



Shi Tao, the famous Chinese artist, once said, "The ultimate method is without any method." I have been attracted by Chinese paintings and their theories of painting and have been dreaming of coming to China for many years. Now I am realizing my dreams.

In only five months, I learned at the Sichuan Institute of Art more than I did elsewhere in the last few years. Under the guidance of the printmaking artist, Jiang Bibo, I studied Chinese line drawing and printmaking. She enlightened my artistic imagination, and step by step opened up for me a broad path in the study of art by her lively and unique way of teaching. I was very excited when I learned Chinese folk art; I wanted to learn more and create.

The daily lives of Chinese children are very interesting. Unlike French children who play mechanical toys. They would play very happily even with every simple games. When I first saw them I wanted to sketch them. But when I began to draw, the children drew looked more like French than Chinese. It was just then my teacher taught me about the characteristics of Chinese. She analysed the origins and characteristics of a lot of Chinese folk arts, New Year paintings in woodcut and leather silhouettes. From ancient picture books, prints, costumes and leather silhouettes, I was very surprised to find that Chinese are very intelligent and full of sense of humour. Through studying these works, I gradually understood the characteristics of Chinese art, learned the technique of exaggerated expression and the way to seek the infinite within limits.

Since I am still young, I do not understand myself well. My teacher ordered me that I must learn about myself and know what I want to say and do. She forced me again and again to elevate myself from one level to the next higher one, exploring my soul and potential. She asked me to draw without stop until my life ends. I worked hard everyday and through a lot of practice, I finally achieved success.

It seemed that I have taken a long journey or a race together with my teacher, reaching new destinations one after another. When we passed a certain stage, I had got all that my teacher had taught me and I felt myself become much stronger. I was very happy and I thanked my teacher from my heart.

I also learned Chinese calligraphy from the calligrapher, Huang Hairu. It is another kind of Chinese art in which I am very interested. I deeply believe that the traditional Chinese culture has a very rich content and I have to learn from it.

The ability and diligence of the students here impressed me very much. They received creative stimulation from their ancient cultural tradition.

I was given this opportunity to come here and study through the students exchange program between China and France. I hope more and more Chinese students may go abroad to learn and enrich their experience. I believe when they return to China, they will help to develop Chinese culture and art.

Fabienne Verdier — French Student
Translated by Liu Lan Ting



在中國的學習體會



著名的中國藝術家石壽曾說：“無法之法乃為至法。……”我為中國畫和畫論所吸引來到中國。多年前我就做着中國夢，如今我正實現着自己的“夢幻”。

僅僅五個月，我在四川美院所學到的東西超過了我幾年來所學到的。我在版畫家江碧波的指導下學習中國線描插圖和版畫。是她啓迪着我的藝術想像，以生動獨特的教學方法一步一步地為我打開了一條寬闊的藝術之路。尤其學習中國民間藝術，我是那樣地激動，我不能控制自己。我要學習，我要創作。

中國小朋友的生活很有趣。他們會用極其簡單的方式玩得很快活。不像法國小朋友那樣玩機械玩具。我第一次看到他們時就想畫他們。可是我開始作畫時遇到了畫出的小孩像法國小朋友的問題。而正好那段時間老師的教學介紹了中國人的特點。她分析了中國的很多民間美術，木刻年畫，皮燈影等作品的根源及特徵。從古時候的連環畫、插圖、服裝和皮燈影中我非常吃驚地看到中國人非常聰明他們心中有幽默感。通過這些作品的學習，我逐漸深入地消化了中華民族藝術的特點，學會了誇大的表現和在有限中去追求無限的畫法。

由於我很年輕，我不了解自己。老師命令我必須認識自己，必須知道自己想說甚麼，想做甚麼。老師一次又一次地強迫我從一個高度提高到另一個高度，挖掘我的心靈和潛力，要求我永無止境地畫下去，直到生命停止。我每天努力去做。經過許多實踐，我獲得了成功。

我彷彿和老師在一起進行了一次長途旅行，一次賽跑，我一次又一次地達到新的目的地。當我和她同時跨越某一階段時，我感覺自己強壯了許多，因為我已得到老師教給我的所有的東西。我非常高興，從內心感謝我的老師。

除了這些，我還跟書法家黃海儒先生學習中國書法。這也是我非常感興趣的一種中國藝術。我堅信傳統的中國文化內在所包含的豐富養料。面對古老的中國文化和她那無限的疆域，我需要學習。

這裏的學生們工作的能力和他們的水平給我留下了深刻的印象。他們在悠久的傳統文化中獲得創作的啓迪。

中法互換留學生使我有機會來這裏學習。我希望更多的中國學生能到外國去看看，從而豐富他們的閱歷。我相信他們將來回國後，一定會有於中國的文化和藝術的發展。



(法國留學生)法比恩·凡爾迪埃
劉蘭汀 譯

MY EXPERIENCE OF STUDY IN CHINA