

Bay Area in My Heart:
Watercolor Paintings by Li Huanyong
李煥詠旅美水彩畫集



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目錄 CONTENT

序 / 1

Preface / 2

靈動水性之美 情趣水彩之韻
——李煥詠水彩藝術境地心路歷程（自序） / 4

The Beauty of Dynamic Water and the Charm of Expressive Watercolors
— Li Huanyong's Journey in Watercolor Artistic Realm (Artist's Statement) / 6

圖版 Plate / 9

李煥詠藝術年表 / 239

Artistic Chronology of Li Huanyong / 241

江水蒼蒼共感天色
——李煥詠水彩畫 / 243

River Waters, Vast and Serene, Resonating with the Sky
— Li Huanyong's Watercolor Paintings / 244

隨類賦彩情以贈 似曾相識燕歸來
——李煥詠水彩畫相宜的美感 / 245

Bestowing Emotions with Form, Familiar Yet Refreshing
— Li Huanyong's Watercolor Paintings and the Aesthetic Appeal / 246

序

泰戈爾在《飛鳥集》的第一首詩這樣寫道：“夏天的飛鳥，飛到我的窗前唱歌，又飛去了。”牠們也許飛進了李煥詠的畫裡。李煥詠的畫裡幾乎沒有人，但飛鳥卻無處不在。牠們有時成群結隊掠過樹梢，有時成百上千嬉戲湖上，也有時茈菀子立佇立牆頭；牠們可能是麻雀，可能是大雁，也可能是天鵝。這些可愛的生物為看似靜止的風景增添了動感和趣味，也將美的感受豐富起來，從視覺連通到聽覺，還有空氣流動的變化所帶來的觸覺，形成立體的審美體驗。

李煥詠1963年出生於江西龍南，1985年畢業於江西師範大學美術學院。期間，不但接受了嚴格的基礎美術訓練，還師從邱振中先生學習書法、篆刻，此後習書多年，從書法的線條中參悟繪畫的筆法並運用在水彩畫創作中。大學畢業後，任職於江西農業大學林學院風景園林系，從事水彩繪畫教學。1991年，進入廣州美術學院研究生課程班。1994年起在江西師範大學美術學院教授水彩與室內設計。1999年，移民美國加州，長期從事美術培訓和教學，育才眾多，也勤於創作。作品多次在國內及美國獲獎。

李煥詠的水彩畫色彩明快，筆觸爽利，將行草的筆意融入風景的描繪中，清勁靈動，讓山川河流、曠野大海散發出一種質樸的浪漫。他常常使用高明度和純度的色彩，但毫無甜膩之感，而顯得率真、活潑。為了追求活機靈動，李煥詠熱愛自然，奮力寫生，他居住的舊金山東灣的山水林木、草地房舍、海浪灣景，都是他捕捉的對象，同時也利用假期足跡遍及南加州和美西諸州，憑大量寫生的積累，創作系列精品。他對草的描繪傾注大量心血，通常繪畫作品中作為背景和點綴的野草成了他很多作品的中心和亮點，枯榮之季，疏密之間，無不充滿蓬勃的生氣。

書法的研習在李煥詠的水彩畫中另一個呈現是他對留白的運用。書法講究“計白當黑”，也就是在點劃間隙的空白處要像筆墨行經處一樣妥貼佈置，使得墨色處有神采，留白處見意趣。李煥詠的畫很注重留白的精心安排，不但豐富了畫面的光影，更延伸了風景的外緣，拓展了意境。李煥詠曾任教於風景園林系，對中國古典園林“芥子納須彌”的理念應該是相當熟悉的。他把“以小見大”的造園手法運用到繪畫中，在小小的畫幅中，達到“多方勝景，咫尺山林”的境界。

美國的華裔水彩畫家曾創造過輝煌的歷史，其中的佼佼者曾景文和程及。兩位水彩大師的作品幾乎拿遍了所有獎項並被重量級美術館收藏。硅谷亞洲藝術中心自成立以來也舉辦過多次水彩畫展，旨在推動旅美華裔水彩畫的發展與創新。我們在此祝願李煥詠追隨前輩大師的腳步，不斷創變，賡續收穫。

《飛鳥集》中還有一首詩：
“大海呀，你說的是什麼？”
“是永恒的疑問。”
“天空呀，你回答的是什麼？”
“是永恒的沉默。”

如果你想聽一聽大海的疑問和天空的沉默，請到硅谷亞洲藝術中心來看李煥詠的畫。

徐心如

2023年12月

於硅谷亞洲藝術中心

Preface

In the first poem of Tagore's “Stray Birds”, he writes, "Stray birds of summer come to my window to sing and fly away." Perhaps they have flown into the paintings of Li Huanyong. In Li Huanyong's paintings, there are almost no people, but birds are omnipresent. Sometimes they fly in flocks over the treetops, sometimes play by the lake in the hundreds or thousands, and other times stand alone on a pole; they could be sparrows, wild geese, or swans. These lovely creatures add dynamism to seemingly static landscapes, enriching the aesthetic experience from visual connectivity to auditory sensations and tactile changes in the flow of air, forming a three-dimensional aesthetic experience.

Li Huanyong was born in Longnan, Jiangxi, in 1963, and graduated from the Art College of Jiangxi Normal University in 1985. During this time, he not only received rigorous basic art training but also studied calligraphy and seal carving under Mr. Qiu Zhenzhong. Afterward, he studied calligraphy for many years, extracting brush techniques from calligraphy and applying them to watercolor painting. After graduating from university, he worked at the Landscape Architecture Department of Jiangxi Agricultural University's College of Forestry, engaging in watercolor painting teaching. In 1991, he entered the graduate program at the Guangzhou Academy of Fine Arts. Starting from 1994, he taught watercolor and interior design at the Art College of Jiangxi Normal University. In 1999, he immigrated to California, USA. He has been dedicated to art training and teaching, nurturing many talents, and actively creating. His works have won awards multiple times in both China and the United States.

Li Huanyong’s watercolor paintings are vibrant in color, with brisk brushstrokes incorporating the artistic conception of cursive script into landscape depictions, exuding a clean and dynamic charm. His work often uses bright and vivid colors, without being saccharine, instead appearing genuine and lively. Li Huanyong loves nature. He enthusiastically sketches, and captures objects in the San Francisco East Bay area where he resides—mountains, rivers, forests, grasslands, houses, and sea views. During the holidays, he travels extensively in Southern California and various states in the American West, creating a series of exquisite works through extensive sketching. He devotes considerable effort to depicting grass. These wild grasses, acting as both background and embellishments, often become the highlight of his works. They exude vitality - both in seasons of growth and decline, and in sparse and dense arrangements.

Another manifestation of calligraphy in Li Huanyong's watercolor paintings is his use of whitespace. Calligraphy emphasizes "calculating whites as blacks," meaning that the whitespace between strokes should be arranged as delicately as the strokes themselves, allowing the ink to exhibit vigor and the whitespace to reveal charming intentions. Li Huanyong's meticulous arrangement of whitespace enriches the interplay of light and shadow in the composition, extends the outer edges of the scenery, and expands the artistic conception. Li Huanyong once taught in the Landscape Architecture Department and should be quite familiar with the concept of "a mustard seed containing a universe" in classical Chinese gardens.

He applies the landscaping technique of "seeing the big from the small" to painting. In a small painting, he achieves the realm of "various winsome scenes within arm's reach."

Chinese-American watercolor artists in the United States, such as Dong Kingman and Cheng Chi, have created a glorious history. Their works have garnered many awards and have been collected by heavyweight art museums. Since its establishment, the Silicon Valley Asian Art Center has also organized numerous watercolor exhibitions, aiming to promote the development and innovation of Chinese American watercolor painting. Here, we wish Li Huanyong to follow in the footsteps of his predecessors, constantly innovating and continuing to reap rewards.

There is another poem in “Stray Bird”:

"What language is thine, O sea?"

"The language of eternal question."

"What language is thy answer, O sky?"

"The language of eternal silence.”

If you want to hear the questions of the sea and the silence of the sky, please come to the Silicon Valley Asian Art Center to see Li Huanyong's paintings.

Xu Xinru

December 2023

At the Silicon Valley Asian Art Center

靈動水性之美 情趣水彩之韻

——李煥詠水彩藝術境地心路歷程（自序）

我於一九八一年考入江西師範大學美術學院開始大學階段的水彩藝術學習與訓練。一九八五年大學畢業後，先後在江西農業大學環境藝術系及江西師範大學美術學院執教水彩畫經年，司職副教授。一九九二年因緣往廣州美術學院研究生課程班深造，百尺竿頭更進一步。一九九九年又因頓生“它山之石可以攻玉”的志向而遠赴美國參照東西方文化不同背景下的水彩藝術學習與交流，並在美國加州舊金山灣區創立“李藝術工作室”。多年來，即便是在異國他鄉，對於水彩藝術，我一直矢志不移，興趣盎然，且筆耕不綴，沾水染彩，指點江山。屈指算來，從事水彩藝術的學習與教研及創作迄今已逾四十年，水彩已成為我生活不可或缺的一部分。

一九九九年，當我雙腳踏在美國西部這塊神奇的土地的時候，這裡的一切不同於地大物博的東方古國，異域文化與品格的極大的對比反差，致使我倍感美國這方水土既陌生又令人難以忘懷其風土人情及其蘊藉的文化藝術意味，在這東西文化的交匯、碰撞、融合的境地，我頓時覺得彷彿身心置於無邊無際的夢境中，美國西部的異域風情景致，山川河流，廣闊無垠，一望無際優美的海岸線，彪悍粗獷的美國西部文化品格，無疑也是世上一處風情萬種，又亙古不變，且靈動異常的水彩風景畫的歷史文化語境，我將何以融入其境？

記得雕塑大師羅丹在《羅丹藝術論》中曾說過：“美在哪裡，美永遠就在你的身邊。”老子《道德經》曰“人法地，地法天，天法道，道法自然”，別林斯基說“美是到處都存在的，人們缺乏的是發現美的眼光”，柳宗元言“美不自美，因人而彰”。與自然為師，研究自然，品讀自然，表現自然，已成為我的水彩藝術表現的志趣與主題，雖由人作而宛自天開。

在我感覺到及表現出的水彩境界里，水彩畫的簡潔、靈動、利落、水性、明快、空蒙的特性，既是一種藝術手法，也是表現對大自然的情有獨鍾的情懷。我眼界中描繪的美國西部曠野中的山川、原野、大河、草甸、森林、小溪、小屋、籬笆、田園、池塘、以及影影綽綽的人影、小狗、羔羊、雞鴨、鳥群等人與動植物彼此和諧共處與大自然生態環境中的景致，訴諸人水彩畫藝術的意象則是——在水與色有意與無意的律動中，因“水”而著力“彩”，水與彩彼此潤澤，筆筆見水，色相水性，乾濕並用，傳統肌理與現代材質交融，天然契合，嚴謹綿密的細膩筆觸變化致使光與影交響，傾情構成營造，旨在畫面充盈著蘊藉，如詩似畫的夢幻意境和水彩情趣，天地情趣與韻律，恍如縷縷詩意在遠方永不消逝的地平線上飄逸。

著名油畫家吳冠中的畫每每給人以既中又西的美感，在其靈動的油畫藝術境地裡中國的畫境文心與西方的通透技藝融為一體。我的水彩畫也總是嘗試這樣的藝術美學境界的追求。我胸中、眼中、筆下那些明快、空蒙、靈動、深邃的水彩畫也不乏亦中亦西的文化歷史情結與情緒及情致。每一幅畫都呈現出濃厚的美國西部風情及大自然的陽光、空氣、大地、河流、山川，通透傳統的筆墨與西方繪畫色彩的冷暖、飽滿，中國傳統古典與歐美現代意識匯流與融合、傳承與發展，水的柔性與色彩交響，以致在作品灌注東西文化珠聯璧合極盡藝術張力，以臻“水”“色”“調”“境”的格調與品質，盡情舒展天地精神及自然之美。

因此自然的秩序與個人的情趣、光陰之流彩與天地人空間的遼闊、詩與景諧和與天地秩序的音樂余韻、賦彩與造型、幻影與曠達、臆造與空靈等，莫不是汲取天地精華，納大千之自然而撮萬狀與筆墨間，定格於詩與畫及動與靜瞬間。日本繪畫境界大師東山魁夷作品中的意境營造講

究色調的和諧並生，追求“畫境的格局格調與秩序維護的完美建立，二者共同和諧，乃自然的大美”。其水彩語言符號使我眼前一亮，感悟其獨特表示方式及抒發藝術家情懷的審美中介，並塑造一個詩與畫凝固的空間。我的作品也借水性的柔美，色彩的斑斕，光的微妙變化，筆尖的靈動，意念的幻想，意境的禪化，墨的凝重，白的意象，傾注於華年畫面以樸實自然、含蓄和諧，淡泊清雅、深細緻縝密的文心雕畫、別具一格的春秋筆法，以至從容適度的畫面顯得自然有序，筆筆有形、脈脈含情，透露出性情中明靜與新穎的色彩感。

記得台灣作家李樂薇在《我的空中樓閣》描繪其棲息在名山大川詩情畫意的境地中書寫到：“這座空中樓閣斃了地利之便，可以省去許多室內設計和其他的裝飾，雖不養鳥，每天早晨有鳥語盈耳，無須掛畫，門外有幅巨畫——名叫自然。”我居住在美國西部加州舊金山灣區身臨山川大海及流光四溢的遼闊境地也有類似的感覺——“登山則情滿於山，觀海則意溢於海”（劉勰《文心雕龍》）。心扉敞開與自然對話、交流，心靈變得明朗、澄靜，“東邊日出西邊雨道是無晴（情）卻有晴（情）”，常常彷彿進入“倚天照海花無數，流水高山心自知”美景。

當下紛繁浮躁的社會生活，返璞歸真，回歸自然，以自然為師，“外師造化中得心源”，用水彩藝術彩繪自然，畢其功於一役，挖掘大自然無言的大美，用水彩繪畫彰顯自然的真諦。

我的水彩藝術心路歷程似乎先後歷經了藝術門徑-文化修煉-學術凝練-藝術歷練-漸入佳境-本質特色-學無止境等必經的路途，青山遮不住，畢竟東流去，山重水復疑無路，柳暗花明又一村。李澤厚在《美的歷程》說，俱往矣，美的歷程指向未來，我的水彩藝術亦然。

是為自序，煥詠辛丑年大年三十除夕之際記於美國加州舊金山灣區寓所。

The Beauty of Dynamic Water and the Charm of Expressive Watercolors

— Li Huanyong's Journey in Watercolor Artistic Realm (Artist’s Statement)

In 1981, I enrolled in the School of Fine Arts at Jiangxi Normal University, marking the beginning of my university-level watercolor art learning and training. After graduating in 1985, I taught watercolor painting successively in the Environmental Art Department of Jiangxi Agricultural University and the School of Fine Arts at Jiangxi Normal University, holding the position of associate professor. In 1992, I seized an opportunity to join the graduate program at Guangzhou Academy of Fine Arts. In 1999, driven by the ambition that "a stone from another mountain can be used to polish jade," I ventured to the United States to study and exchange ideas on watercolor art under different cultural backgrounds, establishing Li Art Studio in the San Francisco Bay Area. Over the years, even in a foreign land, my dedication to watercolor art has remained unwavering. I have kept a keen interest and have continuously embarked on artistic endeavors. Looking back, my engagement in the study, teaching, and creation of watercolor art has spanned over forty years, making watercolor an indispensable part of my life.

In 1999, when I set foot on the magical land of the American West, everything here was different from the vast and diverse land of China. The stark contrast in exotic culture and character left me feeling both unfamiliar and foreign. The local customs plus the cultural and artistic implications embedded in the crossroads, collisions, and integration of Eastern and Western cultures made me feel like I was in an endless dream. The diverse landscapes of the American West, with its vast wilderness, rivers, and beautiful coastlines stretching into the distance, along with the bold and rugged cultural characteristics, undoubtedly provided an ideal venue for watercolor landscape painting—a history filled with various styles, ancient yet enduring, and exceptionally dynamic. How could I integrate into this environment?

I recall the words of the master sculptor Rodin in "Rodin on Art": "Beauty is where it is, and beauty is forever by your side." Laozi's "Tao Te Ching" says, "People follow Earth, Earth follows Heaven, Heaven follows the Tao, and the Tao follows Nature." Belinsky mentioned, "Beauty is everywhere, what people lack is the eyes to discover beauty," and Liu Zongyuan said, "Beauty does not make itself beautiful; it is made beautiful by people." Learning from nature, studying nature, appreciating nature, and expressing nature have become the pursuit and theme of my watercolor art. Though initiated by humans, the art seems to originate naturally from the heavens.

In my perception and expression of the realm of watercolors, the characteristics of simplicity, agility, neatness, water-like qualities, brightness, and ethereality are not just artistic techniques; they also express a deep affection for nature. The scenes I depict in the American West—wilderness, mountains, plains, rivers, meadows, forests, streams, cottages, fences, fields, ponds, as well as the elusive figures of people, dogs, lambs, chickens, ducks, and flocks of birds coexisting harmoniously in the natural ecological environment—convey the artistic imagery of watercolors. In the rhythmic flow of intentional and unintentional movements of water and color, the emphasis on "color" is strengthened by "water," mutually enriching each other. With each stroke immersed in water, colors reflect the fluidity of water. The

interplay of wet and dry, the fusion of traditional textures and modern materials, naturally harmonious, intricate changes in meticulous brushstrokes create a symphony of light and shadow, aiming to saturate the composition with profound meaning. The dreamlike atmosphere and the charm of watercolor art, the charm and rhythm of nature, seem to float elegantly on the distant and never-fading horizon.

Renowned oil painter Wu Guanzhong's paintings often convey a sense of beauty that combines both Chinese and Western elements in his dynamic oil painting artistic realm. My watercolor paintings also attempt to pursue such an aesthetic realm. The lively, ethereal, dynamic, and profound watercolor paintings in my heart, field of vision, and brushstrokes are not without the cultural and historical sentiments, emotions, and charms of both Chinese and Western cultures. Each painting presents a rich sense of the American West's atmosphere, sunlight, air, land, rivers, and mountains, incorporating the traditional brush and ink with the warmth and artistic principles of Western painting. The convergence and blending of classical Chinese watercolor and European and American modern consciousness; the symphony of water's softness and the materiality of color, infuse the artwork with a tension that harmoniously integrates Eastern and Western cultures, achieving a style and quality that epitomizes "water," "color," "harmony," and "realm." It expresses the spirit of heaven and earth and the beauty of nature fully.

Therefore, the order of nature, individual interests, the flow of time, the vastness of space, the harmony between poetry and scenery, the music of the heavens and earth's order, coloring and shaping, illusions and openness, imagination and spirituality, all draw from the essence of nature. They are captured between the strokes and ink, frozen in the moment of poetry, painting, and stillness. The artistic realm created by Japanese painting master Tokuriki Tomikichiro emphasizes the harmony and vitality of color tones, pursuing the "perfect establishment of the pattern, style, and order of the artistic realm." The language of his watercolor is enlightening, allowing me to comprehend his unique expressive method, and acts as an aesthetic intermediary for conveying an artist's feelings, shaping a space where poetry and painting congeal. The gentle nature of water, brilliance of colors, subtle changes of light, agility of the brush tip, imagination of thoughts, Zen-like atmosphere, weight of ink, and imagery of white, are all poured into my works with simple and subtle harmony. This produces a unique artistic style that combines classical and modern brushwork, and an atmosphere that appears naturally orderly, yet with each stroke having form and each pulse carrying emotions. A temperament that is both bright and serene and a novel sense of color are revealed.

Remembering the Taiwanese writer Li Le-wei, who, in "My Castle in the Air," described the picturesque setting of her abode amidst famous mountains and rivers, writing: "This castle in the air benefits from the geographical advantage, saving many interior designs and other decorations. Though not keeping birds, every morning is filled with birdsong. No need to hang paintings; there's a vast painting outside—the one called Nature." Residing in the vast landscapes of mountains, rivers, and the ocean in the San Francisco

Bay Area of Western California, I have a similar feeling—"Climbing a mountain fills the heart with the mountain; watching the sea fills the mind with the sea" (Liu Xie, "The Literary Mind and the Carving of Dragons"). Opening my heart to converse with and communicate with nature, my mind becomes clear and tranquil, "sunrise in the east and rain in the west, there might be no clear (emotion) but there is clarity (emotion)," often feeling as if entering the beautiful scenery of "leaning against the sky to shine on the sea, countless flowers, flowing water, and lofty mountains know it themselves.”

In the current complex and bustling social life, returning to simplicity, back to nature, taking nature as a teacher, "learning from nature, finding the source in the midst of creation," using watercolor art to paint nature, accomplishing its merits in one stroke, exploring the silent beauty of nature, and using watercolor painting to reveal the essence of nature.

My watercolor art journey seems to have gone through the necessary paths of artistic pathways, cultural refinement, academic refinement, artistic experience, gradual improvement, essential characteristics, and endless learning. The green mountains cannot hide it, after all, they will flow to the east. The mountains are heavy and the waters are complicated, suspecting there is no way, but as the willows dim, the flowers brighten; another village appears. Li Ze-hou said in "The Course of Beauty," "All has gone, the course of beauty points to the future," and so does my watercolor art.

This is a self-introduction, written on the occasion of the eve of the thirtieth day of the twelfth lunar month of the Xin Chou year, at my residence in the San Francisco Bay Area, California, USA.

Li Huanyong

圖版 Plate



金門大橋 Golden Gate Bridge

36x55inch 91x140cm 2017



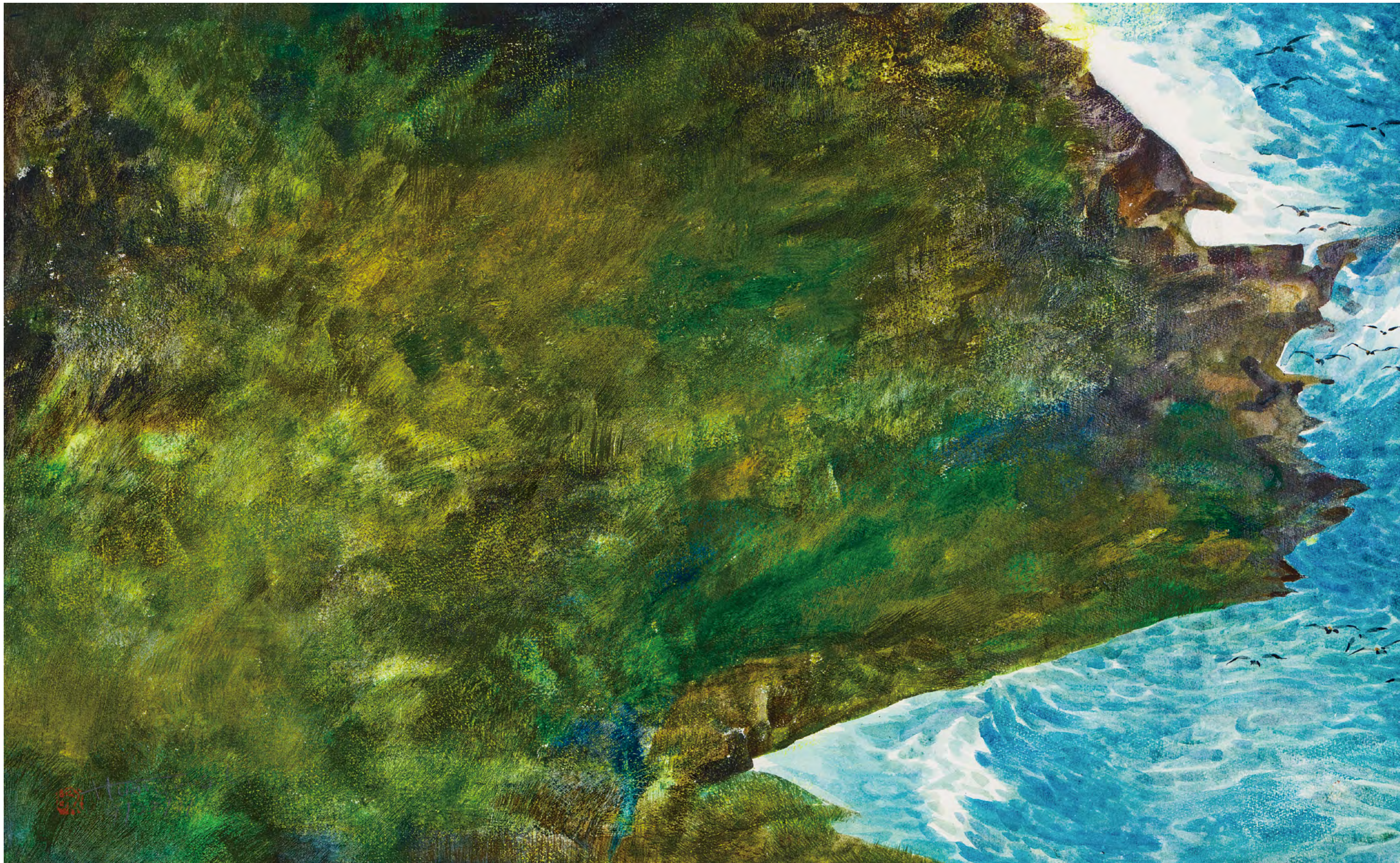
立弗摩山景 Landscape of Livermore

15x28inch 38x71cm 2010



老爺車 Vintage Car
25.5x41inch 65x104cm 2011

海邊 Seaside
25.5x41inch 65x104cm 2010





尼羅小鎮山景 Landscape of Niles

25.5x41inch 65x104cm 2006



遠方 Far Away
25.5x41inch 65x104cm 2010

舊金山 San Francisco
25.5x41inch 65x104cm 2015

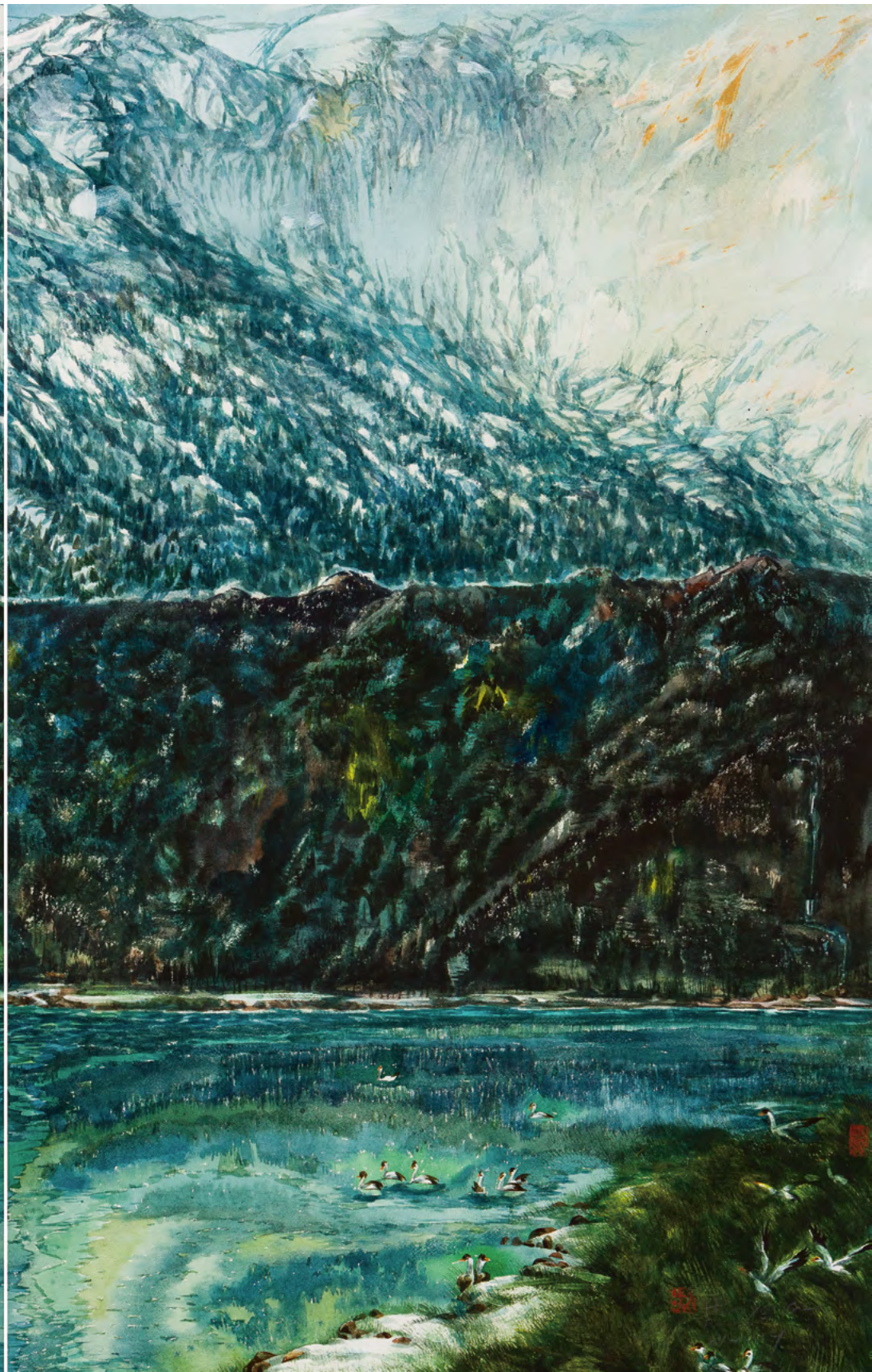




使命峰 Mission Peak
25.5x41inch 65x104cm 2016



使命峰 Mission Peak
25.5x41inch 65x104cm 2010





優勝美地 Yosemite
25.5x41inch 65x104cm 2020



遠方 Going Away

25.5x41inch 65x104cm 2010



使命峰 Mission Peak
25.5x41inch 65x104cm 2008

山景 Foothill
22x30inch 56x76cm 2003



紐渥克小鎮 Newark
22x30inch 56x76cm 2008



芳草地 Grass Land
22x30inch 56x76cm 2003



使命峰 Mission Peak

22x30inch 56x76cm 2004



使命峰 Mission Peak

22x30inch 56x76cm 2003



卡斯特羅谷 Castro Valley

22x30inch 56x76cm 2010





牧場 Farm

22x30inch 56x76cm 2010



冰湖 Ice Lake

22x30inch 56x76cm 2018

藍色調 Blue Tone

22x30inch 56x76cm 2020



聖塔克魯茲海岬 Santa Cruz Cape

22x30inch 56x76cm 2022



伊莉莎白湖 Lake Elizabeth

22x30inch 56x76cm 2022





猶他景色 Landscape of Utah.

22x30inch 56x76cm 2023



新墨西哥 Landscape of New Mexico.

22x30inch 56x76cm 2023

船 Boat

22x30inch 56x76cm 2010



瓦拉拉景色 Gualala, CA
22x30inch 56x76cm 2004



瓦拉拉景色 Gualala, CA

22x30inch 56x76cm 2004



瓦拉拉景色 Gualala, CA

22x30inch 56x76cm 2004



鄰居 Neighbors
22x30inch 56x76cm 2003



聖塔克魯茲 Santa Cruz
22x30inch 56x76cm 2003





大房子 Barn
22x30inch 56x76cm 2004

山色 Hill View

22x30inch 56x76cm 2003



拖拉機 Tractors

22x30inch 56x76cm 2004



林蔭路 Shaded Road
22x30inch 56x76cm 2004



曠野 Open Area

22x30inch 56x76cm 2004



農莊 Farm

22x30inch 56x76cm 2004



牧場 Grass Land

22x30inch 56x76cm 2004



窗外 Window Frame
22x30inch 56x76cm 2003





大華超市 Supermarket

22x30inch 56x76cm 2004



大屋 Big House
22x30inch 56x76cm 2004

雨後 After Rain

22x30inch 56x76cm 2004



牧場 Farm

22x30inch 56x76cm 2004



静物 Still Life

22x30inch 56x76cm 2003





花 Flowers

22x30inch 56x76cm 2003

丘陵 Hills

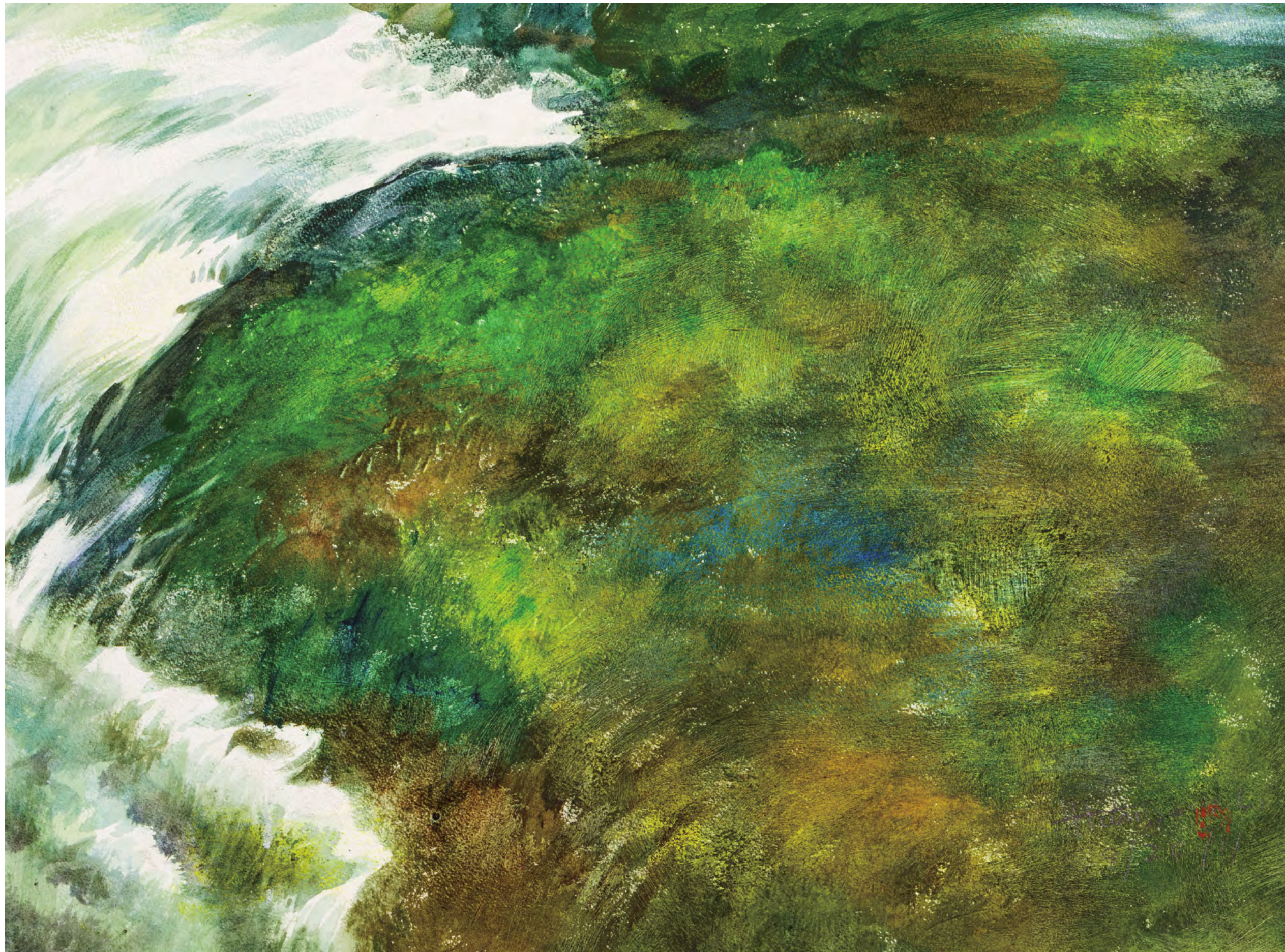
22x30inch 56x76cm 2023





火爐 Fireplace
22x30inch 56x76cm 2014

海景 Seaside
22x30inch 56x76cm 2011



椅 Chair

22x30inch 56x76cm 2003





鹽湖城 Salt Lake City

22x30inch 56x76cm 2023



静物 Still Life

22x30inch 56x76cm 2004

船 Shipwreck

22x30inch 56x76cm 2022



山景 Hill View

22x30inch 56x76cm 2023





船 Shipwreck

18x24inch 45.7x61cm 2020

海灘 Beach

18x24inch 45.7x61cm 2020



舊金山 San Francisco
18x24inch 45.7x61cm 2020



倒影湖 Mirror Lake
18x24inch 45.7x61cm 2020





遠方 Far Away

18x48inch 45.7x122cm 2020



天鹅湖 Swan Lake
18x72inch 45.7x183cm 2021

山 Mountains

36x48inch 91.4x122cm 2021





山景 Mountain Landscape
18x24inch x 5 46x61cm x 5 2021



山色 Mountain Landscape

18x72inch 46x183cm 2021



路 Road

24x36inch 61x92cm 2021

大峡谷 Grand Canyon
24x36inch 61x92cm 2021



房子 Country House
18x24inch 45.7x61cm 2021



燈塔 Light House

18x24inch 45.7x61cm 2020



霞 Sunset

18x24inch 45.7x61cm 2020





柏 Cypress

18x24inch 45.7x61cm 2021

湖景 Winter Lake

18x24inch 45.7x61cm 2022



冬 Winter Landscape
18x24inch 45.7x61cm 2023



鹽湖城 Salt Lake City
18x24inch 45.7x61cm 2023





野牛 Buffalo

18x24inch 45.7x61cm 2018



冬 Winter
18x24inch 45.7x61cm 2020

山坡 Foothill

18x24inch 45.7x61cm 2020



農場 Farm

18x24inch 45.7x61cm 2020



秋意 Autumn

18x24inch 45.7x61cm 2020



海邊 Seaside

18x24inch 45.7x61cm 2020



海邊 Ocean View

18x24inch 45.7x61cm 2020



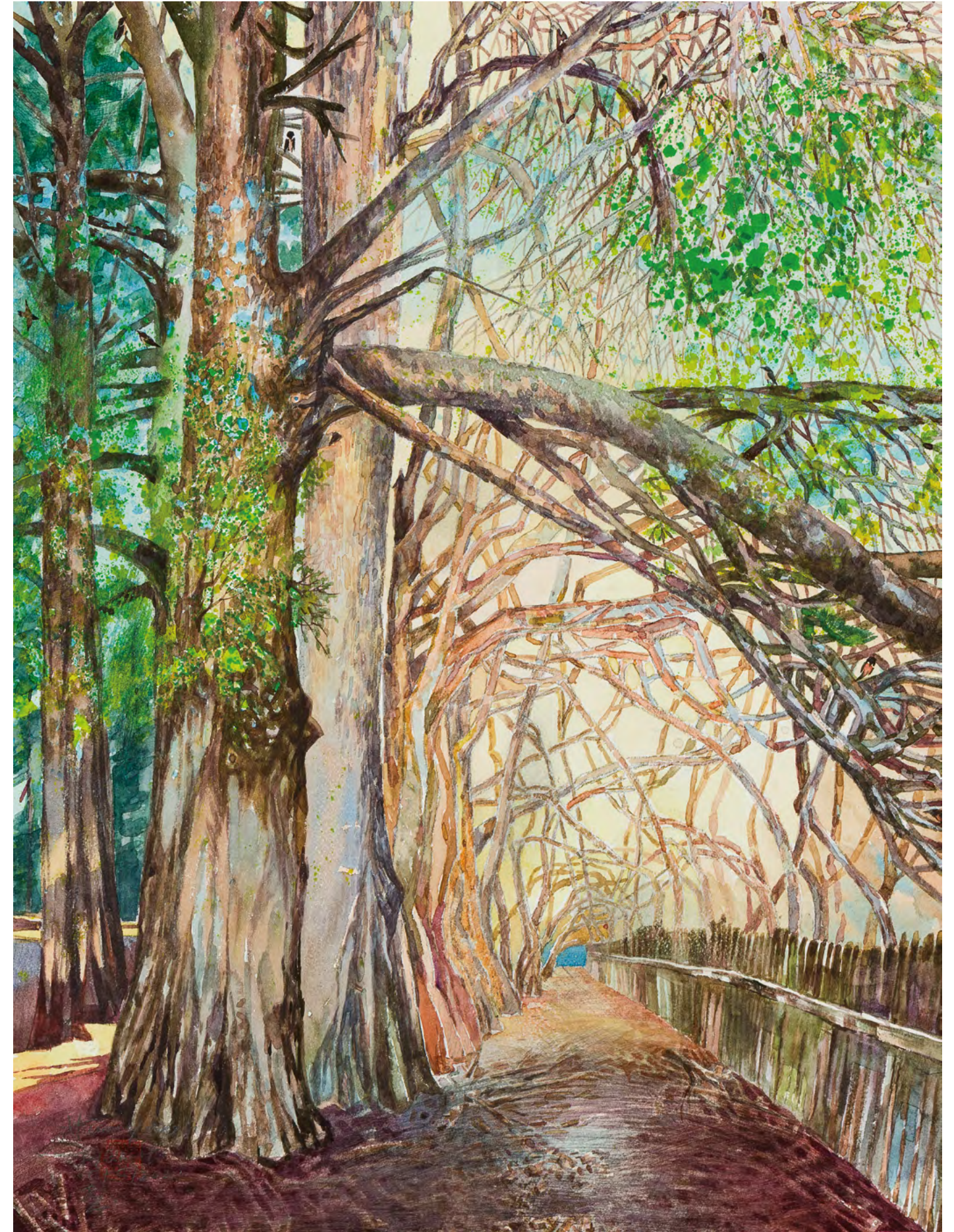
房子 House

18x24inch 45.7x61cm 2020

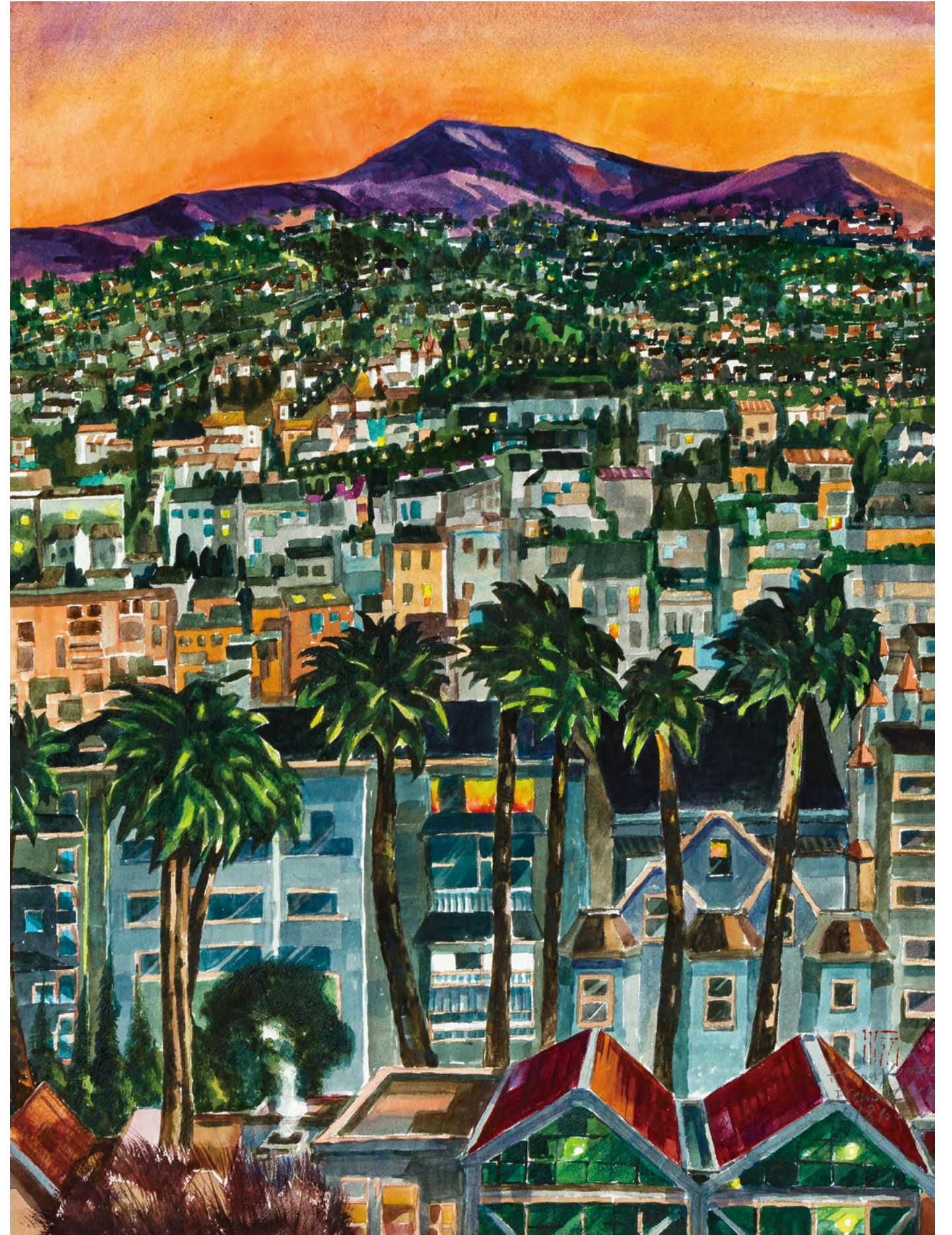


樹 Tree Tunnel

18x24inch 45.7x61cm 2020



舊金山 San Francisco
18x24inch 45.7x61cm 2020



海邊 Seaside Trail
18x24inch 45.7x61cm 2020





鹽湖城之一 Salt Lake City No.1

14x20inch 36x51cm 2020



鹽湖城之二 Salt Lake City No.2

14x20inch 36x51cm 2020

樹 Trees

12x16inch 30x41cm 2020





夕照 Sunset in the Mountains

12x32inch 30x82cm 2020

雪景之一 Snow Fall No.1

12x16inch 30x41cm 2020



雪景之二 Snow Fall No.2
12x16inch 30x41cm 2020



秋景 Autumn River

12x16inch 30x41cm 2020



牛 Cattle

12x16inch 30x41cm 2020



680公路 Highway 680
12x16inch 30x41cm 2007





滑雪场 Ski

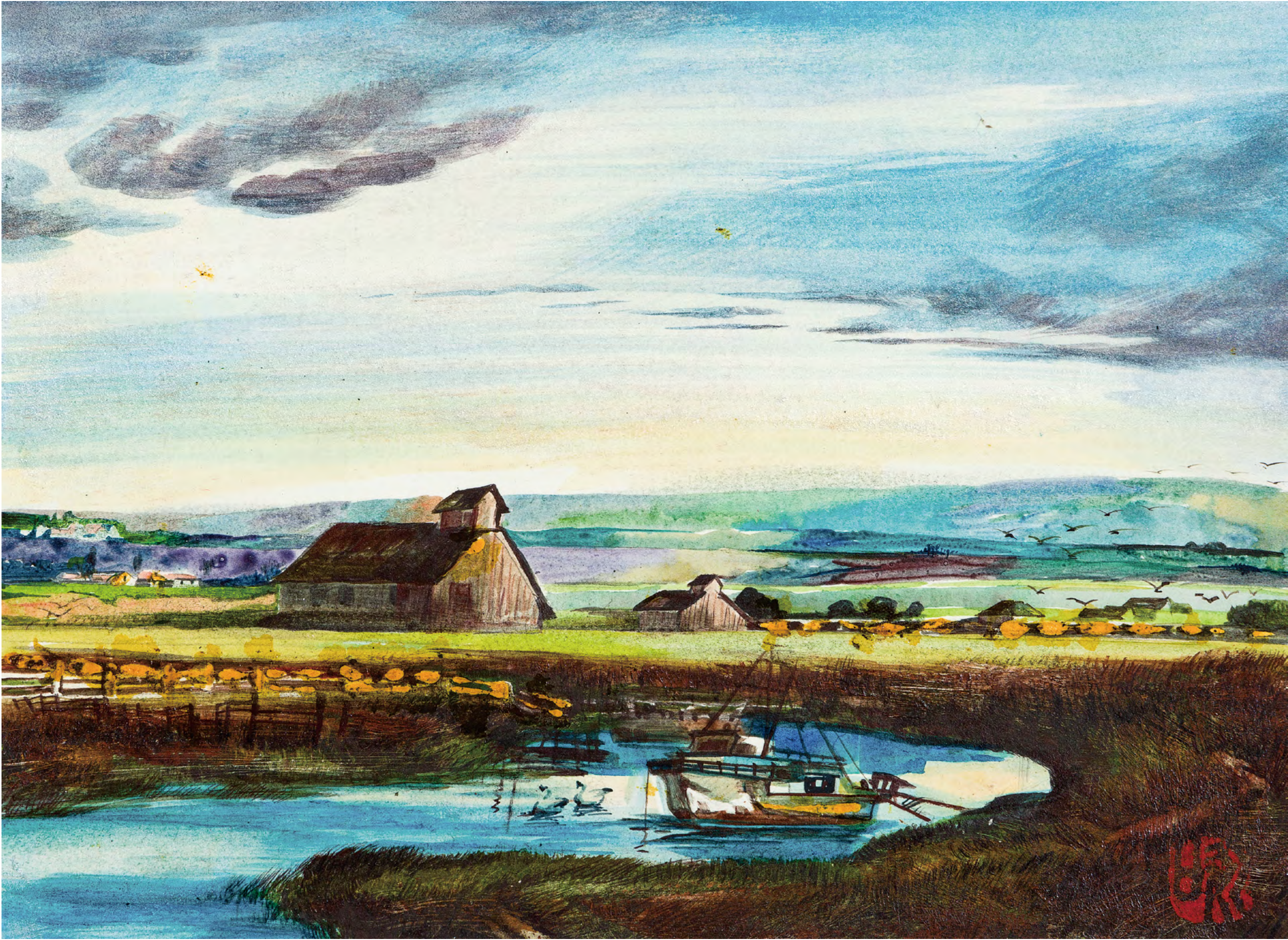
12x16inch 30x41cm 2003

仙人球 Cactus
12x16inch 30x41cm 2006



880公路 Highway 680
8.5x11inch 22x28cm 2002





灣景 Bay View

9x12inch 23x30cm 2014

大瑟爾 Big Sur
9x12inch 23x30cm 2023

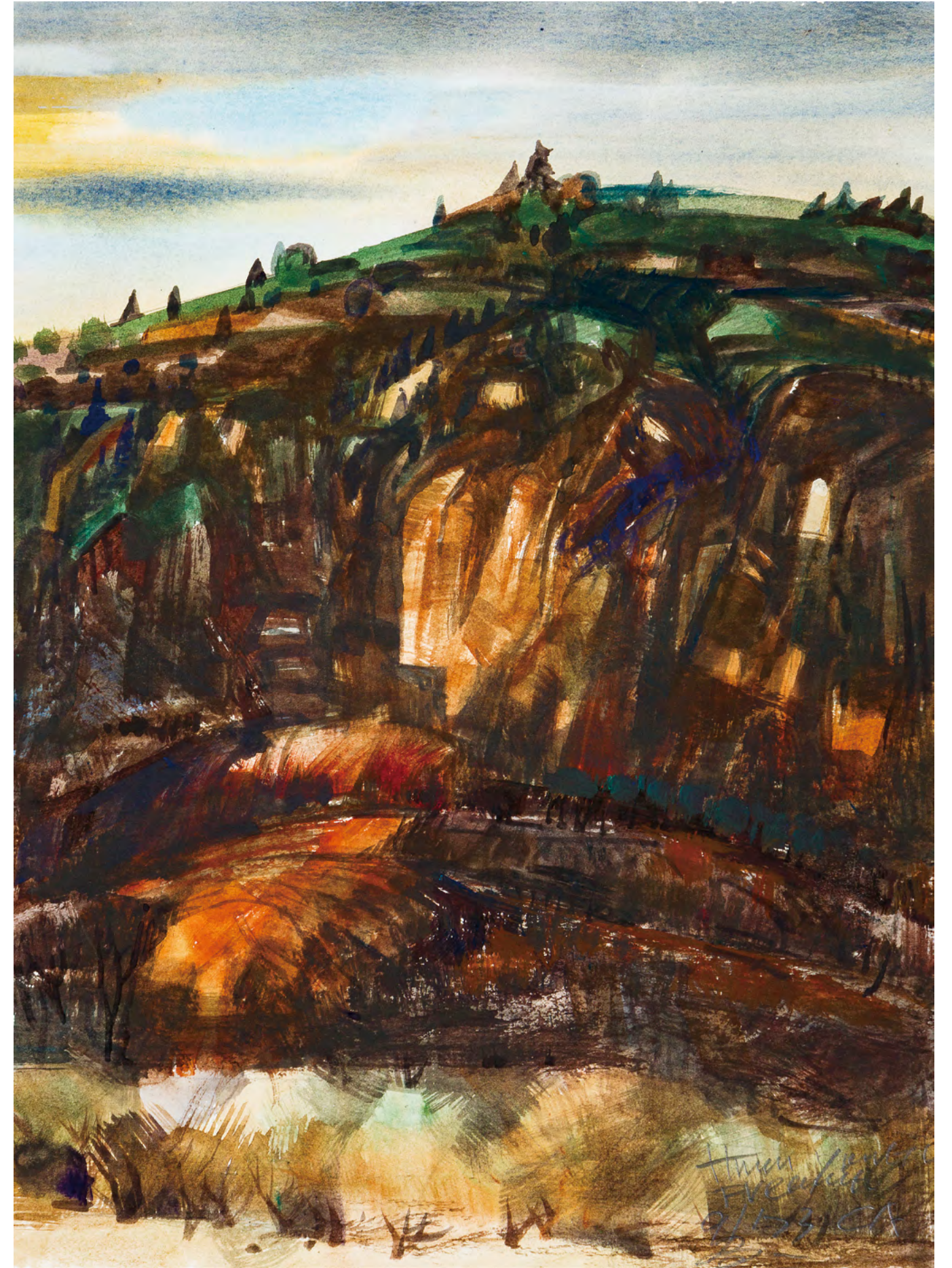


北灣 North Bay
9x12inch 23x30cm 2023



山 Mountain

9x12inch 23x30cm 2023



寫生冊之一 Sketch 1
9x12inch 23x30cm 2023



寫生冊之二 Sketch 2
9x11inch 23x28cm 2023



寫生冊之三 Sketch 3
9x11inch 23x28cm 2023





樹林 Woods
9x12inch 23x30cm 2010



風景之路 Landscape on the Go

8.5x11inchx3 22x28cmx3 2020



風景 Countryside

9x12inch 22x30cm 2012

静物 Still Life

9x12inch 22x30cm 2005





栅栏 Fence

18x24inch 45.7x61cm 2015

風景 Open Space

10x14inch 25x36cm 2010



風景 Open Space

10x14inch 25x36cm 2010



樹 Trees

12x16inch 30x41cm 2009



草場 Grass Land

10x12inch 25x30cm 2004



雪 Snow Mountains
12x16inch 30x41cm 2020





靜物 Still Life

9x12inch 24x30cm 2000



加州全景 Panorama of California

18x24inch x 4 45.7x61cm x 4 2023



李煥詠藝術年表

1963年1月，農曆十二月初七，出生於江西龍南，亦名素峰。

1975年，始從兄長李煥榮學習繪畫與書法，開始繪畫藝術薰陶的啓蒙教育。在大哥李煥榮与大嫂黄南英的培养下茁壮成长。

1979年，在井崗山，有幸受教於中央美術學院文金揚教授，學習繪畫透視及解剖技法理論。

1981年，考入江西師範大學藝術學院美術系，師從康莊、余塞、宋志皓、杜玉華、陳松茂、鍾育淳等先生。

1983年，師從邱振中先生學習書法、篆刻，得益於對書法的訓練把握，重新思考對書法理念認識。兼臨古人碑帖《漢簡》，專練《張遷碑》《乙瑛碑》《史晨碑》多年，對於書法線條頗具心得。

1985年，畢業於江西師範大學美術學院。畢業創作《客家女》發表於《江西日報》，畢業論文《客家文化——客家的剪紙空間藝術》發表於《江西工藝論叢》。

1985年，大學畢業後，任職於江西農業大學林學院風景園林系，從事水彩繪畫教學工作。

1985年，參與籌建創立江西省第一個風景園林規劃專業。

1985年，油畫作品《牆》入選江西青年六日畫展。

1986年，水彩《客家源》入選江西省青年美術展覽。

1987年，水彩《清清晨河》入選江西省八一建軍美展。

1991年，進入廣州美術學院研究生課程班，師從姜今、謝景教授。

1991年，評為中級職稱講師。

1992年，與許以紅女士成婚，幸獲邱振中先生賀禮書法作品。

1994年，水彩畫《溪口》入選江西水彩畫年展。

1994年，江西師範大學美術學院任教，從事水彩與室內設計教學。

1995年，參與籌建創立江西省第一個室內設計專業。

1996年，經廬山、景德鎮、安慶，寫長江兩岸、安徽黃山、黟縣、婺源等地，體驗“師造化”及“搜盡奇峰打草稿”之用心。兒子李啓濤出生。

1998年，在江西師範大學美術學院被評為副教授。

1999年，移民美國加州，建齋號“厚德堂”。

2000年，在美國創建“李藝術工作室”，教授繪畫與書法於斯。

2001年，水彩畫《畫框》獲美國加州灣區水彩畫聯展第一名。

Artistic Chronology of Li Huanyong

2002年，水彩畫《花瓶》獲加州舊金山水彩畫展第二名，海外收藏。

2005年，在山諾夢建立第二個工作室，學生在美國獲得繪畫獎多項。

2007年，水彩畫《草地》應邀參加美國加州舊金山灣區畫展。

2010年，水彩畫《遠山》應邀參加美國加州灣區佛利蒙市展覽，並加入市藝術家協會。

2015年，水彩畫《印象舊金山》參加美國加州湾區水彩畫展。

2018年，赴歐洲英國、法國、德國、奧地利等地藝術考察。

2019年，赴挪威藝術考察。

2020年，全球疫情，在李藝術工作室，專心繪畫。

2021年，赴美國加州優勝美地，從事水彩風景畫寫生活動。

2022年，赴美國奧勒崗州森林紅木公園從事水彩風景畫寫生活動。

2023年，赴奧大利亞、日本等国進行藝術考察。

2023年，經加州舊金山、內華達州、猶他州、密蘇里州、密西根州、愛德華州、新墨西哥州、亞里桑納州等地，由西往東再折南朝西，為期數月考察，從事“外師造化，中得心源”風景畫寫生活動。

2023年，水彩畫《金山霧》應邀參加“一池硯水太平洋”水墨的世界，與三十六位畫家聯袂展。

2023年12月，出版“我心中的灣區——李煥詠水彩畫集”出版發行。

2024年2月，美國硅谷亞洲藝術中心舉辦“我心中的灣區——李煥詠水彩畫展覽”。

January 1963: Born on the seventh day of the twelfth lunar month in Longnan, Jiangxi, also known as Sufeng.

1975: Started learning painting and calligraphy from older brother Li Huanrong, initiating artistic enlightenment education.

1979: Had the privilege of learning perspective and anatomical techniques from Professor Wen Jinyang at the Central Academy of Fine Arts on Jinggang Mountain.

1981: Enrolled in the Art Department of Jiangxi Normal University and studied under mentors such as Kang Zhuang, Yu Sai, Song Zhihao, Du Yuhua, Chen Songmao, Zhong Yuchun.

1983: Under the guidance of Qiu Zhenzhong, studied calligraphy and seal carving, gaining insights into calligraphy's line and form.

1985: Graduated from the Art Department of Jiangxi Normal University. Thesis on Hakka culture titled "Hakka Culture - Hakka Papercutting Spatial Art" published in the "Jiangxi Craft Collection."

1985: Joined the faculty of the Landscape Architecture Department at Jiangxi Agricultural University, engaging in watercolor painting teaching.

1985: Participated in establishing the first landscape architecture planning professional in Jiangxi.

1985: Oil painting "Wall" selected for the Jiangxi Youth Six-Day Painting Exhibition.

1986: Watercolor "Hakka Source" selected for the Jiangxi Provincial Youth Art Exhibition.

1987: Watercolor "Clear Morning River" selected for the Jiangxi Province Eighth - Armed Forces Art Exhibition.

1991: Entered the graduate program at Guangzhou Academy of Fine Arts, studying under Professors Jiang Jin and Xie Jing.

1991: Awarded the intermediate title of lecturer.

1992: Married Ms. Xu Yihong, received congratulatory calligraphy artwork from Mr. Qiu Zhenzhong.

1994: Watercolor "Brook Mouth" selected for the Jiangxi Watercolor Annual Exhibition.

1994: Joined the faculty of Jiangxi Normal University's Art College, teaching watercolor and interior design.

1995: Participated in establishing the first interior design major in Jiangxi.

1996: Explored "Master of Nature" and "Explore the Sketches of Strange Peaks" through Lushan, Jingdezhen, Anqing, experiencing the landscapes of the Yangtze River, Huangshan in Anhui, Yixian County, Wuyuan, etc.

1998: Promoted to associate professor at Jiangxi Normal University's Art College.

江水蒼蒼共感天色 ——李煥詠水彩畫

1999: Immigrated to California, USA, establishing the "Houde Tang" studio.

2000: Founded the "Li Art Studio" in the USA, continuing to teach painting and calligraphy.

2001: Watercolor "Frame" won first place at the Bay Area Watercolor Painting Association Exhibition in California.

2002: Watercolor "Vase" won second place at the San Francisco Bay Area Watercolor Painting Exhibition, collected overseas.

2005: Established a second studio in San Anselmo, where students in the United States received multiple painting awards.

2007: Invited to participate in the San Francisco Bay Area Painting Exhibition with the watercolor "Grassland."

2010: Invited to exhibit watercolor "Distant Mountains" at the Fremont, California exhibition and joined the City Artist Association.

2015: Participated in the San Francisco Bay Area Watercolor Painting Exhibition with the watercolor "Impression of San Francisco."

2018: Conducted art research in Europe, including the UK, France, Germany, and Austria.

2019: Conducted art research in Norway.

2020: Amid the global pandemic, focused on painting at the Li Art Studio.

2021: Engaged in watercolor landscape painting activities in California, starting from the mountainous region.

2022: Engaged in watercolor landscape painting activities in the Redwood Forest Park in Oregon, USA.

2023: Conducted art research in Austria, Japan, and other countries.

2023: Traveled extensively across California, Nevada, Utah, Missouri, Michigan, Illinois, New Mexico, Arizona, and other states, engaging in landscape painting activities.

2023: Invited to participate in the "Ink Pacific - Water and Ink World" joint exhibition with 36 other artists, showcasing the watercolor painting "Golden Mountain Mist."

December 2023: Published and released the "In My Heart - Li Huanyong Watercolor Collection."

February 2024: Solo exhibition "In My Heart - Li Huanyong Watercolor Exhibition" held at the Asian Art Center in Silicon Valley, California.

繪畫是個廣大無邊的世界，有多元的媒材和畫法又有無窮的題材和表現空間。作為一個傑出的畫家，無論是畫亮麗的油畫、水彩畫或黑白的水墨畫，都要深入探索客觀萬象，並培養出超越凡人的美感表現力。繪畫就像音樂、舞蹈，不是模倣某種客觀存在的聲音或動作，而是循畫家的美感理念去探索創作之道。西方古畫是“以實藏美”，使觀者能在畫中感到若有其物。中國傳統畫大多是“以意藏實”，謝赫六法中的傳移模寫和應物象形都是為了“達意”，所以魏晉人說“以形寫神”，宋人說“以神寫形”，歐陽修說：“古畫畫意不畫形。”蘇軾更說：“論畫以形似，見與兒童鄰。”作為當代的藝術家必須在中西交流與融合的潮流中找出自己的道路。

我今天看到李煥詠先生的水彩畫，深深體驗到他在水彩畫的特殊成就。他有更多風景畫，除了實物的重感、力感和空間感所展現的生命力之外，還有超凡的美感情境，每幅風景畫展現色彩、筆觸、色面和無邊山海互動的韻律與節奏。如那幅《加州海景》前方是石岸上充滿活力的大樹和一棵強力往上曲伸的枯枝，背景是廣闊無疆的大洋與藍天，這展示他“以實藏美”的寫實功力。他還有更多風景畫展現“以意藏實”的神光動地或群鳥動天的奇觀。這萬物生命的靈動是古今中外畫家追求的境界，但因為太過遼闊和神秘，每位傑出的畫家都只能盡力以自己的美感天份去開發追求，建立自己的特色。

李煥詠先生水彩畫有這樣的成就，首先是因為他天生胸懷開闊，有廣納百川的氣度，再是他有多元的學習和生活經驗。他先是在中國受教育，除了學習西畫寫實之外，也學習書法，深入瞭解中國書畫與詩詞、音樂氣韻的關係。1999年來到美國加州華人聚集的舊金山，體會這“东西文化的交汇、碰撞、融合的境地”又看到加州有山有海，广阔无垠，陽光明媚，令他深入大自然觀察風情萬種之美。過去數年他又到英國、法國、德國、奧地利、挪威、澳大利亞、日本等國進行藝術考察，並到美國各地寫生，完成很多“江水蒼蒼共感天色”的水彩風景畫。

高木森（加州聖荷西大學退休榮譽教授）

River Waters, Vast and Serene, Resonating with the Sky

——Li Huanyong's Watercolor Paintings

Art is a vast and boundless world, with diverse media, techniques, and limitless subjects and expressive spaces. As an outstanding artist, whether painting vibrant oil paintings, watercolors, or black and white ink paintings, one must delve into the objective reality and cultivate a transcendent aesthetic expression. Painting, like music and dance, is not about imitating some objective sound or movement but exploring the path of creation based on the artist's aesthetic concepts. Western classical paintings "hide beauty in reality," allowing viewers to feel as if the objects are present in the painting. On the other hand, traditional Chinese paintings mostly "hide reality in intention," and the six principles of Xie He, such as copying and applying form, are for "expressing intention." Therefore, there's the saying from the Wei and Jin dynasties, "depicting the spirit through form," and later, during the Song dynasty, "depicting the form through spirit." Ouyang Xiu said, "Ancient paintings don't depict form." Su Shi even remarked, "Discussing paintings based on form is like discussing with children nearby." Contemporary artists must find their own path in the tide of exchange and integration between East and West.

Today, when I see Mr. Li Huanyong's watercolor paintings, I deeply experience his special achievements in watercolor art. He has a variety of landscape paintings, displaying not only the vitality shown through the weight, force, and spatial sense of real objects but also extraordinary aesthetic situations. Each landscape painting showcases the rhythm and tempo of color, brushstrokes, color surfaces, and the interaction between boundless mountains and seas. For example, in the painting "California Seascape", the vibrant trees on the rocky shore and a powerful, upward-curving dead branch in the foreground are complemented by the vast ocean and sky in the background, demonstrating his realistic skills of "hiding beauty in reality." He also has more landscape paintings that reveal the miraculous spectacle of "hiding reality in intention" through divine light or flocks of birds moving across the sky. The dynamic spirit of all things is the realm pursued by painters from ancient to modern times worldwide. However, due to its vastness and mystery, every outstanding artist can only try their best to develop and pursue it with their own aesthetic talent and establish their own characteristics.

Mr. Li Huanyong's achievements in watercolor paintings are due to his naturally broad-mindedness and a mindset that embraces all, as well as his diverse learning and life experiences. He was initially educated in China, where he not only studied Western realistic painting but also learned calligraphy, gaining a deep understanding of the relationship between Chinese painting and calligraphy, poetry, and the rhythm of music. In 1999, he came to San Francisco, California, a gathering place for the Chinese community, experiencing the "collision and fusion of East and West cultures." He observed the beauty of California with its mountains and seas, vast and boundless, under the bright sunshine, delving into the various charms of nature. In recent years, he has traveled to the UK, France, Germany, Austria, Norway, Australia, Japan, and other countries for artistic exploration and conducted sketches across the United States, creating many watercolor landscape paintings that resonate with the vastness of river waters and the changing colors of the sky.

Arthur Kao
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隨類賦彩情以贈 似曾相識燕歸來

—— 李煥詠水彩畫相宜的美感

李煥詠水彩畫題材廣泛，幾乎涉及自然山川與景象、社會世態、風土人情、人物態勢、行動的動物、芬芳的花卉以及靜物，無一不信手拈來化為筆墨水彩，世界皆我意志與表象。

20世紀法國雕塑家奧古斯特·羅丹在《論藝術》中談到審美時曾說：“用自己的眼睛去看別人見過的东西，在別人司空見慣的东西上能夠發現出美來”，這就是審美的奧妙之門。李煥詠的水彩畫就具備了這樣一種審美特質，他的作品所表現的大多是那些我們似曾相識卻熟視無睹的景象，但是陳李煥詠卻能夠把這些平凡世界中的景象提煉出來，創造性地變為藝術意象，並且能夠從不尋常的觀察視角與審美視野巧妙地勾畫出來，產生熟悉的陌生化效果。

俄羅斯藝術批評家別林斯基說過“美是到處都存在的，人們缺乏的是發現美的眼光。”李煥詠不僅善於發現平凡世界的各種各樣的美景象，而且顛覆了水彩是美術創作中“小兒科 ”的認知，以為水彩畫不及油畫、國畫品味高尚。李煥詠大膽地將中國畫及工筆畫的構圖、筆法、墨法、寫意手法融入水彩畫寫生與創作實踐中，尤其是在水彩自然山川風景畫創作中，李煥詠每每將中國山水畫的觀察方法與用筆用墨營造“意境”之法與西洋油畫與水彩畫特質表現結合起來，以致寫實與寫意、抽象與移情、動與靜、簡約與凝重相得益彰，達至情景交融、氣韻生動、得意不忘形的藝術境界，以臻石濤論畫所謂“江花隨我開，江水隨我起”的心象意境，兩者相得益彰，隨類賦彩情以贈，似曾相識燕歸來，使得作品整體上呈現出一種樸素、矜持而厚重的審美品格。粗獷不輕浮，凝重不笨拙，這是畫如其人李煥詠品格的映現。

藝術的表達是一種情感的表達，誠如托爾斯泰所言“在自己心裡喚起曾經一度體驗過的情感，在喚起這種情感之後，用動作、線條、色彩、聲音，以及詞句所表達的形象傳達出這種情感，使得別人也同樣體驗到同樣的情感，這就是藝術活動。”中國的藝術尊道重情本體，道始於情，登山則情滿於山，觀海則意溢於海。情似贈，觸景生情。李煥詠水彩畫即如斯。

不同於厚實的油畫與寫意的國畫的水彩畫講究通透的畫面與靈動的水彩，即是水彩畫極致。李煥詠的水彩畫融匯東西方文化情結及其寫意與抽象藝術筆法，東方的意蘊與現代畫法並致。這就是李煥詠水彩畫訴諸人似曾相識燕歸來、濃妝淡抹總相宜的審美感受與美感感染力。

崔勇（中國藝術研究院研究員）

2023年12月31日記於北京天通苑知行齋

Bestowing Emotions with Form, Familiar Yet Refreshing

— Li Huanyong's Watercolor Paintings and the Aesthetic Appeal

Li Huanyong's watercolor paintings cover a wide range of subjects, touching on everything from natural landscapes, social scenes, local customs, human figures, active animals, fragrant flowers, to still life. With an effortless touch, he transforms all these into brushstrokes and watercolors, where the world reflects his will and interpretation.

The 20th-century French sculptor Auguste Rodin, in "On Art," once discussed aesthetics, stating, "Look at what others have seen with your own eyes and discover beauty in things that others take for granted." This is the mystery of aesthetics. Li Huanyong's watercolor paintings possess this aesthetic quality. His works often depict scenes that seem familiar yet unnoticed, but Li Huanyong can extract these ordinary scenes from the world and creatively turn them into artistic images. He uses unusual perspectives and aesthetic viewpoints, to create a familiar yet unfamiliar effect.

Russian art critic Belinsky once said, "Beauty is everywhere, what people lack is the eyes to discover beauty." Li Huanyong is not only good at discovering various beautiful scenes in the ordinary world but also overturns the perception that watercolor is a "childish" medium in art creation, as some consider it less sophisticated than oil painting or traditional Chinese painting. Li Huanyong boldly incorporates the composition, brushwork, ink techniques, and expressive techniques of Chinese painting and meticulous brushwork into watercolor sketching and creative practices. Particularly in the creation of watercolor natural landscapes, Li Huanyong often combines the observation methods and brushwork techniques of Chinese landscape painting with the portrayal of "artistic conception" and the characteristics of Western oil painting and watercolor. This fusion of realism and expressionism, abstraction and empathy, movement and stillness, simplicity, and solemnity complements each other, reaching an artistic realm where scenes blend harmoniously, the atmosphere is vivid, and the artist's mastery is not forgotten. Following the artistic conception expressed by Shi Tao, "The river flowers bloom with me, and the river follows me to rise," both elements mutually enhance each other, bestowing emotions with class and gifting a sense of familiarity, as if a long-lost swallow has returned, presenting an overall aesthetic character of simplicity, reserve, and depth. Robust yet not frivolous, solemn yet not clumsy, this reflects the character of Li Huanyong as a person and an artist.

Artistic expression is a form of emotional expression. As Tolstoy said, "Awaken emotions that were once experienced in one's heart, and after awakening this emotion, express it through actions, lines, colors, sounds, and images conveyed by words and sentences, allowing others to also experience the same emotion. That is the activity of art." Chinese art emphasizes the Dao of respecting emotions as the foundation, where the Dao begins with emotions. Climbing a mountain is an emotion full of mountains, and observing the sea is an overflow of emotions into the sea. Emotions are given like a gift, triggered by scenes. Li Huanyong's watercolor paintings are just like this.

Different from the substantiality of oil paintings and the expressive style of traditional Chinese paintings, watercolor paintings emphasize transparency and dynamism, reaching the ultimate expression of watercolors. Li Huanyong's watercolor paintings blend Eastern and Western cultural sentiments with a combination of expressive and abstract artistic techniques, fusing Eastern implications with modern painting methods. This is the aesthetic experience and infectious power of Li Huanyong's watercolor paintings, reminiscent yet always refreshing.

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Watercolor Paintings by Li Huanyong

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