

水性材料一直是貫穿我繪畫創作中的一個重要媒介。《裕固地貌印象》系列是我在甘肅時的考察寫生過程中，被祁連山北麓的裕固族生活的獨特民族風情以及那裡的地形地貌所感染，並結合內心感受所意象化的作品。在《裕固地貌印象》系列繪畫中，我運用了大量的拼貼藝術語言，在作品中拼貼材料與水溶性材料的交融，也因此變得更具有抽象性。水性材料具有水色交融的美學特徵，其表現出來的明麗，流暢，輕柔等效果，是其他繪畫門類所達不到的。用來表現天空，其隨性飄動的特性可以營造出天光水色交融和“朦朧美”的感覺。運用宣紙在畫面上的粘貼效果，做出的褶皺形成了豐富的肌理特性，一種大寫意的抽象性躍然而上，突破了描繪刻畫的呆板性。在畫面中，我還運用了中國特有的篆刻藝術——印章，它在畫面上的表現與中國宋代的小景山水的寫意性有了極為相似之處，創造出具有寫意性和詩意性的畫面。這種將當代綜合材料與中國傳統繪畫相結合的創作手法，對我來說，賦予了藝術作品了新的意義和文化特徵。

Water-based material is an essential media that runs through my creation. When I was in Gansu Province, I was impressed by the unique ethnic custom and landforms of the Yugur people in the Northern Qilian Mountains. That inspired the *Impression of Yugur Landform* series. I used a lot of collage and water-based materials to create the abstract effects. Water-based material is the perfect synthesiser to craft the brightness and softness of my works. Such characteristic is practically unachievable by other medium. The sky and water blended in perfection. Rich textures can be form when collage is done on rice paper. Freehand style is more perceptible. I also use seal engraving, it resemblances small landscape paintings in Song Dynasty and creates a poetic ambiance. For me, in a way, it gives the artwork a brand new meaning and cultural identity when combining contemporary elements with Chinese traditional painting.