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中國環球美術時報
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**SOCIETE
NATIONALE
DES BEAUX
ARTS** SNBA



法國美術家協會主席米歇爾·金序言

序

首先祝賀澳門畫院籌劃已久的《中國環球美術時報》成功創刊。這份刊物緊隨當前國際藝術的發展趨勢，是很好的交流平臺，把藝術交流提到有學術影響力的高度。

2019年，中法建交55周年，中華人民共和國成立70周年，澳門回歸20周年，在這樣一個特別的年份，澳門畫院作為法國美術家協會(SNBA)主辦的“巴黎國際藝術沙龍展”的合法代理，受委託在中國地區選取藝術家的作品前去法國盧浮宮卡魯賽爾(carrousel)展館參展。

法國美術家協會(SNBA)主辦的“巴黎國際藝術沙龍展”享負盛名，協會成立於1862年，始於法國的拿破侖時期，所舉辦的“沙龍展”即法國官方沙龍，代表著法國學院派藝術的優秀傳統，第一屆統籌委員會的會員包括德拉克諾瓦、夏凡納，參展者有卡爾波、杜比尼、馬內，1890年更出現頂頂大名的雕塑家羅丹、畫家德蘭，此後又有安格爾、柯羅等，和無數赫赫有名的獲獎者。時至今日，展覽由法國總統贊助，在位於盧浮宮金字塔底下的卡魯賽爾(carrousel)展館舉辦，邀請來自世界各地的藝術家名家彙聚于此，巴西、加拿大、中國、韓國、西班牙、匈牙利、日本、瑞士及土耳其等國的藝術家均有參與。

2012年，中國藝術家何家英和石齊分別奪得了繪畫金獎，吳為山的《天人合一——老子》奪得了雕塑金獎，2012年澳門畫院院長楊大名的作品已經亮相在沙龍展中，並在2014年奪得了繪畫金獎。

希望是次展覽在澳門畫院的代理下，在中國優秀藝術家們的引領下，“巴黎國際藝術沙龍展”必將展現中國藝術作品的新風采。

Preface by Michel King, Chairman of SNBA

Firstly, I would like to congratulate the successful foundation of China Global Times of Fine Arts planned long by Macau Painting Academy. Following the current trend of international art, the journal provides a great platform for art exchange, increasing it to a level which delivers academic influence. 2019 is the year of 55th anniversary of diplomatic relations between China and France, 70th anniversary of the founding of the People's Republic of China, 20th anniversary of Macau's Return to China. In this special year, Macau Painting Academy, as a legal agent of Le Salon des Beaux Arts de Paris held by SNBA, entrusted to select artworks in China to join the exhibition in Carrousel du Louvre. Le Salon des Beaux Arts de Paris is the most famous exhibition held by SNBA which founded in 1862, Napoleonic days. Their "Salon Exhibition" is the official salon of France, representing the grand tradition of their academic art. Members of the 1st co-ordinating committee included Delacroix and Chavannes. Exhibitors included Carpeaux, Daubigny and Manet. In 1890, it even attached the renowned sculptor Rodin and painter Derain, followed by Ingres, Corot and numerous famous prize-winners. Even to this day, the exhibition is held in Carrousel du Louvre, under Louvre Pyramid, sponsored by President of France, inviting notable artists from all over the world, such as, Brazil, Canada, China, Korea, Spain, Hungary, Japan, Switzerland and Turkey. In 2012, Chinese artists Ho Ka Ying and Shih Ch'i won the Gold Medal of Painting, Wu Wei Shan's work, "Unity of Heaven and Human—Lao Tzu" was awarded Gold Medal of Sculpture. Work of Jeong Tai Meng, director of Macau Painting Academy, was exhibited in Salon, and won the Gold Medal of Painting in 2014. I sincerely hope that under the agent of Macau Painting Academy and led by Chinese great artists, Le Salon des Beaux Arts de Paris will deliver the new charm of Chinese art works.

Société Nationale des Beaux Arts
Fondée en 1890 - Reconnue d'utilité publique en 1909

Monsieur IEONG Tai Meng
Paris le 24 septembre 2019

Cher Ami,


1861, date de naissance de la SNBA. De nombreux artistes, tels Ingres, Delacroix, Corot, Gustave Doré, Daubigny, Rodin et beaucoup d'autres, se séparent du Salon Officiel et fondent cette nouvelle association sous l'égide de Théophile Gautier qui désirait « que les artistes s'occupent eux-mêmes de leurs affaires ». Ils accueillent, également, leurs confères étrangers qui ne sont pas admis au Salon des Artistes Français. C'est une première dans l'hexagone. La SNBA confirme jusqu'à aujourd'hui son ouverture au monde. Brancusi qui fut l'un de ses membres éminents ne disait-il pas en 1922 : « En Arts il n'y a pas d'étrangers » ? Ce lieu vivant d'échanges sans frontières, se veut aussi multiculturel : expositions accompagnées de concerts et de conférences. En 1865, Alexandre Dumas y fait une causerie sur Delacroix dont on trouve les échos dans le Courrier Artistique. En 1906 Rodin crée la Section Musique avec le concours des plus grands compositeurs du temps : Gabriel Fauré, Camille Saint-Saëns... Le Président Pierre Puvis de Chavannes invite Suzanne Valadon au Salon de 1894. C'est la première femme exposante. Camille Claudel est présente de 1892 à 1902. Elle expose le plâtre de « l'Age mûr » en 1899. La SNBA sans être révolutionnaire est pionnière. La liste est longue de toutes les célébrités qui illustrèrent la Nationale : Sisley de 1890 jusqu'à sa mort en 1899, Matisse en 1896, Marquet en 1899. Le Paris des années 30, le Paris de Montparnasse, le Paris lanterne magique de la culture, accueille les créateurs d'Europe et d'Asie. Les artistes Chinois tout naturellement exposent à la SNBA. CHANG Shuhong qui a créé l'Association des Artistes Chinois en France en 1934 reçoit cette même année la Médaille d'Or au Salon de la SNBA, Pan Yuliang (qui se vend, aujourd'hui, aux enchères à des millions d'euros et qui a fini sa vie dans la misère...) s'y montre de 1946 à 1962. Plus proches de nous, Zao wou-ki n'a-t-il pas exposé pour la première fois en 1948 au Salon des Beaux Arts ? La SNBA ne s'est jamais démentie. Ses cimaises d'hier et d'aujourd'hui valorisent et promulguent les créateurs venus du Pays du Milieu. En 2012, les artistes chinois He Jiaying et Shi Qi ont obtenu la médaille d'or, la sculpture de Wu Wei Shan « Laozi » a obtenu la médaille d'or. La même année, Monsieur Jeong Da Ming, président de l'Académie de peinture de Macao, participait au Salon. En 2014, dans le cadre des 50 ans des relations diplomatiques entre la France et la Chine, Monsieur Jeong a obtenu la médaille d'or.



En 2019, le 55e anniversaire de l'établissement des relations diplomatiques entre la Chine et la France, le 70e anniversaire de la fondation de la République populaire de Chine, le 20e anniversaire du retour de Macao, en cette année si spéciale, font de l'Académie de peinture de Macao, un partenaire idéal pour le Salon des Beaux Arts organisé par la Société Nationale des Beaux Arts dite SNBA. L'académie organisera une présélection pour participer à l'événement qui se tiendra du 12 au 15 décembre au Carrousel de Louvre, à Paris en France.

Puisse l'Académie de peinture de Macao, sous la direction des artistes chinois, faire souffler un vent nouveau de la création artistique chinoise.

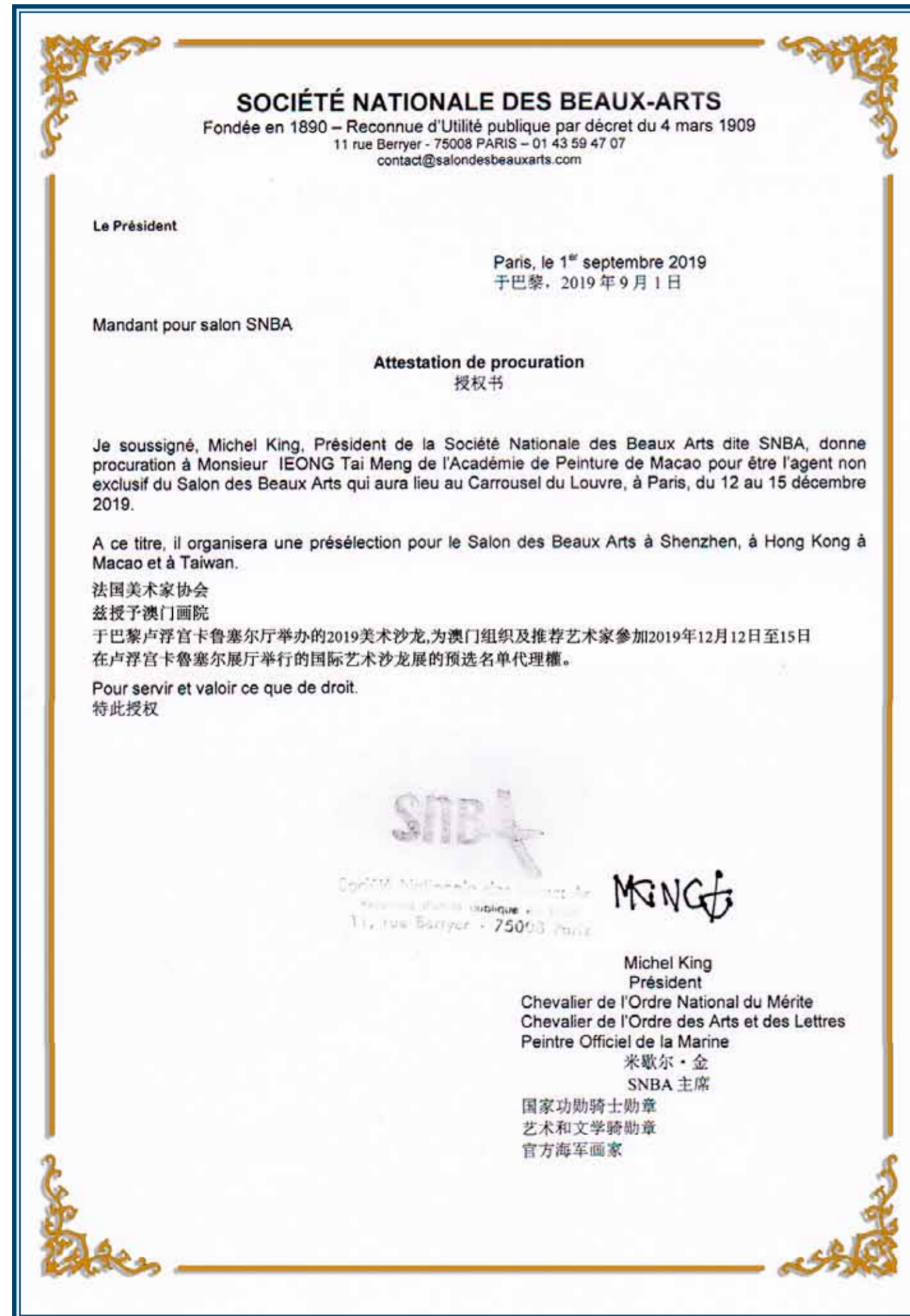
J'ai la certitude, Cher Ami, que les Artistes de l'Académie de peinture de Macao cèderont en nouvelle beauté les deux premiers amuseurs.

M KING
Michel King
Président
Chevalier de l'Ordre National du Mérite
Chevalier de l'Ordre des Arts et des Lettres
Peintre Officiel de la Marine



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SOCIETE NATIONALE DES BEAUX ARTS SNBA



法國美術家協會授權澳門畫院的說明書

Certificate of authorization to Macau Fine Art Academy from L'association française des Artistes

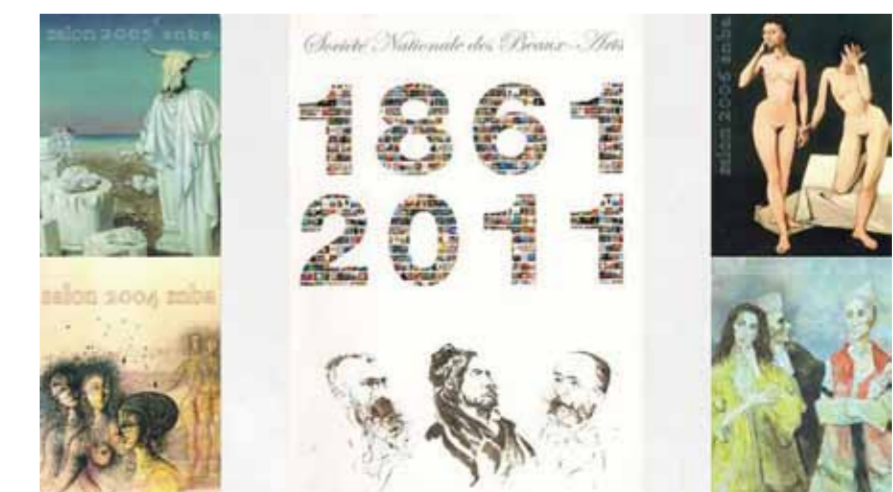
法國美術家協會的歷史

距今 158 年前，Théophile Gautier 和幾位法國享有盛譽的藝術家共同成立了法國美術家協會，他們希望“藝術家可以自己開創自己的事業”。

法國美術家協會包括當時偉大的畫家如歐仁·德拉克羅瓦、讓·奧古斯特·多米尼克·安格爾、皮埃爾·皮維·德·夏凡納、愛德華·馬奈、阿爾弗雷德·西斯萊、亨利·馬蒂斯；雕塑家如羅丹、卡米耶·克洛岱爾、安托萬·布德爾等等不勝枚舉。

1864 年，德拉克羅瓦去世以後，法國國家藝術集團為期舉辦了追溯畫展，展出了其 248 幅油畫和石版畫作品，並暫停其他展覽。

It was 158 years ago when Théophile Gautier and several other renowned French artists founded Société Nationale des Beaux Arts (SNBA), expecting that “artists can carve out their career by themselves”. There were numerous great painters in SNBA, such as, Eugène Delacroix, Jean Auguste Dominique Ingres, Pierre Puvis de Chavannes, Édouard Manet, Alfred Sisley, Henri Matisse, as well as sculptors like Auguste Rodin, Camille Claudel, Emile Antoine Bourdelle, etc. In 1864, after Delacroix’s death, French National Art Group held an exhibition in memory of him. It exhibited his 248 oil paintings and lithographs. All other displays were suspended.



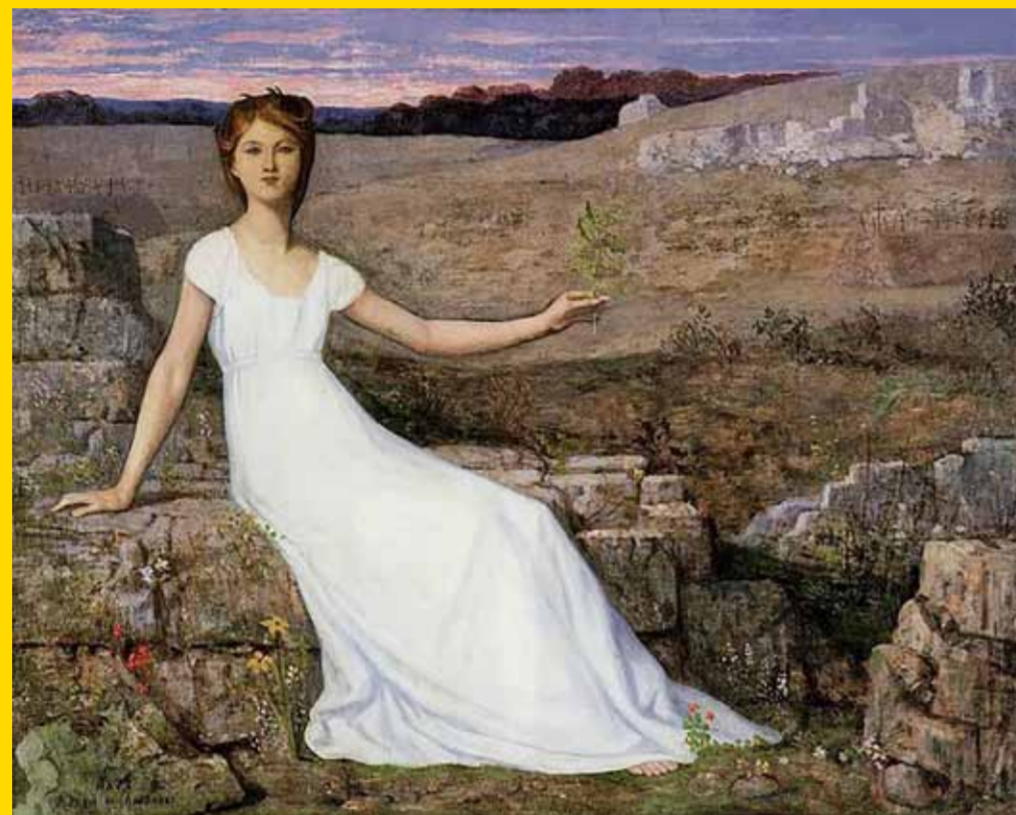
法國藝術家協會歷史上的著名人物

Celebrities in the history of SNBA



皮埃爾·皮維·德·夏凡納
法國 19 世紀最偉大的畫家 1891 年
出任法國藝術家協會主席

Pierre Puvis de Chavannes, the
greatest painter in 19th century, took
the chair of SNBA in 1891.



《希望》 102.5cm × 129.5cm 1872 年 巴爾的摩沃爾特斯美術館藏
Hope, 1872, 102.5cm × 129.5cm, collected in The Walters Art Gallery, Baltimore



《藝術與繆斯女神們》 尺寸不詳 1884—1889 年 美國芝加哥藝術學院藏
Art and Muses, 1884-1889, unknown in size, collected in School of the Art Institute of Chicago, the USA



速寫 Sketch

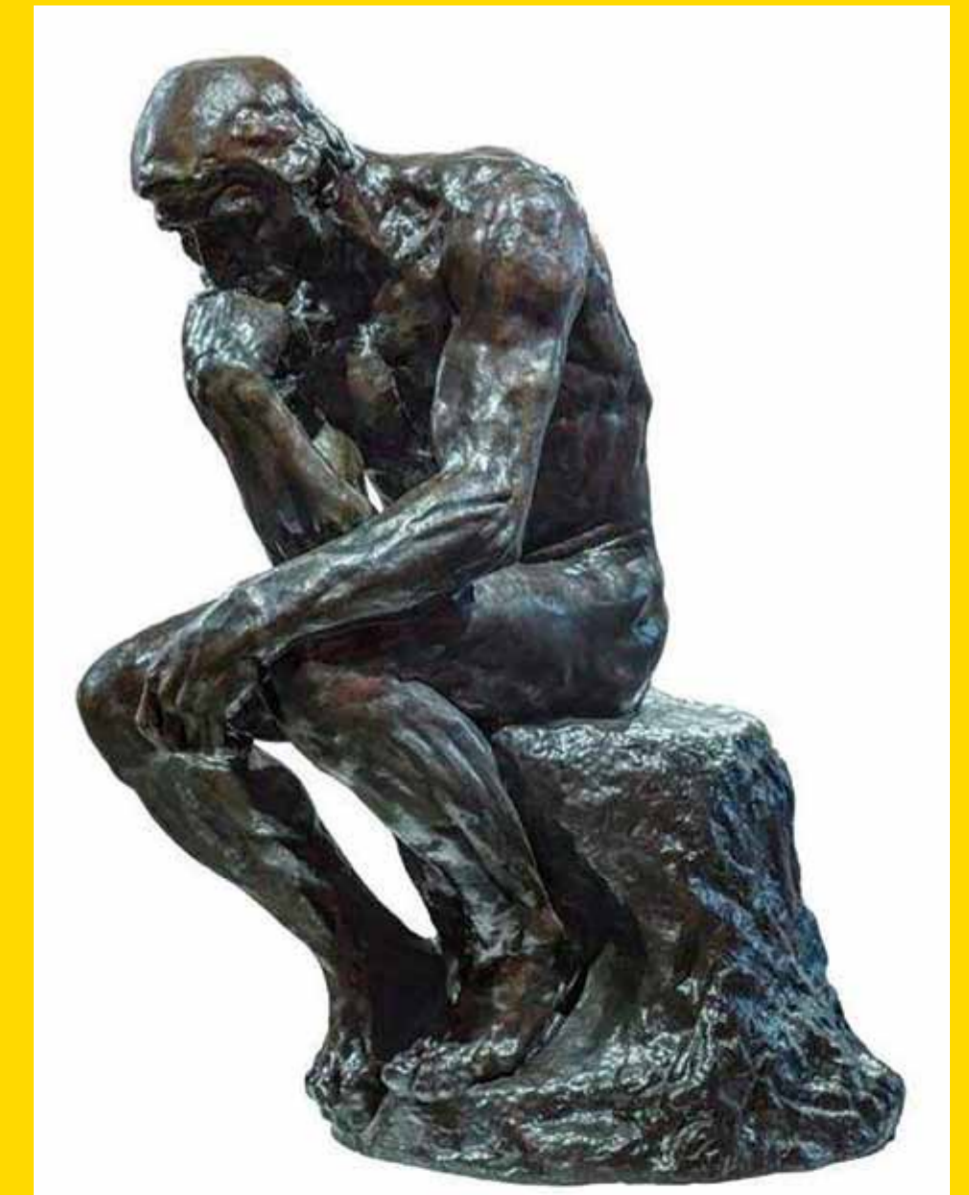


速寫 Sketch

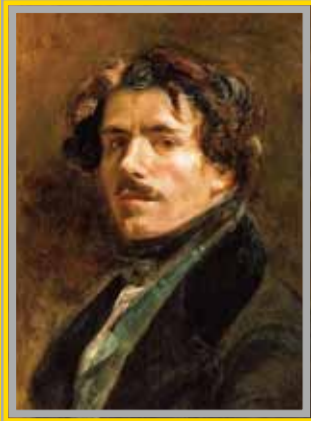


奧古斯特·羅丹——法國 19 世紀中葉最偉大的
雕塑家，現代雕塑之父出任法國藝術家協會
雕塑部主席

Auguste Rodin, the greatest sculptor in the
mid 19th century in France, Father of Modern
Sculpture, took chair of Department of Sculpture
of SNBA



《思想者》 180cm × 98cm × 145cm 1880 年 法國巴黎博物館藏
The Thinker, 180cm × 98cm × 145cm, 1880, collected in Museum of Paris, France



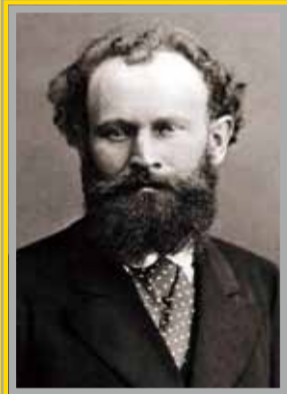
歐仁·德拉克羅瓦
Eugène Delacroix



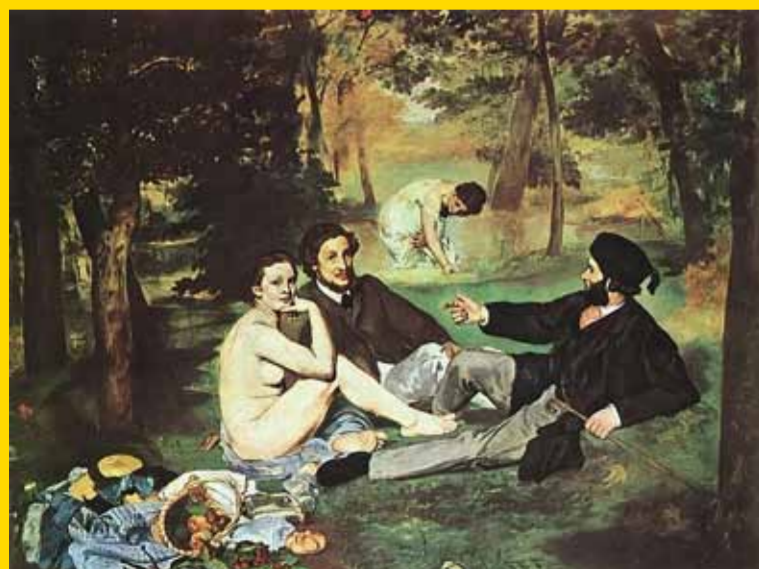
《梅杜薩之筏》 1818年—1819年 491cm × 716cm 法國巴黎盧浮宮藏
The Raft of the Medusa, 1818–1819, 491cm × 716cm, collected in Louvre Museum, Paris, France



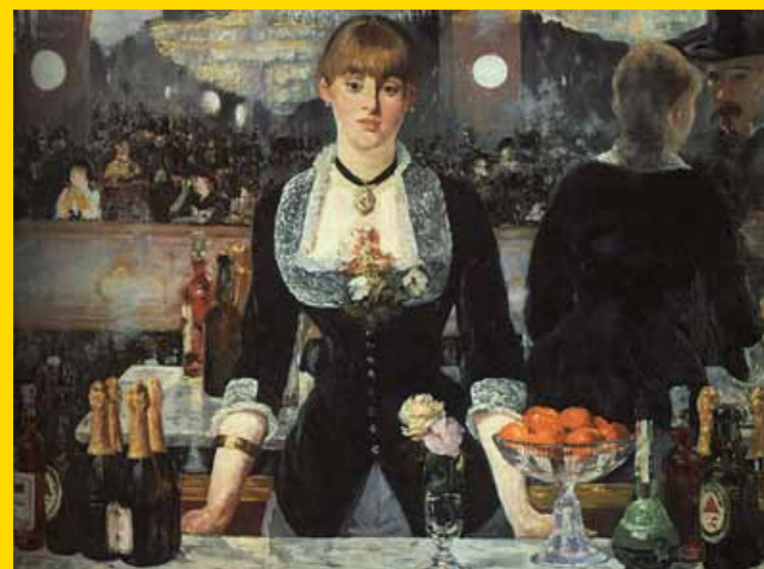
《自由引導人民》 1830年 260cm × 325cm 法國巴黎盧浮宮藏
Liberty Leading the People, 1830, 260cm × 325cm, collected in Louvre Museum, Paris, France



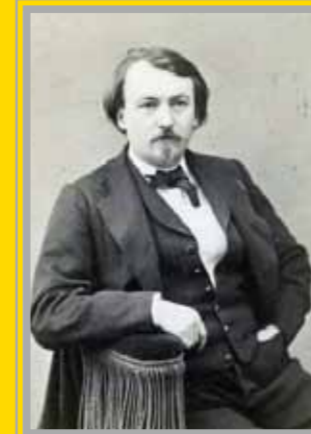
愛德華·馬奈
Édouard Manet



《草地上的午餐》 1863年 213cm × 269cm 法國巴黎奧賽美術館藏
The Luncheon on the Grass, 1863, 213cm × 269cm, collected in Orsay Museum, Paris, France



《女神遊樂廳的吧台》 1882年 95.9cm × 130.2cm 英國倫敦大學科陶德美術學院藏
A Bar at the Folies Bergere, 1882, 95.9cm × 130.2cm, collected in Courtauld Institute of Art, University of London, UK



古斯塔夫·多雷
Gustave Doré



《十字軍東征》 信息不詳
The Crusades, information was not available.



讓·奧古斯特·多米尼克·安格爾
Jean Auguste Dominique Ingres



《大宮女》 1814年 91cm × 162cm 法國巴黎盧浮宮藏
The Grand Odalisque, 1814, 91cm × 162cm, collected in Louvre

法國美術家協會現任領導

Present Leaders of SNBA

Michel King 米歇爾·金

2012年起開始擔任協會主席。1973年被授予海軍軍方畫家；曾獲法國國家騎士勳章；其作品被法國和世界上多家博物館收藏，並在中國成功舉辦個人畫展。

Michel King has taken the chair of SNBA from 2012. He was awarded Navy Painter in 1973 and National Order of the Knights. His works have been collected by lots of museums in France and around the world. He has held his personal show in China.



Isabelle Lawson 伊莎貝拉·勞松

在該協會任十幾年的執行主席，協調管理策劃所有的藝術專案。一直以來，她也非常欣賞並關注中國的藝術。

Isabelle Lawson has been executive chairman of SNBA for over a decade, managing and planning its art programs. She has always admired and concerned Chinese art.



法國美術家協會在盧浮宮 Carrousel 展館

SNBA & Carrousel du Louvre



SOCIETE
NATIONALE
DES BEAUX
ARTS SNBA

法國美術家協會與盧浮宮 Carrousel 展館

1999年至今，在法國首都巴黎眾多地方舉辦了幾年展覽以後，法國美術家協會選擇了一個新的平臺——盧浮宮的 Carrousel 展館和其中的 Le Notre 展廳從 1999 年開始組織每年的年展。

Carrousel 展館距盧浮宮的金字塔只有幾步之遙，滿足法國美術家協會反映現代藝術創作的的需求。從一百多年前開始，接待來自世界各地的藝術家。從中國到土耳其，穿越韓國、日本，遙及巴西，他們的到來讓展廳耳目一新，展覽更加豐富多彩。

SNBA & Carrousel du Louvre

SNBA had held exhibitions in many places in Paris for several years. In 1999, it selected a new platform—— Carrousel du Louvre. Therefore, Carrousel du Louvre and Le Notre have organized annual exhibitions of SNBA ever since. Carrousel du Louvre is only steps away from the Louvre Pyramid. It satisfies SNBA for reflecting the creation of Modern Art. It has welcomed artists around the world since more than a century ago. The works from China, Turkey, Korea, Japan and Brazil have refreshed and diversified the exhibition.



法國美術家協會與 Salomon de Rothschild 飯店

法國美術家協會位於豪華的 Salomon de Rothschild 飯店，巴黎最美的花園府邸之一，在巴黎 8 區中心，比鄰香舍麗樹大街。

SNBA & Salomon de Rothschild

SNBA lies in the sumptuous Salomon de Rothschild, one of the most beautiful garden in the center of the 8th district of Paris, adjoining Boulevard des Champs-Elysées.





SOCIETE NATIONALE DES BEAUX ARTS SNBA

入選法國美術家協會沙龍展的中國藝術家

法國美術家協會（SNBA）主辦的“巴黎國際藝術沙龍展”最為享負盛名，該協會成立於 1862 年，始於法國的拿破侖時期，他們舉辦的“沙龍展”即法國官方沙龍，代表著法國學院派藝術的優秀傳統。

“巴黎國際藝術沙龍展”是世界美術史上最悠久、影響力最大的畫展，對西方藝術家來說也是很高的門檻。曾入選法國國家沙龍藝術展的中國畫家包括徐悲鴻、潘玉良、吳作人、常書鴻、吳冠中等。

2005—2018 年間，中國藝術家吳為山、何家英、王西京、杜大愷、石齊、楊大名等人分別獲得蓋沙龍的各項大獎。

Chinese artists selected in Le Salon des Beaux Arts de Paris

Le Salon des Beaux Arts de Paris is the most famous exhibition held by SNBA which founded in 1862, Napoleonic days. Their “Salon Exhibition” is the official salon of France, representing the grand tradition of their academic art. Le Salon des Beaux Arts de Paris owns the longest history and most influence in history of world art. It also represents high entry threshold for western artists. Chinese painters selected in Le Salon des Beaux Arts de Paris included Hsu Pei-hung, Pan Yu Lin, Wu Tso-jen, Ch’ ang Shu Hung, Wu Kuan Chung, etc. From 2005 to 2018, Chinese artists like Wu Wei Shan, Ho Ka Ying, Wang Hsi Ching, Tu Tak’ ai, Shih Ch’ i and leong Tai Meng have won kinds of awards of it.

潘玉良作品欣赏
Appreciation of Pan Yu Lin's works



常書鴻作品欣赏
Appreciation of Ch'ang Shu Hung's works



吳冠中作品欣赏
Appreciation of Wu Kuan Chung's works



趙無極作品欣赏
Appreciation of Chao Wu Chi's works



吳為山

吳為山，國際著名雕塑家。現為全國政協常委，中國美術館館長，中國美術家協會副主席。2016年當選俄羅斯國家藝術科學院名譽院士。2018年當選法蘭西藝術院通訊院士，成為繼著名畫家吳冠中之後當選該院通訊院士的第二位中國藝術家。2019年當選義大利藝術研究院院士並獲得米開朗基羅勳章。獲頒烏克蘭國家藝術科學院院士，英國皇家雕塑家協會院士。香港中文大學榮譽文學博士，韓國仁濟大學名譽哲學博士，俄羅斯赫爾岑國立師範大學榮譽正博士。曾獲英國皇家攀格林獎、法國盧浮宮國際美術金獎、俄羅斯國家藝術科學院金質獎章、義大利藝術研究院米開朗基羅勳章、美國洛克菲勒“RRC 首屆中國藝術年度人物”、首屆中華藝文獎、全國中青年德藝雙馨工作者獎等。

簡 | 歷

- 2000年香港科技大學授予吳為山“包玉剛傑出藝術家”；
- 2001年香港中文大學授予“龔雪因傑出學人”；
- 2003年獲英國皇家“攀格林獎”；
- 2003年獲頒英國皇家雕塑家協會院士（FRBS）、英國皇家肖像雕塑家協會會員；
- 2007年獲頒韓國仁濟大學名譽哲學博士；
- 2008年獲頒香港中文大學榮譽院士；
- 2009年獲新中國城市雕塑建設成就獎（最高獎）；
- 2011年獲首屆中華藝文獎；
- 2012年獲法國美術家協會頒發的國際美術金獎；
- 2014年獲美國洛克菲勒“RRC 首屆中國藝術年度人物”；
- 2015年獲中宣部、中國文聯、人社部表彰的“全國中青年德藝雙馨文藝工作者”稱號；
- 2015年獲頒香港中文大學榮譽文學博士；
- 2016年獲中華人民共和國國務院新聞辦公室頒發的“講好中國故事文化交流使者”稱號；
- 2016年獲頒俄羅斯藝術科學院最高金質獎章、俄羅斯藝術科學院榮譽院士、俄羅斯赫爾岑國立師範大學榮譽正博士、俄羅斯列賓美術學院榮譽教授；
- 2016年獲頒烏克蘭總統基金會光榮勳章、烏克蘭文化部授予吳為山“烏克蘭發展勳章”；
- 2017年當選為烏克蘭國家藝術科學院外籍院士；
- 2017年獲頒“國際奧會主席獎”。早年曾獲“徐悲鴻獎學金·科研創作獎”“徐悲鴻獎學金·傑出校友獎”，第十屆全國美術作品優秀獎等；
- 2017年12月10日，當選為中國民主同盟第十二屆中央委員會常務委員；
- 2018年3月14日，當選為第十三屆全國政協常務委員。

主 | 要 | 作 | 品

- 《國家公祭紀念碑——南京大屠殺組雕》，獲新中國城市雕塑建設成就獎；
- 《超越時空的對話——齊白石與達芬奇》立於義大利國家博物館——羅馬威尼尼宮；
- 《天人合一——老子》，獲“2012 盧浮宮國際美術展金獎”；
- 《孔子》立於中國國家博物館；
- 《問道》立於中共中央黨校及世界多個國家；
- 《睡童》獲英國皇家“攀格林”獎；
- 《總設計師——鄧小平》立於中共中央黨校，鄧小平紀念館等處。



吳為山 《天人合一——老子》 高90cm×寬60cm×厚52cm 2012年
獲法國盧浮宮國際美術展金獎
Wu Wei Shan, *Unity of Heaven and Human—Lao Tzu* was award 2012 Gold Medal of Louvre International Fine Arts Prize, 90cm×60cm×52cm, created in 2012

吳為山的雕塑以風貌神韻見長，不結末節，措大之形，神得其宜，鮮活靈動。他的雕塑作品能一下子把人物的感覺先抓住，視覺上時清時晦，混沌模糊，體積飽滿，但人之神致之無極，非凡之所能為也。

在每年巴黎的三大沙龍展中，法國美術家協會（SNBA）主辦的《巴黎國際藝術沙龍展》最為享負盛名，該協會成立於1862年，始於法國的拿破侖時期，他們舉辦的“沙龍展”即法國官方沙龍，代表著法國學院派藝術的優秀傳統。2012年，吳為山的《天人合一——老子》奪得了雕塑金獎。

二十多年來吳為山一直探索追尋中國傳統文化藝術，並不斷弘揚和傳承。中華文化精神在他的雕塑創作中得到了淋漓盡致的表現，他創作了五百餘件歷史人物雕塑，被譽為“為時代造像者”，其作品目前遍佈二十多個國家和地區，部分作品被永久收藏於中國美術館及歐美重要博物館中。

作為全國政協委員，他撰寫了二十多份重要提案和四篇大會書面發言，皆為《人民日報》《光明日報》《人民政協報》所刊用，有的被《人民日報》內參，《新華文摘》轉載。並赴臺灣、雲南、甘肅等省市進行考察調研，對海峽兩岸文化交流和西部地區的文化建設提出了許多建設性意見。

作為中國美術館館長，國家當代藝術研究中心主任，中國雕塑院院長，全國城市雕塑建設指導委員會藝術委員會主任力倡“中國精神，中國氣派，時代風格”，引領雕塑藝術為國家當今的文化建設作出重要的貢獻。

Wu Wei Shan

Wu Weishan is an internationally renowned sculptor, a member of the standing committee of Chinese People's Political Consultative Conference (CPPCC), the director of National Art Museum of China (NAMOC), vice chairman of Chinese Artists Association. In 2016, he was elected to was a Honorary Fellow of Russia Academy of Art and Sciences. In 2018, he became a Corresponding member of Academie des wasaux Arts, being the second original Chinese artist in this post after Wu Guanzhong , a notable Chinese painter. In 2019, he became a member of Italian Academy of Arts and won a Michelangelo Medal. In addition, he is also a member of Ukrainian Academy of Art and Sciences as well as Britain Royal Sculptors Guild. He is a Honorary Litt.D. of the Chinese University of Hong Kong, a Honorary Ph.D. of Inje University (Korea) and Russia State Teachers' University of Herzen. He was award Pangolin Prize, Gold Medal of Louvre International Fine Arts Prize, Gold Medal of Russia Academy of Art and Sciences, Michelangelo Medal of Italian Academy of Arts, Rockefeller Prize in "The First Person of the Year of Chinese Arts of RRC" , The first Chinese Arts and Literature Award, National Awards for Young German in Merits and Art, etc.

ACHIEVEMENT

In 2000, he was awarded "Pao Yue Kong Outstanding Artists" by Hong Kong University of Science and Technology
In 2001, he was awarded "Gong Xueyin" by the Chinese University of Hong Kong
In 2003, he was award Pangolin Prize
In 2003, he became a member of Royal Society of Sculptors of the United Kingdom and the Royal Society of Portrait and Sculptor of the United Kingdom
In 2007, he was awarded Honorary Ph.D. of Inje University (Korea)
In 2008, he was awarded Honorary Doctor of the Chinese University of Hong Kong
In 2009, he was awarded Chinese Urban Sculpture Achievement Prize (Premier Award)
In 2011, he was awarded the first Chinese Arts and Literature Award
In 2012, he was awarded Gold Medal of Louvre International Fine Arts Prize
In 2014, he was awarded Rockefeller Prize in "The First Person of the Year of Chinese Arts of RRC"
In 2015, he was awarded National Awards for Young German in Merits and Art by China's Propaganda Department, China Federation of Literature and Art Circles (CFLAC) and Ministry of Human Resources and Social Security (MOHRSS)
In 2015, he was awarded Honorary Litt.D. of the Chinese University of Hong Kong
In 2016, he was awarded "Cultural Ambassador for Spreading Chinese Stories" by State Council Information Office of People's Republic of China
In 2016, he was awarded Gold Medal of Russia Academy of Art and Sciences, Honorary Fellow of Russia Academy of Art and Sciences, Honorary Ph.D. of Russia State Teachers' University of Herzen and Honorary Professor of Russia Repin Academy of Fine Arts
In 2016, he was awarded Medal of Honor of Ukraine President Foundation and "Ukraine Development Medal" (by Ministry of Culture of Ukraine)
In 2017, he was awarded Foreign member of Ukraine Academy of Art and Sciences
In 2017, he was awarded President of International Olympic Committee Awards
On Dec.10, 2017, he was elected to was a standing member of the 12th Session of Central Committee of the China Democratic League
On Mar.14, 2018, he was elected to was a standing member of the 13th CPPCC
In his early career, he was awarded "Xu Beihong Scholarship·Scientific Research Award" , "Xu Beihong Scholarship·Outstanding Alumni Award" , the Excellent Award of the 10th National Fine Art Works, etc.

MAJOR WORKS

"Monument to the National Memory—Grouped Sculptures of Nanjing Massacre" , was award Chinese Urban Sculpture Achievement Prize
"Dialogue beyond Time—Qi Baishi and DaVinci" , collected in Roman Palace in Venice, Italian National Museum
"Unity of Heaven and Human—Lao Tzu" , was award "2012 Gold Medal of Louvre International Fine Arts Prize"
"Confucius" collected in National Museum of China
"Crave for Wisdom" exhibiting in Party School of the CPC and several countries all over the world
"Sleepy Child" , was award Britain Royal Pangolin Prize
"Chief Architect—Deng Xiaoping" exhibiting in Party School of the CPC, Memorial Hall of Deng Xiaoping, etc.

Wu Weishan's sculptures feature in romantic charm. He magnifies the general figures rather than details and endows vitality into the works. Observing his works, your feeling will be captured for the first sight. With full figures, they are immersed in chaos and fuzziness, dancing in shadows. Their mien are so perfect that normal works can hardly reach.

Paris International Salon Exhibition of Arts, one of Paris's three annual salon exhibitions, hosted by SNBA, is the most famous. Founded in 1862, Napoleonic days, SNBA's "Salon Exhibition" is the French official salon, representing the grand tradition of their academic art. In 2012, Wu Weishan's work "Unity of Heaven and Human—Lao Tzu" , was award "Gold Medal of Louvre International Fine Arts Prize"

In these two decades, Wu Weishan has been exploring, seeking, promoting and inheriting Chinese traditional culture and arts. They can be found vividly in his works. He has created over five hundred sculptures of historical figures, being honored as "Image Maker of Time". His works is exhibiting in more than twenty countries or areas and some of them have been collected permanently by NAMOC and other major museums in Europe and America.

As a member of CPPCC, he has written over twenty significant proposals and four oral report, published on *People's Daily*, *Guang Ming Daily*, *CPPCC News*. Some of them has become internal reference of *People's Daily* and some of them has been reprinted by *The New China Review*. He has taken surveys and researches in Taiwan, Yunnan and Gansu, three provinces of China, putting forward lots of constructive advice for promoting cultural exchanges across the Taiwan Strait as well as cultural development of western region.

As the director of NAMOC, National Research Center for Contemporary Art, Chinese Academy of Sculpture, National Arts Council of Steering Committee for the Construction of Urban Sculpture, he initiates "China Spirit, China Air, Times Style", encouraging the sculpture art to make significant contributions to China's cultural development.



吳為山 《問道》 老子尺寸：長181cm×寬162cm×高295cm 孔子尺寸：長150cm×寬158cm×高290cm
 2016年創作青銅雕塑作品（矗立于北京掠燕湖畔）
 Wu Wei Shan, *Crave for Wisdom*, size of Lao Tzu: 181cm×162cm×295cm ; size of Confucius, 150cm×158cm×290cm,
 the bronze sculpture was created in 2016, standing by the Yan Lake, Peking University



吳為山 《超越時空的對話——義大利藝術大師達芬奇與中國畫家齊白石》 青銅
 達芬奇高225cm 寬×100cm×厚65cm 齊白石人物高210cm，加拐杖總高350cm×寬90cm×厚65cm 2012年
 Wu Wei Shan, *Dialogue beyond Time——Qi Baishi and Da Vinci*, size of DaVinci: 225cm×100cm×65cm ; size of Qi Baishi: 210cm high,
 with crutch: 350cm×90cm×65cm, created in 2012



吳為山 《偉大的友誼——馬克思恩格斯》 青銅 高450cm 2019年
Wu Wei Shan, *The Great Friendship—Marx and Engels*, bronze, 450cm high, created in 2019



吳為山 侵華日軍南京大屠殺遇難同胞紀念館擴建工程主題雕塑——《逃難》 青銅 高200cm 2007年
Wu Wei Shan, theme sculpture in The Memorial of the Nanjing Massacre—*Refuge* bronze, 200 cm high, created in 2007



吳為山 侵華日軍南京大屠殺遇難同胞紀念館主題雕塑——《家破人亡》 青銅 高1150cm 2007年
Wu Wei Shan, theme sculpture in The Memorial of the Nanjing Massacre—*Families Broken up and Members Dead*, bronze, 1150cm high, created in 2007



何家英

何家英，1957年出生於天津，漢族，無黨派人士。自幼喜愛畫畫，1977年考入天津美術學院繪畫系學習國畫，1980年畢業後留校任教。曾任第九、第十、第十一屆全國政協委員；現任中國文聯委員，中國美協副主席、中國工筆畫協會名譽會長、中國藝術研究院博士生導師、工筆畫研究院名譽院長。曾獲國家“有突出貢獻的中青年專家”、中國文聯“德藝雙馨文藝工作者”、中宣部“四個一批”文藝人才等榮譽。擅長當代工筆人物畫創作。代表作品有《山地》《十九秋》《米脂的婆姨》《酸葡萄》《魂系馬嵬》《秋冥》《朝·露·桑》《舞之憩》《楊開慧》等。

簡 | 歷

- 1980年《春城無處不飛花》獲第二屆全國青年美術展覽二等獎；
- 1984年《山地》《十九秋》參加第六屆全國美展優秀作品展；
- 1988年《酸葡萄》獲當代工筆畫學會首屆大展金叉大獎；
- 1989年《魂系馬嵬》獲第七屆全國美展銀獎；
- 1991年《秋冥》獲當代工筆畫學會二屆大展一等獎；
- 1996年《朝·露·桑》獲首屆中國人物畫銀獎；
- 1999年《米脂的婆姨》獲第九屆全國美展銅獎；
- 2003年作品八幅獲今日中國美術大展最受觀眾歡迎獎；
- 2003年作品三幅獲漢城——中國書畫藝術展金獎；
- 2007年《舞之憩》獲“2007中國百家金陵畫展”藝術貢獻獎；
- 2012年《春望》獲創意都市——2012倫敦美術大展特殊貢獻獎；
- 2012年《朝·露·桑》獲“2012盧浮宮卡魯塞爾國際美術展”金獎；
- 2013年在西班牙巴塞隆納歐洲當代美術館舉辦“形居塵俗、心棲天外——何家英畫展”；
- 2016年《百合依依》獲2016法國盧浮宮國際藝術沙龍展覽金獎。

何家英的人物畫，特別是他的工筆人物畫將古老的晉唐工筆畫傳統與西方繪畫相融合，立足於中國文化立場，在西方人文理想與中國傳統精神審美之間，建構起一個即有傳統文化傳承又具有時代審美特徵的新型工筆畫語言。他關注當下現實生活，表現當代人的心靈訴求，他以當下女性為主要表達對象，以創造性的寫實手法，表達出優雅、純淨、美好的高尚境界。在新的語境下完成了中國人物畫從古典到現代形態的轉型。他創造了一個審美典範，他對中國當代文化建構和對30年來的中國美術發展產生了積極的重大影響。在國際上也產生著正面影響而備受矚目。2012年在法國盧浮宮卡魯塞爾廳舉辦的國際當代美術展（法國沙龍展）上，他的作品《朝·露·桑》榮獲金獎。日本東京藝術大學誠聘何家英做正式教授，這是一百年來首次聘任中國的畫家做該校教授。給中國人爭得了榮譽。受小薩馬蘭奇先生的邀請，於2013年11月21日在西班牙巴塞隆納歐洲當代美術館舉辦何家英畫展，得到西班牙業界和觀眾的好評。



何家英 《朝·露·桑》 210cm × 150cm 1997年
獲2012法國美術家協會頒發的國際美術金獎

Ho Ka Ying, *The Morning Dew and Mulberry Tree*, 210cm×150cm created in 1997, was awarded the Golden Prize of International Fine Art Exhibition by SNBA in 2012



何家英 《酸葡萄》 175cm × 245cm 1988年 绢本设色

Ho Ka Ying

Ho Ka Ying, was born in Tianjin in the year of 1957. He is a member of Han ethnic group with no parties. From his childhood on he was fond of painting and was a student of Tianjin Academy of Fine Arts majoring in Chinese painting, and had been a teacher in this college after his graduation. He was a member of the 9th to 11st National Political Consultative Committee. Now he is a member of the Chinese Federation of Culture and Culture, Vice President of China Fine Arts Association, Honorary President of China Claborate-style Painting Association, Doctoral Supervisor of China Art Academy, Honorary President of China Claborate-style Painting Academy. He has won the title of National Young and Middle-aged Expert with outstanding contribution, National Awards for Young German in Merits and Art, Four in a batch Talent, etc. He is good at contemporary claborate-style painting. Major works: *The Mountains*, *The Autumn in the 19 years old*, *Aunty of Mizhi*, *Sour Grapes*, *The Mutiny of Ma Wei*, *Autumn Meditation*, *Morning Dew and Mulberry Tree*, *Break time after the Dance*, *Yang Kaihui*, etc.

ACHIEVEMENTS

In 1980, he was awarded Second Prize by *Catkins Fluttering Everywhere in the City of Spring* in the 2nd National Youth Fine Art Exhibition.

In 1984, he participated in the 6th National Fine Art Excellent Works Exhibition with the works of *The Mountains* and *The Autumn in the 19 years old*.

In the 1988, his artwork *Sour Grape* was awarded Golden Cross Prize in the Contemporary Claborate-style Painting Association.

In 1989, he was awarded the Silver Prize in the 7th National Fine Art Exhibition with the artwork of *The Mutiny of Ma Wei*.

In 1991, his artwork *Autumn Meditation* was awarded the First Prize in the Contemporary Claborate-style Painting Association Exhibition.

In 1996, his artwork *The Morning Dew and Mulberry Tree* was awarded the Silver Prize in the 1st China Figure Paintings.

In 1999, he was awarded the Bronze Prize in the 9th National Fine Art Exhibition with *Aunty of Mizhi*.

In 2003, he was awarded the Most Popularity Prize in the *China Today* Fine Art Exhibition with 8 pieces of artwork.

In 2007, he was awarded the Art Contribution Award in the 2007 China Hundred Schools of Jinling Paintings Exhibition with the artwork of *Break Time after the Dance*.

In 2012, he was awarded the Distinguished Contribution Award in the 2012 London Fine Art Exhibition with the artwork of *Spring*.

In 2012, he was awarded the Golden Prize in the 2012 Louvre Palace Carrousel International Fine Art Exhibition with the artwork of *The Morning Dew and Mulberry Tree*.

In 2013, there was a Contemporary Fine Art Exhibition in Barcelona Spain in the theme of He Jiaying: Living in the Commonplace and Thinking outside the World.

In 2016, he was awarded the Golden Prize in the 2016 French Louvre Palace International Art Salon Exhibition with the artwork of *The Girl and the Lilies*.

He Jiaying's Figure Paintings, combine the traditional Claborate-style Painting technique and the western paintings, based on Chinese culture, building a bridge between traditional culture and contemporary new claborate-style paintings technique. He focuses on nowadays life, and expresses peoples' thoughts. He uses realistic techniques reached an elegant, clear and wonderful state of consciousness, finishing the turning from classical allusion to modern patterns in the new context. He leaves an active influence on the development of Chinese Fine Art and the foundation of contemporary culture in the recent 30 years. Moreover, it is the same influence on the international market. In 2012, he was awarded the Golden Prize in the International Contemporary Exhibition (French Salon Exhibition) with the artwork of *The Morning Dew and Mulberry Tree* in Hall Carrousel of French Louvre Palace. He Jiaying was appointed to be the formal professor of Tokyo Art University, which is the first case that appointed Chinese artist to be a professor of the school from a hundred years ago, and he wins the honor for Chinese. Invited by Mr. Samaranch, he held the personal exhibition in the European Contemporary Fine Art Gallery in Barcelona Spain with high popularity.



何家英 《百合依依》 56cm × 89cm 2015年
 獲2016法國美術家協會頒發的國際美術金獎

Ho Ka Ying, *The Girl and the Lilies*, 56cm × 89cm created in 2015, was awarded the Golden Prize in the 2016 French Louvre Palace International Art Salon Exhibition



何家英 《非洲的婆姨》 230cm × 80cm 1985年 絹本設色
 Ho Ka Ying, *Auntie of Mizhi*, 230cm × 80cm created in 1985, inked and colored on silk



何家英 《秋冥》 203cm × 151cm 1991年 绢本设色
Ho Ka Ying, *Autumn Meditation*, 203cm × 151cm created in 1991, inked and colored on silk



何家英 《十九秋》 110cm × 170cm 1984年 绢本设色
Ho Ka Ying, *The Autumn in the 19 Years Old*, 110cm × 170cm created in 1984, inked and colored on silk



王西京

王西京，1946年8月生於陝西西安，現任中國美協中國畫藝委會委員、中國畫學會副會長、陝西省文聯副主席、陝西省政協文化文史和學習委員會副主任、陝西美術家協會名譽主席、陝西省中國畫學會會長、西安建築科技大學藝術學院名譽院長、教授，兼任中國藝術研究院教授、西北大學、雲南大學、西安美術學院教授，第十二屆全國政協委員，第九屆、第十屆全國人大代表，一級美術師，被國務院授予“國家級有突出貢獻專家”，榮獲“中國時代先鋒人物”“第四屆中國改革十大最具影響力新銳人物”“陝西省紅旗人物”“陝西省行業領軍人物”“陝西省優秀共產黨專家”“勞動模範”等光榮稱號。

簡 | 歷

四十多年來，他曾在國內外報刊、雜誌發表作品兩萬餘幅，先後出版作品集、論文集等500餘種。

曾先後在美國、法國、俄羅斯、新加坡、馬來西亞、日本、英國、泰國、韓國及香港、臺灣、澳門、深圳、大連、北京、廣州、鄭州、合肥等國家和地區及城市成功地舉辦畫展了六十餘次，被新加坡南洋美術學院、馬來西亞藝術學院、泰國東方書院聘為客座教授。

2000年榮獲日本政府“國際阿卡得密獎”和“教育文化勳章”。

2002年榮獲漢城國際書畫大展“國際貢獻獎”和“中華人民共和國奧林匹克運動”特奧金質獎。

2003年獲日、中、韓“國際美術節大展”金獎和“中國北京國際美術節”特等獎。

2005年獲“法國國際美術沙龍展”特別獎。

2015年獲“法國騎士勳章”。

2018年獲“法國秋季藝術沙龍終身會員成就獎”“中法傑出文化使者貢獻獎”及“法國巴黎榮譽市民勳章”，是我國在海內外享有盛譽的藝術家。

王西京曾先後在新加坡、日本、英國、馬來西亞、香港、澳門、美國、韓國、泰國、臺灣等地區成功地舉辦畫展三十多次。在國內外報刊、雜誌發表作品計四仟六百多幅。並多次出訪講學，蜚聲海外，受到各界人士的高度讚譽，並被新加坡南洋美術學院、馬來西亞藝術學院、泰國東方書院聘為客座教授，在對外交流中為祖國爭得榮譽，是我國當代畫壇成就卓著、在海內外享有盛譽的藝術家。

王西京主張以神“君形”，緊緊抓住有利於傳神的眼神、手勢、身姿與重要細節，強調分別主次，有詳有略，詳於傳情的面部手勢而略於衣冠，詳於人物活動及其顧盼呼應而略於環境描寫。在人物活動與環境景物的關係上，抒情性的作品往往借創造意境氛圍烘托人物情態，他的人物畫中使用的筆墨技巧與技法，在工筆設色、白描和小寫意作品中，更重視筆法的基幹作用，為此創造了十八描。在寫意人物畫中，筆墨相互為用，筆中有墨，墨中有筆，一筆落紙，既要狀物傳神，又要抒情達意，還要顯現個人風格，其難易程度遠勝於山水花鳥畫。

2005年12月王西京曾赴法國參加法國在盧浮宮舉辦的國家美術沙龍展，作品《江歌一曲隨波去》獲特別獎。

China Pictorial (English)

Portrait of Modern Chinese Painting: Wang Xijing's Ink

To create modern Chinese painting art, Wang Xijing has been constantly exploring the infinite possibilities of freehand brushwork in Chinese ink and wash painting.

2019年11月18日 Text by Shao Dachen

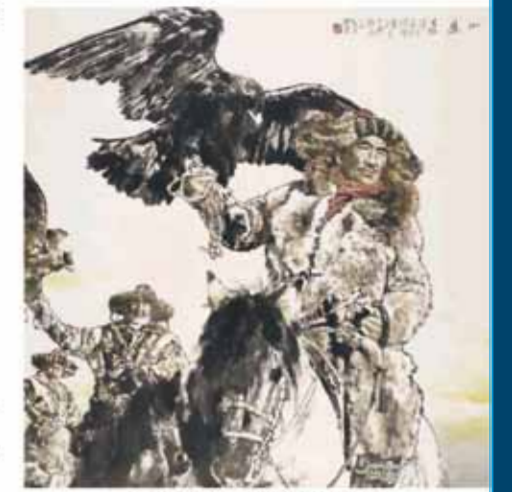
Wang Xijing, born in Xi'an in China's northwestern province of Shaanxi in 1946, is a member of the China Artists Association (CAA) and the

Chinese Painting Art Committee under the CAA. He serves as deputy director of the Chinese Painting Institute and part-time professor at the Chinese National Academy of Arts. He is also a member of the 12th National Committee of the Chinese People's Political Consultative Conference (CPPCC) and a deputy to the 9th and 10th National People's Congress (NPC).

He has held more than 30 exhibitions in Britain, France,

Singapore and elsewhere and won numerous honors and awards at home and abroad, including the title of "National Expert with Outstanding Contributions" from the State Council of China and the special award of the annual international Salon exhibition in the Louvre.

Considered one of China's most representative figure painters by Liu Dawei, president of the CAA, Wang Xijing and his work have exerted a



Eagle (Kazakhstan), 137x144cm, 2017.

profound influence on the development of Chinese figure painting.

After studying his ink and wash paintings and following his artistic development path over the decades, it is clear

that Wang is a painter with cultural self-consciousness and the ability to advance with the times. His works reflect the changes of his times from social consciousness to aesthetic ideals. And his personal aesthetic tendency reflects his deep understanding of traditional Chinese art.

Wang Xijing began working after graduating from art school in 1968. By copying ancient figure paintings and comic paintings, he honed his skills, especially in line-based Chinese painting.

From 1969 to 1974, he created two outstanding comic books, The

Vietnamese Heroine and Arrowswhistling through the forest, which raised eyebrows

In art and comics circles.



Ammu, 121x94cm, 2017.

In 1978, he edited and published the book Techniques of Line-drawing

In Chinese Figure Painting, which systematically introduced and detailed line-drawing techniques of traditional figure painting. The work also demonstrates that Wang understood the value of traditional Chinese painting earlier

than his peers.

In the 1980s and 1990s, the collision between Chinese and Western arts exerted a profound influence on traditional Chinese art, transforming it into modern art, especially the field of figure painting.

Creating "new-style" ink and wash figure paintings with both strong traditional Chinese style and modern appeal is a difficult but worthwhile art project that requires continuing efforts of artists across generations.

When Wang began exploring the realm of modern figure painting, he recognized this problem. By studying a series of historical figure paintings, he gradually devised a method to solve it. Disappearing Footsteps, a work completed in 1984, most distinctly embod-



An Old Sudanese Man, 126x100cm, 2017

ies his achievements during this era.

After the mid-1980s, Wang's understanding of the traditional cultural spirit as well as the unique concepts and skills of Chinese painting deepened exponentially. New artistic pursuits and drastic changes in artistic style can easily be pinpointed in his work during this period of time.

In a series of historical figure paintings represented by China's

Revolutionary Leaders and Liu Xun (1881-1936, contemporary Chinese

Writer and thinker), he placed more focus on increasing the expressive force of the lines and the role of void in the layout, strategies more in line with freehand brushwork and traditional Chinese cultural spirit. He concealed realism while allowing it to still be felt, especially in character-shaping.

Wang Xijing attributes the change in style to the accumulation of practical experiences and a new understanding of Chinese painting. From a wider perspective, it is the logical evolution of Chinese painting that combines "old"



Spring in the Air, 170x126cm, 2017

(ancient Chinese painting tradition including literati painting) and "new" (tradition since the May Fourth Movement).

We must face the fact that contemporary Chinese figure paintings are rooted in the profound tradition of Chinese

culture and art. However, this does not mean that we should simply cling to the old way, but instead draw important nourishment from profound cultural traditions such as literati painting. New-style realistic figure paintings must reflect the Chinese spirit.

Wang Xijing clearly grasps the essence of the problem and seriously considers the important concepts of "Chinese tradition," "time" and "personality."

This is why the change in his painting style is natural. We can see that many of his figure paintings feature ancient literati or poets and place particular attention on the usage of traditional ink painting techniques. More importantly, these paintings feature the most distinctive characteristics of Wang Xijing: fresh style and elegant, vivid and robust images.

By deeply understanding the philosophy, style and skills of traditional Chinese art while maintaining a broad cultural vision, Wang Xijing has developed the belief that an artist should make efforts to bridge

traditional and Modern arts. To create modern Chinese painting art, he is constantly thinking and creating. Some of his works have transcended the scope of figure painting, showing artistic conception with concise, implicit or even obscure techniques, reflecting his feelings about life, history and the universe. He is dedicated to exploring the infinite possibilities of freehand brushwork in Chinese ink and wash painting.



China Pictorial (English) 2019年11月18日

西京新風

文 / 劉曦林

王西京被畫壇所熟悉，是因為他自《遠去的足音》在全國美展上被關注之後，那種寫實人物畫凝重的悲劇感深入了人心；然後是與前者完全異樣的古裝人物畫的輕鬆的富有節律的線描的流暢。就像他用丙烯顏料揮就《黃河·母親河》交響樂般的巨制同時，又閒庭信步般地吟誦出許多輕音樂般的扇面山水，他原本是一位聰敏的、兼有多種可能性的藝術家，我一直期待著他的突破。

丙申之年，“一帶一路”戰略的踐行喚醒了全球經濟，也喚醒了眾多的中國畫家。王西京推出了一批“一帶一路”題材的人物畫新作。這批作品聚焦於青海藏區和印度以及南非人物，以新穎的形式塑造了新的形象，令人眼睛一亮，一位古稀之年的人物畫家好像剛剛煥發了藝術的青春。

我喜歡這批作品。《阿拉哈巴德印象》與《走進海德拉巴》都是描繪頂罐子的盛裝婦女，前者朝觀眾走來，後者卻向畫面深處走去，一組作品中以視點的轉換帶來審美變幻的驚喜。如果說《舞韻》是彩色的點法的妙用，《印度老人》是線描節奏與西法塑造的合奏；《奧蘭加巴德少女》在筆墨綜合運用中通感般地讓你聽到了人物笑聲；《馬賽馬拉印象》則是充溢著書寫味道的大線的旋律征服了你，而這寫意的現代形式感又恰好環視了黑人男子黝黑的面龐與明亮的眸子，它為寫實藝術也可以在形式上發揮，言說了多種新的可能性空間。

青海藏民從人物面部特寫入手，他是以筆墨來雕塑人像。《高原母親》面龐的筆線猶如山水的皴法記錄著人世滄桑，而《藏禮》中的僧侶以筆墨塑造複加色彩，似乎是高原上的陽光照亮了人物的靈魂。這幾個人物特寫為寫實人物造型如何消化西法，提示了新的境域。

“一帶一路”般的命題創作並非耳提面命的被動接受，當你走進了歷史，走進了生活，走了心，客觀世界的生動性便激發出新的靈感，這主題的被動接受就會轉換為主動性創造。賞讀西京這批新作，領略西京新風，給人以藝術規律的啟發，或許還會增強你對中國水墨人物畫前途的文化自信和創造活力不朽的慨嘆。

二〇一七年九月十日凌晨燈下一揮



王西京 《藏禮》 212cm × 194cm 2018年

Wang Hsi Ching, *The Courtesy of Tibet Area*, 212cm × 194cm created in 2018

Wang Hsi Ching

Wang Hsi Ching, born in Xi'an in August, 1946, and now is a member of China Fine Art Association Chinese Painting Committee, Vice President of Chinese Painting Association, Vice President of Shanxi Province Cultural Literary Federation, Deputy Director of Shanxi Province CPPCC Cultural and Historic Study Committee, Honorary President of Shanxi Fine Art Association, President of Shanxi Province Chinese Painting Association, Honorary President and Professor of Xi'an Architecture and Technique University Art College, and Guest Professor of China Art Academy, Northwestern University, Yunnan University and Xi'an Fine Art College. He was a member of 12th CPPCC, deputy to the 9th and 10th National People's Congress, First Class Artist, National Distinguished Contribution, Peer Vanguard of China, Ten Influential Prominent People in 4th China Development, Shanxi Hongqi pioneer, Leading Figure of Shanxi Province Art Industry, Excellent Communist Party Experts in Shanxi Province, and Model Worker, etc.

ACHIEVEMENTS

He published more than 20 thousand pieces of artworks from journals and newspapers all over the world, with 500 kinds of albums and literal essays. He held over 60 exhibitions in USA, France, Russia, Singapore, Malaysia, Japan, Great Britain, Thailand, South Korea and Hong Kong, Taiwan, Macau, Shenzhen, Dalian, Beijing, Guangzhou, Zhengzhou, Hefei and so on. He was appointed as the guest professor of Nanyang Academy of fine arts, Singapore, Malaysia Art Academy and Oriental Academy of Thailand.

In 2000, he was awarded Japan International Academy Prize and Education and Culture Medal.

In 2002, he was awarded International Contribution Award and PRC Olympic Games Golden Prize in Seoul International Calligraphy and Painting Exhibition.

In 2003 he was awarded Golden Prize in Japan, China and Korea International Fine Art Exhibition and Special Prize in the China Beijing international Fine Art Festival.

In 2005, he was awarded as Special Prize in French International Fine Art Salon Exhibition.

In 2015, he was awarded as Chivalric order of France.

In 2018, he was awarded life achievement award of French Autumn Art Salon, Sino-French Cultural Communication Contribution Award, and Honorary Citizenship of Paris. He is an artist being popular all over the world.

Wang Hsi Ching held over 30 exhibitions successfully in Singapore, Japan, the Great Britain, Malaysia, Hong Kong China, Macau China, USA, South Korea, Thailand, Taiwan China, etc. Also, he published more than four thousand and six hundred artworks in domestic and overseas journals and newspapers. He traveled to overseas districts and was appointed as the guest professor of Nanyang Academy of fine arts, Singapore, Malaysia Art Academy and Oriental Academy of Thailand. He won the honor for China in overseas communications, as an outstanding artist all over the world. Wang Hsi Ching is keen on manner and expression of people. He focuses on eyes, posture and gestures and other details, lays a foundation on face but not clothes, and people but not environment. In the relationship of people and environment, artworks reflect the innovative environment and people's manners. His techniques of Figure Paintings show in the artworks of Claborate-styles paintings, line drawing and little freehand brush. So, he creates 18 methods of line drawing. In freehand brush paintings, brush and ink reinforce each other. One line runs from the commence to the end, not only expressing the manners and spirits, but also showing personal style, which is much more difficult than mountains and flower-birds paintings. In December, 2015, Wang Hsi Ching went to France participating in the National Fine Art Salon Exhibition, winning the Special Prize with the artwork of *Let the Song go with the River*.

New Sentiments of Wang Hsi Ching

Written by Liu Hsi Lin

lodged the realistic figure paintings in the public mind, and line drawing with ease and grace was totally different from the ancient people, after being paid attention in the National Fine Art Exhibition with the painting *Disappearing Heavy Tread*, which gained Wang Hsi Ching a high reputation in the art field. I expect to see his breakthrough because of his sagacity and multiple possibilities. He can brush the painting *The Yellow River*, *The Mother River* by acrylic like commanding symphony, and paint fan landscape painting like light music with ease of strolling idly in the courtyard.

In 2016, the policy of The Belt and Road was carried out, which wake up the global economy and most Chinese artists. Wang Hsi Ching published his new figure paintings on the theme of The Belt and Road. These artworks focus on the people from Qinghai-Tibet Plateau, India and South Africa with characterization by novel means, which make people refreshed and he could also be rejuvenated.

I like these artworks. *Impression of Allahabad* and *Step into Hyderabad* introduce the women in splendid attire with a water jug poised on their heads, which bring changeable aesthetic appreciation surprise with vision transform. In the former picture the woman comes to the audience, and in the later one the woman goes to the opposite direction. If it is said that the dot drawing of *Lingering Charming Dance* is technically wonderful, *The Indian Oldman* is the symphony of line drawing and western method. We can hear the laugh of *Ahmedabad Girls* by means of synesthesia. We could be addicted into *Impression of Masai Mara* full of thick line drawing and brush ink. It is current freehand brushwork that reflect the faces and eyes of Black men, which indicate much more possibilities for performing in different forms by painting realistically.

Wang carved people by brush ink from face expression features when drawing the Qinghai-Tibet people. *Mother of the Plateau* records the vicissitudes of human affairs by means of texturing method. *Tibet Courtesy* is added colors with different ink in the monks and priests, just like that the sun shines in the soul of people on the plateau. These new realistic methods for figure paintings indicate new stable condition for that how to adjust the western drawing methods to us.

The creation of *The Belt and Road* is not accepted passively pouring exhortations into artists' ears. When you go into the history, the life, and the heart, the lively external world would inspire them new ideas and turn these passive acceptations into initiative creation. If you appreciate the new artworks of Wang Hsi Ching, have a knowledge of his new sentiments, inspired by the art regulations, maybe you would enhance the cultural confidence and immortal wonder of the future of Chinese traditional figure paintings and innovation.

Written in the midnight of September 10th, 2017



王西京 《歲月》 175cm × 136cm 2018 年
Wang Hsi Ching, *Time*, 175 cm × 136cm created in 2018



王西京 《母親》 138cm × 138cm 2018 年
Wang Hsi Ching, *Mother*, 138cm × 138cm created in 2018



杜大愷

1943年8月8日生於河南葉縣，祖籍山東黃縣。擅長壁畫、裝飾畫，中國美術家協會會員，北京市美術家協會副主席，清華大學美術學院教授，中央工藝美術學院教授，1978年10月考入中央工藝美術學院，師從祝大年、袁運甫先生，攻讀裝飾繪畫，1980年10月研究生畢業並留校任教。

簡歷

1978年10月，考入中央工藝美術學院讀研究生，師從祝大年先生；同年參與首都國際機場壁畫創作，協助袁運甫先生繪製《長江萬里圖》，1979年8月壁畫落成。

1980年，研究生畢業並留校任教，同年晉升講師；畢業創作重彩壁畫《九歌圖》，繪製於北京燕京飯店，此畫為其平生創作的第二幅壁畫，現已因燕京飯店改造損壞；出版連環畫《魯班學藝》，此後數年相繼創作《花木蘭》《女媧補天》《嶗山道士》《愚公移山》等連環畫30餘種。

1984年，加入中國美術家協會，任中央工藝美術學院裝飾藝術系副主任。

1986年，隨中國科技代表團訪美，晉升副教授；中國美術家協會壁畫藝委會成立，任學術秘書；為河北省圖書館創作無光釉陶版壁畫《理想·意志·追求》。

1987年，為山東泰安大酒店創作丙烯重彩壁畫《悠悠五千年》；作品《理想·意志·追求》入選第七屆全國美展，獲銅獎。

1988年，為南通港務大廳創作重彩壁畫《江南情歌》。

1992年12月，晉升教授。

1993年，為西安皇城賓館創作重彩壁畫《唐宮佳麗》。

1995年，為敦煌山莊創作重彩壁畫《絲路英傑》，為北京西客站創作紫砂陶版壁畫《中華錦繡》。

1997年，由國務院委派，任中央政府贈送香港特別行政區大型雕塑《永遠盛開的紫荊花》創作組組長，因此獲國務院及輕工部嘉獎；為人民大會堂創作紫砂陶版壁畫《中華頌》；為青島東海路創作《世紀柱廊》，創作組成員有：王培波、趙萌、張延剛、周尚儀。

1998年，被選為北京市美術家協會副主席，北京市文學藝術聯合會理事，出版《杜大愷水墨精品集》；為青島博物館創作花崗岩浮雕壁畫《生命禮贊》；為青島人民大會堂創作纖維壁畫《生命的樂章》；

1999年11月20日，中央工藝美術學院併入清華大學，改稱清華大學美術學院，成立繪畫系，任系主任，博士生導師；同年作為主稿之一，參與創作北京中華世紀壇壁畫《中華千秋頌》；赴加拿大、美國考察多倫多、紐約中國文化中心的籌建工作；為加拿大中國文化中心創作花崗岩浮雕壁畫《孔子講學圖》。

2001年，再度赴美，考察美國藝術教育。

2002年，受文化部委派，赴埃及、馬爾他考察中國文化中心籌建工作；赴賽普勒斯參加文化部舉辦的“中國藝術展”開幕式，任代表團團長；為青島高科園廣場創作《嶗山故事》柱廊；水墨畫《與山相鳴》入選“中國畫百年展”。

2003年，再次當選北京市美術家協會副主席，北京市文學藝術聯合會理事。出版《中國現代水墨》；出版文集《藝術訪談錄》；為中國科學院圖書館創作漆壁畫《文明的歷程》；為鄭州市人民代表大會辦公樓創作花崗岩浮雕壁畫《黃河萬古流》。

2004年，赴日本講學，經東京、箱根、金澤、名古屋、京都，由大阪返回；《唐宮佳麗》《文明的歷程》入選“首屆中國壁畫大展”，並分別獲大獎及優秀獎；《文明的歷程》入選第十屆全國美展。

2005年，出版《杜大愷水墨作品集》，舉辦個人作品巡展，首站青島，繼之濟南。

2006年，在日本東京中國文化會館參加《清華大學美術學院教師作品展》。

2007年1月，赴美參加洛杉磯《中國美術家協會部分成員作品展》；7月赴墨西哥參加《同一個世界同一個夢想》主題展。

2008年8月，由浙江人民美術出版社出版《2006-2007 杜大愷水墨作品》《2006-2007 杜大愷水墨人體》《2006-2007 杜大愷人體速寫》《2006-2007 杜大愷硯邊絮語》。

2009年4月18日，在798藝術區的橋舍畫廊舉辦由北京文化發展基金會主辦，橋舍畫廊和杜大愷藝術工作室共同承辦的《杜大愷水墨作品集》。

2009年5月22日-5月26日，在香港參加第4屆亞洲國際藝術古董展“杜大愷水墨作品邀請展”。

2009年9月，在上海東亞展覽館參加上海民族民俗民間文化博覽會《杜大愷作品邀請展》。

2009年10月，作品《黑影幢幢成遺響》參加由中國美術館和捷克布拉格國家美術館共同主辦“開放的視域—中國當代藝術選展”。

2010年1月2日，在山東工藝美術學院舉辦“杜大愷師生作品展”。

2012年盧浮宮“沙龍展”獲得夏爾·科泰獎。

2018年1月，入選清華大學首批文科資深教授名單。

主要作品

重彩壁畫《屈原·九歌》（1980年）

重彩壁畫《悠悠五千年》（1983年）

高溫無光釉陶板壁畫《理想·意志·追求》

2018年1月，入選清華大學首批文科資深教授名單。

杜大愷對當代生活題材放縱式地捕獲：摩天樓、廠房、看板、轉播塔、漁村、路燈、鐵絲網、高速路、標誌牌、圍牆等等，一古腦地進入了畫面。這些在傳統中國畫看起來卑微、邊緣的物象堂皇地取代了主流題材的地位。

用“煉金術士”來形容杜大愷的工作性質或許是貼切的，因為他的畫面天然帶有實驗性質——以實驗開始並以實驗收場。這樣的工作姿態，不僅讓杜大愷一直與所謂“傳統派”保持著理性的距離，而且亦與他所景仰的先輩如林風眠、吳冠中的藝術相去甚遠。因而，杜大愷的當代水墨探索之路，看上去更像是一個人的。

杜大愷早年曾從事裝飾藝術創作，在陶瓷、金工、纖維、木、石、漆等各種工藝門類中均有所斬獲。所師者，如龐熏萊、祝大年、吳冠中、袁運甫等多為革故鼎新的宣導者和踐行者。

自1990年，杜大愷先生開始水墨畫創作，擅長江南水鄉、山水和人物創作。他的水墨畫個性獨特，以塊面結構為主的繪畫語言、嶄新的風格樣式、極富衝擊力的視覺效果影響了中國畫壇。

杜大愷曾把自己的藝術追求概括為“當代的”“中國的”“我的”三個層次。杜大愷寫山、寫水、寫人文景象，充分映照了他的這種堅定執著的藝術理想和追求。

2012年杜大愷在盧浮宮“沙龍展”獲得夏爾·科泰獎。



杜大愷作品欣賞
Appreciation of Tu Ta kai's works

Tu Tak’ ai

Tu was born on August 8, 1943 in Ye County, Henan Province. His original family home is Huang County, Shandong Province. He is good at Mural and Decorative Painting. He is the member of China Artists Association, vice-chairman of Beijing Artists Association, professor of Academy of Art & Design, Tsinghua University and Central Academy of Craft Art. In October 1978, he was admitted to Central Academy of Craft Art, majoring in Decorative Painting, with the guidance of Chu Ta Nien and Yüen Yün Fu. Two years later, he completed his graduate studies and stayed as a teacher.

ACHIEVEMENTS

In October 1978, he became a graduate of Central Academy of Craft Art, guided by Chu Ta Nien and Yüen Yün Fu. In the same year, as an assistant of Yüen Yün Fu, he took part in the creation of murals in Beijing Capital International Airport—*Ten Thousand Kilometers of the Yangtze River*, which was finished in August 1979. In 1980, he graduated, stayed as a teacher and promoted to a lecturer in the same year. His first mural was the graduation creation—*Nine Songs*, created in Yen Ching Restaurant, which was destroyed by the rebuild of restaurant. He published more than 30 comic strips, such as, *Lu Ban Learns Skills*, *Mulan*, *Nuwa Patches up the Sky*, *The Taoist in Mount Lao*, *Yukong Moved the Mountains*, etc.

In 1984, he joined in China Artists Association, and became deputy director of Decorative Arts Faculty of Central Academy of Craft Art.

In 1986, as a member of Chinese science and technology delegation, he visited the USA. In the same year, he promoted to associate professor. China Artists Association set up its Mural Arts Council, inviting him to be academic secretary. He created a mat glaze pottery mural *Ideal·Will·Aspire* for Hebei Library.

In 1987, he created an acrylic colored mural *The Five Thousands Years* for Tai’an Hotel in Shandong Province. His work *Ideal·Will·Aspire* was awarded Bronze Medal in The 7th National Fine Arts Exhibition.

In 1988, he created a colored mural *Love Songs in South of the Yangtze Rive* for Nantong Port Hall.

In December 1992, he promoted to be professor.

In 1993, he created a colored mural Beauties in Tang Palace for Xi’an Loyal Hotel.

In 1995, he created a colored mural Heroes Along the Silk Road for Silk Road Dunhuang Hotel, and a red pottery mural Splendid China for Beijing West Railway Station.

In 1997, delegated by the State Council, he took charge of the creative team of a large sculpture *Ever-blooming Bauhinia*, which was donated to Hong Kong Special Administrative Region by the Central Government. He was also rewarded by the State Council and Ministry of Light Industry. He created a red pottery mural *China Ode* for the Great Hall of the People. He also created a work *Century Colonnade* with Wang P’ei Po, Chao Meng, Chang Yen Kang and Chou Shang’i for Donghai Road in Qingdao.

In 1998, he was elected to be vice-chairman of Beijing Artists Association, member of Beijing Federation of Literature and Art. He published *Tu Tak’ ai Ink Painting Collection*. He also created a relief fresco by granite—*Psalm of Life* for Qingdao Museum, and a fibre mural *Movement of Life* for Qingdao Great Hall of the People.

On November 20, 1999, Central Academy of Craft Art was merged into Tsinghua University and renamed as Academy of Art & Design, Tsinghua University. He was a doctoral supervisor and the dean of Department of Painting. In the same year, as one of the major creators, he participated in the project of *China’s Ode to Future Generations*. He visited Canada and the USA to explore the preparation of Chinese Cultural Center built in Toronto and New York. He created a granite relief fresco *Confucius Lecture* for Chinese Cultural Center in Canada.

In 2001, he visited the USA again to study its art education.

In 2002, delegated by Ministry of Culture, he visited Egypt and Malta to survey the preparation of Chinese Cultural Center. As head of delegation, he attended the opening ceremony of “Chinese Art Exhibition” held by Ministry of Culture in Cyprus. He created a colonnade *Story of Mount Lao*. His Chinese ink painting *Look up the Mountain* was selected into “Exhibition of Chinese Paintings in a Century” .

In 2003, he was elected to be vice-chairman of Beijing Artists Association and member of Beijing Federation of Literature and Art again. He published *Modern Chinese Ink Painting* and Interview with Art. He created a painted mural Story of Civilization for Library of Chinese Academy of Science, a granite relief fresco *The Yellow River Flows* for the office building of Zhengzhou Municipal People’s Congress.

In 2004, he gave lectures in Japan, passing through Tokyo, Hakone, Kanazawa, Nagoya, Kyoto and came back from Osaka. His works *Beauties in Tang Palace and Story of Civilization* were selected in The 1st China Mural Exhibition, winning great prize and Excellence Award. Story of *Civilization* were selected in The 10th National Fine Arts Exhibition.

In 2005, he published *Tu Tak’ ai Ink Painting Collection*. He held his solo exhibition tour from Qingdao and followed by Jinan. In 2006, he attended *Works Exhibition of Faculty from Academy of Art & Design*, Tsinghua University held in Chinese Cultural Hall in Tokyo, Japan.

In January, 2007, he attended *Works Exhibition of Members of China Artists Association* held in LA, the USA. In July, he attended the theme exhibition of *One World, One Dream* in Mexico.

In August, 2008, his works 2006-2007 *Tu Tak’ ai Ink Paintings*, 2006-2007 *Tu Tak’ ai Ink Paintings of Human Body*, 2006-2007 *Tu Tak’ ai Sketches of Human Body*, 2006-2007 Tu Tak’ ai Fragment alongside Inkstone published by Zhejiang People’s Fine Arts Publishing House.

On April 18, 2009, *Tu Tak’ ai Ink Paintings Exhibition* was held in Beijing Bridge Gallery, 798 Art District, hosted by Beijing

Cultural Development Foundation, co-organized by Bridge Gallery and Tu Tak’ ai Art Studio.

From May 22 to 26, 2009, he attended *Tu Tak’ ai Ink Paintings Invitation Exhibition* on The 4th Asia International Arts&Antiques Fair in Hong Kong.

In September, 2009, he attended *Tu Tak’ ai Works Invitation Exhibition* on Shanghai National and Folk Culture Fair in Shanghai East Asia Exhibition Hall.

In October, 2009, his work *Shadows at Night Echoing* joined the *Open Vision—Selection of Chinese Contemporary Art* co-hosted by National Art Museum of China and National Gallery Prague, Czech Republic.

On January 2, 2010, he held a *Work Exhibition of Tu Tak’ ai and His Students* in Shandong University of Art&Design.

In 2012, he won Shire Cottey Award in *Salon Exhibition* in Louvre.

In January, 2018, he was included in the first list of Tsinghua University’s Senior Professors in liberal arts.

MAJOR WORKS

Colored mural Qu Yuan·Nine Songs (1980)

Colored mural The Five Thousands Years (1983)

Hyperthermal mat glaze pottery mural Ideal·Will·Aspire

In January, 2018 · included in the first list of Tsinghua University’s Senior Professors in liberal arts.

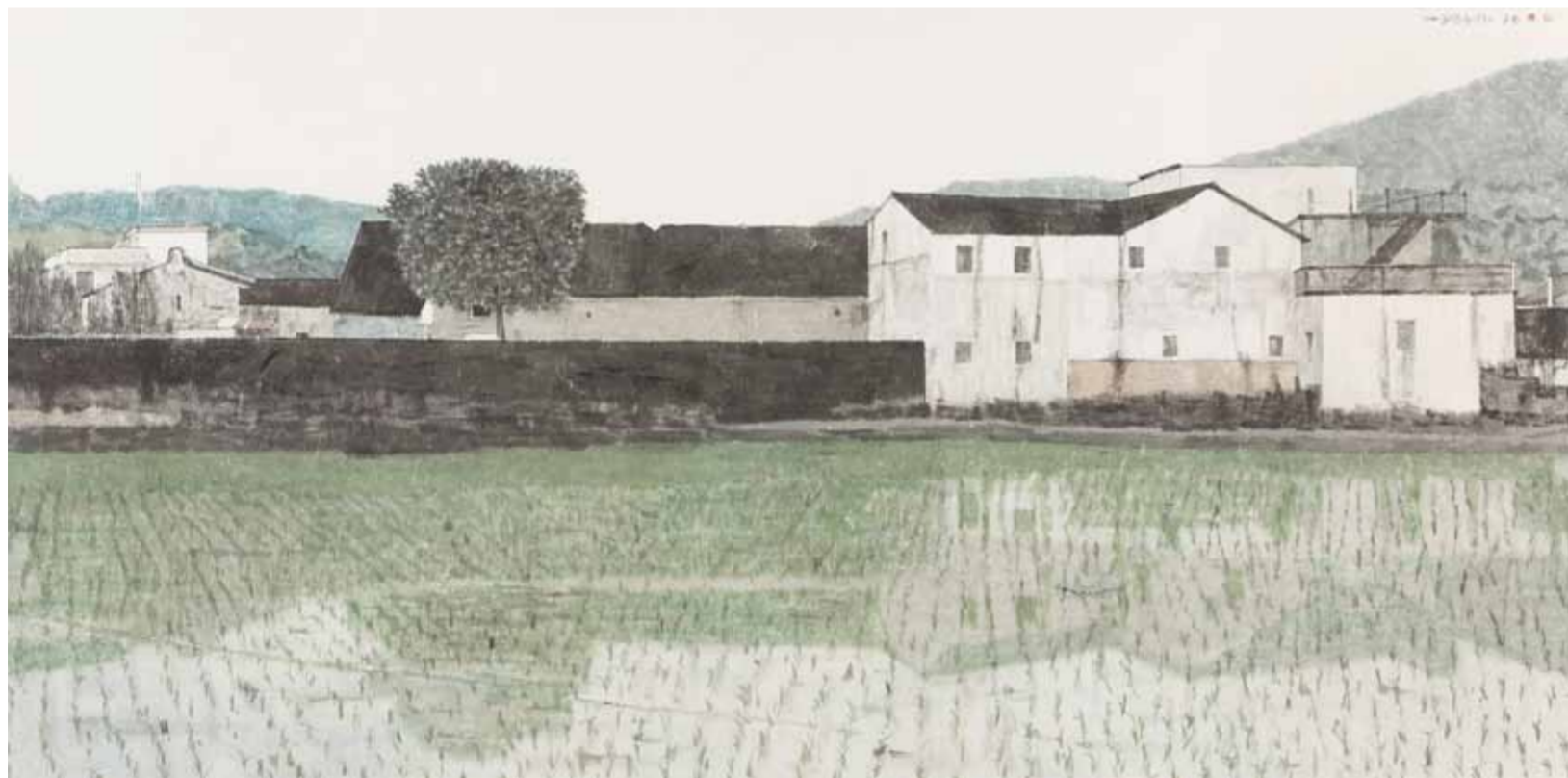
Tu Tak’ ai takes contemporary life subjects in his paintings freely, such as, skyscraper, plant, advertising board, rebroadcast tower, fishing village, street lamp, wire netting, highway, sign, bounding wall, etc. These subjects which were menial and inessential now take place of the mainstream subjects openly. It maybe suitable to describe Tu’s job with “Alchemist”. That’s because his paintings own the characteristic of experiment naturally—begin and end with experiment. In this way, he can not only keep a rational distance with the named “Traditionalists”, but also goes far away from his respected predecessors like Lin Feng Mien and Wu Kuan Chung. Therefore, Tu’s exploration in contemporary ink paintings looks like a solo trip. In his early career, he was occupied in decorative art, gaining achievements in kinds of crafts like ceramics, metalworking, fiber, wood, stone and lacquer, etc. His teachers are great painters like P’ang Hsün Ch’in, Chu Ta Nien, Wu Kuan Chung, Yüen Yün Fu, most of which are pioneers and performers of innovation. Since 1990, Tu began his creation of ink paintings, being adept at painting water town in south of the Yangtze River, landscape and portrait. His ink painting is quite unique, impressing Chinese painting with its language of patch structure, brand-new style and powerful visual effect. He summarized his pursuit of art into three levels from “Contemporary”, “Chinese” to “Mine”. Tu’s paintings of mountains, water and humanity have fully reflected his strong and persistent ideal and pursuit of art. In 2012, he won Shire Cottey Award in *Salon Exhibition* in Louvre.



杜大恺 《梅州行1》 123cm×248cm 2015年
 Tu Ta K'ai, *Travel to Meizhou I*, 123cm×248cm created in 2015



杜大恺 《汝将余霞铸成山》 123cm×248cm 2018年
 Tu Ta K'ai, *Make the Sunset Clouds Be the Mountains*, 123cm×248cm created in 2018



杜大恺 《梅州行2》 123cm×248cm 2015年
 Tu Ta K'ai, *Travel to Meizhou II*, 123cm×248cm created in 2015



杜大恺 《梦里难觅此山水》 75cm×146cm 2008年
 Tu Ta K'ai, *Hidden Scenery with Hills and Waters in the Dream*, 75cm×146cm created in 2008



杜大恺 《留得残荷听雨声》 207cm × 261cm 纸本设色 2019年
 Tu Ta K'ai, 207cm × 261cm created in 2019



杜大恺 《高天厚土任逍遥》 178cm × 192cm 纸本设色 2018年
 Tu Ta K'ai, 178cm × 192cm created in 2015



石齊

1939年生，福建人。擅長中國畫，人物、花鳥、山水、書法、油畫皆精。曾獲世界和平獎（聯合國教科文組織發佈）。北京畫院一級畫師。師承黃胄、劉海粟。早年學習油畫、水粉畫、版畫、連環畫、雕塑、裝飾畫和工藝美術、書法等。北京畫院藝委會副主任，中國美術家協會會員，北京美協理事，北京市高級職稱，國家一級畫家。

簡 | 歷

1963年畢業於福建工藝美術院；

1976年進北京畫院為專業畫家，原北京畫院藝委會副主任，人物畫創作室主任，北京市高級職稱（美術）評委，中國國家畫院研究員，中國石齊藝術研究會會長，主張繪畫藝術形態三象（具象、印象、抽象）並舉和“中國畫多面體”的理論。其中歷經數十年探索創立了前無古人的“三象合一”的大視覺畫風，石齊中國畫、油畫、書法皆精，出版畫集30餘種；

2010年3月28日由中華人民共和國文化部等主辦石齊國畫展；

2010年4月16日由中國文學藝術界聯合會等主辦石齊油畫展。曾獲聯合國教科文等四個組織頒發的世界和平獎；

2012年6月2日石齊美術館於山東煙臺開館；

2012年獲法國美術家協會授予的法國盧浮宮藝術沙龍展金獎。

主 | 要 | 作 | 品

《迎春》《霸王別姬》等；

《人人都在幸福中》獲第五屆全國美展二等獎；

出版有《石齊畫集》等。

2012年，巴黎美術界最權威的學術機構——法國美術家協會授予石齊“法國盧浮宮藝術沙龍展金獎”，這是沙龍展100多年來第一次頒給中國人。12月13日至22日，應法國美術家協會特別邀請，由萬達集團主辦的當代中國畫家石齊畫展在法國盧浮宮舉行。此展受到法國美術界的廣泛關注。展覽期間，石齊榮獲法國盧浮宮藝術沙龍展最高獎——金獎，這是沙龍展100多年來第一次由中國人獲得，也標誌著世界藝術中心巴黎最權威學術機構對當代中國畫家藝術成就的高度認可。

石齊年事較高，行動不便，沒去法國領取這個獎項。他說：“現在我的任務就是多創作點新東西，能夠讓更多人欣賞我的作品、讀懂我的藝術語言，我就很開心了。在國內能欣賞我作品的人還不多，一個真正搞藝術的人一定不會被利益誘惑，尤其不

能向市場獻媚，不能市場上什麼好賣就去畫什麼，這不是一個好的藝術家的創作態度。我相信若干年後，會有更多人看懂我的畫，好作品也是後人評出來的。”

知名收藏家郭慶祥表示：“要讓世人知道中國有成就的畫家，就應多到世界上辦展覽。這次法國人看到了石齊的繪畫，也讓他們找到了瞭解東方文化的路徑。西方研究藝術的專家對藝術能抓住本質進行解剖，收藏家收藏的也都是每一個時期的藝術創造，而不是後來跟風臨摹的工匠之作。作為一名中國藝術品收藏者，我更堅定不跟風收藏市場炒作東西的決心，更不會與畫家合起來炒作市場，只會努力把真正的中國藝術推薦給世界，這才是給後人留下真正的財富。”



法國美協主席米歇爾·金讚石齊作品
Michelle King, the president of Société Nationale des Beaux Arts (SNBA), spoke favorably of Shih Ch'i's artworks



法國觀眾欣賞石齊作品
The French audience appreciated the artworks of Shih Ch'i

Shih Ch' i

Shih Ch' i was born in the year of 1939 in Fujian Province. He is fond of Chinese paintings, good at figure paintings, flower-bird paintings, mountains, calligraphy and acrylic paintings. He won World Peace Prize issued by UNESCO. And he is the First-class painter of Beijing Fine Art Academy, guilded by Huang Zhou and Liu Haisu. In his young age, he learnt acrylic painting, water color painting, engraving print, decorative picture, industrial art and calligraphy, etc. He is also deputy director of Art Committee in Beijing Fine Art Academy, member of Chinese Artists Association, member of Beijing Art Association, Beijing Senior Professional title, and National First-class painter.

ACHIEVEMENTS

He graduated from Xiamen Academy of Arts and Design in 1963.

In 1976, he became a professional painter in Beijing Fine Art Academy, ex-deputy director of Art Committee in it, Director of Figure Painting Studio, Senior Judge in Beijing, Researcher of National Fine Art Academy, President of Chinese Shih Ch' i Art Seminar. He favors the existence of concretization, impression and expression, and the theory of Chinese painting polyhedral. Shih Ch' i stands out in Chinese painting, Acrylic painting and calligraphy, publishing 30 kinds of albums, which go through the grand vision style of the combination of concretization, impression and expression in these decades.

Chinese Paintings Exhibition of Shih Ch' i was held by Ministry of Culture of the People's Republic of China on March 28, 2010. Chinese Paintings Exhibition of Shih Ch' i was held by China Federation of Arts and Literature on April 16, 2010. He won the World Peace Prize issued by UNESCO.

Shih Ch' i Gallery was open in Yantai, Shandong Province on June 2, 2012.

In 2012, he won the Golden Prize issued by Société Nationale des Beaux Arts (SNBA) on France Louvre Palace Art Salon Exhibition.

Main Artworks

Spring, Farewell to My Concubine, etc. The artwork *Everyone is in happiness* won the Second Prize in the Fifth National Art Exhibition. He published *Shih Ch' i Album*.

In 2012, he won the Golden Prize issued by Société Nationale des Beaux Arts (SNBA) on France Louvre Palace Art Salon Exhibition, which was the first time that they give it to Chinese people from more than 100 years ago.

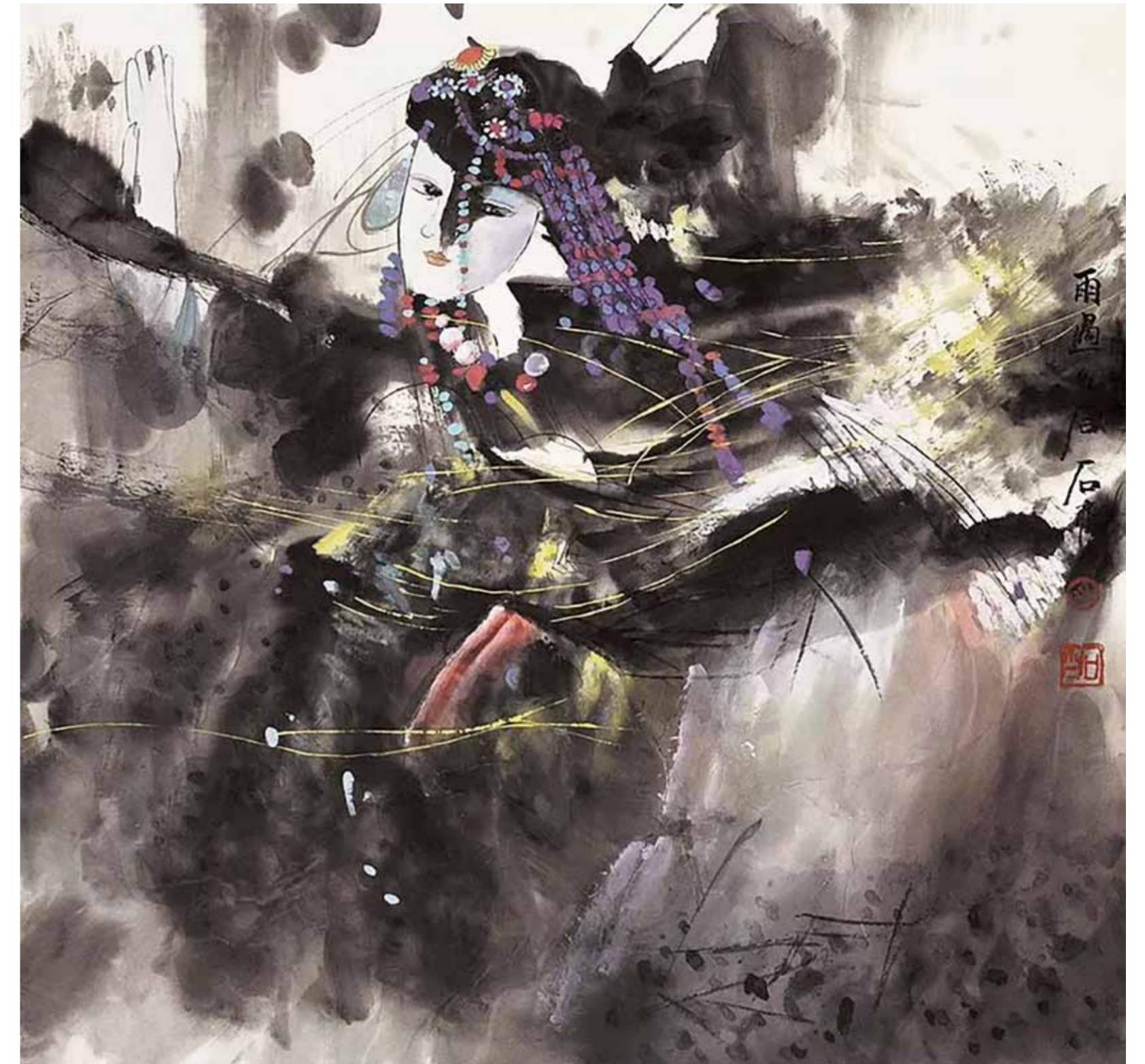
From December 13 to December 22, invited by Société Nationale des Beaux Arts (SNBA), Chinese artist Shih Ch' i Artworks Exhibition was held in Louvre Palace, France by Wanda Group, which was paid a lot of attention by the French art world.

In the exhibition, Shih Ch' i won the Golden Prize by Louvre Palace Art Salon Exhibition, which was the first time that Chinese people won the prize and marked the greatest acknowledgement of Chinese artist achievement by French most authoritative academic institution.

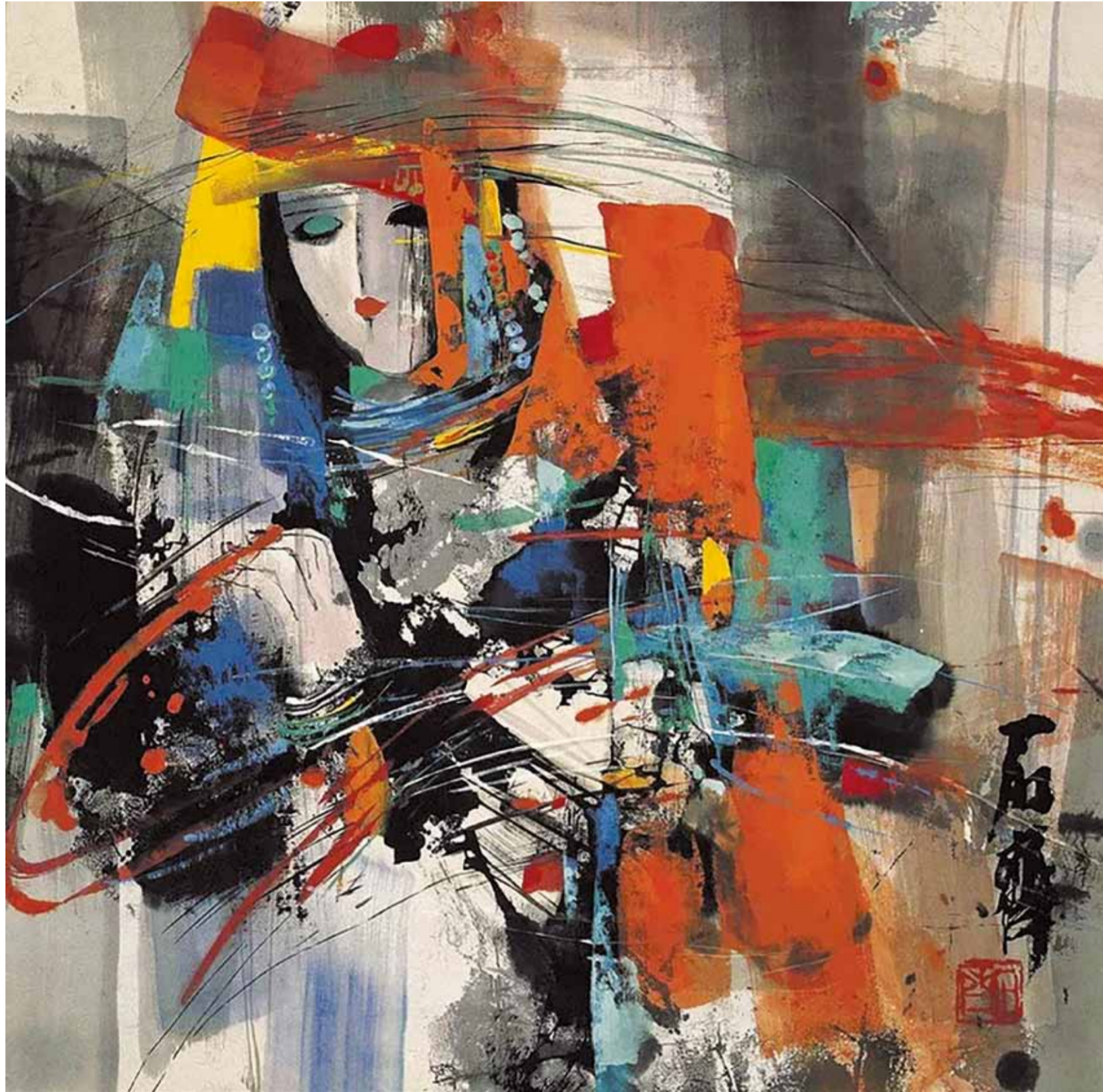
Due to Shih Ch' i's advancing age and inconvenient mobility, he can't go for receiving the award by himself. He said, "Nowadays I aim to creating more new things that people can appreciate and understand. That is what I really care about. A real artist would not be lured by profit, especially not ingratiate himself with the market. It is not a good attitude for a real artist. I believe that in several years there will be more people understanding my artworks, not like now. Masterpieces would stand the test of time."

Kuo Ch'ing Hsiang, a famous collector, indicates that if Chinese artists need to be known for more people in the world, there should be more exhibition. French people had a little knowledge of Shih Ch' i's paintings this time, and they also found the way to get close to oriental culture. Western experts on art could work extensively on anatomy of essence of art. Collectors store the art creation of every era, but not the copy version later.

As a collector of Chinese artworks, I hold the firm opinion that I will not do the speculation even with artists. Only when we recommend the real Chinese artworks to the world, people will get the real fortune of art in the future."



石齊作品欣賞
Appreciation of Shih Ch' i's works



石齊作品欣賞
Appreciation of Shih Ch' i's works



石齊作品欣賞
Appreciation of Shih Ch' i's works



楊大名

字永光

現為：中國美術家協會會員，中國畫學會理事，中國國際書畫研究會常務理事，澳門科技大學人文藝術學院客座教授、博士生導師，西安交通大學城市學院客座教授，國家一級美術師，中國畫學會·澳門學會創會會長，中國民間藝術家協會會員，法國美術家協會會員，澳門美術協會顧問，澳門頤園書畫會顧問，澳門畫院院長，《中國環球美術時報》社長。

簡 | 歷

中國人民政治協商會議陝西省委員會委員（第八、九、十屆）；
 陝西省海外聯誼會榮譽副會長；
 2009年-2011年西安美術學院客座教授；
 2004年吉林大學珠海學院客座教授；
 2003年深圳大學藝術學院客座教授；
 1994年-1998年上海大學美術學院客座教授；
 1998年南京博物院研究員；
 參加第六、八、十一、十二及十三屆全國美展；
 2011年參加中央文史館“新富春山居圖創作”作品國家博物館展覽；
 2012年參加中國國家畫院美術作品展（宋莊）；
 2012年參加二〇一二（倫敦）奧林匹克美術大展；
 2013年參加中國國家畫院美麗中國巴黎國際巡迴展；
 2015年參加深圳第十一屆文博會“中華情·中華夢——首屆海峽兩岸及港澳書畫名家邀請展”；
 2016年參加深圳第十二屆文博會“力嘉文化產園曹崇恩楊大名當代雕塑水墨聯展”；
 2016年參加澳門基金會舉辦的“楊大名個人畫展”；
 2016年參加第六屆中國畫節·中國畫學會理事精品展及個人畫展；
 2017年參加第五屆全國畫院美術作品展；
 2017年參加葡萄牙儲蓄信貸銀行總行之文化基金中心舉辦“楊大名國畫作品展”；
 2017年參加法國巴黎秋季藝術沙龍展；
 2018年參加法國巴黎秋季藝術沙龍展；
 2018年12月參加中國畫學會-陝西省美術博物館主辦“蓮夢光華——楊大名美術作品展”；
 2018年獲邀為澳門特別行政區郵電局設計“鳥語花香”郵票；
 2019年獲邀為澳門特別行政區郵電局設計“濠江春”郵票；
 2019年5月葡萄牙駐港澳領事館之展廳舉行“楊大名美術作品展”，同時得到葡國總統德索親臨指導並題贈賀詞；
 參加2019第六屆全國畫院美術作品展。

獲 | 得 | 國 | 際 | 獎 | 項

2013年榮獲法國國家美術家協會頒發的國際美術銅獎；
 2014年榮獲法國國家美術家協會頒發的國際美術金獎；
 2015年榮獲法國國家美術家協會頒發的國際美術評審團獎；
 2016年榮獲法國國家美術家協會頒發的國際美術評審團特別大獎；
 獲中國美術館與澳門藝術博物館共同舉辦的“融·2019澳門藝術家作品特展”（北京中國美術館展）優異獎。



楊大名《荷夢》228cm X 60cm
2014年榮獲法國國家美術家協會頒發的國際美術金獎

Leong Tai Meng, Lotus Dream, 228cm X 60cm, Have the honor to win the gold model of painting on the International Art Salon Exhibition in December 2014, which conducted by The French National Art Association

法國美術家協會主席米歇爾·金對中國畫家楊大名的評述

法國官方沙龍是在法國誕生的第一個全國性專業藝術展覽，正式展出的歷史可以追溯到一七三七年舉行的“盧浮宮大型沙龍展”。那次沙龍展明確地保留了它出生地的名字，革命性地開創了第一個空間，給予所有的藝術家團結在一起的時刻。在那樣一個獨特的時空中，人們的藝術創作首次得到全面而充分的接納。

一八六一年，著名的浪漫派作家泰奧菲爾·戈蒂埃與作家路易·馬丁建立第一屆全國美術協會，提出藝術家應“專注自己的事業”。其次，國家美術協會以普威思·德·夏凡納為會長，他是傑出的油畫家，巴黎索邦大學、巴黎市政廳和萬神殿的室內設計師。法國全國美展成為歡迎外國藝術家的前兆沙龍，不久之後，中國的藝術家的加入，使這個沙龍展發展成國際性的藝術展覽。

德拉克洛瓦、馬奈、羅丹等如雷貫耳的名字，使國家美術協會更享有盛譽。在十九和二十世紀中，法國以及其他國家的偉大畫家、雕塑家、版畫家、設計師、建築師，音樂家等在法國美術家協會刻上盛名，使協會名聲更加發揚光大。今天，國家美協繼續保持對入選作品高質量的要求，通過優質的展示顯示藝術的高度價值。

澳門畫院院長楊大名，像我們展覽的歷史慣例一樣，因為他的作品的美感感動了我們，而享有登上我們展板的權威。楊氏沿著中國文化大道一路走來，沒有在結滿成熟果實的樹蔭下停下來，他在這片肥沃的土地上繼續耕作，與傳統中國畫一脈相承，同樣表達美麗的大自然，而且呈現出全新的面貌。他繼承和發展了中國文人畫傳統，即與文學的表達形式結合在一起。他是文房四寶（筆、墨、紙、硯）的守護者和中國畫家中的金匠。自宋代以來中國的文人畫的形式與詩結合，毛筆承載著詩意的靈性，揭示深藏奧秘的真實性，學者們讓水墨在紙上的滲溢，就像預言一樣。

楊院長在凝視大自然的沉思中，無休止地探索宇宙的秘密。他的作品標題揭示：秋天的荷塘、碧綠的晨霧……，他在二零一四年獲得我們的沙龍展金獎的作品《荷夢II》中，純潔的蓮花象徵生命、智慧，給予他美夢的靈感，在他的作品中成為動人心弦的墨雲的翻滾，這水墨就像血液滲透在中國水彩中。光與影的激鬥，巧妙地表現出陰和陽在原始虛空中的對立統一關係。

有時，一個水分淋漓的彩色，細膩而嚴謹，悄悄地滲入墨塊中，從最輕薄的灰色擴展到最濃重的黑色，堅硬和柔軟、動與靜、大膽與精確，所有這些概念互相對立、互相補充，給予《荷夢II》強烈的生命力。道家的虛實交替主宰這咫尺空間，有時“實”佔據領導地位，有時“虛”擁有至高權力。精緻的構圖設計，結合在一起表現對象的豐富的動勢。

楊大名對小荷莖、花、鳥的愛撫，提供了動人的美麗。這是大自然向詩人展開的微妙的難以言喻的特質，達到了沉浸在“神聖工作的精神”狀態，這種情感的震動源自他的畫作，沒有規律可循，難以用筆墨形容。在此我認為引用清朝畫家沈宗騫的名句，最適合總結我對《荷夢II》的觀感：當夫運思落筆時，覺心手間勃勃欲發之勢，便是機神初到之候。

米歇爾·金
 法國國家美術協會主席
 國家榮譽勳章騎士
 海軍官方畫家
 翻譯：法國巴黎第一大學造型藝術博士何沛珊



楊大名 《蓮夢光華》 66cm × 439cm

leong Tai Meng, *Brilliance in the Dream of Lotus*, 66cm × 439cm

leong Tai Meng (Weng Kuong)

Now is: Member of China Artists Association, Director of Chinese Painting Institute, Standing Director of China International Painting and Calligraphy Research Association, Visiting Professor and Ph.D. Supervisor of School of Arts and Humanities, Macao University of Science and Technology, Visiting Professor of Xi'an Jiaotong University City College, National A-Level Artist, President of Chinese Painting Institute (Macao), Member of Chinese Folk Artists Association, Member of La Société Nationale des Beaux Arts (SNBA), Counselor of Macao Artists Association, Counselor of Macao Yiyuan Painting and Calligraphy Institute, Chairman of Macao Painting Council, President of China Global Times of Fine Arts.

ACHIEVEMENTS

Member of Shaanxi Provincial Committee of the Chinese People's Political Consultative Conference (the 8th, the 9th, the 10th)

2009-2011, Visiting Professor of Xi'an Academy of Fine Arts

2004, Visiting Professor of Zhuhai College of Jilin University

2003, Visiting Professor of College of Design, Shenzhen University

1994-1998, Visiting Professor of Art College, Shanghai University

1998, Researcher in Nanjing Museum

Attended the 6th, 8th, 11th and 12th National Exhibition of Fine Arts

2011, Attended the Exhibition of New Dwelling in the Fuchun Mountains at Central Museum of Literature and history

2012, Attended Fine Arts Exhibition held by China National Academy of Painting (Song Zhuang)

2012, Attended 2012 (London) Olympic Fine Arts

2013, Attended Beautiful China - International Exhibition in Paris held by China National Academy of Painting

2015, Attended Chinese Spirit and Chinese Dream—the first Exhibition of Famous Scholars and Calligraphers in Mainland, Hong Kong, Macao and Taiwan held in Shenzhen

Attended the 12th Shenzhen International Cultural Industry Fair (Lijia Culture Industrial Park, Chong'en, Cao and

Attended the 12th Shenzhen International Cultural Industry Fair (Lijia Culture Industrial Park, Chong'en, Cao and

leong Tai Meng Contemporary Sculpture and Ink Painting Exhibition)

2016, Attended leong Tai Meng Solo Art Show held by Macao Foundation

2016, Attended the 6th Chinese Painting Festival, Chinese Paintings Exhibition and Special Exhibition of China's Famous Artists

2017, Attended the 5th Fine Arts Exhibition of Painting Academies of China

2017, Attended the Personal Exhibition of leong Tai Meng's ink colour paintings held by Caixa Geral de Depósitos

2017, Attended the Autumn International Art Salon held in Paris, France

2018, Attended the Autumn International Art Salon held in Paris, France

Dec, 2018, Attended "Charm of Dream Lotus— Exhibition of leong Tai Meng" held by Chinese Painting Institute and Shanxi Provincial Art Museum

2018, Be invited to design the Flowers and Birds stamps for Macao Post and Telecommunications Office

2019, Be invited to design the Spring of Haojiang River stamps for Macao Post and Telecommunications Office

May, 2019, Gallery of leong Tai Meng was held by Portuguese Consulate in Hong Kong and Macao. President of Portugal Dessoir visited and congratulated.

2019, Attended the 6th Fine Arts Exhibition of All Painting Academies of China.

INTERNATIONAL AWARDS

2013, Bronze Award of Painting in International Art Salon held in Paris, France

2014, Golden Award of Painting in International Art Salon held in Paris, France

2015, Awarded Painting Jury Award in International Art Saloon held by La Société Nationale des Beaux Arts (SNBA)

2016, Awarded Jury Special Award in International Art Saloon held by La Société Nationale des Beaux Arts (SNBA)

Awarded Merit Award of 2019 Special Exhibition of Artists in Macao jointly held by Macao Museum of Art and National Art Museum of China

Dream of Macanese Artists in French Art Salon

— from Michelle King's commentary, president of French National Art Association

Michel King

French Official Salon was the first national professional art exhibition which was born in France. It could be dated back to the first exhibition named Louvre Large Salon in 1737. It provided an independent space for people's art creation, which get acceptance fully and thoroughly.

In 1861, Teo Phil Gautier, famous Romantic author, and Louis Marin, an author, established the first National Art Association, when they put forward that focusing on our own career. Second, Poovis de Chevane, the president of National Art Association, and also an outstanding oil painter, was a interior designer of Paris Sorbonne University and hotel de ville. French National Art Exhibition became a salon welcoming foreigners and soon after that, Chinese artists participated into the exhibition, which made this salon exhibition develop to an international art exhibition.

Delacroix, Manay, Roddan etc. made National Art Association gain more reputation in the world. In the 19th and 20th century, many outstanding painters, sculptors, designers, architects, musicians wrote their names into the National Art Association, which enhance the reputation of the association in the world. Today, the staffs of National Art Association continue to keep high standard of candidates, which could reveal the high value of art by exhibiting high quality of the works.

Yang Daming, president of Macau Painting Academy, have majestic works which touch us much like other shows. Yang didn't come all the way to bottle out when he gained the harvest fruits, and keep calm carrying on. He combined the traditional painting skills in order to make the works take on an entirely new aspect. He inherits and develops Chinese painting tradition. From the Song Dynasty, Chinese painters combined drawing with poem, with the writing brushes and poem intelligence, which would reveal the reality of profound mystery.

President Yang exploded again and again the secret of the universe by meditating the nature. The titles of his works reveal that lotus pond in the autumn, the green morning fog. He Meng, which was won the golden prize in 2014, the lotus represents the life and wisdom, giving him inspiration and permeating in the Chinese watercolor like blood. The fight of light and shade shows with yin and yang's unity of opposites like Chinese philosophy.

Sometimes, a well-stacked color, permeating to the ink chunk, from the lightest grey to the darkest black, it would appears with unity of opposites, such as hard and soft, move and still, audacity and accuracy. All of these gave He Meng a new life. Taoism dominates the distance of space. Sometimes Excess stands the domination and sometimes Deficiency have the highest power. The design of the composition, expressed the abundant potentials.

Yang Daming's love to lotus, flowers and birds, provides the wonderful inspiration to him. This is the character that nature shows to poets, and lost himself into the sacred work. This kind of emotion comes from his painting, and there is no law we can search or express in any words.

Here I think the poem from Shen Zongqian, a painter from Qing Dynasty, could express my feeling.

When you finish thinking and start drawing, your feeling is poised. It's the excellent time for creation.

Translator's note: In 2014, person in charge of the exhibit was Bruno Monet, who is the famous art master. The person in charge of lighting was Wuma Genam, who took charge of lighting in Eiffel Tower. They guaranteed that the exhibition would gain success in high quality with the gorgeous exhibition area. Last year the exhibition theme was Sino French diplomatic relations 50 years anniversary. The sponsor invited specially specialists to form a jury team. Yang Daming won the golden prize by the painting He Meng. Michelle King appreciated Yang's painting very much and he said that Yang's participation was historical. Lotus, as Macau flower, blossomed on the international stage, leading the Macau art going to the world. Also, Yang had been invited to the salon this December and got a ten meters' exhibition area at that time.



楊大名 《香遠益清》 66cm × 518cm

leong Tai Meng, *Fragrance Flows Away*, 66cm × 518cm



夢獻荷花 萬象迎春 ——澳門畫家楊大名參展巴黎 2015 國際藝術沙龍

（寄自法國巴黎）

2015 年 12 月 20 日，為期 4 天、獲法國總統奧得朗贊助支持的法國國家美術協會“2015 國際藝術沙龍展”於法國巴黎羅浮宮卡魯塞爾展廳降下帷幕。12 月 17 日晚 6 時，該展覽舉行開幕典禮，由法國國家美術協會主席米歇爾·金先生主持，他首先請中國駐法使館文化參贊李少平致辭，加拿大、日本等國家駐法大使也隨後致辭。該展覽並未受到巴黎恐襲的影響，有十幾個國家近 500 位藝術家參展，開展四天時間裏，熱愛藝術的巴黎市民和各國藝術家絡繹不絕的進入卡魯塞爾廳。頒獎典禮後的音樂會上，整個頒獎大廳中的近 700 個坐位，自始至終座無虛席。法國人民對於藝術的熱衷可見一斑。

澳門參展者楊大名擁有一個小型展廳，他的六幅水墨作品，每一幅的橫度佔據整塊展板，氣勢磅礴，延續了去年的“荷夢”主題，但更見浪漫的特色，以音樂、印象、氛圍等抽象概念命名，構圖上更顯飽滿，大塊的墨色更揮灑自如，技法上主要分成兩大類：一種純粹以水墨表現，結構性強，另一種稍加顏色點染，氣氛動人。法國觀眾對楊氏的“澳門館”很感興趣，在四天的展出中，參觀者從無間斷，提出很多關於中國水墨畫的技法和創作概念的問題，楊氏的荷花和印象派的意境有異曲同工之妙，使多數觀眾聯想起莫內的作品，中國文化參贊李少平對“澳門館”甚為關注，盛讚澳門畫家楊大名的高超造詣與藝術修養。

根據法國國家美術協會執行主席伊莎貝拉·羅森介紹，由十幾位法國知名藝術家組成的評委會於 18 日早上對近 500 件參展的繪畫、雕刻、攝影作品進行了集中鑒賞和評選。該展覽有三個評審委員會：一個是法國藝術基金會派出評審團，第二個是由法國國家美協的幹事組成，美協主席只有一個投票權，第三個是獨立的特邀評委會，由法國美術界權威人士組成：法國國家文化部文化產業顧問 桑路易·白蘭度、貝爾南辛美術館館長弗烈娜·多貝爾維、藝術評論家斯·奧林匹·萊姆、室內設計師般奴·莫納。評委會成員通過集中鑒賞參展作品，在對參展作者背景毫無認識的情況下，對其作品的藝術價值進行獨立評判，不受外界干預，然後採取不記名投票方式，評選出繪畫類、版畫類、雕塑類和攝影類金、銀、銅獎。此外的評審團獎必須得到全體評委的嚴格審核、一致認可才可得到此殊榮。

伊莎貝拉說，藝術家的才能沒有國界，評選過程也不摻雜任何政治因素，純粹憑着藝術家的才藝，通過近乎苛求的評審，澳門的楊大名的《天章》獲得了評審團獎，這個本屆全場參展藝術家中只有四位獲得的榮譽。中國藝術家參與此項展事已有十一年，其中何家英、曹俊、馬東利、王天勝、鄭建橋、朱俊河六位曾獲過繪畫類金獎，而在 2014 年，楊大名的《荷夢》就獲得了金獎殊榮。在本屆頒獎典禮上，主席米歇爾·金先生對揚大名獲獎作品《天章》的評語是：

“楊大名的筆墨在展板上流動，它們跳着《春之祭》的舞蹈，它們朗誦着祝聖大自然和諧的詩，它們歌唱着青春的幸福、青蔥的早晨、柔潤的天色、猶如美人半醉的荷花 在傳統筆墨的基礎上，楊氏的豐富的形象，令天馬行空的想象躍然紙上，他繼承和發展了傳統，藝術家的天性由他的行動表現出來，他隨心所欲地駕馭筆墨技巧，營造出層次豐富的灰色調和圓潤的濃黑色，楊大名的巨幅水墨創造，具有一種魔力吸引觀眾的心隨着眼睛遨遊於數不盡的情感世界裏。”

《天章》在六幅作品中最為突出，畫幅巨大但技法看似一氣呵成，從墨塊可想象到藝術家畫畫時的姿勢，有如行為藝術，形象富動感，能帶動整體氣勢，好像整個世界在舞動，而題目剛好和這情景配合——天籟樂章，但與康定斯基的色彩理論剛好相反，它的音樂感是通過黑白灰調子，和抑揚頓挫的運筆來呈現，而各種鮮明的形象：霸氣的荷葉，鋪天蓋地佔據大多數畫面，潔白的荷花羞澀地躲在荷葉的縫隙之間，以其潔白和勾綫，優雅地和葉子區分開來，就像黑暗中的幾個閃光點，雖然小但很受注目，構圖上具有書法的章法，幾種大的對比很明顯：虛實、乾濕、濃淡、黑白，都和諧地分佈於總體的佈局上，共同譜成美妙的樂章，“此曲只應天上有”，天籟樂章和人間仙境一樣讓人陶醉，澳門市花——荷花處於其中，若隱若現、含蓄內斂、實而不華，這就是澳門藝術家揚大名帶給法國觀眾的蓮島情懷。

當娜（法國巴黎第一大學造型藝術博士）

楊大名 《天章》 60cm × 236cm

2015 年榮獲法國國家美術家協會頒發的國際美術評審團獎

Jeong Tai Meng, *Rule of Heaven*, 60cm × 236cm

Win the 2015 French Paris International Art Salon Exhibition Judgement Prize

Dream of Lotus, and Everything Welcoming Spring ——Macanese artist Yang Daming took part in the 2015 Paris International Art Salon and his work Tianzhang won the Judgement Prize

On December 20, 2015, 2015 International Art Salon show opening ceremony was held in Carousel Exhibition Hall of Louvre, Paris. The host was Michelle King, the president of French National Art Association. He invited Li Shaoping, the Counselor for culture of China Embassy make a speech, and later the ones from Canada and Japan Embassy. The show was uninfluenced by the terrorist attack in Paris. There were over ten countries and nearly five hundred artists taking part in this exhibition. In that four days' exhibition, many Parisians and foreign artists went into the Carousel Exhibition Hall to visit.

Macanese exhibitor Yang Daming's works showed in a mini exhibition hall, and his six inks washes works showed in every display board. They continued the theme of He Meng last year, being majestic and romantic. Composition of these pictures seemed fuller, and colors were a chunk of ink. There are two main kinds of skills in his paintings: one showed in ink and the constructions were more obvious; the other showed by wash and more colorful, touched.

French visitors were interested in Yang's works, and ask many questions about Chinese painting in ink, including skills and creative ideas. Yang's lotus and impressionism get the same result by different ethods. Many people connected it in mind to Monet's works. Chinese cultural counsellor Li Shaoping paid close attention to Macau pavilion and give highly praise on them.

According to Isabella Rosanne, chairwoman of French National Art Association, over ten famous French artists appreciated and voted for near 5 hundred works, including paintings, sculptures and photographs on 18th June. There were three juries in this show: one was from French Art Fund; the second was from French National Art Association; the last was from specially invited jury, consisted of French Art authority, including Sant Louis Blandy, consultant of French Ministry of Culture, Flena Dobelvi, curator of Bell Nancy Art Gallery, Olympy Lame, Art critic, Banu Monet, interior designer. The jury judged independently without any intervene and any knowledge of the authors' background. They voted anonymously for Golden, Silver and Bronze Prize in domains of painting, print, sculpture and photography. In addition, the Jury Award would meet with the strictest examine with the agreement of all juries.

Isabella said, there was no boundary between the talents of artists so in the progress of vote and judgement there wasn't any politics facts. Through strictly judgement and Tian Zhang by Yang Daming won the Jury Award, which was won by only four artists at that exhibition. Chinese artists took part in this exhibition for eleven years, and He Jiaying, Cao Jun, Ma Dongli, Wang Tiansheng, Zheng Jianqiao and Zhu Junhe had won the Golden Prize in painting. In 2014 Yang Daming's He Meng won the Golden Prize.

Michelle reviewed: "Yang's ink flows on the board, like dancing the spring, reciting the harmonious natural poem and singing the youth, the morning and the blue sky, like a beautiful lotus. Based on the traditional painting, Yang's various images appear vividly on the paper. He inherits the traditional painting skills, and shows the artists' natural instincts. He gets his way to use the painting skills and make a variety of grey and black colors, which in his works there is a magic power to attract people's hearts and follow his emotion world."

Tian Zhang was the most outstanding one in his six works. It was enormous but looked like finishing at a stretch. From the ink block we can imagine the posture of painting. It might look like action art, with innervation image to bring the whole painting momentum, like the whole world dancing. The title coordinated with the scene—the sounds of nature. But opposite to Kandinsky's idea of color, its musical sense showed by black, white and grey and speaking in measured tones. Various images, lotus leaves fill up the painting, while the lotus smile coyly between lotus leaves. Pure white gracefully could be regarded as a separated line with the leaves. Just like some sparkling points in the dark, it is small but attractive. The art of composition is like the calligraphy, and the obvious comparison exists in the layout. Deficiency and excess, dry and wet, brown and black, black and white, harmoniously set on the layout, and compose a piece of wonderful music, which only exists out of the world. Lotus (Macau Flower) stands in the leaves, indistinctly, shyly, unpretentiously, which is Yang Daming brought to the world and shows his love to Macau.

(From Paris, France)

Doctor of fine art of University Paris 1 - Pantheon-Sorbonne.

畫家楊大名

文 / 陳繼春 中央美術學院博士

由楊永光、永耀到楊大名，我們看到一位對繪畫情深一往的藝術家成長的軌跡。

緣於愛畫，楊永光在同窗、資深傳媒人的黎鴻翔引領下問畫於後者的叔祖黎葛民（1882~1978）。也緣於此，楊氏開始極目於中國繪畫的百花園，多方擷取。其曾砥礪於同窗學長、受教於“菊花王”沈仲強（1893~1974）的葉泉。後又隨李國華居鼎湖山多年，問畫於梁占峰（1924~2003）、林豐俗、黎雄才（1910~2001），學書法於秦粵生（1900~1990），以及卜居閩北武夷山五年多……，刻苦自勵，孜孜以求。楊大名早期的作品受“嶺南畫派”影響是顯而易見的。要知道，留日的黎葛民與“二高一陳”亦師亦友，1939年更是“春睡畫院留澳門同人畫展”的一員，汲取日本畫優點的同時堅持傳統及“骨法用筆”；黎雄才從傳統入手再與“朦朧體”相遇，並上溯宋人畫法，而李國華致力繼承傳統和深化筆墨，長期堅持寫生。楊大名受教於南粵一時高手，其畫與純粹傳統的畫又有些微的差異，既沒有被傳統牢牢束縛，也沒有沿西方的寫實越走越遠。

上世紀八十年代中以前，楊氏的作品，尤其是寫意花卉，受到廣大澳門市民鍾愛的是以大紅、大綠而又有文人氣息的“牡丹圖”及其他花鳥畫，這種頗有日本繪畫中“濃繪”意味的畫，在充滿樸實情感的同時，強化色彩純度和飽和度處理方法有力地發揮了色彩的表現力和情感化特徵，從而使人容易親近。同時，其山水畫又以水墨為主，如《灕江雨後》中江上數點帆影，鷺鳥又翱翔於山峰之間，當中又有白雲繚繞，以大筆淡墨寫出遠山，近景細畫。這種處理方式，我們又可於《春山積翠》等看到。同時，楊大名的山水多採用“前濃後淡”的強烈虛實對比手法，並強化對光的運用，而且在設色之中也足踵黎雄才，既有傳統筆墨，又有時代氣息。

楊氏在應澳門賈梅士博物館之邀而舉行“黃山行”畫展的作品中個性張揚至為明顯。在陸康兄看來，其數次登黃山，徜徉於山明水秀之地，筆下霞飛雲霧，奇石崢嶸，半空半壑的雲山，水墨綉媪，藉手上之筆頌揚山川的精神之餘，同時又抒發獨特的個人情感。楊氏的山水畫是注重疏與密的，正如唐張彥遠（812~877）所云：“離披點畫，時見缺落，此雖筆不周而意周也。若知畫有疏密二體，方可議乎畫。”楊氏就頗得箇中三昧。整體看來，九十年代以來楊大名從師長的畫風之中解放出來，而且益顯其個性！在時間的自然流逝中迅速崛起於中國南方，進入了主流畫家的行列，這無疑是澳門畫壇一件可喜可賀的事！

留意楊大名的人可會看到，在此後多年其幾乎隱沒於澳門畫壇，究其原因，是其從原來的平面繪畫，潛移進入室內設計

工程的立體制作，這樣產生的色彩、造型的體悟，帶來不可思議的收獲。在筆者看來，正如蘇軾（1037~1101）所云“不識廬山真面目，祇緣身在此山中”一樣，他在這歷年的藝途之中，繪畫仍是關注的對象。連在走路時見有入畫之物，不禁手摹指畫。多年來輾轉於世界各地，不同藝術流派的新主張、新面貌自然深嵌腦中。此外，正如林近翁云內地藝術園地寬廣，名士之藝如繁花競麗，益顯百川匯流且波瀾壯闊之境。楊大名曾羈旅滬上多年，親炙於王个移（1897~1988）、錢君匋（1906~1998）、程十髮（1921~2007）等大家，又拜張大千（1899~1983）門人劉侃生為師，同時更以極大的耐心去摹寫石濤、石溪的作品，逡巡於印刷本的同時，也對真迹進行研究，甚至追摹傅抱石（1904~1965）免起鶻落的畫風，學古有着前所未有的條件。誠然，正由於楊氏用筆快捷而準確，與傅氏筆下疾速的線條相類，這無疑使之在學習傅氏畫藝時逼近其藝術風格的原因之一。毋庸諱言，這些經歷在其畫學結構裏，至少在樣式上提供了向前發展的可能性。謝稚柳（1910~1997）就稱其畫有嶺南的秀潤，又有北畫的蒼凝。他與內地同行如楊曉陽等誠心對接，換句話說，這不是“讀萬卷書，行萬里路”另一角度下的詮釋？顯然，他意識到博采眾長和轉益多師是於畫學上進取的方式之一。

廣東又或是澳門，對不同文化有兼容的傳統，使其繪畫不僅擁有特殊的風貌，而且有獨特的文化景觀。其實，“融合中西”是楊大名所追求的，繼致力探求現代日本畫如竹內栖鳳（1864~1942）等畫家的風格之後，踏入新世紀更對塞尚（Paul Cezanne, 1839~1906）、梵高（Vincent van Gogh, 1853~1890）的色彩進行深入的分析，同時又追踵趙無極及朱德群的構思，以及歐豪年的用筆，勤習書法。其甚是清楚“嶺南畫派”的“折衷中外，融會古今”首先是以“中”為本，再汲取現代日本畫的優點而形成藝術特色的。對楊大名而言，正如其與同門陳永鏘、李勁堃的對話中言及一樣，色彩鮮明艷麗，注重光與影的“印象派”，西方繪畫的寫實意識應是“折中”的對象。對中國畫而言，他相信西方以油畫為媒介的現代抽象畫，也應是學習的榜樣。

楊大名住杭州多時，手持速寫本對湖光山色及映日荷花不停描畫，憑寫生之稿從事水墨荷花的創作，致力於視覺美的依據中尋求新的突破。這種突破，墨色淋漓之中又見通透，其以麻紙畫成的荷花，又或是在其新作《荷趣圖》裏，中國水墨畫和“印象派”的融合已是翩然而至了，令人戀戀不捨。

楊大名確實對蓮花投以尊敬的目光。在他看來，蓮花或荷花的美，並不祇在它的植物學範疇，更在於其本身如宋代周敦頤文章中析出的“比德”意義。要知道，自明代的徐渭，至清代的石濤，又或是晚清與民國之交的任伯年、吳昌碩、潘天壽、

張大千，又或是新中國的李苦禪及吳湖帆等，蓮花的植物學結構雖然簡單，而且怡人；但在表現其固有意義上，上述的畫人一直孜孜以求，同時也取得了與其時代相膾合的藝術上的成就。對楊大名而言，張大千和潘天壽蓮花的樣式是十分熟悉的，但他在寫此題材時，知道它是澳門特別行政區區旗的元素，同時澳門有“蓮花寶地”之稱。在藝術創作上，楊氏真情地頌揚“澳門”與“蓮花”所含蘊的意味。

君不見楊大名的蓮花，在造型上自實物寫生，同時亦傾注出作者由植物學的層次，昇華至精神層次的對蓮花的感受。在技法看來，它引入了徐渭、陳白陽、八大山人，又或是吳昌碩的語言，以及張大千以淡墨鈎蓮花瓣時，在花尖的部分以濃墨“醒”之的處理方式；同時在花瓣的鈎勒方式上，又引入了潘天壽寫蓮花瓣的“方筆”。更重要的是，在其蓮花的作品中，造型來自於自己所看、所感，在兼收並蓄大家的技法同時，也注入了本身對澳門的深情。

楊氏有座右銘“筆墨關書法，文學發毫端，哲理升氣韻”，此言頗合趙孟頫（1254~1322）“書畫同源”的主張。如果說其早期書法用筆略快的話，那麼近作在注意結字、布白之餘已考慮到墨色的變化，運筆傾向凝重，如老樹枯藤，頗堪作畫看！另外，楊氏期望以文學來增進繪畫中想像因素，又以哲學溶於繪畫，追求“澄懷觀道”的本質。

繪藝足以啟人高致，發人之浩氣。余與楊氏相識於武林，緣於十年前奉母及家人散心於西子湖畔，偶遇林近翁於航機之間，知其為同門長輩，由此相與圍桌論畫，此情懷至今依然清晰。年來筆者與楊氏重遇，知其致力於澳門成立“嶺南畫派紀念館”，藉以推動美術研究；又長年努力於畫，多時伏案至東方之既白。其深居簡出，讀書及創作，藉以力避世間芸芸眾生的繁瑣，與孤芳自賞無關。其不躍躍顯露於眾，以求厚積薄發而已。

“操千曲而後曉聲，觀千劍而後識器”。與新中國同齡的楊氏早期作品已顯示出其對國畫的悟性和才華，近年來的畫更見法度，而且又益顯自信與雍容。細心展讀其畫，發現其具有扎實的功底，有自己意匠上的新發展。對於同輩，尤其是後學而言不無啟迪，因為他早已是內地不少著名高等美術學府如西安美術學院、西安交通大學等校的客座教授，其造詣已被肯定。如果此舉可以實現的話，可以想見其必能將畫導入更傳統的脈絡之中運行，當能令其畫更臻新的境地。

“青山遮不住，畢竟東流去”，以當下論，楊氏的新作是踏着閃亮的藝術勇往直前，其嶄新的形象必如涓涓細流一般，為人們的審美生活帶來新感受！

陳繼春 謹識

2012年7月20日

楊大名 《晨光》 175cm×50cm Leong Tai Meng, Light at Dawn, 175cm×50cm



Artist leong Tai Meng

The changes of his styled names, which from “Yong Guang” to “Yongyao” and “Daming”, vividly convey the growth trajectory of an artist, who loves painting very much.

Because of his love for painting › Mr. Yang learned painting from LiGemin(1882-1978), who is the granduncle of Li Hongyu, the famous and senior Macao media magnate and the classmate of Mr. Yang. It was also because of thisthat he began to freely indulged into the learning of Chinese traditional painting. He was once encouraged by his senior classmates and learned from Ye Quan, whose master is Shen Zhongqiang(1893-1974) that made great achievements in drawing chrysanthemum. In order to further sharpen his painting skills, he followed Li Guohua to live in Dinghu Lake and spent five years in Wuyi Mountain. Besides, he also learned paintings from Lian Zhanfeng(1924-2003), Lin Fengsu and Li Xiongcai(1910-2001) and studied calligraphy from Qin Esheng(1900-1990). It’s obvious that Yang Daming’s early works were iinfluenced by Ling Nan School. We all know that Li Gemin once learned in Japan and had good relationship with three founders of Lingnan School of Painting--Gao Jianfu, Gao Qifeng, Chen Shuren. In 1939, Li jointed the Chunshui Painting Institute and developed his own painting style into good combination of advantages of Japanese paintings and the traditional bone method; with influence of paintings in Song Dynasty, Li Xiongcai made advantages of combination between Chinese obscure style and traditional methods; with good habit of keeping practice, Li Guohua engrossed in further painting skills in terms of traditional methods. Mr. Yang was taught by a master of Nanyue, thus his paintings distinguished a little from traditional paintings, which not only broke constrains of traditional paintings but also made a connection with realistic painting.

Before 1980s, Mr. Yang’s flower paintings, especially his peony pictures with vivid colors and the spirit of humanity and other flowerand-bird paintings, attained great popularity among Macao citizens,because they not only represented the heavy drawing method of Japanese paintings but also filled with great sense of emotions with great combination of color purity and saturation, thus made people accessible to them. At the same time, his landscape paintings--the mountain-river paintings, attached importance to the usage of brush and ink. For example, in the painting of the Lijiang River after the Rain, the distant sails, ardeidaes flying among mountains as well as floating clouds were all vividly depicted with good method of brush and ink, which was the similar method used in the painting of Green Mountains in Spring. Meanwhile, in his landscape paintings, with combination of the methods of virtual-real contrast and light adjustment, as well as the coloring method used by Li Xiongcai, they were well endowed with traditional essence and modern style. In the art exhibition of the Journey to the Mount Huang invited by Muscu Lus de Cames, the individual painting style of Mr. Yang was fully showed. In the opinion of Lu Kang, his paintings well represent the green hills, morning rays, floating clouds and light smoke with spirit of appreciation of beautiful

scenery and his own personal feelings after several climbings to Mr. Huang. Like Zhang Yanyuan(812-877), the artist in Tang Dynasty said, “The paintings should pay attention to the apparent density.”Mr. Yang paid a lot of attentions on the arrangement of apparent density with innovation from his masters’ works in 1990s.

With time went by, he gradually developed to famous in the south of China and ranked into the line of famous artists, which was really an exciting thing in the Macao painting circles.

If you notice close enough, you would find Yang Daming disappeared for a while in Macau painting circles. The reason is that Yang moved from surface painting to geometric painting under interior design, which could produce incredible benefits due to his insights into color and design. The author believes that Yang remains the focus on painting during all these years, just as the saying of Su Shi(1037-1101, a famous poet in Song Dynasty, noted by translator) goes, “The true face of Mr. Lushan is lost to my sight, for it is right in this mountain that I reside.”Even on the road, Yang couldn’t help drawing an article in the air when a sight catches his eyes. Yang traveled around the world all these years, absorbing different schools of painting art. Lin Jinweng once remarked that the painting circle on the Chinese mainland is like a giant garden with numerous delicate and fragrant flowers, it is also like a ocean with hundreds of streams and rivers flowing freely. This serves Yang well. He once stayed in Shanghai for several years, studying painting under direct guidance of Wang Ge jian(1897-1988), Qian Junyao(1906-1998), Cheng Shifa(1921-2007), etc. Yang also received learning techniques of Shi Tao and Shi Xi with greater patience. While learning from printed versions of paintings, Yang also studied the authentic works of those painters. The speedy style of Fu Baoshi(1904-1965) also raised Yang’s interest, Yang had a speedy and accurate style, which makes him master the essence of the Fu paintings. Xie Zhiliu(1910-1997)said Yang’s works remind people of the freshness of the southern Five Ridges area, as well as the bleakness of north China. Yang is also a sincere company of his counterparts in Chinese mainland, such as Yang Xiaoyang. As the old saying goes, “well read, well traveled”, Yang was much enriched by his wide and humble learning.

Due to the inclusive tradition of Guangdong or Macau, paintings there exhibit a unique cultural landscape. Indeed, “Combination between Western and Chinese paintings” is what Yang Daming has always inspired to. After studying modern Japanese painters such as Tauchi Seiho, Yang now carries out in-depth analysis of western painters such as Paul Cezanne (1839-1906) and Vincent Van Gogh (1853- 1890), with particular emphasis on the color. Genuine ideas of Zhao Wuji and Zhu Dequn as well as pencraft of Ou Haonian have also been stimulus for Yang in his pursuit for painting. According to Yang, the “compromise between east and west as well as the combination

between ancient and modern times” of southern Five Ridges painting school are first shown in its adherence to the Chinese feature as its foundation. The merits of modern Japanese painting contributed a lot to the making of this school. As is indicated in the dialogue between Yang Daming and his fellow counterparts Chen Yongqiang and Li Jing kun, bright color, impressionism with its subtle match between light and shadow, and realism of western painting make the elements of such a compromise .Yang also believes there is something out there in the western modern abstract painting based on oil painting that the Chinese painting can draw from.

While in Hangzhou, Yang Daming kept drawing on the lotus and the lakes and mountains surrounding it. In sketching the lotus, Yang kept seeking new breakthroughs through visual sensation. The lotus painted by Yang in this way seems transparent despite the dripping ink, as we can see from his lotus works on jute paper, or his new work Pleasure of the Lotus, Chinese ink painting had made a perfect combination with the impressionism which became an obsession of the public. And people marveling at his strong personal features which make his tireless pursuit of painting.

Actually, he respects the lotus, because its beauty not only lies in its images but also shines in its virtue, just like Zhou Dunyi, a famous poet in Song Dynasty, phrased in his prose. Although the structure of lotuses is easily drawn, its inner virtue is difficult to represent through plain drawing. Many artists, including Xu Wei, living in Ming Dynasty, Shi Tao, living in Qing Dynasty, Ren Bonian, Wu Changshuo, Pan Rianshou, Zhang Daqian, Li Kuchan, Wu Hufan, have endeavored to pursue the great art achievement in their own era. For Yang Daming, he has not only been familiar with the drawing methods of Zhang Daqian and Pan Tianshou but also know Macao is famous for its splendid and beautiful lotuses, so he vividly combine the beauty of Macao and the virtue of lotuses in his creative works. From his drawings of lotuses, they not only authentically represent the appearance of lotuses but also vividly convey their lofty virtues. In the terms of skills, he used light ink to draw petals but thick one to draw on its points, which are all learned from Xi Wei, Chen Baiyang, Badashanren, a school of painting, Wu Changshuo and Zhang Daqian. At the same time, under the influence of Pan Tianshou, he uses side open to draw petals. What’s more, besides his own experience as well as other’s skills, he also expressed his deep emotion to Macao in his paintings.

The motto of Mr. Yang is “the quality of calligraphy is represented in the brush and ink; the spirit of literacy is represented in details and the meaning of philosophy is represented in artistic conception’, which is close to the opinion of Zhao Mengfu(1254-1322)—“the calligraphy and paintings have the same origin.” Though Mr. Yang had a quick handling of the brush in his early works, his recent works have paid a lot of attention to the figure knots, space arrangement and the various changes of ink, which could be vividly seen in his painting the old tree and withered cane. Besides, he also draws his inspiration from literature and philosophy to pursue the nature of “Clear Bosom”.

The painting can generate inspiration and spirit. Ten years ago, I occasionally met Lin Jinweng, who is the peer of Mr. Yang, in the West Lake with my family. We happily talked about the paintings, which made me unforgettably. In the second year, I met Mr. Yang again and knew that he had always been indulging in the establishment of Gallery of School of Lingnan Painting in Macao and always stayed up all night for practicing art, creation and reading. Being away from the hustle world, Mr. Yang just wanted to practice a lot for further improvement. “After appreciating thousands of pieces of music can someone know music, after seeing thousand of swords can someone know various weapons”. His early works, which suffered the same years as the growth of our country, have vividly showed his good understanding and talent in Chinese traditional drawing. While his recent works are more flexible and mature. After close research on his paintings, we can discover his peers but also for students, because he has been invited to act as visiting professor in many universities that certifies his achievements have attained great prominence, such as Xi’an Academy of Fine Arts, Xi’an Jiaotong University and so on. The works of Mr. Yang would entry a new realm with good combination of traditional methods and modern views. “Green Hills Can Not Stop the River Going to the East”. On the present, Yang’s new paintings are developing forward on base of shining art whose new paintings are like streams providing unprecedented feelings of beauty among people.



楊大名 《蓮翠》 56cm × 43cm
 Icang Tai Meng, *Lotus*, 56cm × 43cm



楊大名 《荷夢》 170cm × 70cm
 Icang Tai Meng, *Lotus Dream*, 170cm × 70cm



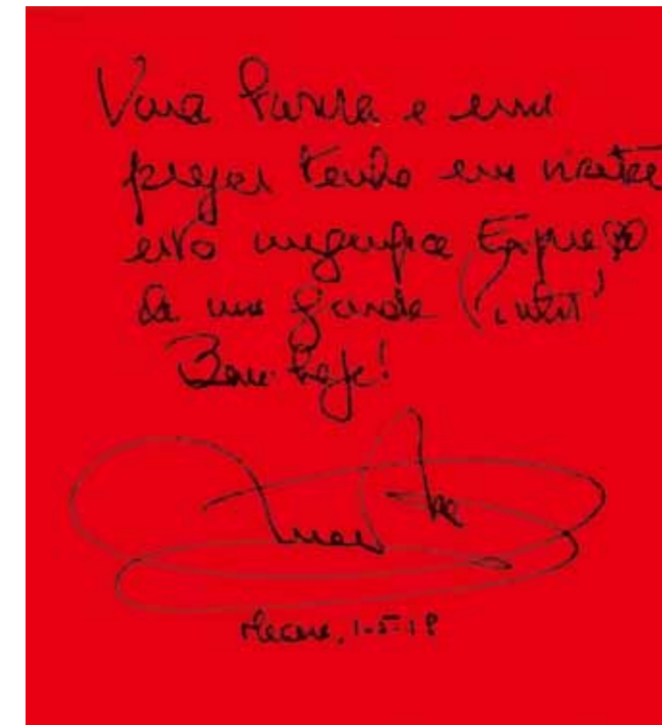
楊大名 《美意延年》 197cm × 64cm
 Icang Tai Meng, *Best Wishes in the Prolong Life*, 197cm × 64cm



葡國總統於留言冊上題字：“很榮幸參觀了這位偉大畫家的優秀作品展，感謝！”（大意）

There was an inscription of Portuguese president on the message book, saying that, "It is a great honor to appreciate the excellent artworks of the great artists!"

楊大名陪同葡國總統德索薩細賞場內作品
Ieong Tai Meng accompanied with Dessoza, Portuguese president to appreciate the artworks in the gallery

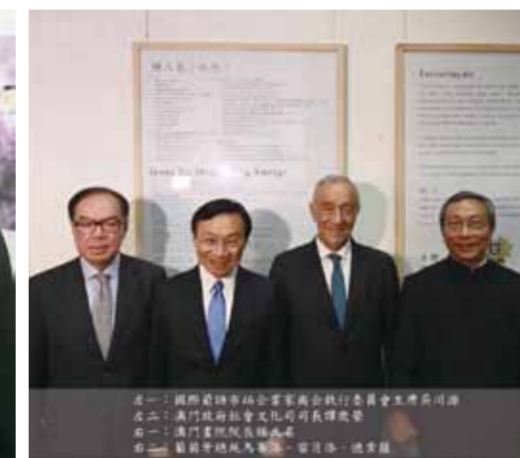


蓮香溢美 博通中葡

2019年5月2日下午，“永恆的蓮華——楊大名美術作品展”剪綵儀式，在澳門東方葡萄牙學會隆重舉行。

Lotus fragrance overflowing in the scenery of China and Portugal

In the afternoon of May 2, 2019, an open ceremony was held in Macao Oriental Portuguese Society in the theme of Eternal Beauty of Lotus, the Exhibition of Ieong Tai Meng



永恆的蓮華——楊大名美術作品展現場
Eternal Beauty of Lotus, the Exhibition of Ieong Tai Meng

◀ 《吉祥如意》
Good luck and happiness

蓮香溢美 博通中葡

“五·一”國際勞動節當天，完成訪京之旅並轉抵澳門的葡萄牙共和國總統馬塞洛雷貝洛德索薩，下午視察葡國領事館時，特別預留時間參觀於東方葡萄牙學會展廳舉行的“楊大名美術作品展”。中國畫學會理事、國家一級美術師、澳門科技大學人文藝術學院客座教授兼博導、西安交通大學城市學院客座教授、澳門畫院院長、本澳畫家楊大名（永光）高興地說，葡總統訪澳行程緊湊，仍能爭取半個多小時欣賞其近年精選之作，並給予高度讚賞，令他印象難忘。

《吉祥如意》贈葡總統

展覽名為“永恆的蓮華——楊大名美術作品展”，由東方葡萄牙學會、國際葡語市場企業家商會和澳門畫院合辦，展出楊大名三十餘幅畫作，部分於海外獲獎，藉此展示中國傳統書畫魅力，以藝術形式反映個人創作觀，推動中國與葡語系國家之間的文化交流。

德索薩當天獲社會文化司司長譚俊榮、東方葡萄牙學會主席夏祖堯等陪同到場參觀時，為開幕前一天。楊大名坦言，個人藝術展覽上，能迎迓葡國總統親自到場觀展，是莫大的榮耀。德索薩甫進場，楊大名親自引領嘉賓們細賞場內每幅畫作，分享創作心得。德索薩得知楊大名近年榮獲法國美術家協會頒授“巴黎國際藝術沙龍展”羅浮宮國際美術金獎，讚不絕口。同場，楊大名向德索薩贈送一幅極富葡國風情之作《吉祥如意》表心意。德索薩隨即在留言冊上題字“很榮幸參觀了這位偉大畫家的優秀作品展，感謝！”（大意），對其畫作給予高度讚譽。

鮮明濃厚民族風格

畫作《吉祥如意》中出現的灰喜鵲，多分佈在東亞的中國、蒙古、日本及韓國，另分佈於西歐的西班牙與葡萄牙，具一定地域性。畫中另出現的薰衣草是葡萄牙國花之一，每當開花時節，蔚為壯觀。楊大名特意將灰喜鵲與薰衣草等元素巧妙融合，使其葡國風味更濃，畫作深得德索薩喜愛。

楊大名說，創作之路走過來，一步一個腳印。藝術的生命來自於創新，對他本人而言，繪畫本身就是一個生命的過程，構成其生活的一部分，也是重要的組成部分。他回顧自幼喜歡繪畫，五十多年來不停地刻苦鑽研書畫藝術，沿着藝術修養的必由之路努力前行。綜觀其花鳥畫，可體現出個人對藝術的各種實驗、探索、研究，借助理論的思維完成更多主體意識的建構，力求讓個人繪畫具有鮮明的美學特色和濃厚的民族風格。

他感恩人生中有幸受教於黎雄才、秦粵生、黎葛民、李國華、梁占峰等嶺南畫派諸位大家門下，又得張大千入室弟子劉侃生真傳。在扎實的中國畫傳統筆墨技法基礎上，兼受莫奈、馬蒂斯、趙無極、朱德群等西方和當代大師的繪畫風格的影響，融匯嶺

南畫派折衷中外的繪畫主張，重視寫生和對生活細緻入微的觀察與探索，尤其在光色變化與中國畫筆墨的研究下工夫。

荷花亮點變化多端

其諸多作品中，荷花是“亮點”。他坦言常畫的荷花往往不是一大片，而是零星的一兩朵，在大色塊和留白間出現，可看作一個“點”，卻是全局中的主題所在，不可或缺。澳門素有“蓮花寶地”美譽，荷花有獨特的生命意味，心靈的感悟在實踐下真情流露，是他個人對藝術、對人生追求的最新版本。

從二〇一二年起，楊大名頻繁在法國巴黎開展交流活動及辦展覽。二〇一三年，他於“巴黎國際藝術沙龍展二〇一三”展覽上，憑《夢寄彩動》榮獲沙龍展繪畫組銅獎；此後接連三屆沙龍展，分別以《荷夢》《天章》和《金色的夢》獲得金獎、評審團獎和評審團特別大獎。同年參加在巴黎中國文化中心舉辦的“美麗中國——中國國家畫院扇面作品展”。二〇一六年至二〇一八年，以《荷塘印象》《秋色》和《荷韻》連續三屆參展於巴黎香榭麗舍大道舉行的“巴黎秋季沙龍”，通過這些展覽和交流活動，把中國水墨畫藝術推介紹給西方觀眾，架起一座中外文化交流的橋樑。法國美術家協會主席米歇爾金曾對楊大名說過這樣的評語：描繪精煉，筆墨運用變化多端，繼承了中國繪畫傳統中追尋與大自然對接，達至靈悟相通。

沉思寫照富有活力

到場觀展的葡萄牙駐港澳總領事歐冠溢，也讚賞楊大名每件作品都是深刻沉思的寫照，富有意識的活力，具個人特點的色彩渲染方式。其彩墨作品標誌着時間的流逝，記錄了稍縱即逝的永恆時刻。他認為楊大名創作的靈感源自與傳統的聯繫，及其對未來的展望。

國際葡語市場企業家商會執委會主席吳川源，讚賞楊大名是國際知名和本澳資深藝術家，透過展覽可讓公眾欣賞到澳門藝術文化發展的成就，深度體會中國傳統書畫魅力。澳門在這個新時代中，持續扮演其在多個世紀以來，作為中國與葡語系國家橋樑的角色，對整體發展更具意義。

楊大名對文化發展的真誠，促使他開展一個建造藝術交流中心的計劃，讓澳門、內地和葡語系國家的藝術家有機會匯聚一堂。他承諾未來會繼續努力服務澳門、內地與葡語系國家的文化平台。他藉這次“永恆的蓮華”個人作品展，為澳門廣大觀眾帶來藝術文化交融的感受，進入清香的蓮花世界，進一步了解中國書畫藝術傳統。

文 / 圖：木 林（部分圖片由受訪者提供）



楊大名 《桂林奇景》 90cm X 47.5cm Leong Tai Meng, Extraordinary Sight of Guilin 136cm X 62cm

Lotus fragrance overflowing in the scenery of China and Portugal

On International Labour Day, president of The Republic of Portugal Marcelo Rebelo de Sousa arrived Macau after his visit of Beijing. At the afternoon, after his inspection of Portuguese Consulate, he took extra time especially to visit Ieong Tai Meng Fine Arts Works Exhibition held in Hall of Instituto Portugues do Oriente. Ieong Tai Meng (Weng Kuong), Macau painter, Member of China Artists Association, National A-Level Artist, Visiting Professor and Ph.D. Supervisor of School of Arts and Humanities, Macau University of Science and Technology, Visiting Professor of Xi'an Jiaotong University City College, Chairman of Macau Painting Council, said happily, it impressed him greatly that Portuguese president could enjoyed his selected works for over half of an hour and gave a highly appreciation in spite of the Macau visit was short.

Auspicious as Desired was present as a gift to Portuguese president.

The Everlasting Charm of Lotus—Ieong Tai Meng Fine Arts Works Exhibition was co-hosted by Instituto Portugues do Oriente, International Lusophone Markets Business Association and Macau Painting Council. The exhibition showed more than thirty pieces of paintings of him, some of which had won prize overseas, reflecting the glamour of Chinese traditional painting and calligraphy, mirroring his personal outlook on creation, promoting the cultural exchange between China and Portuguese Countries.

The day when President Marcelo Rebelo de Sousa visited, accompanied by T'an Chün Jung, director of Secretário para os Assuntos Sociais e Cultura, and Hsia Cu Yao, chairman of Instituto Portugues do Oriente, was the day before opening ceremony. Ieong said, it was his great honor to welcome Portuguese president in the show. When de Sousa entered, Ieong introduced him every painting and shared his creation experience. De Sousa learnt that Ieong had won Golden Award of Painting in Le Salon des Beaux Arts de Paris held in Louvre, delivering high praise. Ieong presented a gift Auspicious as Desired which was full of Portuguese style to de Sousa in the exhibition. De Sousa gave a inscription on guestbook that it was privileged and grateful to visit this great painter's exhibition (general meaning). He delivered high appreciation to Ieong's paintings.

Auspicious as Desired is full of vivid and intense ethnic style.

Cyanopica cyana in the painting is a kind of regional bird, most of them live in China, Mongolia, Japan and Korea in East Asia, and Spain and Portugal in West Europe. Lavender is another element in the painting, which is one of national flower of Portugal. It's splendid and spectacular when they are in full bloom. Ieong combined cyanopica cyana and lavender in an ingenious way, adding the Portuguese flavour. The painting won de Sousa's favourite.

According to Ieong, his exploration of art was step by step. The life of art came from innovation. Painting itself was not only a process of life, but also a part, especially an important part of his life. Ieong liked painting when he was a child. In these fifty years, he keeps study assiduously on art and calligraphy, moves forward on the way of art cultivation. Reviewing his paintings of flowers and birds, we can observe his efforts on the experience, exploration and research of art. With construction of subject consciousness by the theoretical thinking, he strives to emphasize his paintings with vivid aesthetic characteristics and dense national style.

He is grateful to be taught by masters of Ling-nan School, such as, Li Hsiung Ts'ai, Ch'in O Sheng, Li Ko Min, Li Kuo Hua, Liang Chan Feng, etc. He also gains authentic skills from Liu K'an Sheng, a valued disciple of Chang Dai Chien. Besides, on the basis of solid traditional ink skills on Chinese painting, affected by style of western and contemporary masters like Monet, Matisse, Zao Wou-Ki and Chu Teh-chun, he attaches importance to the sketch and detailed observation and exploration of life, especially work hard on the change of light and Chinese ink painting.

The changable sparkle of the lotus

Among his works, lotus is the highlight. He spoke frankly, in his paintings, lotus were often sporadic rather than crowded. They appeared between large color lumps and blank. It was a spot, but was also the theme of painting, a indispensable part. Macau is always named Treasure Land of Lotus. Lotus has its special meaning about life. Ieong's feeling about lotus was fully expressed in his painting, mirroring his newest pursuit of art and life.

Since 2012, Ieong has carried out exchange and exhibition actively in Paris, France. In 2013, he was awarded Bronze Medal of Painting in Le Salon des Beaux Arts de Paris by Dream Flows by Color. In the following three years, he won Gold Medal Jury Award and Jury Special Award by Dream of Lotus, Rule of Heaven and Golden Dream. In the same year, he attended Beautiful China—China National Academy of Painting Fan Painting Exhibition held in Chinese Cultural Center of Paris. From 2016 to

2018, his works View of Lotus Pond, Autumn Scenery, Charm of Lotus joined the Autumn International Art Salon held in Paris. By these activities, he introduced Chinese ink painting to western spectators and built a bridge for cultural exchange between China and West. Chairman of SNBA Michel King once commented that, Ieong's paintings are concise with changeful bushes, inheriting Chinese Painting's traditional pursuit of connecting with the nature to be enlightened.

They are vibrant, mirror of muse

Ou Kuan'i, Consul General of Portuguese Consulate in Hong Kong and Macau praised that, Ieong's paintings are reflection of deep meditation. They are full of vitality of awareness and personal characteristic in color rendering. They mark the passing of time and record the evanescent eternity moment. He believe Ieong's inspiration of creation comes from the inheritance of tradition and the prospect of future.

Wu Ch'uan Yen, chairman of executive committee of International Lusophone Markets Business Association, appreciated that Ieong is International recognized and Macau senior artist. Through his exhibition, public can admire the achievement of art and culture of Macau, and experience the charm of Chinese traditional painting and calligraphy. In the new era, Macau plays a role bridge for exchange between China and Portuguese countries as it did for the past centuries, deliver more significance for the overall development.

Ieong is so sincere to the cultural development that he carried out a plan to build an Art Exchange Center, gathering artists from Macau, mainland and Portuguese countries. He promised that he will continue to take efforts to serve this cultural platform. By this personal exhibition, The Everlasting Charm of Lotus—he hoped that the Macau public can feel the exchange of art and culture in the fresh lotus world, learning more about Chinese painting and calligraphy tradition.

Edited/photograph: Mu Lin (part of photos is offered by interviewees)

澳門畫院是澳門特別行政區政府批准成立的一家民營的專業美術創作研究機構。成立於 2009 年。成立宗旨旨在促進澳門與國內外的文化藝術交流，推動澳門·中國與葡語國家美術文化交流和發展。自建院以來多次參加和組織國內外的美術展覽活動。澳門畫院是自置興建和擁有的產業，是坐落在澳門具百年曆的關前正街上，建築面積 10000 平方呎，內設展覽廳及多功能的配套設施。

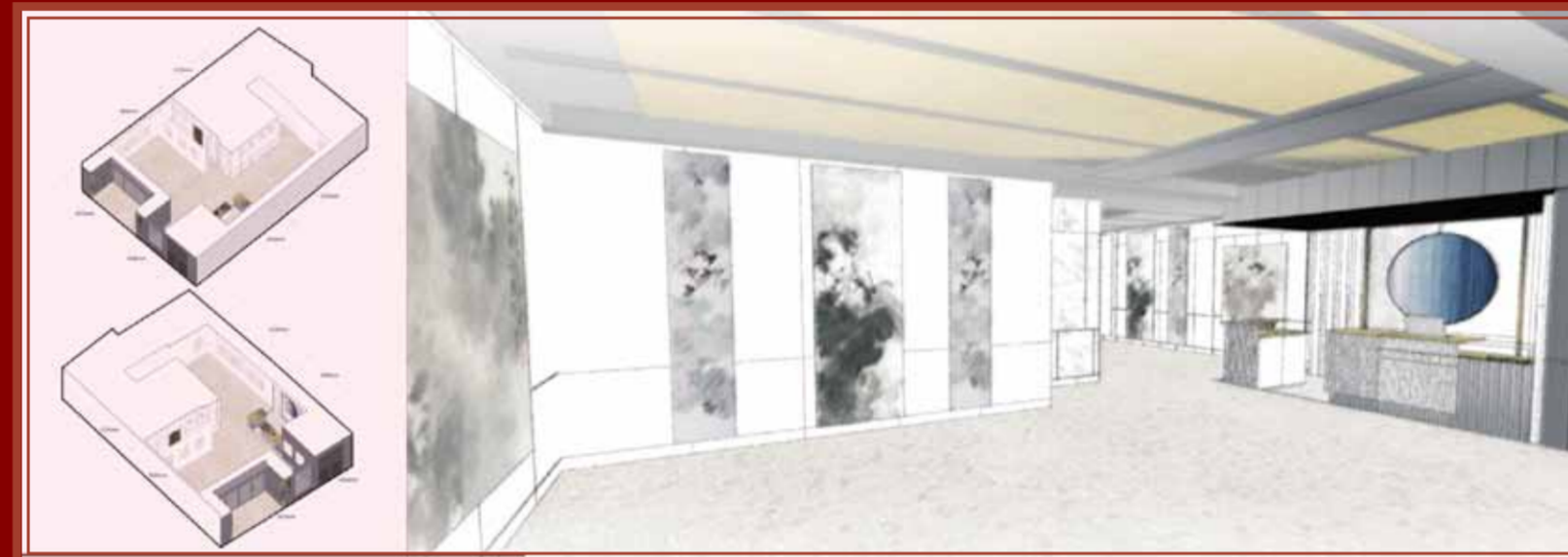
Macau Fine Art Academy is a private professional art research organization issued by Macao Special Administrative Region government. It was founded in 2009. It aims to promote art communication among Macau China, the Mainland and the overseas areas, and the cultural communication and development of Macau China and Portuguese countries. Since it was founded there are many exhibitions in this academy. Macau Fine Art Academy is their own estate, sitting in Guan Qian Ching Street with space about 10,000 sq.ft, in which there is exhibition halls and multifunctional supporting facilities.

地理位置
Location



澳門畫院位于澳门特别行政区关前正街，区位优势显著，交通便利，离大三巴牌坊仅 150 米距离
Macau Fine Art Academy is located in Guan Qian Ching Street of Macao Special Administrative Region, which only 150 meters away from Ruínas da Antiga Catedral de São Paulo, with transport facilities.

澳門畫院頂樓陽光花房
Macau Fine Art Academy
Garret Garden House



於地面及設置藝術展示，給予住客及大眾多一個觀賞及分享藝術的地方，也可以選購相關的藝術品和商品
Art exhibitions provide people more space to appreciate and share their opinions about art, choosing the artificial and commercials.

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