

Mountain Village Thousands Homes
Painting by Yu Chunming

千 家 山 郭

余春明畫集

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Silicon Valley Asian Art Center

余春明的藝術世界

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崔頓藝術博物館館長

余春明是一位融合兩個世界的藝術家。除了對中國傳統藝術形式的領悟，他亦深受西方傳統，尤其是巴洛克時期歐洲藝術家的影響。他的繪畫在風格上融合了東方肖像畫法、山水畫構圖和散點透視法。他通過明暗對照畫法、對亮光及陰影的控制和對細節的關注，表現了光與影的情感力量。

這種結合是通過一種看似平靜、使人不能輕易覺察到各種畫風影響的手法來達到的。余的作品中包含了很多倫勃朗單色畫中運用得極其微妙精到的元素，而藝術家本人也深刻認識到這一技巧和風格的傳承。他把這些技巧天衣無縫地運用於他對傳統中國文化的理解—例如民居，運用於他對中西文化差異的觀察、對中國各種次文化的解讀，也許還有更為重要的，是對所有文化共性的認同。通過傳統中國美學與西方大師技巧風格的結合，余春明的作品得以表達這一深層含義。

他的很多作品都呈現了鳥瞰某個傳統中國村落的景觀。茅草或是磚瓦屋頂鱗次櫛比，逐漸遠去。這是一副全景圖。這些作品中包含大量文化符號。觀眾也許對這些村莊的地理位置並不熟悉，但它們無疑展現了歷史久遠、人文傳統豐厚的社群。藝術家熟知這些題材，但俯視的視角卻幫助藝術家剝離村落的具體特徵，從而使來自不同文化背景的觀眾對圖象產生認同。

俯視視角還拓展了我們對「村莊」真正意義的理解。我們知道這些村莊地處中國—許多視覺符號都明確無誤地表明這一點。然而，藝術家對於東西方傳統的結合使我們更看到它們的普遍性。誠然，作品中的符號無疑是中國的;但其中的單色畫元素、象徵技巧的巴洛克風格卻為作品帶來了西方觀眾所熟知的東西。我們看見了「中國」，但它們也讓我們想起任何我們所熟悉的古老村莊。余的作品中獨立卻又相聯的門洞中總是出現光亮，它們象徵著分離與聯結之間的關係。生命跡象的出現更加強調了這種普遍認同。儘管我們沒有看見生命出現，卻得到很多它們存在的暗示:遠處窗戶中微弱的燈光、小巷中的推車、行駛的小船；正是通過這些生命的暗示我們想象著自身。它們可能是我們家裡的燈光，我們正俯視著自己的村莊或城鎮。

水路是經常出現在余春明作品中的意象。通常它們幽暗、神秘，從畫面蜿蜒而下，把村莊分為兩半。從心理層面上來說，水象徵精神上某種未知的偉大力量，一種超越平凡的生命神秘性;就像水中行駛的小船一樣，我們每個人都必須行走其中。村莊兩邊看上去是分開的，彷彿我們對自身存在的認識--但事實並非如此。橫跨我們神秘的無意識流的橋出現了，使分離的部分聯結在一起。正如余春明通過東西方繪畫技巧與風格的結合超越了文化的單一性，他的作品引發觀眾思考人們之間的關係，即使他們遠隔重洋。

余春明是一位深植於兩種藝術傳統的藝術大家，同時他的作品又深深揭示出我們所有人的一體性。這是一幅全知的、意義非凡的圖景。

2008年7月

（翻譯：邱頤）

The Art of Chunming Yu: An Omniscient View

Preston Metcalf
Santa Clara, California
Curator, Triton Museum of Art

Chunming Yu is an artist of two worlds. Trained in the traditional art forms of his native China, Yu has also been greatly influenced by traditions of the West, particularly those of European artists of the Baroque era. His paintings are a stylistic fusion of Eastern iconography, vantage points, and perspective coupled with a devotion to the subtleties and emotional power of light through a layering of chiaroscuro, the interplay of light and dark.

This coupling is accomplished in a deceivingly quiet manner, belying our immediate recognition of this or that influence. His works contain the refined and delicately nuanced chiaroscuro of paintings by Rembrandt van Rijn, one of the artists Yu readily identifies with and from whom he appropriated stylistic techniques. He blends them seamlessly into his unique vision of traditional Chinese culture -- as seen through its domestic architecture - and the sometimes perceived separateness of that culture from the West, the competing subcultures within his native land, and, perhaps even more importantly, the underlying oneness of all cultures unifies us all. It is this subtext of Yu's work that is expressed mainly in the melding of traditional Chinese aesthetics with the stylistic and technical influences garnered from the artist's extensive study of Western masters.

Many of Yu's paintings share with the viewer of a traditional Chinese village, the thatched or tiled rooftops puzzled atop of one another, rising higher and more distant as our view recedes. It is an omniscient view. There are many cultural flavors in these works. Though perhaps unfamiliar with an intimate knowledge of the various locations the painted villages depict, they speak to us of communities steeped in history, a connotation that indicates a strong cultural heritage. We understand that these locations are familiar to the artist and his own cultural history. but it is the overarching downward view he gives us that removes any particular identities and enables the viewer, regardless of his or her personal cultural identification, to associate and identify with the image.

The vantage of the downward view expands our understanding in the true meaning of 「village」. We know these are Chinese locales. and there are strong visual indicators that would make them seem to be nothing. It is influenced by the artist's marriage from East and West. however, which enables us to see them as universal. As a matter of fact, the indicators clearly is signal of China, but the infusion of chiaroscuro, that most Baroque of symbolic techniques, adds a dimensionality that is familiar to Western audiences as well. We see "China", but we intuit any traditional villages with which we may also

be familiar. Light plays at the contours of each separate yet interlocked building, always emphasizing the interplay between separateness and connection. The evidence of life further enhances this universal identification. While we do not see life itself, we are given many indicators of its presence: lights flickering in tiny anonymous windows, a cart by the lane, boats navigating their way across the canvas, and it is in these small signs of life that we are able to imagine ourselves. We may found those could be lights in our houses while we were looking down upon our own village or town.

A strong light motif or recurring image that appears in many of Yu's paintings is a waterway, often dark and mysterious. traversing its way down the canvas, bifurcating the portrayed villagescape in two. In a psychological sense water often refers to a great spiritual unknown. the mystery of life beyond the apparent which we all - like the tiny boats that dot the waterways - must traverse. The two halves of the villages seem to be separate, an apt metaphor for our own perceptions of our existence in the world, but in fact, they are not. Bridges inevitably appear, spanning that mysterious stream of our unconsciousness, to connect the other. Just as Yu transcends cultural singularity through his expert blending of Eastern and Western painting techniques and styles, so do his works play upon the viewer's understanding of their relationships to one another, even if oceans of water and millennia of time separate them.

Chunming Yu may be an artist with feet planted firmly in two worlds of artistic tradition, but the message of his works truly reveals the oneness of us all. It is an omniscient and rewarding view.

July, 2008

目錄 Content

余春明的藝術世界 / 1
The Art of Chunming Yu: An Omniscient View / 4

油畫 Oil Paintings / 7

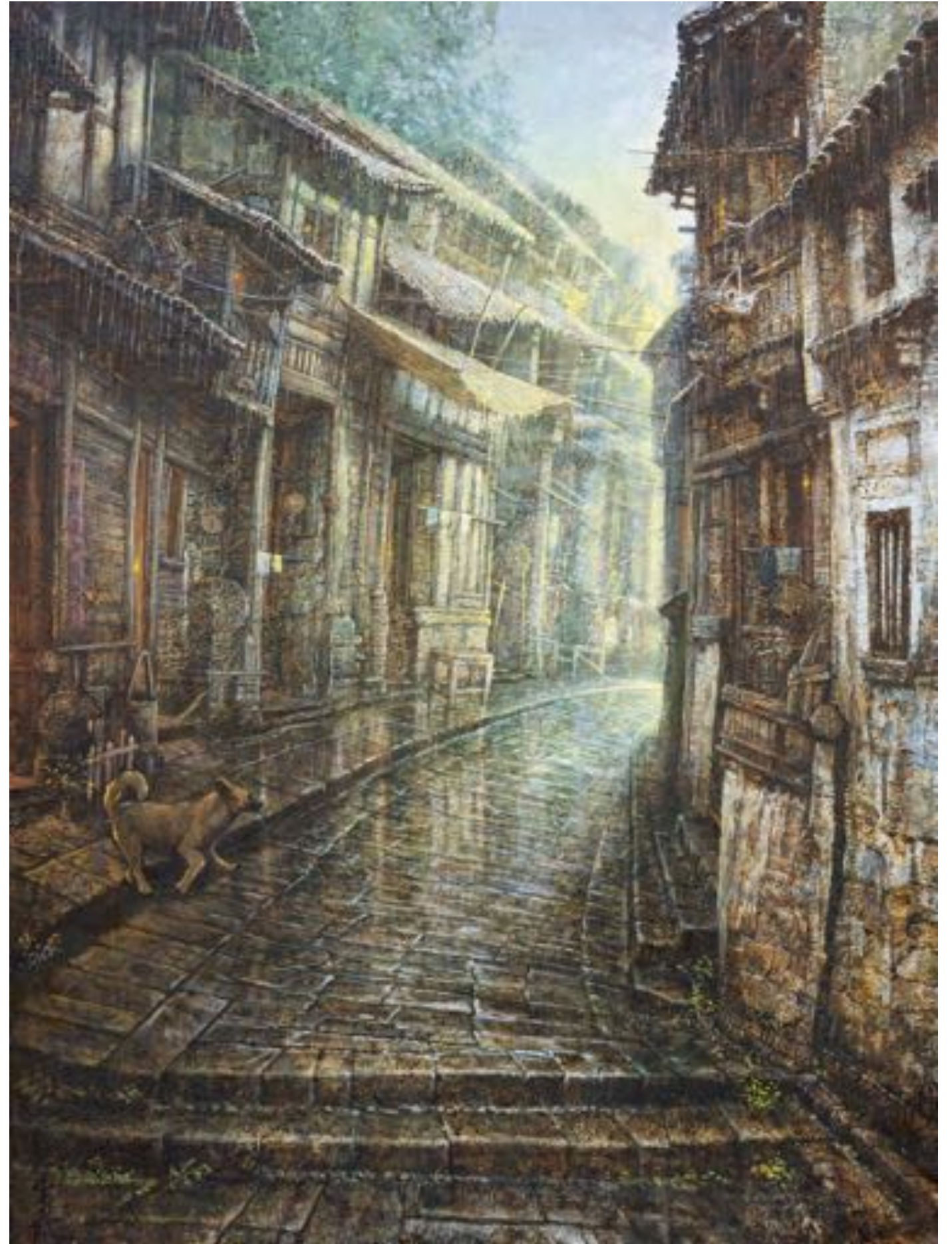
水彩畫 Watercolors / 134

與余春明的藝術對話 / 246
An Artistic Dialogue with Yu Chunming / 248

藝術年表 / 250

油畫
Oil Paintings

街雨 Rain On A Alley
油畫 Oil on Canvas
96.5x118cm 38x46.5inch
2019

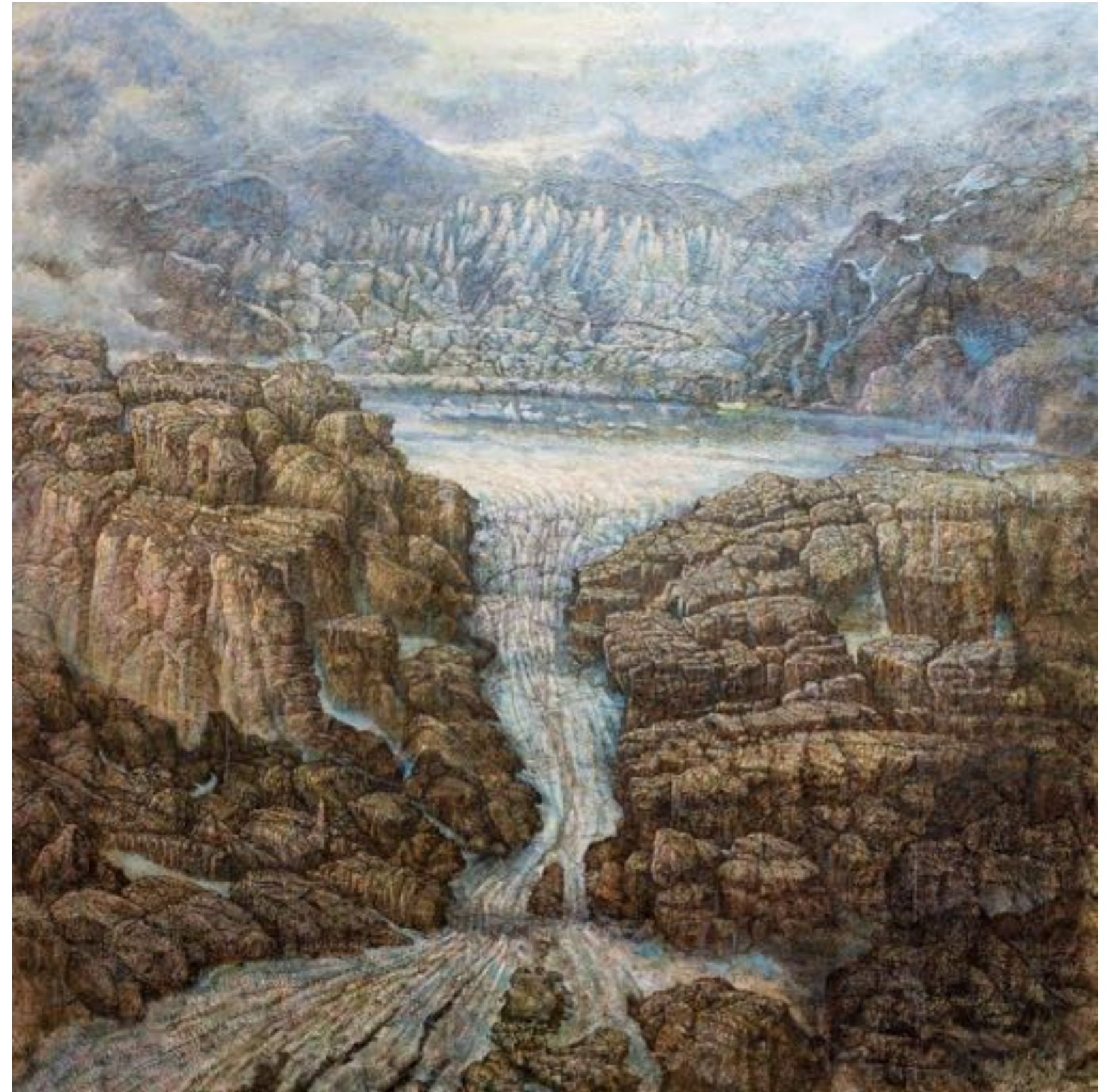


凍帆 No.3——冰峭 Frozen Sail No.3

油畫 Oil on Canvas

153x153cm 60x60inch

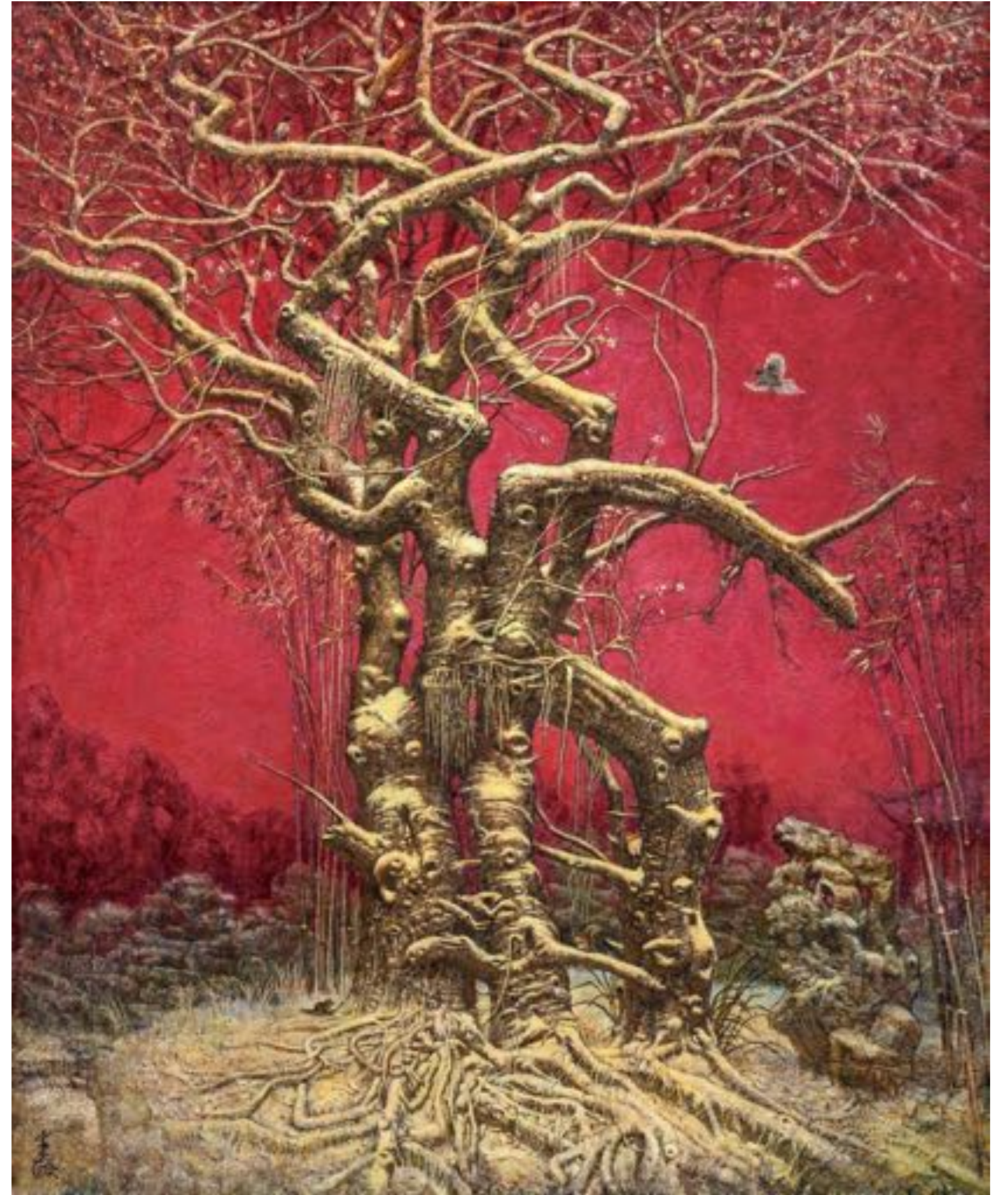
2021



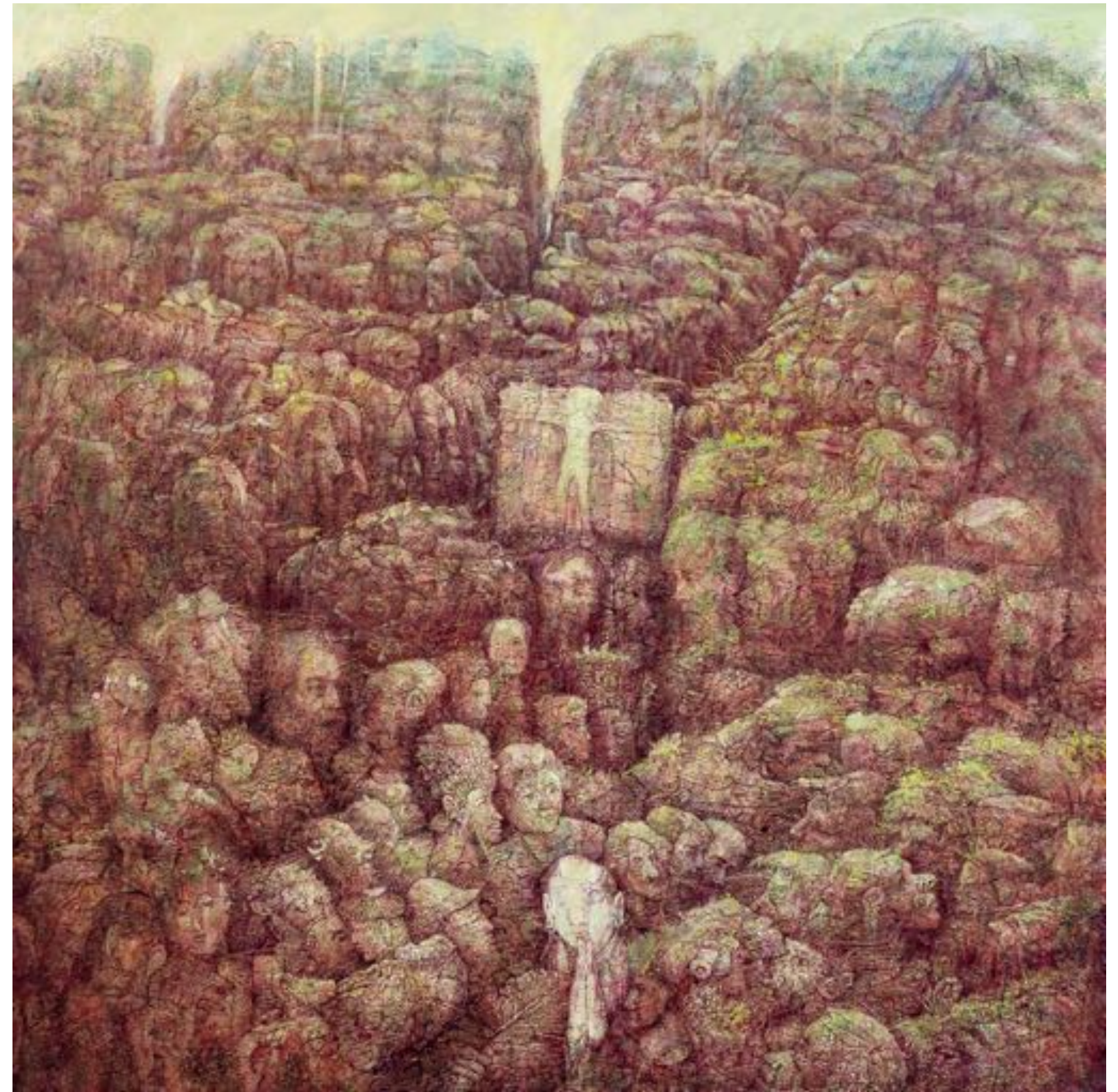
隙 Crevasse
油畫 Oil on Canvas
122x122cm 48x48inch
2019



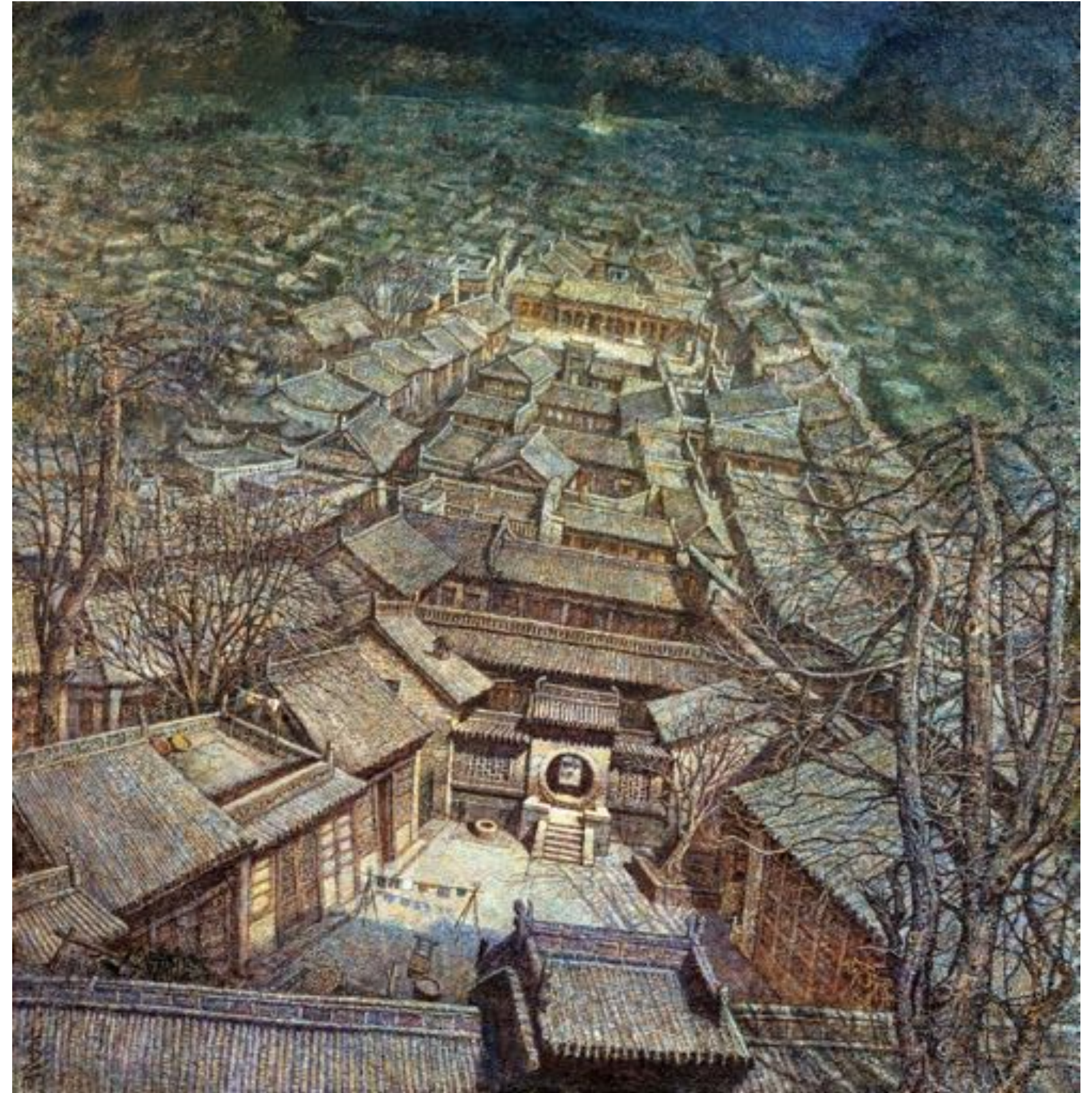
喜上眉梢 No.5 Joy on Plum No.5
油畫 Oil on Canvas
102x122cm 40x48inch
2020



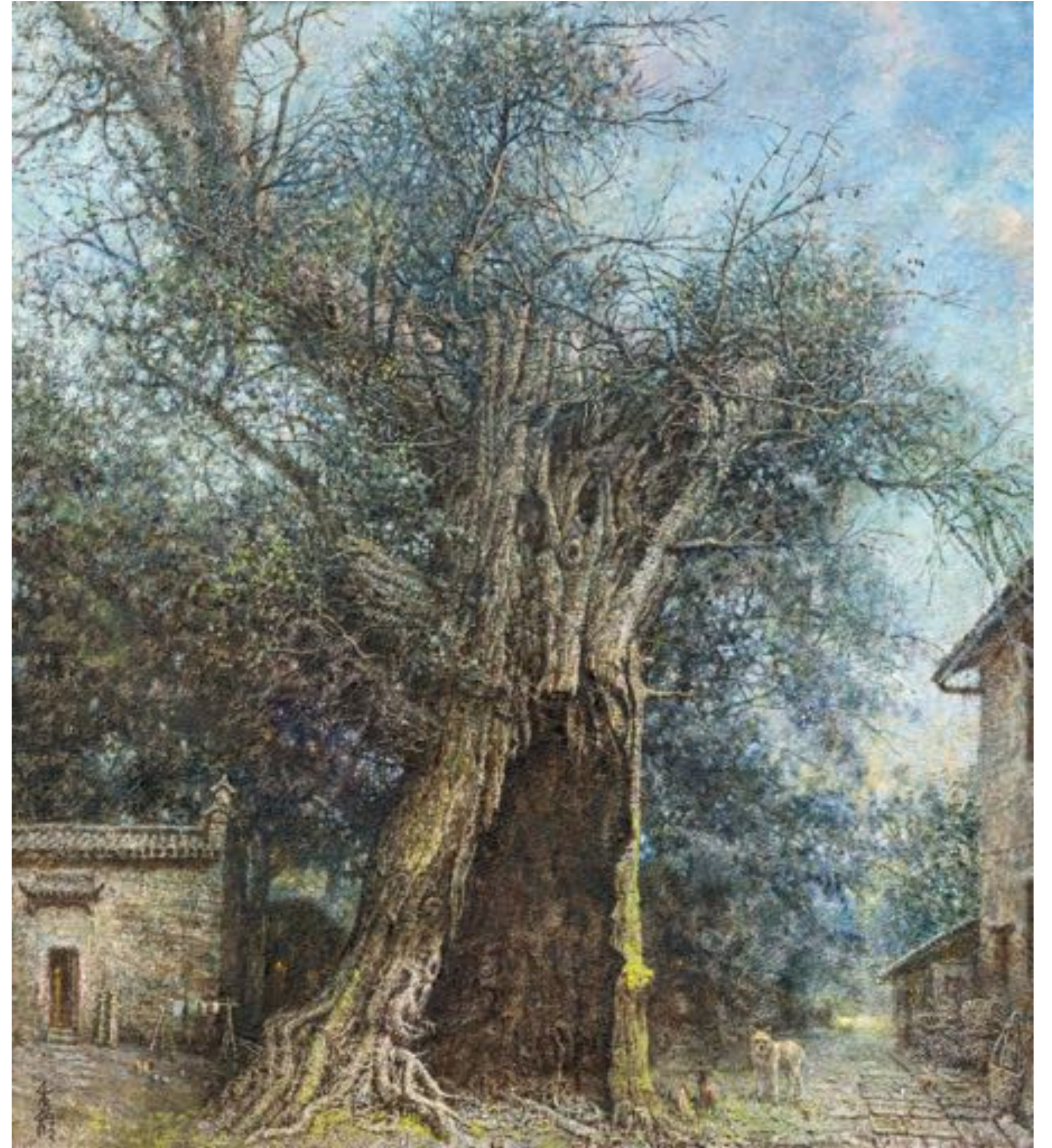
歲月 Times
油畫 Oil on Canvas
122x122cm 48x48inch
2020



歲月靜好 **Peaceful Day**
油畫 Oil on Canvas
137x133cm 54x52.4inch
2020



故鄉 **Hometown**
油畫 Oil on Canvas
102x122cm 40x48inch
2021



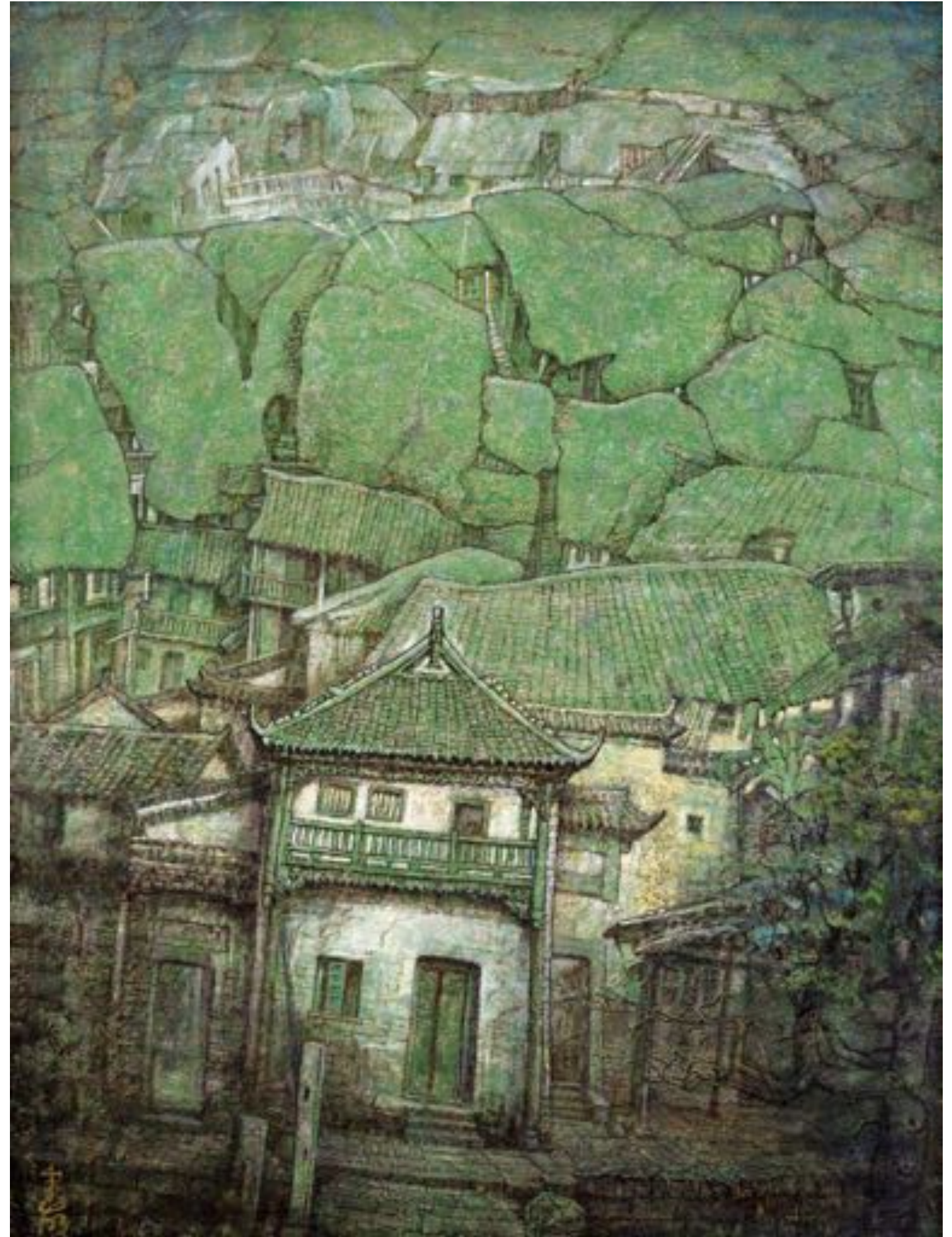
隙 No.3 Crevasse No.3
油畫 Oil on Canvas
102x122cm 40x48inch
2020



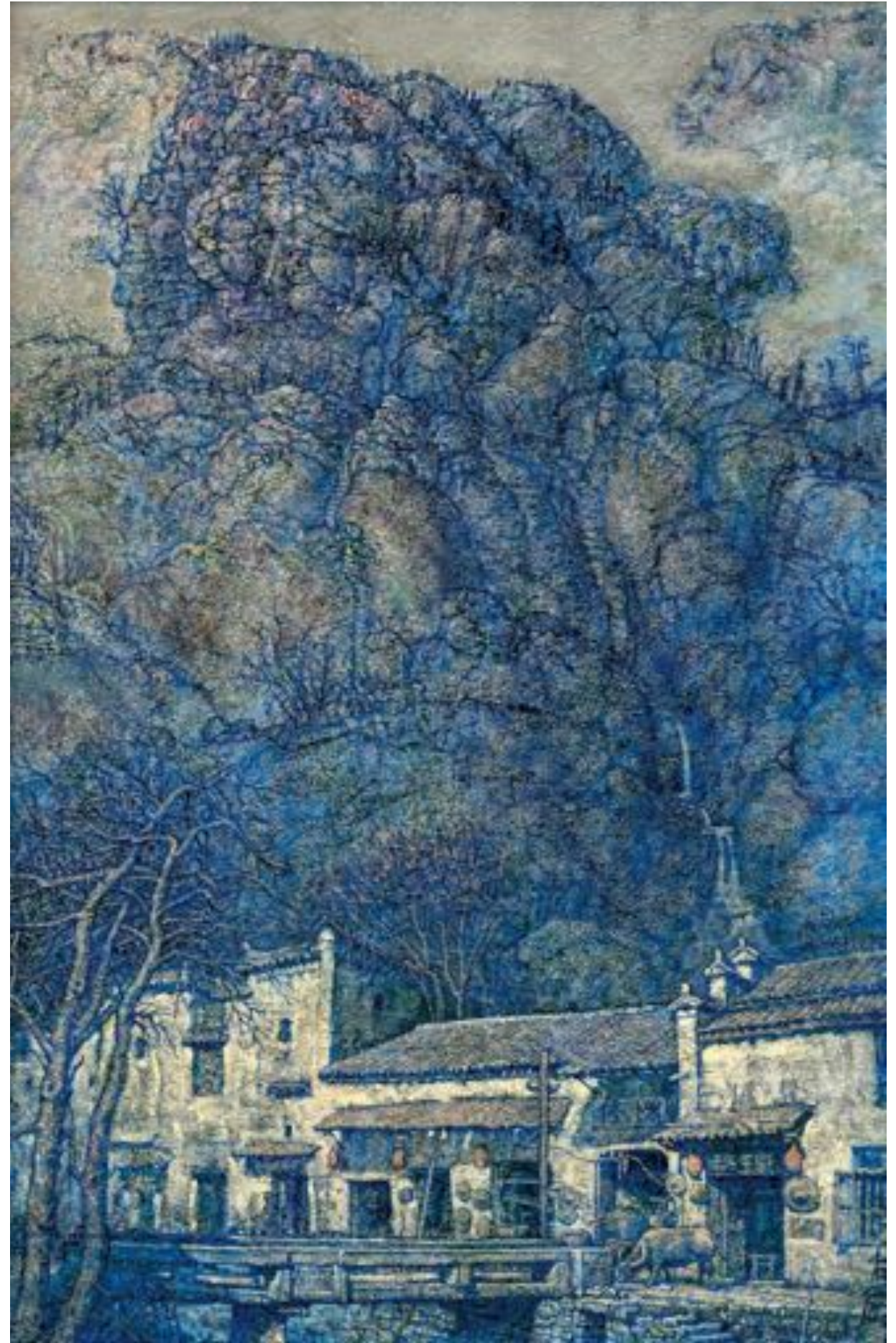
松趣 Old Pines
油畫 Oil on Canvas
122x93cm 48x36.6inch
2019



青銅歲月 **Bronze Age**
油畫 Oil on Canvas
76x102cm 30x40inch
2019



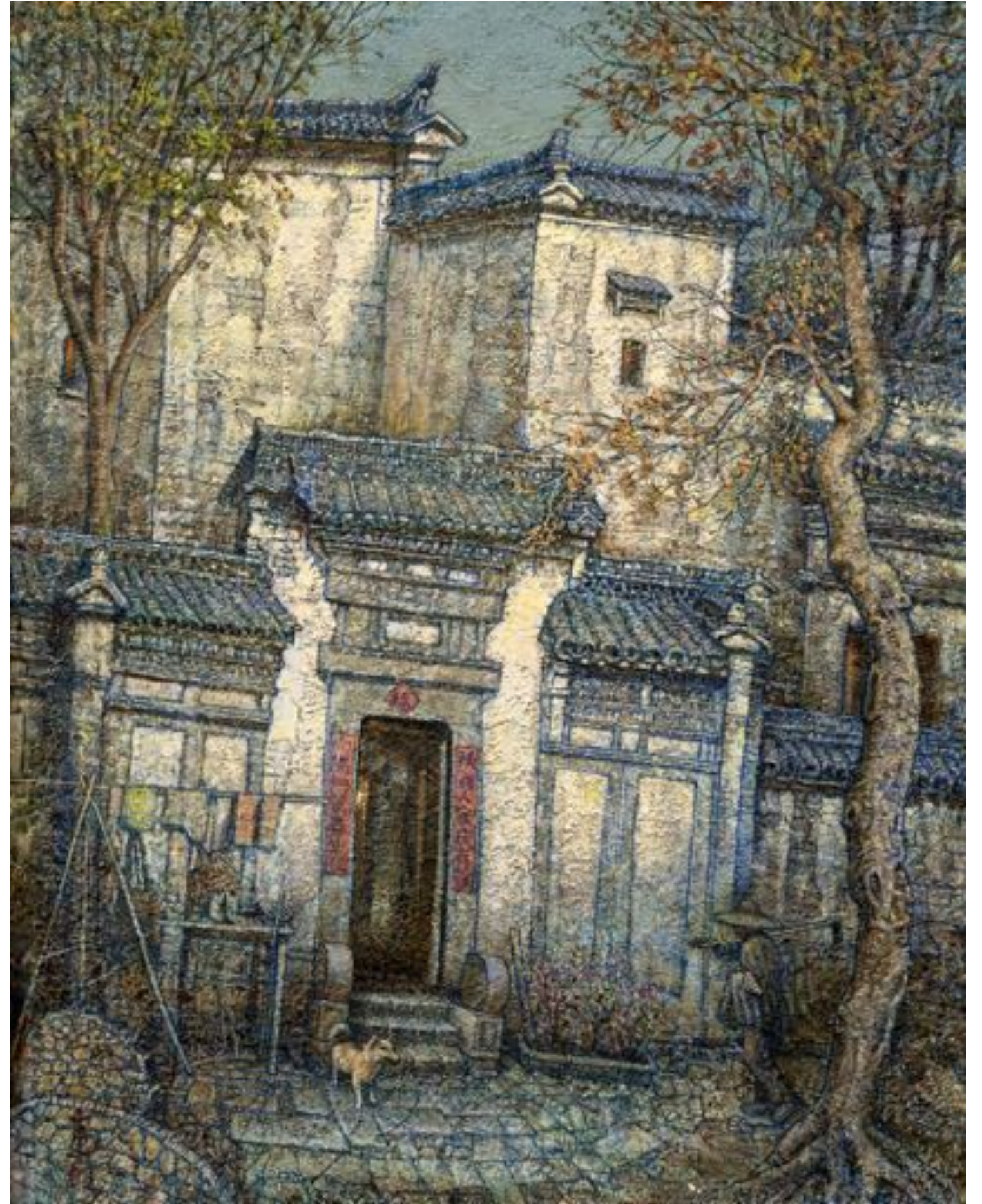
埋坑藍 **Hometown Blues**
油畫 Oil on Canvas
61x92cm 24x36inch
2019



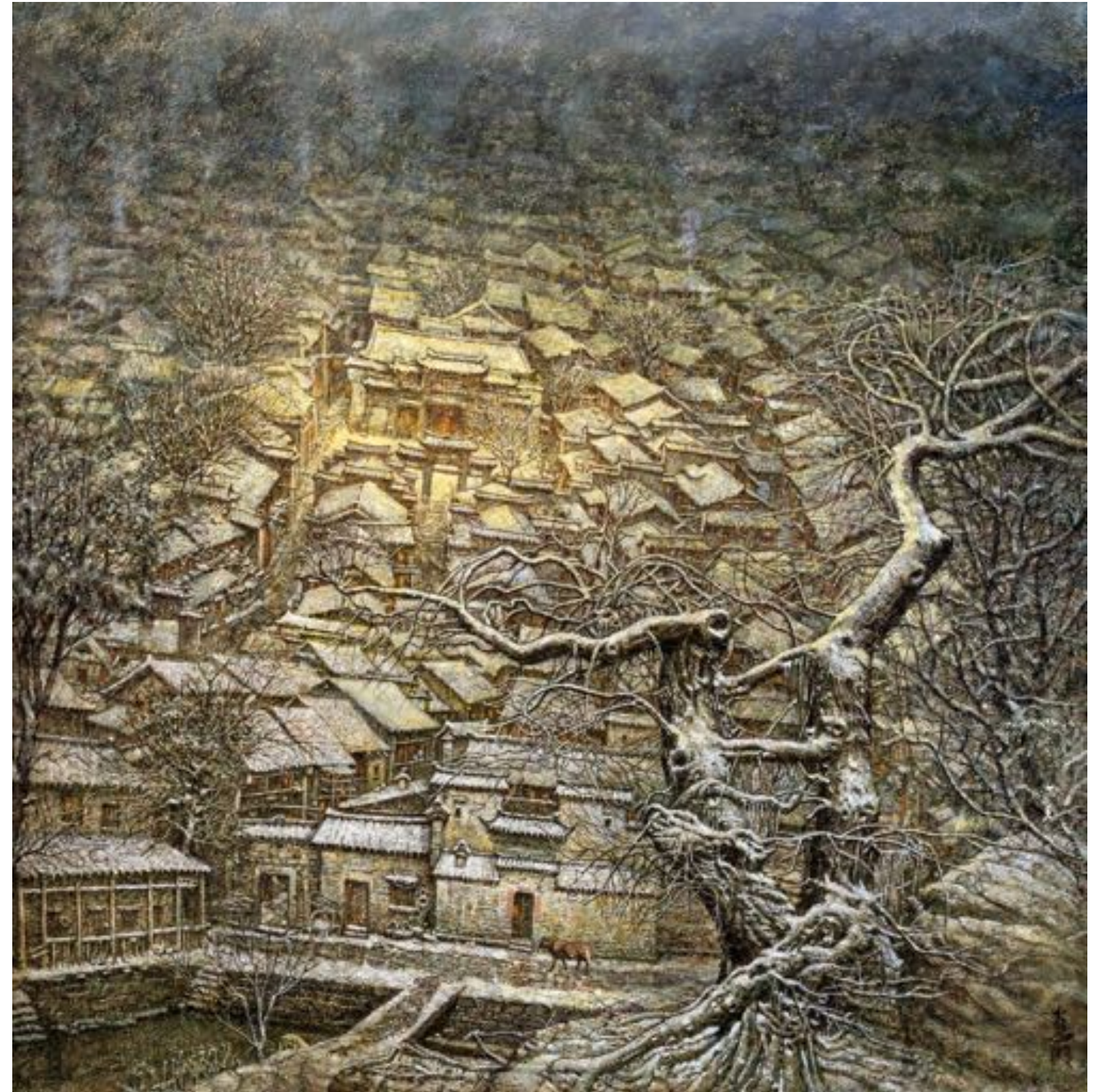
燈亮時分 **Sunset**
油畫 Oil on Canvas
102x80cm 40x31.5inch
2021



牧歸 **Returning Home**
油畫 Oil on Canvas
102x80cm 40x31.5inch
2022



故鄉雪 Hometown Snow
油畫 Oil on Canvas
125x127cm 49x50inch
2019



界 **Border**

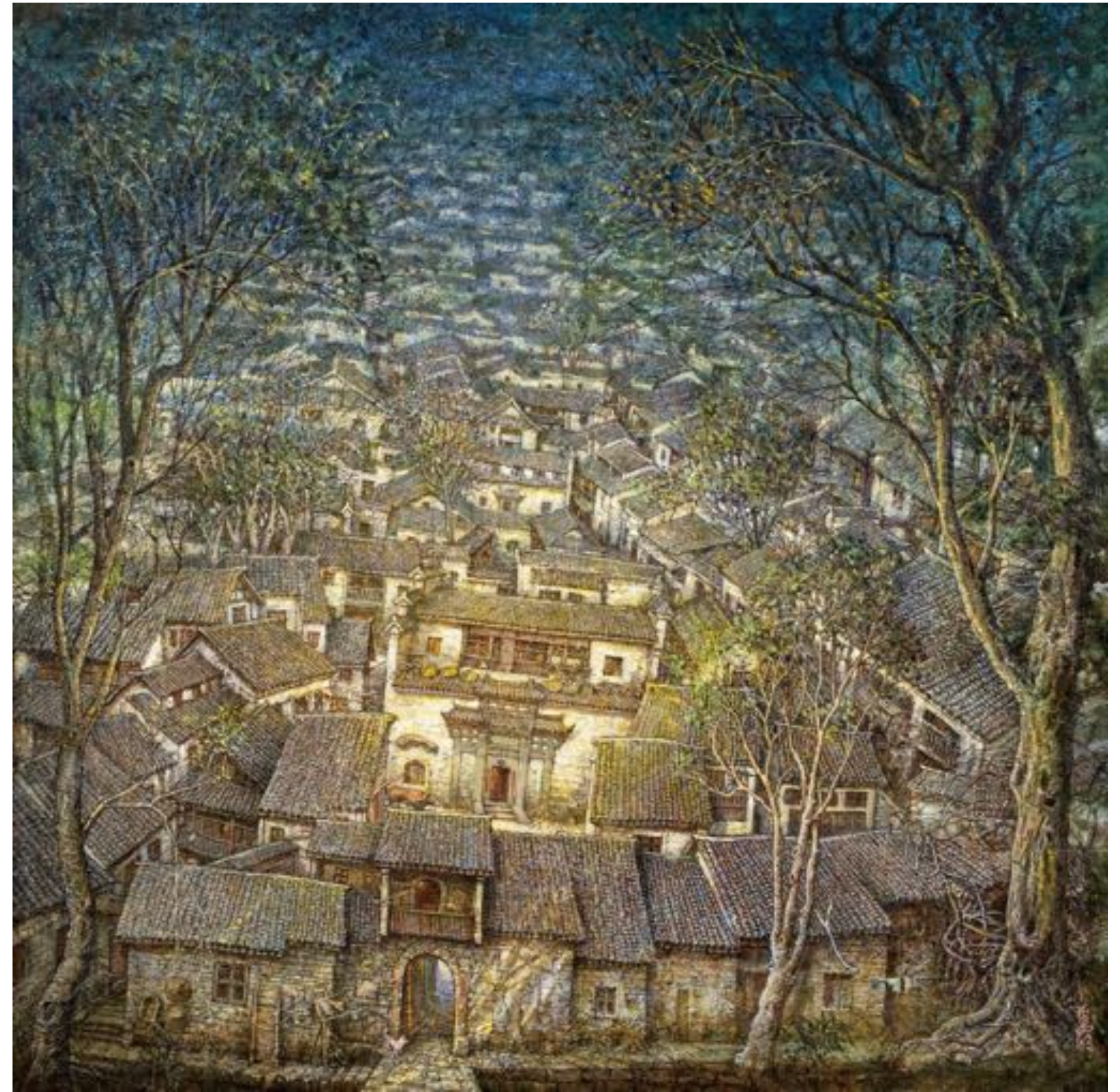
油畫 Oil on Canvas

129x102cm 50.8x40inch

2021



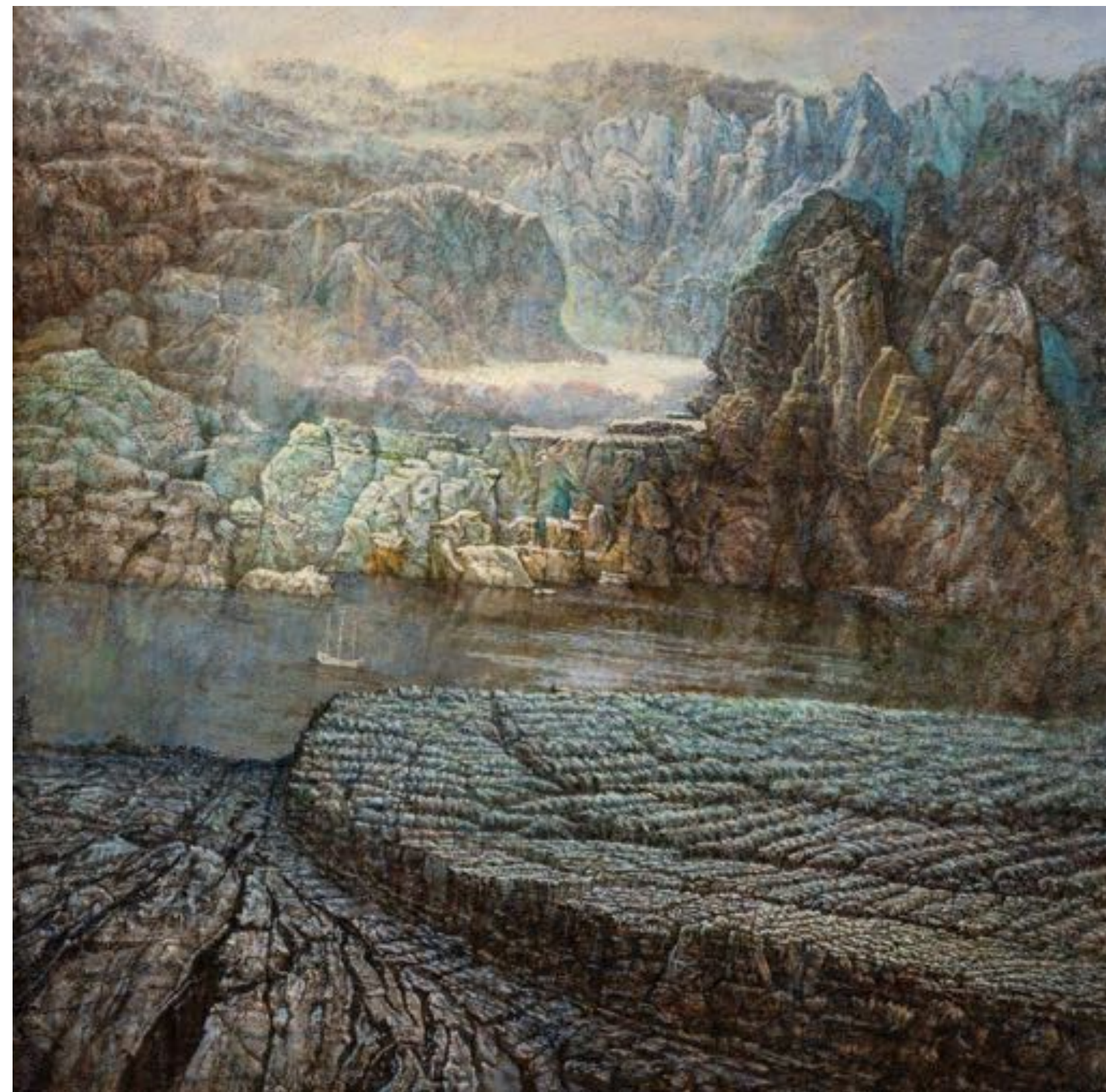
浮瓦霽光 After Rain
油畫 Oil on Canvas
121x123cm 47.6x48.4inch
2019





隙 No.7 Crevasse No.7
油畫 Oil on Canvas
100x128cm 39.4x50.4inch
2021

凍帆 No.1 Frozen Sail No.1
油畫 Oil on Canvas
122x122cm 48x48inch
2022



凍帆 No.2 Frozen Sail No.2
油畫 Oil on Canvas
122x122cm 48x48inch
2022



紅韻 **Melody of Red**
油畫 Oil on Canvas
122x122cm 48x48inch
2022



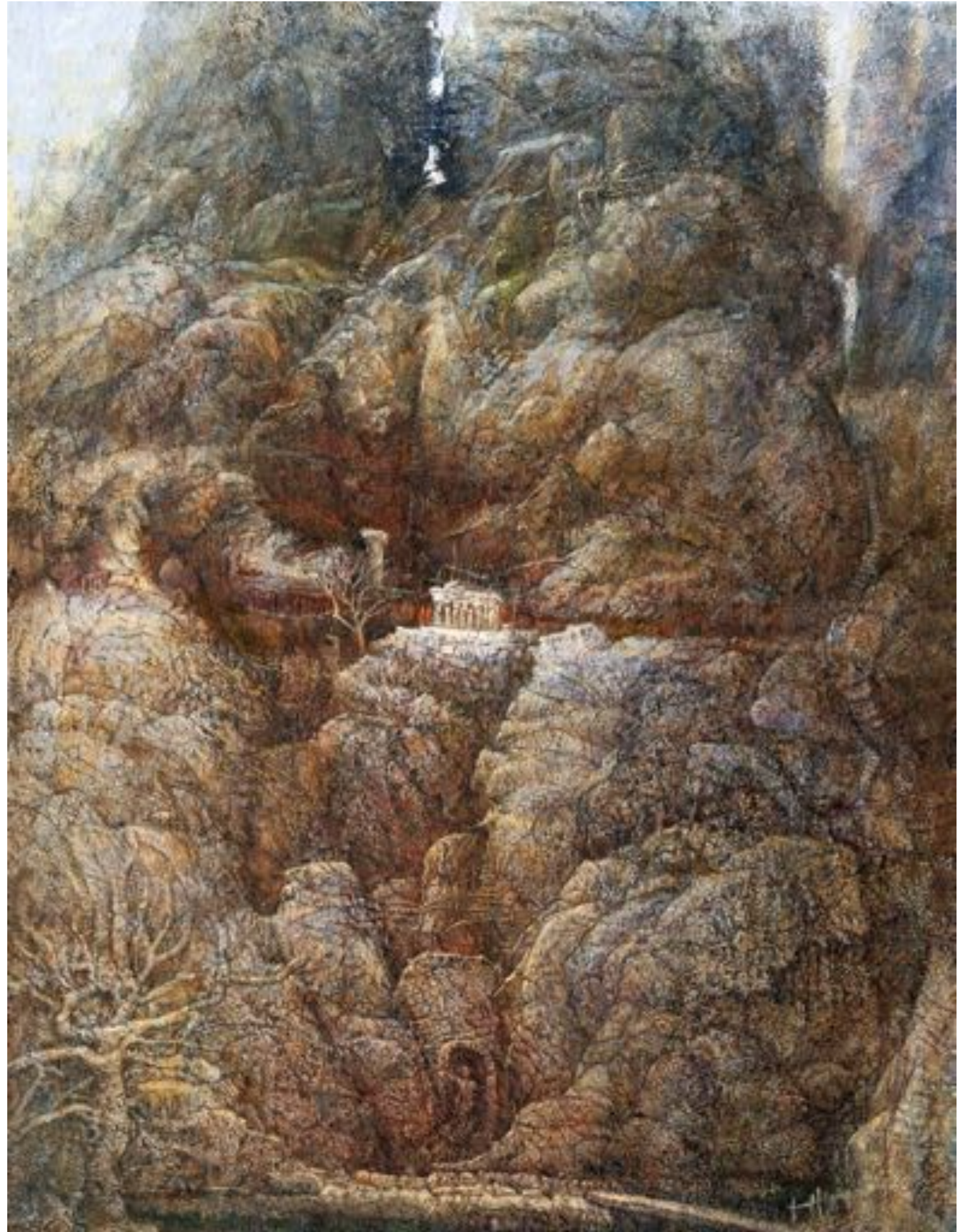
春暉 **Spring Light**
油畫 Oil on Canvas
122x122cm 48x48inch
2021



喜上眉梢 No.1 Joy on Plum No.1
油畫 Oil on Canvas
155x157cm 61x61.8inch
2022



文明之殤 **Death of Civilization**
油畫 Oil on Canvas
56x71cm 22x28inch
2022



神仙圖 The Immortals
油畫 Oil on Canvas
76.6x76.6cm 30x30inch
2020



自畫像 Self Portrait
油畫 Oil on Canvas
76.6x76.6cm 30x30inch
2020

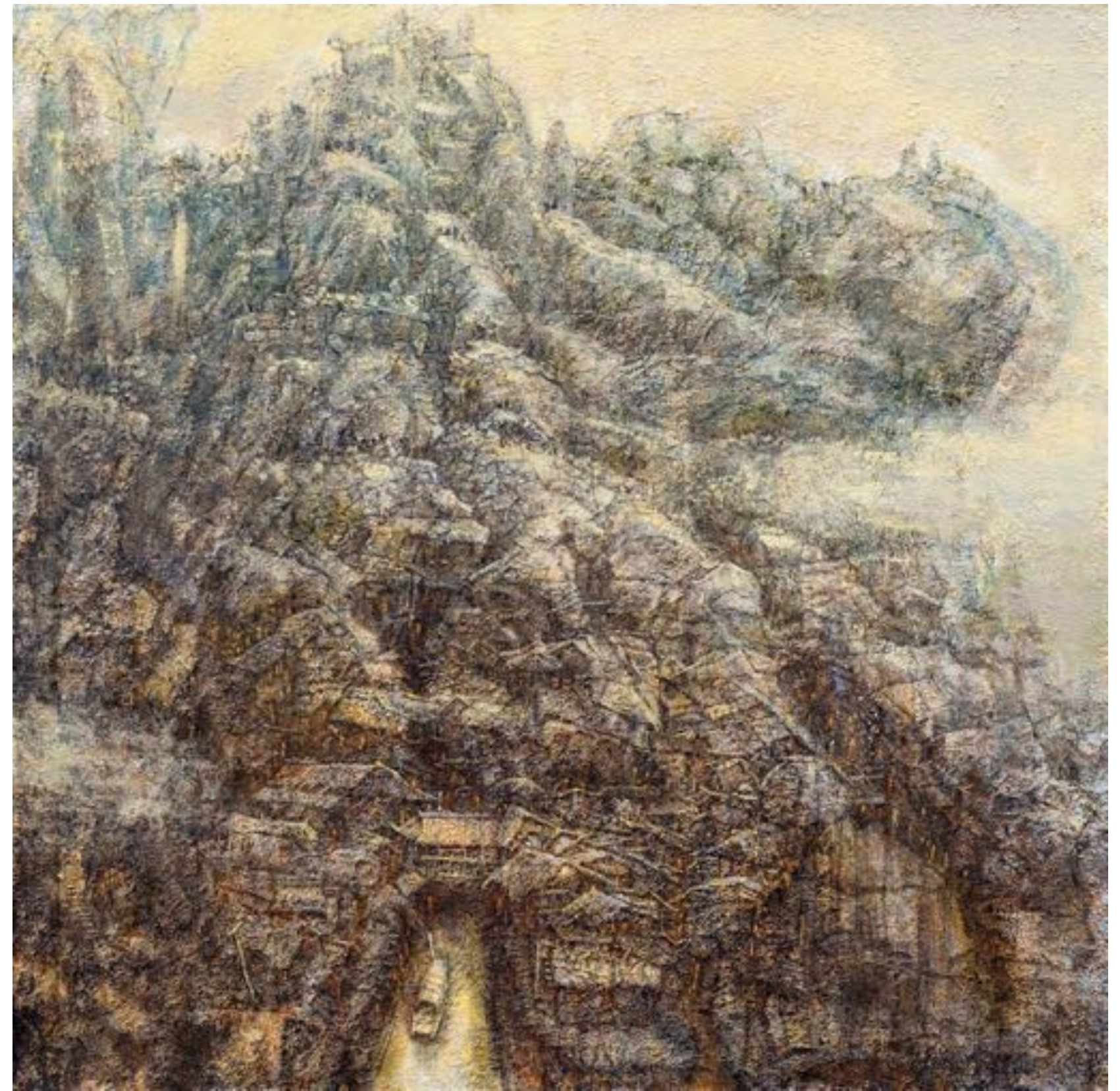


我從山中來 **Coming from the Mountains**

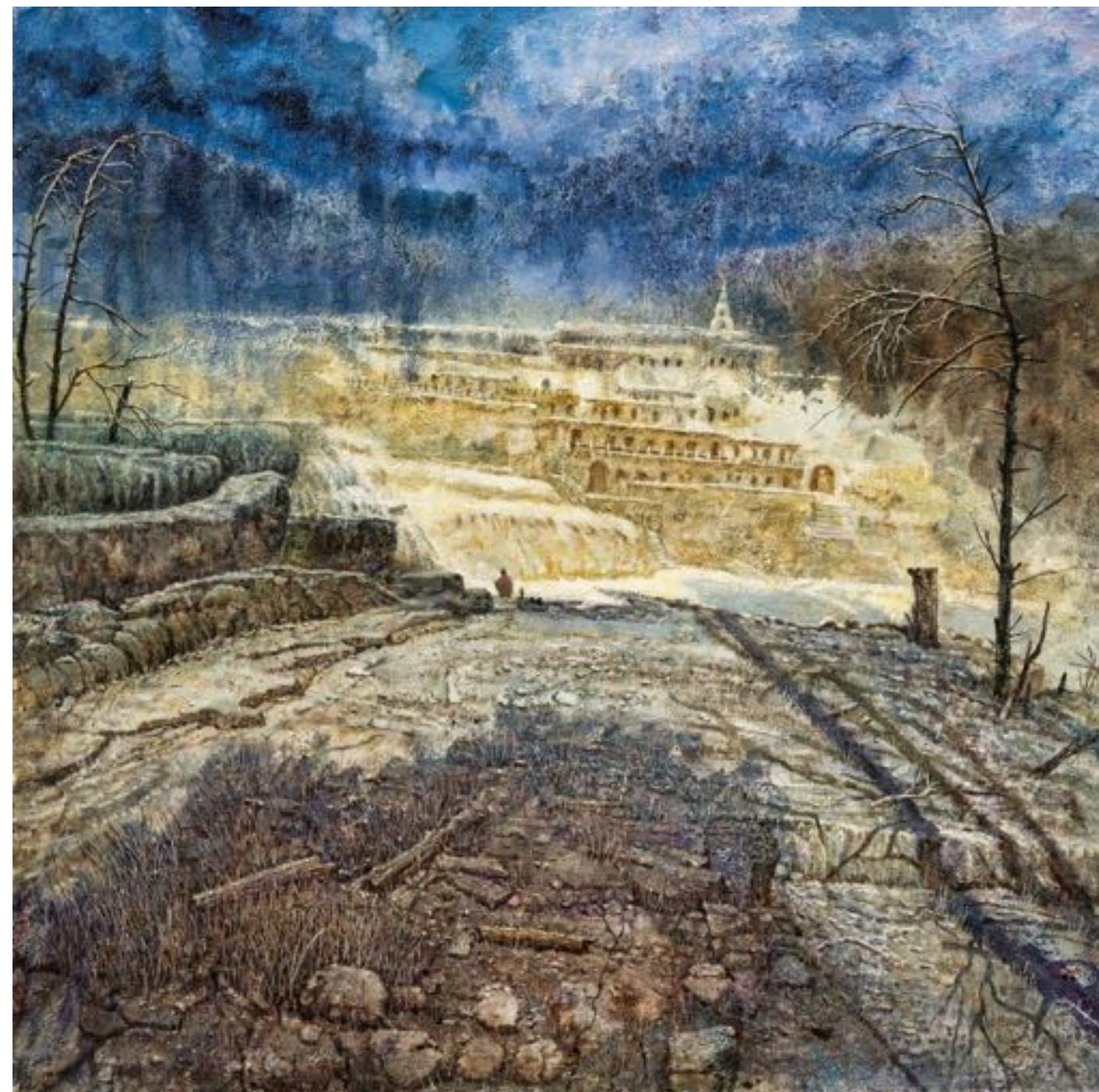
油畫 Oil on Canvas

76.6x76.6cm 30x30inch

2020



朝聖之路 Camino de Santiago
油畫 Oil on Canvas
76.6x76.6cm 30x30inch
2021



泊 **Anchor**

油畫 Oil on Canvas

88x110cm 34.6x43.3inch

2022





古村雪 Snow in the Ancient Village

油畫 Oil on Canvas

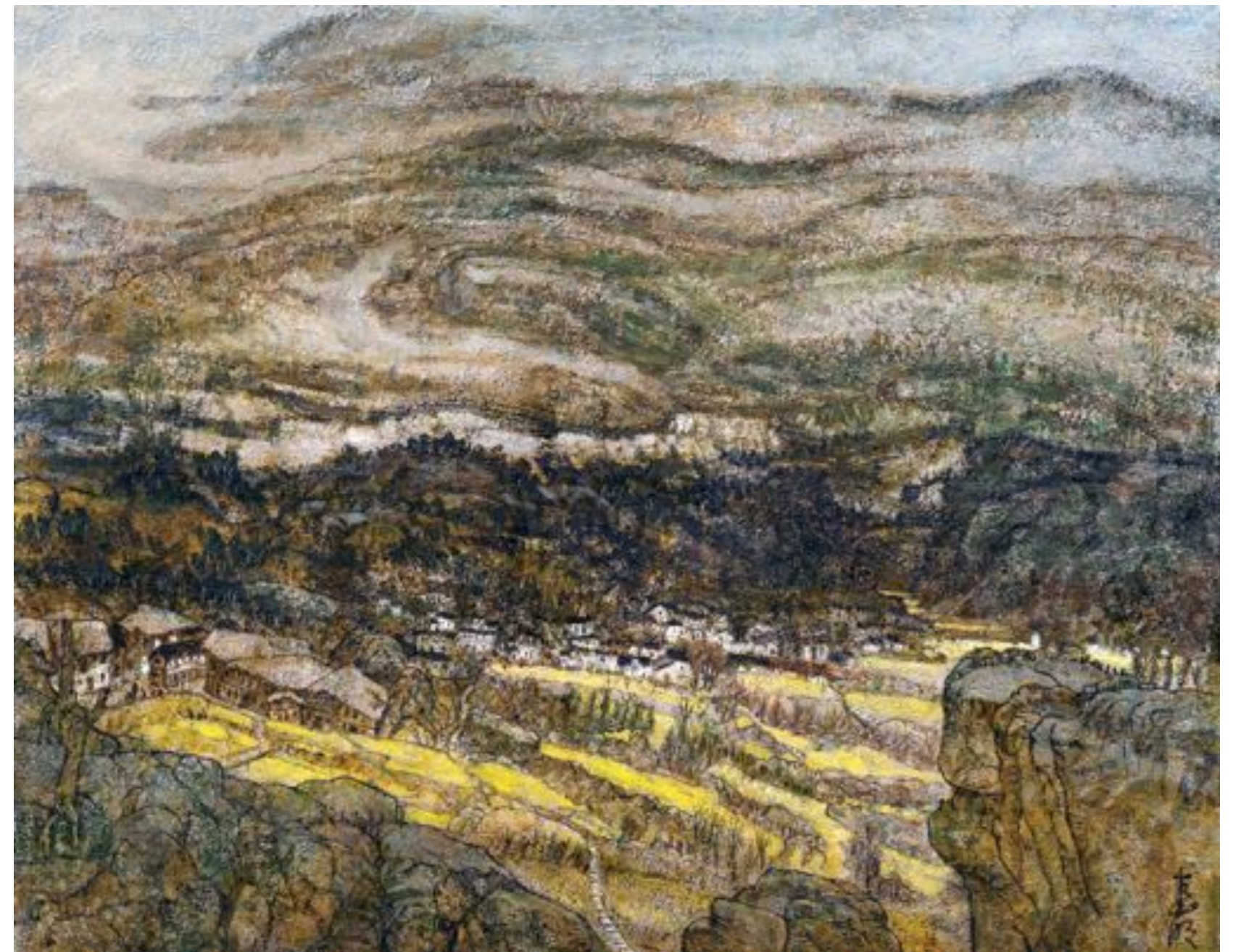
100x74cm 39.4x29inch

2020

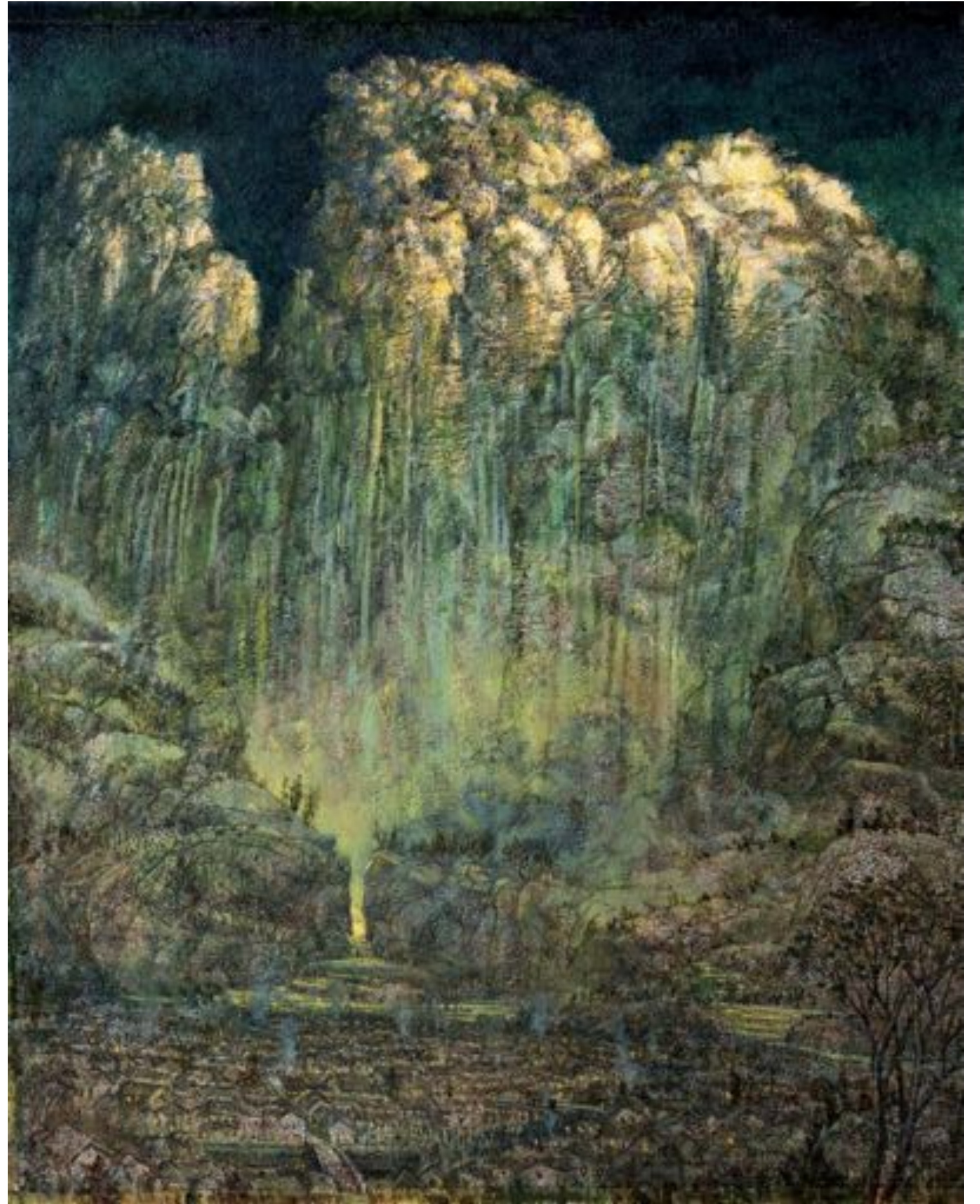


晚炊 A Quiet Evening
油畫 Oil on Canvas
77x102cm 30.3x40inch
2019

春寒 **Spring Chills**
油畫 Oil on Canvas
100x80cm 39.4x31.5inch
2022



北山浸日 Sunlight on the Peak
油畫 Oil on Canvas
100x80cm 39.4x31.5inch
2020

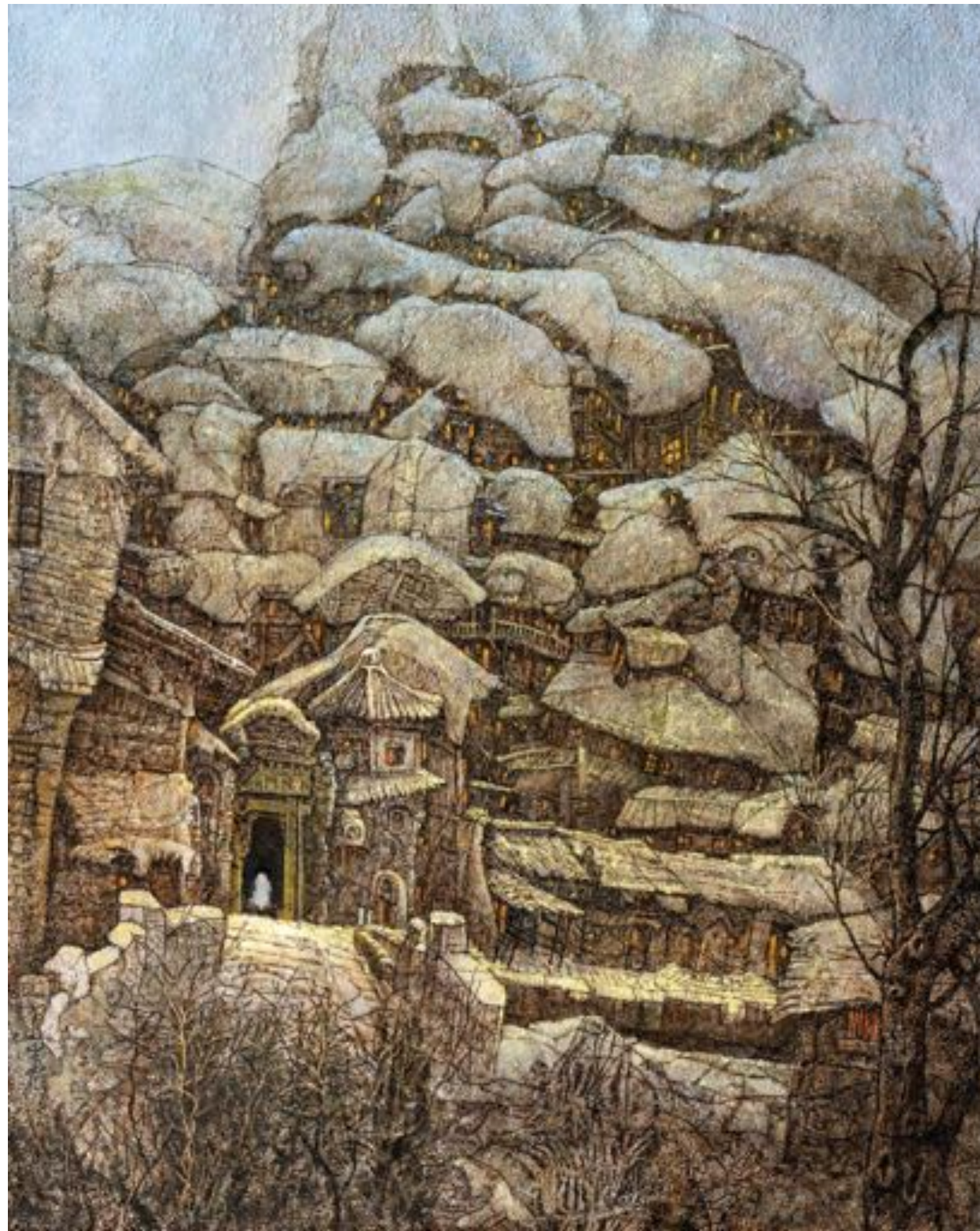


通天寨 No.5 Heavenly Village No.5

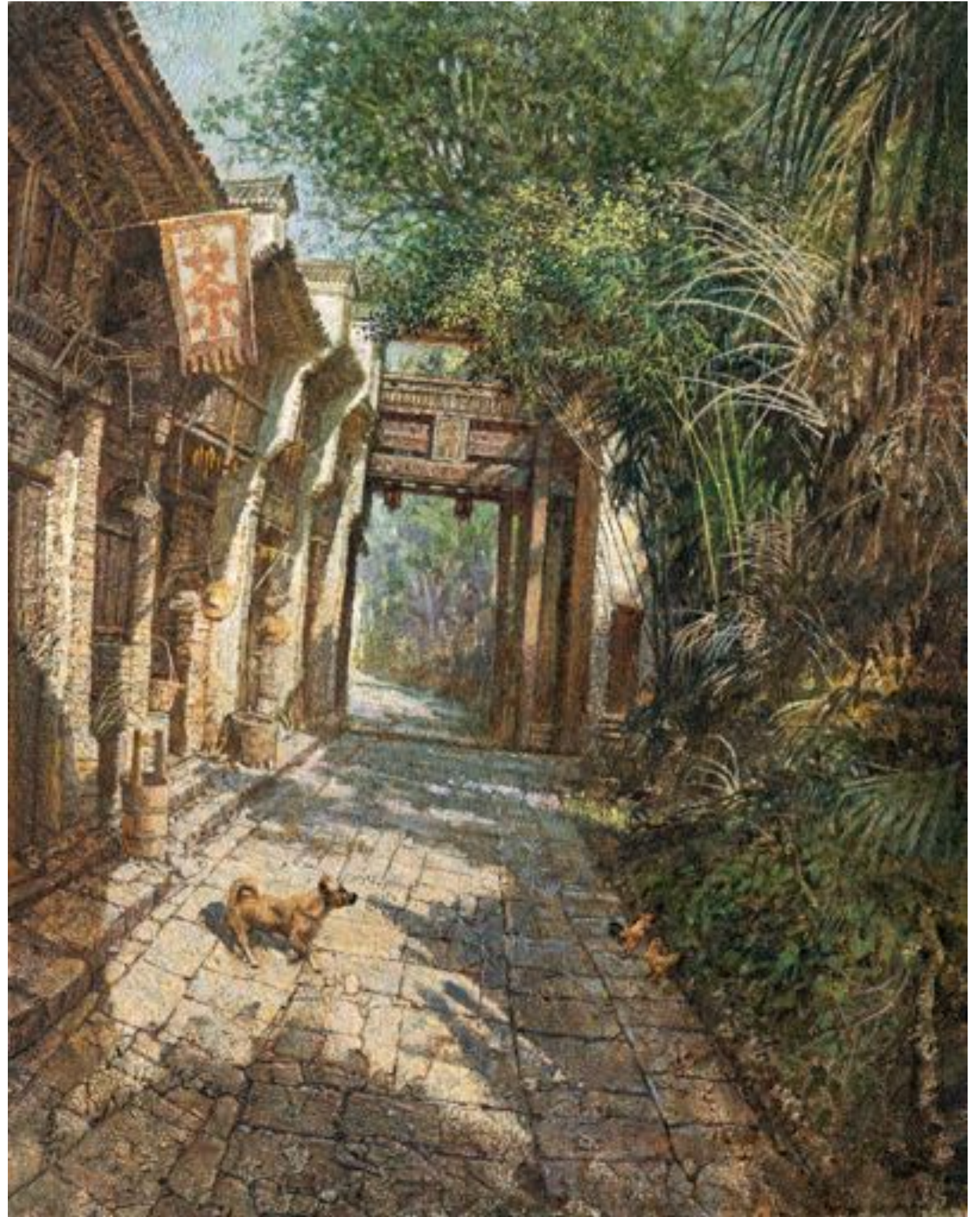
油畫 Oil on Canvas

100x80cm 39.4x31.5inch

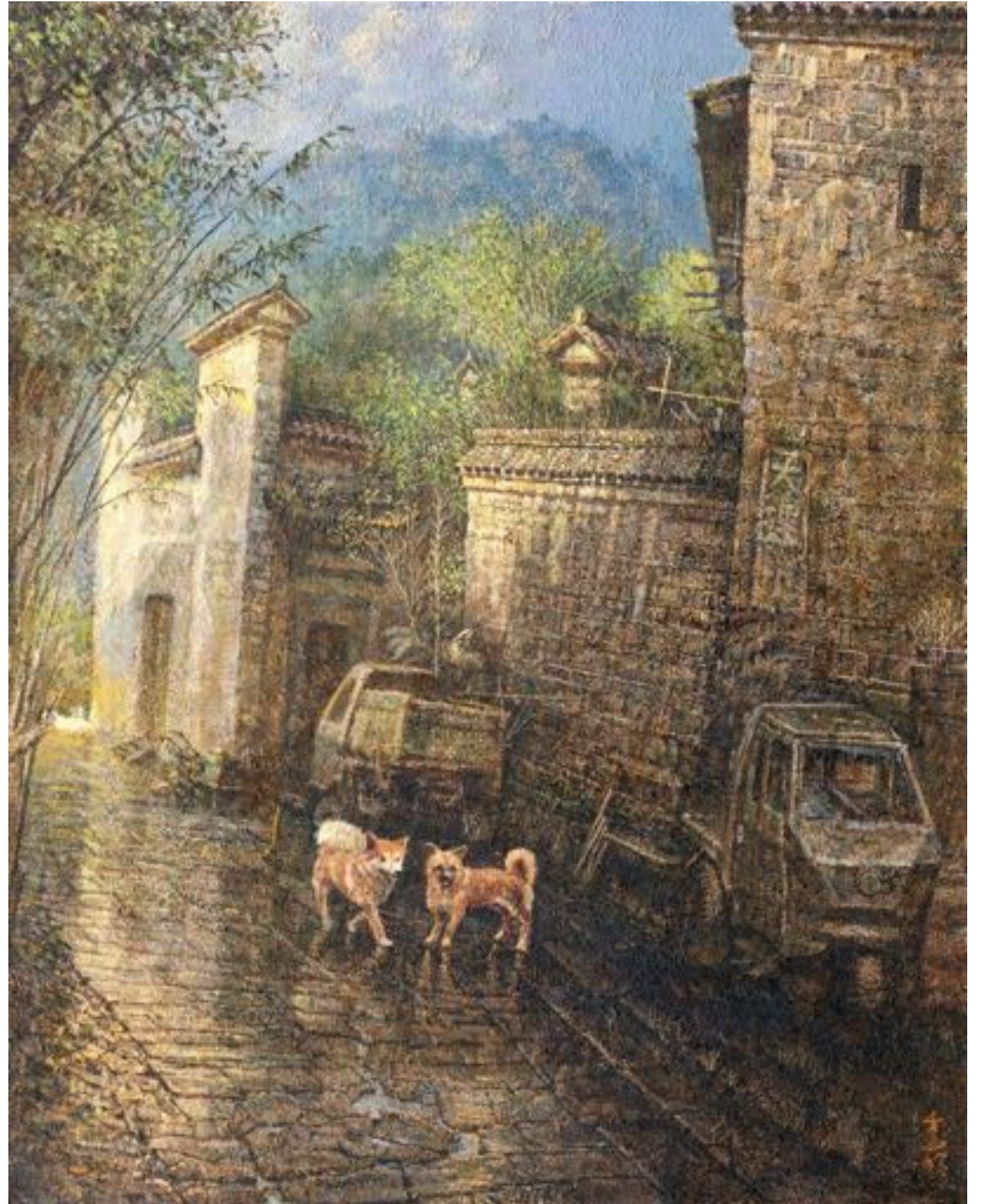
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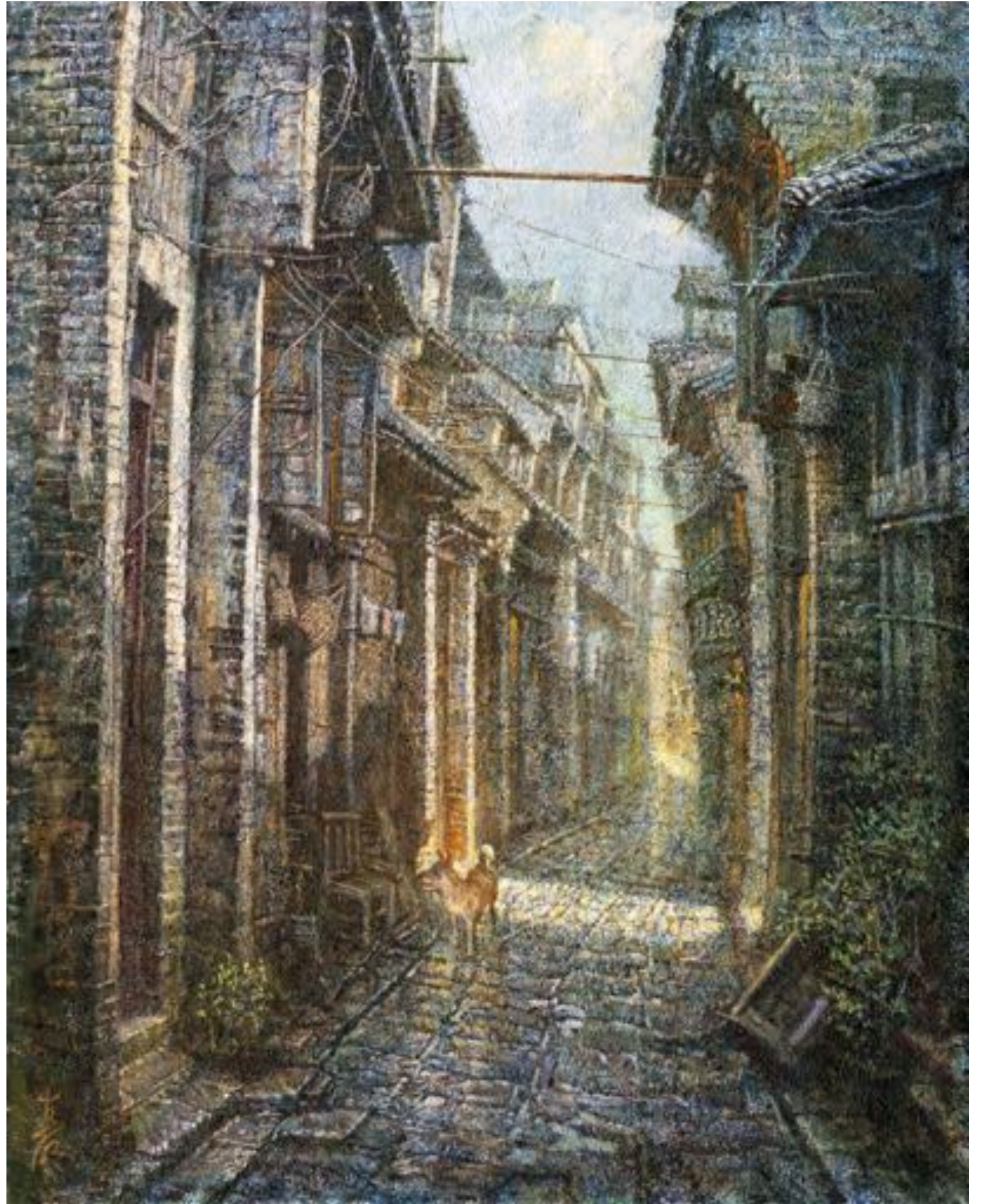
篁嶺小街 **Little Alley**
油畫 Oil on Canvas
100x80cm 39.4x31.5inch
2019



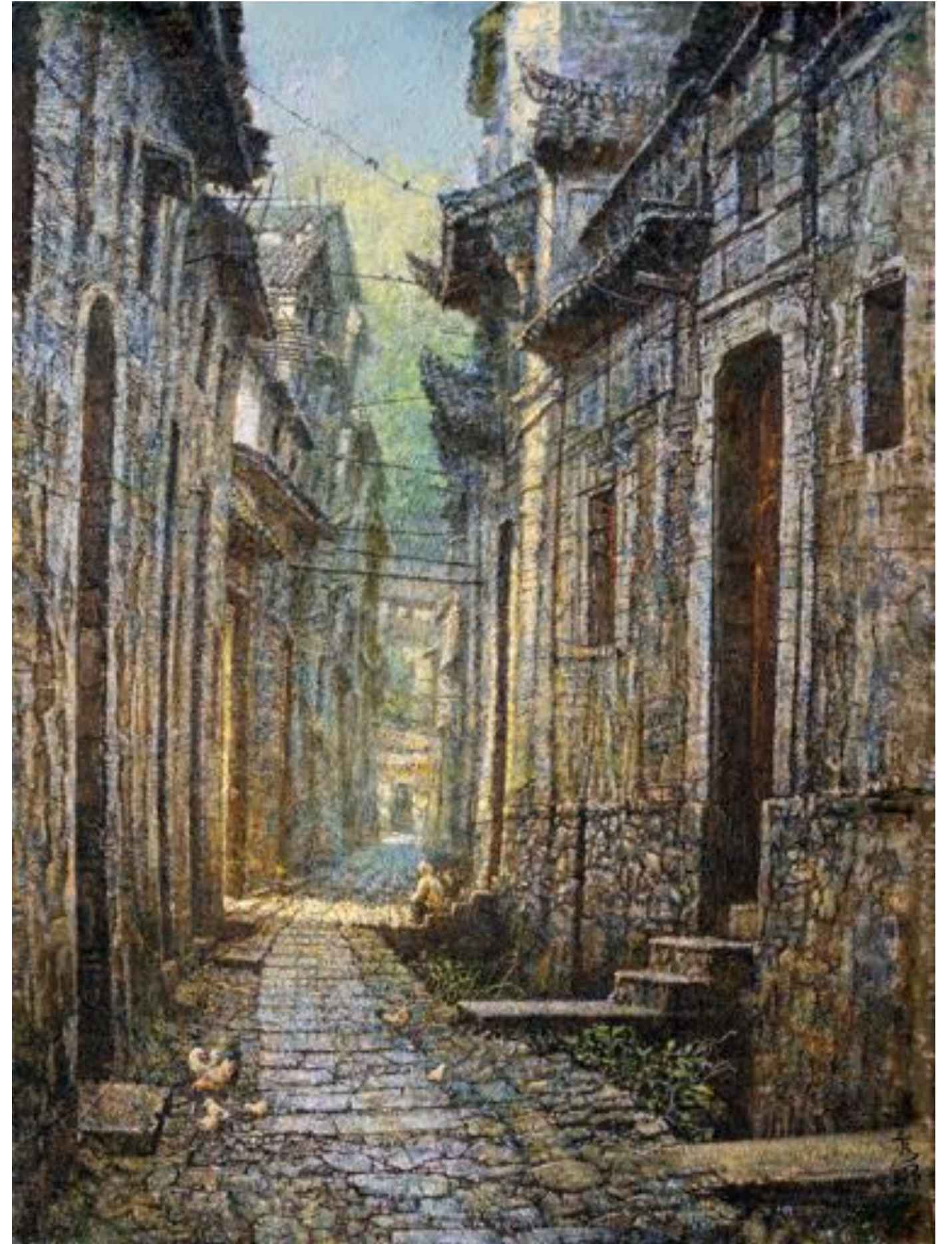
寒雨 Cool Rain
油畫 Oil on Canvas
100x80cm 39.4x31.5inch
2019



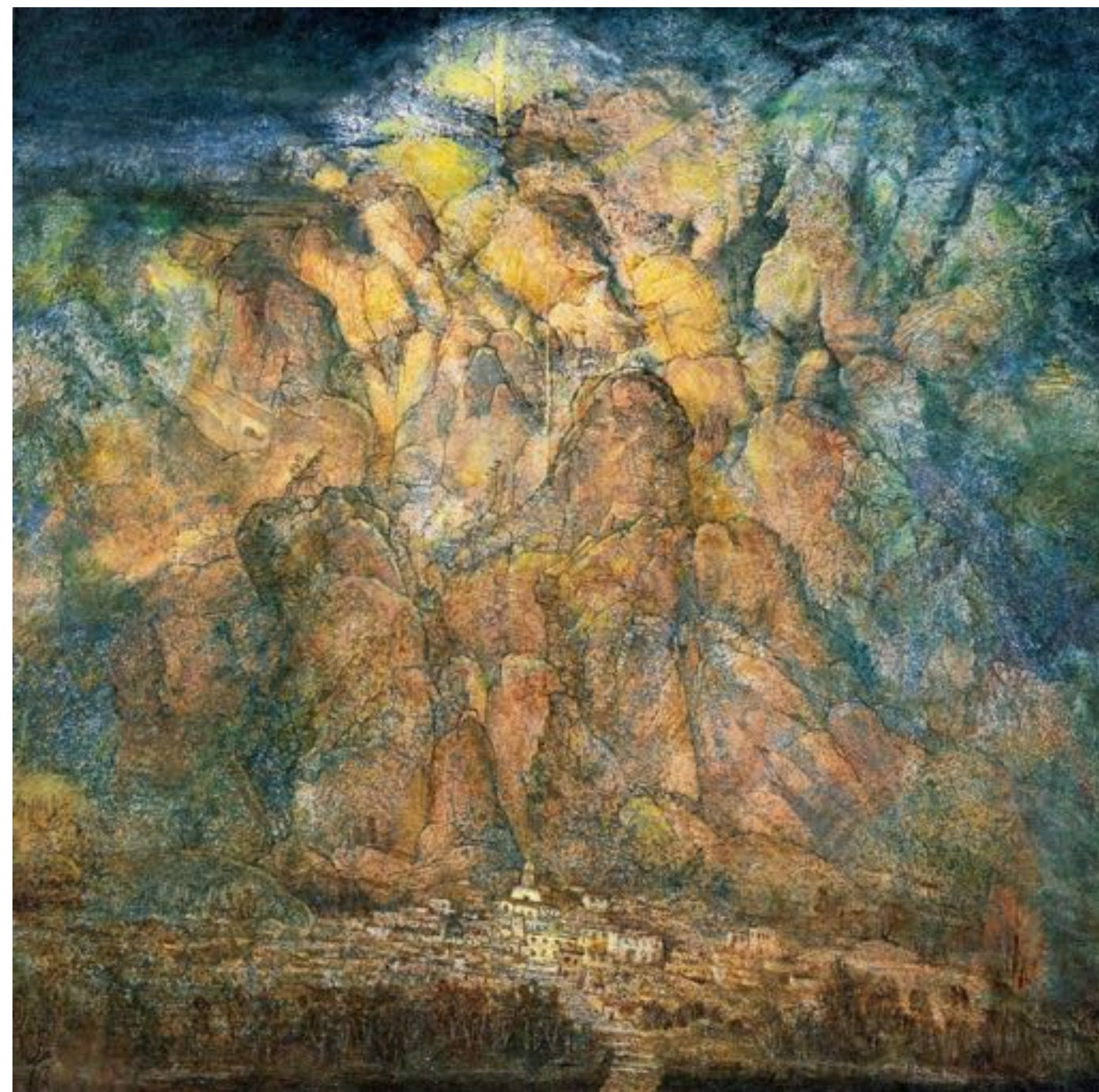
古巷初晴 **Alley After Rain**
油畫 Oil on Canvas
100x80cm 39.4x31.5inch
2019



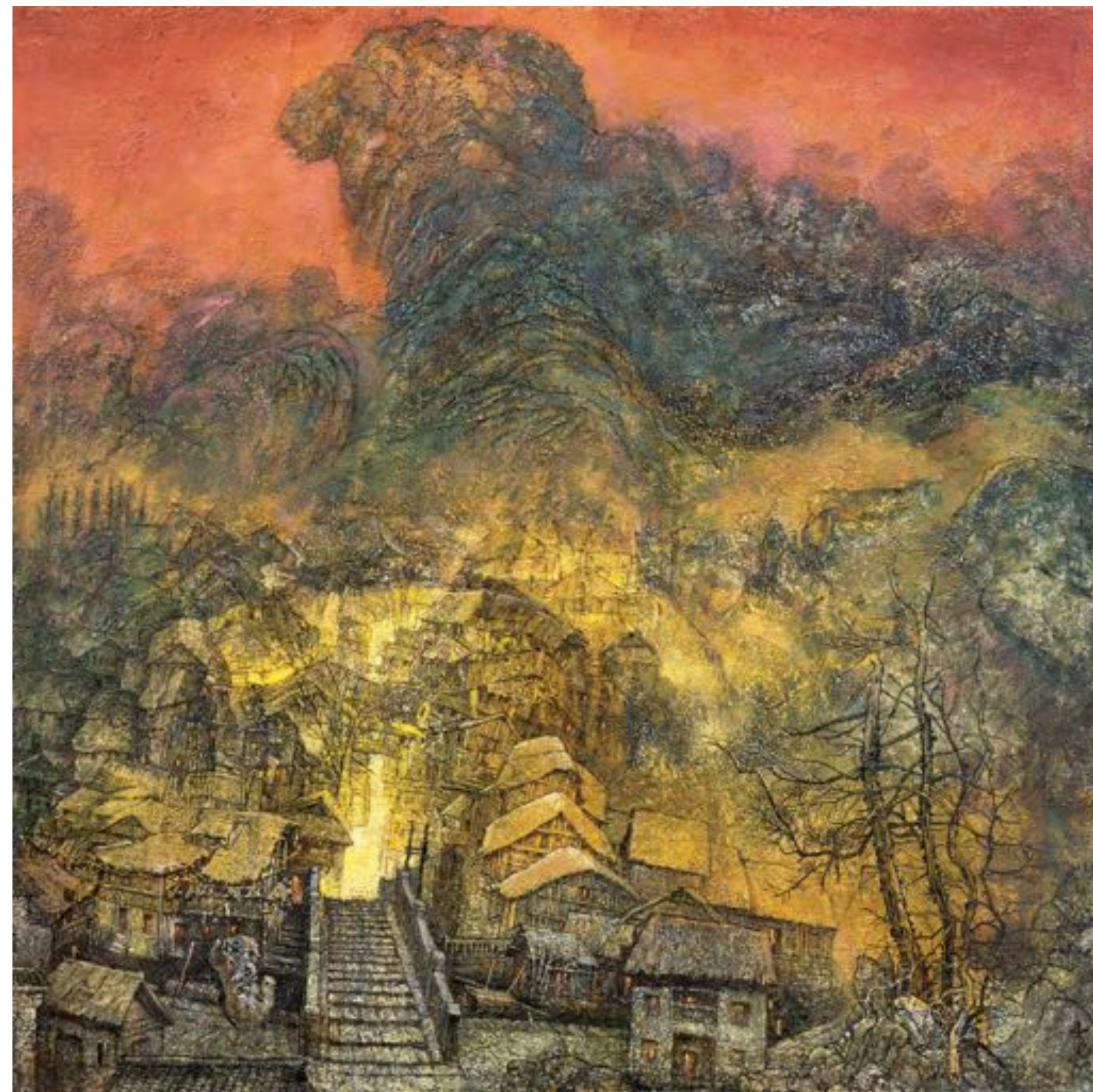
盼 Expecting
油畫 Oil on Canvas
77x105cm 30.3x41.3inch
2022



蕩山 Rocky Mountain
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



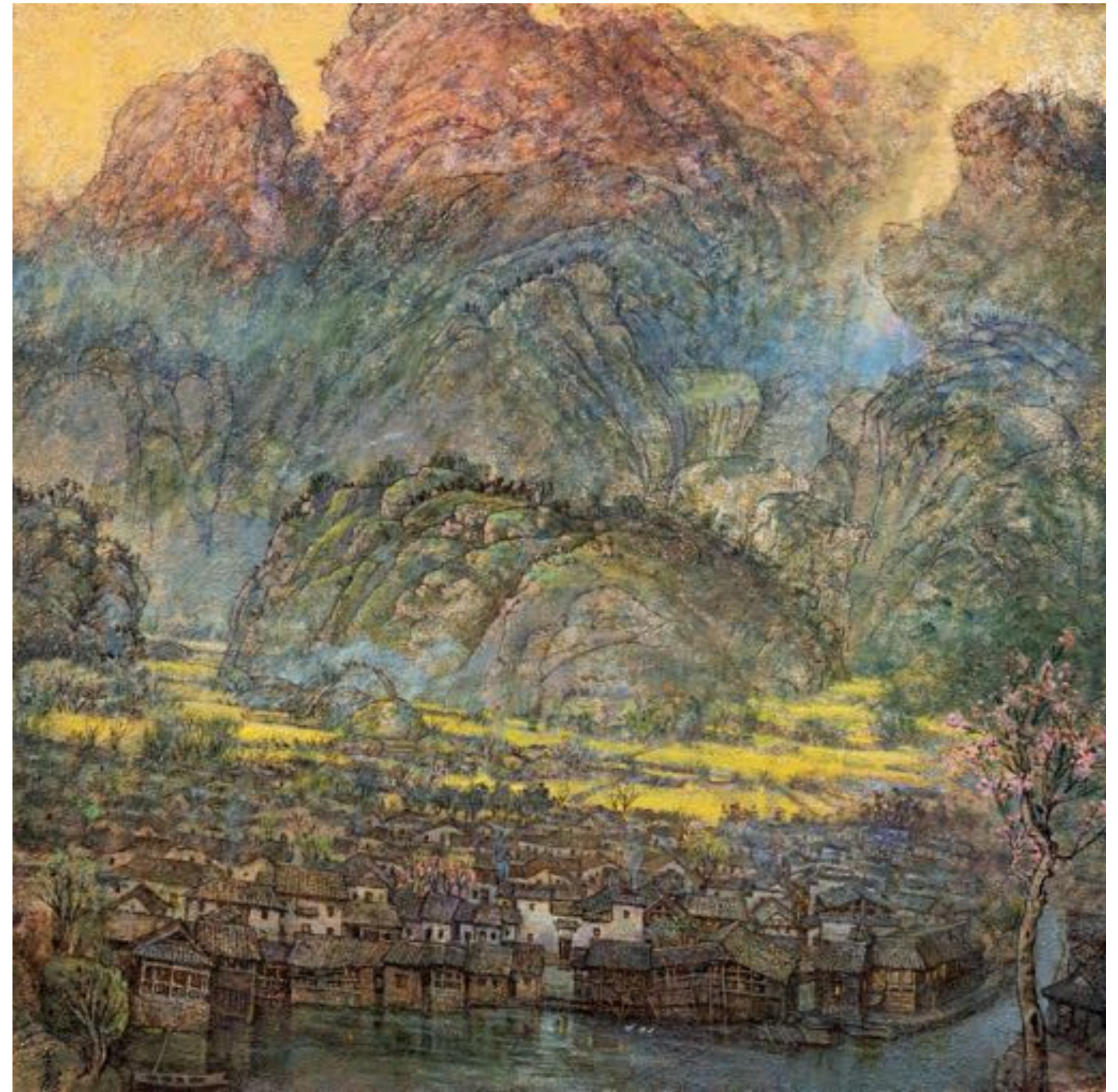
玄山 Mountain Village
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



春山 **Spring Mountain**
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



秋山 Autumn Mountain
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2020



晚山 Evening Mountain
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



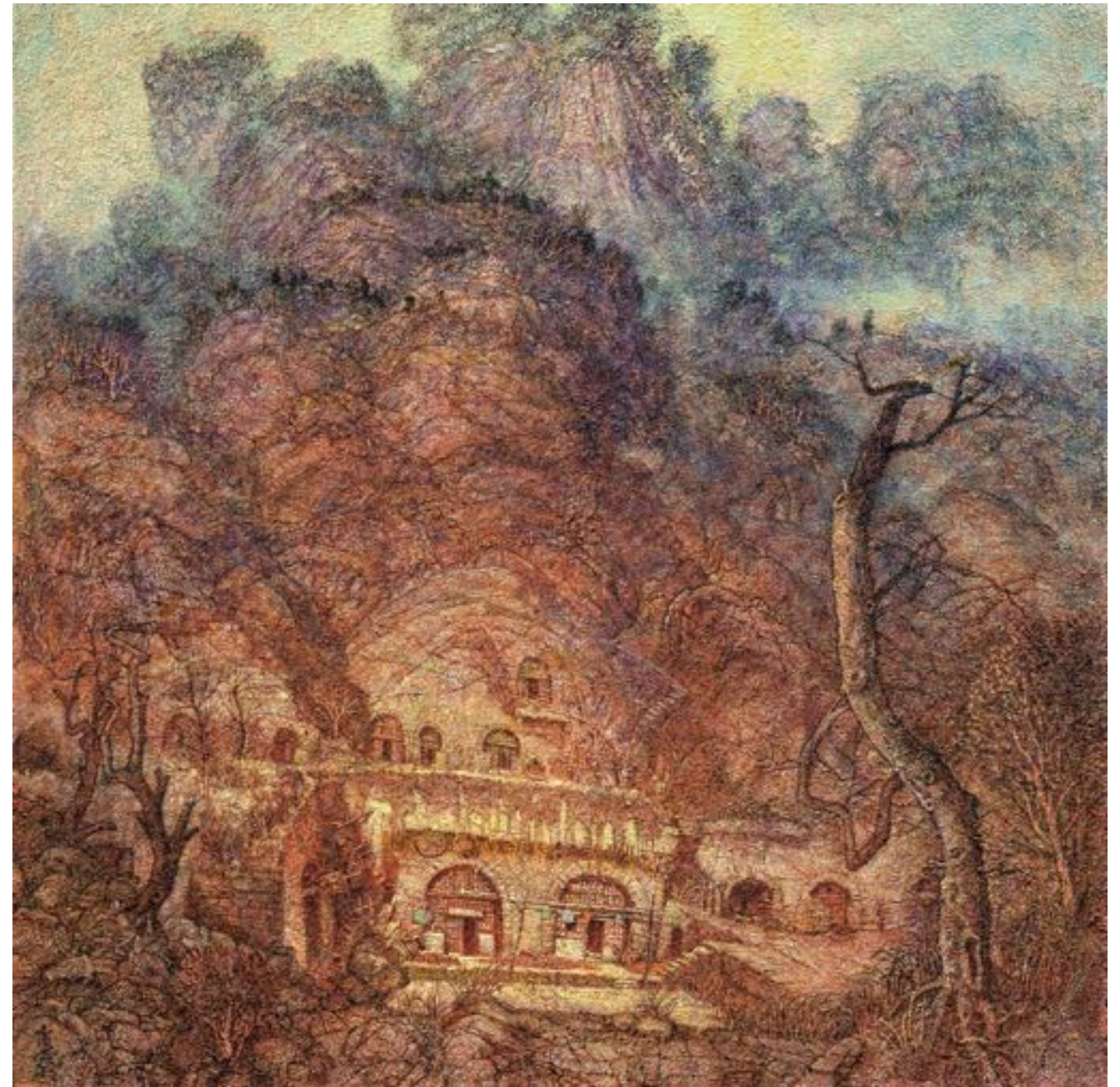
夔門印象 **Sunset in Kuimen**
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



山之暈 **Blue Mist**
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



山居圖 Mountain Residence
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2021



山頭斜照 **Sunset on the Peak**
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2020



助 Support

油畫 Oil on Canvas

108x126cm 42.5x49.6inch

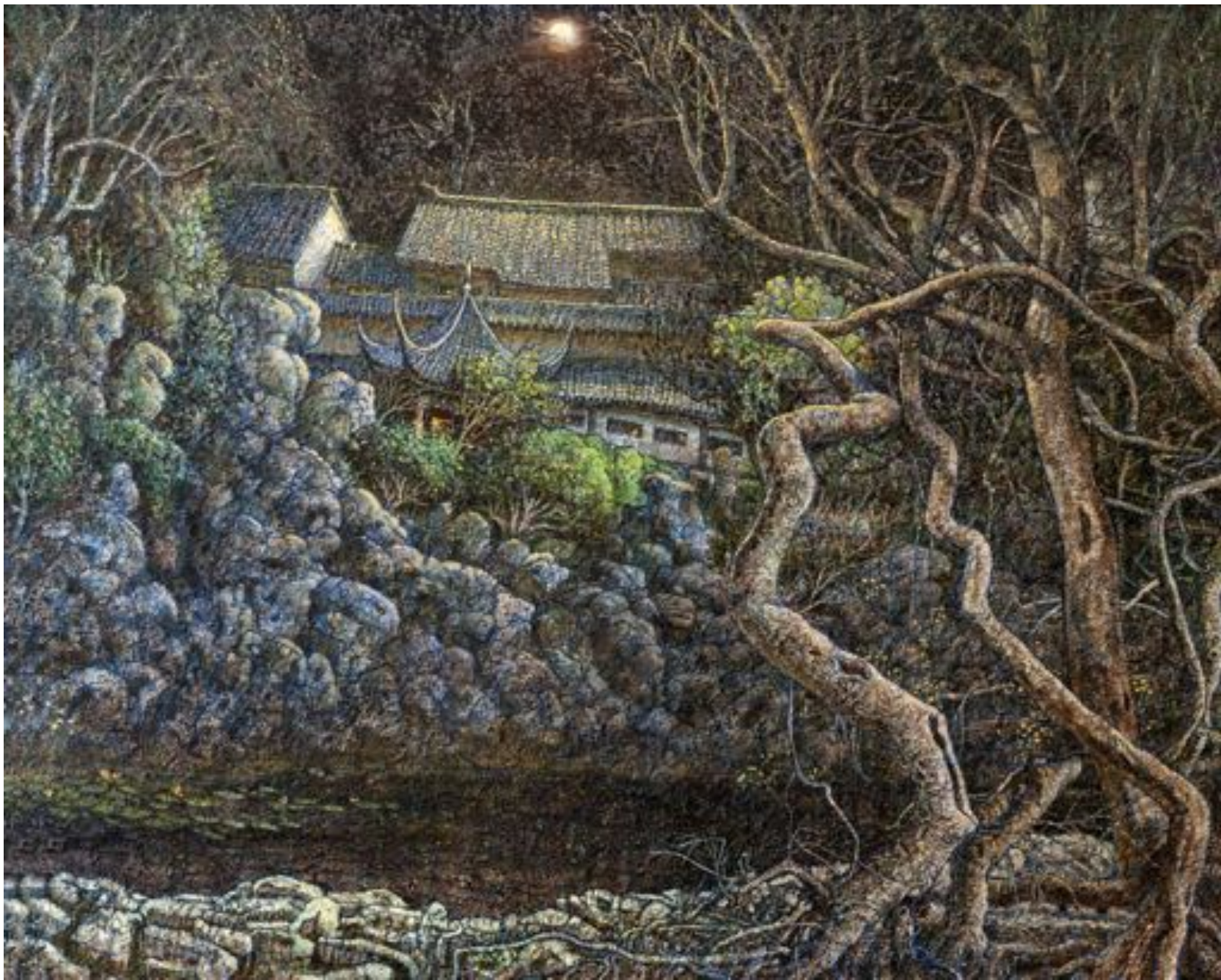
2018



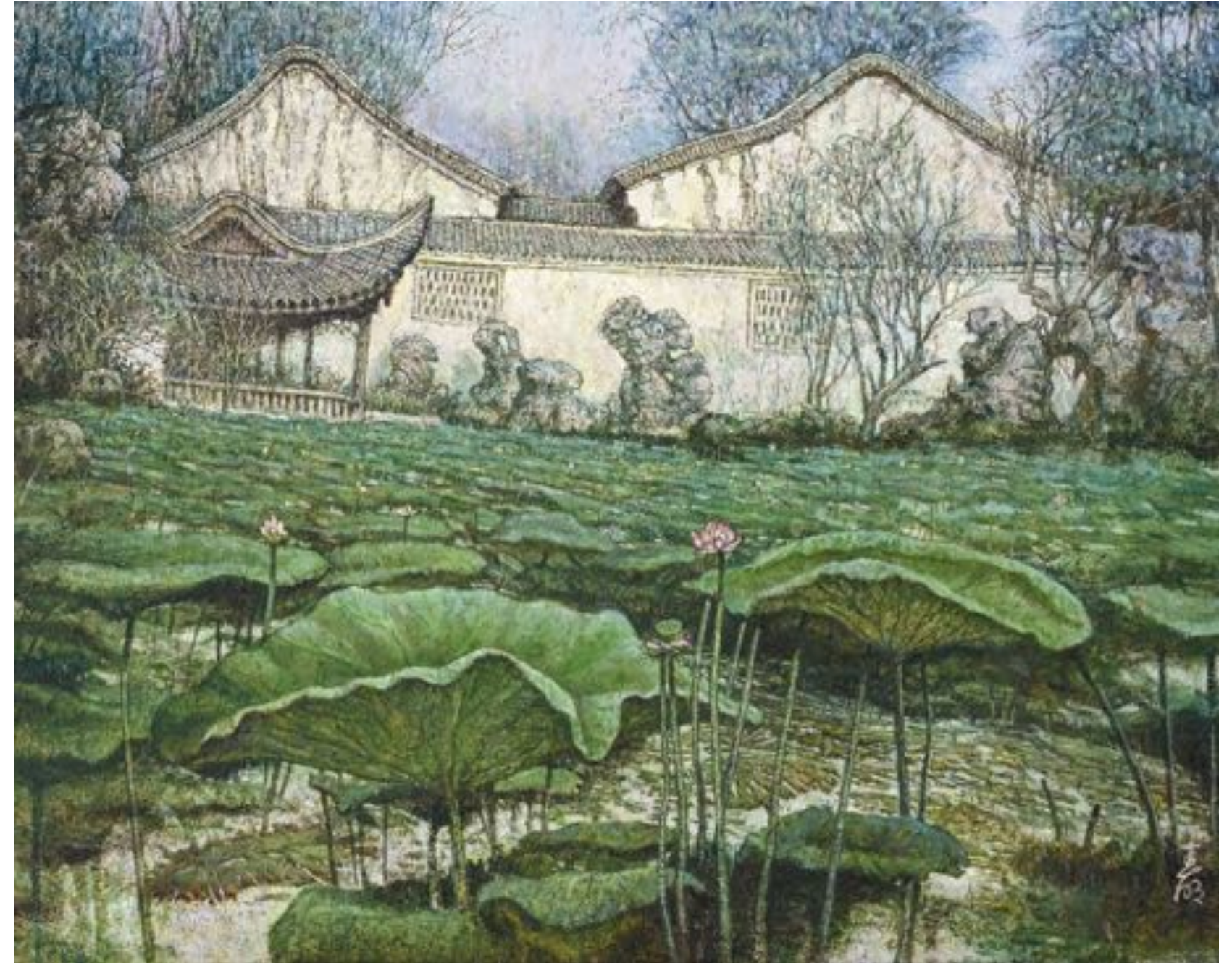
暈

油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2018





月梢 Moonlight
油畫 Oil on Canvas
78x96cm 30.7x37.8inch
2018



碧荷生幽 Summer Garden

油畫 Oil on Canvas

78x96cm 30.7x37.8inch

2018

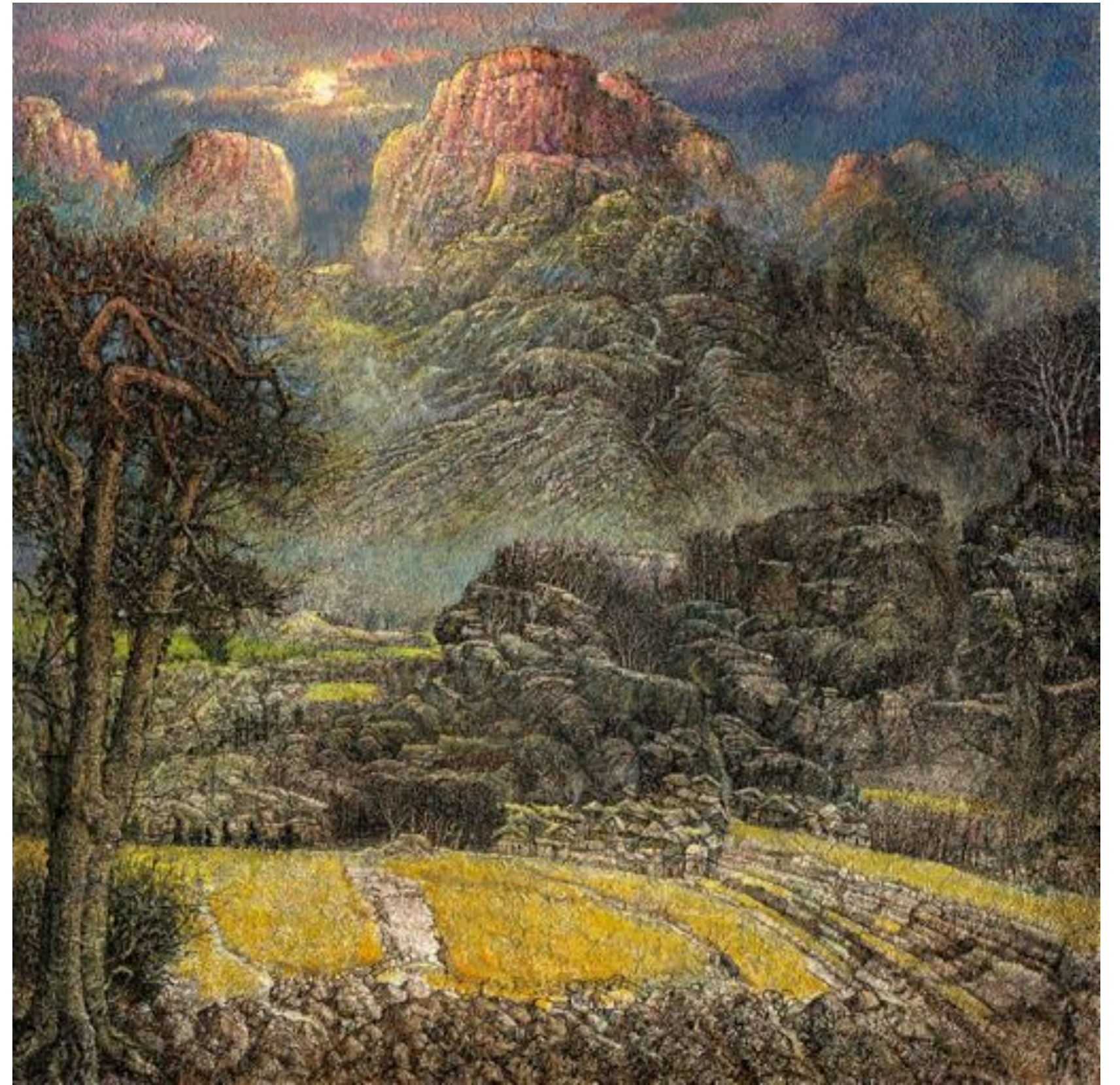
春山迎輝 **Spring Light**
油畫 Oil on Canvas
116x268cm 45.6x105.5inch
2018



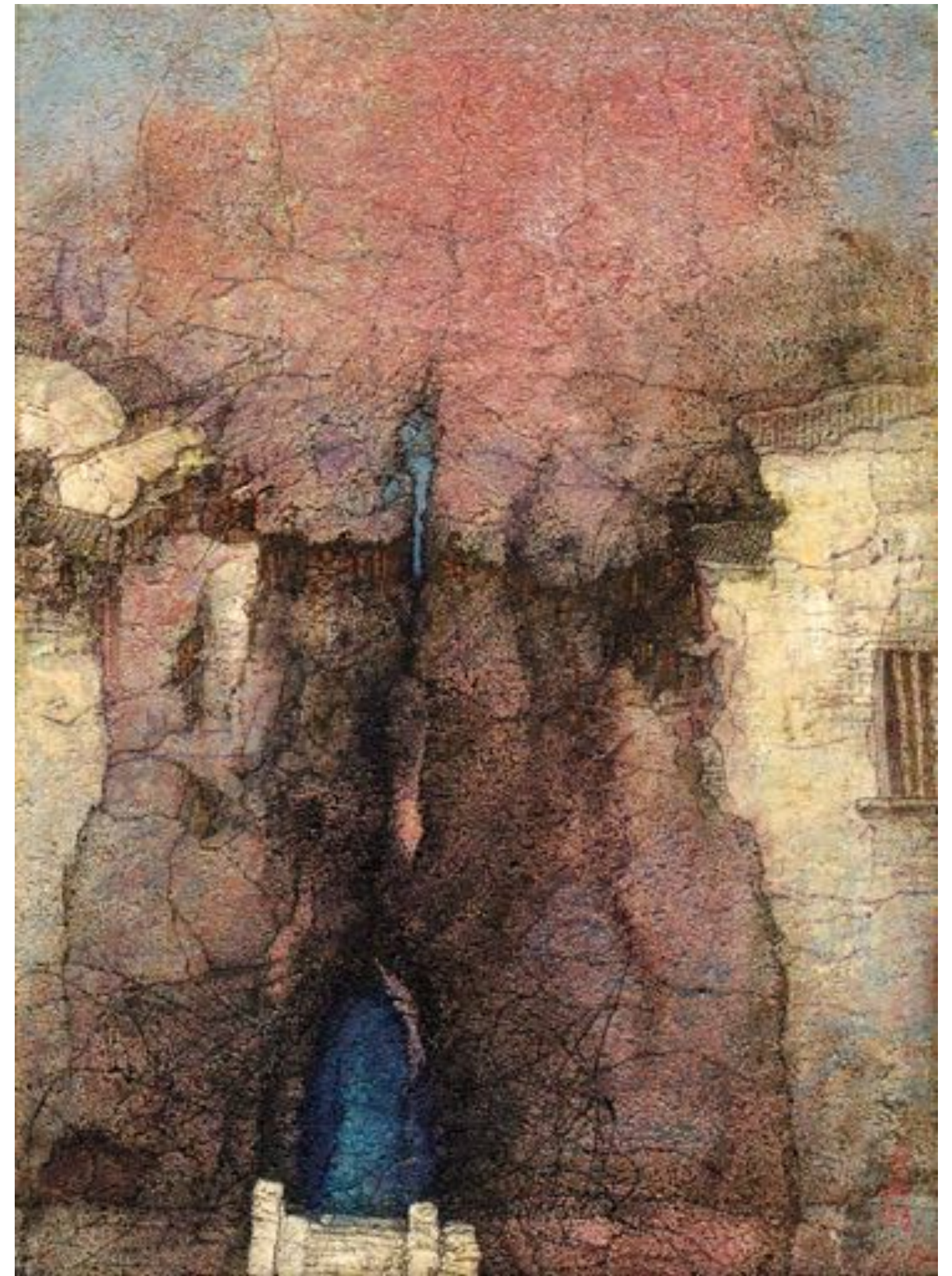
王質觀棋 Mountain of Go
油畫 Oil on Canvas
122x122cm 48x48inch
2019



秋山銜月 Autumn Moon
油畫 Oil on Canvas
122x122cm 48x48inch
2019



蟲洞 No.2 Tunnel of Unknown No.2
油畫 Oil on Canvas
90x122cm 35.4x48inch
2019

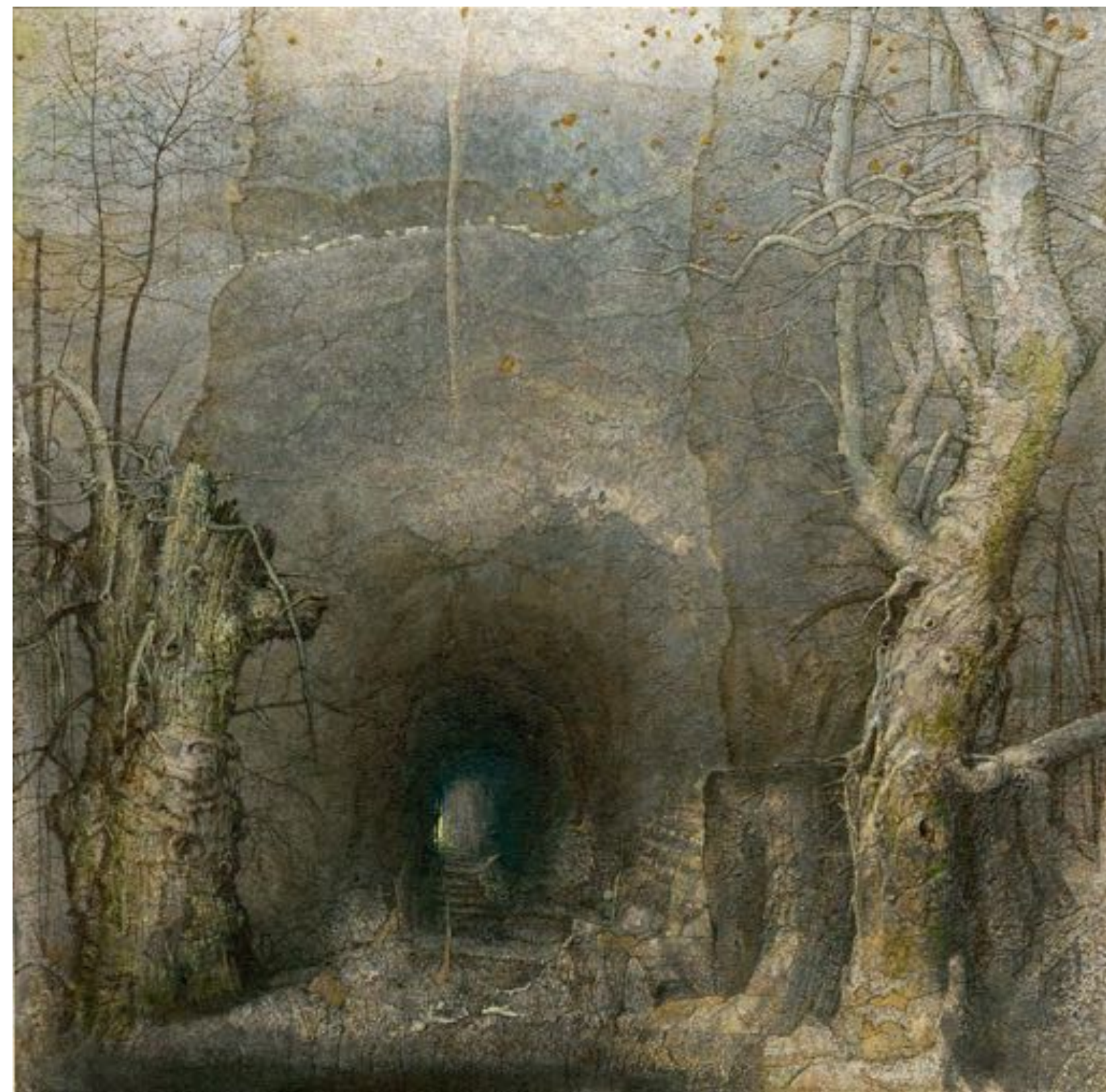


蟲洞 No.1 Tunnel of Unknown No.1

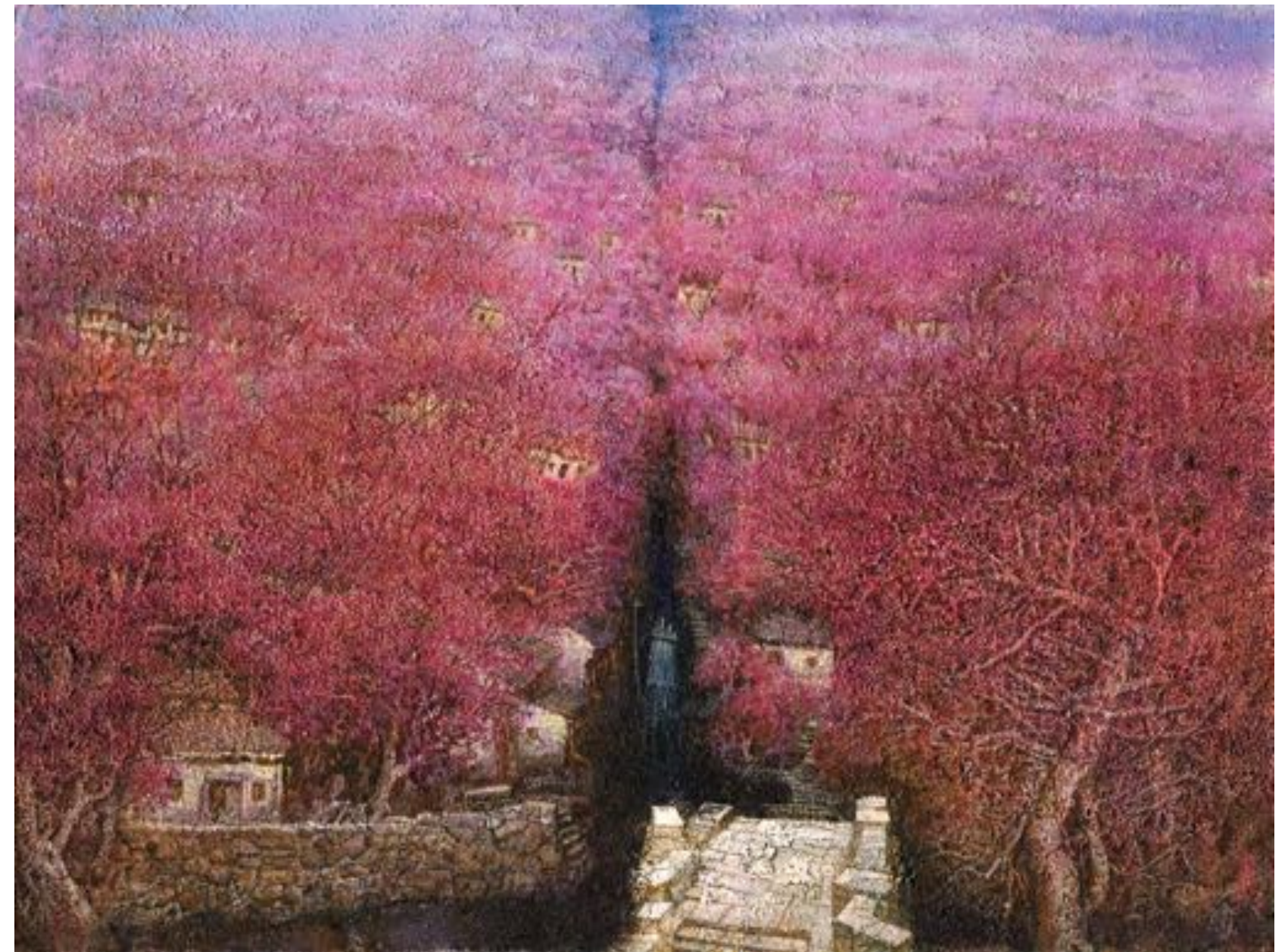
油畫 Oil on Canvas

122x122cm 48x48inch

2018



花之隙 Crevise of Flowers
油畫 Oil on Canvas
90x120cm 35.4x47.2inch
2018

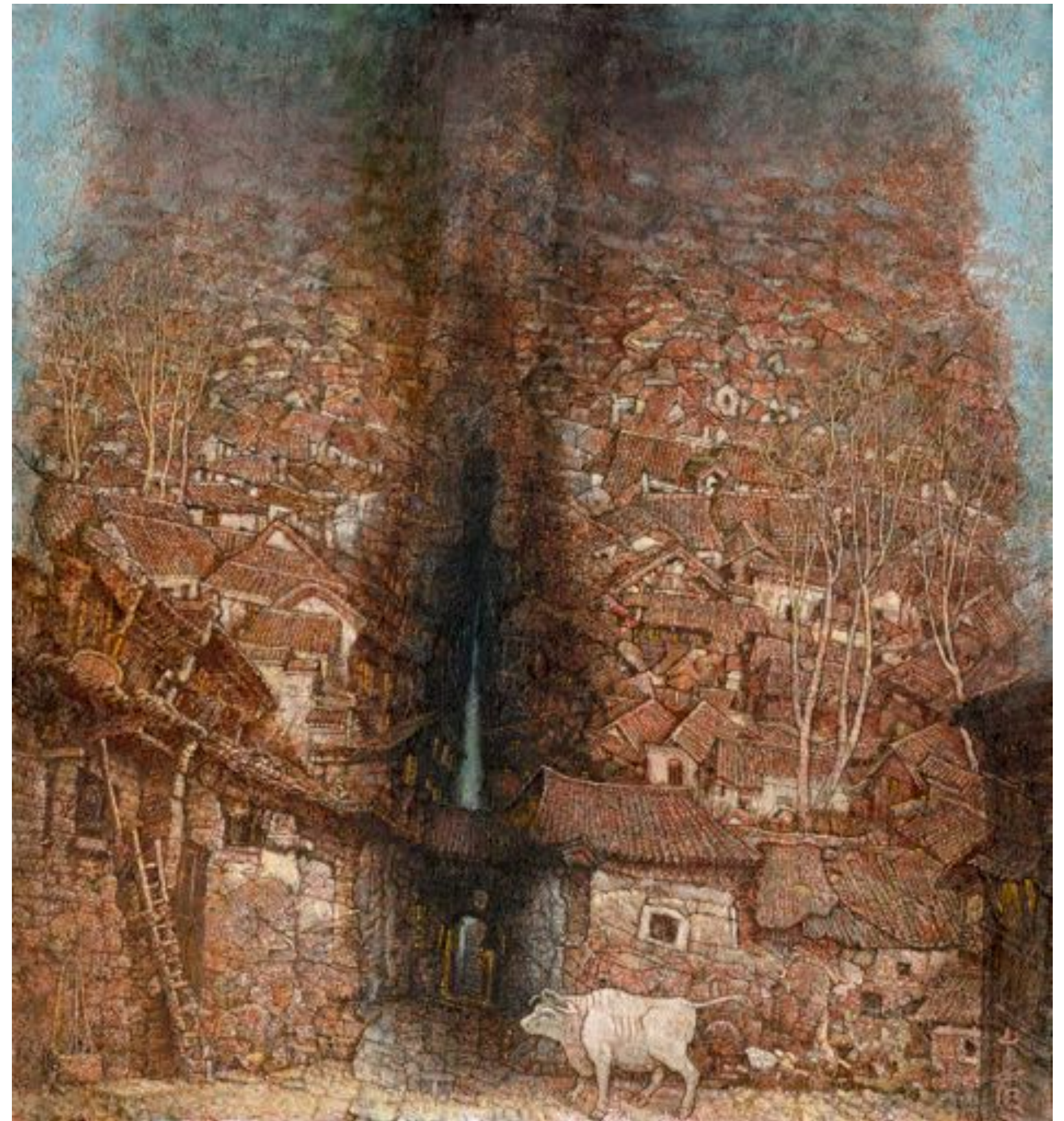


蟲洞 No.3 Tunnel of Unknown No.3

油畫 Oil on Canvas

122x152cm 48x59.8inch

2018



平行空間 **Parallel Spaces**

油畫 Oil on Canvas

122x90cm 48x35.4inch

2018

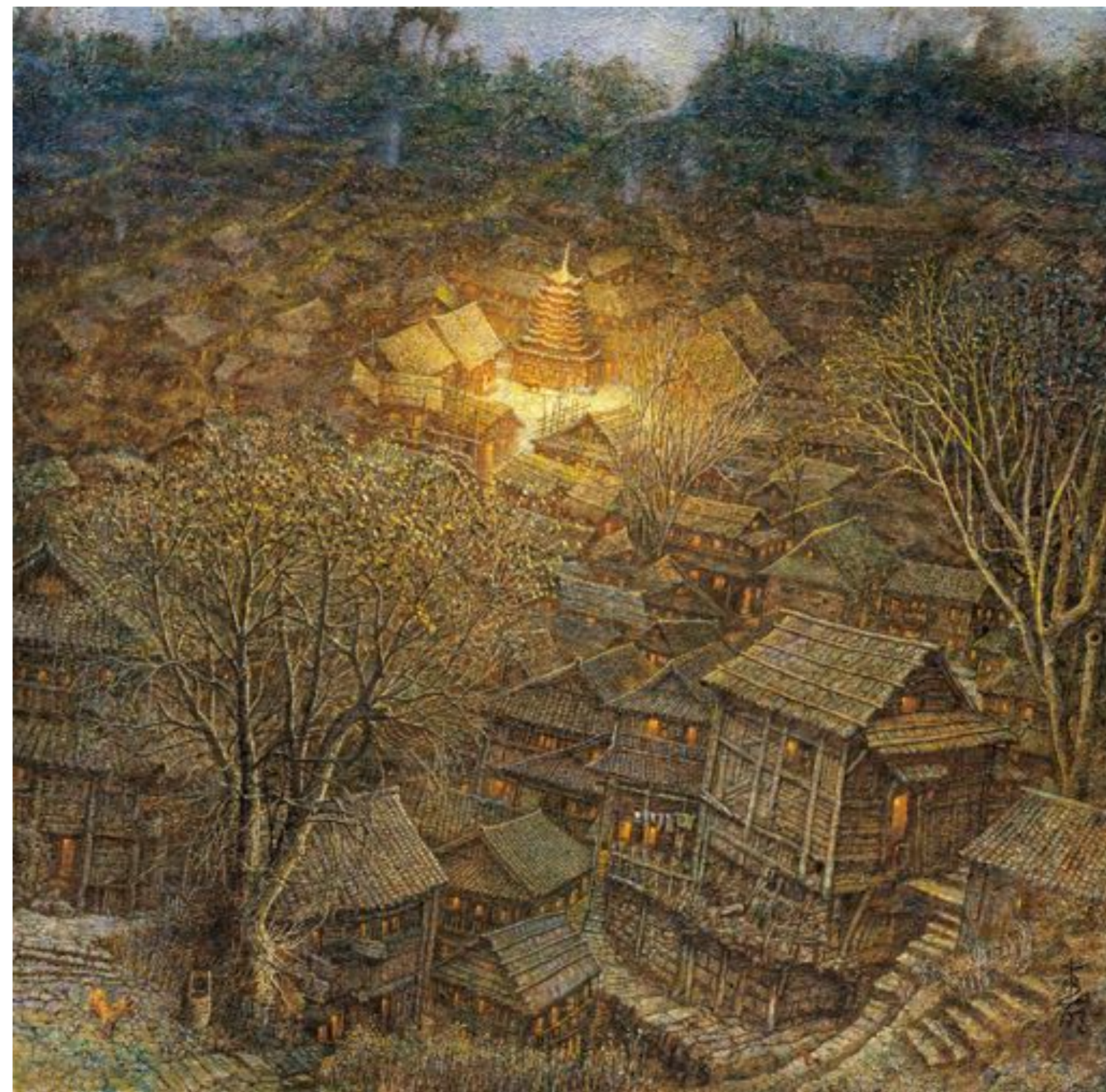


侗寨夜 Dong Stockaded Village at Night

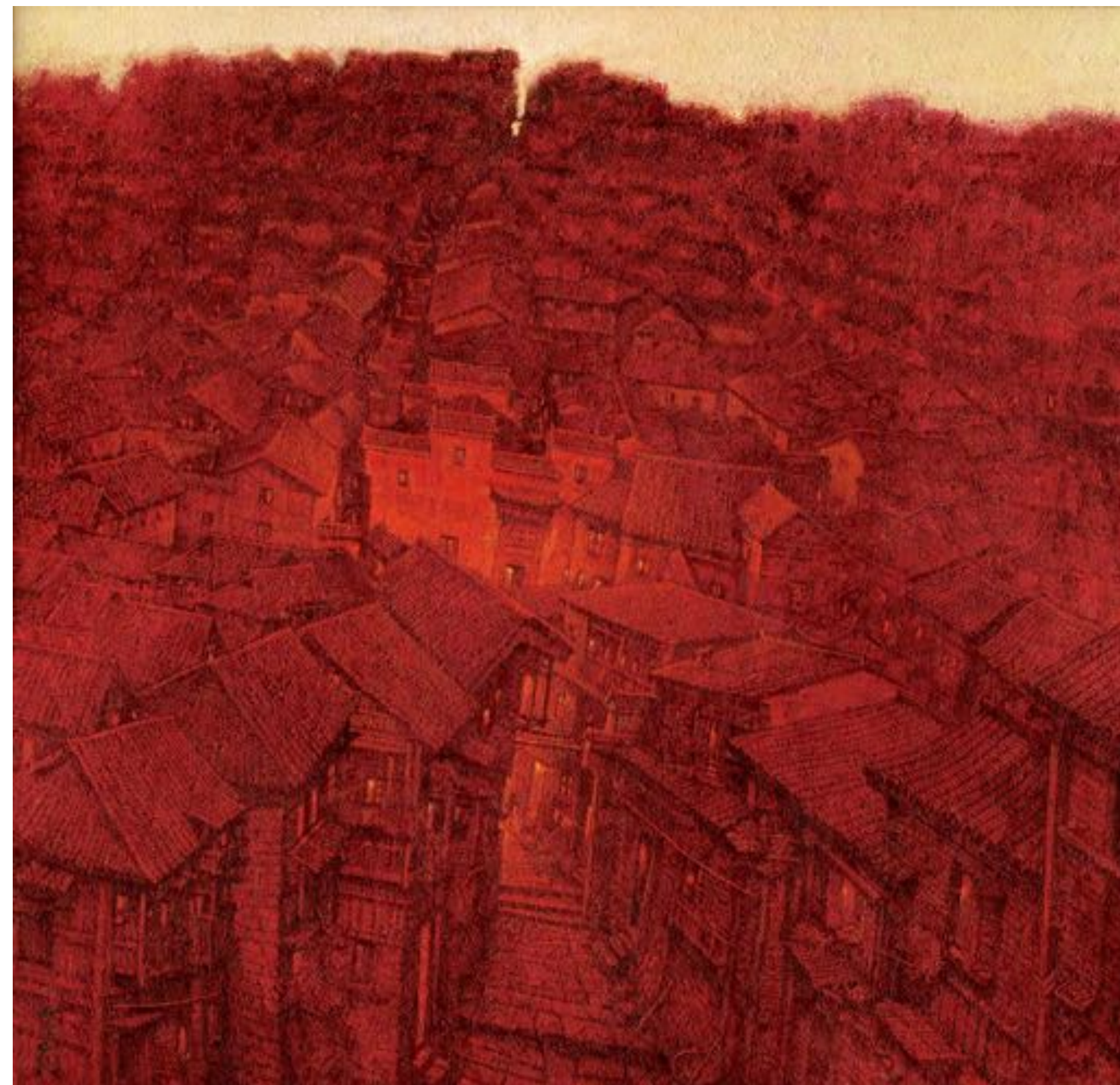
油畫 Oil on Canvas

122x122cm 48x48inch

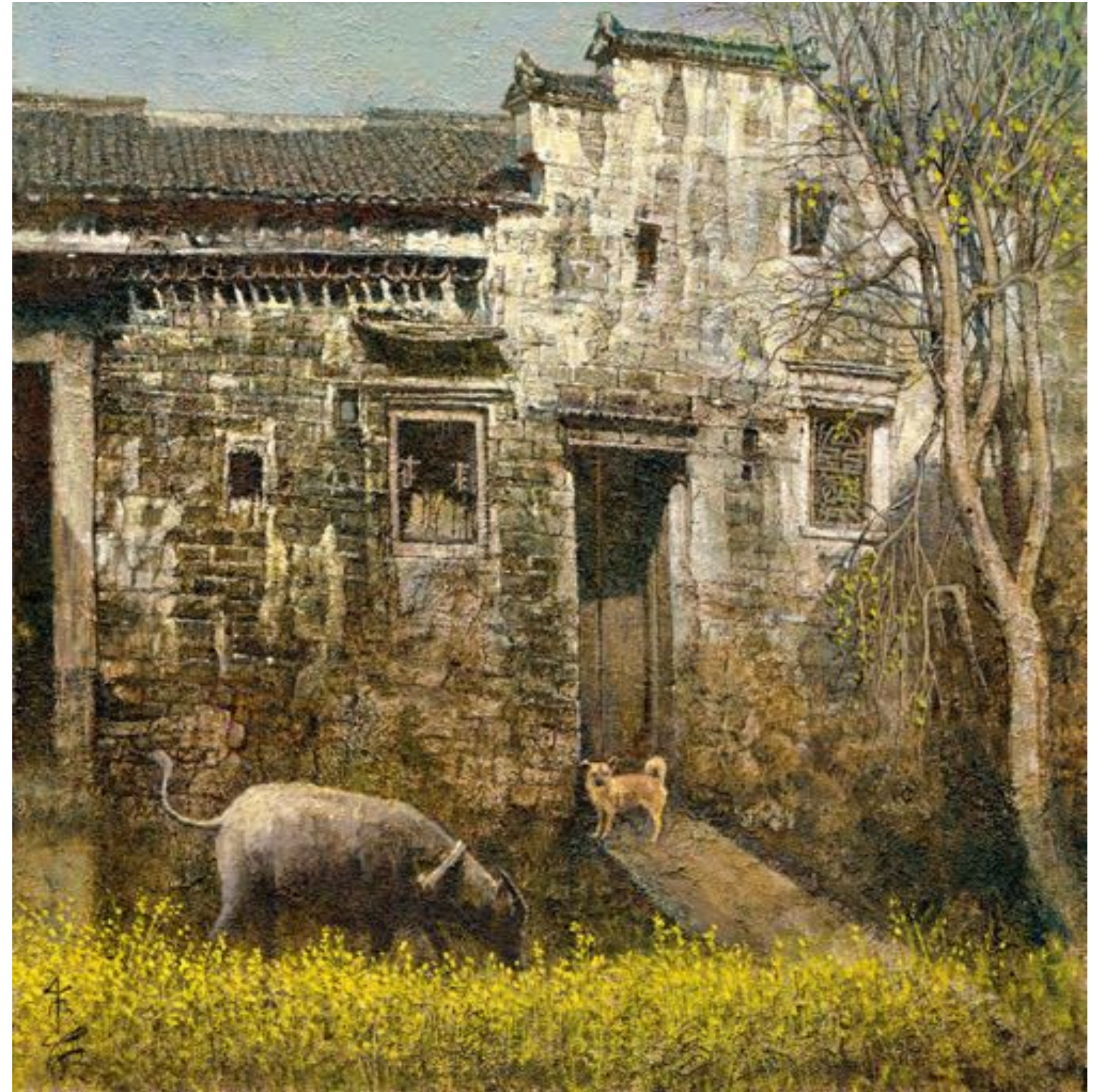
2018



故鄉 **Hometown**
油畫 Oil on Canvas
122x122cm 48x48inch
2018



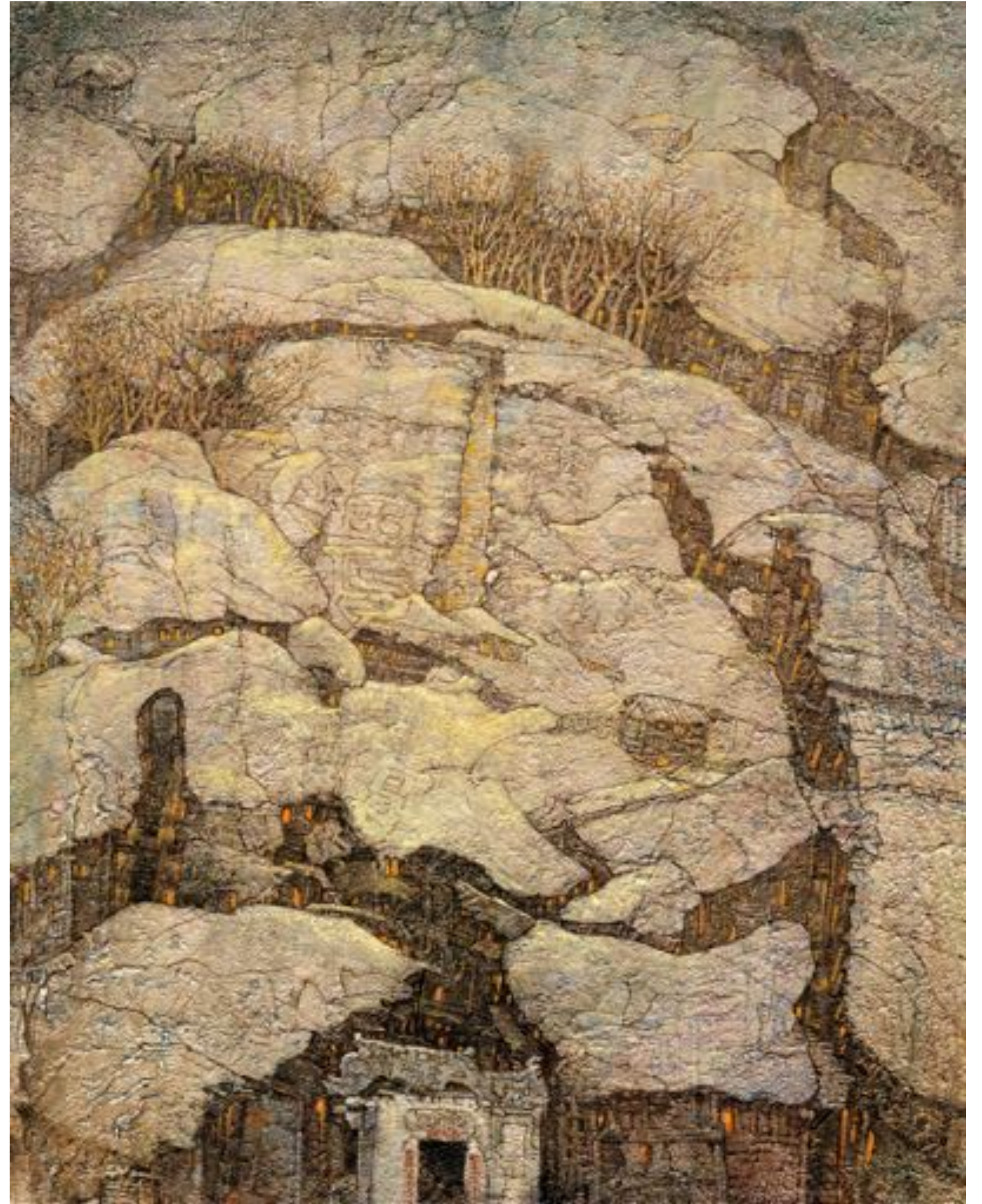
歸 **Return Home**
油畫 Oil on Canvas
80x100cm 31.5x39.4inch
2018



源山 Mountain of Origin
油畫 Oil on Canvas
100x100cm 39.4x39.4inch
2018



秋隙 Autumn Crevasse
油畫 Oil on Canvas
90x120cm 35.4x47.2inch
2018



水彩 Watercolors



楚風 Landscape of Chu 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



流坑 Ancient Village 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



飛天 No.1 Flying Asparagus No.1 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



天池 Heavenly Lake 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



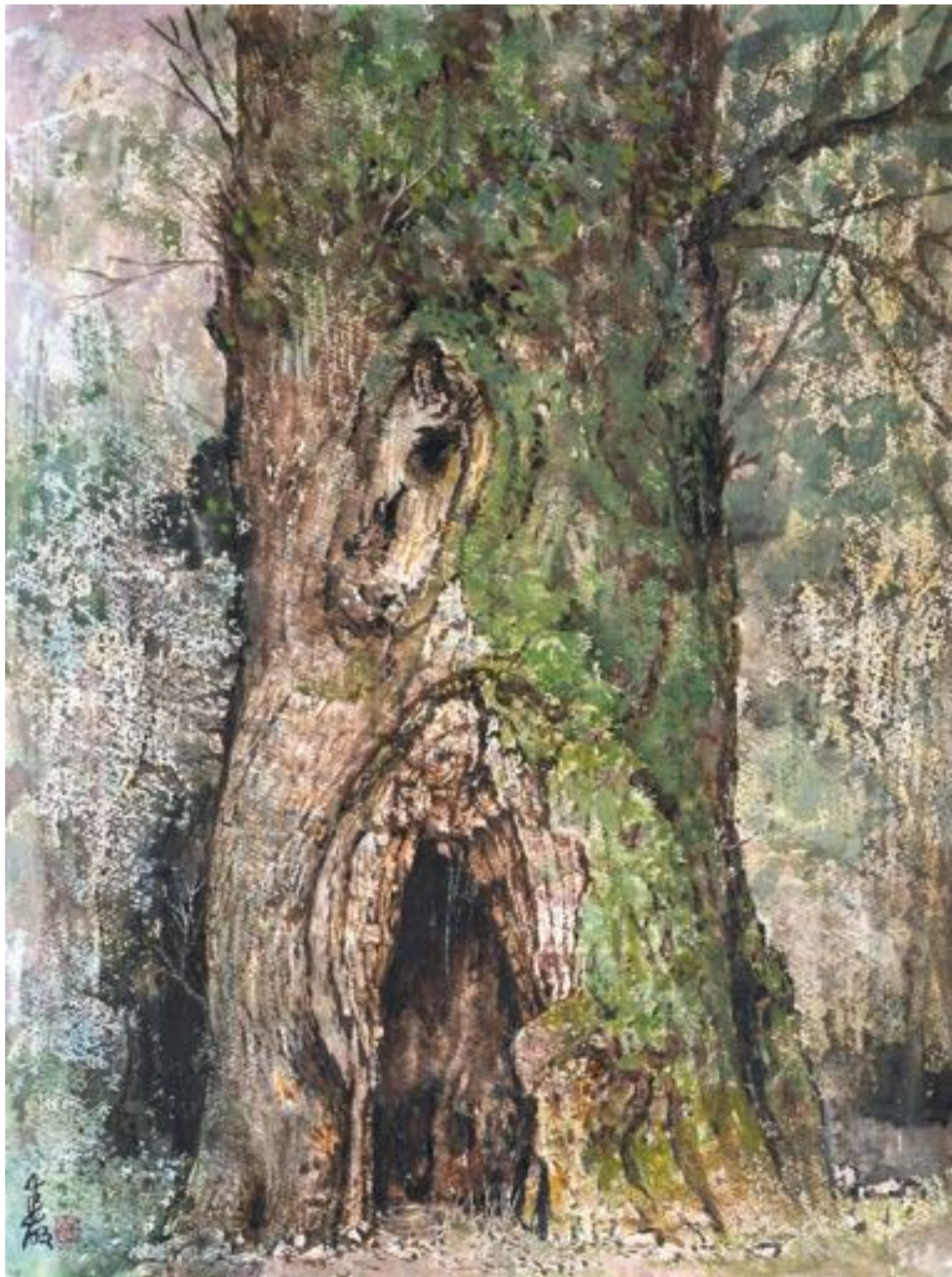
四姑娘山 Mountain of Four Sisters 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



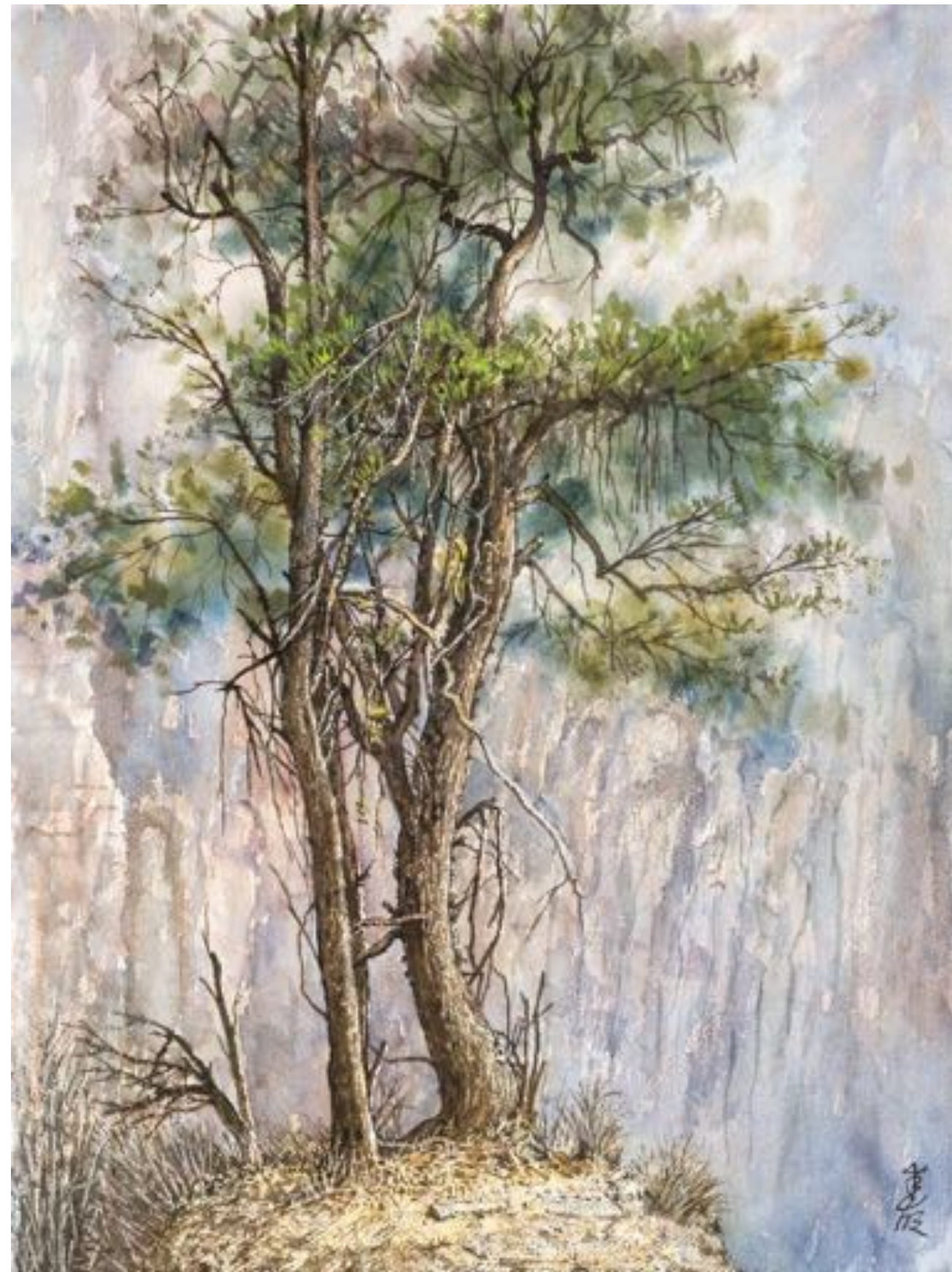
峭冰 **Glacier Cliff** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



心源 **Hearty Source** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



蟲洞 No.8 Tunnel to Unknown No.8 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



傲 Holding Up 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



牆內 **Inside the Wall** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



黃石公園 **Yellowstone National Park** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



待航 Ready to Sail 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



高岸朝暉 Morning Light on the Bank 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



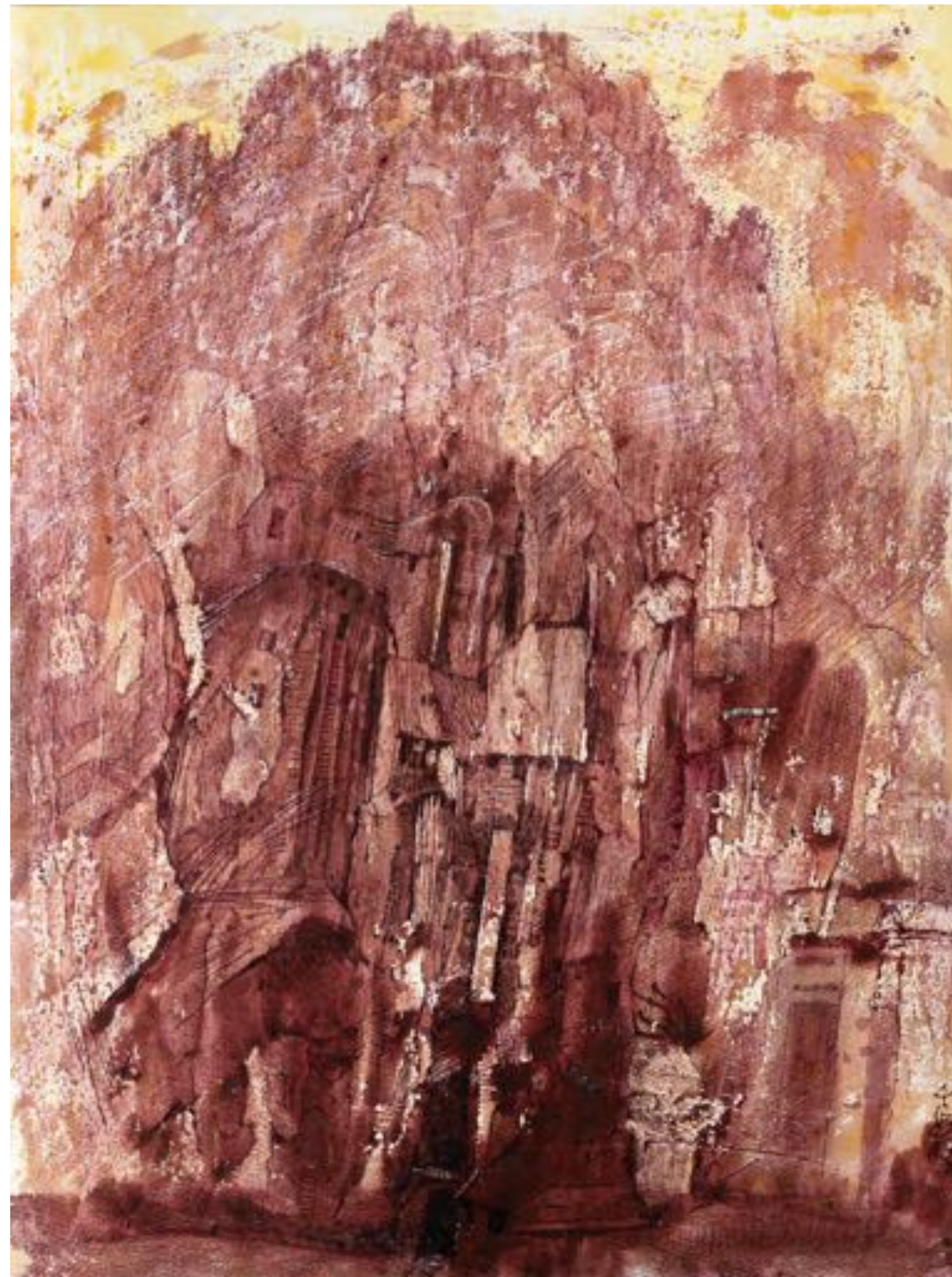
霧漫礁石 Mist on the Skerry 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



三清迎輝 No.2 Morning in the Mountains 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



冰峭 Glacier Peaks 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



夢裡山鄉 Mountain Village in Dream 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山水故居 Old Residence 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



晨霧 Morning Mist 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



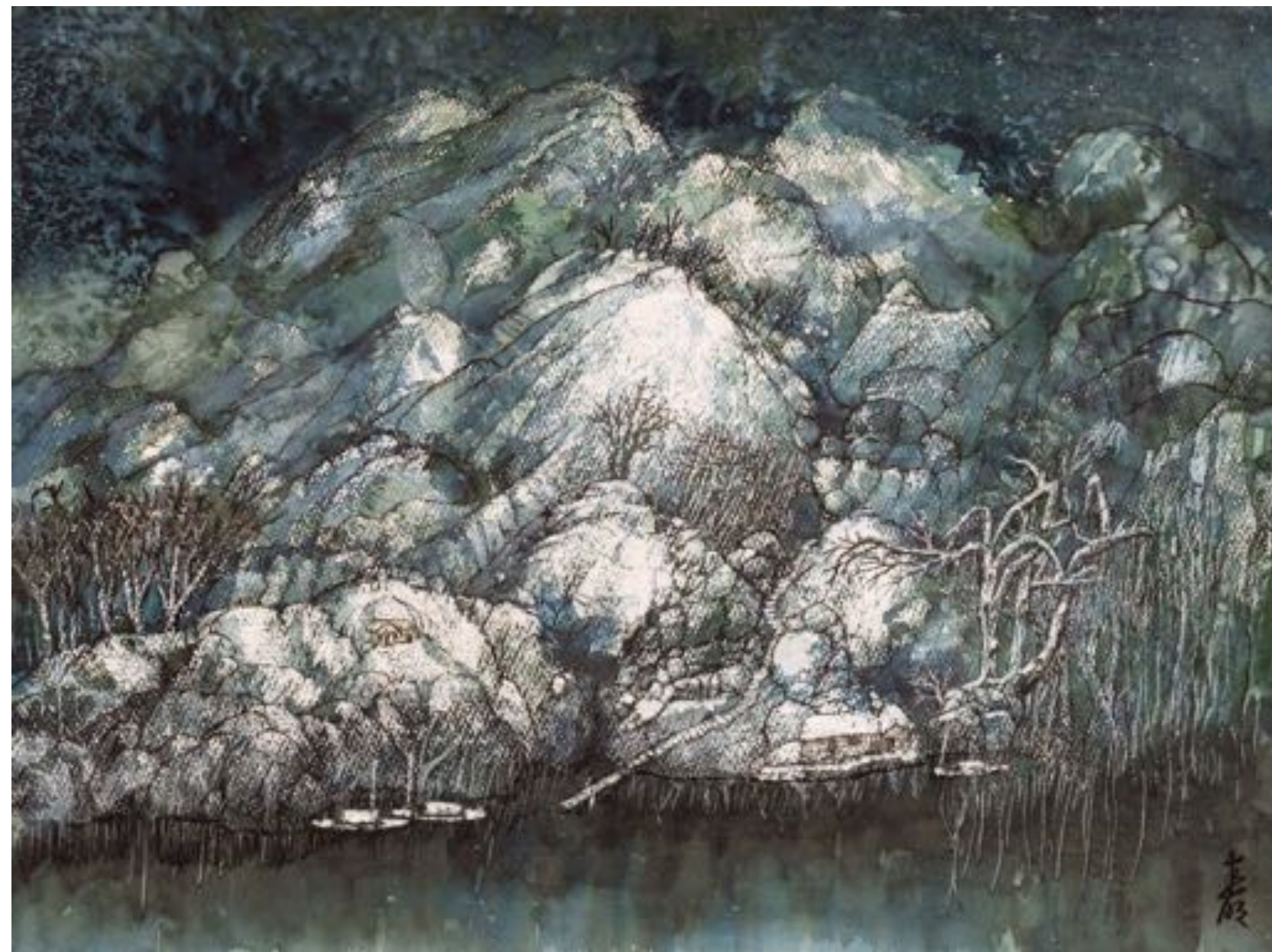
古巷 Ancient Alley 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



故鄉寒 Chills in Hometown 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



冰原下 Under the Ice Field 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



故鄉冬日 Winter in Hometown 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



封 **Lockdown** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



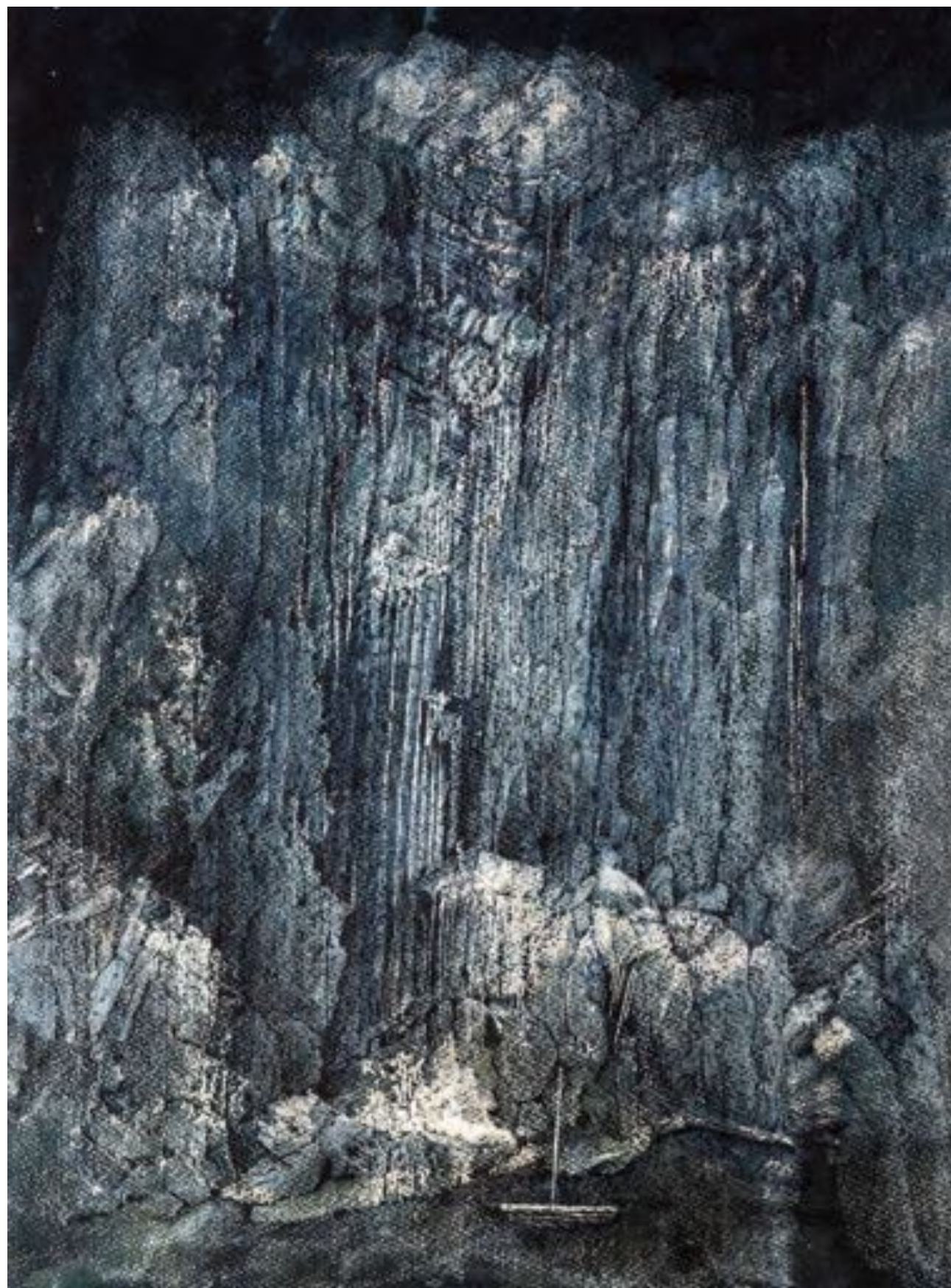
湘西雨 **Rain in Xiangxi** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



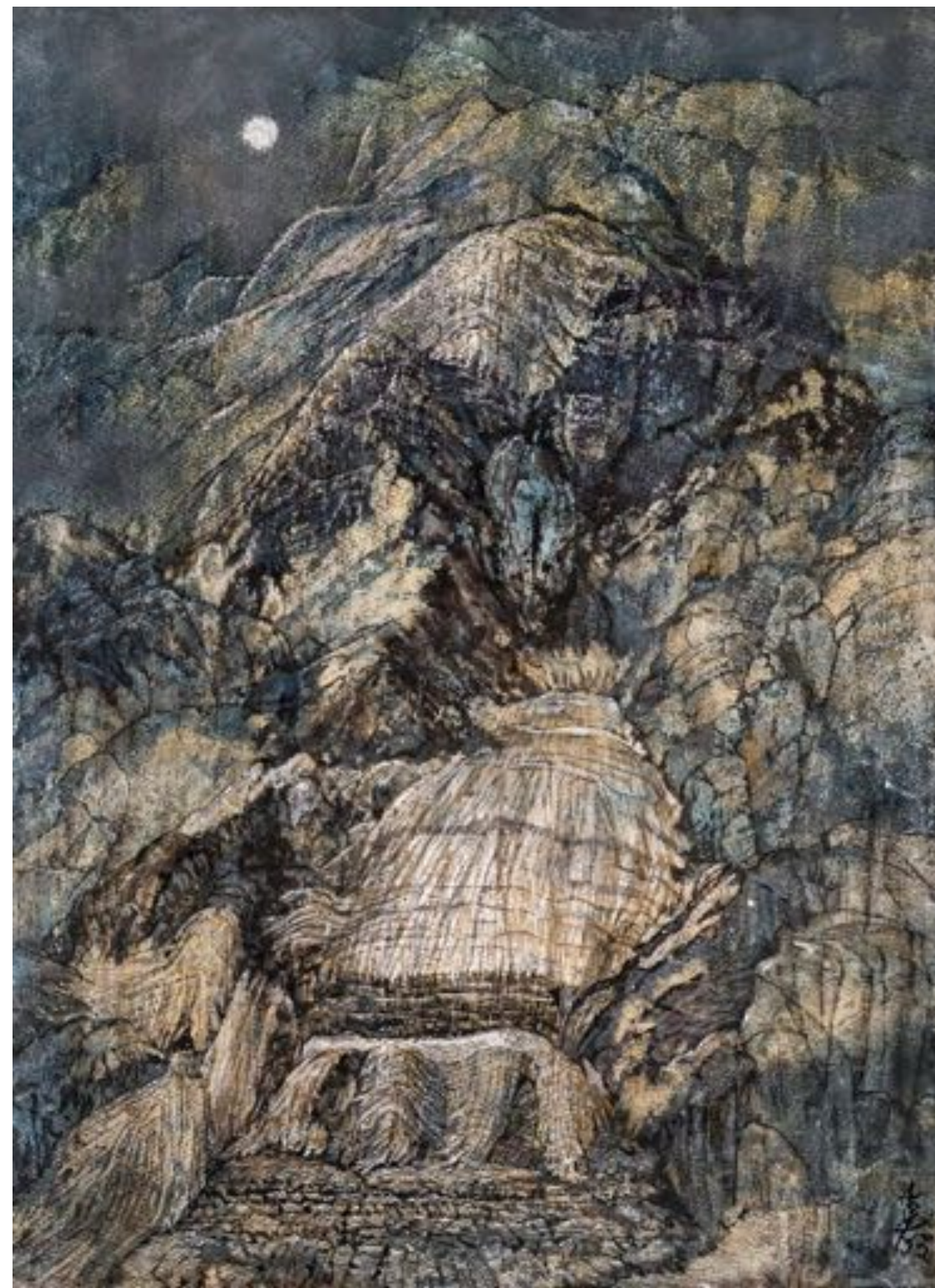
源 Source 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



冰川 Glacier 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



凍帆之一 Frozen Sail No.1 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



極地月 Moonrise in the Polar 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山之軀 **Body of Mountain** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋山 **Autumn Mountain** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



河口歲月 Old Days 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



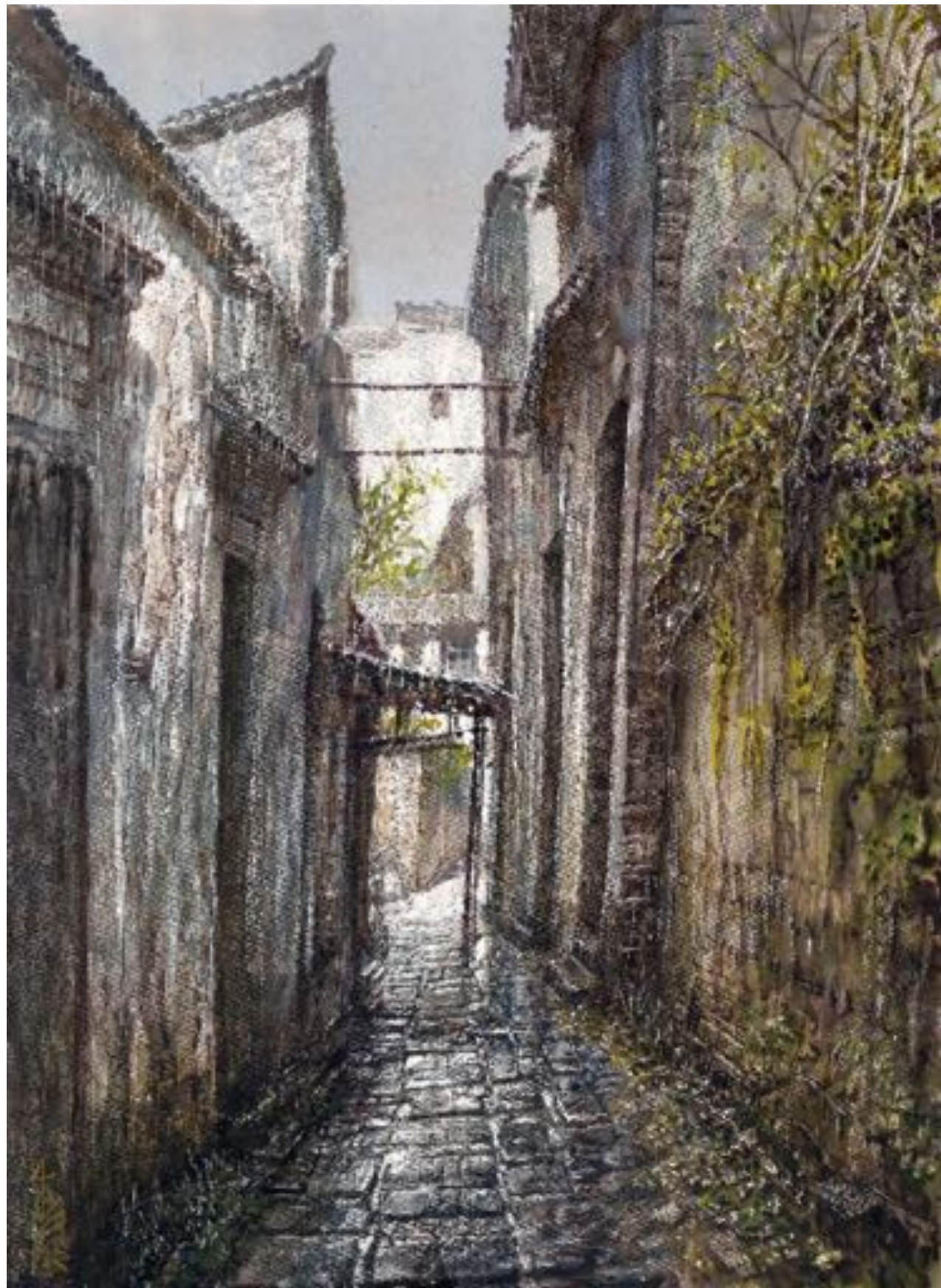
迎春 Embracing Spring 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



極地雪 Snow in the Polar 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山之軀之三 Body of Mountain No.3 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



潜口雨 Rain in Qiankou 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



疫 Epidemic 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



極地夜之一 Night in the Polar 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山魁 Mountain Spirit 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



冰川雲 Clouds on the Glacier 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



冰壑 Ice Crevices 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



喀什風雲 **Kashgar Landscape** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



群仙圖 **The Immortals** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



極地冰川 Polar Glaciers 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



藍色交響樂 Blue Symphony 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



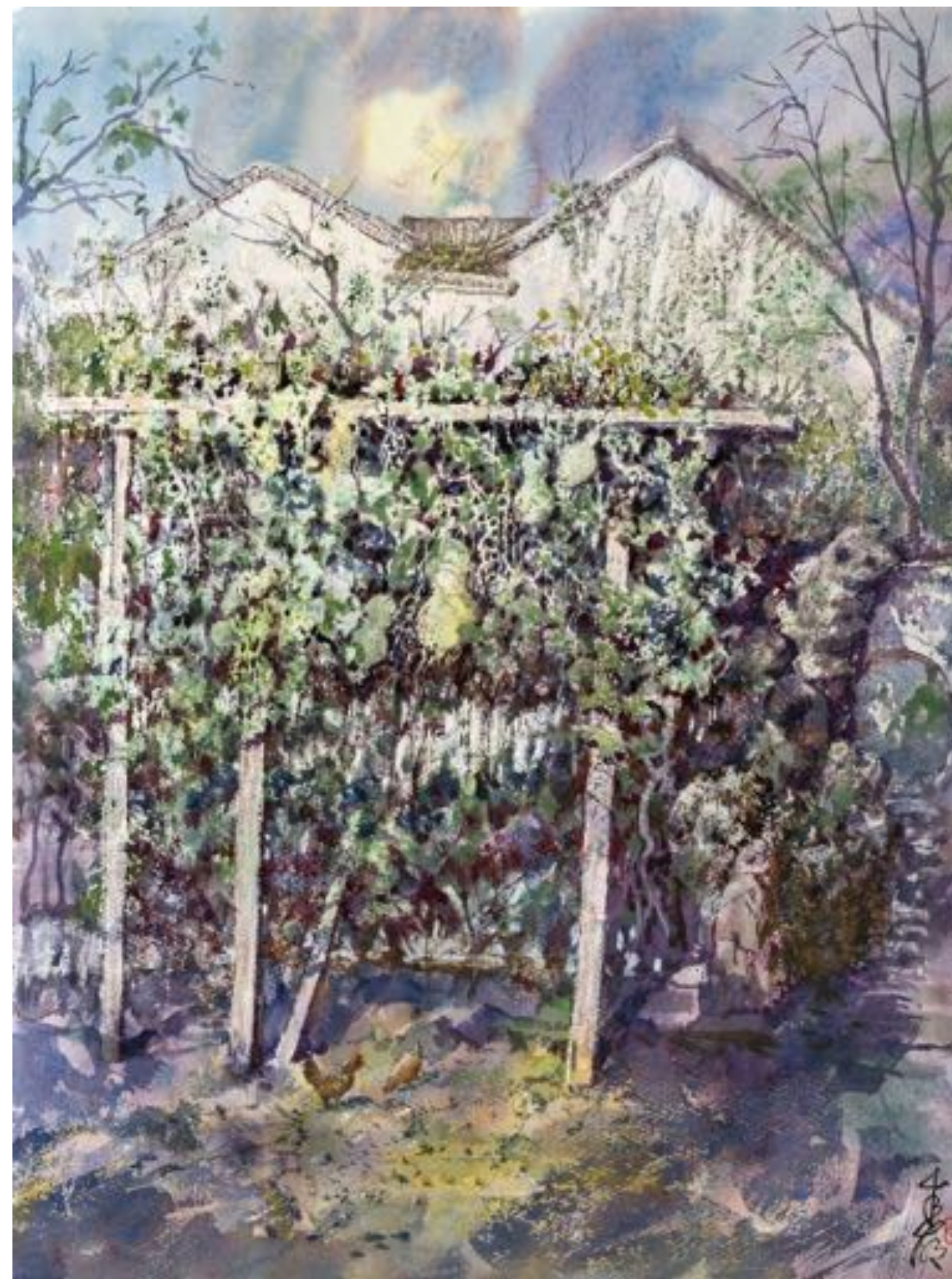
對話 **Dialogue** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



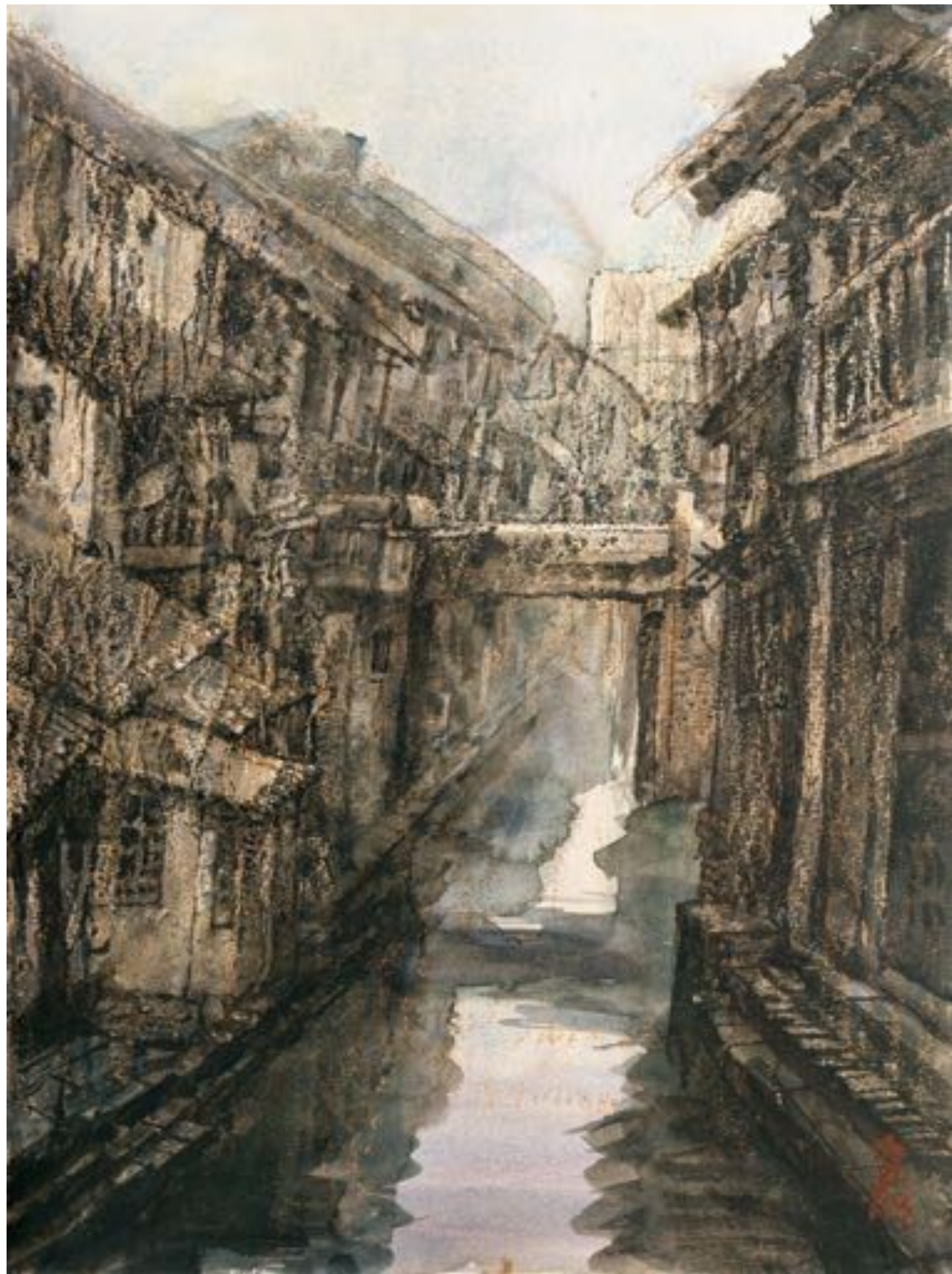
兩個世界 **Two Worlds** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山之光 Mountain Light 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



福祿滿園 Guards/Luck 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



雨霁 After Rain 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山之軀之五 Body of Mountain No.5 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



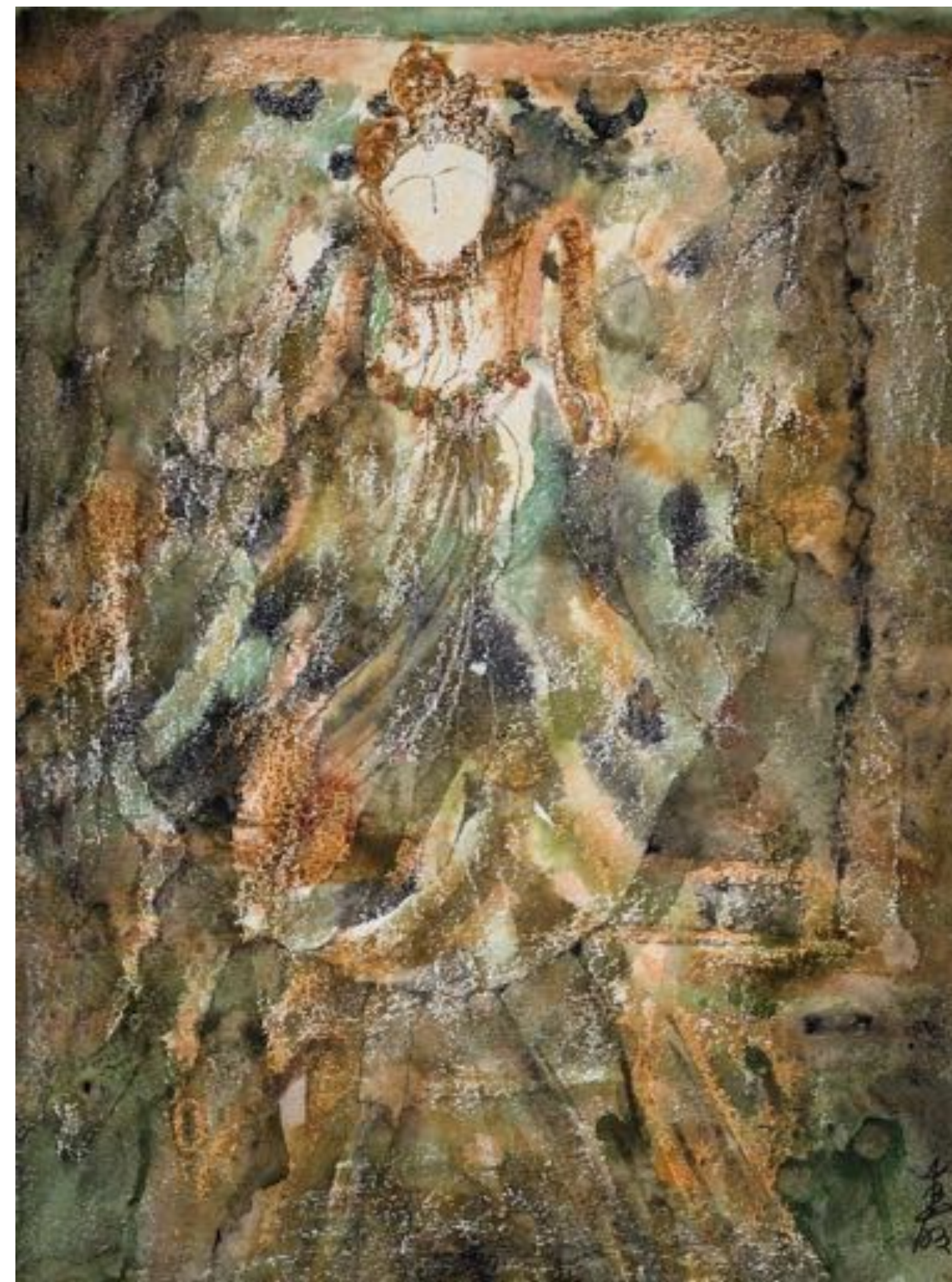
留痕 **Traces of Time** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



歲月 **Old Days** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



凍佛 Frozen Buddha 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



飛天之五 Flying Asparas No.5 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



山之軀之八 Body of Mountain No.8 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



沉船 Sunken Boat 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



春暉 **Spring Lights** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



石與樹的交響 **Symphony of Stone and Trees** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



晨霧 Morning Mist 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



蟲洞之二 Tunnel to Unknown No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



凍帆之三 **Frozen Sail No.3** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



高原冰花 **Frost Flowers on Highlands** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



冰之觸手 **Glacier Hands** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



雪韻 **Snowy Melody** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



秋壑 Autumn Valley 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



二號公路 Highway No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



廊橋 Covered Bridge 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



陰山 Mountain of Ying 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



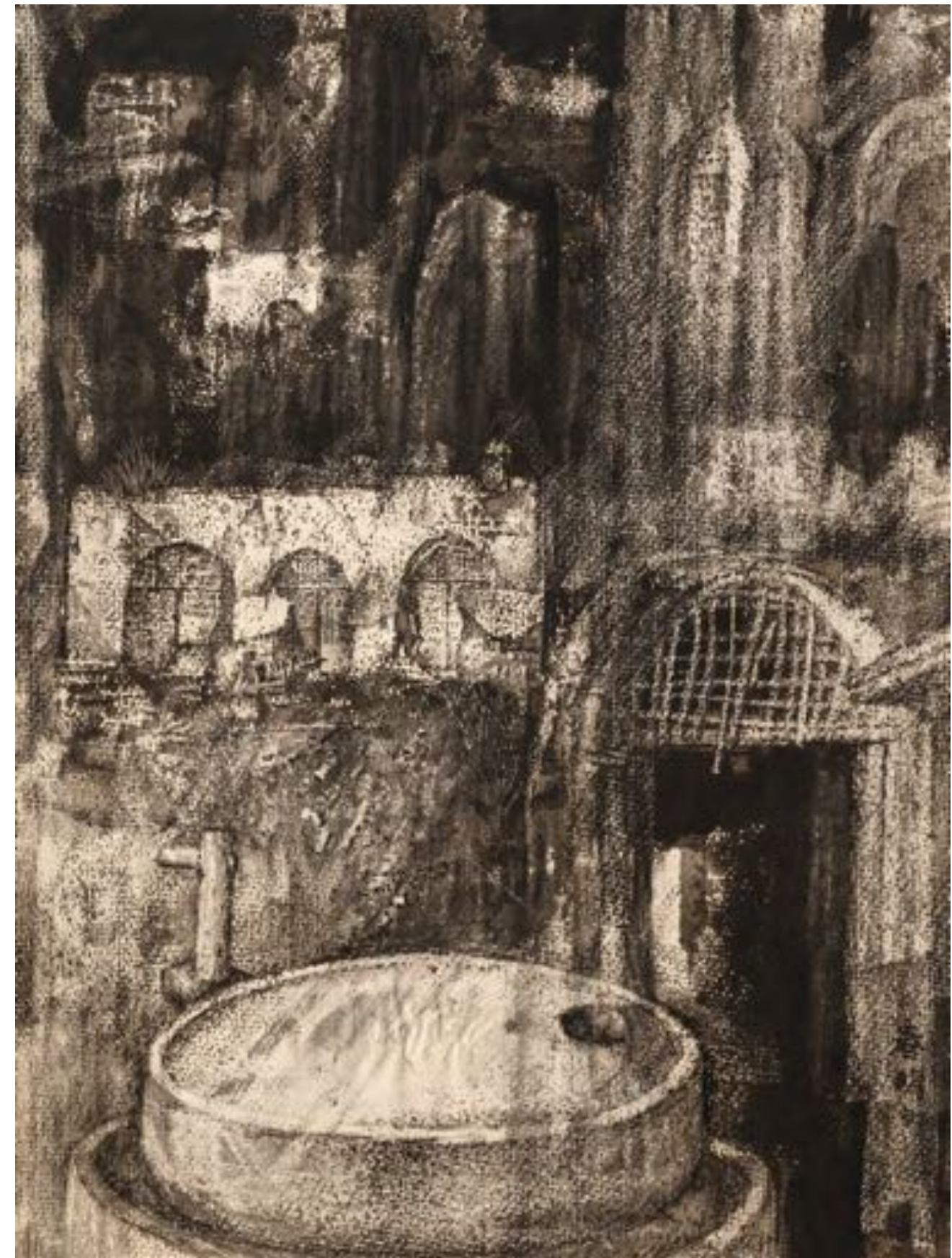
胡志明小道 Ho Chi Minh Trail 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



冰之舞 Dance of Ice 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



園林意象 Image of Garden 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



磨 Grinding Stone 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



山之軀之二 Body of Mountain No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



出山 Going Out 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



極地夜之二 Night of the Polar No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



寒江寂地 Silent Place 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



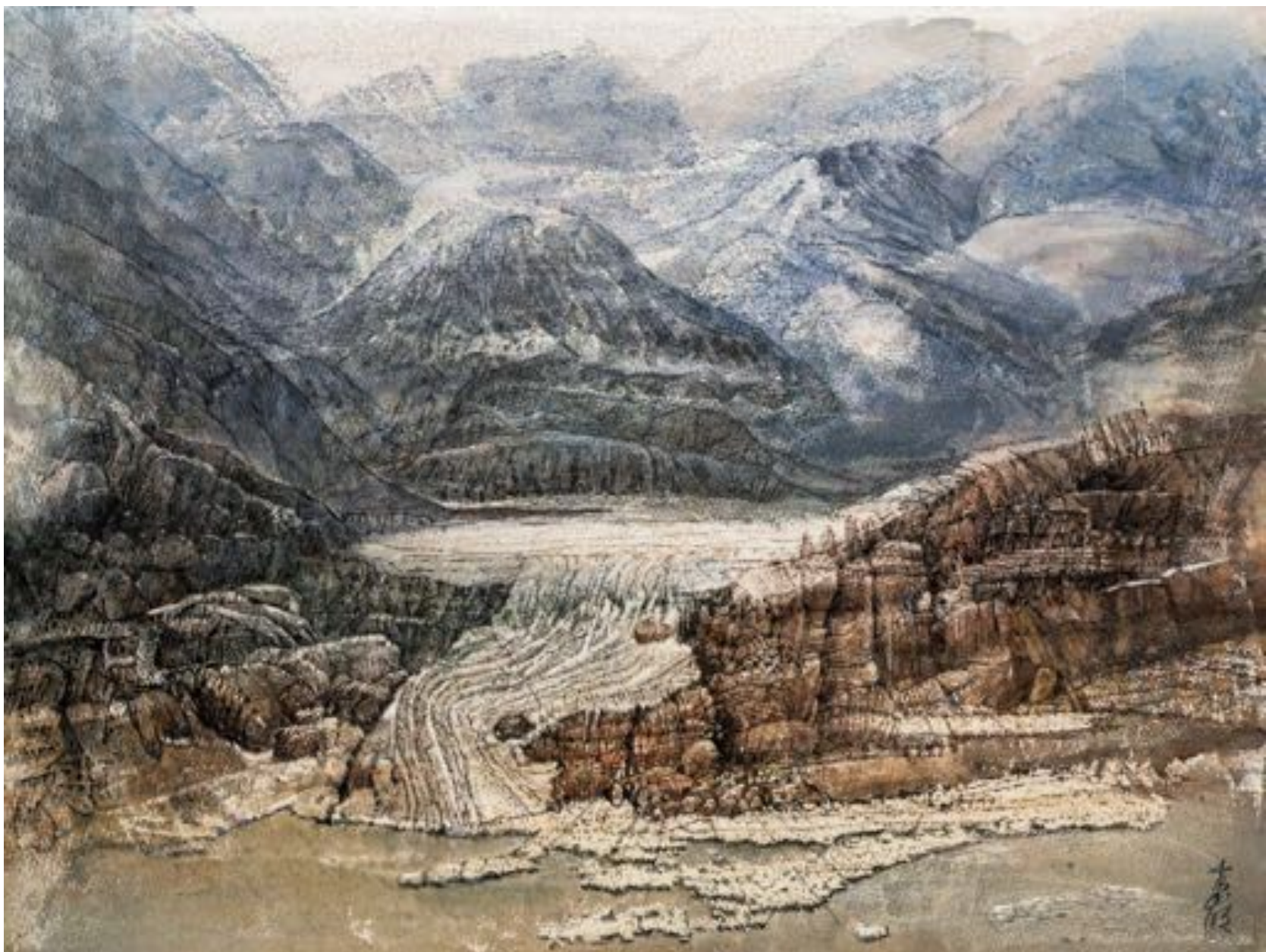
雪山空幽 Snowy Mountain 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



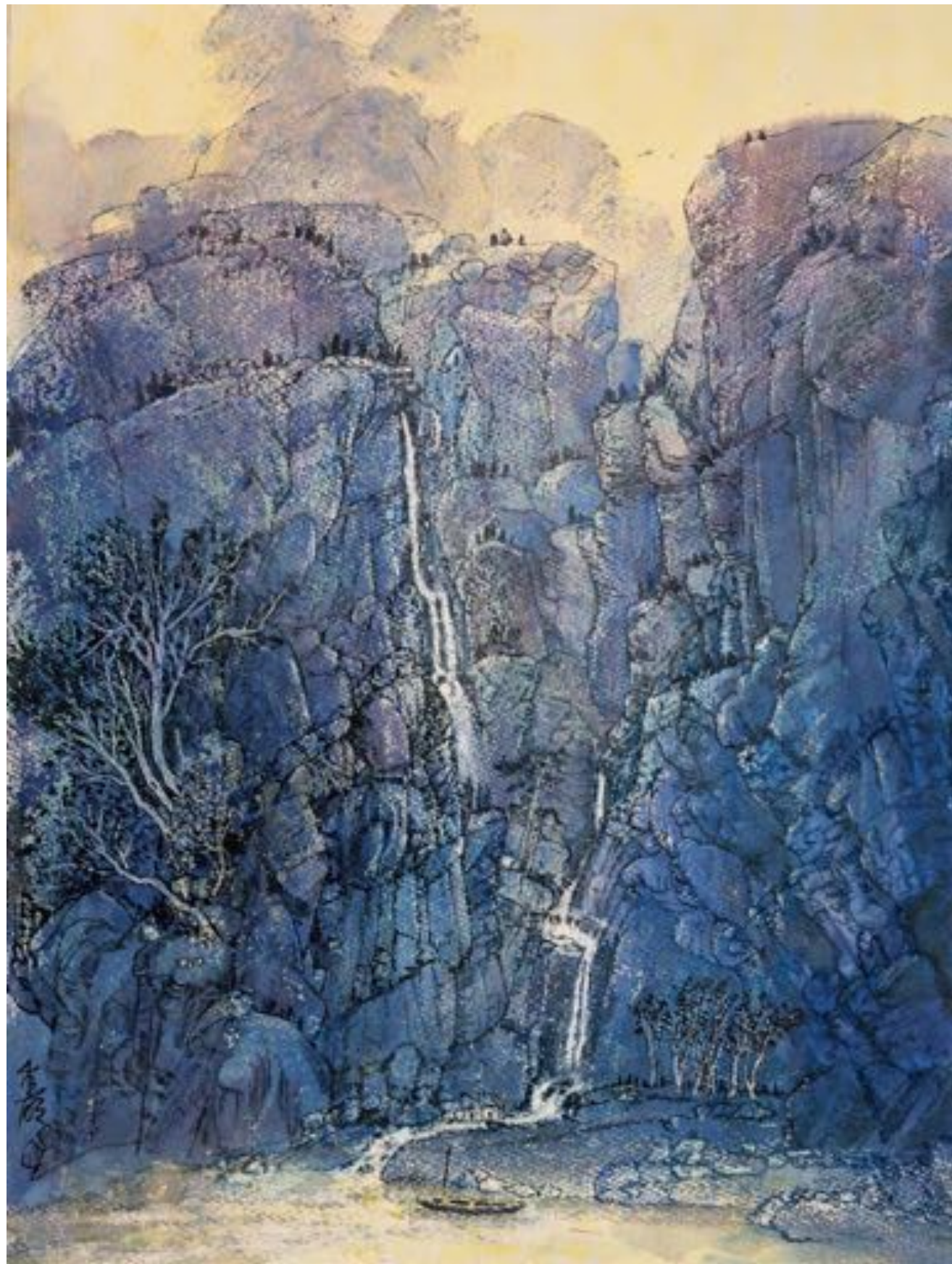
阿拉斯加夏日 Summer in Alaska 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



寂 Solitary 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



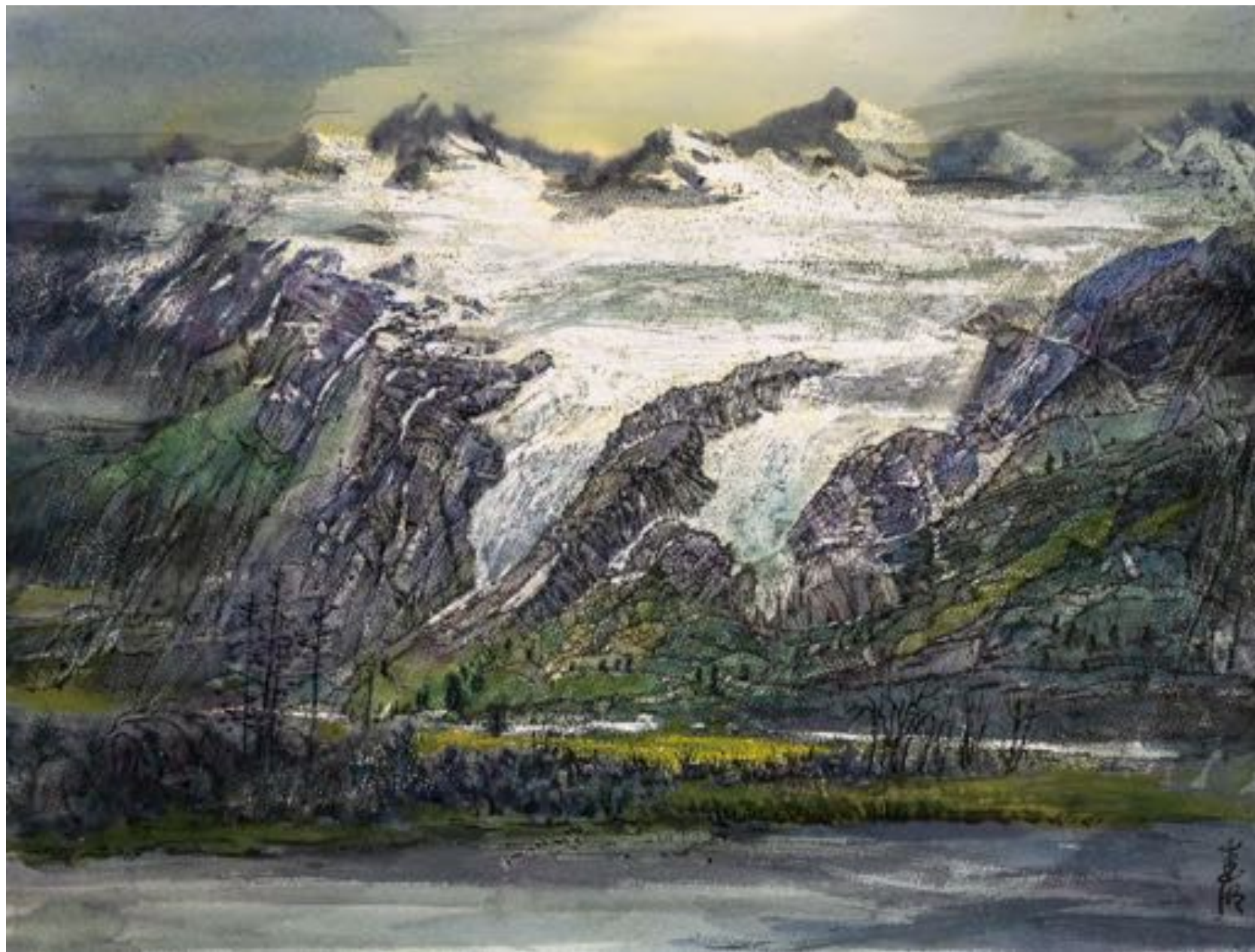
極地寂夜 Quiet Night in the Polar 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



待航 Ready to Sail 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



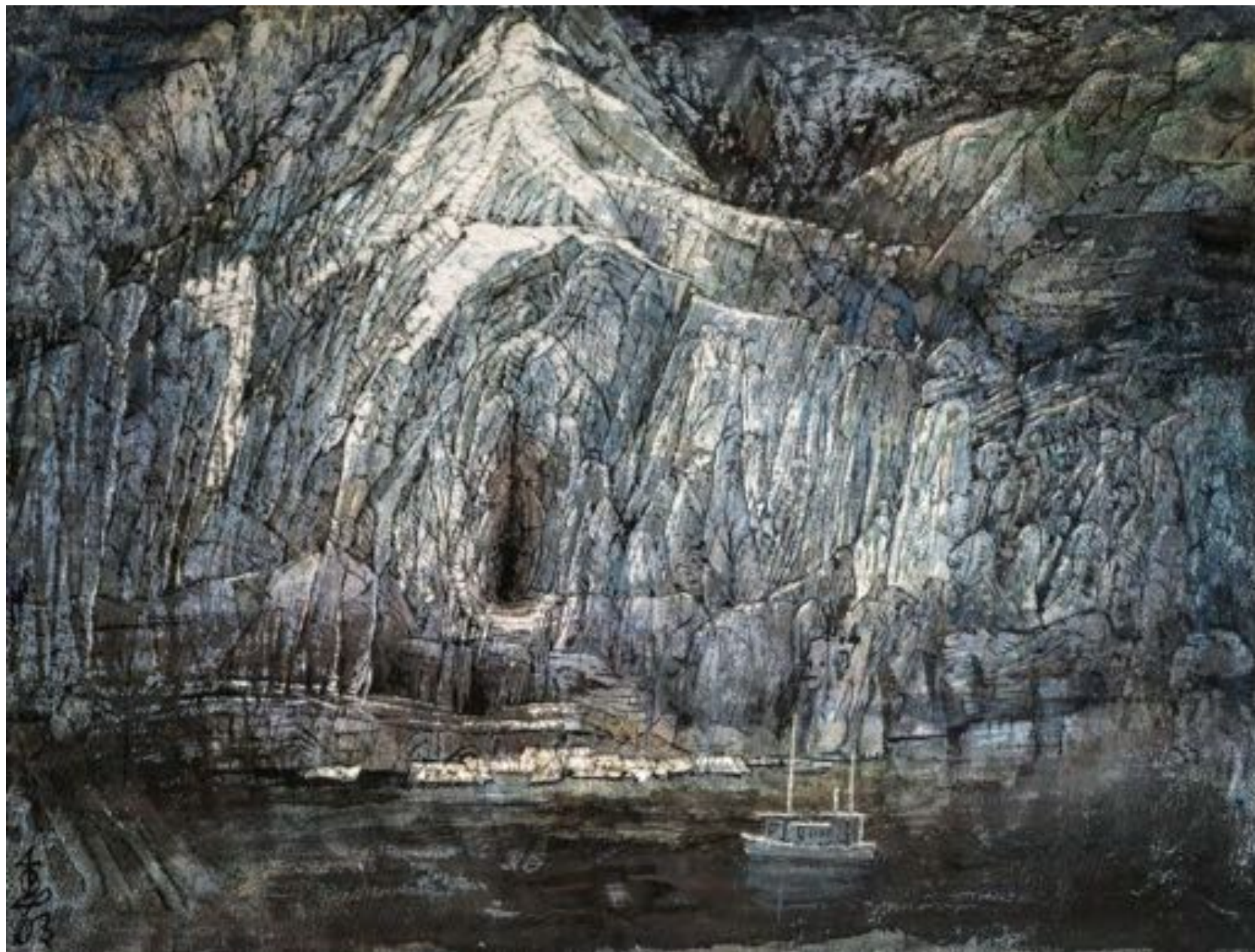
清幽 Secluded 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



阿拉斯加風景 **Alaskan Landscape** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



極地秋韻 **Autumn in the Polar** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



凍帆之二 Frozen Sail No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



山青青 Green Mountain 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



阿拉斯加秋 Autumn in Alaska 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



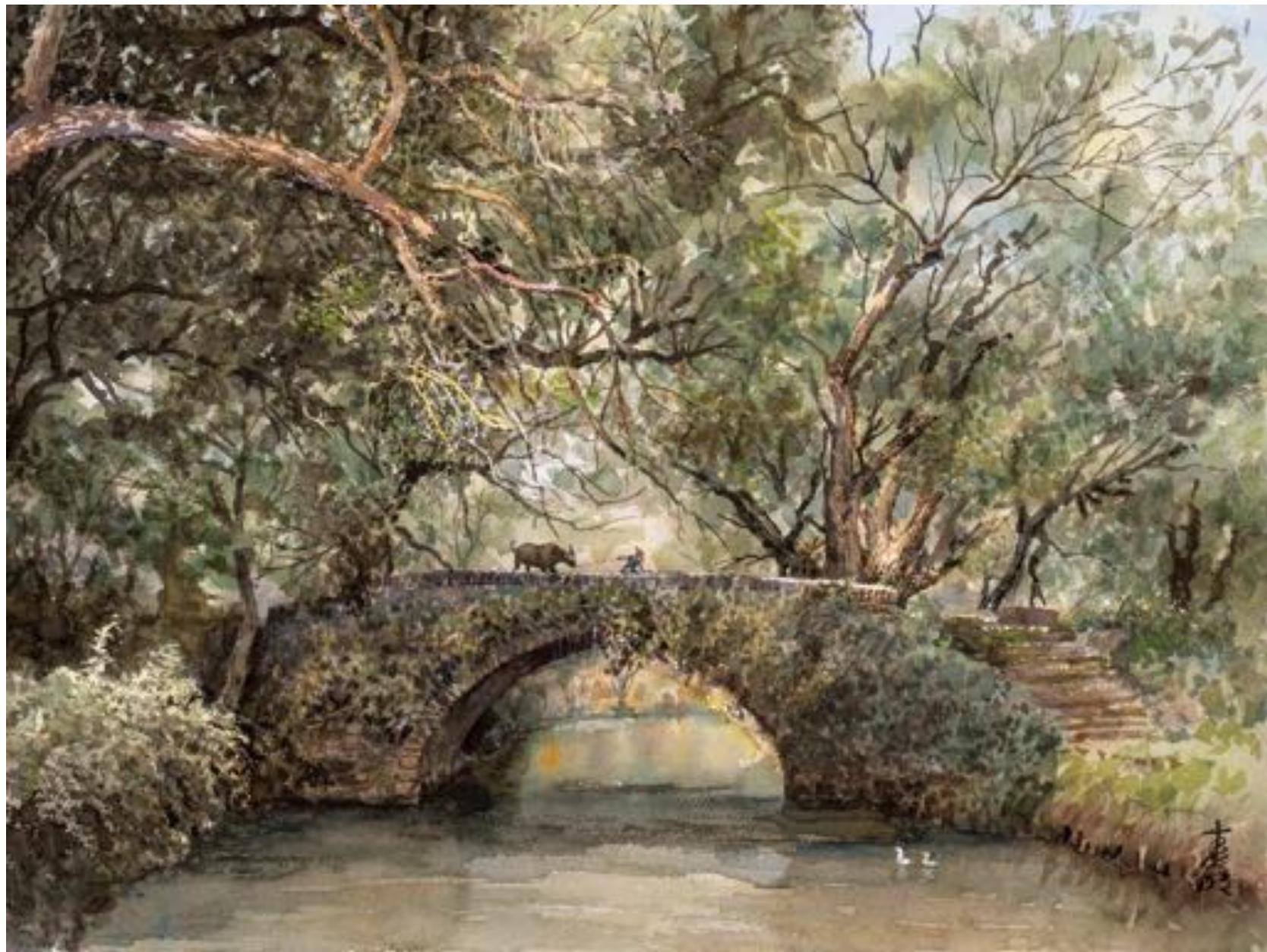
獨木 Solitary Tree 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



逢春 **Life Raising from the Dead** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



廢棄的谷倉 **Abandoned Barn** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



悠悠歲月 **A Long Day** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



晨曦 **Morning Light** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



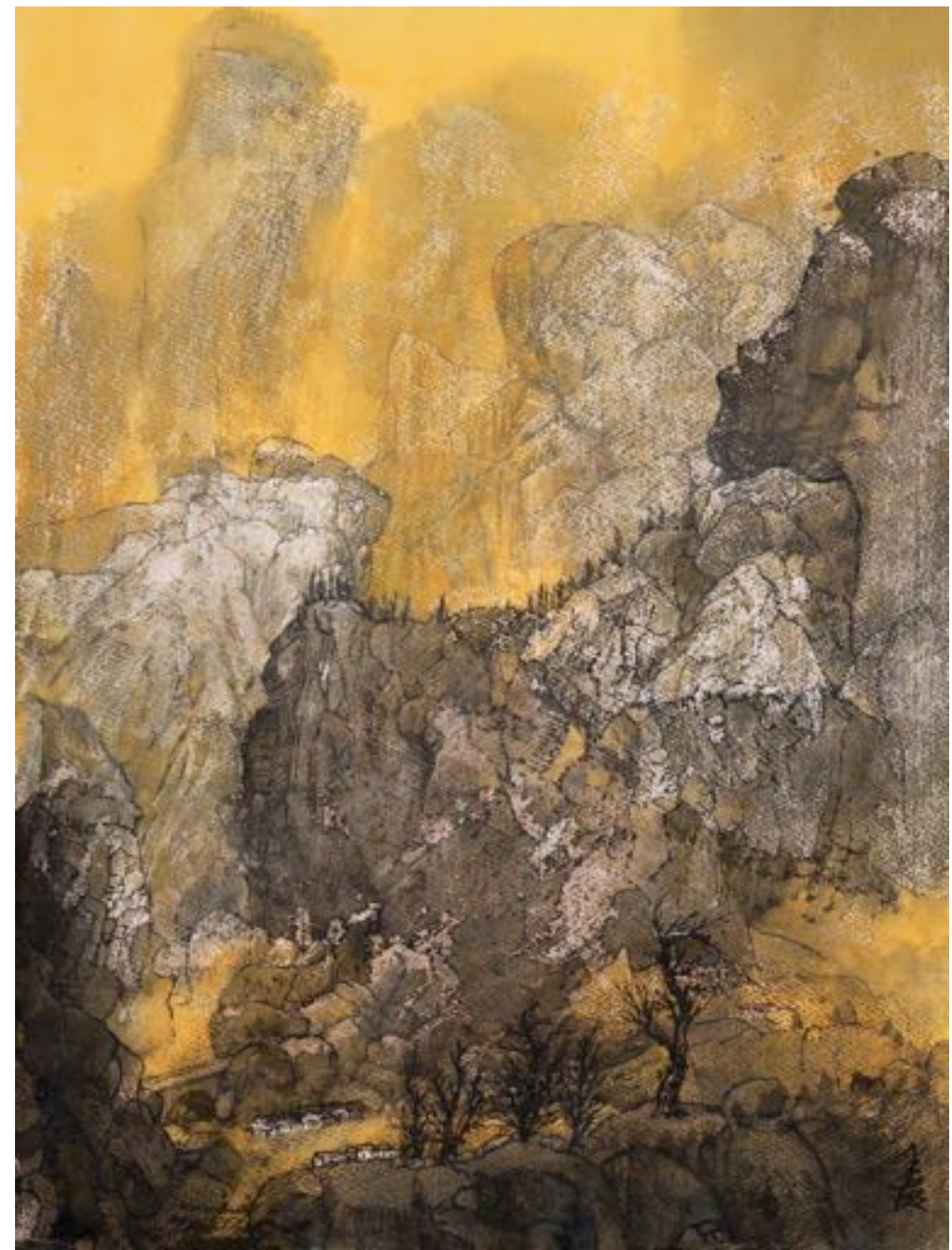
古鎮的樂章 Melody of Old Town 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



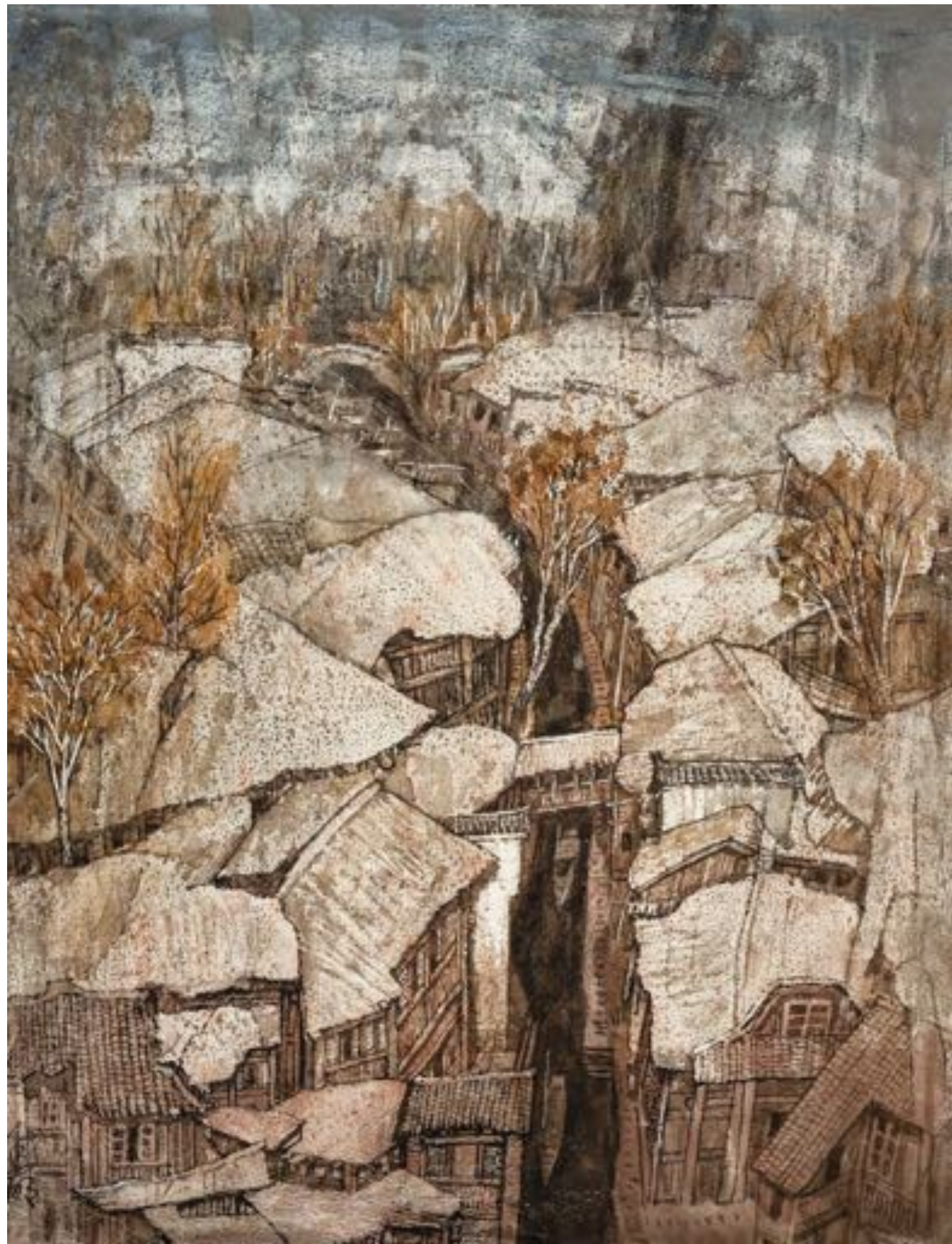
水中蟲洞 Tunnel to Unknown in the Water 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



山之軀之一 **Body of Mountain No.1** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



三清勝地 **Sanqing Landscape** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



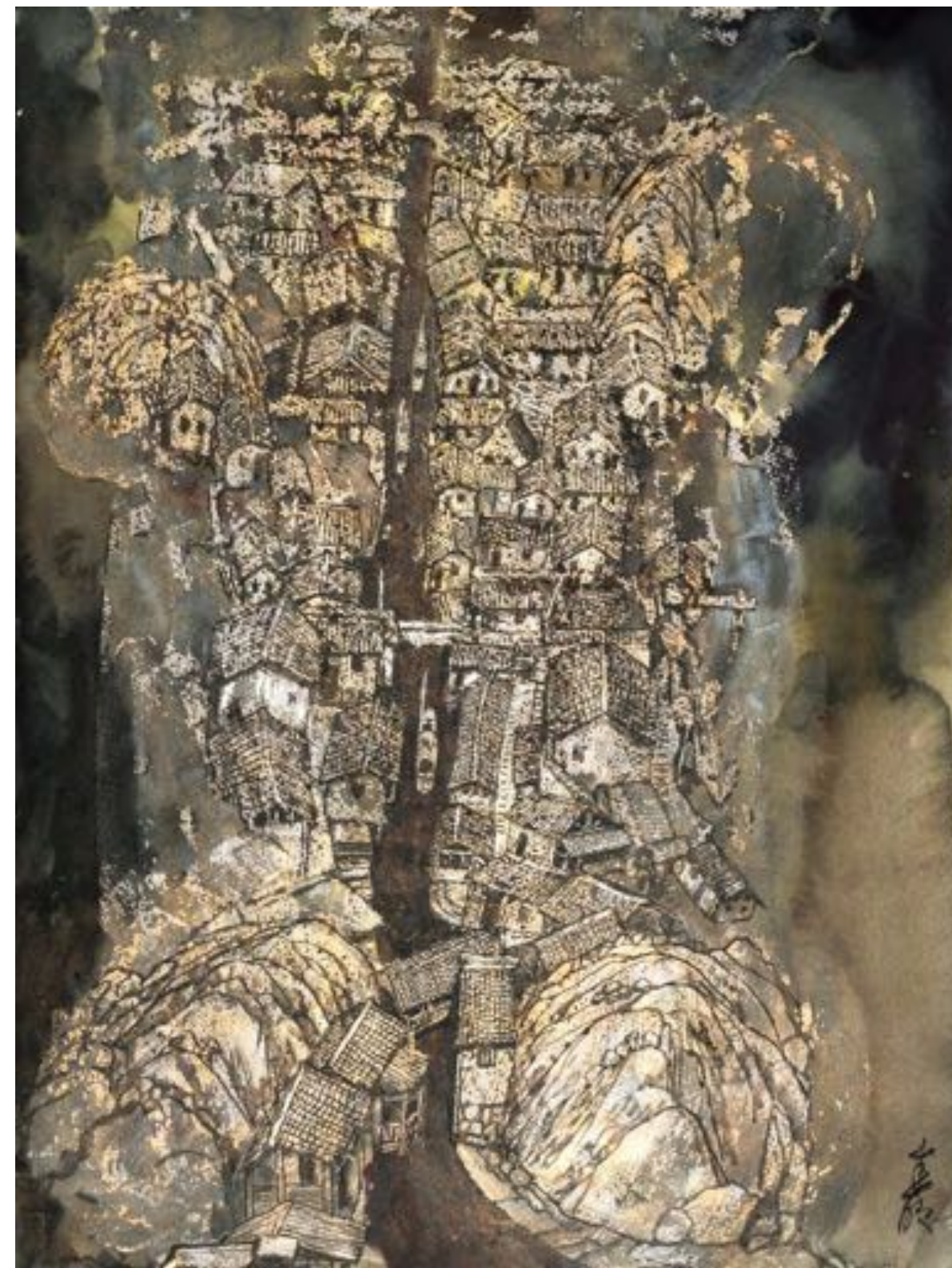
秋韻 **Autumn Melody** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



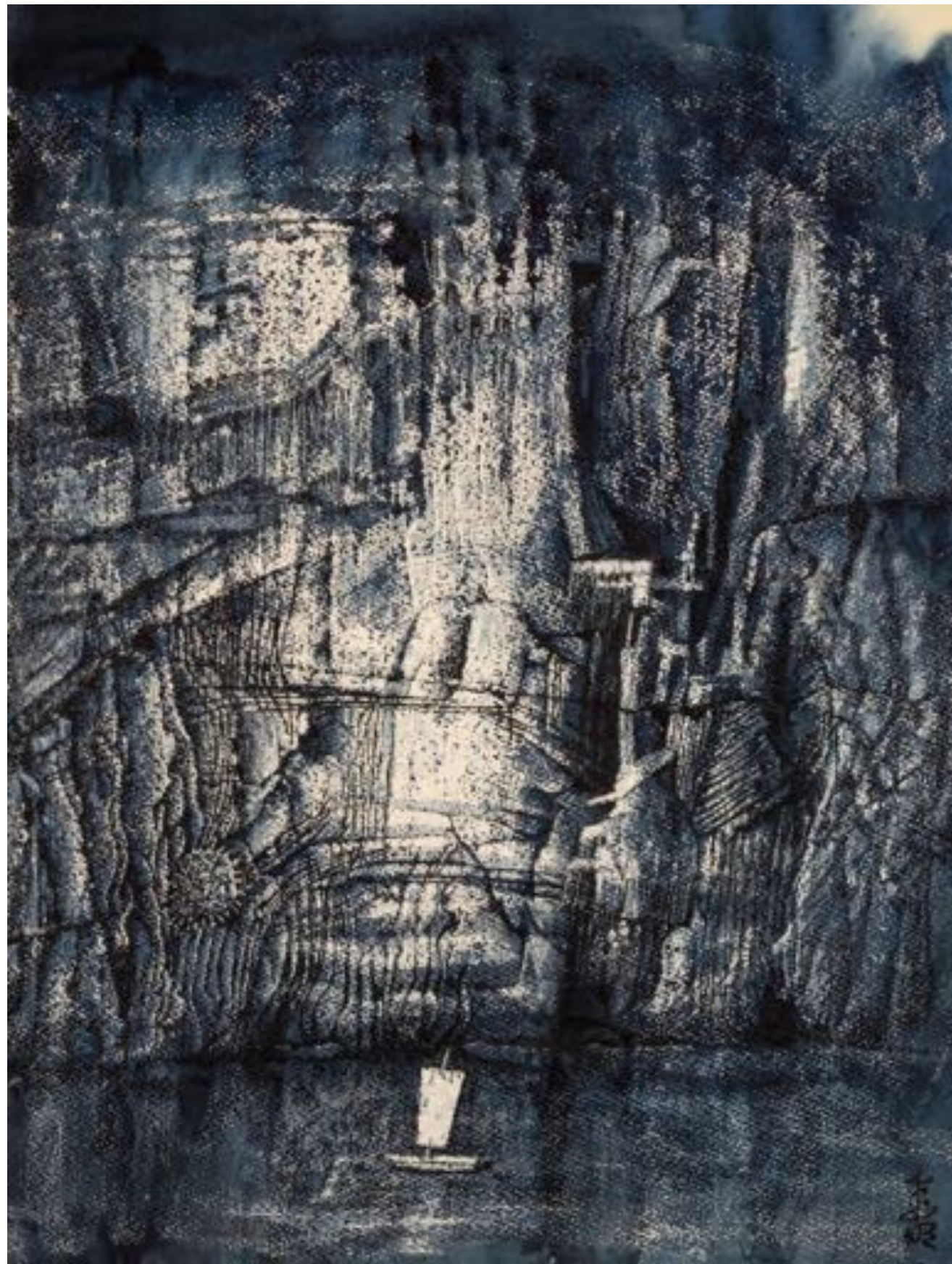
盼 **Expecting** 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



水鄉的軀幹之一 Torso of the Water Country No.1 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



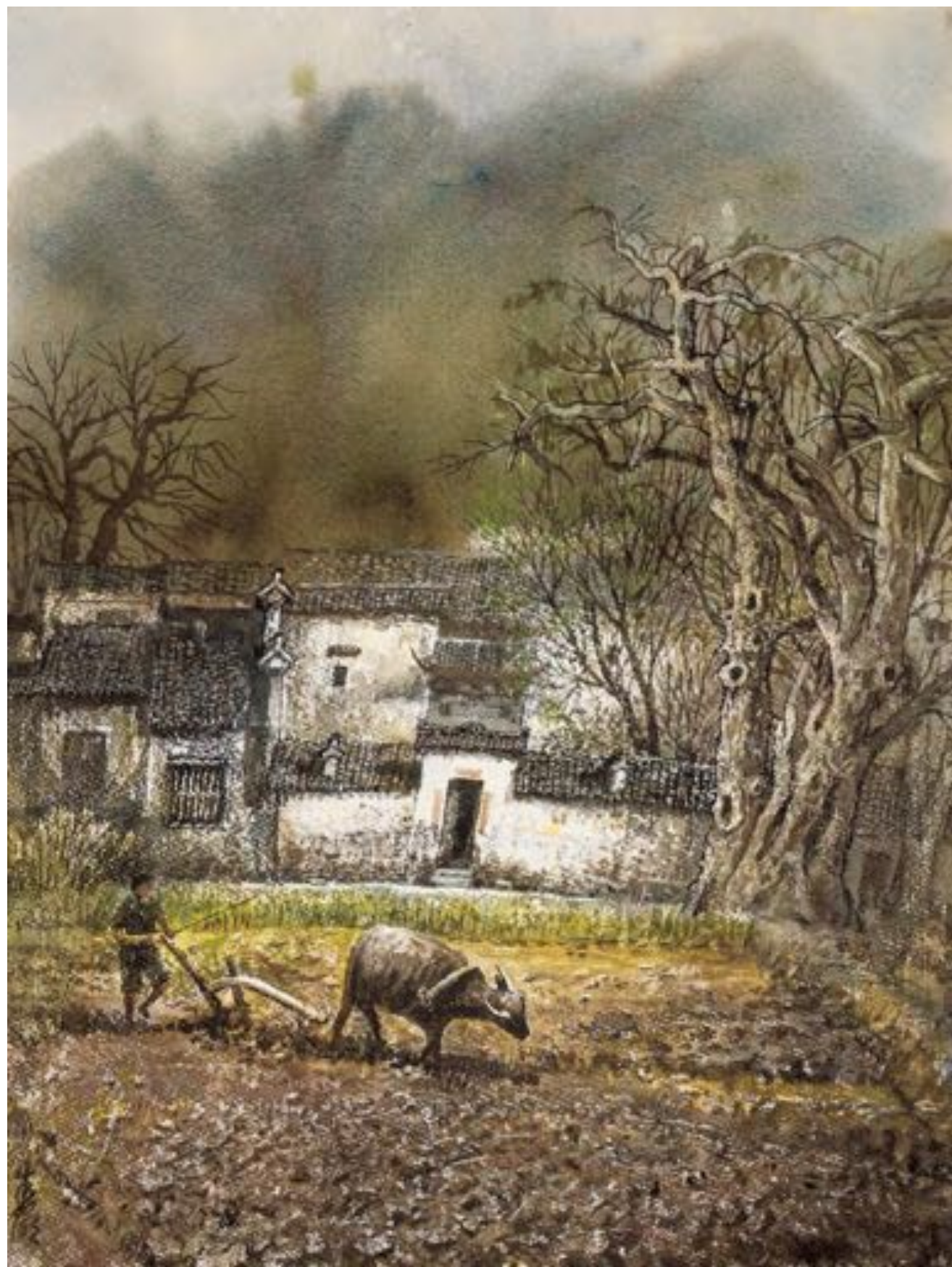
水鄉的軀幹之二 Torso of the Water Country No.2 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



凍帆之五 Frozen Sail No.5 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



柏舞 Cypress Dance 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



晓起 Morning Cultivation 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2021



水乡 Water Country 水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



老宅 Old Residence

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



松趣之一 Pine No.1

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



松趣之二 Pine No.2

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



松趣之三 Pine No.3

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



蒹葭苍苍之一 Reed No.1

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



蒹葭苍苍之二 Reed No.2

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



蒹葭苍苍之三 Reed No.3

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



村頭 Entrance to the Village

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋荷 Withered Lotus
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋荷之二 Withered Lotus No.2
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋荷之三 Withered Lotus No.3
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋荷之四 Withered Lotus No.4
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



荷韻 Lotus
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



荷韻之二 Lotus No.2
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



迎秋 Welcoming Autumn
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



秋蟬 Autumn Cicada
水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



夏趣 Summer Delight

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



晚風 Evening Breeze

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



舞 Dance

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



對舞 Contra Dance

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



知音 Bosom Friends

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



霜露 Fros

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



雙棲 Couple

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020



清風 Clear Breeze

水彩 Watercolor on Paper 45.7x60.9cm 18x24inch 2020

當歷史沈澱於一個人的繪畫——與余春明的藝術對話

【對話人簡介】

訪問者——吳樹，著名作家、文化學者、資深記者

受訪者——余春明，著名旅美畫家。1982年於中國美術學院畢業後任教於江西大學，1996年受邀作為訪問學者去美國大學講學，現定居美國。

幾十年來，無論身處東西方，余春明教授對中國民居文化情有獨鍾，持續走遍全國各地考察古民居，完成專題速寫三千餘幅、專題畫作數百幅，被業界譽為「中國民居文化集大成者」「中國民居系列繪畫第一人」。其作品受到藝術評論界高度關注與國內外收藏機構、個人的追捧。中國美術館、美國史丹福大學圖書館、日本長崎市美術館等世界有影響的收藏機構，以及英國原首相撒切爾夫人和美、英、法、德、日等國的私人收藏家都先後收藏了他的畫作。美國郵政當局兩次將他的油畫作品印製成重大活動、重要節日的首日封。

【老屋子・不歸路】

吳樹：您帶著您的民居異軍突起出現在東西方藝術收藏家和評論家的視野里。我想知道，這些年您究竟走過一條怎樣的路？

余春明：1978年文革之後恢復高考，我考進了中國美術學院就讀，1982年畢業後在南昌大學建築系任教，1996年受美國UCLA邀請作為訪問學者赴美講學並在那邊定居。從美院畢業後，我曾致力於探尋自己的個性風格，夜以繼日地在家裡苦思冥想進行創作，整整一年做了無數次嘗試，最終一無所獲。因為凡是我能畫出來的，都是我知道的，我所知道的，幾乎全是別人的風格。

1983年暑期，我帶著苦惱和徬徨去到皖南山區，一下車便被那裡一道特殊的風景線震懾——一幢幢百年老宅依山傍水組合成一處處村落，清一色的黑瓦白牆經日曬雨淋自然風化後打破了原有的單調，在斑斑駁駁之間呈現出一幅幅肌理豐富、塊面組合嚴謹的優美畫面。我步行在小巷之中，踏在橫亙數百年、甚至千年歷史的青石板上，更覺步步滄桑、心跳加速，以往沒有任何繪畫或物象讓我的內心如此震撼，這不正是我苦苦尋找的繪畫對象嗎？也許這就叫緣分吧，此後，我便心甘情願地背負起這個中國傳統文化的大「包袱」，決計要用繪畫的方式留住一段段歷史，並且一畫就是二十餘年，走遍中國56個民族，遍訪那些具有地方特色的古老民居。

我用了十幾年時間，走遍中國廣大農村鄉鎮，畫了三千多幅小速寫，拍了數萬張照片，並在人民日報海外版上撰寫「地方民居」專欄，開始寫書，參加民居、民俗研討會，希望能喚起人們保護中國古民居之責任感。每年夏季外出兩個月，路途艱辛，屢經危險且不說，經濟上也是負債累累。更痛苦的是這一切沒多少人能理解，單位不支持、工作不穩定、社會反應冷漠，連一向敢於追新潮的《中國青年報》當時也拒絕刊載我的民居研究文章與繪畫作品，他們說「畫破房子是反映社會主義黑暗面」。

吳樹：沒想過改弦易轍？

余春明：也許是性格使然吧，儘管這條路走下來既漫長又艱辛，經常會有「山窮水盡疑無路」的感覺，但天南地北的中國民居猶如一座座美學寶庫，足夠支撐住我的定力。做過十幾年的調研和寫生之後，我又用了二十多年的時間，創作了數百幅描述全國三十多處典型民居環境和形形色色老房子的繪畫作品。

吳樹：我覺得油畫很難駕馭江南水鄉民居色彩單調的白牆黑瓦。畢竟油畫是從西方土生土長的畫種，有著它自己的文化基因，不同基因的嫁接成功的幾率非常小，不是嗎？

余春明：與您的想法恰恰相反，當我被民居的氣質與氛圍所感動後，發現我用得十分熟練的傳統水彩和一般繪畫技巧顯得蒼白無力，便想用不同的方法去表現它。當時我正好在搞漆畫創作，受到其中「油水分離」的技法啓發，我試著用油畫棒和水彩結合的方法畫民居速寫，獲得意想不到的效果。我只想接受民居給我的感覺，並將其表現出來，從不捨本求末去刻意追求、表現個人「技巧」。



1997年在美國硅谷畫室創作



2016年南昌畫室內景



2018年在婺源寫生

【離岸・隔岸・蟬變】

1997年移民到美國之後，在劇烈的商業競爭環境中，余春明並沒有轉向討巧的商業風格，而是依然繼續他已經為之奮鬥了十多年的民居題材創作。

吳樹：您是怎麼將自己的繪畫融入美國當地的藝術品市場，並得到主流藝術圈的認定？

余春明：我所要表現的中國傳統觀念，不僅美國人不理解，連現在中國人都不理解。我需要把我想說的，轉化成人人都懂的、喜愛的語言。畫面要傳達的，是一種普世的文化內涵。要做到這一點非常困難，首先必須找到不同藝術基因之間所存在的文化差異。

有一次，美國達納斯大學東方美術史博士楊思梁來家中小住，他看了我的畫說：「你的畫面有中國傳統味道和內涵，有東方的空間關係，但沒有光，你必須要加進光在你的畫面上，這裡畢竟是美國。」楊博士的點撥如醍醐灌頂，那以後我有意疏離本土文化和歷史生態，「隔岸」回望，對東西方繪畫藝術的差異進行了一次全面梳理與思考。

在東西兩大藝術體系中，西方藝術以「光」為表現重點，試圖通過建立光在物體和人的造型上的秩序感來表現「神」——造物主。光代表了神；東方藝術則以「有物混成，先天地而生」（《道德經》）的「氣」為表現重點，以「氣韻生動」的秩序准則達到修「道」的目的。東西方藝術從不同角度，不同形式各自渲染自己的「神」或「道」，光照著物體是可視、可觸的，「氣」則看不見摸不著。西方人對「氣」無從理解，東方人對西方的光所傳達的涵義也不容易理會，如何實現兩者的對接，讓光里有「氣」、「氣」中透光？這是我到美國後為自己設定的第一個新課題。

西方藝術「光」的語言和東方的線及空間的語言之間，要找到一個很好的結合點很不容易。我試著在肌理、線條、空間上放進光，表現人性和人生的經歷、人生觀和家的溫暖等。

在選取容易與西畫融合的中國繪畫元素時，我發現只有回到唐、宋時期，才能與西方的色光相結合，那時候的繪畫強調自然與心靈的關係。而宋以後的繪畫數百年沒有任何創新，基本上不考慮自然元素，繪畫成了一種圖解式抒情，強調的是性情、抱負的抒發與表露。而唐、宋時期正處在一個多元化開放階段，多種藝術手段與西方交流頻繁。我在研究時發現，西方文藝復興早期油畫的背景上出現的山水，其結構和造型似乎與宋代山水畫有相似之處。

吳樹：我也有過留意，近年來您的民居系列繪畫作品收藏面迅速擴大，甚至連英國前首相撒切爾夫人也收藏了您的作品。

余春明：最可以告慰自己的是通過十幾年跨越太平洋的探索與試驗，我努力融合了東西方繪畫藝術的光韻與氣韻，並將兩者融合為自己的繪畫風格，終於走出一條屬於自己的藝術道路——油畫+水墨表現中國古民居。

當東方遇到西方，會發生的是色光與線條空間的交融，是墨韻與光影層次的對比，是在筆墨世界里耕耘人生的中國文人審美意境與在神的光照中反映宇宙觀的西方審美觀念在視覺次序上的融合。油畫一樣能表現出水墨畫中的意境，但它不能代替水墨畫的媒質，這是它獨特的審美價值所在。人類所有藝術形態的核心價值，應該是超脫區域文化傳統的，是屬於全人類的。

When History Settles in One Person's Painting: An Artistic Dialogue with Yu Chunming

[Introduction to the Interlocuters]

Interviewer - Wu Shu, writer, cultural scholar and senior journalist

Interviewee - Yu Chunming, painter, lives in the United States. After graduating from the China Academy of Art in 1982, he taught at Jiangxi University. In 1996, he was invited as a visiting scholar to give lectures in American universities, and later settled in the United States. He was professor and museum curator at the School of Art and Design, Nanchang University.

For decades, no matter where he is in the East or the West, Professor Yu Chunming has had a special interest for the Chinese traditional residence culture. He has continued to travel all over the country to inspect ancient houses, and has completed more than 3,000 special sketches and hundreds of special paintings. He is the master of Chinese traditional residence culture and the first person in the series of Chinese traditional residence paintings. His works are highly recognized by art critics and sought after by domestic and foreign collection institutions and individuals. The National Art Museum of China, Stanford University Library in the United States, Nagasaki City Art Museum in Japan and other influential collection institutions in the world, as well as former British Prime Minister Margaret Thatcher and private collectors in the United States, Britain, France, Germany, Japan and other countries have successively collected his paintings. The United States Postal Service has twice printed his oil paintings as first day covers for major events and major holidays.

Old house • Road of no return

Wu Shu: You brought your folk houses to the eyes of Eastern and Western art collectors and critics. I want to know, what kind of road have you traveled all these years?

Yu Chunming: After the Cultural Revolution in 1978, the college entrance examination was resumed. I was admitted to the China Academy of Art. After graduating in 1982, I taught in the Department of Architecture of Nanchang University. In 1996, I was invited by UCLA University to give lectures in the United States as a visiting scholar and settled there. After graduating from the Academy of Fine Arts, I devoted myself to exploring my own individual style, working day and night at home to create my own creations. Because everything I can draw is what I know, and what I know is almost all other people's styles.

In the summer of 1983, I went to the mountainous area of southern Anhui with distress and wandering. When I got out of the car, I was shocked by the special scenery there - a hundred-year-old house was formed by mountains and rivers, forming villages everywhere, all with black tiles and white walls. After the natural weathering in the rain, the original monotony is broken, and a beautiful picture with rich texture and rigorous combination of blocks and surfaces is presented between the mottles. I was walking in the alleys, stepping on the bluestone slabs spanning hundreds or even thousands of years, and I felt even more vicissitudes of life and my heart beat faster. There was no painting or image that shocked my heart so much. Looking for a painting object? Maybe this is called fate. Since then, I have willingly shouldered the big "burden" of traditional Chinese culture, and decided to use the way of painting to retain a section of history, and a painting for more than 20 years, traveled all over China, visiting those ancient dwellings with local characteristics.

It took me more than ten years to travel all over China's vast rural villages and towns, drew more than 3,000 small sketches, took tens of thousands of photos, and wrote a column on "local dwellings" in the overseas edition of the People's Daily, started writing books, participated in the seminar on folk houses and folk customs hopes to arouse people's sense of responsibility to protect ancient Chinese houses. Every summer, I go out for two months. The road is difficult, and I have experienced many dangers. Not to mention, I am also financially indebted. What makes it even more painful is that not many people can understand all this. The work unit is not supported, the work is unstable, and the society responds indifferently. Even the China Youth Daily, which has always been daring to follow the trend, refused to publish my articles on residential research and paintings at that time, they said: “Painting a broken house reflects the dark side of socialism.”

Wu Shu: Did you ever think about changing course?

Yu Chunming: Maybe it's because of my personality. Although this road is long and difficult, I often feel that the mountains and rivers have no way to go, but the Chinese folk houses in the world are like a treasure house of aesthetics, which is enough to support my concentration. After more than ten years of research and sketching, I spent more than twenty years creating hundreds of paintings depicting more than thirty

typical residential environments and various old houses across the country.

Wu Shu: I think it is difficult for oil painting to control the monotonous white walls and black tiles of water town dwellings in the south of the Yangtze River. After all, oil painting is a kind of painting native to the West, and it has its own cultural genes. The chance of successful grafting of different genes is very small, isn't it?

Yu Chunming: Contrary to what you think, when I was moved by the temperament and atmosphere of the dwellings, I found that the traditional watercolor and general painting skills that I used very well were pale and weak, so I wanted to express it in different ways. At that time, I was working on lacquer painting. Inspired by the technique of "separation of oil and water", I tried to draw sketches of residential houses by combining oil pastels and watercolors, and obtained unexpected results. I just want to accept the feeling that the folk house gives me and express it, and never give up the idea to deliberately pursue and express my personal “skills.”

After immigrating to the United States in 1997, Yu Chunming did not turn to the easy-going business style in the fierce commercial competition environment, but continued to create the theme of residential houses for which he had been fighting for more than ten years.

Wu Shu: How did you integrate your paintings into the local art market in the United States and get recognized by the mainstream art circle?

Yu Chunming: The traditional Chinese concepts I want to express are not understood not only by Americans, but also by the Chinese people today. I need to translate what I want to say into a language that everyone understands and loves. What the picture wants to convey is a universal cultural connotation. To do this is very difficult, first of all, we must find the cultural differences that exist between different artistic genes.

Once, Yang Siliang, a Ph.D. in the history of oriental art from Danas University, came to live in a small house. He looked at my painting and said, "Your paintings have the traditional Chinese flavor and connotation, and have an oriental spatial relationship, but there is no light. Add light to your paintings, this is America after all." Dr. Yang's advice was like a slap in the face, after that, I deliberately distanced myself from the local culture and historical ecology, looked back "from the shore", and conducted a study on the differences between Eastern and Western painting arts. A comprehensive review and reflection.

In the two major art systems of the East and the West, Western art focuses on "light", trying to express the "God" - the Creator by establishing the sense of order of light in the shape of objects and people. Light represents God; Eastern art focuses on the "Qi" of "mixed with things, born from the heavens and the earth" ("Tao Te Ching"), and achieves the goal of cultivating "Dao" with the order criterion of "vigorous and vivid". From different angles and forms, Eastern and Western art each renders its own "God" or "Tao". The light illuminates objects that can be seen and touched, while the "Qi" cannot be seen or touched. Westerners have no way of understanding "Qi", and Easterners can't easily understand the meaning conveyed by Western light. How to realize the connection between the two, so that there is "Qi" in the light, and "Qi" can transmit light? This is the first new topic I set for myself since I came to America.

It is not easy to find a good connection point between the language of "light" in Western art and the language of line and space in the East. I try to put light in texture, line and space to express human nature and life experience, outlook on life and warmth of home.

When choosing the elements of Chinese painting that are easy to integrate with Western painting, I found that only by going back to the Tang and Song dynasties can I combine with the color and light of the West. Paintings at that time emphasized the relationship between nature and the soul. The paintings after the Song Dynasty did not have any innovation for hundreds of years, and basically did not consider natural elements. Painting became a kind of graphic lyricism, emphasizing the expression and expression of temperament and ambition. In the Tang and Song dynasties, they were in a stage of diversification and opening, and a variety of artistic methods were frequently exchanged with the West. During my research, I found that the structure and shape of the landscapes that appeared on the background of early Western Renaissance oil paintings seemed to be similar to those of the Song Dynasty landscape paintings.

Wu Shu: I have also noticed that in recent years, your collection of residential paintings has expanded rapidly, and even the former British Prime Minister Margaret Thatcher has collected your works.

Yu Chunming: The most comforting thing for me is that through more than ten years of exploration and experimentation across the Pacific Ocean, I have tried my best to combine the rhythm and charm of Eastern and Western painting art, and combined the two into my own painting style, and finally found a way of my own. The artistic path - oil painting + ink painting to express Chinese ancient dwellings.

When the East meets the West, what will happen is the blending of color, light and line space, the contrast between ink rhythm and light and shadow levels, the aesthetic conception of Chinese literati who cultivate life in the world of pen and ink, and the Western aesthetic concept that reflects the cosmology in the light of God Fusion in visual order. Oil painting can also express the artistic conception in ink painting, but it cannot replace the medium of ink painting, which is its unique aesthetic value. The core value of all human art forms should be detached from regional cultural traditions and belong to all human beings.

(English translation by Peter Ho, Daniel Chan)

藝術年表

1982年　畢業於中國美術學院（原浙江美術學院）。

1983—1996年　任教於南昌大學建築系，期間自費走遍全國考察中國民居，十幾年畫速寫三千餘幅。

1985年　開始參加：「中國漆畫展」，「中國青年美術作品展」等，作品被中國美術館收藏。

1990年　開始舉辦個人畫展。香港國際展覽中心：余春明中國民居畫展

1992年　北京天橋賓館和榮寶齋：余春明畫展

1993年　日本東京千代田區新藝畫廊：余春明民居畫展

1995年　江西八大山人紀念館：余春明中國民居畫展

1995年　D.C. Fishscale Ousetooth 藝術畫廊：余春明畫展

1995年　世界民居研討會（主辦之一）

1996年　Los Angeles 東方藝術畫廊：余春明畫展

1997年　於UCLA東亞語言文化系講授中國居住文化；美國電視台國際頻道（18台）個人專題採訪

1997—2001年　畫二十世紀世界宗教人物系列160余幅（油畫和水彩）

1999年　Los Angeles 東方藝術畫廊舉辦二十世紀世界宗教人物畫展

2001年　油畫被出版印製成紀念卡參加美國總統就職大典活動

2002年　開始畫美國名校系列水彩，為諾貝爾百年紀念畫像，製成紀念封，美國和歐洲發行。

2002年12月16日　Palo Alto 「龍之子」畫廊個展

2003年　美國電視台國際頻道（26台）個人專題採訪

2004年4月2日　西班牙巴塞羅那世界宗教大會畫展

2005年4月　史丹福大學圖書館畫展《詩意家園》

2005年5月　世界日報畫廊畫展《遙遠的故鄉》

2005年5月　代表中國大陸受邀參加北美世界日報成立三十週年活動展覽，九月受邀在谷歌公司總部發表演講。

2006年6月　硅谷亞洲藝術中心畫展

2006年　美國電視台國際頻道《話越地平線》專訪，作品由美國北加州庫布蒂洛市政府作為禮品，送給台灣新竹市政府。

2007年　美國電視台國際頻道 《今夜有話要說》專訪

2008年　中國賑災義賣和防癌協會義賣

2008年8月　美國北加州卡麥爾市路路畫廊

2008年10月　史丹福大學藝術空間畫廊

2008年10月　美國北加州磨坊谷市政府大樓

2009年5月　美國舊金山市立大學圖書館：余春明畫展

2009年6月　硅谷亞洲藝術中心畫展《美麗家園，美好人生》

2009年9月　中國上海「尚」：《詩意棲居》

2009年　美國丁丁電視台《非常維平》專訪

2010年4月　美國舊金山現代藝術畫廊：余春明油畫展

2010年6月　美國硅谷亞洲藝術中心：余春明油畫展《家山》

2010年　獲美國Cupertino市榮譽市民；獲邀畫諾貝爾獎得主高錕肖像



2018年在杭州畫室作畫



2017年中國中央電視台在余春明南昌畫室拍攝紀錄片



2018年在婺源寫生

2011年　捐236件明清外銷瓷給南昌大學，並創建南昌大學博物館，任館長。

2012年　舉辦首屆中國明清外銷瓷國際研討會

2013年11月　上海文化藝術品研究院：余春明油畫展《家園》

2014年3月　南昌紅谷灘水城藝術村六號樓：余春明畫展

2014年8月　廣州市寶珍堂畫廊：《棲——余春明油畫作品展》

2014年10月　深圳寶珍堂畫廊個展

2014年　舉辦第二屆中國明清外銷瓷國際研討會

2015—2019年　深圳藝術博覽會

2016年　藝術北京博覽會

2016年　舉辦第三屆中國明清外銷瓷國際學術研討會，美國碧波迪博物館館長，荷蘭阿姆斯特丹博物館館長，加拿大、德國、英國和法國等博物館專家學者參加。

2016年　「余春明藝術博物館」在南昌成立。

2022年　美國硅谷亞洲藝術中心個展

作品收藏

中國美術館、日本Sapporo公司、台北神學院、江西省書畫院、江西省美術協會、台灣新竹市政府、美英法德日等國家私人收藏、英國原首相莎切爾夫人、美國史丹福大學圖書館、美國庫布蒂洛市政府、美國Richmond市政府、日本長崎市美術館、美國國家郵政博物館

出版書籍

《中國名片》三聯書店出版社

《一瓷一故事》江西美術出版社

《華園薰風西海岸》中國建築工業出版社

《中國瓷器歐洲範兒》三聯書店出版社

《中國南方民居大門》台灣錦繡出版社

《從兒童畫走向繪畫》中國建築工業出版社

《余春明油畫精品集》中國建築工業出版社

《美國名校建築水彩畫》中國建築工業出版社

《周莊》台灣錦繡出版社

《余春明中國民居繪畫精品選》江西美術出版社

《中國民居——余春明畫選》江西美術出版社

《美好家園——余春明婺源民居作品選》江西美術出版社

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