinks that’s the freedom of his audiences to interpret his art with their own feelings and words.

The Art that Resonates with the Audience

Wei Liang’s art has won the favor of audiences and collectors with its unique beauty. Like many unforgettable artworks, Wei Liang’s works capture the audience’s attention the moment they see them. This is because the moment they see his art, they notice a fusion between the real world and the artistic expression. At the same time, the audience resonate with the artist at this moment. One of the things Wei Liang hears most from his audience is that the landscapes depicted in his art look like places they know, or are familiar with, but it is decisively different from the real world, in a fascinating, artistic, and ideal scenery. And this, is exactly what Wei Liang strives to achieve in his art.

Washington State Arts Commission (ArtsWa) has a high standard board to select art works that not only are beautiful and light up the environment but also aesthetically inspire people to hang in public places. Wei Liang’s art were selected for eight years. The feedback from the audiences confirmed that Wei Liang’s art indeed meets the high quality and the expectation of the ArtsWa’s Board. One art collector emailed Wei Liang, “I saw your painting ‘A Poplar Place’ hanging in Evergreen Hospital. I grew up on a farm in Eastern Washington and we had two just lonely poplars on the road home from Cheney to our farm near St. John, just where it turns from Spokane County to Whitman County. I LOVE this painting because of that and would like either the painting or a print of it or one just like it, or I could send you a photo of our trees and you could paint them, even better. The size was good, the colors good, and I just stood and stared at the painting for quite a while.”

Dr. Jeremy Levin and his wife Margery Feldberg have been collecting Wei Liang’s art. They track the art events that Wei Liang participated to buy his paintings. They are excited when they talk about every piece they bought from Wei Liang. Sometimes when Wei Liang couldn’t participate in some art event, they would even check on the reason why he wasn’t there. Margery wrote to Wei Liang, “We think about you all the time! This is partly because we so enjoy the pieces of yours that we own, but also because we live in places that reminds us of your eye, and your paintings have made me see real scenes through the lens that I think you see through. It is a weird interplay between art and life that I don’t experience with other artists!”

Another collector, Ms. Lisa Schmidt bought one of Wei Liang art Side of Hill to celebrate her 42nd birthday. Ten years later, she wrote to Wei Liang, “...Well, I just celebrated year 51, and I wanted to let you know it’s still in my home where I see it every day. Something about its warmth give me a smile inside to this day, every single time I look at it. It’s a bit like getting a daily hug!”

As a gallery owner who used to be an artist, Ms. Debbie Tomassi is very confident on her artistic and aesthetic eyes. She is very optimistic about Wei Liang’s art. This is the reason that she encouraged Wei Liang to restart his annual solo exhibition in the Red Sky Gallery. Wei Liang appreciates Ms. Tomassi for her support. Both expect to develop a long time and sustainable cooperation.

Wei Liang lives in his art world. He is always touched by the audiences’ feedback about his art. He said, “All I wanted is to paint my art, in my style, from my heart. Then when my audiences made connections between my art works and their life, their thoughts about art, I know that I am not alone. No doubt that this is the greatest success, the greatest reward, of my life, and my art.”

Reference:

- Neibor, V. (2021, June 30). Getting out of Confusion and Integrating Naturally Beautiful Fragments: Wei Liang and His Work. Chinese Art Excellence Collection, pp. 9-10.



梁伟 光在行动 75cmX100cm 2008
Wei Liang *Passing Through*



陈宜明 瓶花之一 30cmX24cm 2021
Yiming Chen Flowers in Vase No.1



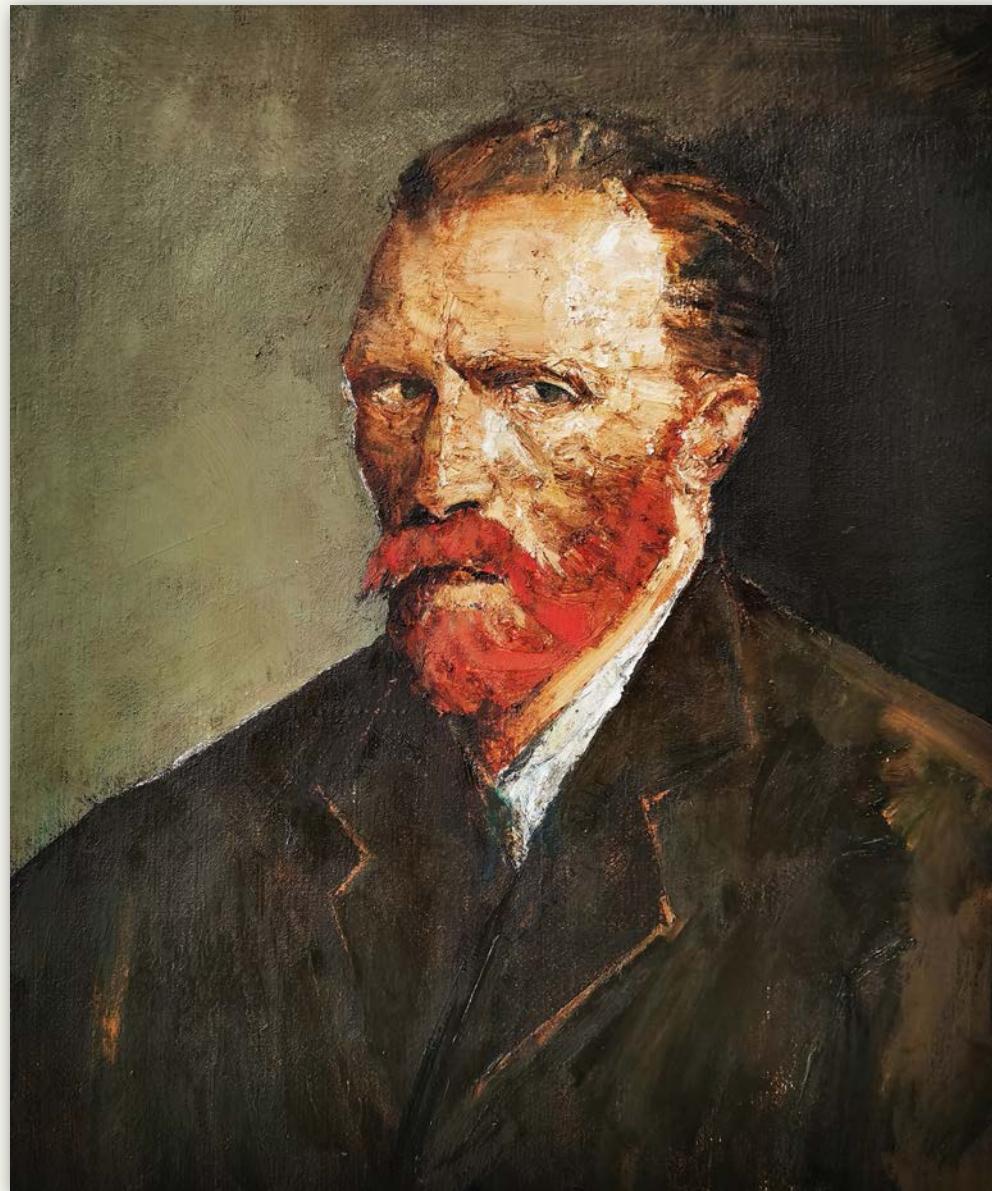
陈宜明 瓶花之二 30cmX24cm 2021
Yiming Chen Flowers in Vase No.2



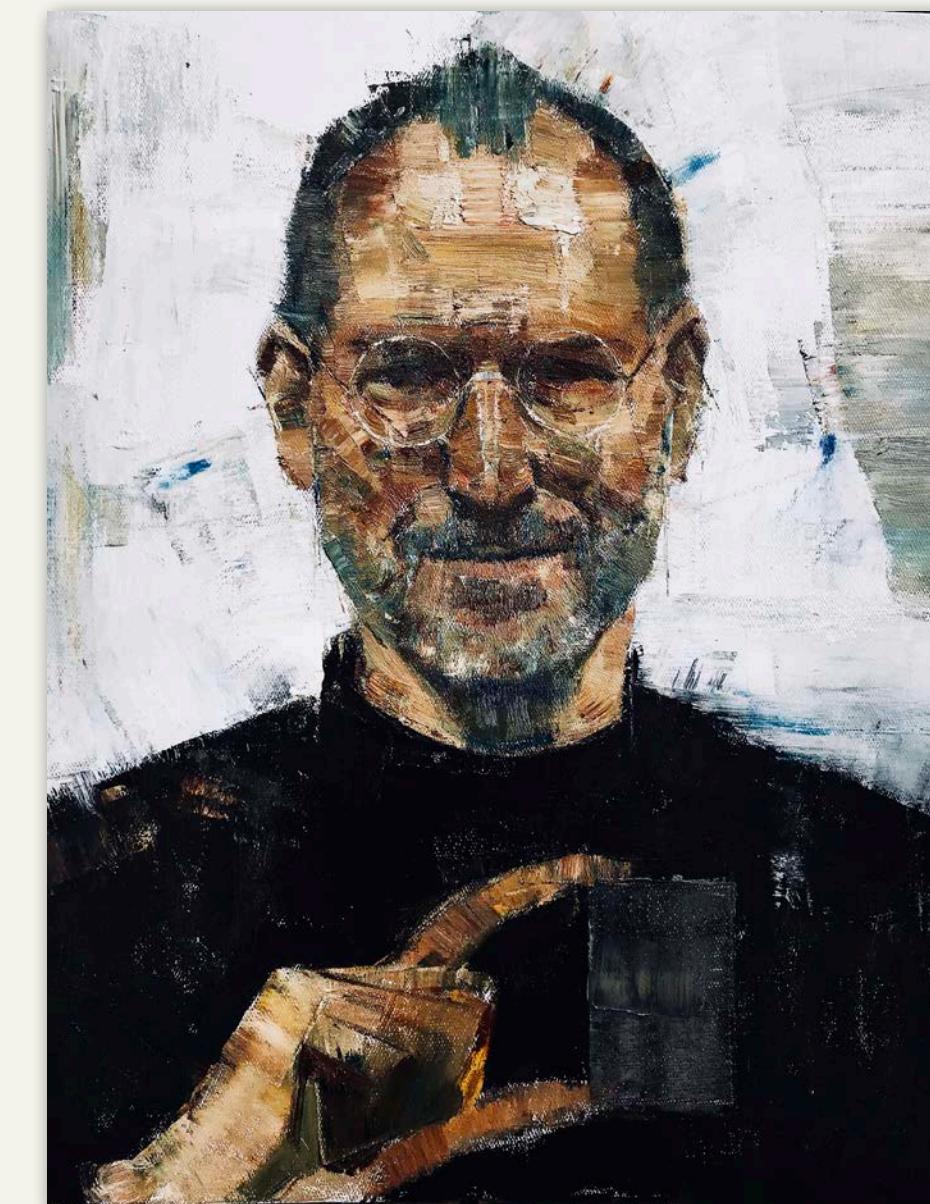
孙建平 蔡元培肖像 163cmX130cm 2007
Jianping Sun *Portrait of Cai Yuanpei*



孙建平 潘光旦 163cm X 130cm 2008
Jianping Sun *Portrait of Pan Guangdan*



王博 梵高肖像 60cmX50cm 2015
Bo Wang *The Portrait of Van Gough*



王博 乔布斯肖像 50cmX60cm 2020
Bo Wang *The Portrait of Steve Jobs*



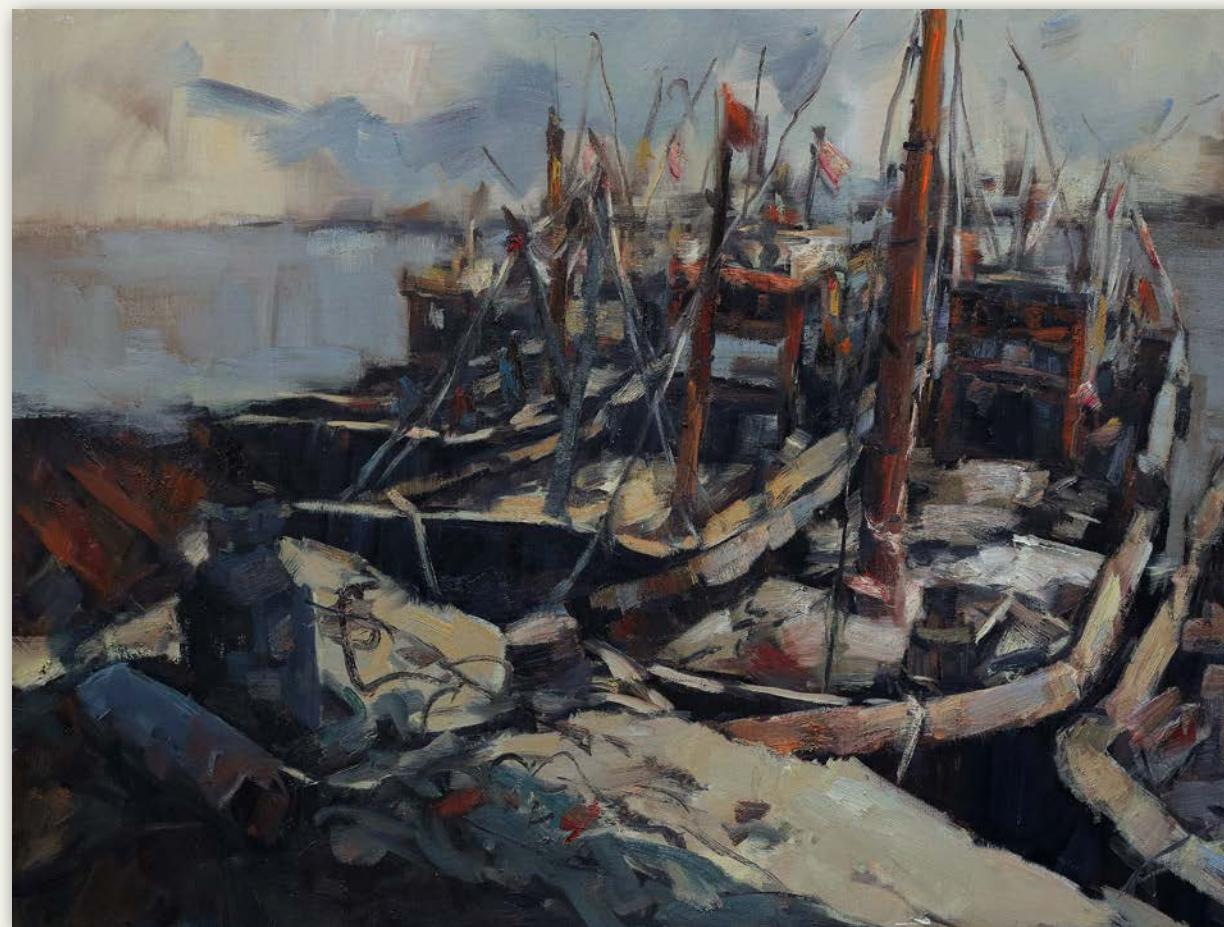
梁伟 影迎接阳光的树林 90cmX160cm 2007
Wei Liang *The Trees that are Greeting the Sunset*



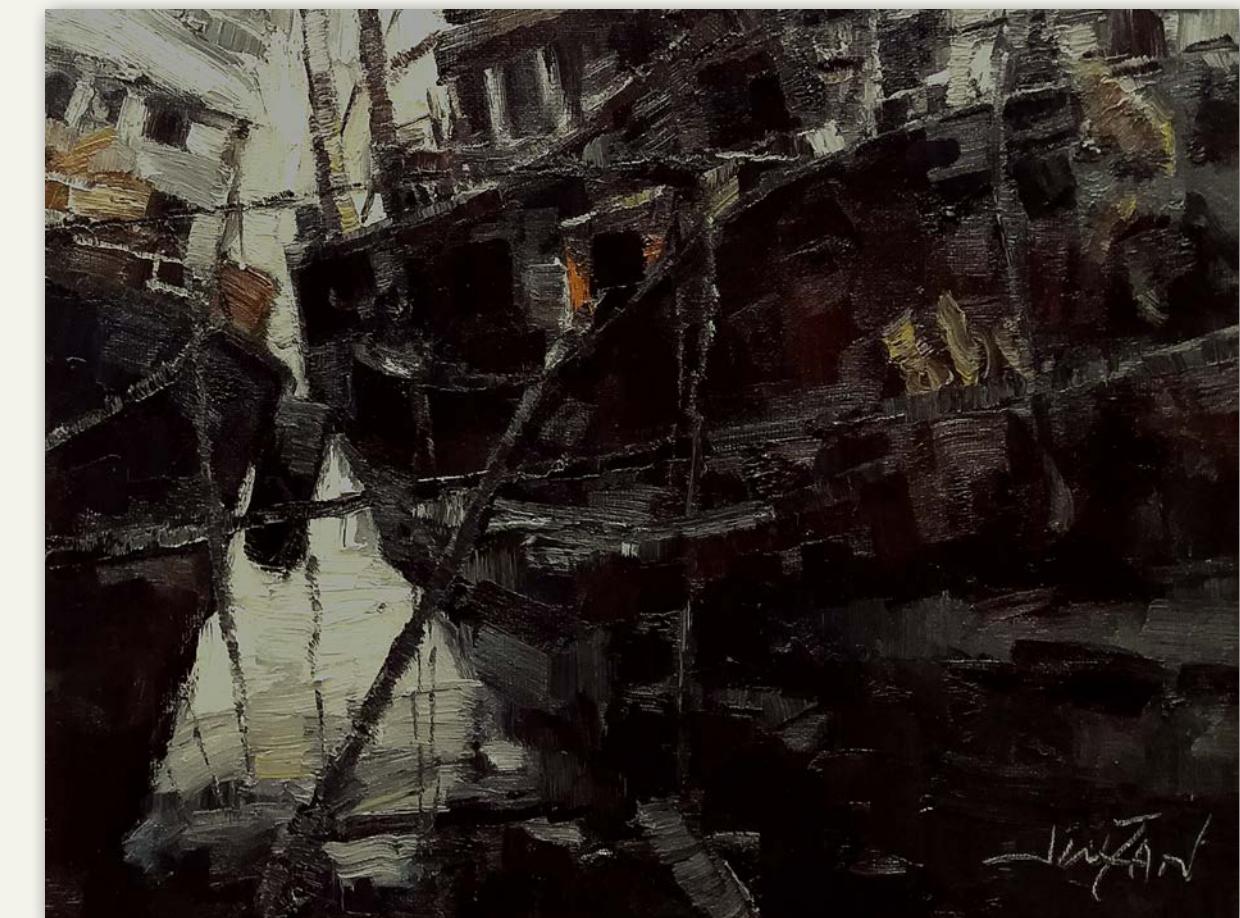
23 梁伟 影之旋律 80cmX120cm 2009
Wei Liang *The Melody of Shadows*



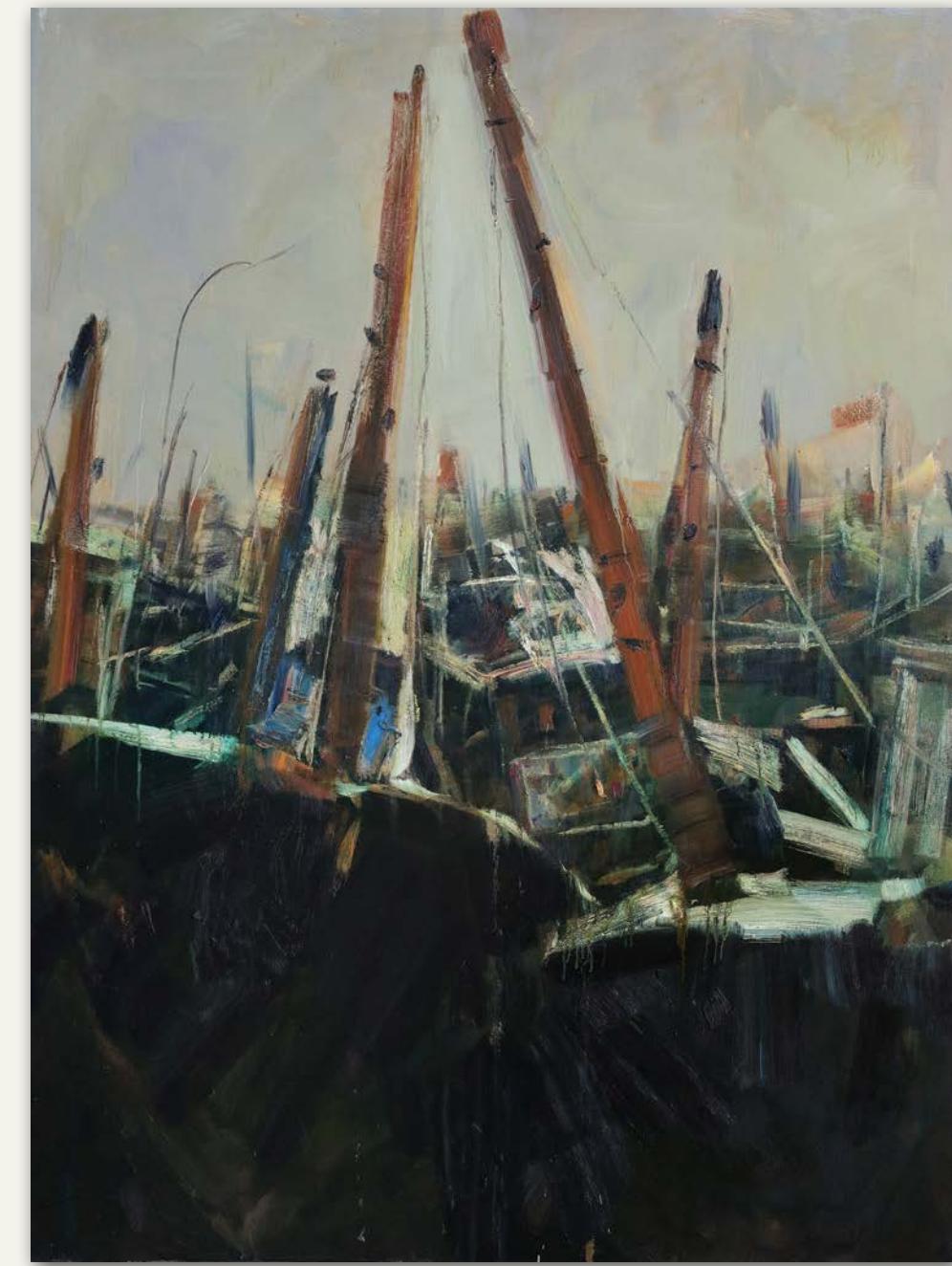
24 梁伟 梦乡行 120cmX160cm 2010
Wei Liang *Driving to a Dream Place*



金 凡 海上风景之三 200cmX150cm 2018
Fan Jin Seascape No. 3



金 凡 海上风景之四 150cmX200cm 2018
Fan Jin Seascape No. 4



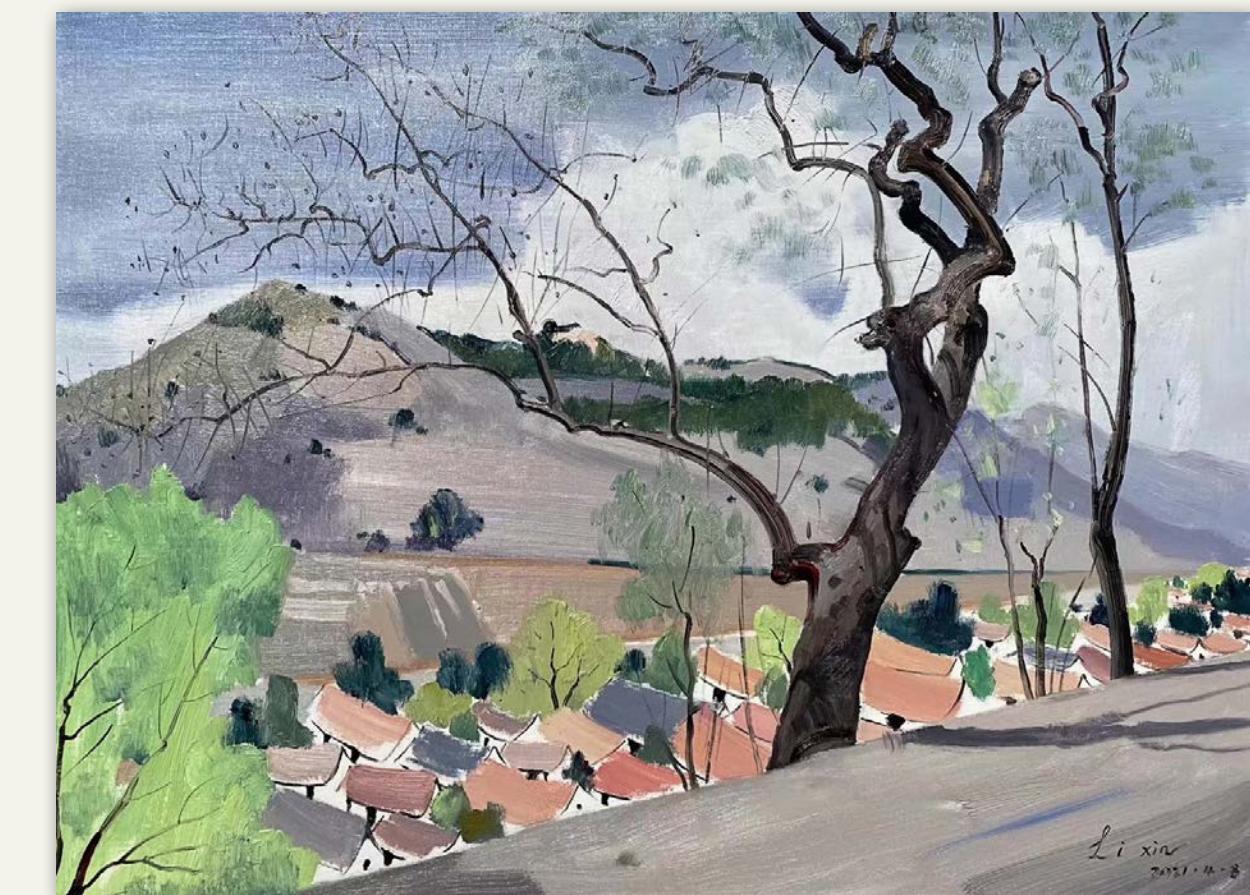
金 凡 海上风景之五 150cmX200cm 2018
Fan Jin Seascape No. 5



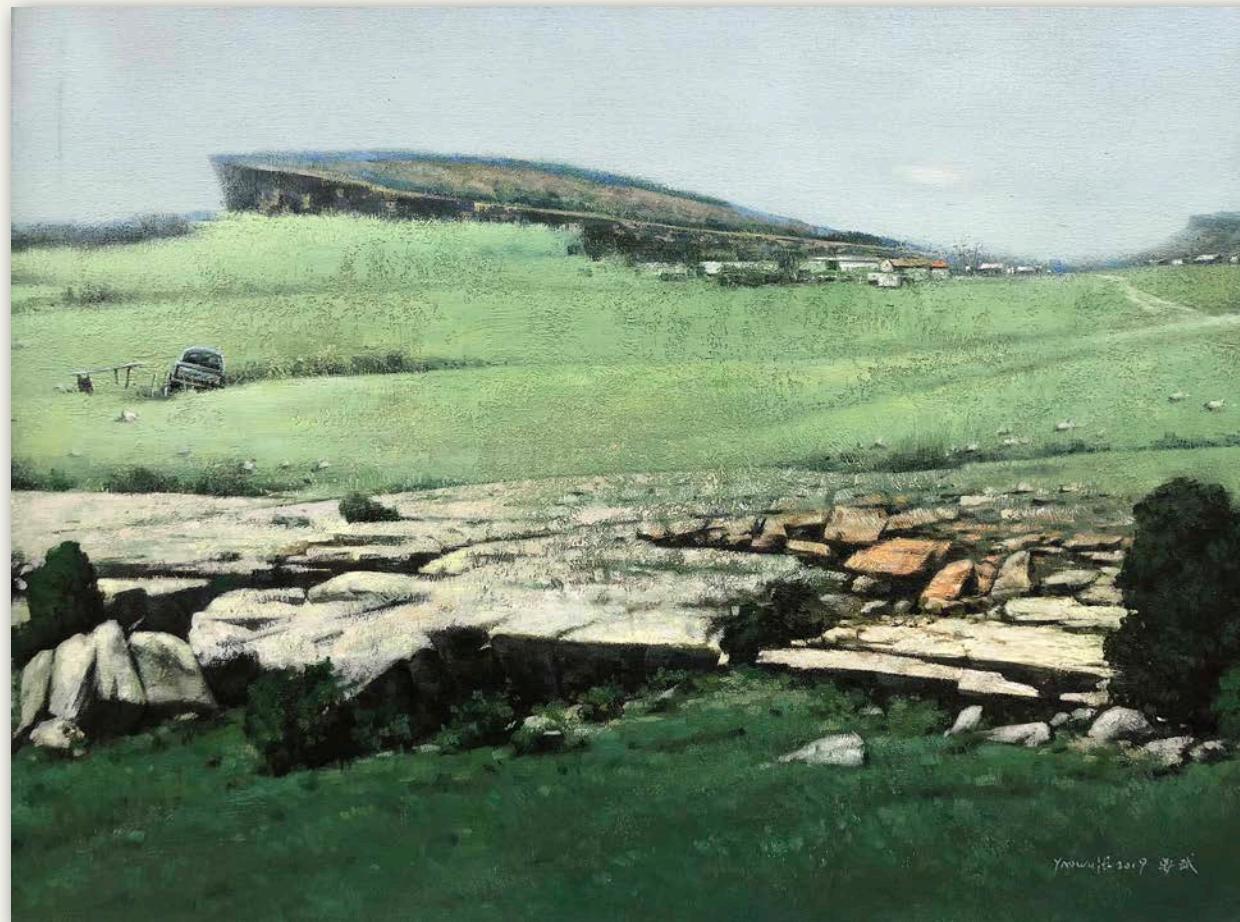
李 鑑 俯瞰下清宫 90cmX60cm 2019
Xin Li Overlooking the Lower Qing Palace



李 鑫 光影乌兰布统 100cmX140cm 2021
Xin Li Light and Shadow of Ulan Buh



李 鑫 初春的三角地 60cmX80cm 2021
Xin Li The Triangle of Early Spring



张要武 地平线上的村落 60cmX76cm 2019
Yaowu Zhang Horison Village



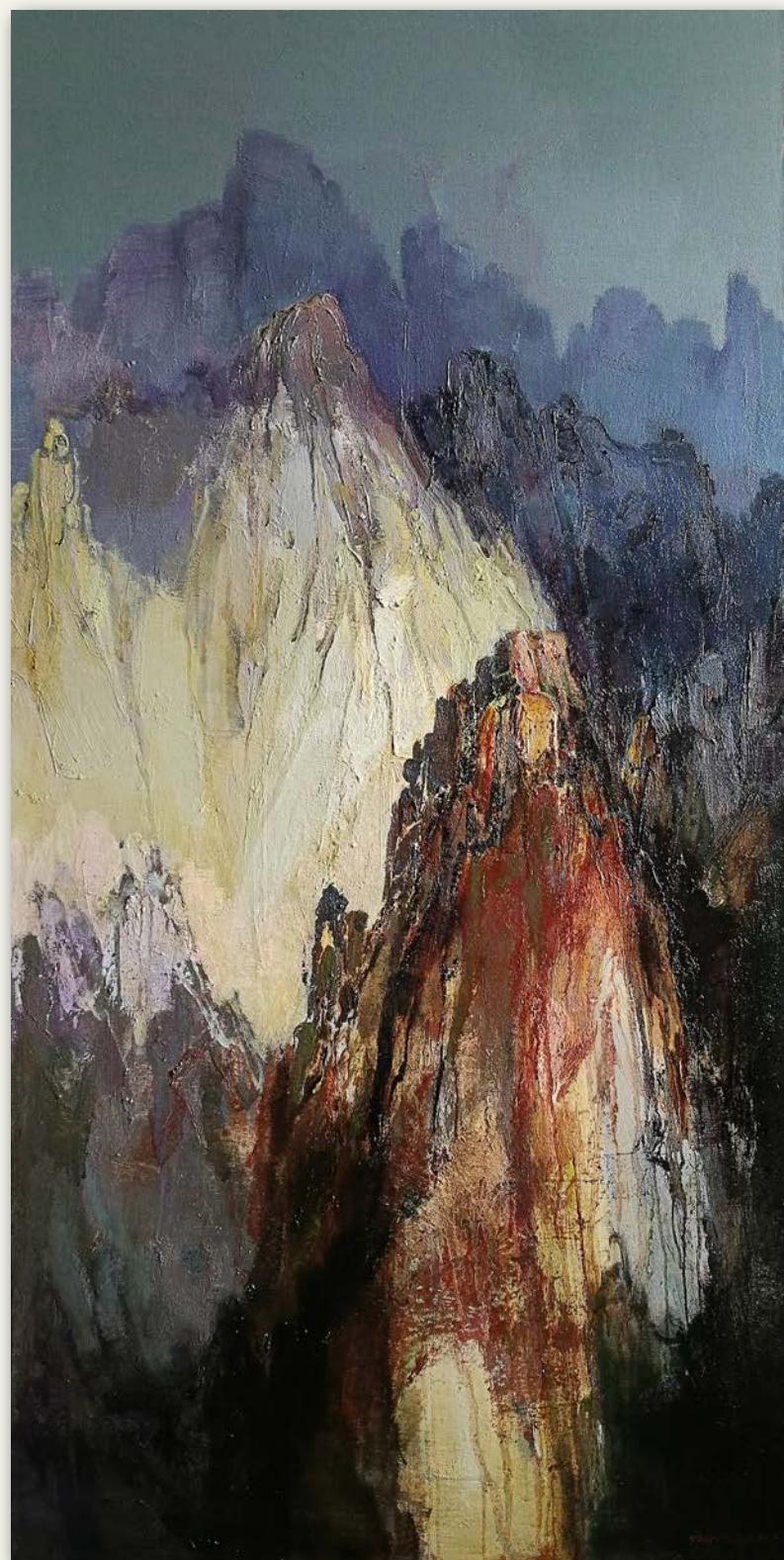
张要武 老屋 46cmX46cm 2021
Yaowu Zhang Old House



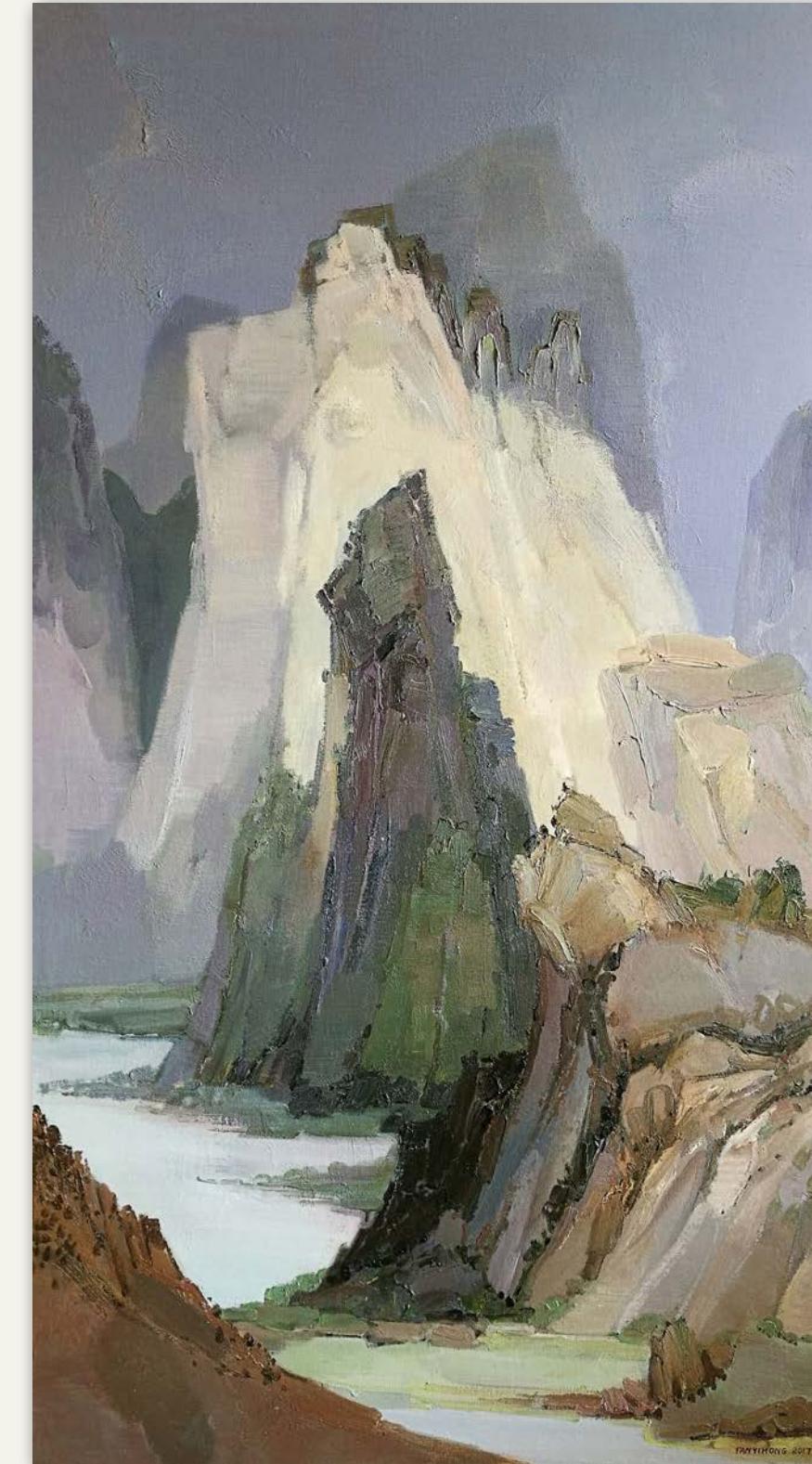
陈卫国 黄河脊梁之二 80cmX100cm 2020
Weiguo Chen *The Spine of Yellow River No. 2*



陈卫国 黄河脊梁之三 80cmX100cm 2020
Weiguo Chen *The Spine of Yellow River No. 3*



范毅宏 闻道海外有仙山之五 100cmX80cm 2017
Yihong Fan Oversea Fairy Mountains No.5



范毅宏 闻道海外有仙山之六 180cmX1200cm 2017
Yihong Fan Oversea Fairy Mountains No.6



欧阳卓才 小安 160cmX120cm 2016
Zhuocai Ouyang *Little An*

欧阳卓才 简介

欧阳卓才 男 江西安福人，1999年毕业于江西师范大学，获学士学位，2005年毕业于南京艺术学院，获硕士学位。中国美术家协会会员，江西师范大学美术学院油画系教师，副教授。



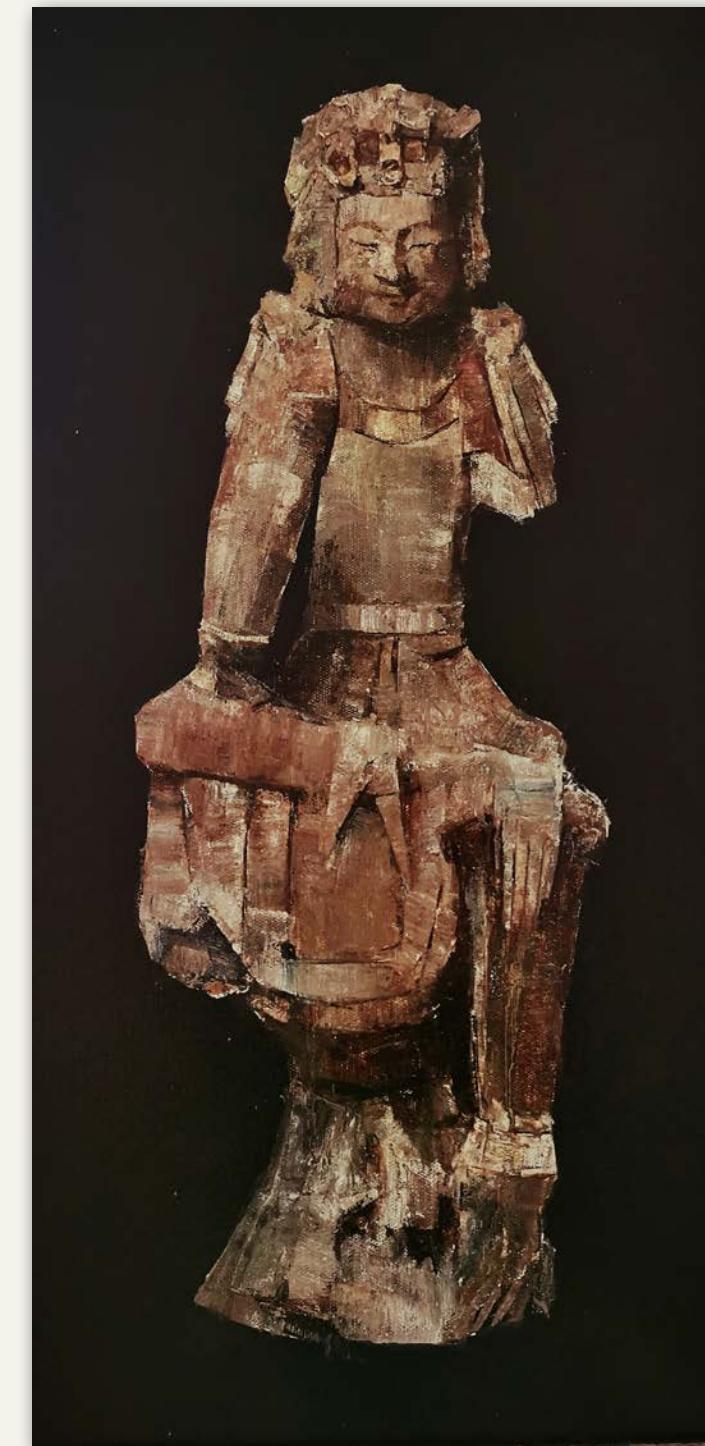
欧阳卓才 朝圣 160cmX80cm 2013
Zhuocai ouyang *Pilgrimage*



欧阳卓才 际之一 100cmX180cm 2015
Zhuocai Ouyang Boundary No.1



张玄 兵马俑 60cmX50cm 2018
Xuan Zhang Terracotta Warriors



张玄 观音像 80cmX40cm 2018
Xuan Zhang Avalokiteshvara Statue



门 青 默写毕卡索像 38cmX25cm 2003
Qing Men *Portrait of Picasso based on the Impression*



门 青 妇女肖像 25cmX18cm 2020
Qing Men *Portrait of a Woman*



王 敬 远山 60cmX50cm 2022
Jing Wang Distant Mountains



王 敬 日落雪地 50cmX60cm 2022
Jing Wang Sunset on the Snowy Ground



王旻极 河畔牧场 180cmX100cm 2020

Minji Wang A Ranch by the River



王曼极 山涧 56cmX76cm 2021
Minji Wang *The Mountain Stream*



王曼极 小峡口 56cmX76cm 2021
Minji Wang *The Entrance of a Small Canyon*



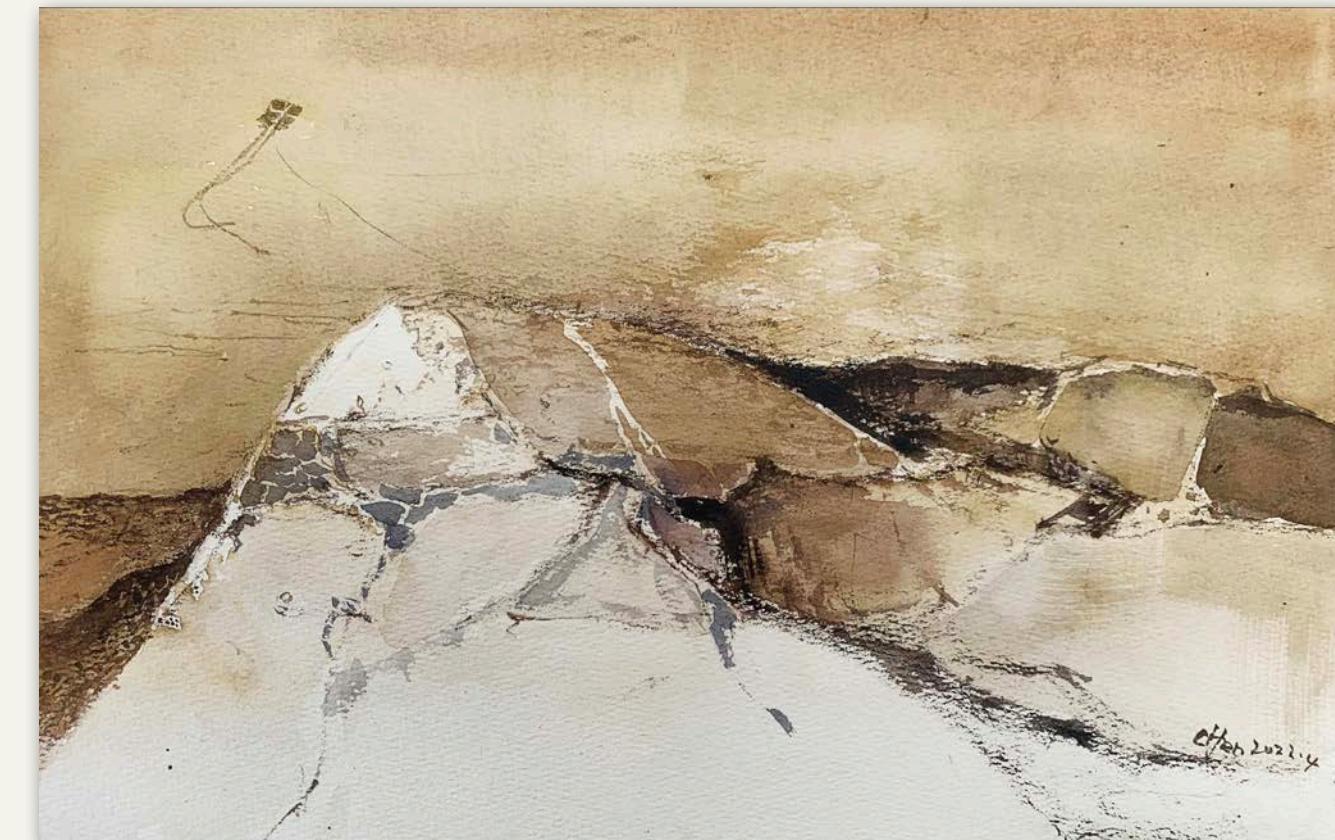
陈曙明 林间 56cmX76cm 2020
Shuming Chen A Path in the Woods



陈曙明 木堆 76cmX56cm 2020
Shujing Chen A Woodenpile



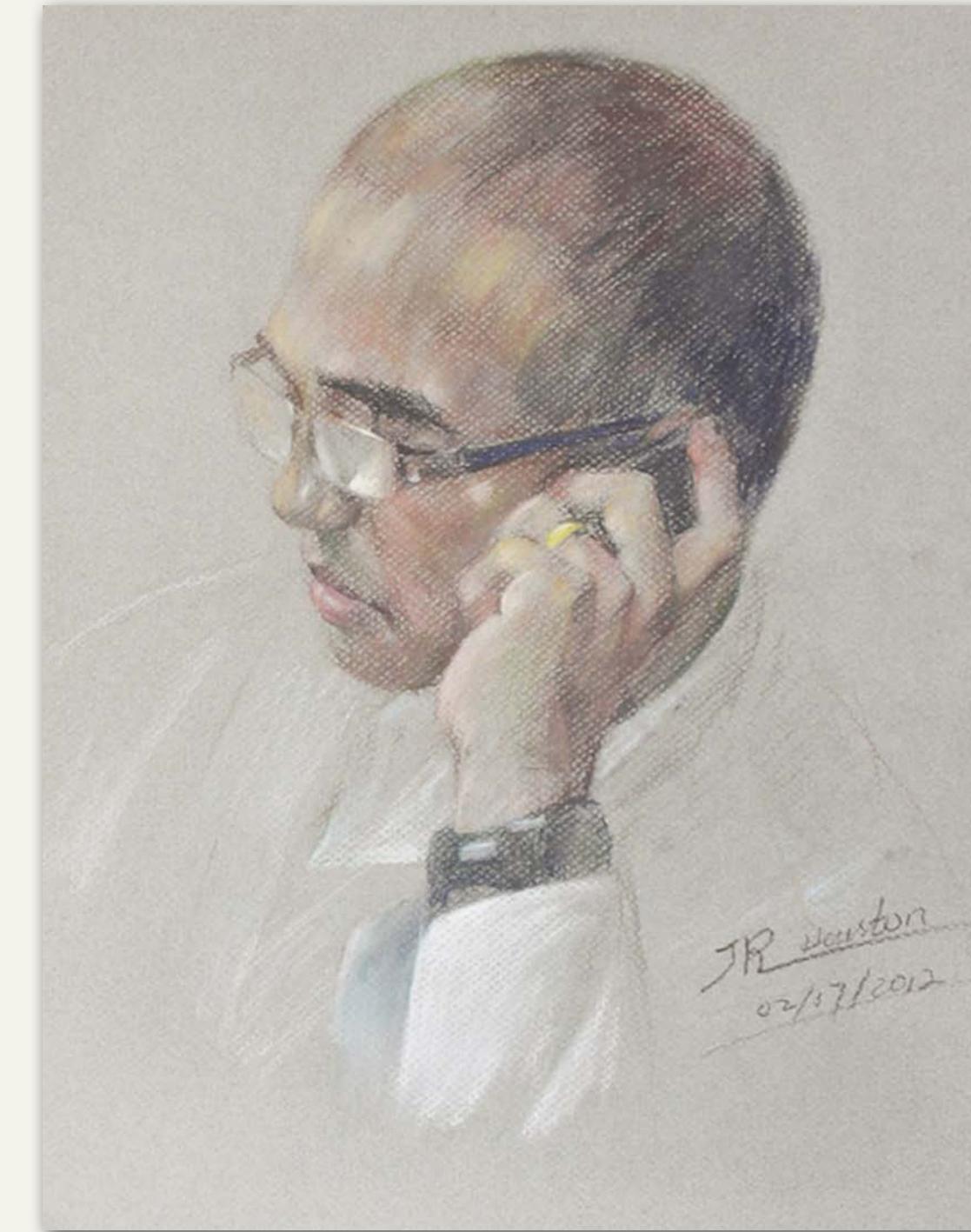
陈少杰 战争之殇 29cmX38cm 2022
Shaojie Chen Mourning of the War



陈少杰 塬上放风筝 56cmX78cm 2020
Shaojie Chen Kite Flying on the Plateau



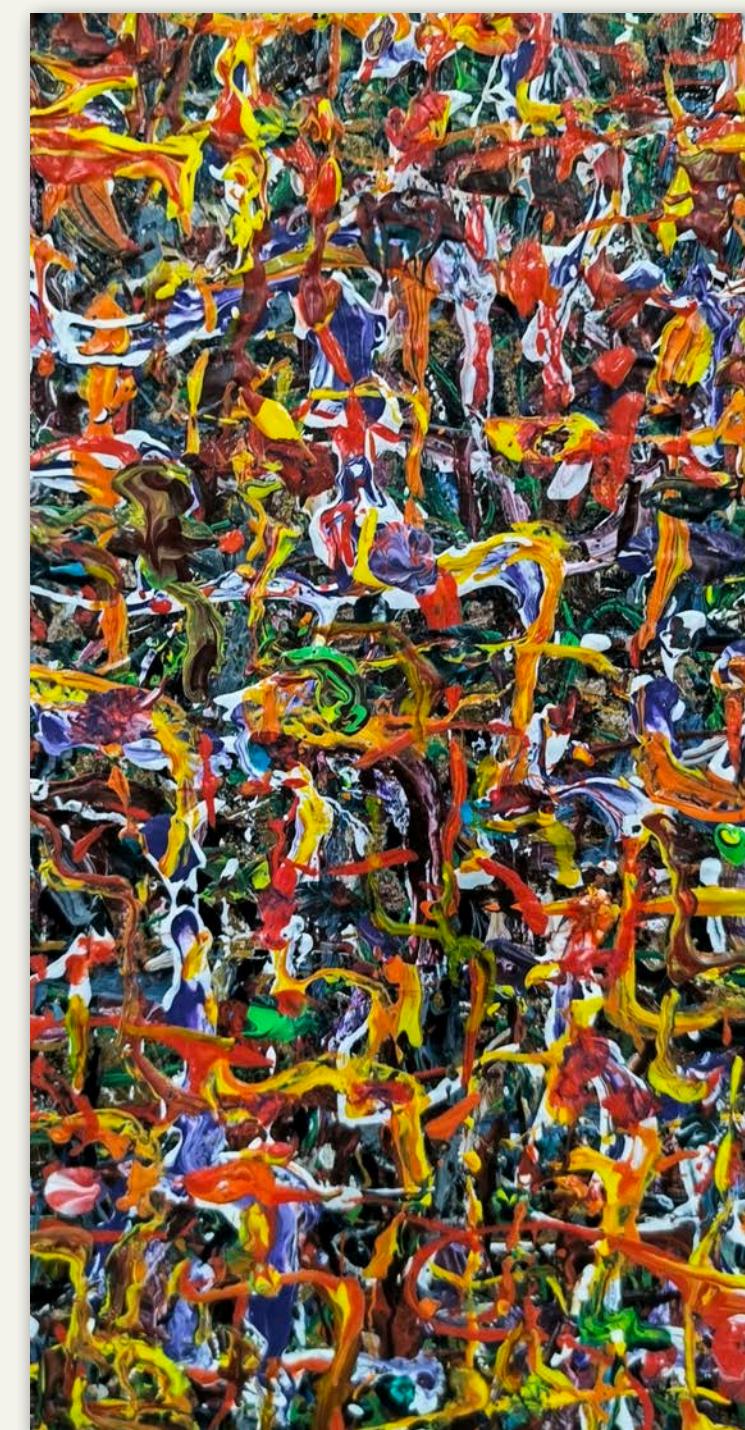
常君睿 女孩肖像 35cmX28cm 2022
Junrui Garcia *The Portrait of a Girl*



常君睿 打电话的男子 35cmX28cm 2012
Junrui Garcia *The Man on the Phone*



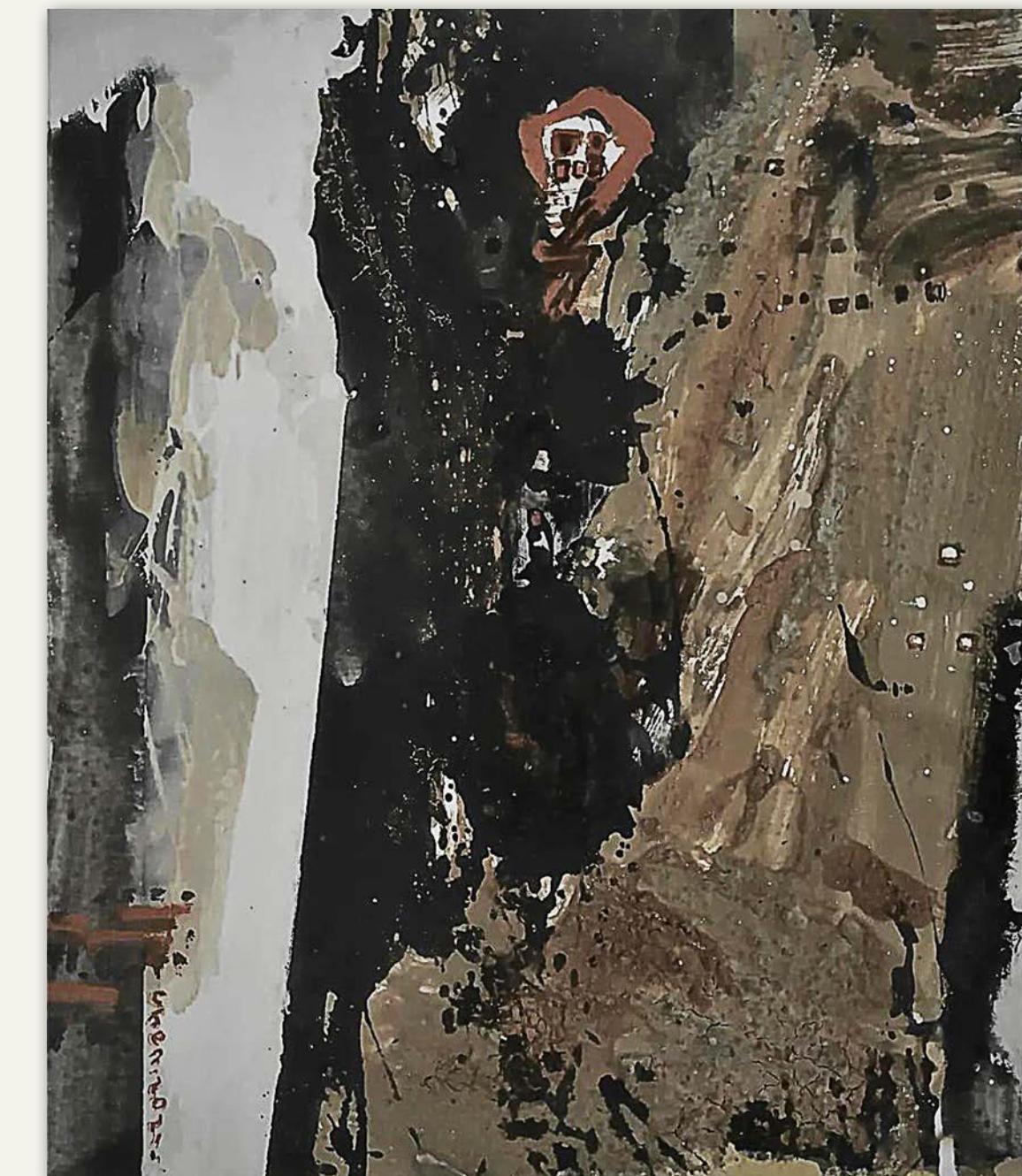
陶 鼎 又是一年清明绿 90cm X 70cm 2022
Ding Tao *The Green of another Qingming*



陶 鼎 夏秋相交的日子 90cmx70cm 2021
Ding Tao *The Day when Summer and Autumn Meet*



陈卫国 上南安之六 50cmX60cm 2019
Weiguo Chen *The Yellow River No.6*



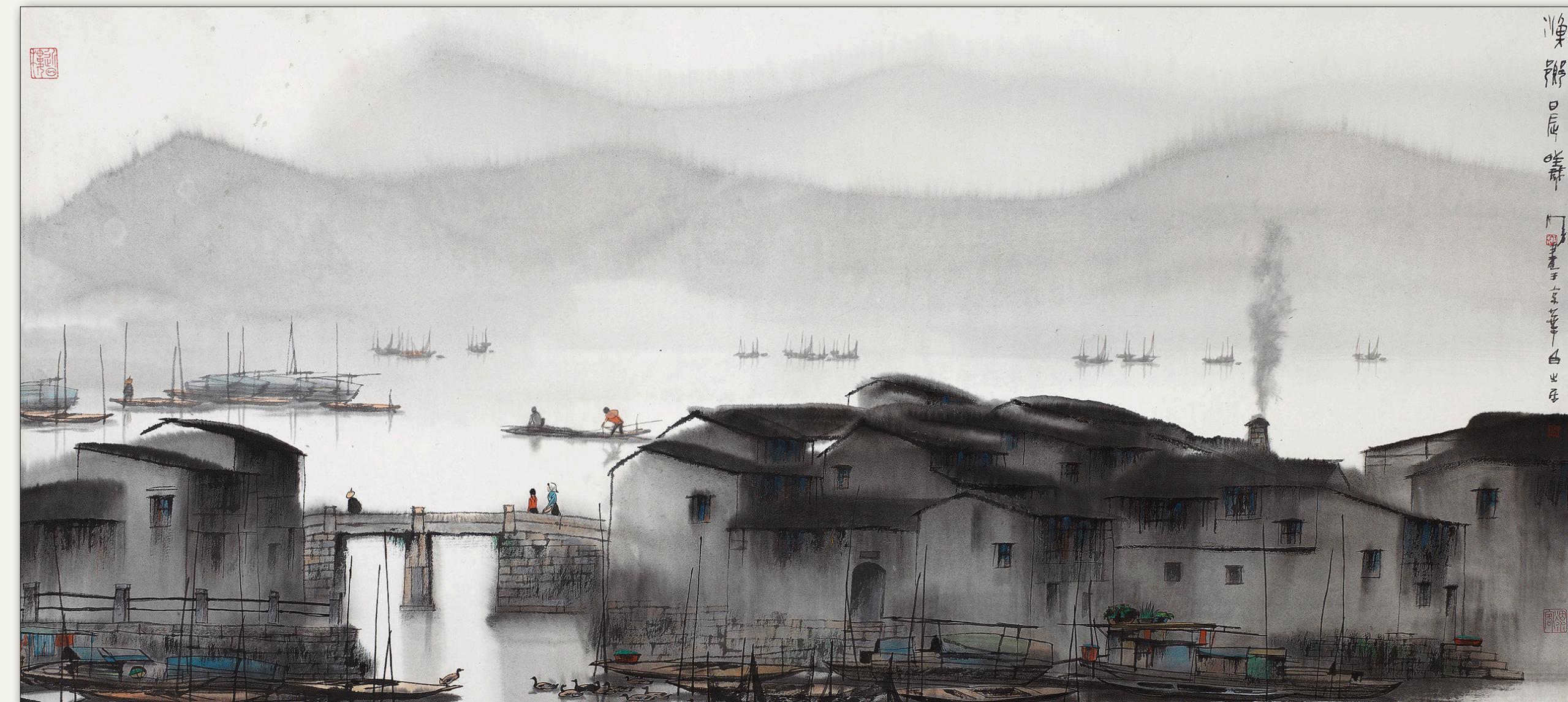
陈卫国 炳灵寺之一 60cmX50cm 2021
Weiguo Chen *Bingling Temple No.1*



雪庐耿峰 焦墨山居 42cmX42cm 2022
Xuelu Feng Geng Mountain Residence



雪庐耿峰 宾翁诗意图 42cmX42cm 2022
Xuelu Feng Geng Illustration of Huang Binhong's Poem



杨明义 渔乡晨曦 61.1cmX137cm 2003
Mingyi Yang Dawn of the Fishing Town



杨明义 古桥明月 140cmX130cm 2001
Mingyi Yang Full Moon Shines Above the Old Bridge



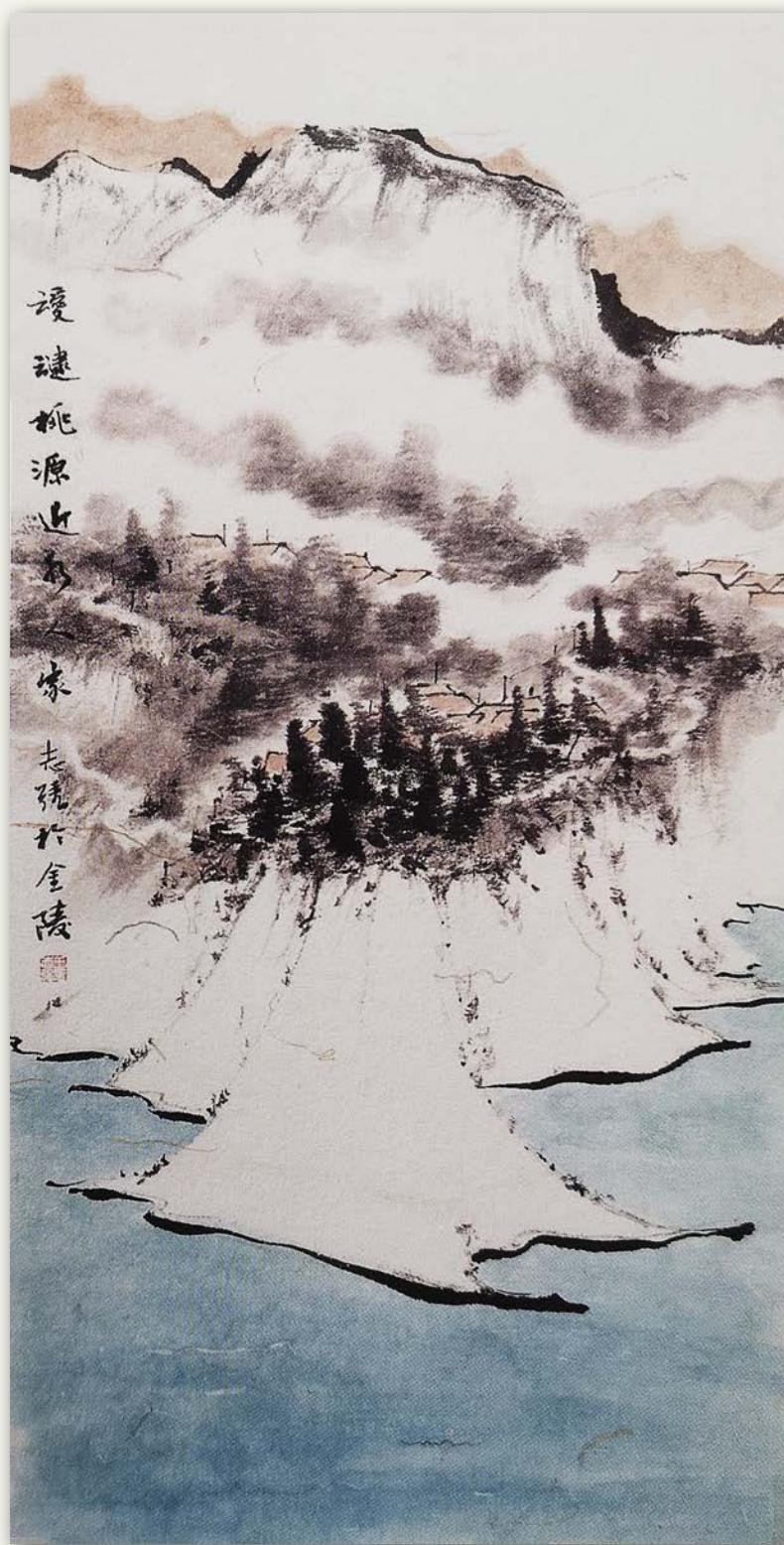
杨明义 江南晨雾 58cmX57.5cm 1982
Mingyi Yang Morning Mist of Jiangnan



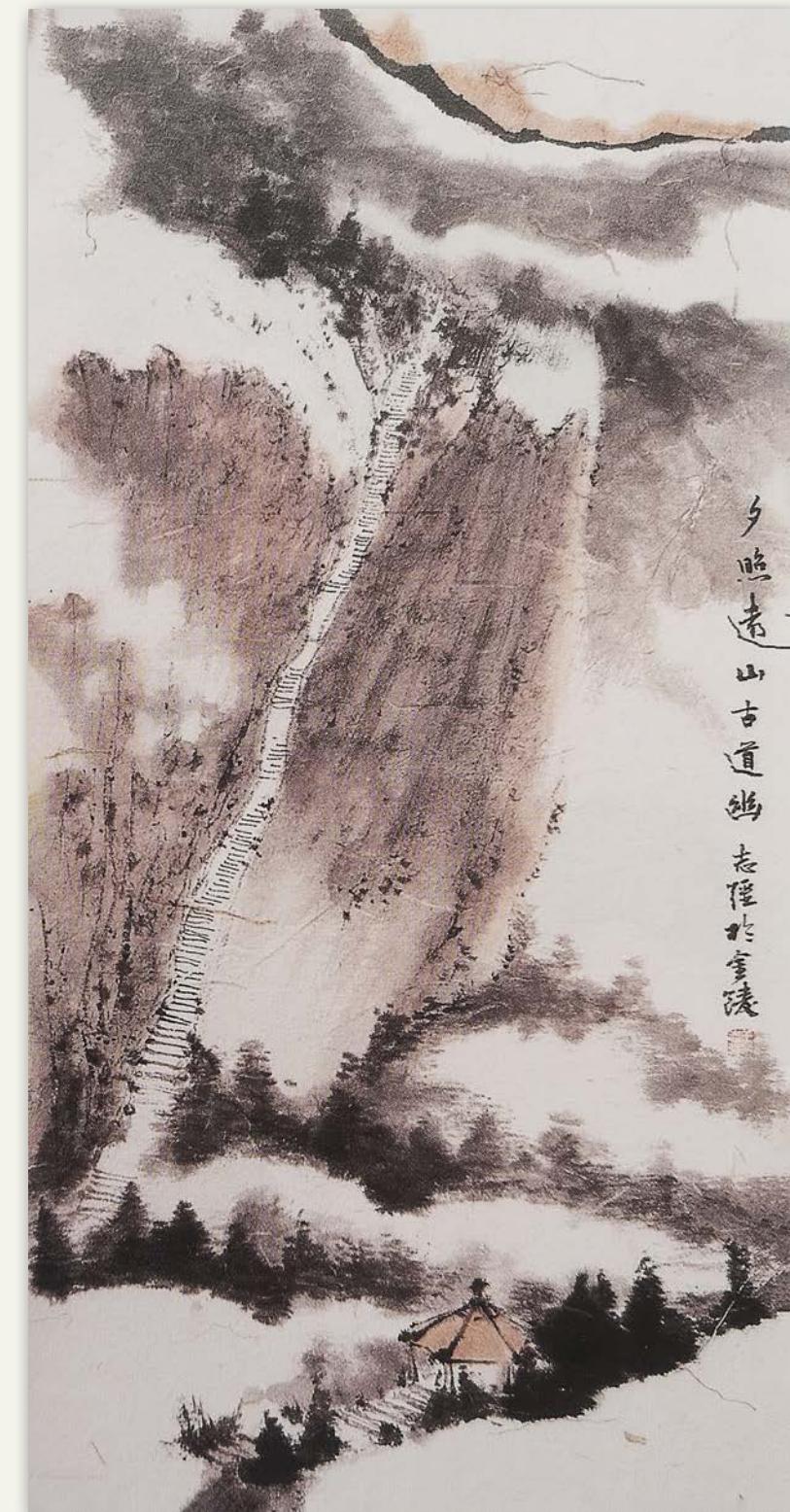
张卫平 唐巴汉子 97cmX60cm 2012
Weiping Zhang Tangba Man



张卫平 祥和草原 97cmX60cm 2006
Weiping Zhang Peaceful Grassland



王志强 遂桃源，近水人家 70cmX35cm 2020
Zhiqiang Wang Paradise Like Homes that Near the Water



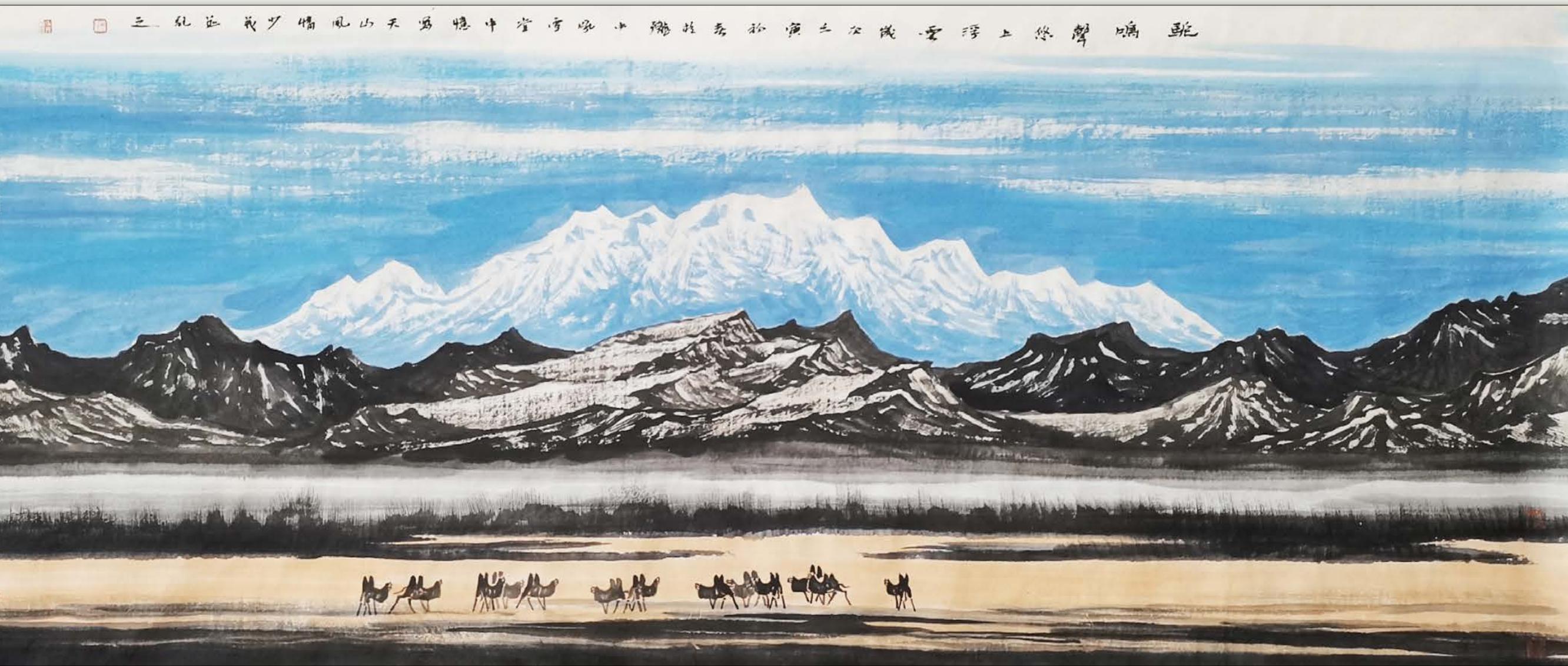
王志强 夕照远山古道幽 70cmX35cm 2020
Zhiqiang Wang Sunset Shines an Old Road on the Distant Mountains



李瑞雲 南窗拾趣之三：备宴 16cmX16cm 2017
Ruiwen Li South Window Picking Interests No.3: Preparing the Feast



李瑞雲 南窗拾趣之四：酒香 16cmX16cm 2017
Ruiwen Li South Window Picking Interests No.4: Wine Aroma



包少茂 鸱鸣深悠上浮云 18cmX180cm 2022
Shaomao Bao Camel Chirping Floats on the Clouds



包少茂 高原湿地 190cmX330cm 2022
Shaomao Bao A Wetland of Qingzang Plateau



梁秀东 林泉高致图 33cmX138cm 2022
Xiudong Liang *The Illustration of Linquan Gaozhi*



梁秀东 王维田园乐诗意图 60x120 2022
Xiudong Liang The Illustration of Wang Wei's Poem Pastoral



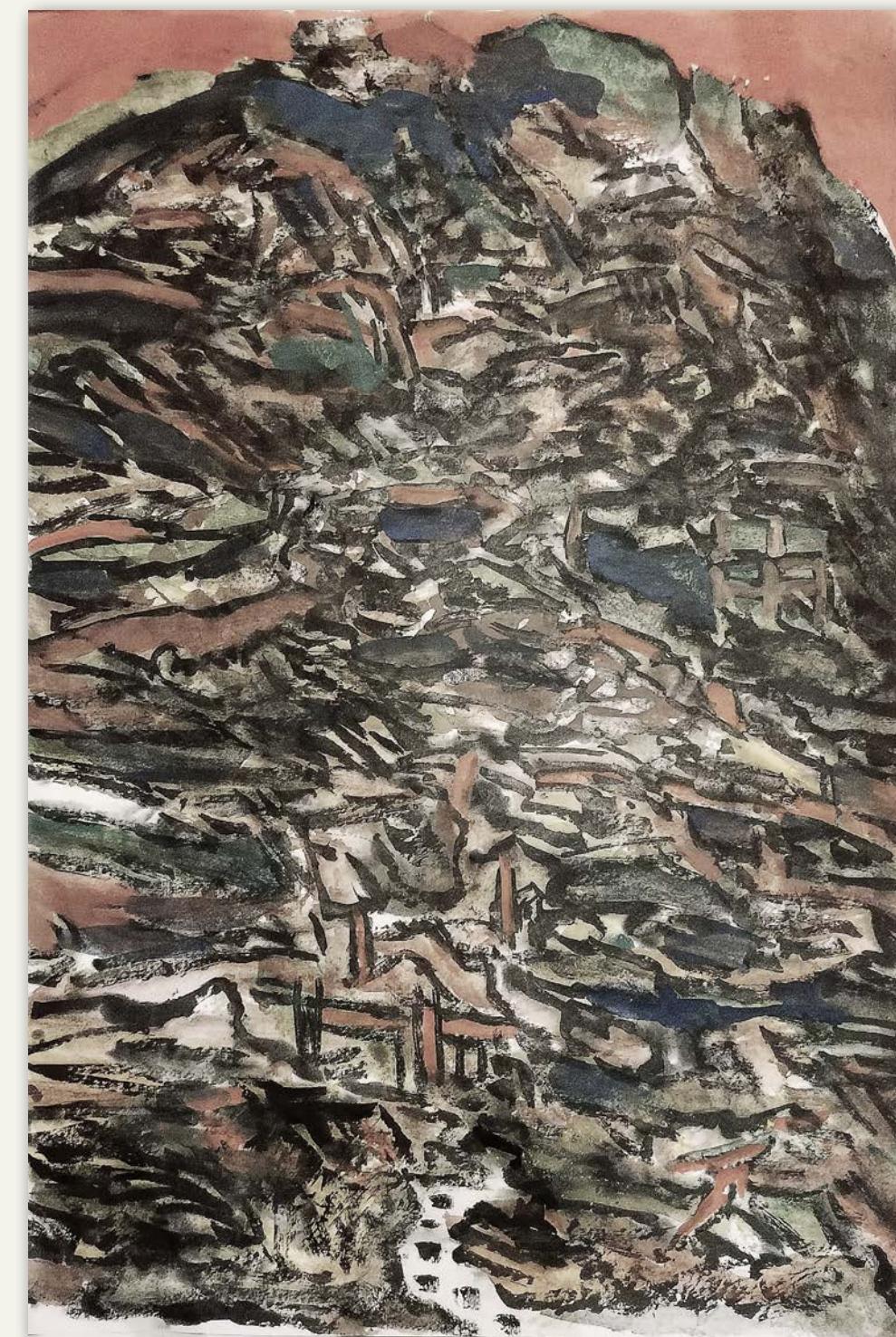
王雄熙 飞雪祁连之一 105cmX60cm 2021
Xiongxi Wang Snowy Qilian Mountains



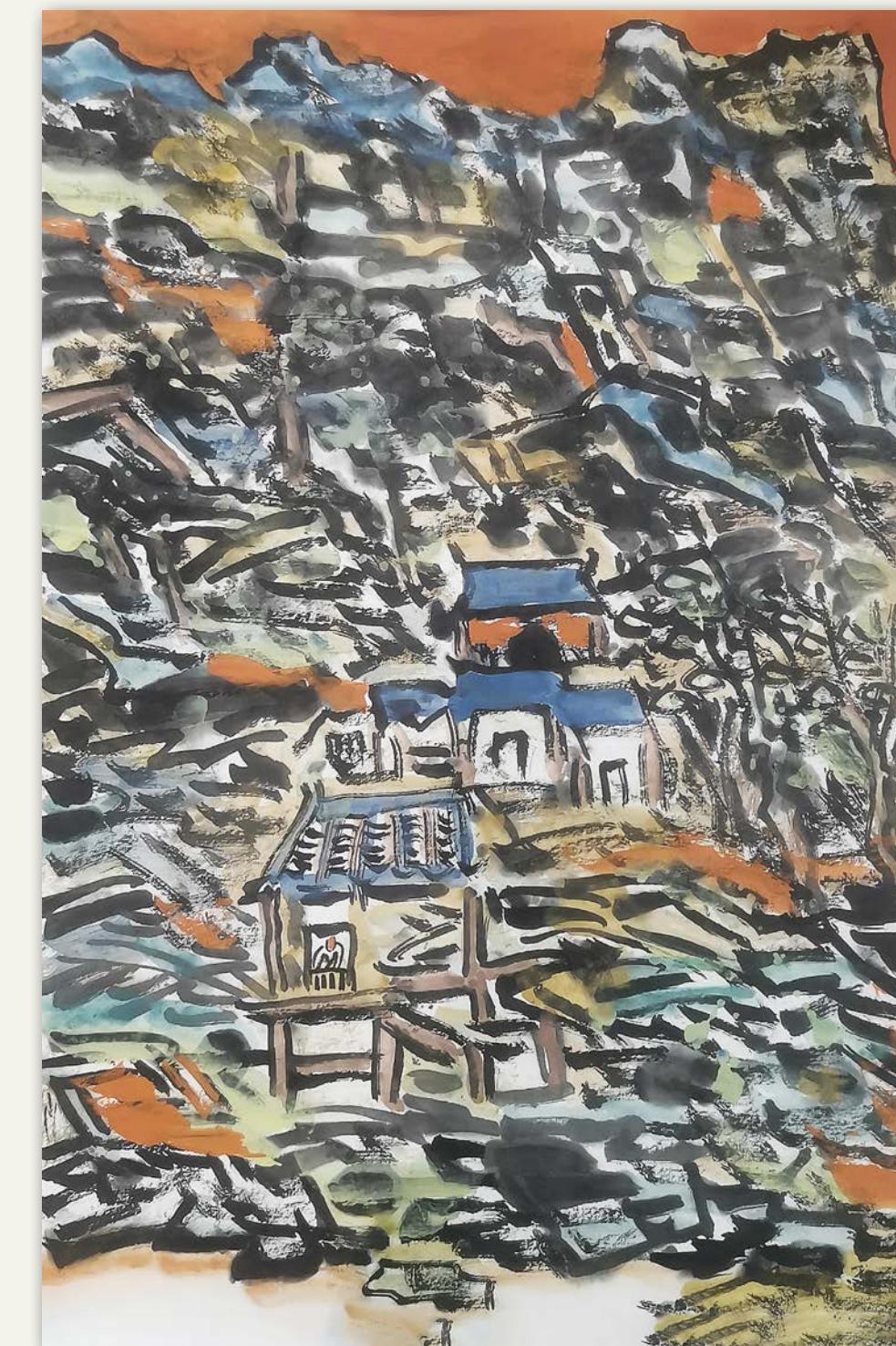
王雄熙 飞雪祁连之二 68cmX68cm 2021
Xiongxi Wang *The Mountain Stream*



王雄熙 驼铃声中雁南飞 56cmX76cm 2021
Xiongxi Wang *The Geese are Flying South, Camel Bells are Ringing*



桂建民 山居之五 68cmX46cm 2022
Jianmin Gui Mountain Residence No. 5



桂建民 山居之六 68cmX46cm 2022
Jianmin Gui Mountain Residence No. 6



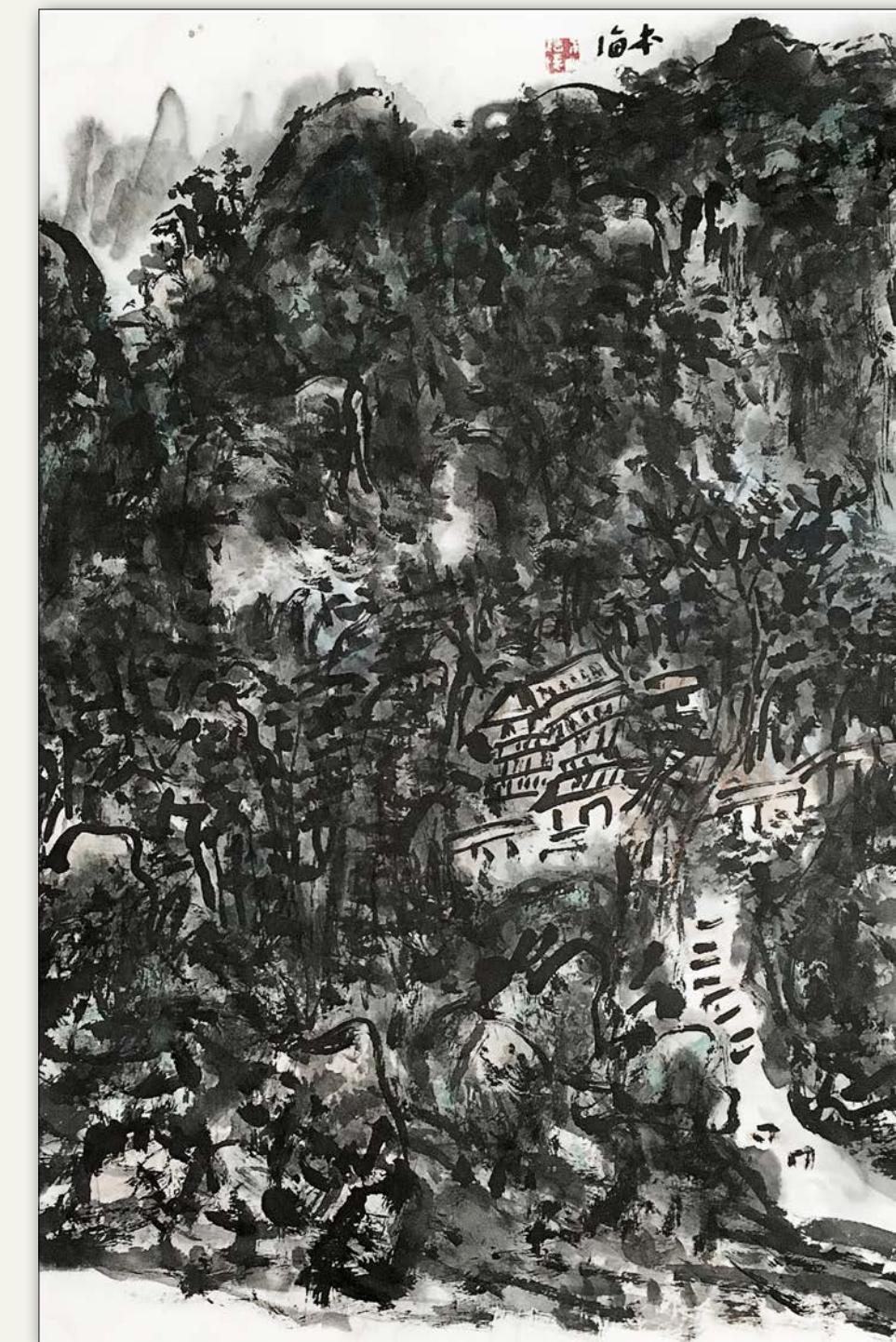
高玲霞 风中莲语之一 50cmX50cm 2021
Lingxia Gao Lotus Blossom in the Wind No.1



高玲霞 风中莲语之二 50cmX50cm 2021
Lingxia Gao Lotus Blossom in the Wind No. 2



余本海 山居之一 68cmX45cm 2022
Benhai Yu Mountain Residence No. 1



余本海 山居之二 68cmX45cm 2022
Benhai Yu Mountain Residence No. 2



侯君波 碧山云雾 30cmX30cm 2016
Junbo Hou *Floating Clouds Over Mountains*



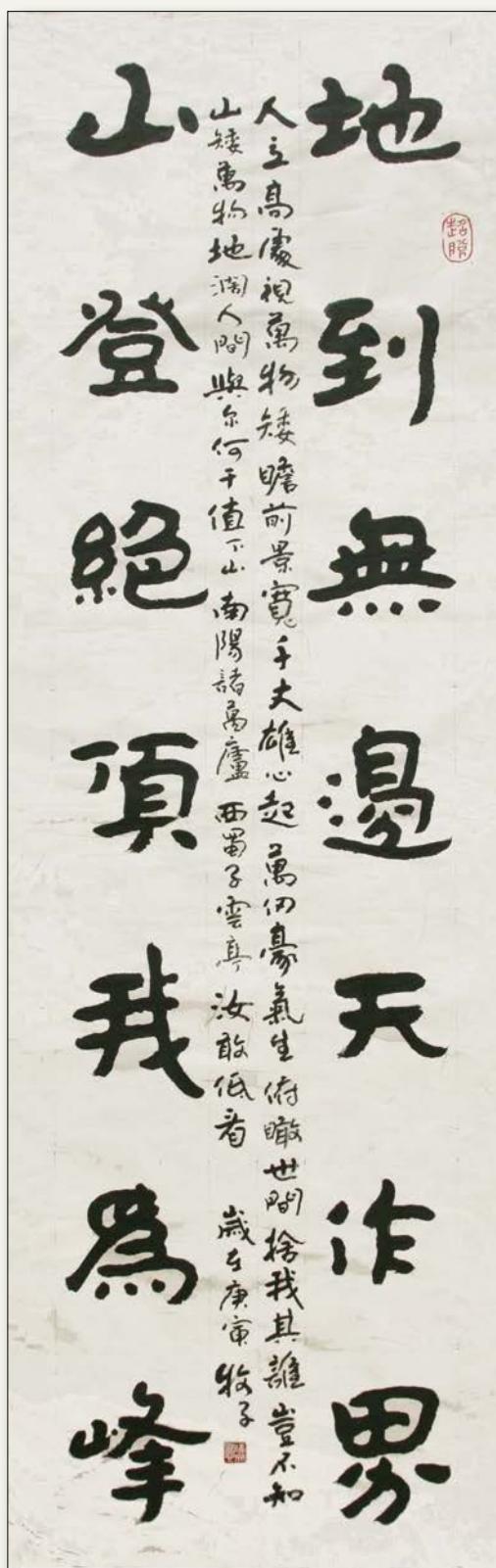
傅跃慧 晨雾 34cmX34cm 2018
Yuehui Fu *Morning Mist*



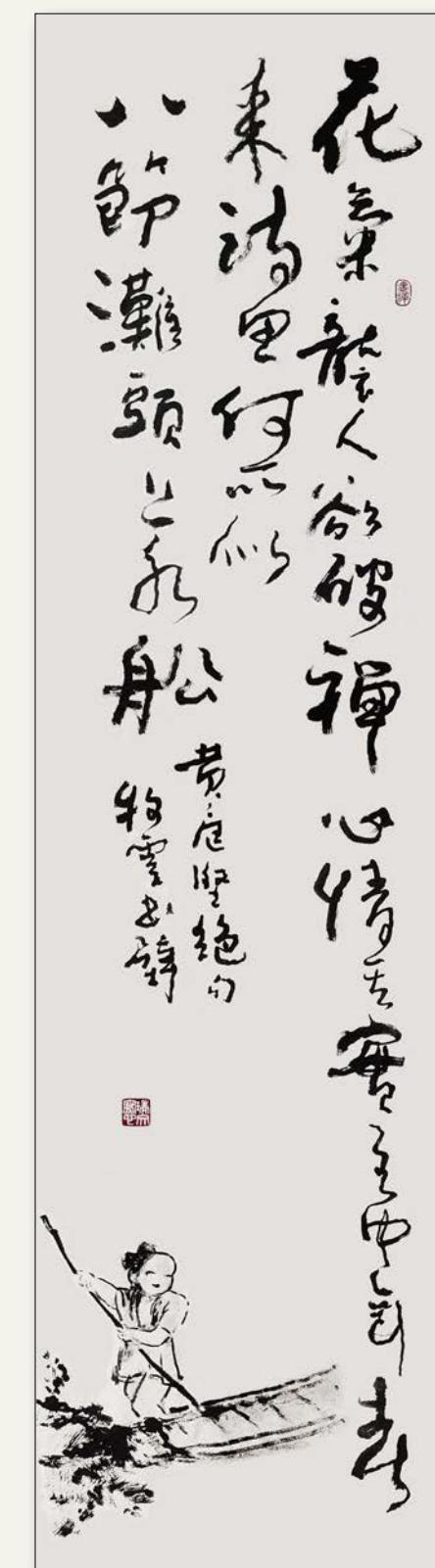
丁恬 早梅 30cmX49cm 2022
Tian Ding *Plum Blossom*



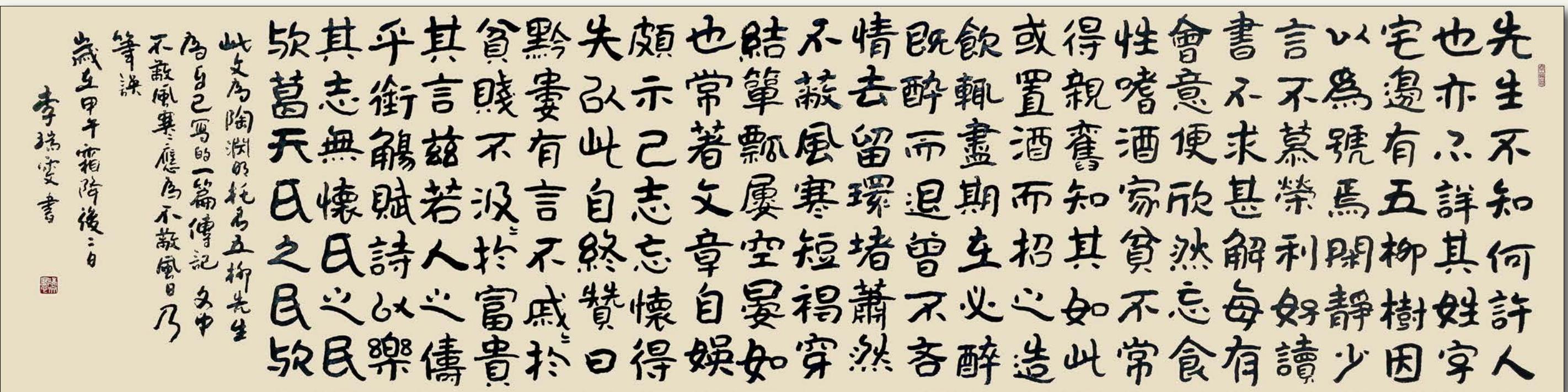
褚建真 荔枝 50cmX25cm 2022
Jianzhen Chu *Lychee*



李瑞雯 隶书：地到无边天作界 176cmX51cm 2010
Ruiwen Li Clerical Script: The Boundless Earth, the Highest Mountain



李瑞雯 草书：八节滩头上水船 136cmX35cm 2019
Ruiwen Li Cursive Script: Boat on the Beach with Eight Sections



李瑞雲 隶书：陶渊明文《五柳先生》180cmX47cm 2014
Ruiwen Li Clerical Script: Tao Yuanming's Article "Mr. Wu Liu"



杨明义 行书：书画家 75cmX45cm 2020
Mingyi Yang Running Script: Calligrapher & Painter

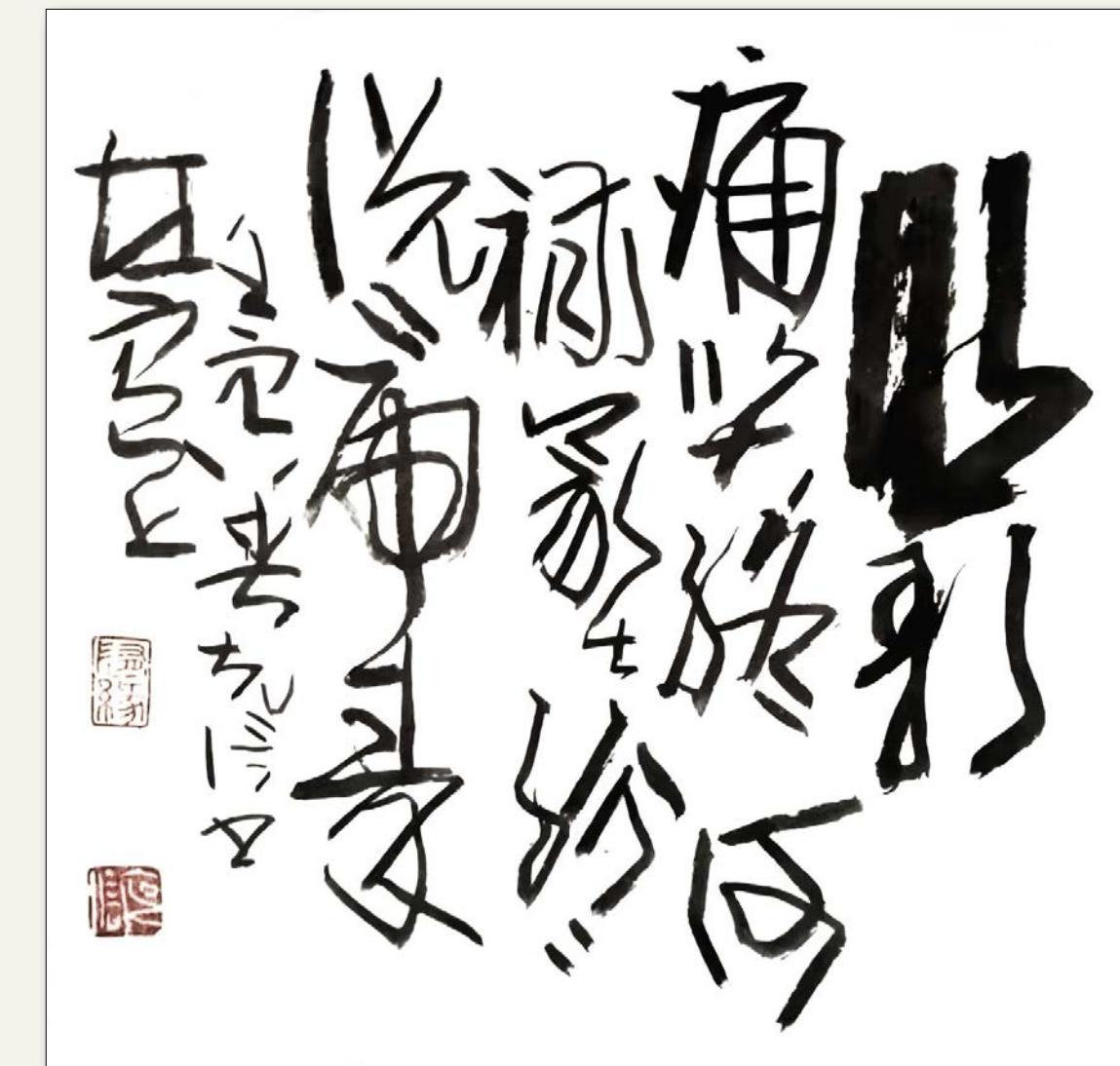


杨明义 行书：神交 68cmX68cm 2012
Mingyi Yang Running Script: Shen Jiao



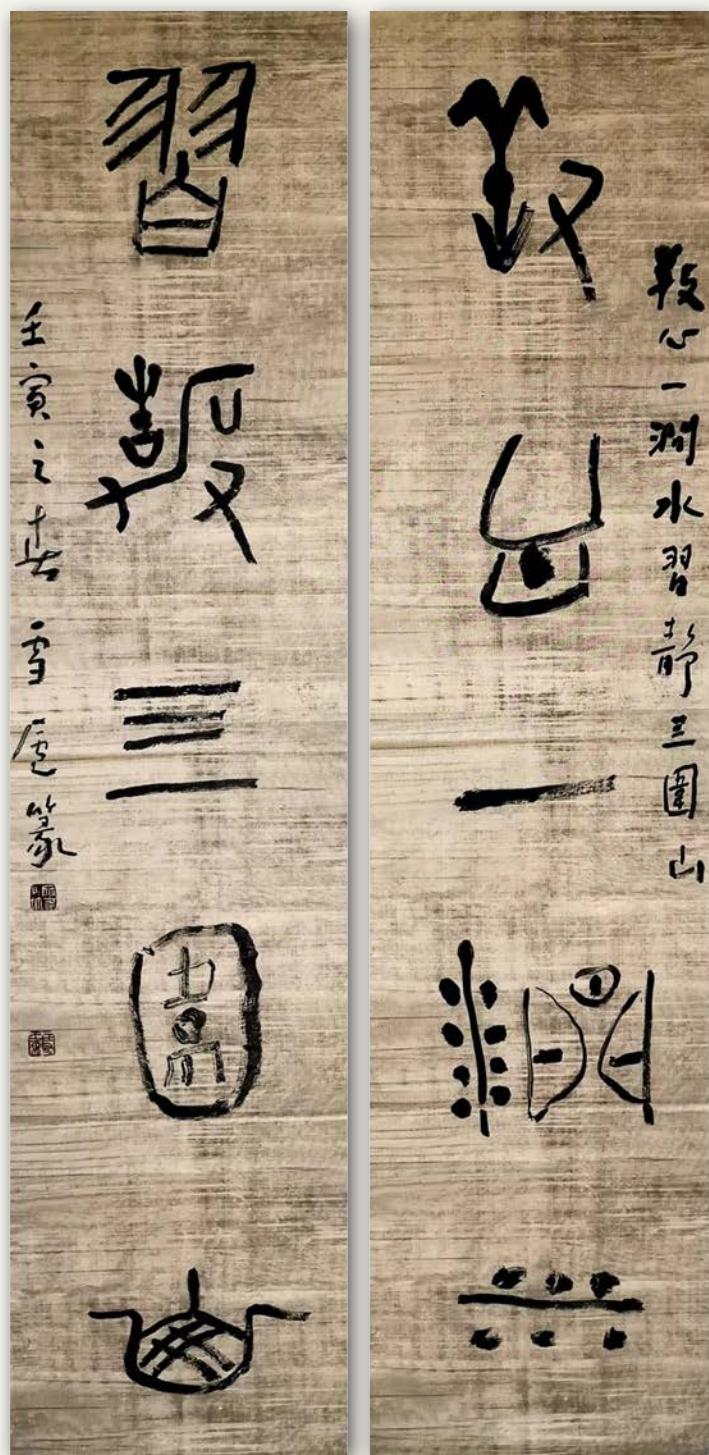
王克信 草书：郁达夫诗《钓台题壁》句之三 53cmX53cm 2022

Kexin Wang Cursive Script: Yu Dafu's Poem "Inscription on the Wall of Diaotai" Paragraph 3



王克信 草书：郁达夫诗《钓台题壁》句之四 53cmX53cm 2022

Kexin Wang Cursive Script: Yu Dafu's Poem "Inscription on the Wall of Diaotai" Paragraph 4



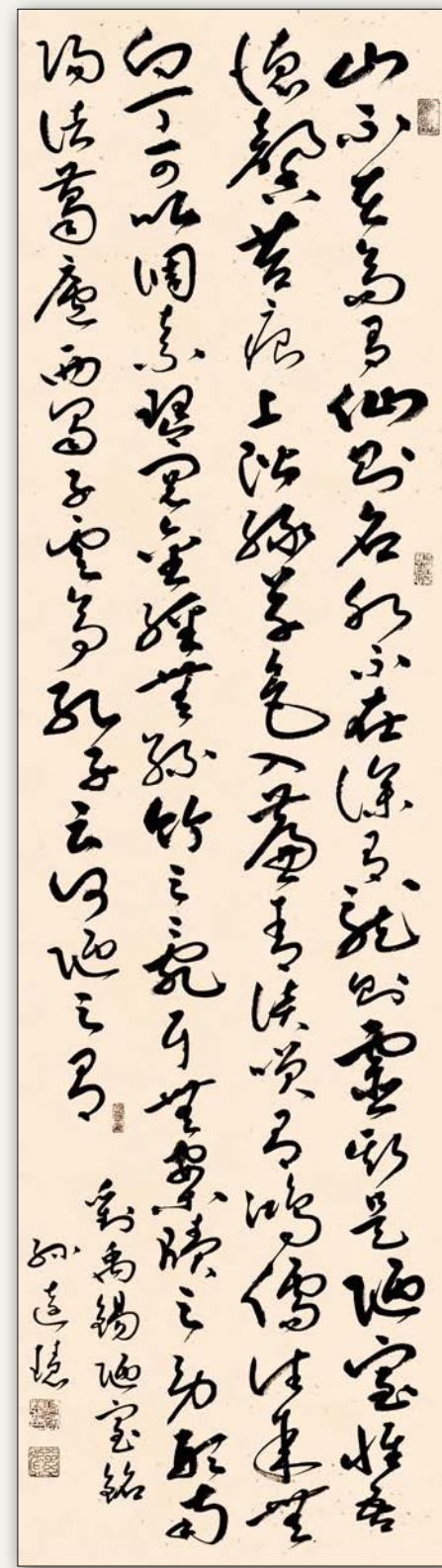
雪庐耿峰 篆书：游鱼听琴出，百鸟衔花飞 69cmX18cmX2 2022

Xuelu Feng Geng Oracle Script: Swimming Fish Listening to the Music, Birds Flying with Flowers

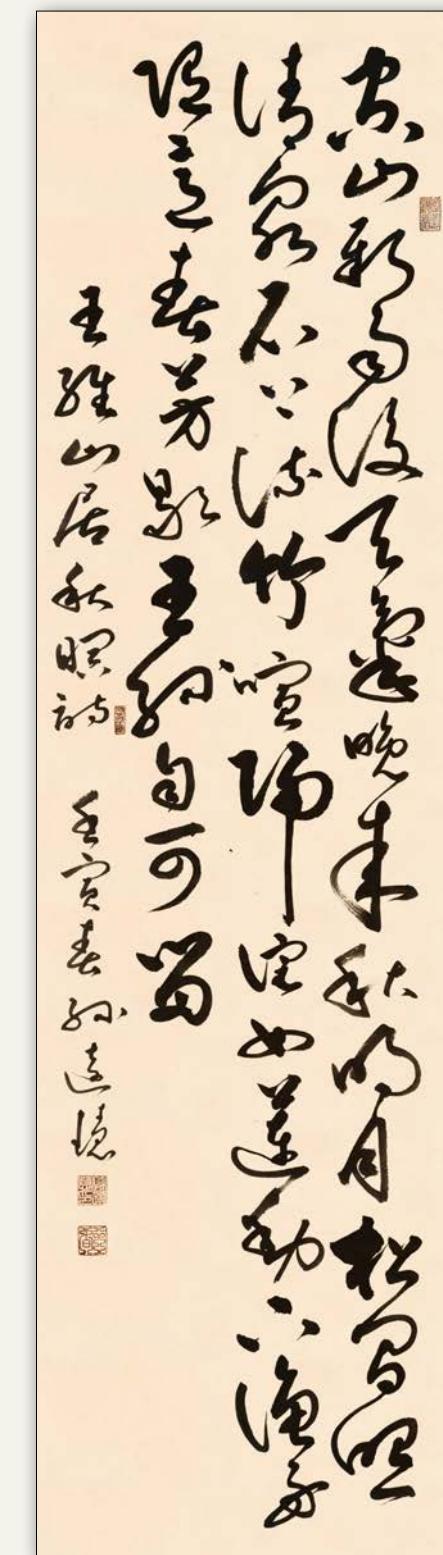


雪庐耿峰 篆书：养心一润水 习静三围山 69cmX18cmX2 2022

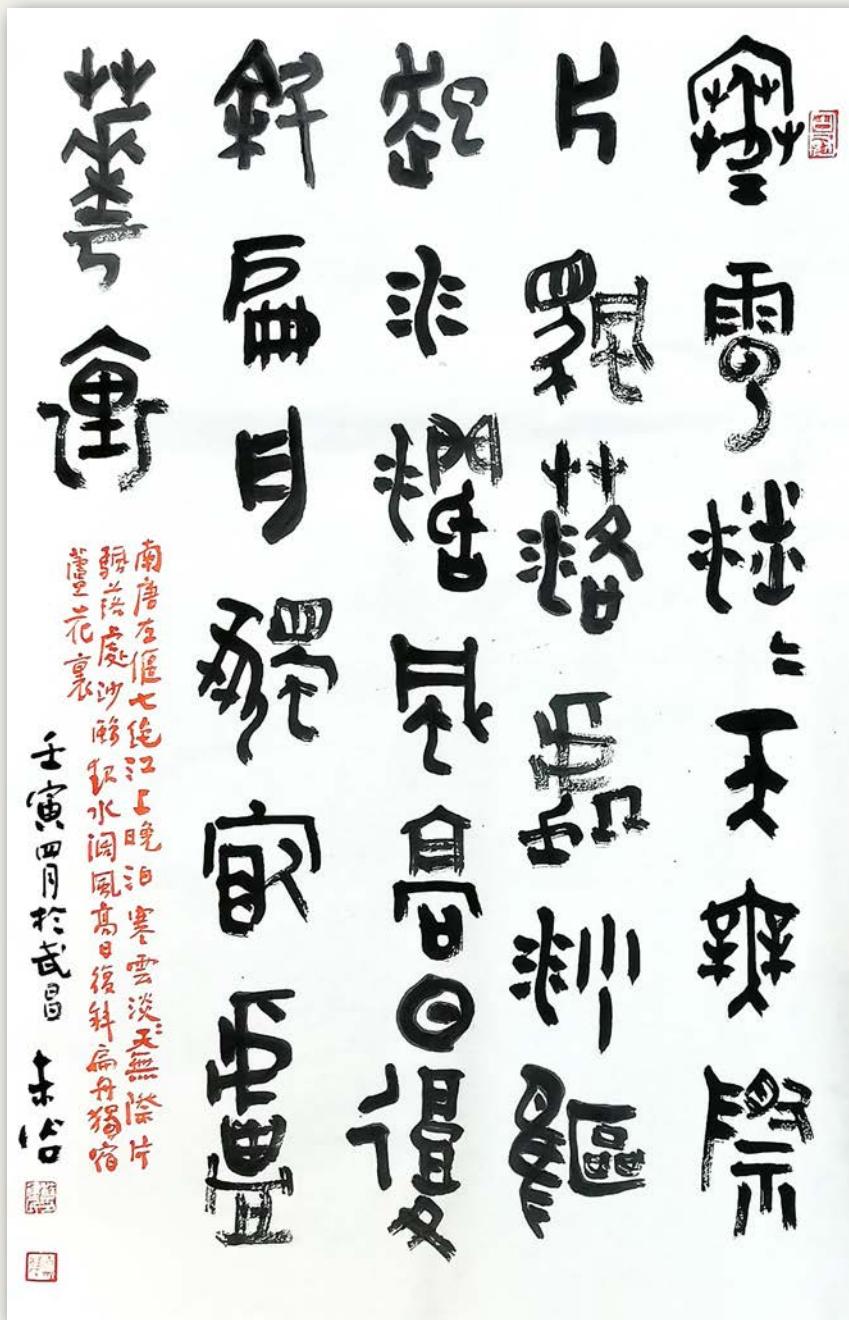
Xuelu Feng Geng Seal Script: A Stream of Water for Nourishing the Heart



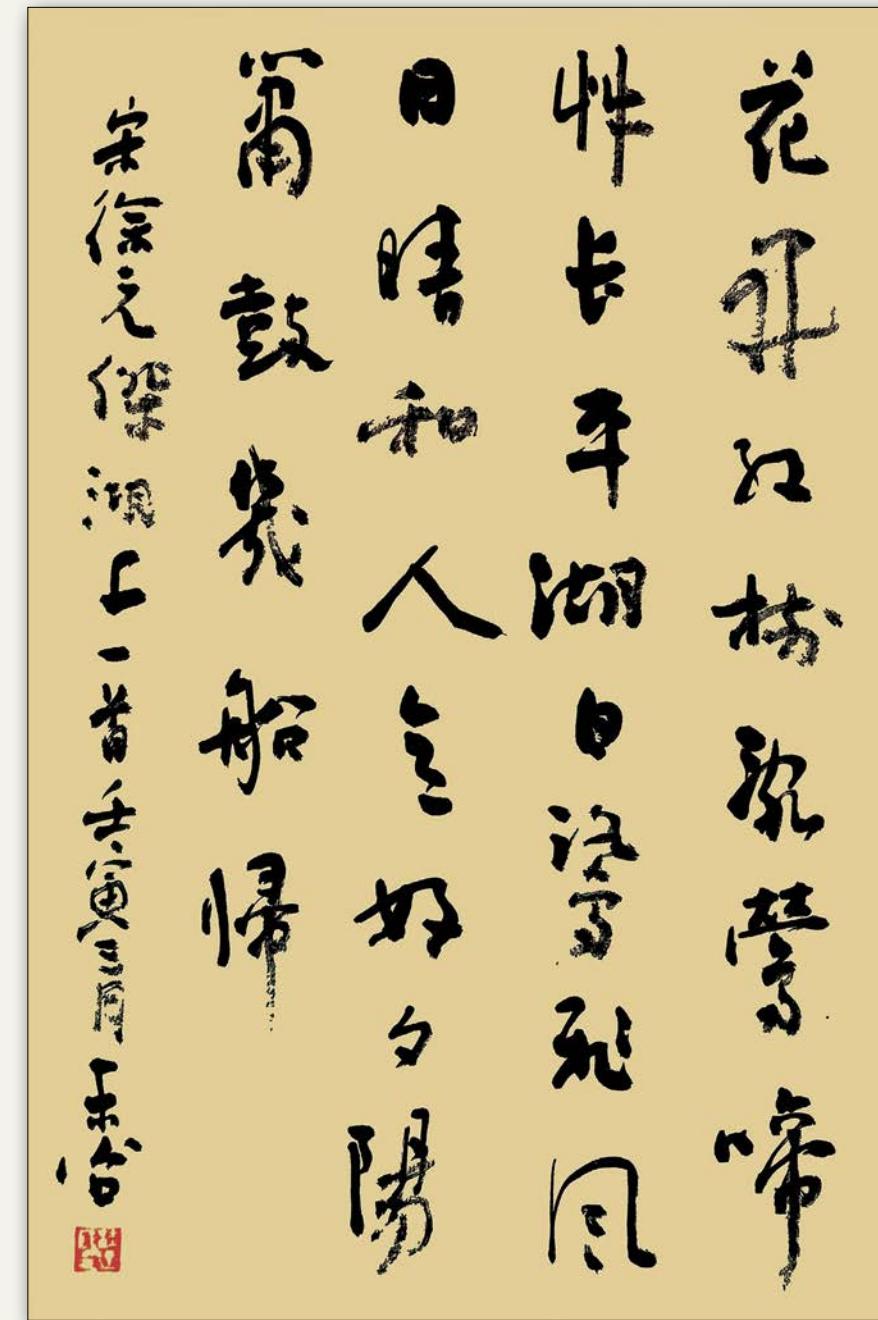
孙远慧 草书：刘禹锡文《陋室铭》 180cmX49cm 2022
Yuanhui Sun Cursive Script: Liu Yuxi's Article "Epigraph on My Humble Room"



孙远慧 草书：王维诗《山居秋暝》 180cmX49cm 2022
Yuanhui Sun Cursive Script: Wang Wei's Poem "An Autumn Evening in the Mountain Residence"

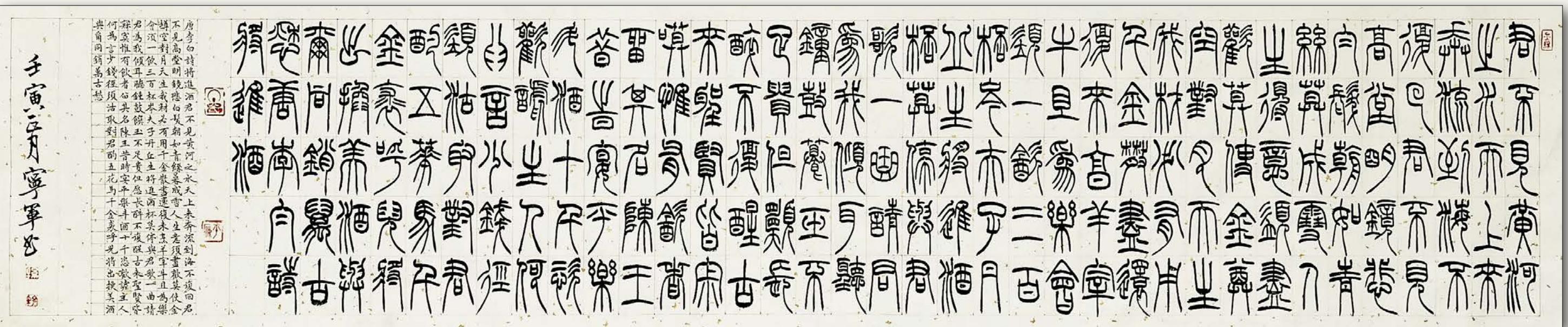


桂建民 篆书：左偃诗《江上晚泊》 45cmX45cm 2012
Jianmin Gui Seal Script: Zuo Yan's poem "Night Mooring on the River"

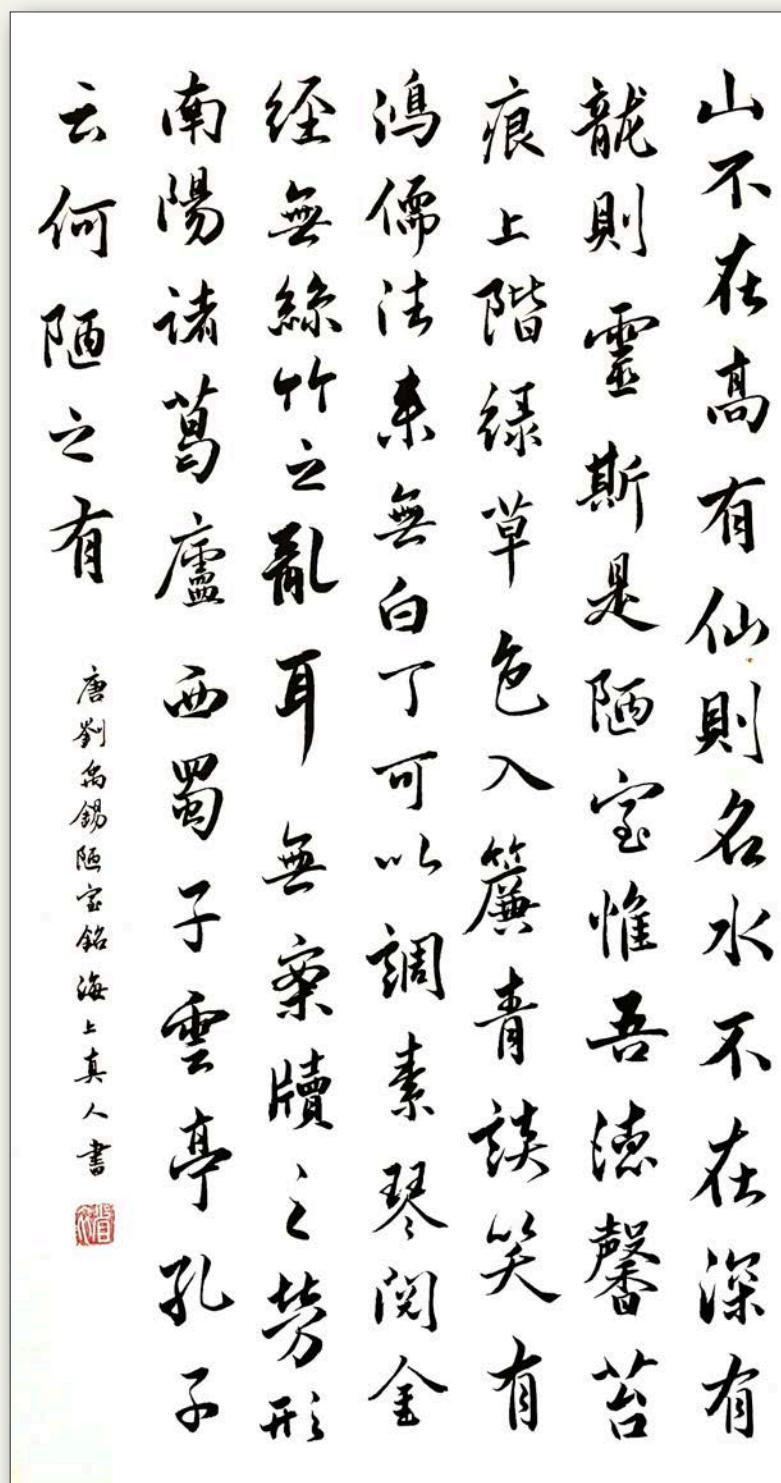


朱 非 行书：徐元杰诗《湖上》 68cmX46cm 2022
Jianmin Gui Running Script: Xu Yuanjie's poem "On the Lake"





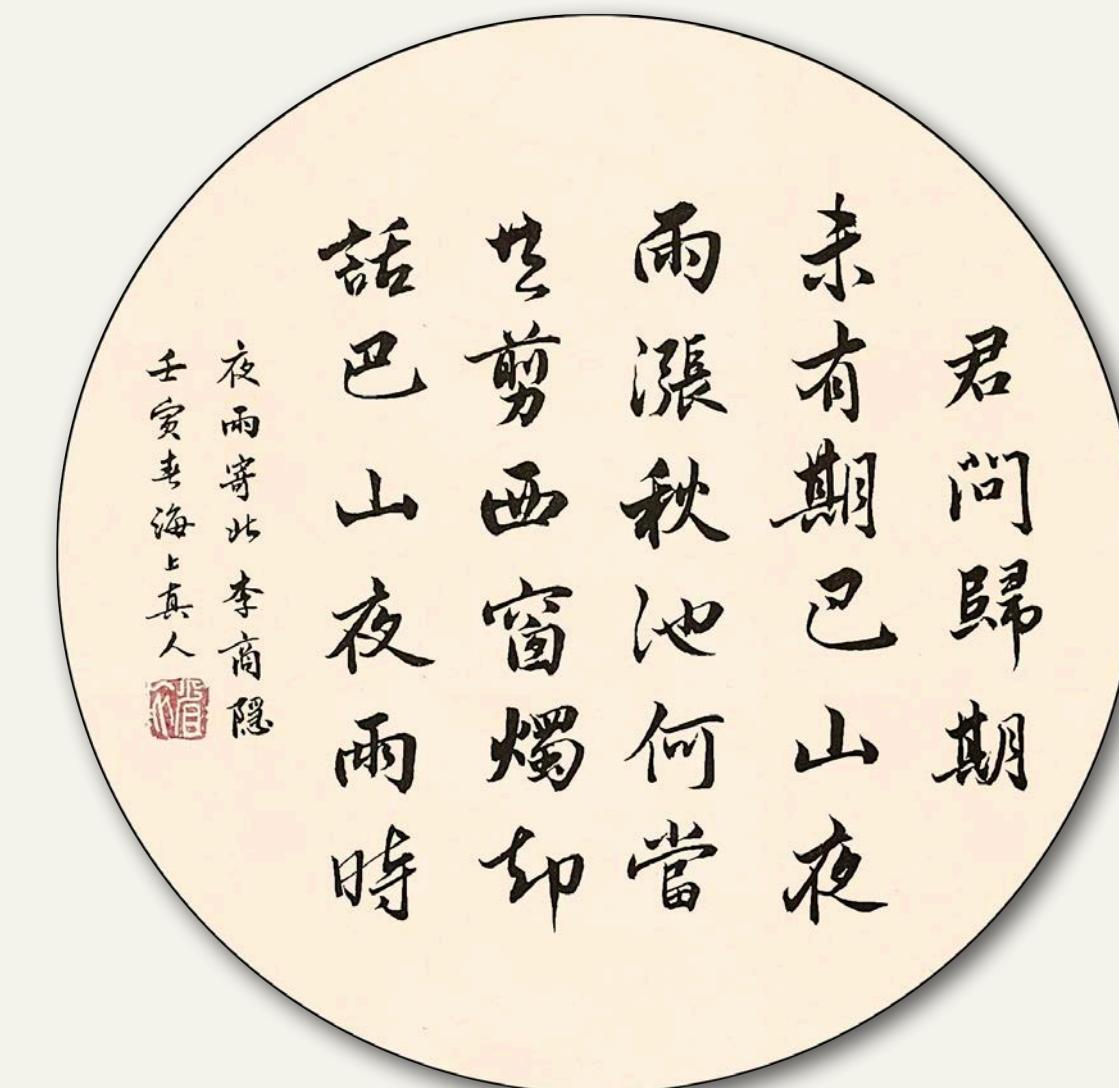
孙宁军 篆书：李白诗《将进酒》 34cmX138cm 2022
Ningjun Sun Seal Script: Li Bai's poem "Do Drink Wine"



111

褚建真 行书：刘禹锡文《陋室铭》 55cmX34cm 2022

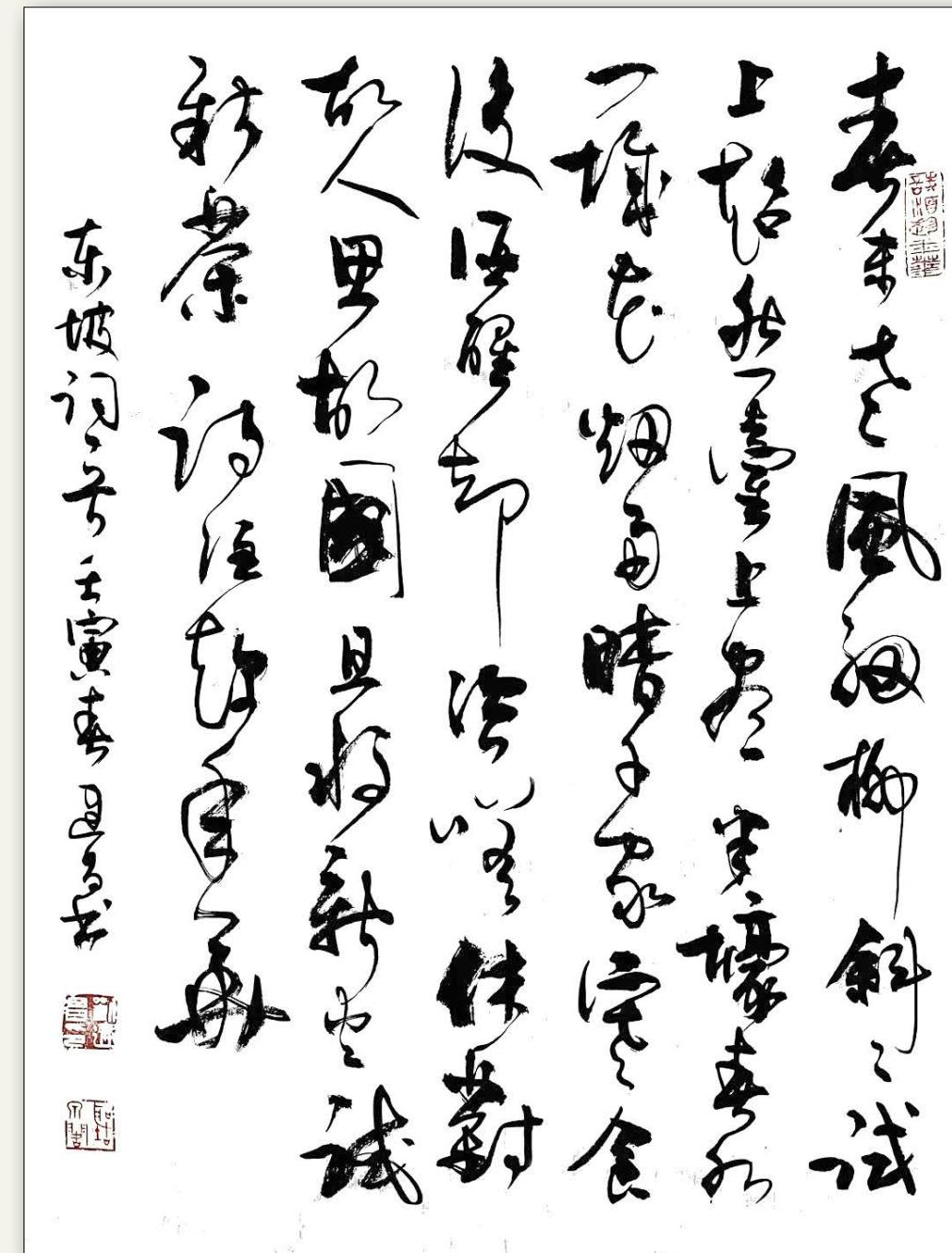
Jianzhen Chu Running Script: Liu Yuxi's Article "Epigraph on My Humble Room"



112

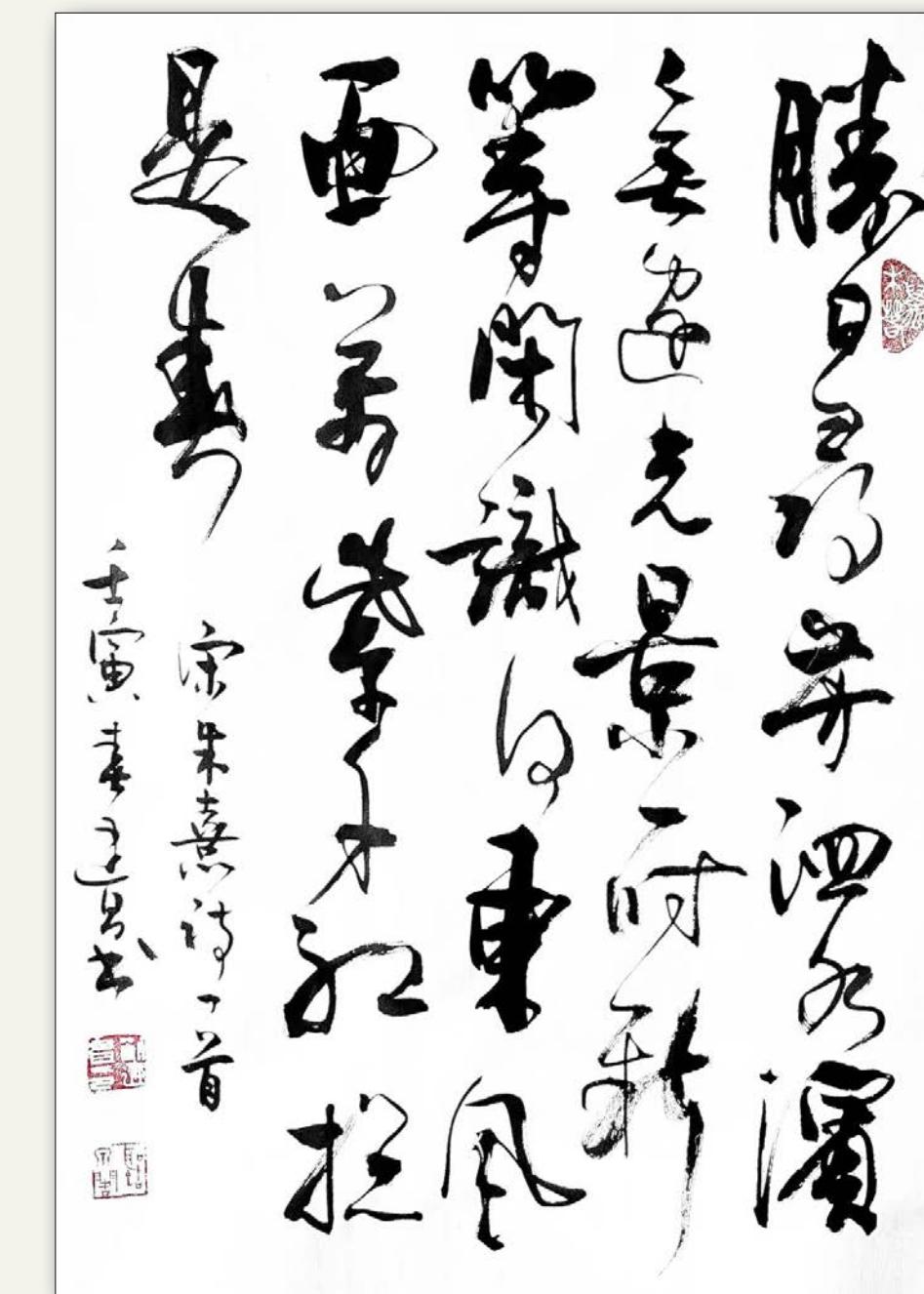
褚建真 行书：李商隐诗《夜雨寄北》 34cmX34cm 2022

Jianzhen Chu Running Script: Li Shangyin's poem "Night Rain to the North"



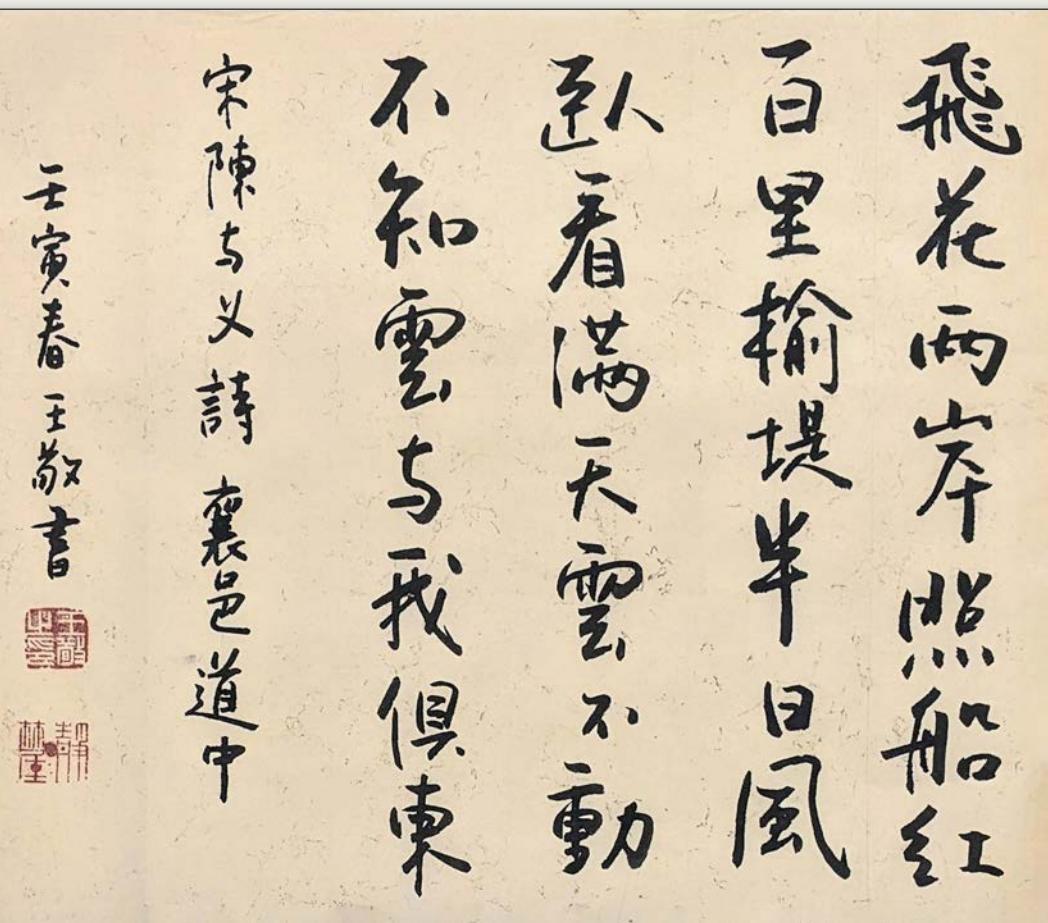
刘建昌 草书：苏轼《望江南·超然台作》 70cmX53cm 20212

Jianchang Liu Running Script: Su Shi's Poem "Looking to the South of the Yangtze River: At Chaoran Pavilion"



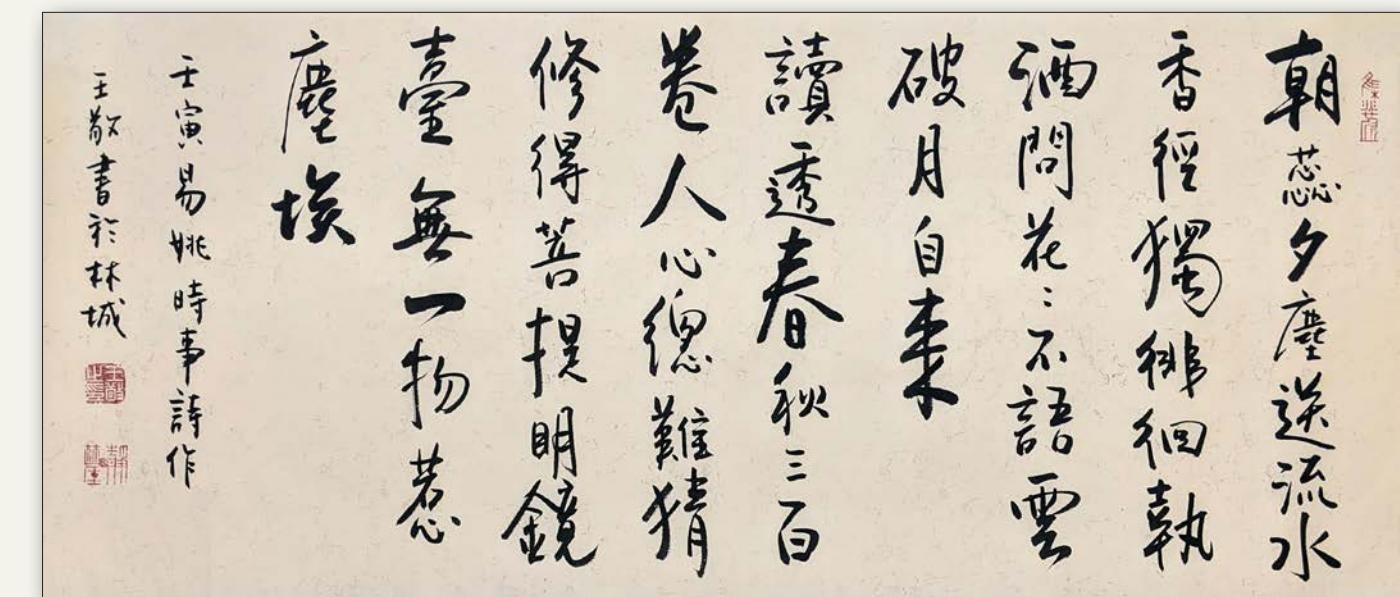
刘建昌 草书：朱熹诗《春日》 70cmX50cm 2022

Jianchang Liu Cursive Script: Zhu Xi's Poem "Days in the Spring"



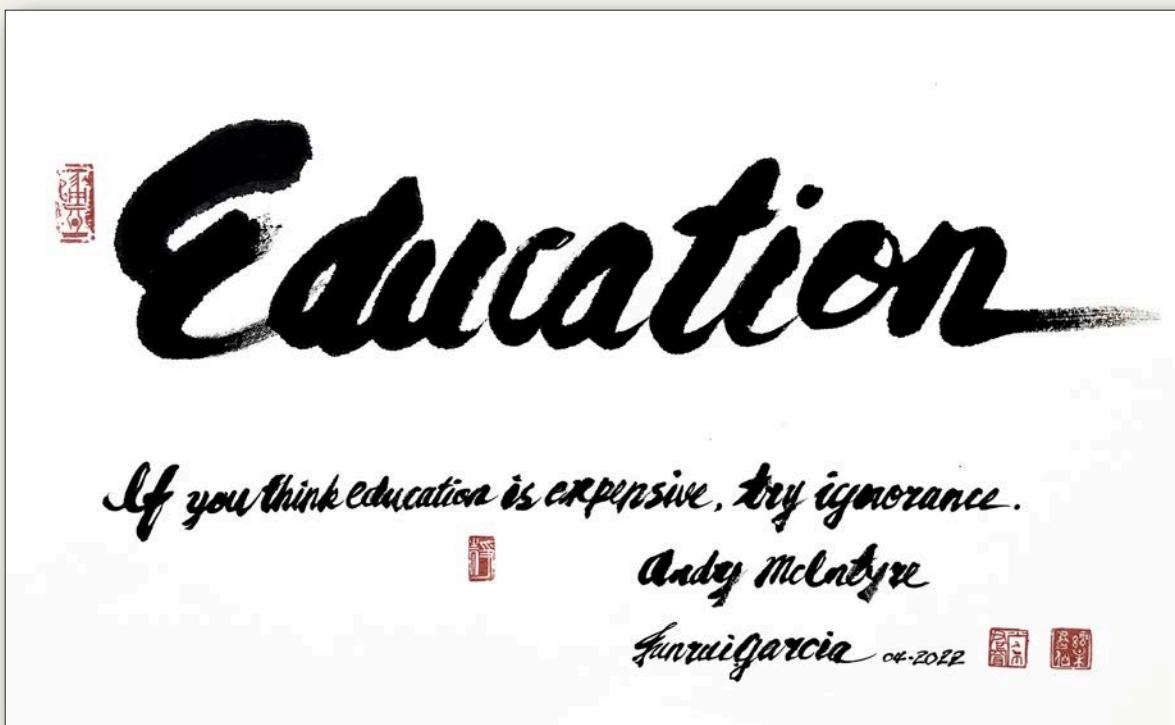
115 王敬 行书：陈与义诗《襄邑道中》 34cmX40cm 2022

Jing Wang Running Script: Chen Yuyi's poem "On the Road of Xiangyi"



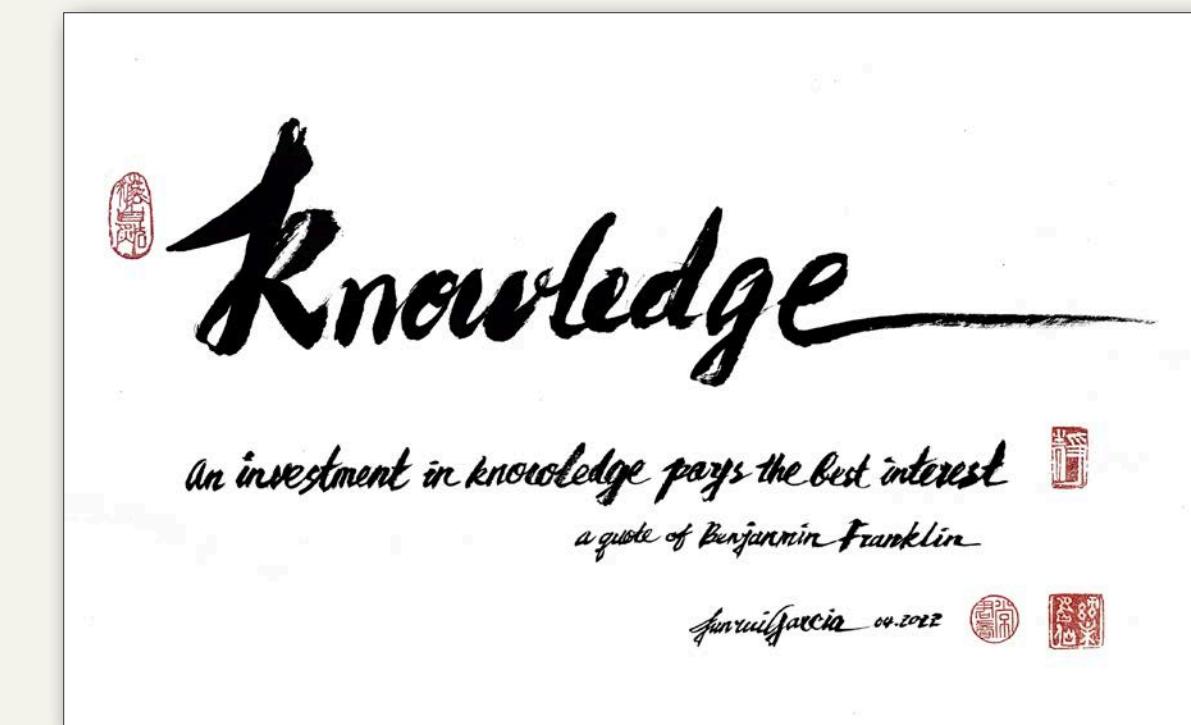
116 王敬 行书：易姚《时事诗作》 35cmX90cm 2022

Jing Wang Running Script: Yi Yao "Poems on Current Events"



常君睿 行书：安迪·麦金太尔名言“教育” 29cmX46cm 2022

Junrui Garcia Running Script: Andy McIntyre Quote about "Education"



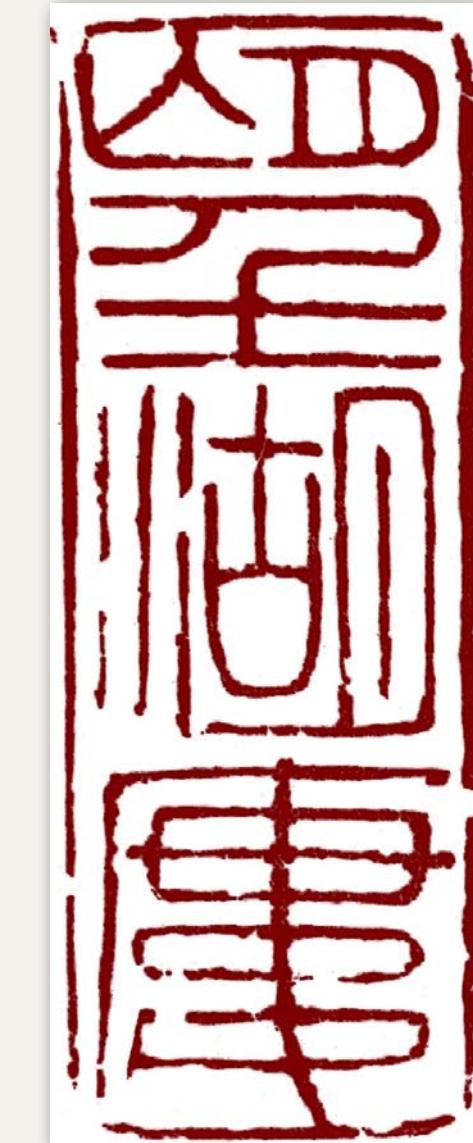
常君睿 行书：本杰明·弗兰克林名言“知识” 29cmX46cm 2022

Junrui Garcia Seal Script: Benjamin Franklin Quote about "Knowledge"



窦晓旭 壶中岁月长 (上) 3cmX3cm 2022
Xiaoxu Dou *Long Years in the Pot* (Top)

海晏河清 (下) 3cmX3cm 2022
Haiyan River is Clear (Bottom)



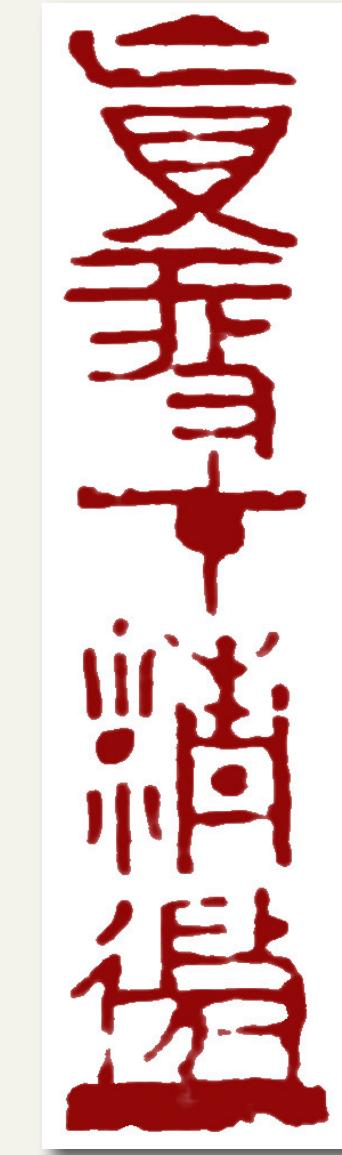
刘建昌 望湖楼 5.5cmX2cm 2022
Jianchang Liu *A Tower for Viewing the Lake*



王承杰 意与古会 (上) 5cmX3cm 2021

Chengjie Wang *The Meaning Remain the Same as in Ancient* (Top)

易安珍藏(下) 5cmX3cm 2020

Yi An Collection (Bottom)

王承杰 真放在精微 4cmX1.5cm 2022

Chengjie Wang *Perfection Requires Precise and Subtle*



李柏林 空城计 (上) 3cmX3cm 2022 美人计 (下) 3cmX3cm 2022
Bolin Li *Empty City Stratagem* (Top) *Beauty Stratagem* (Bottom)



桂建民 似曾相识，无可名状 (上) 3cmX3cm 2022 桂建民 在雪地上继续撒把野 (下) 3cmX3cm 2022
Xiaoxu Dou *Deja Vu, Indescribable* (Top) *Being Wild on the Snowy Ground* (Bottom)

版面设计: 常君睿
Design: Junrui Garcia

封面篆刻: 刘建昌
Cover Seal: Jianchang Liu



杨明义 国画: 水乡月出 300cmX68cm 2005

Mingyi Yang Chinese Painting: *Moonrise at Water Town*

中國美術精品 Chinese Art Excellence Collection
2022年5月31日第2期 (总第25期) Volume 25 Number 2 May 31, 2022

Price: \$35.99

封面: 梁伟 油画: 平扫过来的光 70cmX10cm 2008

Cover: Wei Liang Oil Painting: *Sweeping Light*



ISSN 2766-8711

9 772766 871156