

Ripollés Universe

里波列斯的世界

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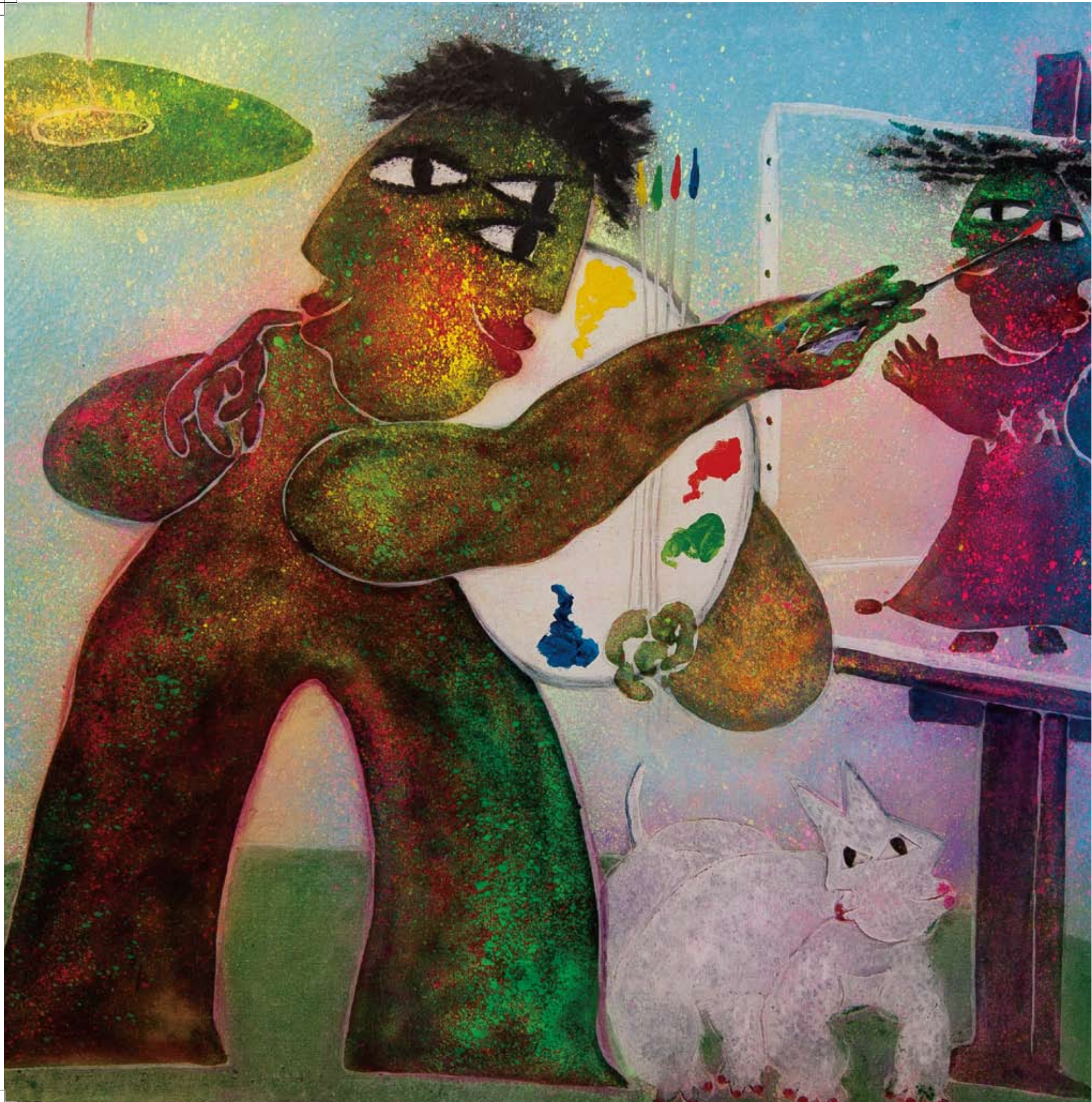
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目录

- 6 序言
- 8 西班牙艺术大师里波列斯
纪棠 著
冯世则 译 / 鲍雪侣 校
- 68 创作繁富
里波列斯作品
- 176 多彩人生
里波列斯的艺术世界

Contents

- Preface
- Ripollés, the master Spanish artist
By Ji Tang
English translation by Feng Shize Edited by Sally Borthwick
- A wealth of creative work
- A colorful life



序言

胡安·里波列斯是西班牙神奇的艺术星空上的瑰丽和宿望。他是公认的“毕加索和米罗的承继者”，而由于文学与艺术不立档次，无论仲伯，而号称鼎立，互为辉映。我们的艺术家，既天资颖异而又孜孜不倦、自强不息，故而在绘画、雕塑、陶制与玻璃雕艺等诸多领域都显得卓尔不群，斐然大观。

就西方近代的民主人文主义的观点衡量，里波列斯无愧于人类精神家园巨匠之行列——即不依仗权力或金钱，只凭满腔热情与毕生精力，创造最美的旋律、文字和形象，辅佐造物，装点人间，即所谓因心灵、毅力、业绩与奉献而伟大者。但是，我们的西班牙艺术大师，头上不顶受难者的光环，而是飞翔着快乐的安琪儿。当其西班牙同胞向他献去艺苑英雄的桂冠之时，他不意为然，并淡淡地回答道：英雄只是与懦夫现对而言而已，我既非懦夫，亦非英雄，只是一名涉足各艺术领域的辛勤劳动者。我并不否认个人拥有一定的社会知名度，但那不过是客观现实的产物，何况受人尊重与英雄品格之间，还横亘一条鸿沟，不可苟同。此一番睿智而谦逊的分析，透露的是其一贯的淳朴、平易、荣辱不惊的厚重的生活哲思与气度。难怪人们昵称之为“福星里波”和“咱们的堂吉诃德·里波列斯”。

Preface

uan Ripollés, whose great renown magnificently lights the starry skies of Spanish art, has long been recognized as “the heir of Pablo Picasso and Miró” and, since art and literature allow of no rank order or grading, the three of them have come to form a triple radiance, each shining and trebling the brilliance of the other. Born with extraordinarily natural gifts and exerting himself constantly to add to them, our artist stands out for his striking achievements in painting, sculpture, pottery, and glass-cutting.

Measured with the yardstick of the democratic humanism of the modern West, Ripollés has proved worthy of his place among the great masters who have created mankind’s spiritual home. Relying neither upon power nor wealth, but rather on the brimming enthusiasm and energy of his whole life, he has created the most beautiful melodies, compositions and images to supplement the efforts of the Creator to beautify the world of man, so that he stands among those who attained greatness because of their minds, their perseverance, their achievements and their contribution. However, our great Spanish master of art does not wear the halo of a martyr; rather, he is an angel, soaring and happy. When offered the laurels of a hero of the artistic realm by his Spanish compatriots, he thought this was wrong, responding casually, “A hero is relative to a coward. I am neither, but rather a diligent laborer in various fields of art. It cannot be denied that there I have a certain social reputation. However, that is but the product of angel, soaring and happy. When offered the laurels of a hero of the artistic realm by his Spanish compatriots, he thought this was wrong, responding casually, “A hero is relative to a coward. I am neither, but rather a diligent laborer in various fields of art. It cannot be denied that there I have a certain social reputation. However, that is but the product of oobjective realities. In any case, there is a gulf between being respected and being heroic, and the two should not be confused.” This analysis, wise and modest, reveals his consistent simplicity and ready approachability. His life philosophy shows in his magnanimous attitude, one untouched by either praise or insult. It is no wonder then that people refer to him intimately as “Blessed Ripollés” and “our Don Quijote-Ripollés.”

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西班牙驻华大使

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世纪坛艺术馆

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摆脱清规戒律

对于艺术家来说重要的是要营造一个内在的世界
— 胡安·里波列斯

胡安·里波列斯（1932年生于西班牙的卡斯特利翁）的艺术形式，远非脱离现实而是以新的视角为现实生活奉献一脉新的文化传统。无论其油画、雕塑或其它种类的艺术作品，无不显示其豁达而充满生气的思想与想象力，而且常常和社会的固有意识相左或决裂。艺术家此一热情的态度和见地，源于其在现实获得之抽象思辨，并引向难以估量的别具匠心的想象领域。

为了获得独特而惊人的创意，艺术家必须苦心经营，不断实践，而且要有意识地摆脱有关修辞、含义和象形等方面的影响，而提出卓尔不群的创意，就像里波列斯的作品所蕴含的那样。在这一热情的创作活动上，我们的艺术家拥有天赋的形象思维能力，并创作了不受因袭惯例之束缚的作品，而显示了现代艺术的功效。引用约翰·凯奇的话来说，那就是现代艺术“使人们能用新的视点观察事物并对周围世界获得真实的认识，从而避免和摆脱了在日常生活中被机械式地掺入的不纯的涵义”。里波列斯则从而展开了他的从惯例走向神话的艺术之旅。

就这样，我们的巴伦西亚艺术家从1954年的巴黎开始其艺术创作，并开启他的对现实的再现以及堪称用新的艺术家之关切或责任感而形成的新的创作程序的阶段。里波列斯观察到在传统的再现现实和空间的手法上的革命——如同上世纪初期的立体主义以及其它前卫艺术所显现的那样，对此康定斯基诠释为向观众传递一种艺术视觉，一种精神的“内在需要的原则”，也就是在艺术上作精神的探索，而这正是里波列斯在创作上的追求。

Desritualizaciones

Lo importante para un artista es construirse un mundo interior
Juan Ripollés

Las formas de Juan Ripollés (Castellón, España, 1932), lejos de separarse de la realidad, ofrecen, desde un nuevo ángulo, una traducción distinta de la vida cotidiana que rodea a este artista. Ya sea en lienzo, en escultura o en cualquiera de las diversas disciplinas en las que trabaja, su imaginario transmite la proyección de un pensamiento abierto y vitalista que en muchas ocasiones rompe con los conceptos establecidos por la sociedad. Esta visión emocional del artista parte de una abstracción que ha sido extraída de la realidad, y llevada, a través de un proceso artístico, a un territorio de incalculable originalidad.

Generar propuestas creativas excepcionales e inesperadas, conlleva reflexionar, investigar y trabajar permanentemente con el conocimiento para, una vez desnudado de toda retórica, significación y representación, formalizar propuestas diferenciales e inusuales como las que nos presenta Ripollés. En esta línea de estimulante acción el artista dota de nuevos significados a las imágenes que produce para alejarse de las gramáticas convencionales, dejando ver que la función del arte moderno, como decía John Cage, “permite que la gente pueda mirar desde otro punto de vista y tomar verdadera conciencia de lo que tiene a su alrededor. De esta manera podrá desfamiliarse y desritualizarse de las impurezas semánticas asimiladas y asumidas, de forma mecánica, en la vida doméstica”. De esta forma Ripollés inicia un viaje artístico que va del rito al mito.

En este contexto se encuentra la obra que el artista valenciano ha ido produciendo a partir de su primera estancia en París en 1954. Desde ese momento se abre una etapa de deconstrucción de la realidad que se puede entender como una reformulación de lo conocido utilizando nuevas inquietudes que le abordaban. Ripollés contempla una revolución en la deconstrucción del espacio y la realidad tradicional, como lo hizo el cubismo y otras vanguardias a principios de siglo. En este sentido, recordamos como uno de los propósitos pictóricos de Kandinski consistía en transmitir al espectador un enfoque espiritual del arte, lo que él llamó “principio de la necesidad interior”, o, lo que es lo mismo, la necesidad de una búsqueda de lo espiritual en el arte que persigue Ripollés en toda sus obras.

De esta manera construye, destruye, reconstruye ideas y formas entrópicas teniendo la genial facultad de paralizar el proceso creativo en el momento justo y de mayor orden estético para cautivarnos con figuras que nos trasladan a un mundo onírico, a un terreno donde la inocencia primitiva se recrea en sí misma.

他为此而反复执着地营造、摧毁、再营造、再确立诸创意暨表现形式，并施展其天才的善于及时地确立相应的创作程序的能力，从而创造最具审美意境的艺术形象，把我们引向一个梦幻世界，一个纯真的自得的其乐融融的世界。循着此幅个人的感情地图，我们可以反复通过他的艺术形象而阅读或解读大自然——而这些形象又处于神似和形似之间，生动地反映了常规的意识和新颖的观点之融合与交汇。

里波列斯以其妙趣天成的即兴自发式的创作风格描绘和塑造了各种形象，纯真天然而又有心地诱导观众用新的视角去观察世界。因此可以说，他的作品既具有纯真天然的特点又兼备捕捉对生活的最初敏感，率真而不带有成见，而我们也从而可以在他的创作中看到对伊甸园之回归和对人类原初之回归。从这个视平线和自然而又独特的敏感度出发，艺术家为我们提供了一个经由他的想象力而有所演变的事物观。或者说，有些流失的事物的珍贵本质，因里波列斯的非凡的创造能力而得以发掘和诠释。在这里，还可以觉察到艺术家对其作品所赋予如同制作工艺品那样的精心和细致。

在他那深邃的创造的过程中，我们尤为欣赏其基于精确思想和梦幻描绘的艺术动因——从而达到作品的外观平易悦目而别具内在价值的效应。这一意识颇具人文涵义，或简而言之，是出于让人们能怡然凝想、安然思考的愿望。“美丽或神秘，都能潜入人的灵魂深处”——此处引用可敬的艺术家克里斯蒂诺·德贝拉的这句话，为的是指出和强调里波列斯卓越的艺术历程。

此一恢弘的艺术历程又贯穿于里波列斯的版画、油画、雕塑等诸多艺术创作，而且伴随着审美和形而上的研究和思辨---旨在深入艺术家的潜意识中，并找到相应的答案，从而帮助观众作思想深处之内省和获得简单、真诚而负责的对待生活的手段。

Siguiendo este mapa personal y emotivo, nos encontramos con una relectura de la naturaleza que visualizamos a través de unas figuras que quieren demostrar que no son tal, que son otra cosa porque quieren huir de su propia identidad. Esta atractiva propuesta es propia de esa comunión entre los conceptos convencionales y su reinterpretación a partir de unas curiosas referencias y connotaciones.

Desde una espontaneidad ancestral Ripollés traza y esculpe signos, con un carácter voluntariamente inocente con pretensión de seducir y enseñar a mirar y leer el mundo, como vengo diciendo, desde una nueva óptica. En ese sentido, su obra tiene ese carácter primitivo en tanto que pretende captar la naturaleza de la vida como si fuera la primera vez que la sintiese, libre de prejuicios. Siendo así nos es fácil ver en sus creaciones como una vuelta al edén, al origen del ser. Descendiendo a esos niveles y teniendo en cuenta este sentir originario y natural de las cosas, el artista nos brinda una visión transformada de la realidad conducida por la mano de su imaginación. Podríamos decir que la naturaleza deja escapar sus virtudes para que Ripollés se detenga en ellas y las interprete a partir de una creatividad portentosa. De este modo, el artista se enfrenta a su obra con la misma delicadeza que un artesano trata sus productos.

En su penetrante transcurso creativo apreciamos la motivación básica de un virtuoso pulidor de ideas y dibujante de sueños que desea lograr un trabajo bien hecho por la simple satisfacción de conseguirlo y que éste tenga un valor en sí mismo. Esta concepción tiene mucho de humanista y de hombre que se siente cómodo en la meditación, en la reflexión sosegada. “La belleza o la mística pueden viajar al interior del alma humana”, traigo a colación esta frase que apuntaba nuestro apreciado artista Cristino de Vera ya que bien podría servirnos para reforzar y apuntalar el sublime itinerario artístico de Ripollés.

为了创造其起伏有致、生动多彩的印象主义或超现实主义式的艺术形象,里波列斯向我们昭示自由创新的必要性以及为了探索新领域而独辟蹊径的重要性。

在创作自由的道路上，没有重复，没有庇荫，没有疑虑，而只有走向崭新形式的前进的步伐。在这里，一个超现实主义的精神，恰如其份地融合于里波列斯的艺术的独具个性的真实；我们的艺术家，也和达利一样，保持一个真正忠实的法则，那就是艺术创造中回避可能引起理性诠释的形象或含义。

里波列斯显然在寻求另一种肖像画手法和另一种诠释生活的手法，从而敞开其弘扬创意魅力与不断创新和前进的艺术之门。这一充沛和绝对的表现自由的意向，已摆脱束缚艺术家的障碍，并成为里波列斯的ADN的组成部分。创作自由还具有相当于能促使肌体呼吸到本身实质的要义，而当此一实质亮丽地出现于舞台之时，观众则可以领略到一派现实与神秘相融的景象。为了概括我们的国际级的艺术家高度创造和创意的层面，不妨引用吉洛姆·阿波利内尔在1913年在其立体主义宣言中说过的有关自由言谈的话：正是此一自由精神融合与谐振于我们的艺术家鲜活的创作活动，并自然地注入其广泛而丰富的作品之中，而且以其出色的独具人文内涵的艺术技巧和艺术语言而获得人们的赞许。

Ese recio itinerario que se pasea entre los grabados, los lienzos, las esculturas, etc., en definitiva, en toda la obra de Ripollés, viene acompañado de una investigación estética y metafísica que recurre a lo más profundo de los instintos del artista para encontrar respuestas que ayuden al espectador a reconocerse en sus pensamientos más recónditos y encuentre herramientas básicas para enfrentarse a la vida de manera sencilla, sincera y comprometida.

Para componer esas figuras expresionistas o surrealistas, de contornos sinuosos y vibrante colorido, Ripollés nos hace ver que precisa una libertad creativa inaudita y una necesidad de explorar territorios que difícilmente se llega a ellos por vías convencionales. En esa libertad no cabe la repetición, en ese camino hacia delante no hay sombras, no hay dudas, tan solo rutas que llevan a conquistar nuevas formas. De esta manera un espíritu surrealista se apropia en buena medida de la identidad artística, irrepetible y personal, de Ripollés, quien, al igual que Dalí, mantiene una regla con verdadera lealtad que consiste en no aceptar ideas e imágenes en su producción artística que puedan dar lugar a una explicación esencialmente racional.

Ripolles, busca evidentemente otra iconografía, otra significación a los significados expuestos en la vida. De esta decisión voluntaria se desprende que Ripollés abra de par en par las puertas de su magia creativa y se deje llevar por un comportamiento de acción, progreso e innovación que le impide repetirse en sus planteamientos. Ese uso potente y absolutista de la libertad de expresión sin límites, en la que no existen barreras por las que el artista se sienta delimitado, forma parte del ADN de Ripollés. La libertad creativa es fundamental para que un cuerpo respire su esencia y, cuando ésta última hace su aparición estelar en escena, el espectador puede reconocer un estado donde la realidad se interrelaciona con el misterio. Así, podríamos sintetizar esta faceta altamente creativa de este artista internacional con una de las expresiones que Guillaume Apollinaire en

他的画笔调出的是地中海的彩色，显示的则是人物或动物模特通过借喻的抽象和独有的超现实手法而蕴含的戏剧性。而他的此一艺术造型获得的是最深度的表现自由和事物本质的世界主义的核心。他调制的华彩浸透其油画、版画以至雕塑等作品，散发着强有力的创造性的思想和多元的艺术种类。

这就是里波列斯的丰富而充实的艺术世界，一个热情、快乐、明丽而紧凑的世界——它引领观众认知了一位在西班牙艺术领域中有着特有艺术经历和创造的杰出的艺术家，而比翻阅一些的艺术评论要真切生动得多。

由此还想起2008年夏天，在我们现代艺术学院大厅展出“大型国际象棋”的大型的穆拉诺玻璃雕——此雕塑后来还于2009年夏天在葡萄牙连同里波列斯雕塑精选系列一起展出。并借此宣告：巴伦西亚现代艺术学院将于今年举办里波列斯作品回顾展，以纪念我们的艺术家八十岁寿辰。

巴伦西亚现代艺术学院院长
[西班牙] 孔苏埃洛·西斯卡·卡萨万

1913 apuntó en su manifiesto cubista, y decía así: “Palabras en libertad”. Esa libertad, acorde y en sintonía con su actitud vital, la transfiere de manera natural a su obra, extensa, amplia y reconocible debido a sus técnicas y lenguaje artístico y a un carácter humano inconfundible.

De sus pinceladas surge una paleta de color mediterráneo y una teatralidad que se dejan ver en sus modelos de animales o de hombres que se pasean por una abstracción figurada, por un surrealismo exclusivo del artista desde donde reivindica la libertad y la naturaleza que lleva en lo más profundo de su esencia cosmopolita. El colorido con que impregna sus lienzos y las esculturas, así como sus grabados, transmiten una gran potencia de pensamiento y multidisciplinariedad creativa.

Así es el mundo complementario de Ripollés, un mundo animado, alegre, brillante e intenso que invita al espectador a querer saber más de quien es considerado por la crítica internacional como uno de los creadores más destacados por su trayectoria artística en el arte español.

Tal como tuvimos ocasión de disfrutar en el IVAM, durante el verano de 2008, cuando exhibimos en el hall la instalación “Ajedrez gigante” integrada por esculturas de cristal de murano realizadas a escala humana. Esta instalación se itineró a Portugal durante el verano de 2009, donde se mostró junto con una selección de esculturas de Ripollés. Asimismo, este año, y para conmemorar el 80 aniversario de Ripollés, el IVAM presentará una exposición retrospectiva de su obra.

Directora del IVAM
Consuelo Ciscar Casabán

西班牙艺术大师里波列斯

引言

胡安·里波列斯是西班牙神奇的艺术星空上的瑰丽和宿望。他是公认的“毕加索和米罗的承继者”，而由于文学与艺术不立档次，无论仲伯，而号称鼎立，互为辉映。我们的艺术家，既天资颖异而又孜孜不倦、自强不息，故而在绘画、雕塑、陶制与玻璃雕艺等诸多领域都显得卓尔不群，斐然大观。

就西方近代的民主人文主义的观点衡量，里波列斯无愧于人类精神家园巨匠之行列——即不依仗权力或金钱，只凭藉满腔热情与毕生精力，创造最美的旋律、文字和形象，辅佐造物，装点人间，即所谓因心灵、毅力、业绩与奉献而伟大者。但是，我们的西班牙艺术大师，头上不顶受难者的光环，而是飞翔着快乐的安琪儿。当其西班牙同胞向他献去艺苑英雄的桂冠之时，他不意为然，并淡淡地回答道：英雄只是与懦夫现对而言而已，我既非懦夫，亦非英雄，只是一名涉足各艺术领域的辛勤劳动者。我并不否认个人拥有一定的社会知名度，但那不过是客观现实的产物，何况受人尊重与英雄品格之间，还横亘一条鸿沟，不可苟同。此一番睿智而谦逊的分析，透露的是其一贯的淳朴、平易、荣辱不惊的厚重的生活哲思与气度。难怪人们昵称之为“福星里波”和“咱们的堂吉诃德·里波列斯”。

笔者本人长年从事翻译，既涉足于不同国度的语言文化之清流，东顾西盼，求信达雅，自得于濠上之乐，不尽一一。然而，个人的专业或业务，只是社会的分工，绝非硬性之刻划；多元的社会，为人们的兴趣、思绪与创意，以更多的自由空间。于是，我得以在业余写毕加索及其创作，写庄周化蝶与米罗化梦、博尔赫斯、墨西哥版画艺术，等等。此外，多年形成的自省意识，常引起个人的西班牙语文化学会成员身份的责任心理，而不能释然，并结为一缕怀旧与失落之意绪。自从我捧读塞万提斯的《堂吉诃德》之日起，始终认为它与中国的传奇与章回小说有天然之奇缘与相似，还偏执地觉得那才是最能体现小说本质的创作；自然也难忘于西方的文学艺术创作中所呈现的西班牙浓郁而鲜明的形象、风情、旋律和色彩；常回味鲁迅先生当年的一段文字：“巴

Ripollés, The Master Spanish Artist

Introduction

Juan Ripollés, whose great renown magnificently lights the starry skies of Spanish art, has long been recognized as “the heir of Pablo Picasso and Miró” and, since art and literature allow of no rank order or grading, the three of them have come to form a triple radiance, each shining and trebling the brilliance of the other. Born with extraordinarily natural gifts and exerting himself constantly to add to them, our artist stands out for his striking achievements in painting, sculpture, pottery, and glass-cutting.

Measured with the yardstick of the democratic humanism of the modern West, Ripollés has proved worthy of his place among the great masters who have created mankind’s spiritual home. Relying neither upon power nor wealth, but rather on the brimming enthusiasm and energy of his whole life, he has created the most beautiful melodies, compositions and images to supplement the efforts of the Creator to beautify the world of man, so that he stands among those who attained greatness because of their minds, their perseverance, their achievements and their contribution. However, our great Spanish master of art does not wear the halo of a martyr; rather, he is an angel, soaring and happy. When offered the laurels of a hero of the artistic realm by his Spanish compatriots, he thought this was wrong, responding casually, “A hero is relative to a coward. I am neither, but rather a diligent laborer in various fields of art. It cannot be denied that there I have a certain social reputation. However, that is but the product of objective realities. In any case, there is a gulf between being respected and being heroic, and the two should not be confused.” This analysis, wise and modest, reveals his consistent simplicity and ready approachability. His life philosophy shows in his magnanimous attitude, one untouched by either praise or insult. It is no wonder then that people refer to him intimately as “Blessed Ripollés” and “our Don Quijote-Ripollés.”

Through the long years this writer has been engaged with translation, he has stepped into the clear streams of languages and cultures of different nations, looking to the East as well as to the West, seeking fidelity, expressiveness and elegance, and finding at the same time the kind of happiness found by Zhuang Zhou on the bridge across the Hao. A person’s profession or specialty stands, however, only as a kind of social division of labor, not a stiff segregation; society’s multiplicity has provided much more room for man’s interests, ideas and creativity, and so I was able to write in my spare time about Picasso and his creative work, about Zhuang Zhou transforming into a butterfly and Miró into a dream, about Jorge Luis Borges and Mexican engravings, etc. In addition, the habit of self-examination developed over the years often called to my sense of duty as a member

纪棠 著 冯世则 译／鲍雪侣 校

罗哈同伊本涅支一样，也是西班牙现代的伟大作家，但他的不为中国人所知，我相信，大半是由于他的著作没有被美国商人“化美金一百万元”制成影片到上海开演”，而不胜感慨，依稀目睹这位中国新文化巨人严峻而慈爱的笑容。戴望舒编译的《西班牙抗战谣曲选》有力地推动了我国青年与知识界的正义与爱国激情，并一度引起了“西班牙热”。另据作家施蛰存的回忆文章，戴望舒还因为在西班牙读了一本《风月锦囊》集之后，才引起对中国的俗文学的浓厚兴趣，等等。由于这些历史片段的中心线索，对于文化的自觉意因而感触莫名。

拙译《画布上的泪滴》的作者热纳维埃芙·拉波特，多年打听与查询其人其事，而无所获。2005年6月29日的国内报纸上赫然刊登拉波特的相片及其在6月27日于巴黎拍卖一些毕加索的素描与版画的消息，一时间眼前为之一亮，情绪为之一振，当时就想：作为她的著作的汉语版的文字译者暨插图（宣纸钢笔画）作者，理应向她补上一份延宕已久的知会或信息；此外，就她与毕加索及画家的至交西班牙诗人萨瓦特斯夫妇的亲密交往中，显然可以看出她对西班牙文化和语言都颇具修养——或许从中能获得一些预料不及的人文轶事和艺术秘籍。然而，鉴于多年来与国际各领域接轨的欠缺或错位，更顾虑到中西方人文心理诸因素之差异，毅然断此妄念，而在个人的理想主义的心版上，蒙上一抹黯淡的色调。



By Ji Tang

English translation by Feng Shize / Edited by Sally Borthwick

of the Association of Spanish Language and Culture, refusing to leave and settling as a feeling of nostalgia and loss. Ever since the day I set to reading Cervantes’ Don Quijote with respect and happiness, I have always believed in the wonderful similarity and predestined relationship between it and our traditional romances and novels in the zhanghai style, while at the same time stubbornly holding it to be the piece of creative writing most representative of the essence of the novel. And, of course, I can hardly forget the Spanish figures, rich and bright, and the way of life, melody and color presented in works of literature and art from the West. Often, I ruminated over a paragraph from Lu Xun from earlier days: “Just like [Vicente Blasco] Ibáñez, Baroja [y Nessi] is also a great writer of contemporary Spain. That he should remain unknown to us Chinese is probably because, I suppose, no American businessman has yet spent ‘one million US dollars’ to produce a film based on his work and have it shown in Shanghai.” And I sigh as if I were looking into the countenance of this giant of the new culture of China, severe yet kind. Selected Ballads and Songs from Spain’s War of Resistance, translated and edited by Dai Wangshu, powerfully aroused among our youth and intellectuals a strong passion for justice and patriotism and, for a time, led to a “Spanish craze”. According to the reminiscences of writer Shi Zhecun, it was the book Romantic Dramas Collected in an Embroidered Pouch that led to Dai’s deep interest in folk literature in China, and it was in Spain that he came across this book. The red thread running through all of them being a cultural self-awareness, these historical fragments touched off in me thoughts and feelings hard to name.

For many years I had asked around, to no avail, about G n vi ve Laporte, whose book Si Tard Le Soir, Le Soleil Brille, Pablo Picasso I had translated into the Chinese language. On June 29, 2005, all of a sudden I came face to face with a news report here that only two days earlier she had had some of Picasso’s sketches and engravings on auction in Paris. The whole page of the paper seemed to be lit up by that item, and I was very much excited. Well, I thought, being the translator as well as illustrator (pen drawings on xuan paper) of the Chinese edition of her book, I really should send her the information, which had long been overdue. Besides, it was obvious from her intimate relations with Picasso and with the painter’s close friends, the Spanish poet J. Sabart s and his wife, that she was accomplished in the language and culture of Spain—so that I could probably learn from her some unexpected humanist stories and artistic secrets. However, owing to the missing links or dislocations in our connections with the international world, and the inhibition arising from the many differences in humanist psychology between China and the West,

然而，胡安·里波列斯却以他那不同凡响的艺术人生与个性力量，又燃起那渐趋淡薄的文的自觉，那潜伏的对于伊比利亚这一片热土的历史、文明与风尚诸方面的介于理性与感性、现实与梦幻之间的种种印象与偏爱，又一次扑面而来，引得思绪联翩：我仿佛也追随堂吉珂德而离开风光秀丽、盛产葡萄酒与风车林立的拉曼却地区，毅然投身于骑士之旅；在颇受瓜达尔基维尔河水滋润而土地肥沃的安达卢西亚旷野上凝思古代的战火烽烟，回味传奇故事人物的绝世恋情；去拉斯帕尔马斯聆听丰富动人的“国民轶事”；去巴伦西亚凭吊斗牛场上的“碧血黄沙”；去塞维利亚重温华盛顿·欧文自该地赶往格拉纳达的旅途风光的出色描写。旋而又回到现实，回到书桌上已经成摞的有关胡安·里波列斯的画册与书籍，领略他的那颗一生为艺术而跳动而又酷爱自由、大自然与生灵万类的赤子之心，估量他身上珍藏西班牙重要的历史阶段的层层记忆以及如今日益罕见的人本品格，从而推断其对于中西两国的文化艺术交流与互动上不容忽略的重要环节的地位，并期待：中国的广大读者与艺术爱好者从其奋斗人生中获取应有的精神力量，从其如梦似幻的缤纷晶莹中与巧夺天工的娴熟技巧中，得到新的启发与灵感。



I resolutely put away the absurd idea, although the loss left a dark imprint on my idealistic mind.

With Juan Ripollés, however, it was different. With the strength of his extraordinary artistic life and character, he once again lit up the humanist self-awareness that had been gradually dimming. Once again, manifold latent impressions of and partiality and affection for the history, civilization and customs of the Iberian, the beloved native land of our artist, emerging between reason and feeling and between reality and dream, came rushing back, blowing against my face and peopling my mind with images and ideas. I felt as if I, too, were following the steps of Don Quijote, leaving behind me la Mancha, its fair countryside dotted with windmills and flowing with wine, to resolutely pursue knight-errantry; to brood over the blood and fire of ancient wars in the wilderness of Andalucía, fertile with moisture from the Rio Guadalquivir, and ruminate on the matchless love affairs of the romantic figures of old; to listen to the rich and moving Episodios Nacionales in Las Palmas; to visit Valencia and ponder over “Blood and Sand” in the bullring there; and to go to Sevilla and review Washington Irving’s excellent description of the scenery along the road he traveled from there to Granada. Then I returned to the realities of life and the albums and books on Juan Ripollés that had been piling up on my desk, to seek to appreciate the heart of an innocent child that beat throughout his life for the sake of art, and for the love of freedom, nature, and a myriad forms of life.

How should I assess the layer after layer of significant memories from Spanish history accumulated in his person, and that human-hearted personality one sees ever more rarely today; how should I deduce from these things his position as a significant, never to be overlooked link in the cultural and artistic exchanges and interactions between China and the West, and hope that the broad ranks of Chinese readers and lovers of art will absorb the spiritual power they should from the struggles of his life, as well as new revelations and inspirations from the colorful, dreamy, illusion-like world created with a mastery surpassing that of nature?

一、童年磨难

孟子曰：“故天将降大任于是（斯）人也，必先苦其心志，劳其筋骨，饿其体肤，空泛其身，行拂乱其所为，所以动心忍性，曾（增）益其所不能。”这看似一番诲人励志之言，但不失为古往今来、国内外许多伟人的成才之路的规律性的总结。

胡安·里波列斯1932年9月4日出生于西班牙东部沿海的巴伦西亚省的阿尔西拉，出生不久便由卡斯特利翁省的卡斯特利翁城的一对年轻夫妇领养。富于自然与人文景观，工农商三业并举，盛产与出口橙桔、葡萄、稻米与美酒的巴伦西亚和海风习习，盛产橙桔、橄榄与葡萄佳果和得天独厚的美丽的沿海城市卡斯特利翁，都没有为他的童年带来幸运。

小胡安的母亲悲惨地死于难产--生母临盆而不幸撒手人寰之际，竟是一对孪生婴儿的诞生之时，遂成为日后长大成人的双胞胎兄弟的终身难以抹去的负疚之感。幼小的婴儿自然不谙丧母之痛，而残酷的现实则很快地让其倍感伶仃之苦。由于父亲无力同时抚养双胞胎，只得将小胡安送给人家收养，只是收养者也属贫困阶层，养子小胡安自幼就得分担一些家务，并外出从事其力所能及的劳作，以补贴家用。童年的不幸，已令人寒心，而战争的灾难，更是雪上加霜--我们的主人公尚在稚嫩之年上，其体力与心力居然具备如此强大的承受与抵御的潜能。

这位于西南欧伊比利亚半岛上的老大西班牙帝国，曾经走过其举足轻重的光复运动、发现美洲大陆、对所谓西印度群岛的征服以及在欧洲大陆的争霸角逐等历史性的步伐，但同时也历史性地因过度的征战和消耗国力，而无可奈何地走向衰落。然而，一方面是客观现实的发展没有因人文思维或良知而转移，另一方面则是某种涌动的思潮或大趋势，竟会促成重大的历史性的变化。难道这就是生活的辩证法！且不说历史的是非功过，1936－1939年的西班牙内战与接踵而至的1939－1945年的第二次世界大战，给西班牙人民是长期而深重的灾难。

Childhood tribulations

“When Heaven is about to confer a great office on any man,” said Mencius, “it first exercises his mind with suffering, and his sinews and bones with toil. It exposes his body to hunger, and subjects him to extreme poverty. It confounds his undertakings. By all these methods it stimulates his mind, hardens his nature, and adds to his abilities.” While this seems to be nothing more than an exhortation, it actually sums up the law by which the great, of ancient times or modern, at home or abroad, attain greatness.

Juan Ripollés was born on 4th September 1932, in Alcira, in the coastal province of Valencia in eastern Spain, and was adopted, not long after his birth, by a young couple from the town of Castellón in Castellón Province. Neither Valencia, rich with natural and humanist scenes, with well-developed industry, agriculture and commerce, and a flourishing production and export of oranges, grapes, rice and wine, nor the beautiful coastal town of Castellón, blessed by nature with an abundance of oranges, olives and grapes and cool sea breezes, brought any good luck to his childhood.

Sadly, little Juan’s mother died of a difficult labor. That the moment the twin brothers were given life should prove to be the time their mother loosed her hold on the mortal world marked them with life-long regret. Babies as they were, they hardly knew the misery of losing their mother when the cruel realities of life subjected them to the sad fate of the orphaned. It being beyond the father’s means to support and care for the twins, little Juan had to be given away by adoption. Unhappily, the adopting family was also of the poverty-stricken class; the adopted son had to share in the housework and find such jobs as he was capable of at his age so as to help support the family. As if such misfortunes in childhood were not enough, on top of them were added the disasters of war. It is really surprising that the hero of our narrative should have had such latent capacity, mental as well as physical, for suffering and resistance at his tender age.

The old Spanish empire on the Iberian Peninsula had its heyday in the Reconquista and its discoveries and conquests in the American continents and the so-called West Indies; it was also an important player in the struggle for hegemony on the European continent. However, with its national strength overtaxed historically by wasteful and excessive conquests and wars, the country had entered an unstoppable decline. But on the one hand, the development of objective reality remains unchanged despite humanist thinking or conscience, and on the other, a tide of thought or large-scale trend surges forward, impelling great historical changes. Is this the dialectics of life?

里波列斯童年的最初和刻骨铭心的回忆都是那“恐怖”又恐怖的印象。他动情地叙述当年目睹一个死于卡斯特利翁屠城轰炸中并且被炸飞而贴在石墙上的小孩的血肉模糊的触目惊心的惨状，并在日后作了如下的描绘：

那惨白的目光

那惨白的尚未逝去的微笑

那惨白的绽露的稚齿

引起我喉咙的一阵阵苦涩

嘴唇间呼唤真理的渴望

以及眼睛里永远的凝视。

在西班牙内战中，童年中的里波列斯也和大人们一样，亲身经历了一切战乱、离别和背井离乡之苦，在苦涩的记忆里重叠着流离中的车辆、牲畜、行李、惊慌的难民、走散的孩子的尖叫与呼救声等悲惨的画面。他还目睹那些所谓“战胜者们”，非但强占民房家宅，还野蛮残暴地枪杀了一家宅院的房主。1937年4月26日，德国法西斯空军，在佛朗哥的地面部队的配合下，公然轰炸与扫射西班牙的巴斯克历史名城格尔尼卡；同年5月，毕加索在其格朗奥古斯坦街7号的画室内创作了著名的大型壁画《格尔尼卡》并发表了严厉的政治抗议和声明。

这一事件使尚在童稚之年的里波列斯为之义愤填膺，并感受到心灵的震撼与艺术的推动力。（就此也可以说明为什么任何其它西方国家以及东方国家的各种人士，站在毕加索的这幅画前，无论如何也感受不了一个西班牙人，尤其是经历过壁画后面的这一段历史背景的西班牙人那一份切肤之感。）总之，里波列斯的幼小心灵里，早已经历了对于自由的资产阶级民主共和之期望与破灭。

1939年，年仅7岁的小胡安，欣喜地看到内战战火的熄灭，但随

The historical rights and wrongs or merits and demerits we shall leave alone. In any case, calamities lasting and profound were brought to the Spanish people by the Civil War of 1936-1939 and the Second World War of 1939-1945 that closely followed it.

Sheer terror, carved into the fibers of his heart, constituted the first memories of Ripollés' childhood. His moving description recalls the way he witnessed how a child was killed in the bombing massacre of Castellon and how the bloody, mutilated remains were sent flying and pasted against a stone wall by the terrible blast. The ghastly sight he described at a later date --

The pale look

The pale smile, as yet unfaded,

And the pale young teeth showing

Brought to my throat gusts of bitterness

And to my lips the longing to call for truth

And to my eyes an ever-lasting stare.

During the Spanish Civil War, the boy Ripollés suffered, just like his adult contemporaries, from separations, a vagrant, wandering way of living and the other tribulations brought about by the war. Carts jostling against each other, animals, bags and luggage, frightened refugees, children who'd lost their parents screaming and crying for help; these bitter images and scenes filled his memory. He witnessed also the barbarism of the so-called “victors” of the war, who not only requisitioned people's houses but in one case shot dead the owner of a courtyard house they were taking over. On April 26, 1937, coordinating with Franco's ground troops, the German Fascist air force openly bombed and strafed Guernica, a Basque town famous in history. A month later—in May of the same year —Picasso painted in his studio in 7 Rue des Grands Augustins his great mural Guernica, as well as publishing a strongly worded political protest and statement.

While the bombing shocked Juan Ripollés and filled him with indignation, he was also deeply stirred by the propulsive force of Picasso's work (which explains, too, why a spectator who came from any country of the West or the East to stand in front of this painting of Picasso's can never feel the same agony as a Spaniard, especially a Spaniard who had experienced the historical

之而来的竟是第二次世界大战，非但使祖国的复兴的希望落于渺茫，而且还要再一次绷紧全部神经与肌体筋骨，以应对新一轮的苦难。

总之，里波列斯在贫困与战乱中度过的童年，可以说是一幅完全由阴暗的色调和颤抖的笔触组成的惨淡画面。由于养父长年在一个建筑队工作，养母则负责办公室清洁事务，小胡安每日一大早就得起床，开始为母亲分担家务：铺床、扫地、除尘、擦拭厨房用具、照顾小弟小妹，等等。下午，则外出拾拣废品、旧纸旧衣服，还推着简陋的小车沿街捡取马粪（每次可拾得4小车），随后，经整理再卖给回收站所，以补贴家用。

自小养成得勤劳美德与敏捷的体能素质，使小胡安在百忙的劳作之余，抓紧时间专心致志、兴致勃勃地制作他所喜爱的陶土小人或小什物——这只是他惟一的童年乐趣，但同时也显示了他那早萌的创作欲望与天赋以及宛若天成的乐观精神，从而也在较大程度上诠释了我们的这一位备受童年磨难的艺术家能永葆其赤子之心，而且手中的创造所呈现的是如此晶莹剔透、振奋人心的高度的艺术思维等一系列的迷一样的人文命题。

但是，这正如某些艺术评论家所称，是一份极为难得的童趣，它既抚慰了小胡安那疲惫不堪的肢体，又满足了他艺术的天趣;不可思议的是，它竟然萌发于一个如此贫穷凄苦而又文化欠缺的环境之中：一家衣食不足，母亲目不识丁，父亲所识亦寥寥无几，而且居处市井，尘嚣盈耳，根本谈不到什么宜人的艺术之氛围。难怪有人将此视之为“纯出于天性，或者得之于后天的修炼”云云。

内战之后，小胡安一家才辗转回到卡斯特利翁城，但只能在城郊营造一个农舍安家—这倒是个宁静之地，塞科河从旁边流过，河上的一架铁桥，为居民带来交通之便，也增添一份生动的景色，只是临近的坟场墓地，透露的是一派肃穆与恐怖的气息。好多年里，常在静谧的黎明从那里传来“战败者”们被处决的刺耳的步枪和机枪声、对暴政的愤怒的抗议声以及对共和革命与共和理想

background behind the mural). In short, Juan Ripollés quite early experienced in his young heart the hopes and disappointment for the liberal democratic Republic of the bourgeoisie.

In 1939, little Juan, who was then only seven, was glad to see the conflagration of the Civil War dying out. However, what came hard behind it was the Second World War, which, besides smashing all the fond hopes for reconstruction of his homeland, demanded once again the straining of every nerve, and every muscle, sinew and bone to deal with the new round of tribulations. In 1939, little Juan, who was then only seven, was glad to see the conflagration of the Civil War dying out. However, what came hard behind it was the Second World War, which, besides smashing all the fond hopes for reconstruction of his homeland, demanded once again the straining of every nerve, and every muscle, sinew and bone to deal with the new round of tribulations.

In short, the childhood of Ripollés, lived in constant poverty and war, was a canvas composed of trembling strokes and gloomy colors. With his adoptive father working year round in a construction team and his adoptive mother working as an office-cleaner, young Juan had to get up early every morning to share in the housework: making the beds, sweeping the floor, dusting, washing the dishes, looking after his younger brothers and sisters, etc. In the afternoon he went out to collect scrap, used paper and worn clothing and, going along the street with his little borrow, he collected also horse dung (four cartfuls each time he went out), all of which he sold after sorting out to help with the family expenses.

Diligence, a virtue he had cultivated since early boyhood, and his physical strength and nimbleness enabled young Juan to make good use of the little time left him after his heavy workload to produce with great enthusiasm and concentration the clay figurines and other small articles which he loved. This practice constituted the only joy of his boyhood, revealing at the same time a precocious desire for creation and his natural gifts, as well as an optimism also bestowed by nature. These explain also to a large extent the whole series of puzzling humanist topics: how did our artist manage, after all those boyhood tribulations, to maintain his pure and childlike heart and mind, and the crystalline clarity and inspiring vision of the artistic thought revealed in the creations of his hands?

As some art critics have suggested, this represented a rarely found childhood interest. It brought

高呼万岁声！小胡安还亲眼目睹一名“战败者”越狱不成而不幸地被再一次抓回的惨状。当时的情景，真乃是：

撕心裂肺的枪声

和愤怒的呼喊声之后

活生生的人体便应声倒地

然后则是

一片死寂

飞鸟也不见一只！

comfort to young Juan’s over-tired body and fulfilled his natural delight in art. The point defying understanding is that it should have sprouted under such circumstances in an environment marked by so much poverty and an utter lack of culture: a mother who was illiterate, a father who was little better, never enough food and clothing, and a home in a market-place amid a noisy din with no hint of the pleasures of art. No wonder then that some should see his talent as “born purely of nature - or was it acquired through practice?” and so on.

It was only after the Civil War that young Juan and his family returned to Castellón. There they could only settle in a cottage in its outlying districts —a rather quiet place with the Rio Seco running by. A steel bridge straddling the river made crossings convenient for the residents and brought some life to the area. The only drawback was the nearby graveyard, whence the icy breath of terror spread across the countryside. For many years, rifle and machinegun fire marking the execution of the “defeated” would pierce the air at dawn, mixed with angry howls of protest and cries of “Long live the Republican revolution!” and “Long live the Republican ideal!” Once, young Juan had even witnessed the sad scene of an unfortunate “defeated” prisoner being recaptured after a failed attempt to escape. The scene was indeed —

After rending gun blasts

And furious cries

Living human bodies dropped

To be followed

By the silence of death

Not a bird stirred!

这几乎就是戈雅的油画《1808年5月2日》、《1808年5月3日》及其版画集《战争的灾难》等画面的再现。

小胡安直至9岁才得以进小学念书，而且只读午后班——因为上午他必须做好家、杂等诸多劳务。如今，虽然可以不再沿街拾粪，但只是变工：为家养的兔子和山羊，割回鲜嫩的草料。值得一提的是，当年的西班牙，兔肉和鸡肉是穷人家餐桌上的美食，不过兔肉的价格要低于鸡肉，那似乎是由于家庭养兔比养鸡更为方便，而且农家不太为市场提供大量的鸡肉，而较愿意借此而获得产蛋与孵化之利。至于到田间或野地割草，亦很方便，而且合乎时宜，因为农田除草和草场修剪，都会得到业主的认可或欢迎。可喜的是，此一时期的小胡安的艺术胸臆之内，除了陶艺之外，还充实了对于大自然、小动物、绿树青草以及明丽的阳光和多彩的色调的热爱——这又正是他后来在巴黎旅居中，对印象派艺术的先行者们的先验式契合的心理要素或基础。

发生在此一时段的另一件生活中的大喜悦，就是小胡安的几个叔叔请他观看多明戈·奥尔特加、马诺莱特、刘易斯·巴斯克斯等当地著名的斗牛士的出色的斗牛表演，这在小胡安的眼里简直一场空前的、震撼与折服人心的、流光溢彩而令人目不暇接的、生命的最大张扬与死亡的最近接触的最为大胆、辉煌而又巧妙绝伦之壮观！从此，他的陶艺制作行列中，又增加了斗牛场上的一些形象：公牛、斗牛士以及斗牛景观中精彩的片段等等。然而，令人深为叹息的是，那竟是小胡安童年生活中惟一的最奢侈的娱乐，外此则无与其相似的其它的欢愉和温暖，他甚至都记不得他的养父是否给过他一次亲吻。他虽然领略到养母的母性之柔情，但只是通过轻轻地捏捏手给以暗示，从来不以拥抱予以表露——对于养父亦是如此，在公开场合，养父母从不相拥。

对此，里波列斯固然不胜感慨，但毫无怪罪之心。那是因为：当年，穷人在贫困、惶恐、衣食无着的境遇中紧巴巴度日，简直没有时间用亲吻或其它类似的方式表达细腻的感情。现如今生活生活富

This can almost stand as the very re-presentation of the scenes depicted by Goya in his “The Second of May 1808”, “The Third of May 1808”, and his collected engravings The Disasters of War.

Young Juan did not start his schooling until he was nine, and even then he could only study in the afternoon class because his mornings were fully occupied with all kinds of jobs at home and in the fields. Now he no longer collected horse droppings from the street; that job was replaced by cutting young grass for the rabbits and goats kept by the family. It is worth mentioning that in the Spain of those days, both rabbit and chicken were choice food for the tables of the poor, but rabbit was the cheaper of the two. This was probably because it was easier to keep rabbits, and also because peasants tended to keep their chickens for eggs and hatching and were reluctant to market them simply as meat. Then again, cutting grass in the fields or in uncultivated land was not only convenient but also appreciated by the land-owners since it helped keep weeds down and meadows trimmed. Happily, outdoor work filled his artistic heart with a passionate love not only for his pottery – for that was already there – but for nature, the little animals, the green trees and grass, bright sunshine and multifarious brilliant colors, preparing the psychological factors or basis for his a priori meeting of the minds with the forerunners of Impressionist art whose work he encountered during his sojourn in Paris in the years to come.

Another major event, a happy one, that took place during this period of his life was being taken by his uncles to watch the remarkable performances of Domingo Ortega, Manolete, Luis Vázques and other famous local bull-fighters. For young Juan, it was an unprecedented spectacle that, as a brilliant feast for the eye, shook and conquered his heart; for him, it represented the greatest display of life and the closest approximation to death, and so a performance that reached the height of courage, magnificence and dexterity. From then on, images from the bull-ring—bulls, matadors, and splendid scenes from bull fights—were added to the list of his pottery products. However, it was regrettable that this visit to the bullring should account for the only luxurious entertainment of young Juan’s boyhood. Apart from this, he experienced little joy or warmth; he did not even remember ever being kissed by his adoptive father. And while he did taste of maternal tenderness from his adoptive mother, it was suggested only through a light squeeze of the hand; never expressed by an embrace. This was the case even with his adoptive father—he and his wife never embraced in public places.

裕而宽松的人们，是无法想象当年的社会、政治与经济失衡的状态与岁月中，人们居然会窘迫到无暇流露个人的亲情与爱意！这不啻为一位睿智的新世纪老人的一番经验之谈和肺腑之言。

此外，他从未进过马戏园子和电影院，直到15岁那年才看到一场电影，片名《圣苏尔彼乔修女》，遂成为他终生难忘的美好回忆。平常一般疾病，他可以一扛而过，但是9岁时患了一次很严重的伤寒被送进医院，而在当年的缺医少药的条件下，基本上也是靠他的自身的抗病能力而度过难关的；为了防止他在病痛难堪时的不能自控，晚上还被捆在床架上过夜的。这真是一颗顽强的独力奋斗的灵魂！战胜了战乱、贫穷与疾病之后的胡安·里波列斯，则更具乐观豁达、积极向上的生活毅力。日后，他还向西班牙著名的诗人拉斐尔·阿尔韦蒂表达了这么的一份童心：“你永远不会失去你的安琪儿，他们自你 诞生之日起，就伴随着你，永不离去！



While regretting these memories, Ripollés never blamed them. Because the poor of those days, living in constant poverty, fearful of continuing or worsening lack of food and clothing, simply did not have the time to give expression to delicate emotions through kisses and the like. There is no way for people now, living in abundance in much easier circumstances, to imagine how, in those years of social, economic and political dislocations, their predecessors were too pressed for time to give any expression to their love and family feeling; these are none other than words of experience from the heart of a wise old man of the new century.

Also, he never entered a circus or cinema theatre; it was not until he was 15 that he saw his first film, entitled La Hermana San Sulpicio, it became a lifelong memory of delight. He was stricken seriously with typhoid when he was nine; while he had suffered through all his other illnesses without any medical help, this time he was hospitalized. But owing to the shortage of both doctors and medicines, his survival this time relied again mostly on his own constitution. As a measure against the possibility that overwhelming pain might rob him of his self-control, for some time he was tied to his bed during the night. And the Juan Ripollés who had triumphed against the tribulations of war, poverty and illness, came out a better man: more optimistic, more broad-minded, and full of a stamina that urged him to do better and to be better. This was really a soul indomitable in its single-handed struggles! Later, to Raphael Alberti, the well-known Spanish poet, he expressed his boyish heart: “You will never lose your angels. They are with you from the day you are born and will never desert you.”

二、自强不息

《易》曰：“天行健，君子自强不息。”我国古人依照朝气蓬勃，生生不息的宇宙之道，警示与鼓励世世代代的后人勤奋不倦，努力向前，并日益成为我们可贵的民族精神力量。但愿它也能映照国外的各色人种那积极向善之心灵。其实，胡安·里波列斯的一生就是勤奋自强，孜孜不倦的一生，遵循的也正是所谓的“天行健”之大道。

里波列斯12岁在城里找到了一份工作，从事正式的社会劳动——而且完全是出于他个人的自觉。一日，年仅12岁的小胡安抱着小妹妹上街，看到一位油漆匠师傅正当街为一家房子粉刷与修饰门面：一个自幼就习惯于劳动并以劳动为生活本能的小少年，面对其娴熟而美妙的手艺，在不胜羡慕的喜悦之情的驱动下，突发一股即兴式的志趣的表达，要求进他的作坊学艺。多亏漆匠师傅慧眼别具，欣然告诉小胡安作坊的地址，让他直接找作坊主面谈，而且当场得到了接纳。

我们不妨设想这么一幅不乏历史或戏剧性的画面：一个未脱童稚之气的少年，怀抱小妹，向一位素不相识的熟练而粗壮的漆墙师傅，真诚而严肃地提出自己的学艺要求，并且立刻受到了对方的赞许和青睐——从此小胡安将正式地踏入严峻的社会生活，而且还要负起双重的劳动，因为父母为此向他拟定的前提条件是，必须同时一如既往地完成其一应的家务。

不过，双重的劳动同时也带来多元的喜悦：具有社会效应的职业和劳动、地道的工作条件以及正式的工作服、各式各样的颜料以及从中可以调出的丰富多彩的色泽与品味。于是，在走进社会的同时，小胡安也融入了斑斓的色彩世界，几乎成了色彩的小精灵，飞翔于色与光的大空间与大自然。小胡安此时已经开始作静物与景物的彩色写生，已更加明确地意识到画匠与画家之间的分水岭与衔接点，这也正是他作为独具个性与风采的艺术大师的得天独厚之处。

但是，对于少年胡安来说，作坊和家务得双重劳动的工作强度，

Ceaseless self-improvement

“Heaven being powerful in its activities, the gentleman never ceases to improve himself,” thus teaches the Book of Changes. Citing the example set by the Universe with its energy and vitality and its continuous reproduction of life, the ancients of our country warned and encouraged the generations to come to keep striving and never say die. Increasingly, this motto has become a precious spiritual force for our nation. Could it serve also to shine upon and reflect the hearts of the many different peoples abroad straining towards good? Indeed, the life of Juan Ripollés was one of diligent and tireless pursuit of self-improvement, thus following also the great way of “Heaven, powerful in its activities.”

When he was twelve, Ripollés found a job in the town and started his first adult job. He did this completely of his own volition. One day, when he had just turned twelve, young Juan walked down the street carrying his little sister and found a house-painter white-washing and decorating the front of a house. Promptly he begged the man to take him into his workshop as an apprentice. Impromptu as the request was, it was but natural, coming from a boy who was accustomed to labor, for whom labor had become an instinctive daily need, and who was impelled to delight and admiration by the wonderfully skilled craftsmanship he saw. Thanks to the painter and his discerning eye, young Juan was given the location of the workshop and told to go and consult directly with the owner of it. This was how he was accepted.

We can readily imagine a scene not lacking in historical or dramatic character: the boy, still a child himself, carrying his baby sister, looking up up to the burly but skilful painter, a stranger to him, and putting forward with all the seriousness and sincerity he was capable of his request to be taught the painter’s art; a request that was appreciated and immediately accepted—from then on, young Juan formally entered adult life with all its severity and, what was more, with a double workload, because his parents agreed on condition that he fulfill all his household duties as before.

The extra share of labor, however, brought him also multiple pleasures: a profession and work with an effect on society, real work conditions and genuine work clothes, and pigments of every color, from which a brilliant palette of other colors and shades could be produced. Thus in stepping into the adult world, young Juan stepped also into a world of colors and virtually became a little spirit of color, flying freely through the immensities of space and nature with their color and light. By this time, he had begun to paint landscapes and still life in color and to realize more clearly the difference as well as the links between the craftsman- and the artist-painter. These were marks of

显然是超乎寻常的，而乐观向上、工作积极、操作敏捷的他，一旦义无反顾地挑起这双重的担子，便走出日益坚实的步伐；他不但得到了家庭的认可，而且还很快地获得了作坊主的儿子的信任和偏爱，成了他得力的助手。通过这位小作坊主，胡安还结识了一些习画的朋友，遂开启其正式习画的历程：每一个夜晚都勤学苦练，节假日则和画友结伴到野外写生，显示了他惊人的毅力和无穷的兴趣。

不过，这只是小画家的生活小天地，而时代的大背景则是西班牙正值其多事之秋，即西方所称的危机时期——国事、政事以及艺术都面临一派惨淡的局面。· 西班牙内战结束不到几个 月，就爆发了第二次世界大战。号称“不参战”国家的西班牙，虽然似乎避免了新一轮的战争灾难，但是依然经受严重的政治和经济的重重困难。

艺术家的恶劣的处境，自然也可想而知。但是，胡安·里波列斯自习画之日起，便矢志不渝、坚忍不拔地以艺术创作为己任。他犹如一只彩蝶，装潢业作坊只不过是 一个蝶茧，一个暂时的栖身之所，最终必然要破茧而出，飞向那明丽生动、绰约多姿的百花园。

由于他勤奋刻苦，21岁之年上，已成为拥有21名职工的作坊的业主，但他了无拓展产业之心，而是毅然卖掉这个作坊（原想托付给知心的同事，出售只是为了以其所得资助自己的养父养母），只身赴往巴黎，向艺术进军。具体地说，1954年11月1日，里波列斯从卡斯特利翁启程，踏上世界文化名城的艺术之旅。他随身只带很少的几件衣服、一些零钱和一条长面包，再加上几本书籍和20幅毛边的画作，更有甚者，他连一句法语都不会说——全凭着对艺术的满腔的热情和期望！到了巴黎，倒是很快地在火车站口雇了一辆出租车，并直接到了一家名叫“终端”的小旅社而安顿了下来，但是原本羞涩的钱囊之中已所剩无几，因为旅社接待严格要求预付三天的住宿费（而且不含餐饮，住客必须自理）

special favor from the gods, giving him with his unique character and style as a master artist.

The double share of labor, at the workshop and at home, was obviously a workload that was out of the ordinary for the boy. However, once his mind was made up and he had shouldered the load, his steps were ever more firm and steady, and he never looked back. Soon the boy, optimistic in outlook, energetic at work, quick in his movements, and striving constantly to make progress, won not only the approval of his own family, but also the trust and even favor of the workshop owner’s son, to whom he became a competent assistant. Through this young master, Juan made the acquaintance of a number of students of painting and started to study it himself. Night after night found him diligently studying and training, and all his holidays and days off were spent sketching from nature in the countryside in the company of his painter-friends, a rhythm of life showing his amazing single-mindedness and unquenchable interest.

This, however, was only the small world where our painter lived, while in the wider world outside Spain was faced with an eventful period—what was termed an era of crisis in the West, when state and political affairs and art were all confronted with a gloomy situation. Only a few months had passed after the conclusion of the Spanish Civil War when World War II exploded. While declared itself a “non-participant” in the war and seeming to have avoided its calamities, the country experienced nevertheless manifold and severe political and economic difficulties.

The dire straits the artist found himself in can be easily imagined. But ever since the day he started to study painting, Juan Ripollés had held to artistic creation as his life’s responsibility; this resolve, adhered to with all his tenacity, was never shaken no matter what happened in the world. He was like a colorful butterfly: the workshop served as a cocoon, a temporary shelter, from which he was destined to break free and head for the garden, bright and beautiful with its hundreds of flowers.

His diligence and assiduity paid off; at the age of 21 he became the owner of the workshop with its 21 employees—an enterprise he had no intention of expanding. Rather, he resolutely sold it (his original plan had been to entrust it to some close colleagues, but he needed the money to help his foster parents), and then went to Paris all by himself, to continue his advance towards art. Specifically, it was on November 1st 1954 that Ripollés set out from Castellon for his journey to that city of culture of world renown. When he did so he had with him only a few clothes, some small change and a piece of bread, plus a few books and 20 unmounted paintings; what’s more, he

整整两天的饥肠辘辘，称得上是刻骨铭心，用我们的艺术家本人的话来说，那真是一场“从肉体一直饿到灵魂”的折磨。到了第三天，他只得踱出旅社大门，上街去碰碰运气。而且又一次地在一家屋前巧遇到一个法国同行——他正在当街作业，为这一家的铁门上漆。· 一时间，里波列斯“饥不择食”地竭力表示一个外国同行的迫切的求助与求业之心，但是由于言语不通，弄得对方一头雾水，而不知所措。于是，里波列斯也顾不得礼貌，一把夺过法国同行手中的油刷，径直在铁门上展示他那娴熟的看家本领——这无异于一份国际同业工会的会员身份证或介绍信函，法国人心中立刻豁然开朗，莞尔而笑，里波列斯也同时从对方的表情中察看到由衷的同情和善意，而且热情不减地继续为铁门上漆，以表示其激动与感谢之忱，并赢得法国同仁自然流露的惺惺相识的欣赏与赞许。不多久，里波列斯就见到了作坊主，对方一知道他是西班牙人之后，就立刻领他回家。

于是，命运之神，在这一次巧遇的情景画面上，又抹上一笔欢快的色彩。原来，业主的妻子是一名流亡法国的西班牙人的女儿，而且操一口流利的西班牙语。在漆铁门的作业现场，这位法国人业主就对里波列斯的熟练技艺作了鉴定，而且还当场拍板予以接纳和雇用，并决定当天下午便开始工作，只是当时出于语言的障碍，一概都如同雾里看花，不甚了了，而一见到业主的西班牙太太，自然是一切都得以迎刃而解——于是乎，疑窦顿释，皆大欢喜。

他乡遇“故知”，的确是喜不自胜，但是几乎三天没有进食的空腹，则装满了不尽的委屈和哀伤，里波列斯一时间也顾不得什么情面或礼数，直言不讳地陈述了自己如何满怀希望地来到了巴黎，却首先经受三天的“绝食”之苦。所幸，好心人不但对他的好学和进取精神及其面临困难，一一作了哲理式的思考，而且以“当务之急”之迫切的心情，请我们的艺术家饱餐一顿——桌面上摆的是鲜汤、焖肉、土豆，还有色拉和甜食，用里波列斯的话来说，那“真是一顿终生难忘的美餐”！天可怜见的是，在返回旅社的路上，饱食过度的肠胃几乎把腹内的食物吐个精光，不过“似乎多少还保留一部分”——幽默的艺术家日后自我解嘲地说。

knew not a single word of French—such were his passion and his hopes for art.

In Paris, a taxi hired at the southern exit of the railway station took him to a small hotel called Le Terminus, where he stayed and found, after paying three days’ in advance as requested (no food included; this the lodger had to take care of himself), that little was left of embarrassingly meager stock of funds. For two long days he went hungry. The sensation of his stomach crying out for food ate deep into his bones and heart; to use the words of our artist, he was tortured by hunger “from body to soul.” By the third day he had no choice but to walk out of the hotel to try his luck down the street. As chance would have it, once again he encountered someone of his own trade in front of a house, a Frenchman who was painting its iron gate. “Beggars cannot be choosers”; Ripollés immediately tried to express his urgent request, as a foreigner plying the same trade, for help and for work. Yet because of the language barrier, his attempts to speak only puzzled the other man. Disregarding politeness in his desperation, Ripollés snatched the brush from the Frenchman’s hand and began to demonstrate on that iron gate his professional skill—as if presenting a membership card or a letter of introduction from an international trade union. He found this won him comprehension and recognition from the Frenchman, in whose broad smile Ripollés discerned both kindness and sympathy. Encouraged and thankful, Ripollés continued to paint the gate, winning further the other man’s appreciation and admiration. Soon after that, he met the master of the workshop, who on learning of his Spanish nationality, immediately brought him home.

There, the Fates added a further stroke of pleasurable surprise to the scene of coincidence; the owner’s wife was the daughter of an exile from Spain and spoke fluent Spanish. She told Ripollés that the French owner, her husband, had, assessed his craftsmanship as he watched him pain the gate, and had then and there decided to take him on and employ him, and to have him start work that very afternoon. Only the language barrier had left them in a fog, a fog she had now dispelled so that they could see the flowers around them; all were now happy, their doubts gone.

Despite his great happiness running into an “old friend” in a foreign land, by that time he had had nothing to eat for three days and his empty stomach was groaning with misery. Not in a position to care much for courtesy or “face”, Ripollés told them in so many words what he had just experienced: how he had come to Paris full of hope, only to suffer a “hunger strike” for three days. Fortunately, these kind-hearted people not only took a philosophical view of his love for learning and enterprising spirit, but also proceeded to take care of his most urgent problem and invited

于是，在异国他乡，他又开始新一轮的勤工俭学的生活：上午8时至下午7时的粉、漆工的劳作之后，紧接着便是美术学校的绘画专业学习，而饮食与居住条件自然都极其简朴。在作坊主的建议下，他住进一家租金低廉、由基督教教会筹办的慈善性集体宿舍——那里自然是一派贫穷景象，但是为了走好艺术的朝圣之路，为了领受巴黎浓郁的文化气息，其它的一切概可置之度外。

胡安·里波列斯一伺果腹之后，首要大事就是参拜艺术圣殿——卢浮宫。艺术家因而大饱眼福，感受殊深，“如同经受过一次火与雪的洗礼！”，他说。

作坊主夫妇，心地温厚而且也很欣赏里波列斯的娴熟技艺和刻苦精神，只要求他完成份内的业务，给他以充分的业余的自由支配时间，还满足他提出的15天假期习画的要求。里波列斯的心灵从而得到极大的滋养和充实，他诚信地劳作，刻苦地习画，如饥似渴地参观与借鉴，几乎无暇社交或娱乐，难怪他的业主不无调侃地说：怎么，我的女儿莫尼卡你也不喜欢？当然，问题不是喜欢与否，而是里波列斯当时的确没有恋爱的时间和心思，因为他是一名艺术朝圣者，一介“文化移民”——这原本只是他在接受采访时的一句脱口秀，竟成了当时的新闻学中的新术语。

our artist to a table laden with food—fresh soup, braised meat, potato, salad, and desserts as well; it was, to quote Ripollés, “a delicious to remember for life.” But on his way home, Heaven have mercy! His over-stuffed stomach reacted and threw up almost all the food he he’d eaten. “Almost,” because “some of it seemed to have been retained somehow,” -- thus he made fun of his plight in later years.

In any case, he started once again another round of his work-study life in this foreign land: whitewashing and painting from 8 a.m. to 7 p.m., followed closely by the study of painting at an art academy. Of course, he lived a very simple life. In terms of board and lodging, he acted on the advice of the workshop owner and moved into a low-rent collective dormitory put up by a Christian church as a charitable undertaking, lodgings which presented a uniform scene of poverty. But for the sake of his pilgrimage on the road of art and the rich culture of Paris, all other considerations were put aside.

For Juan Ripollés, once assured of his daily bread, the most important thing was to worship at the shrine of art—the Palais du Louvre. The visit proved a feast for the eye, leaving our artist profoundly moved as if he had just undergone “a baptism of snow and fire.”

The owner and his wife, considerate and sincere, appreciated Ripollés’ adroit skill and assiduous spirit. They allowed him adequate free time at his own disposal after work and agreed to his request for fifteen days off to study painting, the only condition was that he fulfil his work commitments. Thus greatly nourished and encouraged heart and soul, Ripollés threw himself into his work and study with all his honesty and perseverance, hungering and thirsting for art as he looked at and learned from galleries and studios. He spent so little time on making friends or going out that his employer teased him with: Why? You are not interested even in my daughter Monique? The question, of course, was not whether he was interested or not, but at that time he just did not have either the time or the inclination to fall in love, since he was a worshipper of art and at the same time a “cultural immigrant”—this off-the-cuff remark, made in an interview, became a new term in the journalism of the time.

谚云：“老天不负勤苦人”。里波列斯一生孜孜不倦于艺术创作，堪称夜以继日；成名之后，依然矢志如旧，而且精益求精，层层出新，不仅为艺术世界增光添彩，亦为公共场所“装点人间”。其家庭也颇现中国传统之端倪：力求和睦、常聚和亲密。胡安·里波列斯与秀丽苗条、生有一双“地中海海蓝色”眼睛并且善解人意而又勤于家事的罗莎正式结为连理之后，一直相爱相敬如宾；感情生活也颇为丰富。其子儿也都已成人成才。女儿耶尔玛和帕洛玛，都温柔敦厚，楚楚动人，儿子纳塔略，用胡安·里波列斯的话来说，其勤奋努力之程度，简直就是他的翻版。纳塔略勤学苦思，全身心投入于科学研究事业，成绩斐然。

我们的艺术家热爱大自然和大自由，很多时间都以苍穹为盖，露天创作。其家居闲适，既有果树、菜畦的绿色环抱，又有家禽家驯之互为呼应。“耳畔不闻驴鸣或鸡声，如何作画？”，老人时常发如是的幽默之语，透露的则是一份天人合一之理趣！



As the saying goes, “Heaven never disappoints the single-hearted.” It could be said of Ripollés that all through his life he devoted himself to artistic creation, working day and night untiringly. This practice he persisted in after he had become known; it was his chosen course and unswervingly he adhered to it. Further, he sought constant improvement and innovation, adding glorious beauty to the realm of art and “adorning the world of man”—the public space. In his family life certain traces of Chinese tradition could be detected: harmony was valued, and closeness and intimacy. After his marriage with the slender and beautiful Rosa with her eyes of “Mediterranean blue”, her thoughtfulness and consideration and her talents as a housekeeper, they lived together with mutual respect and affection, sharing a life rich in love. His offspring all grew to adulthood and distinguished themselves. His two daughters, Yerma and Paloma, were gentle and kindly, graceful and charming. His son Natalio was, in Juan Ripollés’ own words, a copy of himself, as could be seen in the diligence and industry the young man brought to bear on his work. His whole-hearted devotion produced brilliant achievements in his field of scientific research.

Our artist was a passionate lover of nature and liberty. Much of the time he did his painting in the open, with the firmament as his only roof. His home was comfortable and relaxed, surrounded by fruit trees and vegetable gardens and enlivened by poultry and domestic animals. “How am I to paint without a donkey braying or chickens cackling nearby?” The humorous remarks the old man was wont to make indicate his love for the idea of man as an integral part of nature.

三、缪斯引领

胡安·里波列斯，自其稚嫩之年起，对于审美之线条和色彩便始终怀有其与生而俱的热爱与追求，遂使其一生的艺术梦想与艺术事业都洋溢着热烈生动和多彩斑斓——如同他身上的工作服和手上的调色板。至于他对于艺术之神的近乎宗教式的顶礼膜拜、狂热与忠诚，则俨然是受之于“神谕”，或者说有“仙人指路”。

早在蹒跚学步之时，小胡安每次见到母亲调制不同颜色（尤其是乳白、浅蓝或淡紫）的食品或物料之时，往往抑制不住喜悦与兴奋之情。）。稍稍长大之后，又在家、杂事务以及沿街拾捡马粪的大量的劳作之余，主动自觉地在夜间汲取于陶土小人或其它形象的制作。9岁，到了学龄之年，但是由于迫于家杂务之需，他只能进下午的午后班上课。全新的学校生活，引起了他对知识和生活的热爱，但同时，而且尤为可贵的是，大自然的生灵万类和流光溢彩，有力地激起他心中的审美的冲动——这正是他后来在巴黎的艺术之旅中，与印象派画风一见如故，一拍即合的心理基础。

上学期间，他已大胆地用木炭条和颜料东涂西抹，而且往往颇具中国国画大写意之放达，或者说，似乎已悟得弗洛伊德的有关艺术家要在非现实的艺术世界里觅得对现实生活的补偿的论点。在学校的图画课上，他的作业也是随心所欲，出奇制胜。例如，他可以把一所房屋的四个墙面全都投射于画纸之上。一个好心的油漆匠师傅常给他一些工业颜料，小胡安就用清水与少量的炼乳调和而成绘画颜料；画笔则用鸡毛自行制作。总之，“绘画的热情，促使他克服一切困难”。

12岁左右，或者说就在他进入油漆业作坊从业之时，小胡安还结识了一些邻近的吉卜赛小朋友，并使他的疲劳困顿的劳务与奔走生涯，频添一番欢乐的歌舞、激越的吉他、放任的自由以及情如兄弟的情谊。时至今日，每当里波列斯从外地回来而途经卡斯特利翁之际，总不忘记与这些吉卜赛少年好友聚聚面、谈谈心,虽然此时各人的职业和身份有所不同，但友情如旧，而且回味无穷。

吉卜赛自称“罗姆”人，是一支以流动或流浪生活为特点的民

Led by the Muse

His inborn passionate love for the beauty of lines and colors, which had been his lifelong pursuit since childhood, caused the artistic dreams and undertakings of Juan Ripollés to be—like the overalls he wore and the pallet he carried—overflowing with passionate vigor and brilliant hues. As for his almost religious worship of the goddess of art, his head touching the ground in prostration, his fanatical devotion and absolute faith in her, we can only say that it came as if through an “oracle” or “celestial guidance.”

Even as a toddler, he felt uncontrollable pleasure and excitement each time he watched his mother mixing food or other materials of different colors (especially those of milky white, light blue and lilac). Later, when he was slightly bigger, he was active in making clay figurines and other images in the evenings when he had finished his work in the house and collecting horse manure along the street. Then he was nine, the age for starting school. But owing to the needs of his work at home and outdoors, he could attend only the afternoon class. At the same time as the brand new school life aroused in him a warm interest in life and knowledge, the great outdoors with its myriad creatures and glorious splendor called to life in his heart the impulse of love for and appreciation of beauty, laying in him the psychological foundation for accepting, during his later sojourn in pursuit of art in Paris, the style of the Impressionist School as an old friend.

While still a schoolboy, he was already drawing and painting with charcoal and pigments in free and bold strokes, often displaying an unconventionality and lack of restraint characteristic of the freehand brushwork school in traditional Chinese painting; or, one might say, he seemed to have attained by himself the Freudian view that for the artist, compensation had to be found for real life in the unreal realm of art. His homework for the school’s painting class was often done, too, following freely the dictates of his imagination to achieve extraordinary effects through an unconventional approach. For example, he could, and did, project on to his drawing paper all the four walls of a house. Once, a kind house painter gave him some industrial paints, which young Juan made into gouache by mixing with clean water and a little condensed milk; making use of chicken feathers, he produced also his own brush. In short, “his passion for painting made him overcome all difficulties.”

When he was about 12 years old, that is, at the time when he was given a job in the house painter’s workshop, young Juan made the acquaintance of some gypsy children in his neighborhood, and their brotherly friendship enriched his life of toil and hardship with joyous singing and dancing,

族，原住印度西北部，10世纪前后开始向外移动，其漫游之足迹几乎遍布世界各处，主要生活于前苏联、前南斯拉夫地区以及罗马尼亚、西班牙、匈牙利、保加利亚、捷克、斯洛伐克和法国等地第二次世界大战期间，曾遭到法西斯种族主义者的迫害和残杀，大约有50万人死于纳粹集中营之中，回忆及此，耳畔依稀闻得一颗颗向往自由的灵魂的哀嚎与悲鸣。

吉卜赛人的语言原属印欧语系印度-伊朗语族，其后裔则各操其所在地的语言，并皈依所在地信奉之宗教——从中足见其随遇而安的适应能力，但是罗姆人的洒脱不羁的性格，则在族群中世代相传，几成传统或天授。捷克作曲家斯美塔那的交响诗《波希米亚的平原与森林》则以其优美如歌的旋律(?)展现了故国的秀丽河山，以其热情而凄婉的音调，描绘了“波希米亚处处有歌舞”的动人情景，更渲染了吉卜赛人不受拘束的自由生活之情趣。吉卜赛人对于自由和艺术具备其特有的理解、见地与爱好，兼怀诸多的技能、匠心以致灵异之术等等，并引动了世人的瞩目与好奇。小胡安此一时期的“族际”的社交，必然会在他的艺术生活中产生一定的影响，就如同波希米亚文化在巴勃罗·毕加索的创作与生活历程中曾留下印迹一样。

在其12岁之年上，亦即上个世纪20年代中，胡安·里波列斯已经开始萌发了从油漆匠向画家演变的自觉意识，而且日益增强，就如同：茧内的蝶蛹已怀上化蝶的艺术之梦，只待到时机成熟，便可破茧而出，展开美丽的粉翅而翩跹飞舞。小胡安勤劳积极的工作博得了业主的儿子的信任与好感，并通过他而结识了一些爱好绘画艺术的少年朋友，从而比较正轨地学习了有关的技法与规范，“全身心地进入那神奇的艺术世界”。小胡安在本职的工作之余，便在家中悄悄地作画直至更深夜静，乐此而不疲；节假日便随着画友去野外写生，由于这些画友都比他年长一些，又有相当的习画基础与经验，给了他诸多绘画知识与技巧，并馈之以画笔与颜料，使他获益匪浅，而其中最令其难忘的是与弗朗西斯科·巴尔迪亚相知相识之友谊。正是由于这个知心好友的建议或告诫，里波列斯才进了弗朗西斯科·里瓦尔塔学院的夜校班习画。

guitar music with its intense emotions, and a sense of unrestrained freedom. Even now, despite great changes of occupation and status in the many intervening years, Ripollés never misses reunions with these old friends from boyhood whenever he passes through Castellon on his way home from the outside world.

The Gypsies, who call themselves Roma, were a people marked by their constant migration or vagrant way of life. Originating from northeastern India, they began to emigrate in about the tenth century, their wandering taking them almost all over the world, to live, in the main, in the former USSR, the former Yugoslavia, Romania, Spain, Hungary, Bulgaria, the Czech Republic, Slovakia, France, etc. Subjected to persecutions and massacres by the fascist racists during World War II, about half a million of them died in the Nazi concentration camps, the memory of which brings now to my ear the moans and cries of these freedom-loving souls.

While their original language was Indo-Iranian, a branch of the Indo-European language family, Gypsies of later days spoke the tongues of the various places they lived, and were converted to the local religion as well—which showed their adaptability and their habit of taking things as they came. But their national character, free and easy and uninhibited, almost a tradition or a natural endowment, has been passed on from generation to generation in the ethnic group. Bohemian Meadows and Forests, a symphonic poem by the Czech composer Bedrich Smetana, depicts in graceful song-like melody the magnificent rivers and mountains of his homeland. His ardent and mournful strains show a moving Bohemian scene everywhere adorned by singing and dancing; thus he brought out in bold relief the unrestrained, free life of the Gypsies. With their unique understanding, insight and love for freedom and art, their many skills and ingenuity, and their association with the mysterious and miraculous, these people have always attracted the world’s curiosity and attention. Necessarily, the “inter-ethnic” mingling young Juan experienced during this period of his life would bring a certain influence to bear on his artistic life, as Bohemian culture left its imprint on the creative life and work of Picasso.

The year he turned 12, in the 1920s, the idea of changing from a house painter to an artist first took root in the consciousness of Juan Ripollés and kept growing ever stronger; the chrysalis dreamed of the day it would break out of its cocoon, spread its powdered wings and flutter and fly. Diligent and full of initiative—the way he approached his work won for young Juan the trust and good feelings of his master’s son. Through him, he was befriended by some young painters around

当年，颇孚众望并在卡斯特利翁的艺术圈内影响既大且深的人物，是画家胡安·包蒂斯塔·波尔卡——他日后在巴塞罗那的艺术画廊占有一席名为“波尔卡风景画派”之座次。但是，胡安·里波列斯却一直与众不同地无视与波尔卡头上的光环，故而也不随波逐流地追随其权威的路线，而是独辟蹊径——这对于一个起步不久的习画者来说，确实是非常难能可贵的品性与见地，是孤独而艰难的探索，探索着一种既具备个性又含深意并且能为人们所理解的艺术语言。

中国的一位著名的作家说过：“我们在西方的博物馆内，常常看见研习美术的学生坐在名画之前临仿，唯恐其不像，而当这学生成为美术家以后，则唯恐其不离，乃是大家普遍明了名画是属于历史的，只是创作练习的一个过程，不能当作创作的目的。”他又说：“一件艺术品的创作与产生，除了是一位艺术家个人的心灵结晶，也必然涉及到当时的环境与时代，只有当一件艺术品落实于个人、时代、环境三个层次时，它才有自足的意义。”胡安·里波列斯显然是在同代人所共有的时代与环境的背景下，努力探索这么一股自足的意义与张力。



his age and with the same love for art. It was from them that he learned, in a more formal way, standards and skills in painting, enabling him “to plunge heart and soul into the wonderful realm of art.” Every evening, after the completion of the work assigned him, young Juan would go home to paint, working quietly till late at night. Stimulated by his love for painting, he was never tired. Holidays, too, he usually spent sketching in the field with his painter friends, who, being slightly older than he and having some experience and basic training in the study of painting, passed on to him much knowledge and skill on the subject of their common interest, and often gave him paints and brushes. While all this benefited him greatly, the most unforgettable was his friendship with Francisco Baldia; it was because of advice from this bosom friend that Ripollés registered at the evening class of the Francisco Ribalta Academy to study painting.

In those years, a very popular figure who exerted a broad and profound influence in artistic circles in Castellón was the painter Juan Bautista Porcar; in days to come, he was to gain a place in the art gallery of Barcelona under the name of “Landscape Artists of the School of Porcar.” Unlike all the others, Juan Ripollés disregarded from the beginning the hallowed style of Porcar, refusing to follow the authoritative route of the other painter, and tried to step out on his own path. For a student new to the field of painting, such an insight and course of action were rare and valuable indeed. It spelled an exploration, lonely and difficult, of an artistic language with a unique character and profound meaning which was nevertheless readily comprehensible.

“Frequently we saw in museums of the West,” a prominent Chinese writer once said, “an art student sitting copying a famous painting, fearing only that his work was not sufficiently like the original. Yet when the student had become the artist, he feared only that his painting was not sufficiently different from other painters. This we all understand: famous paintings belong to history, they are a step in practicing how to create, but they cannot be held as the aim of creation.” “The creation and production of a piece of art,” again he said, “besides crystallizing the mind and soul of the individual artist, must necessarily involve his circumstances and his times. A piece of art attains its self-contained meaning only when it is rooted in the individual, the times and the artist’s circumstances.” Obviously, this self-contained meaning and tension were what Juan Ripollés sought to attain against the backdrop of the times and the circumstances that he shared with his contemporaries.

一方面，在粉漆业作坊里经历着严格的要求与规格下的专业训练，另一方面，又在小业主与其它画友的伴同下，在画架与画板上，既汪洋辟阖而又不失要领地挥毫作画——这对于少年胡安的艺术成长，极为重要，遂使其一双长期的不间断的练熟的巧手，能掌握各式各样的笔法与技巧，随心所欲地绘制出多姿多彩的缤纷世界。从少年胡安于1948年或1949年创作的绘画上，还可以看到画面上一些极为凝重的笔触以及从管装颜料的管口直接挤在画布上的色块和色点。其所采取的色调，或明或暗，或流畅或浓厚，出落得不拘一格，匠心别具。画中的人与物，外形都很简洁，构图则注重均衡与呼应，以及在有意又似无意之中流露出古朴、原始之气韵。几年后，里波列斯初次见到梵高的作品时，便立刻惊奇地感觉到自己当年的调色与施色的技巧，竟和这位大师不谋而合，窃喜不能自胜。

多年的粉漆工作经验积累，又给他在调色、层次、叠色以及干湿度的掌握上，具备了扎实的技巧和造诣，还时常领略那类似于中国国画家落笔之后见到画纸上出现意想不到的生动效果的愉悦之情。多年后，当他在巴黎接触到抽象派画家的作品时，就感到其画面上的形象、结构或色块都似乎在自己过去的脑海里映现过，可见一时的随想或闪念，终究与最终定稿的画面同日而语，这中间需要精妙而独特的匠心和艺思。

真正的艺术家，必须把整个心灵融入于其手下的笔触与色调之中！强烈而坚毅的对艺术的热心与意志，再加上张扬而多磨的经营与构思，是一切艺术家走向成熟的必由之路，也是艺术之神的重托。我们的艺术家的心路历程固然艰辛，而物质生活的磨砺也长时地没有消减，这究竟是命运之神的刻意安排抑是由于她不食人间烟火而无视于我们的艺术家的沉重的身心的承受。不过，还是回到实际现实中来吧。

On the one hand, he was undergoing strict professional training in the demands and standards of the whitewashing and house-painting business; on the other hand, he was learning to paint, in the company of his painter-friends, on the canvas and easel, with unrestricted freedom, yet never out-stepping the boundaries drawn by artistic principles—both activities were extremely important for the boy Juan’s artistic growth. Ceaseless practice over a long period brought such dexterity to his hands that he mastered the diverse strokes and skills of the brush, with which he was to depict as he willed the varied grace and elegance of the world. One can still see, from some pieces the young Juan produced in 1948 or 1949, certain imposing brushstrokes and chunks and blobs of color formed by pigments squeezed directly from the tube on to the canvas. The tone, now light, now dark, now flowing, now sluggish, displayed a unique mastery that followed no set pattern. People and things were presented in concise forms, with careful attention to balance and coordination in the composition of the picture. Together, all this seemed to reproduce, half-consciously, half-unconsciously, the ancient wellsprings of a primitive simplicity. A few years later, when he saw the works of van Gogh for the first time, he was greatly yet quietly surprised and pleased to find that his method of mixing and applying paint coincided with that of the master.

Experience accumulated over many years’ whitewashing and painting laid for him a solid foundation of skill in mixing, layering, and overlapping paints and making them drier or more liquid. He often had the feeling, akin to that of artists in China’s national style of painting, of gaining a totally unexpected and vivid effect when he started to paint. Coming into contact in Paris many years later with works of the Impressionists, he had the feeling that the images, compositions and blocks of color in their paintings had all appeared in his mind in the past. This shows the difference between what flashes through the mind and what is ultimately finalized in a painting; they cannot be mentioned in the same breath. Transformation of the former into the latter calls for unique and exquisite craftsmanship and artistry.

A true artist has to have his heart melt into the brush strokes and shades of color flowing from his hands! He has to have a strong passion for art and a firm will to pursue it and, on top of these, he has to take great pains to plan, build and create; this is the necessary route for an artist seeking to achieve maturity, and also the behest of the Goddess of Art. In the specific case of our artist, while his spiritual journey was full of trials and tribulations, his material hardships long remained undiminished. Did the Fates mean this deliberately, or did it occur only because of their ignorance of the human world and resulting inability to appreciate the sufferings of mortals? In any case, let

平心而论，家境贫寒对于一个苦心孤诣的勤奋艺术家来说，不算得是什么大不了的困难，但问题是，少年胡安却必须与大人一起负起家庭生活之重担，而习画与求知，委实需要一笔额外的支出，这就迫使他要加倍地工作：先是个人承接一些私活，继而干脆离开原作坊而自行经营，而且还取得相当的成就。· 他当年的艰难辛苦，按理说，应该得到家庭的理解和支持，但其实不然。在家里，他只能偷偷地习画、作画，而且都在深夜，而一旦被母亲发觉，就得立刻熄灯，手忙脚乱地急忙把画布和一应的画具都藏匿于床下。所以，只有在他徒步或骑自行车到野外写生之时，才得到心灵与心理上最大的满足。

当然，在巴黎的勤工俭学，其艺术生活固然丰富而充实，但物质生活却依然苦涩，那是因为他作为“文化移民”不同于劳务移民，积攒不了像后者那样可观的钱财——他不得不在研读和实际的艺术实践上有所花销。·因此，当他于1956年从巴黎回国探亲访友时，令家人大为吃惊的是：他居然没有像其它出国打工或做事的西班牙同胞那样，开着轿车，带足法郎而体面地回到故里。但是，正因为如此，在我们的艺术家身上，可以看到的是一颗能承受任何艰难劳苦而只对艺术上的保守与流俗说不的顽强、博大与自由的灵魂，他理应受到中国人民与广大读者的特别的关爱与敬重！



us return to the real world.

Generally speaking, being from a poor family should not be accounted too much of a difficulty for a diligent and painstaking artist. The problem for young Juan was the fact that he had to share the family's heavy economic burden while learning to paint and, at the same time, keeping himself at school; both involved extra expenditure and forced him to double his daily labor. This started with his accepting extra painting jobs outside the business where he worked and was followed by his leaving that business altogether to set up on his own, which he did quite successfully. These circumstances and the way he met them should have won him understanding and support from his family. But no, painting at home had to be done stealthily and late at night; to prevent discovery by his mother, he often had to blow out the light and scramble to hide his canvas and painting tools under the bed. Peace and satisfaction came to him only when he was walking or cycling to sketch in the open air.

Later, during his work-study period in Paris, his life was certainly substantial and even rich in terms of art, yet material hardship and tribulation continued; a “cultural immigrant” was different from a labor-immigrant, and there was no way for him to save much money because of expenditure on study and the practice of painting. Consequently, when he returned home from Paris in 1956 to visit his family and friends, people were surprised that he did not come driving a new car and equipped abundantly with francs and status as did his compatriots who had gone abroad to work or to do business. However, it is precisely because of this that we can see in the person of our artist a persistent, great and free soul, able to bear any hardship and difficulty and repudiating only artistic conservatism and vulgarity; this is an artist worthy of the special concern and respect of the Chinese people and the broad masses of readers!

四、走向辉煌

一个奇特的文化现象，就是文学-艺术的发展与政治-经济的景况，并不尽相一致，或者说，文学和艺术往往会显示其独立的品格以及文本之价值。上世纪30年代与40年代之交，西班牙经历了严峻的内战洗礼之后不久又受到第二次世界大战战事之困扰，而面临严重的政治-经济危难。然而，热情的西班牙艺术创作者，在这么一段年代里，或分而散之或聚而荫蔽于同仁组合，而开展其艺术活动。

在马德里，一些年轻的画家，还以本哈明·帕伦西亚为核心，创立了“巴列卡斯学派”（后来更名为“马德里学派”）。欧亨尼奥·多尔斯则于1941年建立了“艺术批评学苑”，并在次年举办了一次展览会，继而又在1943年成立了“十一沙龙”，并相继地展出了一些出色的前卫艺术家的作品。在巴塞罗那，具有同样重要性的艺术团体和活动则有：安赫尔·马尔萨领导的实验艺术小组、“十月沙龙”、“49俱乐部”以及围绕某些艺术杂志而开展的艺事。1949年，在萨拉戈萨还首次出现了一个西班牙抽象艺术组合（有拉拉古纳斯、拉瓜迪亚和阿瓜约等人）。稍后，巴伦西亚的欧塞维奥·森佩雷和巴塞罗纳的普拉纳斯杜拉也相继设展，推出其抽象艺术作品。此一抽象艺术流派，还受到了创始于1948年的阿尔特米拉学派的极力推崇——该学派的创始人之一，艺术家古利翁为此强调“要打破西班牙对于创新的艺术作品的淡漠与无动于衷的坚硬外壳”。

这些对当年笼罩于西班牙艺术界的漠视或盲从的心态和表现，而展开的抨击与斗争，显然是艰难的，故而势必也很激烈。其实，早在30年代，西班牙艺术界的明智之士就致力于反保守的斗争，只是由于国内内战的硝烟弥漫和不少艺术力量流失于国外，而使此一斗争走向低落。

40年代末的艺术新浪之兴起，在一定意义上是借助欧洲其它国家的艺术新思潮与诸流派的涌动，而对早年的革新思潮的再次肯定、弘扬与强化。40年代西班牙的前卫艺术潮流及其相应的活动，对于刚刚踏上艺术之旅的而且颇受经济和社交方面限制的少年胡安·里波列斯来说，不太可能产生立竿见影式的效应，但是有了这一时期的思想影响，使其在稍后的艺术实践中与更加丰富多

Towards magnificence

Bizarre it is that developments in the world of literature-art should not always be in accord with those in the political-economic world, or to put it another way, that literature and art tend to display their independence and the value of their texts. Because of the terrible baptism of its Civil War and of World War II, which followed each other closely, Spain was faced with severe political-economic disasters at the turn of the 1930s and 1940s, yet even in these difficult years the ardent Spanish artists never stopped their creative activities, either as scattered individuals or collected together in mutual shelter.

With Benjamin Palencia as the central figure, some young painters created in Madrid the “School Vallecas” (to become the later “School of Madrid”). Eugenio d’Ors created in 1941 the “Academy of Art Critics” and organized an exhibition the next year, which was followed by the formation of the “Salon of Eleven” and successive exhibitions of works by some excellent avant-garde artists. In Barcelona there were at the time other equally important groups and activities: the group of experimental artists led by Angel Marsa, “the October Salon”, “the ’49 Club”, and artistic activities centered around some art journals. In 1949, there appeared in Zaragoza the first Spanish abstract art group (with Lagunas, Laguardia, Aguayo and others participating). Slightly later, Eusebio Sempere of Valencia and Planasdura of Barcelona also held exhibitions displaying their abstract works. This school of abstract art was held in high esteem and much praised by the Altamira School inaugurated in 1948—the artist Gullón, one of the school’s founders, emphasized in that connection: “The crust of Spanish apathy and indifference towards innovative art must be smashed.”

Obviously, the struggles waged against the indifference and blind conformism in which the Spanish art world was submerged were tough, and so fierce as well. In fact, there were perspicacious people in Spanish artistic circles who had devoted themselves to opposing conservatism as early as the 1930s; it was only because the Civil War disrupted everything and dispersed many artists abroad that the struggle gradually came to a halt.

Towards the end of the 1940s a new tide in art welled up which in a certain sense borrowed strength from the tide of new thinking and springing up of new schools of art in other European countries and, at the same time, constituted a reaffirmation, promotion and strengthening of earlier innovative thinking. These avant garde artistic trends in Spain in the 1940s and related activities hardly touched the young Juan Ripollés, who had just begun his artistic pilgrimage and

彩的艺术环境下，获得的则是双重的裨益与启示。

上世纪50年代之初，命运之神正式决定胡安·里波列斯最终必然要成为画家的前程。这一段时期，里波列斯在艺术上的个性语言和创造语言，都得到了明确与加强，并进入其自然演变的历程——尽管中间也有过一些较大的变法。关键的一年，则应是1950，亦即开始其独立地自行经营粉漆业作坊的一年。且看他随后的生活与艺术历程：1951年，首次参加美术联袂大展（会上展出胡安·里波列斯的两幅作品《太阳初升时的打谷场》和《卡斯特利翁大广场》，画展获得很大的成功。这一年，里波列斯还如饥似渴地阅读了大量的有关文化和艺术的书刊（包括其喜爱的《从委拉斯开兹到毕加索》）并且对相关的话题和现象一一地作了潜心的思考、研究和分析。1952年，购进他原来工作过的漆业作坊。1953年首次举办其个人画展，并还游历了巴伦西亚、马德里和巴塞罗那诸地，并参观了各处的艺术博物馆、画廊，结识了包括古典和近代在内的各种流派的艺术家的，从而开阔了视野，坚定了从艺的信念和决心。

里波列斯在这一时段的作品，已明显地有意识地迥异于当地流行的所谓“地中海画派”的含蓄、抒情而明亮的画风。在他的作品的画面上，出现的是凝重、有力的笔触，而由于使用很大的色块以及外形简约似人似物的形象，其画面的动态或风貌则常带强烈的戏剧性色彩——这似乎是在我们的艺术家在其生活安定下来之后，得以凝神回顾自己的童年与少年生活之艰辛，而在细加咀嚼之后，又怀着不胜感慨之情在作品中予以倾泄或反映。

于是，我们可以看到他的作品的画面上的图案式或漫画式的脸形，受压迫或被撕裂状的深黑的、炽热的、深红的、赭石或焦黄的色调，疲惫而痛苦的劳动者群体，都折射了我们的艺术家在此一被称之为“黑色时期”的发自心灵深处的内心独白——它诉说着人间苦楚、疲惫与哀伤。

was rather restricted economically and in terms of social contacts; however, the ideological impact of this period redoubled the value of the lessons and inspiration he gained in his own later artistic practice and in a more variegated artistic milieu.

In 1952, he bought the paint workshop he had worked in; in 1953 he held his first painting exhibition and toured Valencia, Madrid and Barcelona, where he visited art museums and galleries, and made the acquaintance of artists of all schools from the classic to the modern ones and, through these activities, consolidated his resolve and faith in painting as his lifelong pursuit.

Ripollés’ works of this period showed already an apparent, deliberate departure from the implicit, lyrical and bright style of the so-called “Mediterranean School”, which was rather popular locally.

What appeared in the tableau of his works were imposing and powerful strokes, and owing to his employment of very large color mecchia and images whose simple forms looked like animals as much as human beings, the dynamics and features found there were often strongly dramatic it would seem to be an effect created by our artist, having settled down in a stable life and now looking back at the hardship and tribulations of his childhood and adolescence, brooding and regretting, giving vent to his mixed feelings.

Thus we see in the tableaux of his works those pattern- or caricature-like visages, oppressed or torn, in the tones of deep dark, red-hot, crimson, ochre or sallow, and the groups of fatigued and painful laborers—all being the monologue from the innermost heart of our artist at a time known as “the dark period”, telling about the bitterness, fatigue and sadness in the world of man.



1954年，即在其22岁之上年，里波列斯毅然赴往法国巴黎，并且一直寓居至1964年——尽管中间回过几次西班牙祖国。

如以上所述，1953年的艺术游历，是里波列斯的艺术人生中重要的一个历程。在巴塞罗那他巧逢第2届两年一度的美洲西班牙语国家艺术展，使他领略到了当代艺术广泛而多样的风貌，他尤喜画家萨瓦莱塔那充满色彩与热情的又以田野和农民为话题的作品，而引以为同好。现代艺术博物馆内所馆藏的诺内尔的作品，则以其简洁而生动的外形与深厚的艺思和语言，给人留下鲜明而深刻的印象。

分析起来，当年的里波列斯，就其较为深沉的色调处理来看，与诺内尔很相近，而稍后则趋向于萨瓦莱塔的鲜活与明亮的色调。当然，这只是泛泛而论，如果说，诺内尔和萨瓦莱塔是西班牙当代艺术史上两个章节，那么里波列斯则以其独有的风格，而自成一体。

在马德里，我们的艺术家自然要参观著名的普拉多博物馆，遂成为一次朝圣式或智能性的游学——虽然很短暂，却使他备受感悟地走过从委拉斯开兹和戈雅到布鲁埃盖尔和弗拉·安赫利科诸名家的艺术长廊。耐人寻味的是，在这一派明净典雅的艺术气氛中，除了引起他虔敬之忱外，竟然还使他回忆起儿时那惟一的一次走进斗牛场观看斗牛时所留下的生动的阳光和色彩相辉映的印象。

50年代初，西班牙文化艺术界确实出现了对于开放与创新的强烈要求和行动，并取得了一定的进展与高度——虽然远远没有法国巴黎在这方面所具的坚实基础。双年度的美洲西班牙语国家艺术展，正是为此而作出的巨大的努力及其鲜明的急进态度。在马德里和巴塞罗那，艺术界的有识有志之士所组成的诸推动力量，在其艰难开展的活动中，都逐渐取得相应的成绩。

In 1954, the year when he was twenty-two, resolutely Ripollés took leave of his fatherland for Paris and took up residence there till 1964—even though he did return to Spain several time for short visits.

As mentioned above, the artistic tour of 1953 was an important experience in the art life of Ripollés. In Barcelona he happened to run into the second Hispano-American bi-annual, and was given the chance to take a broad view of diverse styles of contemporary art. Of these, he loved especially the works of Zabaleta, whose colorful and passionate presentations of fields and peasants he considered showed the same interest as that of himself, while the works of Isidro Nonell housed in the Museum of Contemporary Art, impressed him vividly and deeply with their concise and lively forms and their profound artistic ideas and language.

A bit analysis would show that, judging from the rather deep tone in his painting, Ripollés of those days was quite close to Isidro Nonell in the first instance, and then tended towards the more fresh and lively style of Zabaleta with its bright colors. But of course these remarks are made only in general terms; actually, if Nonell and Zabaleta made up two chapters in the history of contemporary Spanish art, it has to be recognized that Ripollés does have a style of his own.

In Madrid, our artist would, as a matter of course, tour the very famous Museo del Prado, a visit of homage as much as of study—even if short, it was instructive for him to walk through the long art corridor lined with such prominent painters from Velázquez and Goya to Brueghel and Fra Angélico. One interesting point was, beside awe and respect, the clear and elegant atmosphere of art there called also to his mind the impressions full of sunshine and colors which he gained during his only visit to a bull-ring.

In the 1950s, strong demands for opening up and innovation and corresponding actions did take place in the literary and artist circles of Spain, attaining certain level and gaining progress—even though lacking such solid foundations as found with Paris in this respect. The biennial Exhibition of Spanish-Speaking American Countries was none other than a tremendous effort in this direction and a clear display of the radical attitude. In Madrid and Barcelona, the motivating power made up of those with breadth of vision from the art circles were being gradually rewarded with corresponding achievements in their painstaking efforts.

1952年4月，在巴塞罗那创立了一个名为《杂志》的月刊，虽然该刊物旨在展开政治对话，但实际上对造型艺术给予很大的关注。譬如，在其“艺术对话”一栏上，呈现于读者面前的是一批有较大影响力的年轻艺术家群，他们在西班牙的绘画、雕塑、版画、陶艺以至摄影、电影与建筑等领域中，都起着革新的作用。欧亨尼奥·多尔斯还为该月刊撰文，以表达对于这些“革新派先行者”的珍重之意。欧亨尼奥·多尔斯还为该月刊撰文，以表达对于这些“革新派先行者”的珍重之意。

就在第一届美洲西班牙语国家艺术双年展胜利举办的那一年里，马诺洛·米利亚雷斯就在卡纳里亚斯发起筹集一个以《弓箭手》命名的各艺术专著的汇编活动。翌年，在巴塞罗那还成立了由年轻的建筑师组成的“R组合”——该集体后来与GATCPAC社团联系甚密，遂成为成立于1964年的加泰罗尼亚和巴利阿里群岛建筑师协会的文化委员会之先河。这个文化委员会，后来为西班牙的建筑、绘画诸艺术领域的充实及其活动，都起过有力的推动和促进作用。

1953年，在桑坦德还成立了抽象派艺术社，它顺应萌发于第二次世界大战后的现代艺术的潮流，在其周围吸引了大批的有志、有识之士。同时还出现过非形象主义或材料绘画等新流派——据考察，此一画派早在1928年即由画家幅特里埃所发端，而且日趋成熟，并正式被命名为“另类艺术”[???]，而其50年代的代表人物，则为塔皮埃斯：1955年举办的美洲西班牙语国家双年度美术展上还展示了他的3幅严谨、热情而又精致的作品，而成了当年西班牙加泰罗尼亚的造型艺术之代表，而被推向世界。

1956年，在巴塞罗那则成立了“当代艺术组合”——旨在更好地聚集年轻有为的青年艺术家，开展与弘扬西班牙艺术事业。至此，包括前卫艺术在内的诸现代主义流派，都获得较为充分的发展。

1954年11月1日，在艺术新热潮的推动下，里波列斯从卡斯特利翁出发，毅然踏上其奔赴巴黎的艺术之旅。勤工俭学的生活固然苦涩而艰难，但是就在那一所类似收容所的集体公寓里，他仍

In April 1952, a weekly review called Revista was inaugurated in Barcelona, and while initially meant as a forum for political dialogues, in practice it concerned itself a good deal with the plastic arts. For example, what was presented to the readership in its column of “Dialogues on Art” was a group of young artists playing with much influence the role of innovators in the fields of painting, sculpture, engraving, pottery art, and even photography, cinema and construction of Spain. And Eugenio d’Ors contributed an article to that monthly journal expressing his appreciation of these “forerunner-innovationists.”

In the year when the first Hispano-American bi-annual was held, Manuel Millares initiated in Canary Islands an activity to collect and edit diverse monographs and treaties on art, naming it The Archers. The year after, the “R Group” was sut up in Barcelona by a number of young architects—a collective that came into close association with the organization GATCPAC and so became the forerunner of the Cultural Commission of Architects of Catalonia and the Balearic Islands; in a later day, this Cultural Commission was to make powerful contributions substantiating and pushing forward activities in architecture, painting, and other spheres of art in Spain.

In1953, the Association of Abstract Art was formed in Santander, responding to the trend of modern art sprouted after World War II, it attracted to its orbit large numbers of artists with insight and noble ideals. At the same time there emerged the school of non-imagism or material-painting—actually, investigation showed that the school was set off as early as 1928 by the painter Fautrier. Gradually maturing ever since, it was given the formal designation of the “other art”with Tapies as its representative in the 1950s, three of whose paintings, ardent yet well-knit and exquisite, were included in the Latin-American Bi-annual of 1955. These paintings made him the representative of the formative art of Catalonia and brought him world renown.

In 1956, the Group of Contemporary Artists was formed in Barcelona with a view to further collecting the young and promising artists and working for the flourishing of art in Spain. By this time, all the schools of modernism, including those of the vanguard art, had gained fairly full development in the country.

Motivated by the new tide of art, Ripolles set out resolutely onto his journey of art from Castellón to Paris on November 1st, 1954. Hard and bitter as life was working and studying at the same time, and in spite of the collective dormitory he put up in like too much a poor-house, he found nevertheless inexhaustible sources of spiritual nourishment and happiness there of; and his

然能获得精神上不尽的乐趣和滋养：与西班牙同胞画家们畅谈艺术与人生，又能大受裨益于那些丰富的艺术经历、经验、体会与感悟——凡此等等，对于里波列斯来说，不啻是生动的课堂或大学。巴黎的10年旅居生活，也正是他的艺术、文化与个性的成长和成就的历程。

1956年，他曾经回过一次卡斯特利翁，家人们看到他尽管经济情况并不见好，而精神状态却特别饱满与兴奋，而深感不可思议。里波列斯借此回国之便，再次游览了马德里、巴塞罗那和巴伦西亚等地，对各处的艺术创作的风格与流派，都进行了分析，并以巴黎的视角，一一予以排对与比较。

至于他本人的绘画，此时已有意识地摆脱了“比喻式的自然主义”形式——尽管他原先就对此并不十分热衷，但是从中可以肯定的是当年委实是一个“对现实失望的年代”，更何况我们的艺术家也难以完全扬弃这一种“介于现实与虚构、客观实际与自由想象”的绘画语言。在这一段时间里，他还意识到绘画的物料或颜料的更新和充实、构图设计的创意和变化、画面的灵动和新颖，都是艺术的重要因素。

在巴黎，他还特别注意到诸如丙稀颜料丰富的表现力、灵活自如的多层次的色调及其搭配、甚至于破格运用全新的涂料，都是当前新绘画中不可忽视的要义。

同时，里波列斯本人的画风也开始演变：从凝重走向剔透，从阴暗走向明亮，从悲观走向乐观，从悲剧型走向喜剧型——而尤喜歌唱大自然。这就是里波列斯上世纪60年代的色彩！

紧凑的3个月时间的回国探亲、访友与游历之后，里波列斯又返回巴黎，并展开了更为广泛的社交，除了旅法的西裔画家和雕塑家好友之外，他还结识了一些戏剧和电影界的艺术人士，还热心于对古典与现代诸艺术流派的分析和研究。当然，也继续强化其绘画的练习与创作，因为“不断作画是画家的惟一道路”。

long talks about life and art with his compatriot Spanish painters benefited him greatly, their experiences in and understanding of art serving him as if classes in a college. The ten years of sojourn he spent in Paris was the formative period of his life in terms of art, culture and character, orientating him towards success.

In 1956, when he went back to Castellón for a visit, his family found it puzzling that he should be in such high spirits, cheerful and full of excitement, considering his not so good economic conditions. Making use of the visit home, Ripollés toured once again Madrid, Barcelona, Valencia and other places. Observing and analyzing the different styles and schools of art he found there, he made comparisons and graded them.

As for his own painting, he had by this time freed himself consciously from the forms of “metaphor naturalism”—even if in the first place he had never been so enthusiastic with it at the beginning. Certainly, those were “years of disillusionment with regard to the realities”, not to mention the fact that it was simply impossible for our artist to totally isolate himself from this language of painting existing “between reality and make-belief, objective facts and free imagination.” It was during this period that he came to realize that changes and substantiations of the materials or pigments for painting, inventiveness and changes in the composition and design of a picture, and the novelty and flexibility in the tableau—all of these were very meaningful as elements of art.

In Paris he noticed especially a number of essential elements not to be overlooked in the new painting of the time: the rich expressiveness of acrylic pigments, the flexible and multiple-layered tones and their collocation, and even breaking a rule to use a totally new paint.

At the same time, changes began to occur with his style in painting: from sober to light and limpid, gloomy to bright, pessimistic to optimistic, and tragic to comic—in particular, he loved to eulogize nature. Such was the color of Ripollés in the sixties of last century.

After the three months at the home country, so crowded with visits with family, relatives and friends and touring places, Ripollés returned to Paris to engage in broader social intercourse: besides the Spanish painters and sculptors staying there, he made friends also with artists from the theatre and cinema circles and studied and analyzed with great interest the various ancient and modern schools of art. And, at the same time, he devoted ever greater efforts to painting, both creative and

为了深造，他还入“大茅屋”学院进修——正是在这里，他接受了近似与毕加索、马蒂斯和莫迪利阿尼等艺术家的精神的洗礼，并且完成了包括人体写生在内的一应课程。1958年，里波列斯又一次回到卡斯特利翁小住，还参加了“地中海现代艺术展”和“地中海艺术运动座谈”等活动。

此时，西班牙的艺术力量，尤其是前卫艺术，都日见增长。1057年，又出现了一些新的艺术团体，如马德里的“步伐”组合，巴伦西亚的“帕帕略”组合，以及科尔多瓦的“57”组合等。各路创新热潮，都在冲击着文化与艺术的陈规旧习，也就是这一段50年代的末梢，为里波列斯的艺术人生，打开了绚丽的一页。

1958年，里波列斯在卡斯特利翁小住并参与短暂的艺术活动之后，又返回巴黎，并有幸地与当时正在法国留学的画家同胞科尔蒂霍相识相知，并共享一个画室（当年的巴黎巴蒂尼奥耶路2号）。科尔蒂霍看了里波列斯的画作之后，便鼓励他去名牌画廊寻找自己的“伯乐”。其实，里波列斯手中，早就持有蒙塔尼亚画廊廊主为他向着名的德罗昂·大卫画廊的推荐信函，只是该画廊的门槛很高，极为挑剔，使里波列斯为之望而却步。所幸，命运之神最终还是让他的姓名赫然出现在入选的名单之上：他们是为数不多的克拉韦、格罗·萨拉、乌韦达、拉帕耶塞、阿尔瓦尔以及里波列斯等。

且看当年颇具戏剧性的一幕：里波列斯在画友科尔蒂霍的执意坚持下，还是带上了14幅画作去了德罗昂画廊。当时已有18名画家在场向廊主展示自己的作品，但是都受到严辞否定和退回。一见此番情景，里波列斯立刻不由自主地便将手中的画作往桌上一搁，转身就走。

不料，身后立刻传来德罗昂先生的声音——他叫住了里波列斯，并在其办公室里递给了画家一张面值25万旧法郎的支票，还让他立刻“去一家餐馆，要6对牡蛎，一只鸡，再加一瓶好酒！”“另外，明天上午11点再来见我。”

as exercises. This was because “to paint ceaselessly is the only path for a painter.”

With a view to further self-improvement, he went to study at the academy of “la Grande Chaumiere”—it was there that he received a spiritual baptism similar to those undergone by Picasso, Matisse and Modigliani, and completed the series of indispensable courses for a painter, including nude sketches. In 1958, Ripollés returned once again to live for a short time in Castellón, and participated, during the period, in the “Exhibition of Mediterranean Modern Art”, “Forum of Mediterranean Art Movement”, and other activities.

At this time the forces of Spanish art, especially that of the avant garde art, were growing day by day. In 1957, there emerged a number of new groupings of artists, such as the “El Paso” movement in Madrid, the “Papallo” group in Valencia, and the “Equipo 57” Córdoba. It was towards the last years of the 1950s that impacts of these powerful upsurges from different forces pounding against the outdated regulations and conventions in the field of culture and art that opened a new, glorious leaf for the art and life of Ripollés.

After his short stay and participation in those artistic activities in Castellón, Ripollés returned to Paris in 1958, and had the good fortune to know Cortijo, a Spanish painter studying in France; the two shared the same studio (No.2 on the rue des Bastignolles of Paris) and became close friends. Having looked at the paintings by Ripollés, Cortijo encouraged him to look into the various art salons in Paris and find his own Bo Le—a connoisseur with an eye for talents.

Actually, at that time Ripollés already had in his hand a letter from the director of the Montana gallery, recommending him to the famous gallery of Drouant-David, which he hesitated to deliver as he was rather inhibited by the high standards of the latter salon and its reputation of being fastidious. Happily, it was the decision of the Fates that the name Ripollés was to be included in the fairly short list of names among Clave, Grau Sala, Ubeda, Lapayese and Alvar.

Now let us look at the rather dramatic scene when he was accepted: under the persistent urge of his friend Cortijo, Ripollés took fourteen of his paintings and went to the Drouant Gallery, and found there eighteen painters presenting their works to the owner of the salon—only to be negated and rejected one by one in severe terms, and the sight decided for him to just put his paintings on a table, made an about turn and started to leave.

自那时起，里波列斯的绘画，便同当年深受他本人敬重的画界名流的作品一起陈列于德罗昂画廊之上。话说回头：当里波列斯再次给画廊送去第二批作品时，德罗昂先生还建议他签署一份10年为期的工作合同。出人意料与匪夷所思的是，这位因面前的赏识者的看重而初露头角的画家，竟然没有接受。

个中原因，除了我们的艺术家由于历尽人生的诸多磨难而基本上已能达到荣辱不惊的境界外，更为主要的还是他本人最了解自己，这就是他那份酷爱自由的本性。

自由，对他而言，是高于一切，胜过一切的人生第一要义和需要——尽管他已经放弃许多个人的生活需求，但他至少必需到各处信马由缰地游览、参观、访胜、求贤、探友等等。难怪画廊的经理福恩特斯先生不无遗憾地惋惜道：“你真是一匹未驯的野马，不过你最终还会自己驯服自己的。”对此，里波列斯也自我解嘲说：“可惜我不是个驯服的人。”

当然，尽管工作合同未能签约，但是与德罗昂先生的合作与协议，仍然使得里波列斯的作品在法国以及其它与该画廊维系着艺术-商业关系的国家，得以推广。他的个人声浪，自然也传到了祖国西班牙。

里波列斯还踩着那一截50年代的末梢，而赴往美国并在那儿展出了他的作品。这不由得使人想起1905年毕加索有幸结识了格尔特鲁德·斯坦因兄妹，并由此而演绎出的艺缘加谊缘的故事系列。值得一提的是，据专家们的分析，海明威在文学上的成功是与他1921年到1926年在巴黎的那一段岁月是密不可开的，而他的回忆录《流动的圣节》也记述了此一段历程。正如一些名家所评论与分析的那样：假如在20年代，他——欧内斯特·海明威——没有作为《明星报》的常驻记者来到巴黎，又及其幸运地接触了此一文化名城里的一群文化艺术精英（包括斯坦因兄妹）的话，那将是另一条人生的轨迹，或者说，美国与国际文坛上将因而失

Unexpectedly, he heard the voice of M. Drouant coming from behind him—who stopped the painter, showed him to the office, and gave him there a check of 250 000 old Francs, counseling him with: “go to a restraint, order a dozen oysters, chicken and good wine!” “Also, come to see me again tomorrow morning at eleven.”

From then on the paintings of Ripolles were to be displayed, just like those by the prominent in that sphere at that time, in the salon of Drouant. And when he brought a second batch of his works to the salon, M. Drouant proposed to sign a work contract of ten years with him, which he did not accept—while it would seem to be unexpected and beyond understanding that he who had just been given his first chance to fame should refuse an offer from the one person who had given him that chance and who was standing in front of him, there was reason enough. Not only that life’s manifold tribulations had taught him to remain undisturbed by either favor or disgrace, what was more important was his understanding of himself—by nature our artist loved freedom much too dearly to give it up for anything.

Freedom for him was of the first significance in a man’s life, and also the first of his need, standing above and out-weighting all other considerations—even if he did give up many of what he needed in life, at least he still needed at least the freedom to go touring, visit places, look around scenic spots, meet people, and look up old friends. And so it was not strange that M. Fuentes, manager of the gallery, should say, not without regret: “You are certainly a horse yet to be tamed—which you will be finally by yourself.” And Ripollés responded with: “Pity that I’m never tamed.”

However, inspite of the work contract remaining unsigned, his works were made known in France and other countries that maintained an artistic-commercial relationship with that gallery because of his agreement and cooperation with M. Drouant. His fame reached also his fatherland Spain.

Stepping on to the last part of the 1950s, Ripollés went to the United States and exhibited his works there. This reminds one involuntarily of what happened with Picasso in 1905 when he had the good fortune to come to know Gertrude Stein and her brother—the encounter and the series of tales of artistic relationships and of love that evolved from it. What deserves mention here is the fact that, according to the analysis of specialists, the literary achievements of Hemingway were inseparable from his life in Paris in the period 1921-1926, as recorded in his memoirs A Moveable

却一位 “对美国人民的精神和态度产生了巨大影响” 并且 “改变了美国文学的形式，甚至改变了人们的思维方式” 的风格独具的硬派文学大家，而世界文苑中也将随之失去那一部描写西班牙内战的著名小说以及据此而摄制的电影《战地钟声》。借此引援豪尔赫·博尔赫斯对文化大国法兰西的赞美之辞：“巴斯塔多的游吟诗人 / 高唱《罗兰之歌》投身战斗 / 他没有看到结局 / 但已预感到了胜利！”

1960年1月，里波列斯在其故乡卡斯特利翁的“风格艺术”大厅内设展。展事大获成功，几乎售出了所有的展品。据西班牙艺术界人士回忆，这次展出的作品，以其鲜明的人物个性、清纯得近乎天真的绘画语言、娴熟而引人入胜的技巧、抒情和粗犷的呼应和结合、带有程序化的具象外形恰如其份地游动于流畅的笔触之中；形象的飘飘欲动而又不甘逝去，而是梦幻般的融入甚至铸入于栩栩如生的自然景色之中的等等特点，都令人耳目为之一新。稍后，里波列斯又在巴塞罗那首次举办他的画展。

当然，里波列斯还是继续为德罗昂画廊送交作品，而画廊还建议他参展一些艺术沙龙和竞赛会——对此一建议，我们的艺术家则不能苟同，因为他认为 “艺术不应带有奥林匹克或其它竞赛场合的性质”。相反，他宁可转而关注于巴塞罗那等地的展事。他曾向知心好友致函表示道：“我致力于所喜爱的绘画，是因为那是我生活存在的惟一理由。我热爱生活，满怀热情地美化生活，我为此而力求贴近人们，并且运用线条和色彩来反映这一恢宏美丽而又不乏悲剧色彩的世界。我追求和平！”



Feast. Just as literary critics have pointed out, if Hemingway had not come to Paris in the capacity of correspondent to the Toronto Star, nor had the good fortune to meet in this city of culture a cultural and artistic elite (including the Stein brother and sister), then his would have been a quite different life trajectory; it could have meant that both American and international literature would have had to go without the master writer of the tough guy school who would “greatly influence the spirit and attitude of the American people” and “change the form of American literature, and even people’s way of thinking” with his unique style. And then they would have also missed that famous novel on the Spanish Civil War For Whom the Bell Tolls, and the film based on it. Let me borrow from Jorge Luis Borges his eulogy to France, the great country of culture: “The troubadour of Bastado/singing the Song of Roland, throws himself into battle/he has not seen the outcome/ but already senses victory!”

In January 1960, Ripollés held a very successful exhibition in the “Art of Style” Hall in his hometown of Castellon, and sold almost all the paintings displayed. According to the recollections of people from the Spanish art world, the works displayed at the exhibition were marked by the fresh and clear individuality of the people depicted, by a painting language that was so pure as to approximate innocence and a skill that was consummate and fascinating, by the coordination and integration of the lyrical with the unconstrained, and by the slightly stylized figures moving in exactly the right way under his fluent brushstrokes. The images were so full of life that they seemed about to float out of the canvas yet hesitating to do so, and so they melted, even were cast, into natural scenes as if in a dream—all these and other features presented visitors to the exhibition with a completely new world. Ripollés then held also an exhibition in Barcelona, his first one in that city.

While as a matter of course he continued to send his works to the Drouant Gallery, Ripollés turned down their suggestion to join some salons and take part in a number of competitions. For our artist, “art cannot be given an Olympic or any competitive nature.” Rather, he gave his attention to the exhibitions in Barcelona and other places. In his letter to a close friend he wrote: “I am devoted to the painting I like, because it is my only raison d’etre. I love life and try to beautify it; for this, I strive to be close to people and try to present with line and color this world, beautiful, but not untinged with tragedy. I am for peace!”

1962年5月3日至15日的由装饰艺术促进会经办的巴塞罗那现代艺术展上展出了里波列斯的作品，并出版了画册，刊载了里波列斯的相片、作品、画家生平和一篇当地名人暨作家爱德华多·温莱·帕拉西奥斯的评论文章。帕拉西奥斯特别强调画家在用色上那常人难以企及的技巧，还细致的谈到画家所借以勾勒的形象轮廓与阴影的看似黑色，实际上不是黑色，而是各种层次的深色；画家画笔下的黑，“不是对色彩的否定，而是对色彩的肯定与强化；在深色之中，仍然充满有细微差别的各种色调与光亮”。

这正好与中国国画理论中所说的“墨分五彩”以及告诫人们用墨必须“浓淡分明，便是活墨”的观点，得到异曲同工之妙。至于里波列斯的画风，仍然是介于现实与虚构之间，但早已显得更为娴熟、大胆与均衡。

1963年4月，里波列斯在巴黎参加了一个西班牙艺术联袂展，而前此一年，即1962年，除了上面提及的巴塞罗那现代艺术展之外，里波列斯还参加过塞维利亚和卡斯特利翁等地的展览——遂成为我们的艺术家展示活动的旺季，而且还是大受观众欢迎的文化盛会。

1964年，巴黎阿雷克斯出版社为里波列斯出版了一本法文译本的诗集，西班牙著名的艺术界名流暨评论家塞萨雷奥·罗德里格斯·阿吉莱拉为该诗集写了前言，其中有这么一段文字：“里波列斯是一位画家兼诗人，一位独特的诗人兼画家”，“他让我们置身于五彩缤纷的绘画世界——在这里，所有的人与物的现实都幻化为另一个更富于感情色彩的现实，但没有刺耳的噪音，没有真实的歪曲，没有轻易的诡计。他的绘画，是自由的，创造的而又朴实和优美的，或者可以说是因其纯真而令人振奋的。他的诗歌，也是如此。”“这里也不免也有巴罗克风格。矛盾心理以至朦胧意绪的诱惑。但是，这里更可以看到里波列斯永远忠实于自己，永远忠实于他的创造力的核心。因此，他那朴实无华与平易近人的诗歌，与西班牙现代的诗歌传统有着直接的血缘关系，与我们的历史写实主义，有着密切的亲缘关系。”

On May 3-15, 1962, the Modern Art Exhibition of Barcelona took place. Sponsored by the Association for Promoting Decorative Arts, it showed works of Ripollés and published a catalogue of them, in which were included his portrait, biographical notes, and a comment by Eduardo Wenley-Palacios, a celebrated writer living in Barcelona. In his article Palacios stressed and discussed in detail our artist’s incomparable skill in the employment of color, which had attained a level far beyond the reach of the usual painter: the color he uses to delineate the contours of images and to present shades is not black even if it does look black—actually it is a deep color of varying shades; the black coming from his brush “constitutes not negation, but affirmation and strengthening of color. In those dark colors, various tones and lightness can yet be detected with their nuanced differences.”

Coincidentally, this agrees with what was advocated in the theory of traditional Chinese painting, that “(the Chinese) ink can be divided into five colors”, and the reminder that when “deep and light shades are clearly differentiated, the blackness will come to life.” As to the Ripollés’ style, it continued to be situated between realism and fiction, but now appeared much more dexterous, bold and balanced.

In April 1963 Ripollés took part in the Joint Exhibition of Spanish Art in Paris and, the year before, he took part also in the exhibitions held in Sevilla, Castellón and other places beside the Exhibition of Modern Art in Barcelona. The period thus became a boom season for our artist and a cultural feast for the masses who welcomed these events.

In the year 1964, the Arexes Publishing House of Paris published a French version of Ripollés’ collected poems with a preface by Cesareo Rodriguez-Aguilera, celebrity and critic in the art world, who wrote: “Ripollés is both painter and poet, a very strange poet and painter”, who “has accustomed us to an essentially colorist painting, where the reality of each being or each object is transformed into another reality more emotional, without stridence, contrivance nor facile tricks. His painting is free, creative, simple and beautiful, even, if one wishes, exciting by virtue of its purity. The same occurs with his poetry.” “It would have been so easy to fall into the temptation of the baroque, ambivalence or ambiguity. Ripollés has remained true to himself and his deepest creative force. And along with that, his simple straightforward verse reflects the best tradition in the poetry of our times, the poetry of historical realism.” “Of course, this is filtered through his very personal perception, and is more intuitive than polished.” “His work must be accepted as a

“诚然，里波列斯的文学语言，是绘画，他每日的工作，是绘画，但这并不妨碍他用语言文字直接抒怀。”我希望我的人民拥有一个思想的共和国，让他们如同大自然那样自由地显示各种色彩、自由地表达自己的思想！”——里波列斯曾如是说。再看看他的诗句：

写下此诗文

借以状自我

曾迈步大街

捍卫真理行

吾志与吾言

谨概括如下

正义与和平

如此而已矣

仅此而已矣

岂复有它哉

sincere and modest contribution to letters, and as an outlet for a valid manifestation.”

To be sure, painting provides Ripollés with his literary language as well as his daily work, which however does not prevent him from resorting to words, written and spoken, to express his views and feelings directly. “I want for my country a republic of thoughts which can be expressed with the same freedom as colors are expressed in nature.”—thus said Ripollés. Let us look at his lines:

Here are my words,

I am the man

Who one day,

Went down

Into the street

To defend truth

Here is my word

And my will

I love justice

And peace

That you know

Not one word more

Not one word less.

1964年，幸运之神又为里波列斯引来了著名的赫罗梅医生。赫罗梅先生深谙艺术，不但本人直接购进里波列斯的画作，而且还为之大量销售——因为他在艺术市场上的活动，已广及欧洲、美国、日本和其它国家。

就在这一年的岁末，里波列斯决定迁回西班牙定居。这虽然是叶落归根之旅，却始终没有就此而了却与国外的联系和接触。何况他个人的作品与名望已蜚声国外，而且如今的西班牙祖国也迥异于早年，故而他的回归自然绝非潜踪于世外之桃源，而是潜心于艺术之创造。

上世纪60年代中，西班牙的波普艺术就显露端倪，此一新潮艺术曾因其新写实主义风格而非形式主义而对峙，但最终还是作为一股现代的艺术思潮，而成为非形式主义的对偶或者继续。波普艺术家们把工业化的痕迹、人类社会的消费以及广告、海报、流俗的视角印象等，都纳入艺术。这是一支成员复杂、题材广泛而其善于使用全新的艺用材料的新艺术流派。它在欧洲的艺坛上，曾起到过摇滚乐一般的影响。不过，西班牙这段时期的主流艺术家的创作特点，则是通过丰富多彩的艺术形式、技巧与风格表达各自的艺思与主题，而且逐步形成一股批判主义的艺术倾向。

此时的艺术家们热心于同好的组合、布置展览、促成各种艺术活动。一时间，流派纷呈，艺坛上出现了诸如能动艺术、结构主义、写真实主义、高度写实主义、贫困艺术、概念艺术等等，大有把绘画艺术引向更为丰富、自由、逾越现实以至于梦幻的气势。此一影响一直波及70年代。

里波列斯在这一时期的创作自然也撷取了当时的一些艺术元素，但却始终保持其含蓄、抒情诗式的自由风格。他创作中的超现实主义韵味，更大程度上还是得之于对客观现实的诗意之升华。当然，他的作品流露其自然的元素，但都是一系列实际的生活经历以及相互抵牾的诸矛盾现实的反映——只是其表现手法存乎亦庄亦谐、既似有心又似无意之间。

In 1964, the Goddess of Fortune acted once again in favor of Ripollés, leading to him Dr.Jerome, who, well versed in art, not only bought his paintings, but also helped him to market them in large numbers—his activities in the art market went beyond Europe and reached the US, Japan and other countries.

It was at the end of this year that Ripollés dcided to go back and settle in Spain. Home-coming as it was, it did not disrupt his connections and contacts abroad. Not only were his works and himself now well known abroad, his fatherland Spain was also not the same as it had been in earlier years. And so his return to nature was hardly a nostalgic journey to lose himself in Tao Qian’s Peach Blossom Arcadia, but simply undertaken to concentrate on artistic creation.

In the mid-1960s the first shoots of pop art sprouted in Spain. While initially in a confrontation with non-formalism because of its neo-realist style, this avant-garde style of art ultimately became a parallel to or continuation of non-formalism. In their art these pop artists included traces of industrialization, human consumption, advertisements, posters, impressions from a fashionable viewpoint, etc. They were a new art school, with a variegated membership, broad range of subject matter, and a dexterous use of totally new artistic materials. Their influence on the European art scene was comparable to that of rock’n’roll. But the creative efforts of mainstream Spanish artists during this period were characterized by an artistic trend of criticism that had gradually taken shape through the expression of their individual ideas and subjects in a host of forms, skills and styles.

Artists at that time were enthusiastically joining with others of similar tastes to organize exhibitions and engage in various other artistic activities. For a time various schools emerged: activism, structuralism, photorealism, hyper-realism, arte povera, conceptual art, etc. mounted the stage of art one after another, with such an impetus that the art of painting was made richer and freer, and transcended reality to a greater extent, even entering the realm of dreams and illusion, with an impact which continued to be felt into the 1970s.

Naturally, some of the elements of that period also found their way into Ripollés’ creative work, which nevertheless maintained on the whole a general style of lyricism, free and meaningful. The lingering charm found in the surrealism of his paintings was owed, to a larger degree, to sublimation of the poetry implicit in objective realities. Of course, the many natural elements



里波列斯在其长期的创作历程中，形成了各种独特形式或象征表达，并在几经变形与取舍之后而逐步凝成其一整套的个人的绘画语言。这一时期，无论是在巴塞罗那现代艺术厅或者是在其当代艺术博物馆所展出的作品，都显示了我们的艺术家那一份对大自然所怀有的浓厚的热情和诗意、那一派洋溢着戏剧色彩与表现主义的意蕴以及各种对立因素，诸如黑白、深浅、强弱、动静、新旧、生死之间的冲突。从这一系列的艺术特色中，依稀窥得里波老人身上所兼容的童年的率真和成年的凝重等心理要素的平衡与融合。

1967年5月31日至6月9日，在塞维利亚，帕萨雷拉画廊为里波列斯布展；尔后，该画廊还举办包括里波列斯作品在内的西班牙当代艺术的联袂大展。马德里的展出则在1965年，由拉斐尔·萨尔科的“吉诃德”画廊经办，展出非常成功——仅收藏家伊瓦拉先生一人，就购走作品18幅。在这一次成功的展出之后，里波列斯在风景优美的塞尔塞迪利亚村居住多时，直接与大自然的灵动与乡间的淳朴相接触，全身心地投入艺术创作。

与此同时，法国的1966年则见证了巴勃罗·毕加索85华诞的空前盛况：巴黎大、小展览宫全力筹办寿星艺术家的创作回顾展、法国国家图书馆大厅推出类似的庆祝活动等等——向一位划时代的西班牙画家的辛勤劳动与人文价值，给予了充分的肯定与高度的尊重。



revealed spontaneously in his works were but reflections of a whole series of life experiences and contradictory realities—the technique of expression used to present them was, however, both playful and serious, deliberate as well as unintentional.

Ripollés had invented, through his long years of creative work, various specific forms or symbolic expressions, which cohered step by step into a complete set of individual language in his painting after much change and selection. His paintings of this period, presented in either the Barcelona Hall of Modern Art or the Museum of Contemporary Art, all displayed the artist’s poetic and ardent love for nature, dramatic colours overflowing with the profound meaning of expressionism, and the many conflicts between pairs of opposing elements: black vs white, profundity vs shallowness, strength vs weakness, mobility vs immobility, new vs old, and life vs death. From this series of artistic features can be discerned in Ripollés the old master the blending and balancing of childhood sincerity and frankness with the solemnity of adulthood and other psychological factors.

From May 31 to June 9, 1967, the Pasarela Gallery of Sevilla held an exhibition for Ripollés, to be followed at the same gallery by a joint exhibition of contemporary Spanish art which included Ripollés’ works. The exhibition in Madrid was in 1965, undertaken by the “Quijote” Gallery of Rafael Zarco; it was very successful—a collector named Ibarra alone bought eighteen canvases. After this successful exhibition Ripollés went to the scenic village of Cercedilla, where he took up abode for a long period, to be close to nature and the simplicity of life in the countryside, and to submerge himself heart and soul in creative work.

At the same time, the France of 1966 was witnessing the unprecedented celebrations marking the 85th birthday of Pablo Picasso: in Paris retrospective exhibitions were held in the “Grand Palais” and the “Petite Palais”, with similar celebratory activities in the Great Hall of the National Library, to fully affirm the diligent labor and humanist value of the epoch-making Spanish painter, and to pay him the high esteem that was his due.

在这样的精神鼓舞与启示之下，里波列斯还展开了一系列旅游活动。除了国内的或邻近国家的名城之外，他还去了美国的华盛顿、费城和旧金山等地，并饶有兴趣地参观了各地的博物馆与画廊。历时3个月的美国之旅，使他充分领略了这个国度造型艺术的风采及其当代艺术涌动的热潮。归国途中，又在英国伦敦小住半个月，再一次对其城市风貌、文化艺术博物馆和画廊，作了更为细致的观赏与考察。随后，还在荷兰阿姆斯特丹作了类似的逗留与访问，感受其浓厚的艺术气氛与情趣。回国后，先在巴塞罗那小住，继而在塞尔塞迪利亚村居与家人团聚，以彻底消除旅途的劳顿。但是，为了应威廉姆斯·哈佛特先生的订购要求，不久又赶往巴黎，以制作石版画作品。

1968年为里波列斯紧张的版画创作——以石版画和蚀刻版画为主的创作之年，并深得美国文化社会的好评，遂导致他一生中极为重要的纽约之行。1969年5月20日上午9时，他抵达纽约城。当晚就经早年就结识于巴黎的好友杰瑞·梅约的介绍，会晤了威廉姆斯·哈佛特。翌日，里波列斯的26幅油画就被选取，并得7千美元的酬金。5月25日，《纽约时报》报道了胡安·里波列斯首次在美国举办画展的新闻。画展的第二天，全部展品都被认购一空。里波列斯应威廉姆斯·哈佛特之托，又承担下4幅石版画的创作任务。

里波列斯为威廉姆斯·哈佛特赶制的石版画，是在吉拉特·乔丹·伊西画室内进行的。在制作中，竟不期而遇他的好友德鲁昂画廊的经理何塞·富恩斯特先生。彼此都为多年来不通消息，而不胜感慨。富恩斯特主动要求里波列斯与其画廊重续旧谊，再启新篇——遂有1970年里波列斯及其同仁在日本东京以“德鲁昂·大卫”的名义而举办联展，并获得很大的成功——里波列斯在这里一直有其优越的市场。东京的联展结束之后，里波列斯旋即返回西班牙，并且举家定居于卡斯特利翁的贝尼卡西姆——不过，画家本人的大部分时间则在该省腹地的一个农庄式的住宅里度过，以求得在青山绿水的环抱之中，潜心致志地从事创作。可是在贝尼卡西姆小住不多久，里波列斯又一次为艺事而踏上赴美的旅途。

Much encouraged and inspired, Ripollés set out to travel, visiting famous towns and cities at home and in neighboring countries as well as Washington, Philadelphia, San Francisco and other places in the US, where he toured with much interest the museums and galleries there. The three months he spent in the US acquainted him fully with the charms of the formative art of that country and the upsurge in its contemporary art. Passing through England on his way home, he spent a fortnight in London to once again admire and study carefully its urban scene and its museums and galleries. Then, after a similar sojourn in Armsterdam to experience and share in its artistic atmosphere and appeal, he returned to Barcelona for a short stay and then to Cercedilla for a reunion with his family and a good rest after his travels. However, he soon left for Paris to produce lithographs in respond to a commission from William Habert.

For Ripollés, 1968 was a year of intensive creation of engravings, especially lithographs and etchings; so well received were these in America’s cultural circles that they led him to New York, a journey of great significance in his life. At 9 a.m., May 20th, 1969, he arrived in New York and, in the evening, met William Habert through Jerry Meyer, an intimate friend since his early days in Paris. On the next day, Ripollés delivered twenty-six oil paintings to him and was paid seven thousand US dollars. On May 25th, the New York Times reported the news of Ripollés’ first exhibition in the States. On the second day of the exhibition, all the items on display were sold, and further orders, which Ripollés accepted, came for four more lithographs from William Habert.

In the studio of Guillard Jourdan & Cie, where he was engaged in working on the four lithographs Habert had requested, Ripollés ran into his good friend Jose Fuentes, manager of the Drouant Gallery. Both deploring that they should have lost contact with each other for so long, Fuentes invited Ripollés to renew his connection with the gallery, which led to the 1970 joint Drouant-David Exhibition in Tokyo by Ripollés and his associates. The joint exhibition proved to be a great success—Ripollés always having had an excellent market there. After its conclusion he returned to Spain and took his family to settle down in Benicassim in Castellon. However, most of the painter’s time was spent in the hinterland of that province, in a farm-like residence nestling among green hills and blue waters, where he devoted himself to his creative work. But the seclusion did not last, soon he had to take leave of Benicassim and once again set out for the US on his artistic business.

由于通讯上的交代失误，相约的主要当事人竟在会晤的时空定位上铸成大错：1971年初，里波列斯“应约”抵达纽约之时，威廉姆斯·哈佛特竟去了日本东京“践约”。但是世上诸多阴差阳错的失误，往往在命运之神的轻轻拨动下而妙合化工。我们的艺术家又一次因祸得福：他将错就错地借此等待哈佛特从东京回来的时间，再一次热心地参观各博物馆和画廊。一日，他路经纽约第5大街的一家商店的豪华橱窗前面时，突然瞥得窗内陈列的他的一幅石版画作品。于是，石版画作者里波列斯和店主阿米埃尔先生，欣然惺惺相识，后者还要求观赏画家其它的作品，并于次日偕其秘书前往纽约8号路的“绿村”（艺术家们临时寓所兼工作室）登门造访。阿米埃尔仔细审视了里波列斯的创作之后，当场认购了所有的作品，而且还预定了几件。这是一次互动双馨的会见：而阿米埃尔所付的酬金还高过哈佛特，使我们的艺术家更添一份成就的喜悦。不久，阿米埃尔的拉露斯画廊为里波列斯举办了一次画展。这样，里波列斯在纽约一地就有两处“常青”的画廊：拉露斯画廊与哈佛特画廊。这堪称是丰收的季节——在三个月的纽约逗留期间，里波列斯不但获得了如鱼得水般的新的活动渠道，而且还饱览和咀嚼了诸如“高度写实主义”、“最简单派艺术”或ABC艺术、以及当时“已经成为历史”的波普艺术等不同流派，从而开阔了眼界，丰富了艺术的思维和手法——尽管他始终保持其固有的抒写那得自于生活的经验、感受与实际的画风。

美国归来后，里波列斯又忙于准备其马德里之个展（举办于1972年7月14日，阿纳·巴尔歌画廊）。正如该画展的画册封面设计所凸现的那样，画家日趋成熟的画风是：大胆的构图、精致的配色、真实与幻化的恰当处理、简练的勾勒、浑然一体的画面效应、诗意的抒情以及田园式的气氛，等等。阿尔法罗1972年7月24日发表评论指出：“里波列斯为我们描绘了一个恢宏而宁静的世界，那里还洋溢着画家的回忆与启示，从中绘画恢复其艺术的精华和元气，而在那一派充满神秘而又寂然无声的背景上，显现的则是具备深厚的人文特点的生活印记。”此次马德里展览会，获得多家报刊的一致好评，展览会上的展品全部售出。翌年，新岁伊始，亦即1973年1月20日至2月2日，里波列斯又在巴塞罗

Owing to errors in their communications, the two major correspondents making the arrangements misunderstood the time and place they were to meet: thus when Ripollés arrived in New York in early 1971 as invited, William Habert had gone to Tokyo to meet him as prearranged. Happily, like so many other accidental mistakes in this world, one light touch by the Goddess of Fate and things took a wondrous turn: once again bad luck transformed into good fortune for our artist—making the best of the time he had to spend waiting for Habert’s return from Tokyo, he revisited with enthusiasm the various museums and art galleries in New York and found to his great surprise, as he glanced in passing at the de luxe show window of a store in Fifth Avenue, one of his lithographs on display. Like attracting like, Ripollés the lithograph-producer and Leon Amiel the store-owner thus became acquainted, and the latter, his request to see more works of the painter having been granted, took his secretary the next day to pay a visit to 8th St. in Greenwich Village in New York, where the painter had taken up his temporary abode and studio. After careful examination of Ripollés’ works in the studio, Amiel bought all of them on the spot and commissioned a few more, paying prices higher than those paid by Habert. The encounter and interaction, rewarding to both parties, added much to the painter’s happiness over his success. Soon after that, Amiel put on an exhibition for Ripollés in his Larrousse Gallery, and so Ripollés had now two “evergreen” galleries in New York: the Larrousse Gallery and the Habert Gallery. For him, this was surely a bumper harvest—during this short stay of three months in New York he had gained, like fish gaining water, new channels of activity and, at the same time, feasted his eyes on and pondered the skills and styles of such schools as hyperrealism, minimalism or ABC art, and the pop art that had already become history at the time. The result of this was a broadening of his vision and enrichment of his artistic thinking and skill—even if his style of depicting what he had sensed and understood from the realities of life was kept consistently intact.

Once back from America, he was busy with another exhibition in Madrid (held on July 14, 1972, at the Galeria Anne Barchet). Just as the design of the exhibition catalogue emphasized, here was displayed the painter’s ever maturing style: bold in composition, exquisite in the mixing of colors, proportional in the allocation of the magical and the realistic (the like and the unlike), concise in delineation, perfectly integrated in terms of the overall effect of the painting, poetic and lyric, and with the general atmosphere of an idyll. In comments published on July 24th 1972, the critic Alfaro pointed out: “Ripollés depicts a majestic and serene world, in which all is suggestion and

那布展，并获得与马德里展事相同的成功与反响。

艺术评论家阿尔韦托·德尔·卡斯蒂略不无感慨地说：里波列斯8年前在本城展出后，今天有幸再次瞻仰其画风，依然是如此诗意盎然，如此独具个性，如此巧妙地在具象、抽象、变形、朦胧以至童趣诸元素之间，进行取舍与弥合。他的作品，犹如一则则神话故事，既弥漫着纯真的天趣，又夹带着存心的促狭。

《美术——73》杂志上，著名的艺术评论家塞萨雷斯·罗德里格斯·阿吉莱拉为之撰文指出：里波列斯的作品，依然以其独特的丰富多彩之色调描绘大自然及其异兽或林怪，依然以其充沛的诗意的张力，而在当代绘画艺苑所流行的戏剧性画风的篇页上写下了出色的一章。评论家福耶则明确表示道，里波列斯的绘画是他所见到的表现主义创作中最为亮丽，最具诗意的画品。费尔南多·古铁雷斯则倍感于其作品中那一份魔幻的力量。

还是在这个1973年间，里波列斯分别地在故土卡斯特利翁和拉丁美洲的墨西哥布展。卡斯特利翁的画展，于3月8日至17日在德雷武西大厅举办，该展览会的画册上，刊登了何塞普·梅利亚的评论文章，特别提到：艺术一直是一股决裂的意向，是一次次反对循规蹈矩的斗争，是一系列针对陈旧而枯竭的价值的反叛，因为艺术是精神的冒险，是不可遏止的争取自由的本能。作者接着又说：但是，从事创作的艺术家的，又力图充当造物，力图还人类以应有的光辉，为其营造一个宜居的世界！

同年，在卡斯特利翁的展出获得瞩目的成绩的数月之后，里波列斯则开始其新的艺术之旅——赴往墨西哥。阿纳·巴尔歌在那里的米兰达画廊为他筹办自10月26日至11月9日的个展。墨西哥之旅给里波列斯留下既深刻而又美好的印象。主要是这个国度的热情、友好而朴实的人民为他营造了一派纯净而自然的气氛，自发的亲和与互动的感情空间以及激发其创作灵感的环境。这一次展览的展品，在展出之前就预购一空。里波列斯借此一契机而漫游了墨西哥各地，其兴致勃勃，沛然于怀，还结识了许多年轻的艺术新秀，而与

evocation, in which painting has been restored to its quintessence and its original value, where from a mysterious silence signs of life surge, marked by a proudly human character.” The Madrid exhibition of this time was accorded a unanimously favorable reception by the media, and was totally sold out. The exhibition held in Barcelona from January 20th to 2nd February the next year achieved similar responses.

Among them was that of the art critic Alberto del Castillo, who wrote: eight years has elapsed since Ripollés’ last exhibition in this town and today we find, when we are again given the chance to see his painting, that he remains so poetic, so individualist, and so ingenious in selecting from or bridging such elements as concrete image, abstraction, distortion, obscurity, and even childish playfulness. His works are just like so many legends, full of innocent playfulness, yet not without deliberate mischief.

The well known art critic Cesareo Rodriguez-Aguilera wrote in the journal Art-73 that the works of Ripollés continued to interpret nature in his own inimitable fashion, inventing colours, animals or monsters, and endowing the whole with poetry, making this man’s work a separate chapter within the predominant drama of contemporary painting. Critic Foye remarked that Ripollés’ painting was the most luminous and poetic of all the exponents of expressionism he had seen, and Fernando Gutierrez said that it contained magic within the rough tenderness of our time.

Again, in the same year of 1973, Ripollés held two separate exhibitions, one in his hometown Castellon, the other in Mexico. The Castellon exhibition took place from March 8th to 17th in the Sala Dereuzi. The catalogue published carried an introduction by Josep Melia, in which he noted especially that “art is always an urge to rupture, a struggle against conformity, a sort of rebellion against a whole series of outmoded and exhausted values, because art is a spiritual adventure and an irrepressible instinct for freedom.” However, continued the author, the artist engaged in creative work should strive to act the creator and give back to man the glory he deserves and to create for him a habitable world!

In the same year, a few months after his remarkably successful exhibition in Castellon, Ripollés set out on a new journey of art—to Mexico, where Anne Barchet was getting ready his one-man exhibition of October 26th-November 9th in the Galeria Miranda. The impressions his Mexican journey left him were deep and beautiful: the people, simple, friendly and affectionate, created

墨西哥的壁画大师西盖罗斯的相遇相知，更令其满怀激动。他们俩以艺术与西班牙为话题而畅所欲言，一发而几不可收。二人既然都是热爱人类和自由之士，自然惺惺相识，志趣相投，大有“一点浩然气，千里快哉风”之慨。詎料，里波列斯回西班牙数月之后，西盖罗斯竟溘然而逝，遂为人生的一大憾事！

米兰达画廊展览所出的画册上，刊载了曼努埃尔·比森特的一则巴洛克式的文字，它描绘里波列斯是“狡黠的预言家，在沙漠中以蝗虫充饥的汉子；是卡斯特利翁的孤儿，在拉丁区成长，身上仍散发着野兔的气味，外套上不束腰带或皮饰，更显天然的嬉皮士气息。”“他率真而又敏锐，是地中海的神童！”

墨西哥的艺术漫步之后，里波列斯把目光转向荷兰，因为在那里他似乎看到一条更能充分自由地表达艺思之通途。1974年9月26日至10月29日，里波列斯在阿姆斯特丹的登特画廊布展，而且获得很大成功。从此他经常来往于卡斯特利翁与荷兰的这一片热情土地之间。不倦的辛勤创作和丰富的经验积累，使得里波列斯更为风发自如地将其一应的技法、想象与色调，都倾注于他的作品之上。作为艺术常青树，里波列斯的创作与展出，持续而不懈，不辍而常新。



for him an atmosphere that was pure and natural, an intimate emotional space for spontaneous interaction, and an environment stimulating his creative inspiration. The exhibits were all sold even before the exhibition actually took place, and Ripollés took the chance to roam around various places in the country which he observed with great interest and curiosity. During the trip he met and became acquainted with many young talents and, what was most exciting to him, became close friends with Siqueiros, the master Mexican muralist. Both being ardent lovers of mankind and freedom, they were strongly attracted to each other; and held long, almost unending, conversations on art and Spain—an encounter that reminds one of the lines from Su Shi, the Song Dynasty poet: “One touch of the noble breath of righteousness, And a thousand miles blows the wind, happy and unrestrained.” A few months after his return to Spain, however, he was hit most unexpectedly by the sad news of the death of Siqueiros, a great sorrow in his life.

The catalogue published on the Galeria Miranda exhibition carried an article by Manuel Vicent, which in its baroque style described Ripollés as “Spell-binding prophet who feeds on locusts, an orphan from Castellon, who went through the Quartier Latin without losing his Castellon smell of wild rabbit, a natural-born unshackled hippy,” “naive and sage, wise child of the Mediterranean.”

After his artistic ramble through Mexico, Ripollés turned his gaze on Holland, where there seemed to him to be a royal road for full expression of his artistic ideas. From September 26 to October 29, 1974, he held an exhibition in Amsterdam at the D’Endt gallery, which was very well received. From then on, he journeyed frequently between Castellón and Holland, the land that had accorded him such a warm welcome. Tireless and diligent in his creative efforts and rich in his acculumation of experience, Ripollés poured into his work an abundance of skill, imagination and tone. He became a grand old man in the realm of art, as can be seen from the following list of his exhibitions and other activities

以上所列只不过是我们的艺术家勤奋创作浓缩的投影，但已可窥得其内涵之丰富多彩。为了更全面地认识他的人生和艺术的价值，不妨拜读文化名人和专家的几则评论文字。

保罗·莱维：

“胡安·里波列斯艺术创作上的首要意义，在于他的不断参照和绝对忠实于那源自欧洲具有历史意义的20世纪前卫艺术的表现与内容兼备的新课程——此一新潮流已经颠覆了上个世纪艺术语言的规范。为此，我首先想到的是安德烈·布雷东的超现实主义运动，想起西班牙艺术家群体所作出的贡献，想起毕加索与米罗大师——而胡安·里波列斯则无疑是他们的天才继承者。”

“如果说，里波列斯的世界处于形象的真实与偏离的交岔点，处于客观现实趋向梦幻式叙事的转变，那么他的创作却并不描绘梦幻或梦魇的场景，而是反映或表达一种精神内聚和交流表达上的极大需要。他的绘画或者其它造型创作，显示的是一股强有力的描述潜能。”

“作为画家、雕塑家和出色的陶瓷艺术家，里波列斯尤爱西班牙祖国的古代和现代——此一文化气息在他的作品中得到充分的流露，并与其同胞艺术家们一样，形成了一个共同与天然的密码或印记。”

“他所创作的艺术形象，是热情如炽，活泼似舞，既呈二维空间之结构，又兼三维空间之延伸。他既为人们描写故土、爱情、斗牛、持扇女子、梦幻贵妇、灵猫巨无霸、等等。‘为什么不呢？’——安德烈·布雷东如还健在于世，肯定会正式地把他迎入其同仁或追随者的圈内。”

“他的艺术创作特点，不在于人或事物的真实写照，而是再造象征性形象，并在其严密的绘画结构的规范之内，向着这些形象有力地倾注戈雅式的幻念与情趣。”

博里斯·布罗略：

“因此，（与拉曼却的堂吉诃德不同的是，）里波列斯确实面临着一些要与之战斗的巨人，要从战斗中建立一个神奇的国度，一个可以生活其中、可以表达其狂热的愿望、可以为了各色的梦

Even if what are listed above are but a concentrated projection of the diligent work of our artist, they provide us with a peep into the rich and colorful creations of his achievements. In order to have a more comprehensive understanding of the value of his life and art, let us look into some passages on him by cultural personages and specialists.

Paolo Levi

“The element I see in Juan Ripollés’s felicitous creativity is his constant reference and absolute fidelity to the lesson of expression and content that came to him from the historical twentieth-century European anant-garde, which had overturned the linguistic canons of the previous century. I refer above all to the contribution of the Spanish group, to the surrealist movement of Andre Breton, and to such masters as Picasso and Miró, whose work Ripollés has ably continued.”

“While Ripollés’s universe places itself at the crossroads of the deflection of the image, at the transfiguration from reality to oneiric narration, his depictions do not in fact recount the world of dreams or nightmares but respond to a substantial need for coherence and expressive communicability; his pictorial or plastic portrayal is referable to a substantial arrative potentiality.”

“Painter, sculptor, and skillful manipulator in the shaping of ceramics, Ripollés loves the ancient and modern culture of his Spain, which transudes from his work giving it the ineluctable hallmark common to those countrymen of his”

“His forms are dynamic, dancing, be they expressed in two-dimensional structure or developed three-dimensionally. He tells stories of his land, of love and toreros, of women with fans, sleepwalking ladies, and giant cats. If he were alive, Andre Breton—and why not?—would officially welcome Ripollés to the circles of his followers.”

“His are not portraits that allude to something real, true, existent, but rather emblematic images in which, in rapid synthesis, the painter brings feelings and ideas of Goyesque phantoms into a dense pictorial construction.”

Boris Brollo

“So (unlike Don Quijote de la Mancha) Ripollés has real giants to struggle with if he is to create a new fantastic homeland for himself—a world in which he can express his obsessions, but also play host to his dreams: an ideal landscape where he can fraternize with his own figures. And here, in this no man’s land, Juan Ripollés finds lymph for his works and for his characters. He finds it in picaresque literature, in that ancient manner of storytelling which is still to be found in the South of every country. And his South is a land with a world of adventure, dear to Cervantes and to

想，而躬尽其东道主之谊的国度——这正是他与其绘画中的各类人物友好相处的理想的田园胜境。在这一块神奇的土地上，他还为其所创作的作品与人物，找到了一位水洞神仙。他还在西班牙流浪汉文学的旧的叙事方式（这种手法在诸多国家的南部地区流行）之中，找到如此的境界。而此一南国热土，又正是伟大作家塞万提斯和巴洛克时期的著名诗人卡尔德龙·德拉巴尔卡所同好之冒险世界。”

“一袭新颖而独特的风格，于是就闯入并张扬于巴洛克文化的底蕴，而这一派堂吉珂德·里波列斯的气度，则用一柄天真无邪的抒情之剑，进一步凸现其作品人物那卓尔不群的特点。”

“这里（玻璃艺术制品）充分提供了视觉的喜悦、丰富的色彩、玻璃质地的反射效应下的明暗与色散现象，还有那鲜活的色泽、艺术品各部分的巧妙联结……等等，都显得如此美好、贴切、温润、合情而合理、恬美而可亲——好一派矫饰得体的巴洛克文化气息，而且正是由于此一国际水平的巨型雕塑艺术，使我们能一饱眼福。”

“在穆拉诺展出的玻璃制品，内涵的是一种映象文化，如同巴洛克传统中具备的新奇形式与反射效应等因素的特点。不过，在这一门艺术中，里波列斯则要唤醒我们那入梦的眼睛，并为之频添热望的闪光。”

拉斐尔·布拉斯科·卡斯塔尼：

“据传记作家记载，里波列斯自幼便从其孪生同胞与生身父亲身边离开而成为孤儿，而在那带有血印的西班牙几代人的历史进程中，他竟始终不能成为一个真正的儿童。”

“然而，里波列斯却不甘心失去自己的童年——正因为如此，他身上兼具彼得·潘与鲁滨逊的性格。”

“也许，就是在这样的经历之中形成了他那一股笑对人类的讽喻目光：正是在这样的堪称‘里波’时期的年代里，他一次又一次地打开那回忆的魔盒：倒不是为了宣扬悲观主义或诉说痛苦，而是为了寻求那一份原来可以获得的生活。”

“那大自然之气，沛然流露于他的目光、流露于他的言谈也流露于他的谆谆劝导，因为里波或‘福星里波’是一位地中海孕育的天

Calderón de la Barca of the Baroque period.”

“Thus the strange, the bizzare, burst into Baroque culture and deflagrate, and this Don Quijote-Ripollés exaggerates the singularity of his characters with the sword of innocent poetry. Everything, then, becomes exaggeratedly large; described, but scratched; inert, but alive, monocular.”

“Here (with his work in glass) all the pleasure of sight and the wealth of color, with the dispersion of shadow in the reflection of glass, the bright colors, the bars that unite the pieces, ... and it is all caramelized, honied, desirable, pleasant, cloying, as in the best Baroque Mannerist culture, which has come down to us thanks to this giant of international sculpture.”

“The works in Murano glass comprise the culture of reflection as well as the strangeness of form, both present in the Baroque tradition. But in this work Ripollés seeks to awaken our sleepy eye; to reawaken its glitter of sweet desire.”

Rafael Castany

“（Ripollés）—in the words of his biographers—was orphaned of his twin brother and prevented from being a child by the bloodshed that marked the history of several generations of Spaniards.”

“Yet Ripollés did not want to lose that childhood: indeed, like a cross between Peter Pan and Robinson Crusoe, he did not want to grow up.”

“It is probably where his ironic vision of being human was forged, and it was then that Ripo opened the box where he kept his memories. He returns to that period time and again: not to show pessimism and suffering, but in search of something he could have lived.”

“Nature is a force that emerges through his gaze, through his conversation, through his ability to persuade, because Ripo, or ‘the Blessed Ripo’—as his friends call him—is a wise child born on the Mediterranean, where he flourishes and from where he has wandered through the world to become—in the words of his friend,the writer Manuel Vicent—a ‘wise child of the Mediterranean.”

“The exaggeration of his paiting, the hyperbole that fills out his engravings and the matriarchal shapes of his ceramics make way for a ‘brush stroke’ of humanity between the whistles and the music of a man who has ascended the painter’s scaffolding to explore humans from on high, with a slight smile halfway between the ironic and the Franciscan.”

Adriano Berengo

“This painter and sculptor, through his artistic journeys, has remained faithful to the theme of his Spain, of his characters--faithful to that world which is elegant, severe and motionless in time, to

才，并从这块土地走向世界而最终成为他的作家朋友马努埃尔·比森特所赞的‘地中海神童’。”

“他那夸张的手法，在其油画和版画创作以及陶瓷艺术品中那近于母系氏族风范的形态上，都起到了至臻至美的作用，从而n挥展其介于口哨和乐曲之间的粗犷而人道的笔触——作为已登上画家的创作平台而俯瞰人间、又面带讽喻的与圣方济各会教士式的微笑的艺术人的笔触。”

阿德里亚诺·贝伦戈：

“我们的画家暨雕塑家，在其整个艺术历程中，始终忠诚于他的祖国西班牙的主题，忠诚于这个国家的各种人物——忠诚于那优雅的、严谨的、屹立于时光流动中的世界，忠诚于那节日的礼仪、风情和习俗。”

“这位西班牙大师陪伴我们走过这么一个艺术舞台——从中可以领略到肢体的节奏、各种形状的乐感和强烈的叙事魅力。”

“欧洲市场与美洲市场，都高度赞赏胡安·里波列斯。国际收藏界也一致公认他是一位全面珍藏20世纪初的那一段欧洲前卫艺术的历史性记忆，并且是进而将此一信息予以激扬和葆其现实感的艺术大师。”

卡洛斯·法弗拉：

“看里波列斯在街上踱步，委实是一份由衷的喜悦，犹如吸进一丝丝清新的空气。是的，不经意间，你就会在城市的某一个地段见到他正在漫步，在行走：你还可能见到他口衔一小枝迷迭香，头上系着一块手帕，脸上泛着一份深含地中海文化的微笑。两千多年前，我们可是希腊人啊！——里波列斯把此一心结，作了绝妙的表达。他笔下丰富的色彩，正是如此。而面对他的那一番真诚，我们不禁会想：这位面带笑容、款款而步的人士，正是在用色彩和形象思考世界哩！这就是我们的‘福星里波’——一个用凝重而适度的热情品味着生活，一个将其理解到的深意告诫大家：我们在这块土地上迈开的步伐，应该是为了争取光明的磊落之举！”

“那么，我们应如何评述他的作品，他那多方面的创作呢？一个像

the rituals of its feasts and of its customs.”

“This Spanish Master accompanies us across a stage where the rhythm of bodies—the musicality of forms of strong narrative value—is implied but not expressed.”

“Ripollés is highly appreciated on the European and American market because international collectors see him as the master who has fully preserved the memory of the ‘european avant-garde of the early twentieth century, exalting its message and making it topical.”

Calos Fabra

“Seeing him strolling along our streets is a real delight. It is like a breath of fresh air. Suddely one sees him one day out for a walk here or there in our town. We have long associated the image that he gives us with Mediterranean culture: the sprig of rosemary in his mouth, the bandana tied firmly around his head, and the radiant (lurking) smile. We have been Greeks for more than two millennia now! And he knows how to express that exquisitely. His colours say it all. And faced with his apparent simplicity, we dare to think that hiding behind that smile and ponderous gait is someone who thinks of the world in terms of colours and forms. ‘The blessed Ripo’ is that way: someone who understands and shows us that our pace for this earth must be, at once, an act of lucidity and of playfulness.”

“What, then, can we say about his work, about his multifaceted work? In an artist of Ripollés’s stature, the power of his expression ends up by shaping the whole tradition that may perhaps have influenced him. In any case, in all the various manifestations of his work, whether in iron, glass, bronze, oils or in his engravings, there is an enormous desire for freedom—as there is in his own life. Freedom puts itself into all his brush strokes and his shapes.”

“Here there are no dramatics, no dark feelings of existence, but only a hymn of life, a song of himself when feeling ‘Whitmanian’. As if Ripo had spent his life in a bed of roses. Ripo’s theme, his themes, seem to be the result of his love for the earth, for his own land, but as something more universal. He seems to be keeping faith with the classic Greek expression‘we will speak of ourselves to the universal’. And so he is. Ripollés shows us his surroungings, his house, the orchards and the mountains that surround them. Perhaps he has never stopped wanting to draw and paint those surroundings of Castellón, even when they have become fields full of an enormously humanized vegetal landscape.”

Now let us look at some of the records about our painter offered on the internet

里波列斯那样重量级的艺术家，其艺术表现力应最终地重塑所有曾经对他产生过影响的传统。可以说，在任何情况下，在任何不同的创作表现手法上，无论是在他的铁雕、玻璃艺制品、青铜制品、版画或者油画，以至他本人的生活上，都可以看到他那强烈的追求自由的愿望。那是一派浸透到每一个笔触、每一个轮廓之中的自由！”

“在他的作品里，看不到悲剧性，看不到对现实生活涂抹阴暗的色调，看到的则是他那以自己独特的方式对生活的歌唱，或者以‘惠特曼方式’对自己歌唱——似乎里波就是在玫瑰花丛中度过自己的一生！里波的主题以及由此引出的其它主题，看来都出之于对土地的爱，出之于走向全球化的愿望。他似乎在恪守一则经典的希腊箴言：‘我们谈论我们自己，是为了成就为全球人。’”里波列斯就是这样描绘他的周围、他的家居、他的果园、菜畦以及环立的山。他当年显然就从未停止过对卡斯特利翁的城郭和那充满人情人道、绿意葱茏的自然景色的描绘。”

再看“谷歌”Google网上一些相关的记载：

“‘福星里波’20岁旅居巴黎直至1963年，遂用印象派、表现主义、超现实主义、盛行一时的毕加索立体主义者们的杯子啜饮，持他们的调色板作画。他的创作，终于走出大卫画廊而扬名于全欧洲，继而，他赴往纽约，并获得很大的成功。旅美归来后，定居于西班牙的卡斯特利翁。1980年，曼努埃尔·比森特出版描写‘福星里波’（即画家里波列斯）的成长历程的小说《天使或信徒》。不久，豪尔赫·贝兰加根据小说而改编为电影脚本，并搬上了银幕。电影获得全国国民的赞赏。”

“里波列斯的艺术涉猎极广，其作品在国内外很多画廊以及诸如迈阿密、斯德哥尔摩、布拉格与巴黎等艺术博览会上展出，并为诸多博物馆所收藏，其中尤为著名者则是纽约现代艺术博物馆和巴伦西亚现代艺术学会。

胡安·里波列斯辛勤的艺术创作，给人文社会与城市景观都频添诸多风采，自然也博得广大同胞与国外艺术爱好者们高度的尊重和热情的褒奖，其中最为隆重者应推获巴伦西亚自治州美术大奖(2001年)。

through Google:

“At the age of twenty ‘the blessed Ripo’ left Spain to reside in Paris until 1963, so that to drink off the cups of impressionism, expressionism, surrealism and the cubism of Picasso that was so fashionable at the time, and painted with thier palettes. Ultimately his work transcended the David Gallery to become known throughout Europe. Then he went to New York and harvested great success there. Back from the States, he settled in Castellón of Spain. 1980, Manuel Vicent publishedAngeles o neofitos, a novel descriptive of the process by which ‘the Blessed Ripo’ grew up; soon after that it was adapted into a film script by Jorge Berlanga, then produced and put up on show, and was well received by the whole nation.”

“The art of Ripollés involves an extremely broad scope, his works are put on show in many galleries at home and broad and in many art fairs around the world in Miami, Stockholm, Prague, Paris, etc., and are included in the collections of many museums, the more prominent ones included the Modern Art Museum of New York and the Instituto Valenciano de Arte Contemporaneo (IVAM).

The diligent artistic creative work of Juan Ripollés has added much to the humanist, social and urban sceneries, winning as a result high esteem and warm praises from the great masses of art-lovers in the world as well as from his compatriots. Of the many awards he has been accorded with the most ceremoneous one was the Premio de las Artes Plastica (Plastic Artes Prize) in Valencia, presided over by a jury composed of:

Manuel Tarancon I Fandos, Cultural Counselor, Foreman of the jury;

Consuelo Ciscar Casban, Under Secretary for Cultural Promotion in the Committee for Culture and Educaton, Forewoman of the jury;

Tomás Llorens Serra, Chief Curator of the Thyssen-Bornemisza Collection;

Kosme de Barrano Laramendia, Director of the IVAM (Instituto Valenciano de Arte Contemporaneo);

Ramón de la Calle, Professor of Aesthetics at the Universitat de Valencia; and José Miguel García Cortes, Director of the Espai d’Art Contemporaranci of Castellon.

His other artistic work and related publications include:

1977 Twelve engravings for the bibliophile book dedicated to the eightieth birthday of Josep Pla, the Catalan writer.

1978 Juan Ripollés, by Cesareo Rodriguez-Aguilera, Enebro Press, Madrid.

1980 Angeles o neofitos, a novel by Manuel Vicent about Beato Ripo’s change into Ripollés the artist. Destino Edition.

该奖项的评选委员会委员为：

曼努埃尔·塔兰孔先生,文化厅厅长,评委会名誉主席。

孔苏埃洛·西斯卡尔·卡萨万女士,文化-教育厅文化促进会秘书，评委会主席。

托马斯·略伦斯·塞拉先生,赛森·博纳米萨收藏基金会常任会长。

科斯梅·德巴拉尼奥·莱塔门迪亚先生,IVAM主席。

拉蒙·德拉卡列先生,巴伦西亚大学美学教授。

何塞·米格尔·加西亚·科尔特斯先生,卡斯特里翁西班牙当代艺术馆馆长。

其它艺术作品及有关著作还有：

1977年,12幅版画——为纪念加泰罗尼亚作家何塞普·帕拉

80寿辰而出版的传记而创作的插图。

1978年《里波列斯及其作品》,作者塞萨雷奥·罗德里格斯·阿吉莱拉(艺术评论家),马德里埃弗罗出版社。

1980年《天使与信徒》,小说作者曼努埃尔·比森德，德斯蒂诺出版社。书中主人公福星里波，即以里波列斯为其原型。

1981年,描写里波列斯的电影面世,影片导演伊马诺尔·乌里韦，电影脚本作者豪尔赫·贝兰加。

1982年《里波列斯最新作品》,作者比森特·阿吉列拉·塞尔尼，巴伦西亚马斯伊瓦尔出版社。

1988年,西班牙当代艺术杂志第21期之“里波列斯”专刊,何塞·加梅里亚撰文。

1996年《里波列斯版画》,作者胡安·里波列斯。

《里波列斯的生活渊源》,作者赫拉尔多·苏里格拉。

1997《卡斯特里翁诸画家》,作者安东尼奥J·加斯科·西德罗,卡斯特里翁东方出版社。

1998年“回忆使我们团结一致”联袂展及其相应的同名画集——阿利坎特大学展厅。

1999年铁雕展。“比利亚雷亚尔2000”铁雕展品集。

2000年“里波列斯于两个千年之间”展览及其专题集,由巴伦西亚文化厅组织。

2000年《里波列斯——彩色的诗》,卡斯特里翁议员团授命出版。

2004年,应卡斯特利翁市政厅之委托，里波里斯制作一尊大型的圆形城雕,以悼念罹难于恐怖主义暴行之同胞。

1981 Director Imanol Uribe shot a short about Ripollés,. Script by Jorge Berlanga.

1982 RipollésObm Reciente by Vicente Aguilera Cerni. Mas Ivars Edition (Valencia).

1988 21st issue of Art español contemporaneo dedicated to Ripolles by,José Garneria

1996 Ripollés grabado materico by Juan Ripollés;

Ripollés envics de vivre by Gerad Xurriurra.

1997 Pintores de Castellón by Antonio J. Gasco Sidro.

Levante Edition (Castellon).

1998 La memoria que nos une, calalogue for the homonymous exhibition. Museco de la Universidad of Alicante.

1999 Escultura en hierro catalogue of the exhibition Villareal 1999-Escultura en hierro.

2000 Ripollés, Entre dos milenios, Ripollés’ monograph and catalogue of the exhibition organized by the Conselleria de Cultura de la Genceralitat Valenciana.

2002 Ripollés, el color de la poesia, a CD published on behalf of Castellón authorities.

2004 Production of a large round urban sculpture (its base measuring 50 to 60 meters) by Ripollés on request of Castellón authorities to mourn compatriots died of terrorist raids.

五、伊比利亚

“伊比利亚”，就表面上看似似乎只是个简单的地理概念，但是由于内涵丰富，早已凭其地缘、政治、经济与文化诸层面而成为解读“西班牙”的关键大词，不经意间人们往往将二者作同义对待，混为一谈——尽管明知实际上并非如此。

伊比利亚，欧洲第二大半岛，位于欧洲之西南。东边和南边沿地中海，西临太平洋，北濒比斯开湾；比利牛斯山脉与坎塔布连山脉，在半岛之北部与欧洲大陆接壤；而南隔直布罗陀海峡，与非洲相望。半岛面积约为58.4万平方公里——包括西班牙、葡萄牙、安道尔与直布罗陀，其中西班牙的领土则占50.4748万平方公里，又因其在历史上曾控得其国土南端直布罗陀海峡，而扼大西洋与地中海航道之咽喉。

北部的山脉，既可视之为自然屏障，又可比作为天然的纽带，与文化大国法兰西相连。伊比利亚半岛大约有1800条河流，大多在西班牙境内淌过，其中最大的塔霍河，几成为西班牙诸传说与故事之源泉。

据史料记载，伊比利亚半岛最早的居民，为源自地中海地区的伊比利亚人（一说是操伊比利亚母语的诸部族早在公元前4千年左右即进入半岛）和来自中欧地区的凯尔特人——前者分布在东部各地，后者则聚集于卡斯蒂利亚山区、加利亚以及葡萄牙旧地。尔后，这两股先民和其它土著人众，逐渐融合而成为一支称为凯尔特-伊比利亚的民族。腓尼基人和希腊人都几度在半岛上推行其殖民活动。公元前6世纪，古国迦太基的军队闯入半岛，驱赶走那里的殖民者，并首先在南部地区确立了地盘——从而历史必然地与强盛的罗马形成了对峙与敌对的局面，并最终地酿成多次的史称“布匿” 战争。

激烈的战争，为世界军事史荣添了赫赫战绩与名将。公元前218年，迦太基统帅汉尼拔率部远征意大利，历尽艰苦翻越阿尔卑斯山，进而大破罗马军队。后罗马统帅西庇阿，出奇兵突袭迦太基本土，汉尼拔奉召回师解救，而在扎马战役中惨败，饮恨而终。

Iberia

On the surface, the word Iberia would seem to stand merely as a geographical concept; yet, because of its rich connotations, it has long become the key reading for “Spain” in the geopolitical, political, economical and cultural fields; often, the two words are taken as synonyms and people confuse them—even though they are obviously not so.

Iberia, the second largest peninsula in Europe, marks the southeastern tip of that continent. It borders on the Mediterranean to the east and south, the Pacific on the west, and the Bay of Biscay to the north; also to the north, it is joined to continental Europe by the Pyrenees and the Cantabrian Mountains. To the south, it looks across the Straits of Gibraltar towards Africa. The peninsula’s area, totaling about 548,000 square kilometers, is shared by Spain, Portugal, Andorra, and Gibraltar. Among them, Spain takes up over 500,000 square kilometers and, because of Gibraltar, the southernmost tip of its territory, it controls the strategic Atlantic-Mediterranean channel.

The mountains in the north can be regarded as a protection against as well as a connection with France, with its great culture. There are about 1,800 rivers in the Iberian Peninsula, most of them passing through Spain. From Río Tajo, the largest of them, have originated most of the country’s legends and stories.

The earliest population of the peninsula were, as historical records have it, Iberians originating from the Mediterranean region (as early as 4,000 BC, says another source, tribes speaking an Iberian mother tongue had entered the peninsula) and Celts from Central Europe. While the former were distributed mostly in the eastern regions, the latter clustered in the mountainous area of Castilla, Galia, and what was later Portugal. Gradually, these two groups mixed and merged with other indigenous inhabitants into what became known as the Celt-Iberian people. Time and again both Phoenicians and Greeks had come to colonize the peninsula; then in the 6th century BC came the armies of the ancient nation of Carthage to oust the earlier colonists and establish themselves in the south, thus bringing about diametrical confrontation and hostility with the powerful Romans, leading ultimately to the three Punic Wars.

诂料，光荣得胜的罗马，竟在半岛的土地上遭到了本土人民的顽强抵抗，并不无讽喻地在军事史上记载了曼怒西亚古城的英勇自卫战以及罗马军团在诸山头碉堡前吃尽苦头的史实。不过，强大的罗马还是最终地取得半岛的统治，他们重新划分了行政省份，铺设和建立了车道、水管、桥梁、圆形剧场以及凯旋门等。在文化上，则大力推动崇尚拉丁文字之风。同时，还强化或健全了宗教的体制与活动。

罗马帝国衰落后，半岛曾遭受蛮族的入侵与掠夺；而文明程度较高的西哥特人，则有过其长达3个世纪之久的统治。西哥特人的统治，是在塔里克阿拉伯军队的冲击下而坠落的。阿拉伯人在西班牙的统治权力机制，起初是大马士革的附属，后改制为独立的科尔多瓦酋长制的哈里发专制统治——科尔多瓦的威名从而也蜚声境内外。尔后，这个自命为“科尔多瓦酋长国”又衍化为诸多“塔伊发”小王国，而逐渐走向衰败。

聚集与出没于阿斯图里亚斯山林的信奉基督教的武装力量，一直心怀复国之志，并且坚持抗争。公元718年，堂佩拉约率部在科瓦东加一地大败穆斯林军队，而此一光荣的会战，亦揭开了历经将近8个世纪之久的“光复运动”时期的序幕——1492年，格拉纳达的收复，则宣告了这一时期的胜利结束。

要之，在中世纪的大部分时间中，伊比利亚的一大片土地都为来自北非的穆斯林人所占领，而身为当地土著的基督教民族或部族则处于被压迫的境地，仅据西北部的沿海地区。但他们不甘于屈服而崛起于一些抵抗中心，并从而展开了持续7个多世纪的“光复运动”。

抵抗斗争最为激烈的时期是11－13世纪。这一场旷日持久的抗争，在西班牙人看来，既是基督教反击伊斯兰教侵犯的义举，又可视之为罗马教皇号召下而组成的十字军的一部分力量。10－11世纪之际，半岛西北部形成了莱昂和卡斯蒂利亚两大抵抗中心。鉴于西班牙人在如火如荼的复国战斗中奋起，于1086年引来了大

Through these struggles, fierce and protracted, generals and campaigns earned their names and their inscription in the pages of history. In 218 BC, Hannibal, the commanding general of Carthage, led his army on an expedition against Rome. Overcoming all kinds of hardships and tribulations, they crossed the Alps and smashed the Roman troops. Then came the turn of the Roman general Scipio, who marched with his army to Carthage and made a surprise attack on the enemy in his own land. When Hannibal was called home in a hurry to save the situation, he was routed by Scipio at Zama and died grief-stricken. It was quite unexpected that Rome, glorying in its triumph, should have met with tenacious resistance from the native peoples of the peninsula and should have put down, not without irony, in its military records the heroic defense offered by the ancient town of Numantia, as well as the bitter casualties it suffered in front of the mountain strongholds. Ultimately, however, Rome the powerful established its rule on the peninsula. It redefined the administrative provinces and built roads, aqueducts, bridges, amphitheaters, triumphal arches, etc. In terms of culture, Latin was promoted forcefully, and religious institutions and practices were strengthened or improved.

With the decline of the Roman Empire, the peninsula suffered from barbarian invasions and pillage. For three centuries it was subjected to the domination of the Visigoths; whose rule fell, in turn, under the storm of the Tariq Arab armies. At first the Arabs governed Spain as a dependency of Damascus, but it later became independent in what was to become the Califato de Córdoba. After that this self-styled “independent Emirate” disintegrated into numerous small taifa kingdoms, falling gradually into decline.

Meanwhile, armed forces of Christians gathered in the forests of the Asturias never gave up for a moment their will to recover their land and continued their resistance. The disastrous defeat suffered by the Moslem forces at the hands of Don Pelayo and his army, which took place in Covadonga in 718 AD, proved to be the prologue of the Reconquista, a struggle which was to last eight centuries—to conclude gloriously in 1492 with the recovery of Grenada.

In short, for most of the middle age, Moslems from North Africa occupied a large part of Iberia, leaving only the northwest area along the coast to oppressed native Christian peoples or tribes. The latter, however, never bowed their heads meekly to subjugation; instead, resistance centers rose one after another, and thus unfolded the Reconquista campaign that lasted more than seven centuries.

约2万北非的柏柏尔队伍前来参与扼杀“光复运动”力量的军事行动。在这一场决定性的战役中，由卡斯蒂利亚王国国王阿方索六世率军迎敌的抵抗武装，不幸惨遭失败。但是，卡斯蒂利亚人没有灰心，并在国王阿方索八世的统领之下，在各兄弟抵抗中心与欧洲其它国家的十字军力量的支持下，在托罗萨地方展开了决战，而终获全胜。

1230年，卡斯蒂利亚和莱昂两王国合并，统称卡斯蒂利亚王国，遂成为抗击阿拉伯外来统治的最为强大的抵抗中心。1236年，此一抵抗武装力量，进而攻克了当时的阿拉伯人统治的首都科尔多瓦，为光复运动的大业画上了圆满的决胜性胜利的句号。时间上与此同步的是，伊比利亚半岛的东北部还崛起了一个抵抗中心——阿拉贡王国，该王国的正式建立是在1137年，由当地的几个抵抗中心合并而成。而在半岛的西南部，则形成了葡萄牙王国，它先是依附于卡斯蒂利亚，1143年才成为独立的王国。

在半岛的整个光复运动与战争中，西班牙出现了不少可歌可泣的故事，其中最为著名的是民族英雄罗德里戈·迪亚士(约1043—1099)。这位传奇式的历史人物，被称之为“熙德”(意为斗士之领袖)，其主要的武功业绩，是1094年攻占巴伦西亚并固守住这一座英雄的城市。他的光辉业绩被广为流传，并编成长诗《熙德之歌》，遂为中世纪西欧最重要的几部诗史之一。它还衍生出其它的文学名篇，如17世纪法国古典主义作家高乃依所创作的悲剧作品《熙德》，歌颂了理智对于私欲、义务感对于情感的胜利。

科尔多瓦失守之后，阿拉伯人负隅于半岛东南部的格拉纳达，并顽强地坚守了250多年。他们在这群山环绕、江流日夜、田园葱郁、花香扑鼻的小块土地上，再次营造了色彩与风情别具的偏安文化。后来，统一后的西班牙向负隅顽守的阿拉伯人发起总攻，遂于1492年1月迫使格拉纳达的摩尔人献出城池而俯首投降，光复运动至此也最终宣告结束。

In the eyes of the Spanish people, this protracted resistance, in which the sharpest struggles took place during the 11th-13th century, was a just counter-offensive by the Christians against the invading Islam as well as part of the Crusade that had sprung up in response to the call of the Pope. At the turn of the 10th-11th century, the two great centers of resistance, Leon and Castilla, came into being in the northwest of the peninsula, and their struggle to recover their land spread like wildfire among the Spanish. Alarmed by the situation, some twenty thousand Barbary troops came from North Africa in 1086 to join the military operation to choke the Reconquista. It was unfortunate that the armed forces of the resistance movement, led by Alfonso VI, the king of Castilla, were defeated in the decisive campaign. But the Castilians did not lose heart. Led by their king Alfonso VIII and supported by other centers of resistance and the Crusaders of other European countries, they won total victory in the decisive battle of Tolosa.

In the year of 1230, the two kingdoms of Castilla and Leon merged to become the Kingdom of Castile and the most powerful center for resisting the externally imposed Arab domination. In 1236 its armed forces stormed and took Cordoba, the Arabic capital at that time, putting a perfect full stop to the great mission of the Reconquista. Synchronous with these developments, another resistance center rose in the northeast of the peninsula—the Kingdom of Aragón, as the result of the unification of several local resistance centers in 1137. In the southwestern part of the peninsula, the Kingdom of Portugal came into existence; a dependency of Castilla at first, it became an independent kingdom in 1143.

As historical footprints of the Reconquista, many tales and legends, both happy and tragic, rose from the wars to become the literary heritage of Spain. The most famous of them was about Roderigo Díaz (c.1043-1099), the legendary personage and national hero bearing the title Cid, meaning “leader of the warriors”, whose chief deed was the storming and taking of the heroic city of Valencia in 1094 and its subsequent defense. His brilliant deeds were told far and wide and versified into a long poem, The Song of the Cid. This counts among the few important epics of Western Europe and gave birth to other famous literary works, such as the tragedy Le Cid by Corneille, the 17th century classicist playwright, which offers a eulogy to the victory of reason over emotion and duty over desire.

Having lost Cordoba, the Arabs retreated to Grenada in the southeast of the peninsula, and put up a stubborn fight there for another 250 years. Content with their partial hold on the peninsula,

就在这一段战事纷繁杂沓的时期中，西班牙王国正式缔建（1480年），葡萄牙王国的疆域大致形成（1385年），继而在以后的几百年的时间里，西班牙—葡萄牙的边界、西班牙—法国的边界，历经几次小规模之更改或变迁，而最终趋于稳定。如今的边界线，基本上是由1815年的维也纳会议所确定。

1873年，西班牙爆发资产阶级革命，建立了第一共和国。1874年王朝复辟。1898年。西班牙在美西战争中，失去最后的殖民地。在第一世界大战中，西班牙持中立立场。1931年，建立第二共和国。1936年7月，佛朗哥发动军事叛乱，经3年的内战之后，于1939年4月夺取政权，而推行独裁统治。1943年与法西斯德国缔结军事同盟。1947年，佛朗哥宣布西班牙为君主制国家，但同时自任为终身国家元首。1975年11月，佛朗哥卒，胡安·卡洛斯一世继承王位。1976年，国王任命阿·苏亚雷斯为首相，国家开始向议会民主政治过渡。1978年12月6日，经全国公民投票通过的宪法明文确定：西班牙实行议会君主制。

为了对西班牙有个简单扼要的概念，中国读者不妨一读下面的几行图解式的浓缩文字：西班牙国旗用的是西班牙人民喜爱的传统的红色和黄色。/ 其国徽的中心为盾徽，盾面上有六组图案：左上角是红底上的黄色城堡，右上角是白底上的戴王冠的红狮——城堡与狮子是古老西班牙的标志，分别象征卡斯蒂利亚和莱昂；左下角为红黄相间的竖条，象征东北部的阿拉贡，右下角为红底上的金色链网，征北部的纳瓦拉；底部是白地上绿叶红石榴，象征南部的格拉纳达。盾面中心的蓝色椭圆形中有三朵百合花，象征国家富强、人民幸福和民族团结。/ 盾徽上端的一项大王冠，为国家权力的象征。盾徽两边各立一根海格立斯柱子，亦称大力神银柱，左右柱顶端，分别安放着重王国王冠和帝国冠冕；缠绕立柱的饰带上，则写着“海外还有大陆”的字样。

近年来，“伊比利亚”在我国民众中也较多的流传，诸如大酒家、大电子公司、大旅游业甚至于新潮术语，也都以之冠名，而西班牙的伊比利亚火腿。则以其独特而精湛的制作技术与过程，

they once again created in this place, with its emerald fields embraced by mountains and rivers and fragrant with flowers, a culture with its own color and style. But when the Spanish, after their initial unification, waged a general offensive against them, the Moors who had been desperately defending Grenada gave up the city and surrendered in January 1492, marking the ultimate and triumphant conclusion of the Reconquista.

It was during this period of ceaseless warfare that the Kingdom of Spain was formally founded (1480), and the territory of the Kingdom of Portugal assumed its general contours (1385). In the centuries that followed, the Spanish-Portuguese and Spanish-French borders finally stabilized after a number of minor changes and redrawings. The present borders were basically finalized by the Vienna Conference of 1815.

A bourgeois revolution took place in Spain in 1873, and the First Republic was established; then in 1874 the royal power was restored. In 1898, Spain lost its last colony in its war with the United States. When the First World War broke out, Spain declared neutrality. Its Second Republic, established in 1931, was overthrown by Franco’s coup d’état of July 1936. Following a three-year civil war, Franco became dictator in April 1939 and formed a military alliance with Fascist Germany in 1943. In 1947 he declared Spain a monarchy, yet simultaneously made himself its life-long head of state. In November 1975, when Franco died, Juan Carlos inherited the crown. In 1976, the king made Adolfo Suarez prime minister, and the state began its transition to parliamentary democracy. The Constitution approved by a referendum on December 6, 1976, clearly stipulated that the country would be a parliamentary monarchy.

For the Chinese reader, a look at the following lines, concentrated in meaning and diagrammatic, would serve well to gain a concept of Spain, brief and to the point. Spain has a national flag of red and yellow, the traditional colors its people love. On the national flag appears the national coat of arms, with a shield at its center bearing six heraldic emblems. In its upper left is a yellow castle against a red background; in its upper right, a crowned lion against a white background—castle and lion being symbols from ancient Spain of Castile and Leon respectively. In the lower left are stripes in alternate red and yellow, standing for Aragon in the northeast, and in the lower right are linked golden chains against a red background, symbolic of Navarre in the north, while at the bottom is a red pomegranate with green leaves against a white background, symbolic of Granada in the south. In the blue oval center of the shield there are three lilies symbolic of prosperity

得到电视台的青睐而不断予以介绍和宣传，在国人的心目中，也确认其于西班牙的橄榄油并列而成为世界级的美食之明珠。不过，对于广大的中国读者来说，“西班牙”还是拥有更广泛更久远的知名度，因为它像这个国家悠久的历史一样，古老而常新、深沉而厚重、鲜明而生动！

当然，也应该感谢我国的“五四运动”所开启的文化、文学、新闻于艺术诸新生事业，从而在西风东渐的过程中，得知那是一个热情而又充满艺术才能与气质的民族；她对朝阳的鲜红和深夜的漆黑，怀有同样的审美的偏爱，对悲剧和喜剧，作等量之齐观，赋予不二的价值，又在世俗的欢乐中倾入哲理的苦酒，以求得精神的升华。其文学所创造的形象，鲜明而突出，长久而不衰，瞩目于世界，卓尔而不群。其绘画艺术，“虽然可能慢于先行者三分之一以至二分之一节拍”，却走出震动国际画坛的脚步。而一则史前文物资料，又把我们的视线引向远古的艺术辉煌：当世界上其它的伟大文明尚未萌芽之时，坎塔布里亚地区的阿尔特米拉山洞，就已经创作了栩栩如生的野牛、其它动物以及人物形象和几何图形的岩画。

这一座“史前的艺术西斯廷教堂”在1.2－1.3万年前就已完成——尽管1868年才被一个猎人偶尔发现，1879年才由学者专家马塞利诺·桑斯博士考证和确定为旧石器的人类活动遗迹和艺术瑰宝，1985年，被列入联合国教科文组织的人类遗产名录。阿尔特米拉的岩画技巧，曾使约安·米罗叹为观止，感慨殊深：看来，人类的艺术，自阿尔特米拉岩画就开始走向衰落！

啊，那清脆悦耳的响板、那起伏如潮的舞裙、那豪迈清越的吟唱、那无与伦比的吉他演奏、那风格独具的钢琴旋律和天籁般的美声、那没有一个动作、音响和层次不力求极致而始终优美合度的弗拉门戈舞蹈，让观众为之倾倒。

西班牙的斗牛艺术，也因电视台的陆续介绍而广为人知。早年，由美国著名作家欧内斯特·海明威的小说改编的同名电影《战地钟声》使中国的观众，尤其是青年学生们深受感动。正如小说的献词中的

of the country, the happiness of its people and national unity. Above the shield is a large crown, symbolic of state power. On each of its two sides stands a pillar also known as the Pillars of Hercules, on top of which are, respectively, the King's crown and the crown of the empire; on the decorative ribbons entwined around the pillars is the inscription “further beyond” signifying that “there are continents abroad”.

In recent years, the term Iberia has been fairly current among people of our country; big restaurants, electronic companies, tourist agencies, etc, all vie to be named after it, while Iberian ham from Spain has been so much appreciated and praised by TV stations that it has been accepted by my compatriots, who rank it with olive oil from Spain among the finest of the world's delicacies. For the broad Chinese readership, however, what the term Spain calls to the mind goes much further and deeper, for the nation, just like its history, is both ancient and evergreen, simultaneously deep and weighty, and bright and vigorous.

Thanks are due, of course, to the new-born undertakings initiated by the May 4th Movement in the various fields of culture, literature, journalism, art, etc. Because of them and as the West wind blew eastward, we have come to know Spain as a passionate nation of innate artistic talents and temperament; we know that she cherishes both the scarlet of the rising sun and the pitch black of midnight with the same aesthetic love, ardent and partial; that she bestows equal regard on tragedy and comedy, considering their worth the same; and that into the merriment of this world she pours the bitter wine of philosophy so as to attain spiritual transcendence. The literary images she has created are bright and remarkable, standing among and above other figures recognized by the world, eternal and unforgettable. Her painting, “while lagging a third or even half a beat after advanced nations at the start”, nevertheless surprised the world of art with its resounding strides. And then a prehistoric artifact attracted our sight to her glory shining through the ancient world: long before the first stirrings of the great civilizations, rock paintings of lively bulls, other animals, and human and geometric figures had already been created in the Altamira Caves of the Cantabria region.

This “Sistine Chapel of prehistoric art” was completed as early as 12,000 to 13,000 years ago—even if it had to wait till 1868 to be accidentally discovered by a hunter and till 1879 to be examined and then identified by the scholar-specialist Marcelino Sanz de Sautuola as an art treasure and heritage left us from Paleolithic man. In 1985, it was designated a UNESCO World Heritage Site. Such were the skills displayed in the rock paintings in the Altamira Cave that Joan

这段文字“谁都不是一座岛屿，自成一体；每个人都是那广袤大陆的一部分”所表达的精神，影片把人民的思维和视野扩大到全世界，同时也把远方的西班牙引到了身边，就近地结识了那些为正义而战的人物，尤其是清纯倩丽的玛丽亚，她那依稀泛着光环的“像金黄色田野”的一头秀发，还引起了年轻女子们由衷的喜爱，并成为江南一带的几个大城市流行多年的至爱发型。

笔者个人，由于在大学攻读的是西班牙语，毕业后又从事口译多年，对西班牙语语言、文化以至西籍人士，都一概情有独钟，还把西班牙诗人拉斐尔·阿尔韦蒂奉之为西班牙文化的形象大使——与中国诗人郭小川列为我心中的双子座，因为他们都同样地外表伟健而俊朗，谈吐从容而舒缓，诗风优雅而不失犀利，豁达而不离宗旨——热爱人民！



Miro was moved to regret that “After Altamira, all is decadence!”

Oh the castanets with their sound so clear and musical, the dancing skirts swinging up and down, the singing so melodious and unrestrained, the matchless guitar-playing, the piano music with its unique style and the bel canto at one with natural sounds, and the Flamenco dance – every action, every sound and layer seeking perfection yet elegant and measured from beginning to end! TV has introduced the Spanish art of bull fighting, which has thus become widely known in this country. In the early years, For Whom the Bell Tolls, the film adapted from the novel of the same name by the famous American writer Ernest Hemingway, profoundly touched the hearts of the Chinese audience, especially young students. Just as Hemingway wrote in the dedication of the novel: “No man is an island, entire of itself; every man is a piece of the continent.” The film broadened people's thinking as well as their vision to take in the whole world and, at the same time, brought far-distant Spain close to them, so that they came to know at close quarters those who fought for justice, especially María, so beautiful and pure; her hair, shining like a halo and “golden like the fields”, attracted great admiration from young women, and her hairstyle was most fashionable in the large cities south of the Yang-tze for several years.

As for this writer-myself, student of the Spanish language and interpreter for many years after college, I cherish a special affection for Spain, its language, its culture and its people. I regard the poet Raphael Alberti as the ambassador of the nation's image—standing side by side with the Chinese poet Guo Xiaochuan as Gemini in my mind, both strongly-built, free and graceful of bearing, elegant of speech, polished in poetic style yet with a sharp edge, unrestrained yet never departing from the central point of life—love for the people.

六、东方西方

世界万物，无不是对立的统一，对立的存在。老子说过：“重为轻根，静为躁君”，如果能注入一点近世的辩证法，指出事物矛盾的主要和次要方面的确定将依照时间、地点等客观条件而转移，就更符合现代人的思维。“东方与西方”，由于其特殊的历史与地缘等诸多因素，涵义深远，而产生于彼此之间的接触、碰撞以至交流或交汇，则是历史的必然。在这里，客观、友好与宽容的态度，应是时代的选择，人文品格的体现。

单就绘画艺术而言，中国与西方就有过一段耐人寻味的“情缘”。据考，首次为中国传统绘画定名为“中国画”而在国际艺坛上沿用至今的，是明朝的顾起元，而且还是肯定了意大利传教士利玛窦从西方人的视角而写下的一段记事文字之后。不过，中国画虽然也博得西方的兴趣和关注，却远不如西洋画在中国所激起的反响。

中国与西方间的文化交流，可远溯到公元前6—7世纪。古希腊历史学家希罗多德在他的《希腊波斯战争史》中就提到过：希腊人到过东方的这个“绢国之都”的中国。可惜，在以后的历史长河中，可圈可点的文史资料甚少，而具体到中国文化接受西方绘画影响的最初的端倪或印迹，[page 62]应该是在16世纪的30年代——亦即在法国巴黎创立的“天主教耶稣会”向世界各地派遣教士传教布道的那一段时期。

据载，1579年，意大利的天主教耶稣会的传教士罗明坚，为在中国的广东肇庆修建教堂而来华之时，随身带来了一些“笔致精细的彩色圣像画”。而后来的利玛窦带来的西方宗教主题的绘画，则数量更多。1629年，来华的意大利传教士毕方济，还特地撰写了一本讲解西画技法的《画答》一书，遂为专供中国人学习和研究西画画理画法的最早之专著。但是，囿于历史的局限，明清时代的文士知识界，虽然对于西洋的科学、文明怀有强烈的吸取的愿望，而对于西方的绘画的态度，却并不尽然，甚至心存偏颇，而一些因守旧而排外的某些人士，则公然贬之为“俗工”。清代画家邹一桂还分析道：“但笔法全无，虽工亦匠，故不入画品”。

East and West

Nothing in the world fails to be the unification of opposites, or an existence in opposition. “As the heavy must be the foundation of the light, so quietness is lord and master of activity”, said Lao Zi. If into the scheme is injected a dosage of pre-modern dialectics to indicate that both the principle and secondary aspects of a contradiction are to be identified in the light of time, place and other objective conditions, the scheme would then tally even more with modern man’s thinking. It is historically inevitable that exchange and even merging as well as clashes will occur when East and West meet; this is because of the numerous historical and geographical elements differentiating them, drastic in their far-reaching significance. In such instances, an attitude of objectivity, goodwill and tolerance should be the standard as well as the essential quality of humanism.

In terms of the art of painting alone, there has been a predestined bond between China and the West that deserves a lot of thought. History has it that it was Gu Qiyuan of the Ming Dynasty who first referred to the traditional painting of China as “Chinese painting”; subsequently the term was accepted and became established in international art circles. Historical records also have it that Gu did so only after reading and approving a record written by the Catholic missionary Matteo Ricci from a Westerner’s viewpoint. However, the attention and interest Chinese painting did attract from the West hardly compared with the stir made by Western painting in China.

Cultural exchanges between China and the West can be traced as far back as the 6th-7th century BC, when Herodotus, the Greek historian, mentioned “Seres”—the land of silk—in his Graeco-Persian Wars. Pity it is that in the pages of history from then on, little was found worth of praising; it was not until the 1530s—during the time when the Catholic order of the Jesuits, founded in Paris, started to send missionaries to countries all over the world to propagate Christianity, that the first signs or clues can be found of influence on Chinese culture from Western painting.

According to historical records, it was the Italian Jesuit Michele Ruggieri who brought to China a number of “icons in delicate colorful strokes” when he came in 1579 to build a church in Zhaoqing in Guangdong province; and then Ricci, who came later, brought more Western paintings with religious subjects. Francesco Sambiasi, another Italian missionary to China, wrote in 1629 the book Hua Da(Answers and Questions on Painting). The earliest monograph on both the theory and techniques of Western painting, it responded to the needs of those Chinese who wanted to study Western painting because they admired it. However, because of their historical

西洋绘画在中国的开展，应以“洋务运动”和“戊戌维新”为起点，而其渐进之历程，则是从重视、认可开始，继而切实地在教育改制入手，并推出西画人才（包括“经典”的及其派生的诸画种），逐渐形成队伍，并在波澜壮阔的“五四”新文化运动中得到更大的发展。当然，作为正式的西洋艺术在中国的独立发展，仍然有其特殊而复杂的历程和轨迹，非三言两语所能概述。

一个令人欣慰的文化现象，从另一角度为我们揭示了中西文化审美的相通之处。西班牙画家毕加索的名声，早在上世纪的二、三十年代即在中国传开，被称为西方画坛之奇才。这当然和早年留学国外的学子和外交人员的媒介作用有着直接的关系，而此中尤为关键的，则是一批立志于新文化事业之建树而如饥似渴地学习、吸收与探索[page 63]外来文化滋养者的积极态度以及兀然崛起的年轻艺术家群体与广大的美术爱好者们的支持和拥戴。因此，与西方的某一段特殊的情况相比而言，称的上是很潇洒地就赢得了光荣的桂冠，几乎不带花刺——这也许是为了他在西方曾一度蒙受不甚公允的待遇的一份宽厚的补偿吧。这里面似乎不乏“旁观者清”的心理因素，但是主要的归功于审美观念上一股相近的“情结”。

中国画推崇的谢赫所提出的“图绘六法”之说，开宗明义便以“气韵生动”和“骨法用笔”为首要标准。扬州八怪之一的郑燮还说：“只有豪放之笔墨，才能横抒倔强不驯之气”。（不妨对照一下西班牙加泰罗尼亚的作家阿德里安·法尔赫对毕加索画风的一段分析：“毕加索以其充沛的精力、心灵与热情，全神贯注地在画布上挥笔作画，因为只有这样才能追得上灵感之飞扬。”）此外，中国的传统文化还蕴涵着“书画同源”、“书画用笔，同一三昧”之说，因而也就在绘画艺术实践和理论归纳中，顺理成章地溶入诸多线条的品格与价值，同时也就不可避免地与以色列、明暗、光影效果见长的西方绘画拉开了距离。

limitations, this was not the general attitude toward Western painting among the literati of the Ming-Qing Dynasties, even though many of them were greatly attracted by and quite eager to learn from Western sciences and material civilization. Furthermore, those who were conservative and thus also anti-foreign even denigrated Western painting as “vulgar craft.” Zhou Yigui, a Qing Dynasty painter, criticized Western painting for the “total lack of technique in its brush strokes; thus even if carefully done, the triteness remains and it just falls short of being art.” The Westernization Movement and the 1898 Reform Movement should be considered as marking the first steps of Western painting in China. The process was gradual; it took many years for Western painting to be accepted by Chinese society and then recognized as of importance. This was followed by practical measures taken in the reform of the educational system with a view to the cultivation of talents (in the “classic” and the other derivative schools of Western painting). Step by step the ranks of painters formed, and further development followed with the surging tide of the May 4th Movement. The process and trajectory of the independent development of formal Western art in China are of course specific and complex, not to be summed up in a few words.

From another angle a gratifying cultural phenomenon reveals for us what we have in common with the West in terms of aesthetics. It has to do with the Spanish painter Picasso. As early as the 1920s and 1930s, Picasso became widely known in China as an extraordinary genius in the world of painting. He became known to the great masses of Chinese people in those early days through the nation’s diplomats and overseas students who vied to spread the word about him and, especially, through the unreserved support of a large group of young artists, who had made the new culture of China their life’s career, who explored, learned from and hungrily absorbed nourishment from foreign culture, and who were rapidly coming on to the horizon. As a result, it might be said that in contrast to his experience in the West at a particular period of time, Picasso won his laurels in China quite smoothly and gracefully—and almost without any thorns, which might perhaps be regarded as a generous compensation for the not so just treatment he had once been accorded in the West. How did this come about? While “the spectator’s inherent objectivity” seemed to have played its role here, the main factor has to lie in the proximity of aesthetic concepts.

At the very beginning of his treatise Six Techniques in Picture-making, Xie He, venerated painter of the Southern dynasties, pronounced “vivacity of spirit” and “forceful brushstrokes” to be the most essential for painting. Zheng Xie, of the Eight Eccentrics of Yangzhou, declared that “bold and uninhibited penmanship alone is capable of giving expression to the unyielding and untamed.

达·芬奇曾指出：“绘画涉及眼睛的十大功能，即黑暗、光明、体积、色彩、形状、位置、远、近、动、静”；唯独无视于线条，换言之，中国画所最为重视的，正是西方的主打绘画（油画和色彩画）所有意忽略和淡化的。中国画非但不同于西方艺术大师们所说的“团块”思维，而且还要打破它，从而刻意追求线条之流动——为此甚至在舞蹈中寻求灵感。

毕加索当年向着西方绘画艺术传统所作的突破，曾激起强烈的反响与抨击。这在一定的程度上与西方的常规的审美心理有关，那就是：绘画的线条具有男性的品格，而色彩则带有女性的妩媚。法国印象派画家们在色彩处理上的创新与突破，尽管曾惹得一些学派权威人士的震怒，而在一般观赏者中间倒是引起耳目一新的快感。然而，毕加索触动的是绘画领域中男性的尊严，因而也就必然地招致更多的误解和不满。在中国的反应则不同，这中间除了地缘因素之外，还有一个很重要的审美意识差别的原因。因为在以线条为主要表现手段的中国传统绘画的创作历程中，早已对线条进行过诸多的变革与发展，尤其是在“西学东渐”的时代大气候下，中国文化界的开明之士与有志青年，对西方的文化模式，怀抱虚心学习的态度，而且在经过他们的有意识的筛选之后，其引进国内的作品也往往不显得过于“怪、力、乱、神”，而更容易接受。

就手头所掌握的资料来看，作为世界级的西方艺术大师，还没有任何一位能像毕加索那样重视以至醉心于中国画这“线式”的丹青艺术。1956年7月29日，我国著名画家张大千和毕加索在“加利福尼亚”别墅会晤，欧美报刊对此作了大幅报道，誉之为“中西方艺术史上纪念性的里程”。毕加索借此会晤之机，热情地捧出他的五大册的中国画习作，敦请张大千指教。

大千先生一看就知其为模拟齐白石大师的画风，“笔力雄劲而带拙趣，颇得中国绘画之韵味”。张大千就此谈到中国画首推精神、气韵和立意，故而不必拘泥于形似，毕加索对此频频点头，表示会意，而且慷慨陈词，语焉惊人：“要说艺术，就全球而

” (We may well compare these propositions with an analysis of Picasso’s style made by Adrian Farge, a Catalanian writer: “When painting, Picasso concentrates in his brush all of his overflowing energy, all his heart and his passion; only by so doing can he keep up with his soaring inspiration.”) Further more, since“calligraphy and painting are of the same origin”, “calligraphy and painting follow the same principle in wielding the brush” and other such theories are fundamental in traditional Chinese culture, numerous qualities and values of the line are accepted and integrated, as a matter of course, into the practice and theory of Chinese painting, distancing it, at the same time, from Western painting, an art that has always excelled in the effect of areas of color, light and shade and chiaroscuro.

According to Da Vinci, “Painting embraces ten functions of the eye;... darkness and light, volume and color, shape and position, distance and closeness, motion and rest.” None of these has to do with the line. In other words, what is assigned pride of place in Chinese painting is deliberately ignored or diminished in the principal varieties of Western painting—painting in oils and other painting in color. Chinese painting is not only different from the “mass” or “block” approach pursued by Western masters; it strives to break through that approach in its sedulous pursuit of flowing lines—even seeking inspiration in the dance.

In those years Picasso’s rupture with the Western artistic tradition provoked a strong reaction and many attacks. This had to do, to a certain extent, with the customary aesthetic psychology of the West, which bestows on lines in a painting masculinity and on colors femininity. Although they enraged certain authorities of the academic school, the innovations and breakthroughs achieved by French Impressionists in their handling of colours called up in the common spectator a pleasing sensation of novelty. However, what Picasso was doing touched to the quick the principle of masculine dignity in painting, and this necessarily caused more misunderstanding and resentment. That reactions in China should be otherwise was decided in part by natural geographical differences, but also by the very important disparity in the sphere of aesthetics. Specifically, this has to do with the line. In the creative history of the China’s traditional art, the line, as its major means of expression, has undergone innovations and developments over the centuries. To this must be added the general circumstances whereby “Western learning was flowing eastward”; against such a background, open-minded Chinese intellectuals and especially young people were quite humble with regard to Western culture and willing to learn from it. And as they were also consciously selective, what they introduced into the country usually did not look

言，首推中国——中国人有艺术，其次是日本的艺术——当然，日本的艺术源自于中国；第三是非洲的黑人有艺术！”

他还说：“中国的墨竹兰花，西方人永远也学不会。”此外，他对中国古代的画像砖石艺术也有高度评价——他的一组版画系列《斗牛术》和大量的陶器画盘，就是借鉴与秉承此一股东方之古韵而着意用中国毛笔起稿和绘制的。尔后，毕加索还用了张大千赠送的几套毛笔，绘出了大量的飞禽走兽、骑士斗牛、人体审美，等等，而更显其跳动的生命力。西方的一位艺术家，看了毕加索用中国毛笔所绘的“墨画”之后，不胜感叹地说：“毕加索与东方的禅学似乎无缘……然而他画中所呈现的，竟会是如此一派忘我之境界——圆融通脱，游戏三昧。”然而，大千世界，南北东西，天下万物，各不相同，这乃是多元社会客观历史发展之必然，妄求一致或千篇一律、千人一面，不啻为异想天开企图营建“巴别”通天之塔。



too much like the “prodigies, feats of strength, disorders or spirits” eschewed by Confucius, and so was readily acceptable.

Judging from my limited knowledge, no world-class Western master other than Pablo Picasso has ever so valued, to the point of infatuation, the “line” of Chinese art. At his meeting with the prominent Chinese painter Zhang Daqian in the “California” Villa on July 29th 1956, a meeting which the European and American press reported at length and lauded as “a memorable milestone in the artistic history of the East and the West”, Picasso took the opportunity to show Zhang five albums of his “practice” drawings in the Chinese style, earnestly asking for comment. Zhang looked at the pages and recognized in them a style following that of Master Qi Baishi: “with strokes both vigorous and elegantly clumsy, they’ve attained the flavor of Chinese painting,” he commented. Then, expanding on the point, Zhang said that first considerations for Chinese painting being spirit, style and concept, the painter need not be fettered by likeness in form. Picasso kept nodding to show his understanding and approval and, when spoke, his generous tribute was astonishing: “Talking about art, well, of the whole world China comes first—the Chinese have art, and that of Japan comes second—of course, Japanese art originated from China. The third are the African Negroes, they have art.”

He also remarked that it would always be impossible for a foreigner to learn to do brush paintings of bamboo and orchids like the Chinese, and praised lavishly the ancient Chinese art of stone relief and brick engraving□making reference to and carrying on this ancient oriental style, he used Chinese brushes to draft and work out his series of engravings on bull-fighting and his numerous paintings on pottery. After that, he used the sets of Chinese brushes Zhang Daqian had given him to paint large numbers of birds, animals, riders fighting bulls, the human body, etc., displaying further that vibrant vitality.“It would seem that Picasso has had little communion with the Zen Buddhism of the East ... Surprising, then, that there should be present in his pictures such a spirit, forgetful of the ego and utterly uninhibited and unobstructed, acting completely without restraints”—such was the admiring comment of a Western artist on the “ink drawings” Picasso did with the Chinese brush.



近年来，在中国举办的各种国际文化、艺术盛会，堪称是异彩纷呈，美不胜收——国际性的文化大交流的健全而可喜的局面正在形成。单就油画领域而言，我国几个城市之内就有不少外国艺术家设立自己的画室或作坊，其中也包括西班牙的画家。

于是，心中不禁升起一份祝愿和期待：祝愿有朝一日在中国，也与当年在法国巴黎由一些外国青年画家组成的“巴黎画派”那样，出现以“北京”或“长城”冠名的国际性的画派；同时还期待本书的主人公，胡安·里波列斯，以其博大卓越的人格力量和瑰丽多姿的艺术创作，打开一扇人文精神之窗，以照亮中西文化交流的发展前景！

However, vast is the world, and the myriads of things arising in the four directions must differ this is the necessary result of the objective historical development of a plural society; to seek universal uniformity or to have a thousand compositions saying the same thing or a thousand people with the same face this would be tantamount to letting one's imagination run riot in building a Tower of Babel.

In recent years, various kinds of international cultural and artistic events have taken place in China, their varied splendour presenting more beauty than the eye can take in, and a situation, healthy and pleasant, of international cultural exchange is in the process of being formed. Take oil painting as an example: quite a few foreign artists, including Spanish painters, have set up their studios or workshops in some of our cities.

And so a wish and expectation rises in the heart of this writer that, parallel to the formation of the “Parisian School” by a group of young foreign artists in Paris in those bygone days, one day there will appear an international school of painters named after Beijing or the Great Wall; it is my expectation also that the hero of this book, Juan Ripollés, by virtue of the strength of his remarkable personality and elegant and brilliant artistic creation, will throw open a window of humanism to shine upon the prospect of cultural exchange between China and the West.



Ripollés

创作繁富 里波列斯作品

A wealth of creative work



浮彫式版画

Engraving

70

鸽之吻 版画 65×45厘米 4千克 浮雕版画

THE DOVE KISS Engraving 65×45cm 4kg Engraving with embossed materials on paper



71

红发武士 版画 65×45厘米 4千克 浮雕版画

WARRIOR WITH RED HEAD Engraving 65×45cm 4kg Engraving with embossed materials on paper



72

蓝鸽子图腾 版画 75×50厘米 5千克 浮雕版画

BLUE DOVES TOTEM Engraving 75×50cm 5kg Engraving with embossed materials on paper



73

红发武士 版画 65×45厘米 4千克 浮雕版画

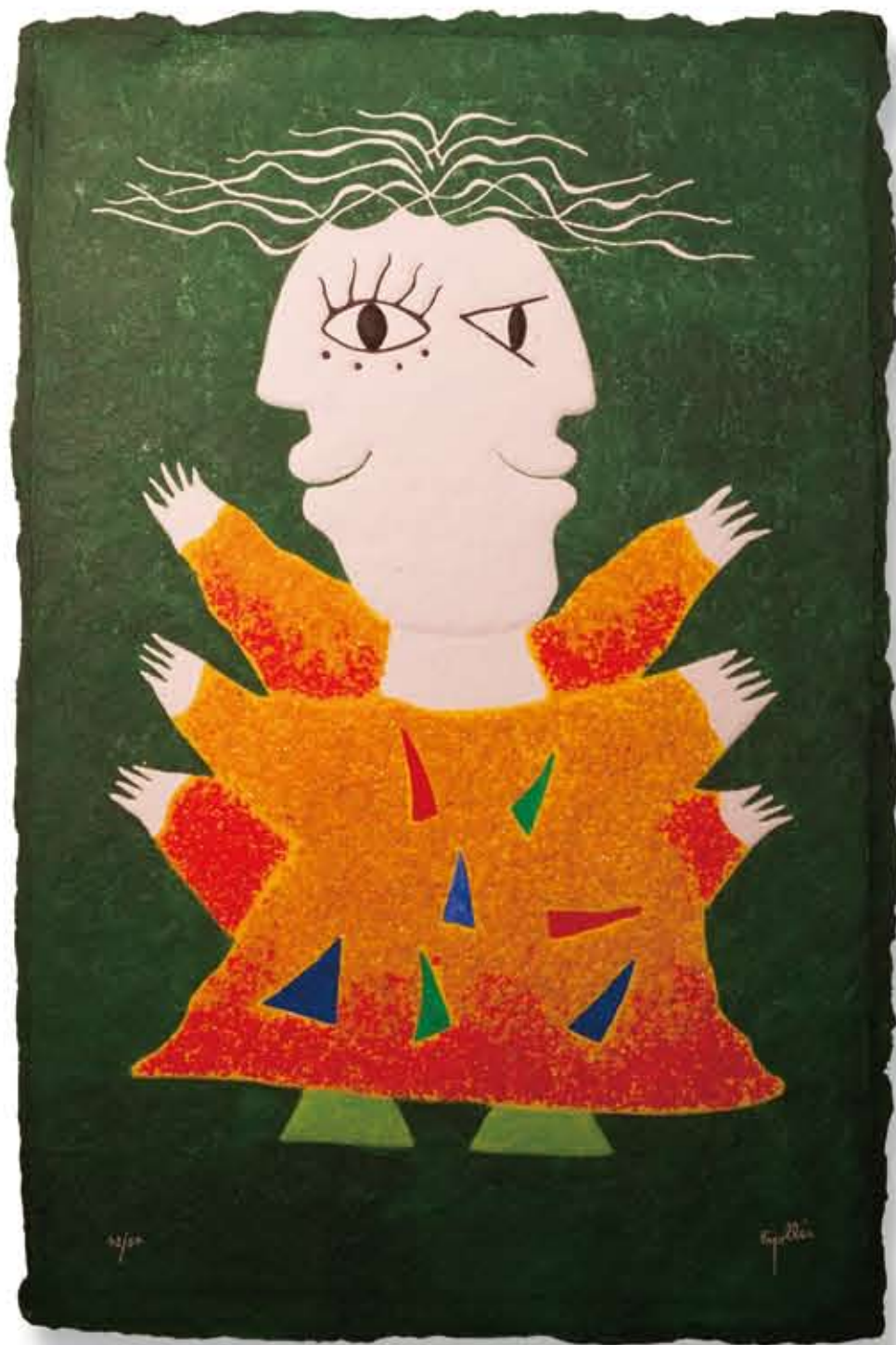
SURPRISED (BLUE) Engraving 65×45cm 4kg Engraving with embossed materials on paper



74

橙色的惊喜 版画 65×45厘米 4千克 浮雕版画

SURPRISED (BLUE) Engraving 65×45cm 4kg Engraving with embossed materials on paper



75

马 版画 50×75厘米 5千克 浮雕版画

HORSE Engraving 50×75cm 5kg Engraving with embossed materials on paper



76

王后 版画 65×45厘米 4千克 浮雕版画

THE QUEEN Engraving 65×45cm 4kg Engraving with embossed materials on paper



77

红衣谷神 版画 90×65厘米 5千克 浮雕版画

CERES (RED) Engraving 90×65cm 5kg Engraving with embossed materials on paper



78

公鸡 版画 90x65厘米 5千克 浮雕版画

COCK Engraving 90x65cm 5kg Engraving with embossed materials on paper



79

尚武王后 版画 90x65厘米 5千克 浮雕版画

SAYING "HELLO" (LEATHER) Engraving 90x65cm 5kg Engraving with embossed materials on paper



80

尚武王后 版画 100×65厘米 5千克 浮雕版画

GREEN WARRIOR Engraving 100×65cm 5kg Engraving with embossed materials on paper



81

女孩和小圆点点 版画 100×65厘米 5千克 浮雕版画

GIRL WITH LITTLE DOTS Engraving 100×65cm 5kg Engraving with embossed materials on paper





84

水果图腾 版画 100×75厘米 5千克 浮雕版画

FRIENDLY (OXIDE) Engraving 100×75cm 5kg Engraving with embossed materials on paper



85

月亮女孩 版画 100×65厘米 5千克 浮雕版画

MOON GIRL Engraving 100×85cm 5.5kg Engraving with embossed materials on paper





88

心的图腾 版画 75×50厘米 4千克 浮雕版画

HEARTS TOTEM Engraving 75×50cm 4kg Engraving with embossed materials on paper



89

黄色图腾 版画 100×75厘米 5千克 浮雕版画

YELLOW TOTEM Engraving 100×75cm 5kg Engraving with embossed materials on paper



90

水晶太阳 版画 100×80厘米 5千克 浮雕版画

CRYSTAL SUN Engraving 100×80cm 5kg Engraving with embossed materials on paper



91

斗牛术 版画 100×80厘米 4千克 浮雕版画

TAUROMAQUIA Engraving 100×80cm 4kg Engraving with embossed materials on paper



92

狗和蜥蜴 版画 200×100厘米 5千克 浮雕版画

DOG WITH LIZARD Engraving 200×100cm 5kg Engraving with embossed materials on paper



93

女人和果盘 版画 200×150厘米 5千克 浮雕版画

WOMAN WITH FRUIT BOWL Engraving 200×150cm 5kg Engraving with embossed materials on paper



94

女人和水果 版画 120×70厘米 4千克 浮雕版画

WOMAN WITH FRUITS Engraving 120×70cm 4kg Engraving with embossed materials on paper



95

喜不自禁 版画 130×100厘米 4千克 浮雕版画

JOY CRY Engraving 130×100cm 4kg Engraving with embossed materials on paper





98

蓝色的猫 版画 90×65厘米 3千克 浮雕版画

BLUE CAT Engraving 90×65cm 3kg Engraving with embossed materials on paper



99

野兽 版画 200×150厘米 5千克 浮雕版画

THE BEAST Engraving 200×150cm 5kg Engraving with embossed materials on paper



100

对鸽 版画 150×100厘米 4千克 浮雕版画

TWO DOVES Engraving 150×100cm 4kg Engraving with embossed materials on paper



101

女人和彩色的狗 版画 200×150厘米 5千克 浮雕版画

WOMAN WITH DOG (COLOURS) Engraving 200×150cm 5kg Engraving with embossed materials on paper



102

躺着的妇女和鸽子 版画 90×65厘米 3千克 浮雕版画

WOMAN LIED DOWN WITH PIGEON Engraving 90×65cm 3kg Engraving with embossed materials on paper



103

一对伴侣和猫头鹰 版画 130×100厘米 5千克 浮雕版画

COUPLE WITH OWL Engraving 130×100cm 5kg Engraving with embossed materials on paper



油画
Canvas

106

画家和模特 版画 130×160厘米 复合技术
THE PAINTER AND HIS MODEL Canvas 130×160cm Mixed Technique



107

坐着的女孩和小动物 版画 130×160厘米 复合技术
THE SAXOPHONIST Canvas 100×81cm Mixed Technique



108

坐着的女孩和小动物 版画 130×160厘米 复合技术

GIRL SITTING WITH LITTLE ANIMAL Canvas 130×160cm Mixed Technique



109

卧着的女人 版画 130×195厘米 复合技术

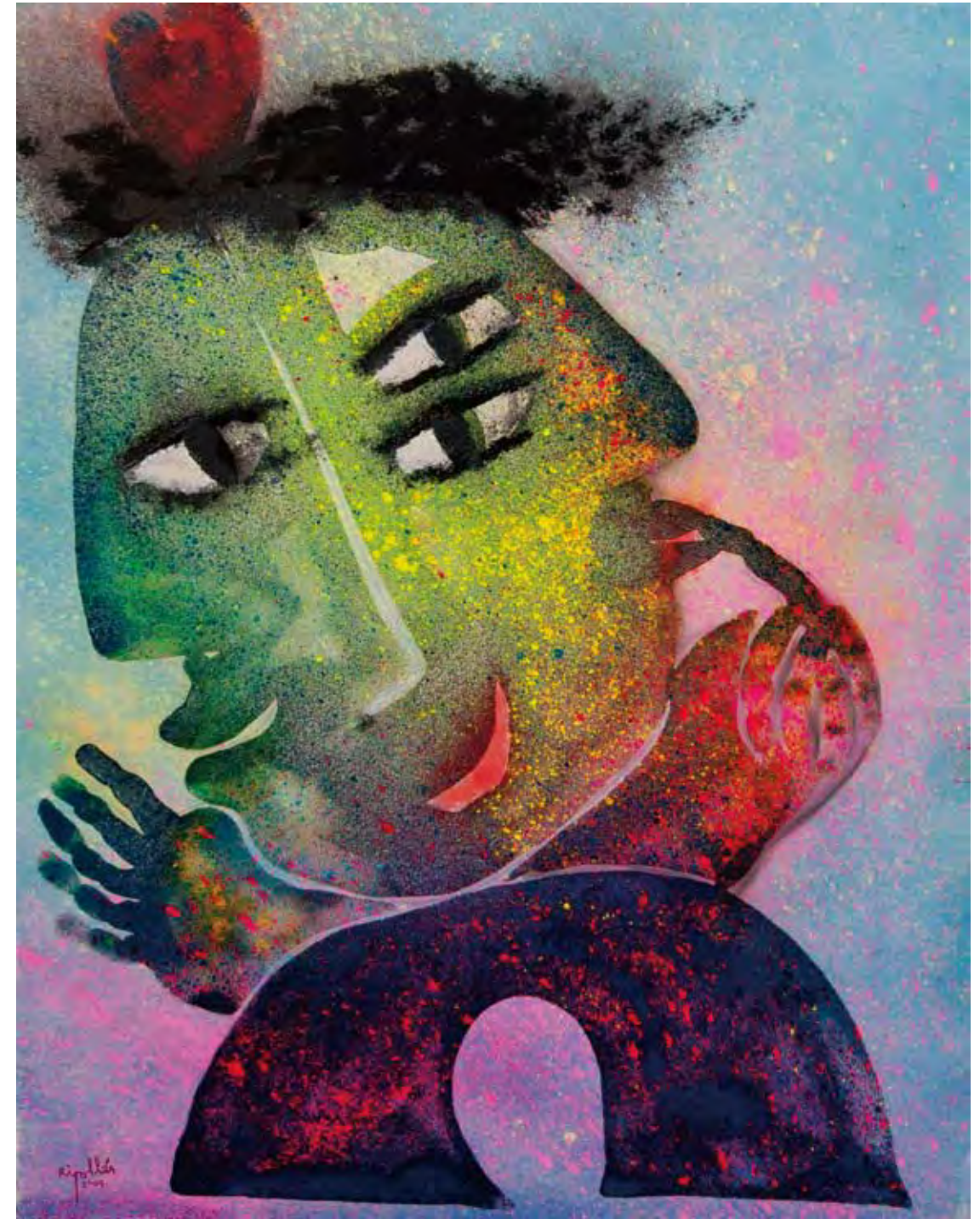
WOMAN LIED DOWN Canvas 130×195cm Mixed Technique



110 女孩和小狗 版画 130×97厘米 复合技术
GIRL WITH LITTLE DOG Canvas 130×97cm Mixed Technique



111 男子和心 版画 97×73厘米 复合技术
HEART MAN Canvas 97×73cm Mixed Technique



112 小提琴手和心 版画 200×150厘米 复合技术
VIOLINIST WITH HEARTS Canvas 200×150cm Mixed Technique



113 小提琴手 版画 165×250厘米 复合技术
VIOLINIST Canvas 165×250cm Mixed Technique



114 幻想 版画 200×150厘米 复合技术
ILLUSION Canvas 130×195cm Mixed Technique



115 萨克管吹奏手和狗 版画 200×150厘米 复合技术
SAXOPHONIST WITH DOG Canvas 200×150cm Mixed Technique



116 女人和蝴蝶 版画 130×150厘米 复合技术
WOMAN WITH BUTTERFLY Canvas 130×150cm Mixed Technique



117 躺着的男子 版画 100×130厘米 复合技术
MAN LIED DOWN Canvas 100×130cm Mixed Technique



118 女人、摇椅和狗 版画 180×250厘米 复合技术
WOMAN WITH ROCKING CHAIR AND DOG Canvas 180×250cm Mixed Technique



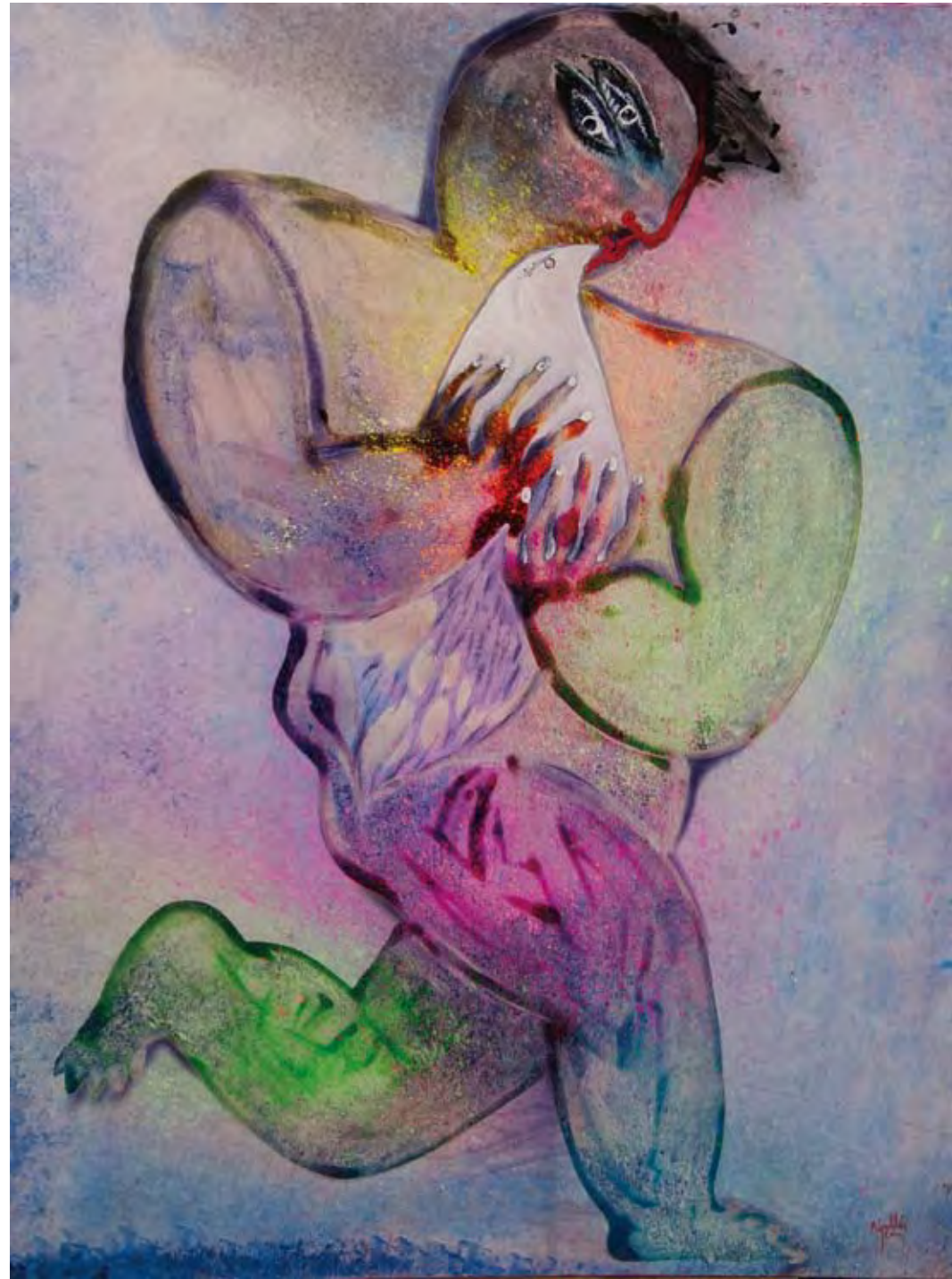
119 无题 版画 114×146厘米 复合技术
WITHOUT TITTLE Canvas 114×146cm Mixed Technique



120

男人和鸽子 版画 116×89厘米 复合技术

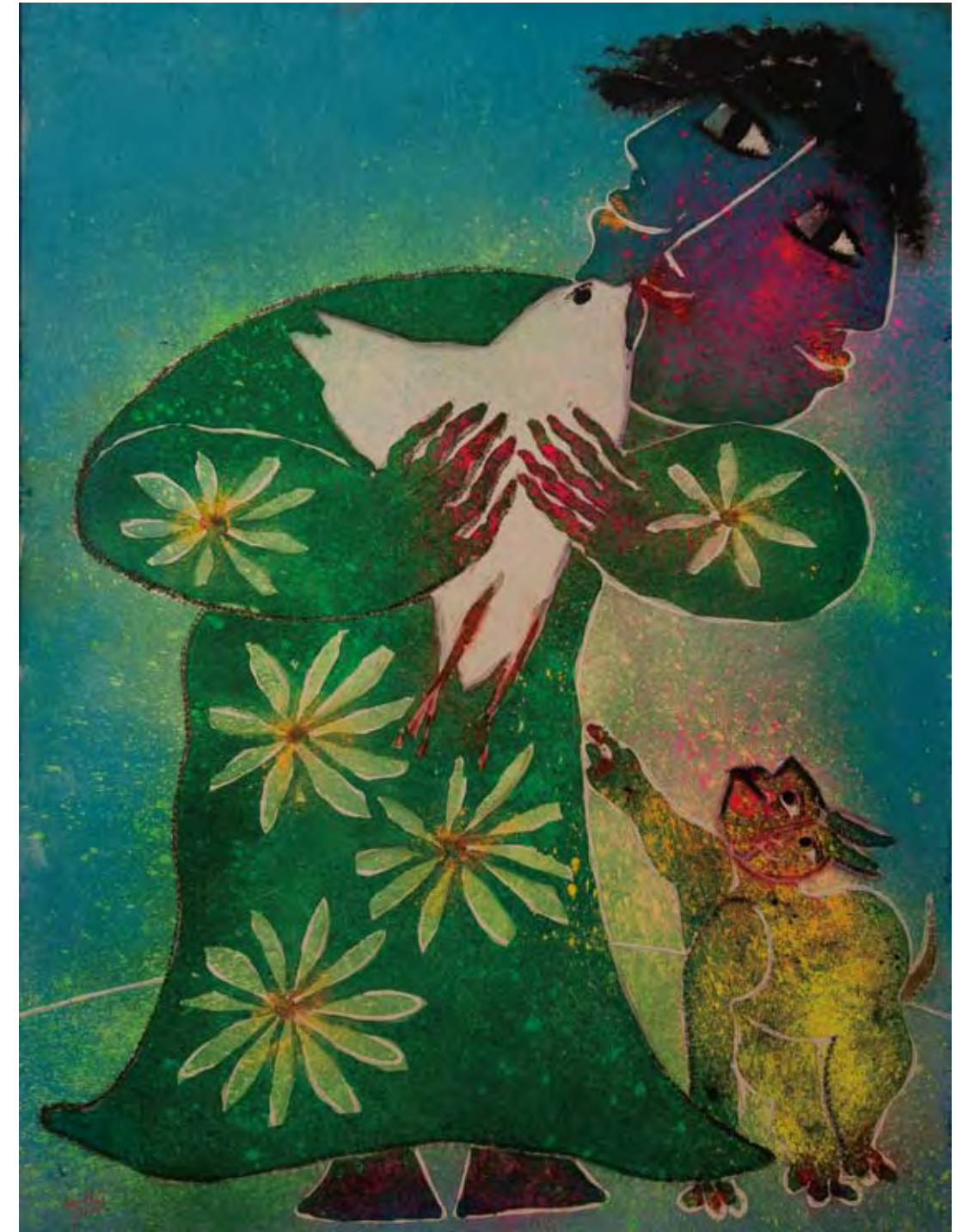
MAN WITH PIGEON Canvas 116×89cm Mixed Technique



121

女人和鸽子 版画 130×97厘米 复合技术

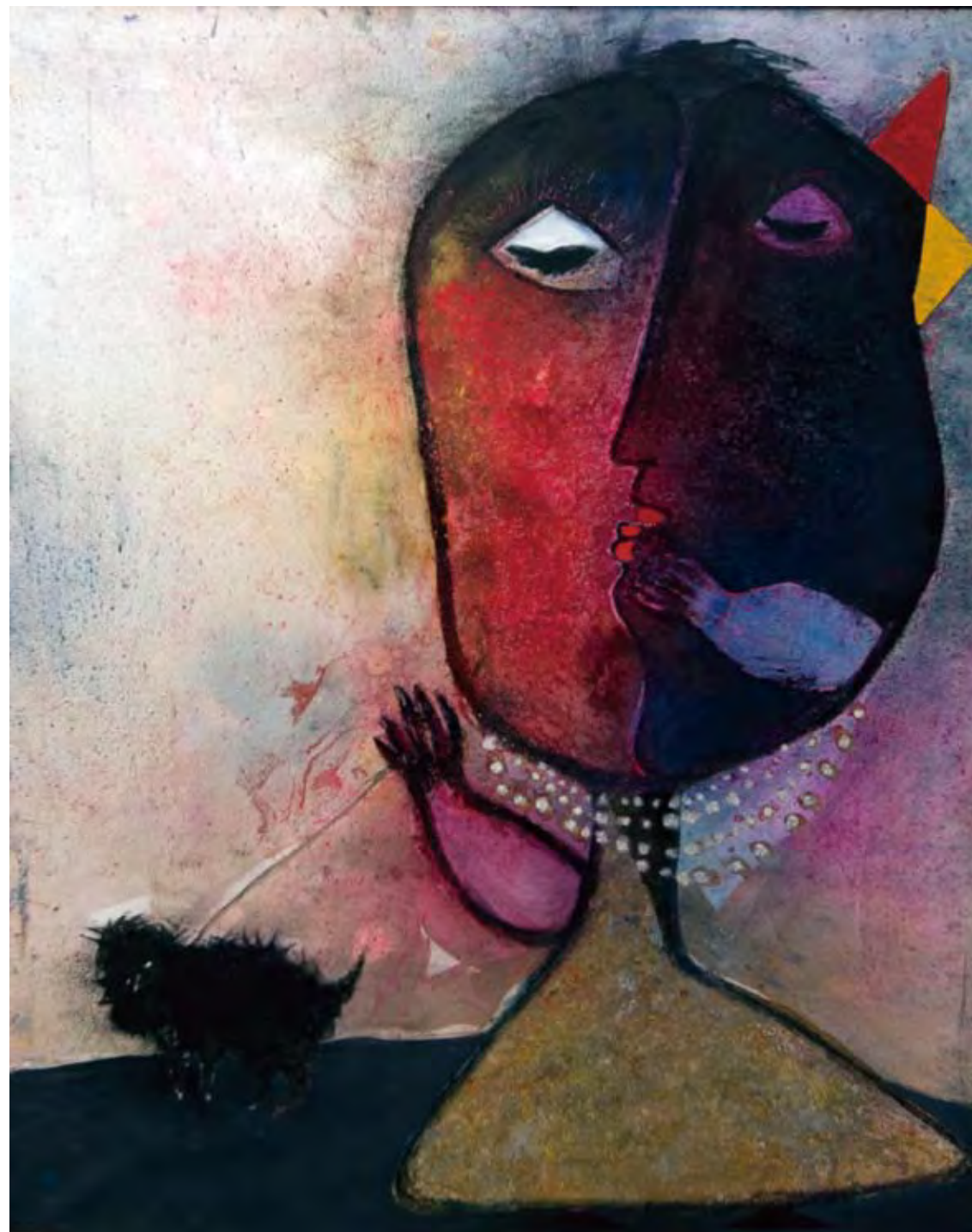
WOMAN WITH PIGEON Canvas 130×97cm Mixed Technique



122

女士和小狗 版画 200×165厘米 复合技术

LADY WITH LITTLE DOG Canvas 200×165cm Mixed Technique



123

女孩和雏菊 版画 162×130厘米 复合技术

GIRL WITH DAISYS Canvas 162×130cm Mixed Technique



124

女性的征服 版画 200×600厘米 复合技术

THE CONQUEST OF THE FEMALE Canvas 200×600cm Mixed Technique



125

今日男人 版画 162×130厘米 复合技术

TODAY MAN Canvas 162×130cm Mixed Technique



小型雕塑

Little Sculpture



129

男人与鸽子 小型雕塑 雕塑: 54×34×17厘米 16千克 盒子: 70×53×52厘米 19千克 穆拉诺水晶
MAN WITH DOVE Little Sculpture Sculpture: 54×34×17cm 16kg Box: 70×53×52cm 19kg Murano Crystal





132 **惊恐** 小型雕塑 雕塑: 54×29×18厘米 16千克 盒子: 60×41×41厘米 19千克 穆拉诺水晶
THE FRIGHTENER Little Sculpture Sculpture: 54×29×18cm 16kg Box: 60×41×41cm 19kg Murano Crystal



133 **女人、心和小狗** 小型雕塑 雕塑: 71×36×33厘米 19千克 盒子: 80×40×40厘米 22千克 穆拉诺水晶
GIRL WITH HEART AND LITTLE DOG Little Sculpture Sculpture: 71×36×33cm 19kg Box: 80×40×40cm 22kg Murano Crystal



134 **男子和大提琴** 小型雕塑 雕塑: 61×27×28厘米 27千克 盒子: 70×42×42厘米 32千克 穆拉诺水晶
MAN WITH CHELO Little Sculpture Sculpture: 61×27×28cm 27kg Box: 70×42×42cm 32kg Murano Crystal



135 **吃惊的妇女** 小型雕塑 雕塑: 62×37×14厘米 13千克 盒子: 70×42×42厘米 27千克 穆拉诺水晶
FRIGHTENER WOMAN Little Sculpture Sculpture: 62×37×14cm 13kg Box: 70×42×42cm 27kg Murano Crystal









142 农民 小型雕塑 雕塑: 46×26×28厘米 14千克 盒子: 66×65×40厘米 全重: 12千克 树脂
FARMER Little Sculpture Sculpture: 46×26×28cm 14kg Box: 66×65×40cm (Total: 12kg) Resin



143 恋爱中的女孩 小型雕塑 雕塑: 47×31×16厘米 5千克 盒子: 58×46×31厘米 10千克 树脂
GIRL IN LOVE Little Sculpture Sculpture: 47×31×16cm 5kg Box: 58×46×31cm (Total: 10kg) Resin





146 渔民 小型雕塑 雕塑: 69×44×12厘米 12千克 盒子: 83×57×42厘米 全重: 20千克 树脂
FISH MAN Little Sculpture Sculpture: 69×44×12cm 12kg Box: 83×57×42cm (Total:20kg) Resin



147 王后和鱼 小型雕塑 雕塑: 50×34×18厘米 5千克 盒子: 63×43×32厘米 10千克 树脂
QUEEN WITH FISH Little Sculpture Sculpture: 50×34×18cm 5kg Box: 63×43×32cm (Total:9kg) Resin









154 惊悚 小型雕塑 92×85×7厘米 30千克 青铜
THE FRIGHTENER Little Sculpture 92×85×7cm 30kg Bronze



155 王后和鱼 小型雕塑 220×70×27厘米 30千克 铁
JOI DE VIVRE Little Sculpture 220×70×27cm 30kg Iron







160 月亮女孩 小型雕塑 110×80×14厘米 50千克 铁
MOON GIRL Little Sculpture 110×80×14cm 50kg Iron





164 女孩与玫瑰花 小型雕塑 155×88×15厘米 40千克 铁
GIRL WITH ROSE Little Sculpture 155×88×15cm 40kg Iron



165 长发女子 小型雕塑 119×32×58厘米 30千克 铁
WOMAN WITH LONG HAIR Little Sculpture 119×32×58cm 30kg Iron



大型雕塑

Big Sculpture

168

欢乐, 2008 小型雕塑 216×245×112厘米 265千克 底座: 110×100×100厘米 全体积尺寸: 326×245×112厘米 穆拉诺水晶与玻璃纤维
HAPINESS, 2008 Big Sculpture 216×245×112cm 265kg Base: 110×100×100cm Total cubic measurement: 326×245×112cm Fiberglass with Murano crystal



169

惊喜, 2009 小型雕塑 250×230×40厘米 612千克 底座: 110×100×40厘米 全体积尺寸: 350×230×40厘米 青铜
SURPRISE, 2009 Big Sculpture 250×230×40cm 612kg Base: 110×100×40cm Total cubic measurement: 350×230×40cm Bronze





172 男子与蝴蝶, 2009 大型雕塑 290×280×140厘米 563千克 底座: 110×130×75厘米 全体积尺寸: 390×280×140厘米 青铜
MAN WITH BUTTERFLY, 2009 Big Sculpture 290×280×140cm 563kg Base: 110×130×75cm Total cubic measurement: 390×280×140cm Bronze



173 男孩和鱼, 2008 小型雕塑 275×175×70厘米 612千克 底座: 110×105×70厘米 全体积尺寸: 375×175×70厘米 青铜
BOY WITH FISH, 2008 Big Sculpture 275×175×70cm 650kg Base: 110×105×70cm Total cubic measurement: 375×175×70cm Bronze



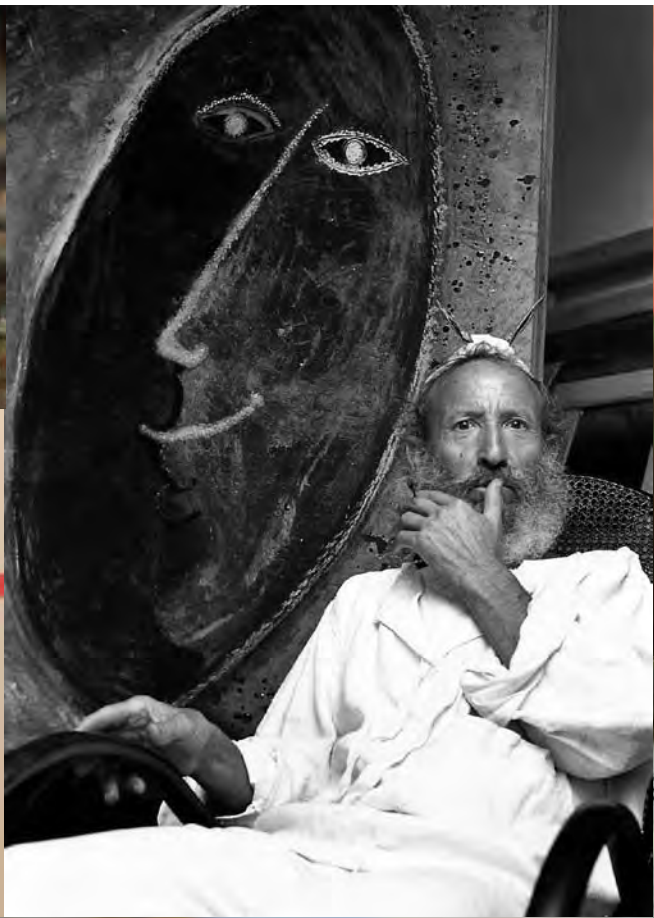


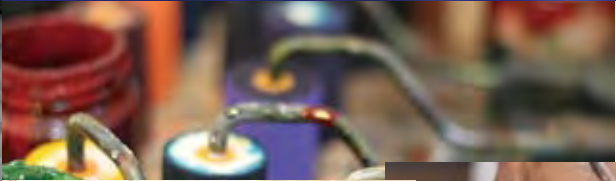
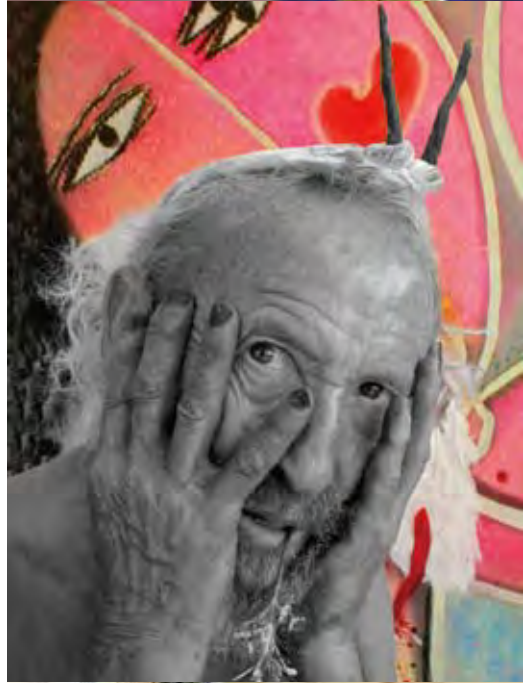
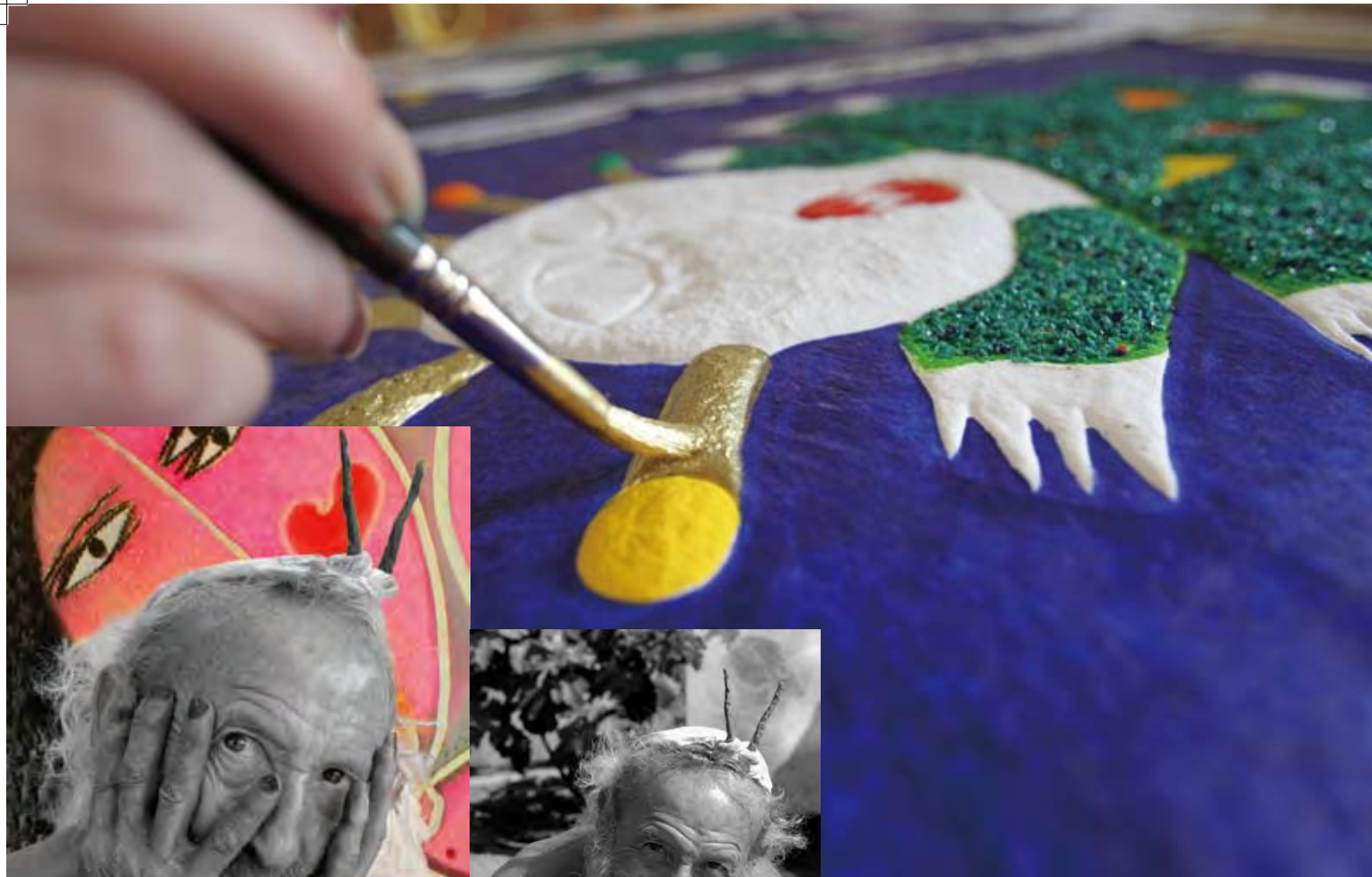
Ripollé

多彩人生 里波列斯的艺术世界

A colorful life









① 里波与本画册作者纪棠先生及出版策划人王磊先生

② 里波为本画册出版制作人作画签名

③ 里波与本画册作者郑纪棠老师及
中华世纪坛雕塑馆副馆长卢秀娥见面

④ 中华世纪坛世界艺术馆副馆长冯光生与里波先生



⑤



⑦



⑨



⑩



⑥



⑧

- ⑤ 里波列斯接受中央电视台西班牙语专访
- ⑥ 里波在央视采访结束后合影
- ⑦ 在北京的愉快
- ⑧ 里波先生参观世纪坛雕塑馆
- ⑨ 里波先生揣摩中国印章的刻字功夫
- ⑩ 里波先生参观恭王府
- ⑪ 里波乘坐黄包车看老北京



⑪



① 在中央美院门前留影

② 2012年2月25日当代毕加索西班牙艺术大师
胡安·里波列斯在中央美院雕塑系与学生合影

③ 里波先生走访中央美院雕塑系

④ 里波先生在中央美院雕塑系考察

艺术年表

1977年 荷兰, 绘制版画系列, 并出版何塞普·普拉80诞辰纪念集

1978年 巴塞罗那, 拉耶塔纳画廊
马德里, “收藏家”画廊

1982年 巴伦西亚, 瑟奥画廊
巴塞罗那, 拉萨莱塔画廊

1983年 应卡斯特利翁市政府之委托, 绘制2幅大型壁画 (其覆盖面分别为350平米和 650平米)

1984年 阿姆斯特丹, 丹特画廊, “马德里－拱门84”展
埃因德霍芬, 飞利浦基金会

1985年 马德里, 埃斯蒂阿尔特画廊, 古典版画展
比利时, 布鲁塞尔与安特卫普, BP画廊, “欧罗巴利亚85”展
巴伦西亚, 瑟奥画廊, 古典版画系列

1986年 帕伦西亚, 市政府承办画展

1987年 卡斯特利翁, 博里奥尔城, 应自治政府之委托, 制作一幅50平米的搪瓷壁画
费雷, 朔切－许晟博物馆。
罗森达尔, 童格洛胡伊斯博物馆

1988年 格拉纳达, 马德拉萨宫和格拉纳达大学
马德里, 公爵伯爵文化中心, “西班牙当代百名版画家作品”展
巴伦西亚, “Inter艺术88”展 / 比利时, 根特, “Line艺术88”展
阿姆斯特丹, 科林画廊, 铁雕展

1989年 巴黎, 巴黎大展览馆, “传奇89”雕刻艺术展——与马德里埃斯蒂阿尔特画廊联袂举办
瑞士巴塞尔, “艺术89”展——由埃斯蒂阿尔特画廊承办
由萨拉曼卡储备银行承办的“萨拉曼卡－瓦利阿多里德－阿维拉－萨莫拉－帕伦西亚巡回”画展

1990年 卡斯特利翁, 为其天文馆制作一座高19米重42吨的铁雕
巴黎, 巴黎大展览馆, “传奇90”展
斯德哥尔摩, 巴黎博斯克特画廊承办“艺术90”展
马斯特里赫, 许斯特格画廊承办“欧洲国际艺术博览90”展

1991年 巴黎, 博斯克特画廊, “传奇91”展
斯德哥尔摩, “艺术博览91”展——西班牙展厅

1992年 迈阿密, “迈阿密艺术92”展——由巴黎博斯克特画廊(绘画)和芝加哥卡斯·梅里迪安画廊(雕艺)联袂举办

阿姆斯特丹, “艺术作品”画廊
巴伦西亚, “Inter艺术92”展——博斯克特画廊和迪奥纳画廊联合承办

1993年 巴黎, 巴黎大展览馆, 迪奥纳画廊承办“传奇93”展
马斯特里赫, “欧洲国际艺术博览93”展
迪泽尔多弗, “综合艺术93”展——许斯特格画廊承办

芝加哥, 卡斯·梅里迪安画廊举办油画展

1994年 迈阿密, 卡斯·梅里迪安画廊承办“迈阿密艺术94”展
埃维昂(法国), 皇家俱乐部, 罗斯特罗波维奇展厅布展
阿姆斯特丹, “艺术作品”画廊阿姆斯特丹, “雕塑双年展
迪泽尔多弗, “综合艺术94”展——博斯克特画廊和迪奥纳画廊联合承办

1995年 纽约, 迪奥纳画廊承办“Expo艺术95”展
费雷, “文化三角洲”
洛桑纳(瑞士), 保罗·瓦洛通画廊, 涅德豪塞画廊及奥林匹克博物馆联袂布展
迪泽尔多弗, “综合艺术95”——黎明画廊和迪奥纳画廊联合举办版画与青铜制作品展
阿姆斯特丹, “艺术作品”画廊

1996年 阿姆斯特丹, 许斯特格画廊, “PAN-96”展
多特莱德, 安特画廊
迪泽尔多弗, “综合艺术96”——黎明画廊承办版画与青铜制作品展

1997年 巴黎, 迪奥纳画廊
乌尔姆(德国, 多瑙河畔), 费舍普拉茨画廊
日内瓦, 西加里尼画廊
赫托根博施(荷兰), 许斯特格画廊
阿姆斯特丹, “艺术作品”画廊
洛桑纳, 卡瑟兰·涅德豪塞画廊
乌得勒支
兰格洛克(荷兰), 莱姆博克画廊。
柏林, 金恩画廊
波尔多(法国), “空间”画廊
迪泽尔多弗, “综合艺术97”——费舍普拉茨画廊承办版画、青铜与树脂制作品展

1998年 威尼斯, 与贝伦戈玻璃艺术品烧制炉合作, 制作玻璃雕系列
威尼斯, 贝伦戈玻璃制品收藏
阿姆斯特丹, “艺术作品”画廊

	明斯特, 施纳克画廊 圣特罗佩(法国), 查尔斯·瓦塞特罗工作室。马韦利亚(西班牙), 何塞·帕罗莫展厅 帕尔马·德马略尔卡(西班牙), 大型雕塑及油画作品展 迪泽尔多弗, “综合艺术98”——费舍普拉茨画廊承办版画、青铜与树脂制作品展 巴尔·达尔瓦(西班牙), 为该城制作纪念性雕塑“巴尔·达尔瓦公牛”
1999年	乌尔姆, 费舍普拉茨画廊 明斯特, 普兰内斯特拉斯画廊 迪泽尔多弗, “综合艺术99”——费舍普拉茨画廊承办版画、青铜与树脂制作品展 阿姆斯特丹, “孔斯特RAI-99”展——贝伦戈美术馆和许斯特格画廊合办 日内瓦, 西加里尼画廊 新加坡, “体积与外形”画廊 萨洛(西班牙西北名城), “雕塑巡礼”(露天展出14件大型雕塑) 阿利坎特(西班牙), 集体大学博物馆, “回忆使我们团结一致”展(20件镶嵌金饰的雕塑) 威尼斯, “威尼斯艺术－贝伦戈美术”展 比利亚雷亚尔(西班牙), 比利亚雷亚尔博物馆举办铁雕展
2000年	科隆, 费舍普拉茨画廊承办“孔斯特－科隆2000”展 威尼斯, 道奇展览宫设展“贝伦戈收藏 1990－2000, 玻璃艺术品10年” 苏黎世, 比尔德拉赫门画廊/阿姆斯特丹, “艺术作品”画廊 赫托根博施(荷兰), 许斯特格画廊组办大型雕塑展 巴伦西亚, 阿尔穆迪展览宫, “最新创作及大型雕塑”展——巴伦西亚自治区政府博物馆管委会承办, 并组织在巴伦西亚各地以及拉美一些国家作巡回展出。 根特(比利时), 贝伦戈美术馆与黎明画廊共同布展“Line艺术-根特2000” 阿姆斯特丹, 贝伦戈美术馆, “孔斯特 RAI-2000”展 巴伦西亚, 瑟马画廊
2001年	根特, 黎明画廊布展“Line艺术 -根特2001” 巴伦西亚, “护城”画廊/赫托根博施, 欧洲文化城纪念展 卡尔佩(西班牙东部名城), 大型雕塑新作展——由巴伦西亚自治区政府博物承办 阿姆斯特丹, 许斯特格画廊, “孔斯特RAI-2001”展 威尼斯, 贝伦戈美术馆, “开放2001”展——与威尼斯国际电影节同步 索里亚, “里波列斯－从里奥到德萨”大型雕塑露天展(索里亚市政厅组办) 威尼斯之穆拉诺, 玻璃艺制品巡回展——欧洲议会组办 斯德哥尔摩, 贝伦戈美术馆, “斯德哥尔摩艺术博览” 日内瓦, 西加里尼画廊
2002年	阿姆斯特丹, “艺术作品”画廊

	迈阿密, 贝伦戈美术馆, “迈阿密艺术博览” 根特, 阿尔特马斯画廊, “Line艺术-根特2002” 西班牙莱昂, 萨尔东画廊 卡斯特利翁, 美术博物馆, “穆拉诺玻璃雕作品”展 阿姆斯特丹, 许斯特格画廊和贝伦戈美术馆, “孔斯特RAI-2002”展 卡斯特利翁, 应市政厅委托而承制青铜纪念雕塑——竖立于韦尔托·索赫罗斯广场 巴伦西亚, 铜雕“书前膜拜”——巴伦西亚自治区政府为巴伦西亚图书馆而建立 卡斯特利翁, 为港口城市建立75周年而创制的一件纪念雕塑 卡斯特利翁, 地方政府为促进艺术事业, 在其美术博物馆布展 西班牙奥罗佩萨, 铁制艺术品博物馆, “铁雕新作”展
2003年	奥地利因斯布鲁克, 彼得·波斯特画廊, “孔斯特梅斯国际2003”展 纽约, 贝伦戈美术馆设展 阿姆斯特丹, 贝伦戈美术馆布展“孔斯特RAI-2003” 圣多明各(多米尼加), 巴伦西亚自治区政府博物馆组办大型雕塑新作巡回展出 奥罗佩萨, 铁制艺术品博物馆, “浸染技术特制的雕刻艺术品”展 芝加哥, 贝伦戈美术馆布展 根特, 阿特马斯画廊和贝伦戈美术馆布展“Line艺术-根特2003” 阿姆斯特丹, 许斯特格画廊, “PAN-03”展 日内瓦, 西加里尼画廊 马斯特里希, 刘易斯·埃尔维拉画廊布展“欧洲美术博览2003”
2004年	阿姆斯特丹, 贝伦戈Fine艺术社“孔斯特-Rai 2004”穆拉诺玻璃雕艺术品展览 冈特, 阿尔特马斯画廊和贝伦戈Fine艺术社画廊, “Line艺术-冈特2004”展 卡斯特利翁, 《雕塑巡礼》雕塑作品展——帕科·莫利纳·阿萨亚尔承办 马斯特里希(荷兰), 路易斯·埃尔维拉画廊与波斯特·加西亚画廊举办“欧洲艺术博览2004”活动 阿瑟尔特(比利时), 德塞尔斯画廊 昂韦庞(比利时), “羚羊”画廊 奥罗佩萨(西班牙), 《雕塑巡礼》在“马里纳·多尔”展出
2005年	因斯布吕克(奥地利), 彼得·波斯特画廊, “孔斯特梅斯-国际2005”展 登哈格(荷兰), 贝伦戈Fine艺术社画廊, “荷兰艺术博览2005”活动 阿姆斯特丹, 贝伦戈Fine艺术社画廊, “孔斯特-Rai 2005”穆拉诺玻璃雕艺术品展览 冈特, 阿尔特马斯画廊和贝伦戈Fine艺术社画廊, “Line艺术-冈特2005”展 马斯特里希, 路易斯·埃尔维拉画廊, “欧洲艺术博览2005”活动 卡斯特利翁(西班牙), “阳光”大厦正面建筑模型设计——该工程倡导人为帕科·莫利纳 卡斯特利翁, 卡斯特利翁议会大厦大厅, 首次展出穆拉诺玻璃雕艺术品

	马德里(西班牙)， “美术圈”放映动画短片《雕塑俱乐部》	
2006年	马斯特里希(荷兰)， 波斯特·加西亚画廊布展。 巴尔杜克索(西班牙)， 大型玻璃纤维雕塑——应私营企业马加利韦尔公司之委托。 迈因茨(德国)， 市政厅大厅展出油画、版画和雕塑艺术作品。 瓦伦西亚(西班牙)， 原立于圣米格尔-德洛斯雷耶斯的大型青铜雕塑移放到位于音乐宫和艺术暨科学城之间的“圆廊”。 圣胡安-德莫罗(西班牙)， 献给艺术家里波列斯的艺术广场； 广场上竖立一座220x130x150 cm.见方的青铜雕塑《人道》。 帕尔马-德马略尔卡(西班牙)， 大型雕塑展(“阿萨亚尔特， 思想的温室”)。 卡斯特利翁(西班牙)， 卓尔一体的青铜雕塑——为私营企业卢瓦萨公司而创作。 日内瓦， 西加里尼画廊布展。	
2007年	穆拉诺(意大利)， 大型的以一套国际象棋为具象的穆拉诺玻璃雕创作 卡斯特利翁(西班牙)， 设计成套的雕刻珠宝 克拉根富尔(奥地利)， 当代艺术博物馆， 穆拉诺玻璃雕艺术作品联袂展 热雷诺布勒(法国)， 大型青铜雕塑展(私人收藏) 威尼斯(意大利)， 大型青铜和铸铁雕塑——陈列于大河沿岸；大型玻璃纤维雕艺术品——陈列于穆拉诺、利多、布拉诺、帕列特里纳诸岛。阿萨亚尔赞助 明斯特(德国)， 米赫尔·内尔特画廊， 绘画、雕塑暨版画联展 阿瑟尔特(比利时)， 德塞尔斯画廊， 绘画与雕塑展 维罗纳(意大利)， 大型青铜与铸铁雕塑展——阿萨亚尔承办。《奥默·卢登斯》一书发布 为卡斯特利翁省医院创制纪念性作品 为特奥运动会创制图标艺术品	
2008年	达沃斯（瑞士）， “世界经济论坛” 巴伦西亚， I.V.A.M. 展览馆， 展出巨型国际象棋模拟形象玻璃雕作品。同时发布“里波列斯—1980-2006”一书 巴伦西亚， “侯爵大道” 大型雕塑展， 和阿萨特举办的绘画、雕塑展 布鲁塞尔， “巴伦西亚古典版画展”——巴伦西亚地方政府向里波列斯颁发杰出文化贡献奖 科尔多瓦， 桑切斯·拉马德和阿萨特基金会在科尔多瓦大道举办的大型雕塑展	
2009年	塞维利亚， 胜利广场举办巨型雕塑展 艾达(荷兰)， 市政府广场设大型彩色铜雕展 巴黎， 明斯基画廊举办绘画和雕塑展 马德里， 雷蒂罗公园举办UNIVERSO URBANO大型雕塑展 里斯本， I.V.A.M. 展览馆展出大型雕塑作品 阿利坎特(西班牙)， 马里蒂莫大道举办大型的青铜、玻璃雕作品	
2010年	帕尔马比奇(美国)， 帕尔马比奇现代艺术展 巴伦西亚， 科学艺术城举办大型青铜。玻璃雕塑展 卡斯特利翁， 落成36吨重的巨型雕塑“纪念地震遇难者” 巴伦西亚， “里波列斯艺术展”， 并组建CEU大学 纽约， “平易近亲的艺术博览会”——明斯基画廊承办	
2011年	哈塞尔特(比利时) 艺术家联袂展 萌斯特(德国) 举办油画、版画和雕塑展 K.Soute(比利时)， 阿尔图普画廊承办油画、版画和雕塑展 佛罗里达(美国) 艺术家联袂展 巴朗斯(法国)， 绘画、雕塑联袂展 巴伦西亚， 科学艺术城展出里波列斯的巨型国际象棋模拟形象玻璃雕作品 “里波列斯世界UNIVERS RIPOLLÉS” 大型雕塑展举办 威尼斯(意大利)， 阿尔塞特艺术画廊举办油画、版画和雕塑展	

Art Fasti

1977 The Netherlands, production and printing of a series of engravings, including the publication Homenaje a los 80 anos de Josep Pla

1978 Barcelona, Layetana Gallery/Madrid, El Coleccionista Gallery

1982 Valencia, Theo Gallery/Barcelona, Lassaleta Gallery

1983 painting of two murals (covering 350 and 650 square meters respectively) commissioned by municipal authorities in Castellón

1984 “Madrid - ARCO 84” at D’Eendt Gallery, Amsterdam/Eindhoven - Philips Foundation

1985 Madrid - Estiarte Gallery (classic engravings)
Belgium - EUROPALIA 85. Sponsored by BP (British Petroleum) exhibited at the BP Gallery in Brussels and Antwerp
Valencia - Theo Gallery (classic engravings)

1986 Palencia - Invited to exhibit by the municipal Authorities

1987 Castellón - an enamel mural (50 square metres) for the town of Borriol (Castellón) commissioned by the Generalitat de Valencia
Veere - De Schotse Huizen Museum/Roosendaal - Tongerloohuys Museum

1988 Granada - Madraza Palace, Granada University
Madrid - Cultural Centre Conde Duque, 100 Grabadores espa oles en la estampa contemporanea
Valencia - INTERARTE 88/Amsterdam - Kooring Gallery (iron sculptures)

1989 Paris - SAGA 89 (FIAC Edition), Grand Palais. Exhibition of his materic engravings with the Estiarte Gallery (Madrid)
Basel - ART 89; organized by Estiarte
Salamanca - Valladolid - Avila - Zamora – Palencia: traveling exhibition organised by the Caja de Ahorros of Salamanca

1990 Castellón - iron sculpture (19 metres high and weighing 42 tons) made for the Planetarium
Paris - SAGA 90 (FIAC Edition), Grand Palais/Stockholm – Art Fair 90; organised by the Bosquet Gallery (Paris)
Maastricht - International European Art Fair 90; organised by the Hüsstege Gallery

1991 Paris - Saga 91 (FIAC Edition); organized by the Bosquet Gallery (Paris)/Stockholm – Art Fair 91, Spanish Pavilion

1992 Miami - MIAMI ART 92; organized by Bosquet Gallery (paintings) and Kass Meridian Gallery (Chicago) (materic engravings)
Amsterdam - Art-Works Gallery/Valencia - INTERARTE 92; organized by Bosquet and Dionne Galleries

1993 Paris - Saga 93 (FIAC Edition), Grand Palais ; organized by Dionne Gallery/Maastricht - International European Art Fair 93
Düsseldorf - Art Multiple 93; organized by the Hüsstege Gallery (materic engravings)/Chicago - Kass Meridian Gallery (paintings)

1994 Miami - MIAMI ART 94 ; organized by Kass Meridian Gallery/Evian (France), Club Royal, Rostropovich Hall.
Amsterdam - Art-Works Gallery/Amsterdam - Biennial Sculpture/Düsseldorf - Art Multiple 94; organized by Bosquet and Dionne Galleries

1995 New York - Art-Expo 95; organized by Dionne Gallery/Veere - Delta-Cultural.
Lausanne - Paul Valloton Gallery, Catherine Neiderhauser Gallery, Olympic Museum
Düsseldorf - Art Multiple 95; organized by La Aurora and Dionne Galleries (materic engravings and bronzes)
Amsterdam - Art-Works Gallery

1996 Amsterdam - PAN 96, Hüsstege Gallery/Dortmund - Ante Gallery.
Düsseldorf - Art Multiple 96, La Aurora Gallery (materic engravings and bronzes)

1997 Paris - Dionne Gallery/Ulm (Germany, on the Danube) - Fischerplatz Gallery
Geneva - Cigarini Gallery/‘S-Hertogenbosch (Netherlands) - Hüsstege Gallery/Amsterdam - Art-Works Gallery
Lausanne - Catherine Niederhauser Gallery/Utrecht/Langroek (Netherlands)- Laimback Gallery
Berlin - Kuhn Gallery/Bordeaux (France)- Espace Gallery
Düsseldorf - Art Multiple 97, Fischerplatz Gallery (Materic engravings, bronzes and resins)

1998 Venice - Started a collaboration with Adriano Berengo of the Berengo Fine Arts Glass Furnace for the creation of several glass sculptures.
Venice - Berengo Collection - Glass/Amsterdam - Art-Works Gallery/Munster (Germany) - Shnake Gallery
St-Tropez (France) - Le Lavoir Charles Vasseror/Marbella (Spain) - Sala de Exposiciones Jose Palomo
Palma de Mallorca - Casal Solleric (sculptures, large works, paintings).
Düsseldorf - Art Multiple 98, Fischerplatz Gallery (Materic engravings, bronzes and resins)
Vall d’Alba (Spain) - Produced the bronze monument El toro de la Vall d’Alba

1999 Ulm - Fischerplatz Gallery/Munster - In der Prannerstrasse Gallery
Düsseldorf - Art Multiple 99, Fischerplatz Gallery (Materic engravings, bronzes and resins)
Amsterdam - KUNST RAI 99, Berengo Fine Arts & Hüsstege Gallery/Geneva - Cigarini Gallery
Singapore - Volume & Form Gallery/Salou (Famous town in northwest Spain) - Paseo de las esculturas, 14 large sculptures en plein air
Alicante (Spain) - Museo de la Universidad - collective exhibition La memoria que nos une. (Presented 20 sculpture-jewels in gold)
Venice - Venezi.a.rte, Berengo Fine Arts/Villareal - Museo de la ciudad collective, exhibition Esculturas en hierro

2000 Koln - KUNST KOLN 2000, Fischerplatz Gallery
Venice - Doge’s Palace, Palazzo delle Prigioni, Berengo Collection 1990-2000. Ten years of art in glass
Zurich - Bilderrahmen Gallery/Amsterdam - Art-Works Gallery
‘S-Hertogenbosch (Netherland) - Exhibition of the Gran Formato sculptures featured by Hüsstege Gallery
Valencia - Palacio del Almudi, exhibition of the recent production and Gran Formato sculptures featured by the Consorci de Museus del Gobierno Autonomo de la Comunidad Valenciana. Itinerant exhibition through the Comunidad Valenciana and Latin America
Ghent (Belgium) - LINEART GHENT 2000, Berengo Fine Arts & La Aurora Gallery
Amsterdam - KUNST RAI 2000 - Berengo Fine Arts/Valencia - Thema Gallery

2001 Valencia - CEVISAMA 2001, presented two Gran Formato sculptures made of enamel/Salou - Torre Vella

	<p>Ghent - LINEART GHENT 2001, La Aurora Gallery/Valencia - Muro Gallery</p> <p>‘S-Hertogenbosch - Tribute exhibition to cultural city of Europe.</p> <p>Calpe (famous town in east Spain) - Exhibition of the recent production and Gran Formato sculptures featured by the Consorci de Museus del Gobierno Autonomo de la Comunidad Valenciana/Amsterdam - KUNST RAI 2001, Hiisstege Gallery</p> <p>Venice - OPEN 2001 - Berengo Fine Arts, events linked to the Venice International Film Festival/Soria - Ripollés, del rio a la Dehesa, street exhibition of Gran Formato sculptures featured by the Exc.mo Ayuntamiento de Soria</p> <p>Murano, Venice - Itinerant exhibition of glasss cultures promoted by the European Parliament.</p> <p>Stockhom - Stockholm Art fair, Berengo Fine Arts/Geneva - Cigarini Gallery</p>
2002	<p>Amsterdam - Art-Works Gallery/Miami - Miami Art Fair, Berengo Fine Arts</p> <p>Ghent - LINEART GHENT 2002, Artemas Gallery/Leon (Spain) - Sardon Gallery</p> <p>Castellon - Museo de las Bellas Artes, exhibition of Murano sculptures</p> <p>Amsterdam - KUNST RAI 2002, Husstege and Berengo Fine Arts Galleries</p> <p>Castellon - Produced the bronze sculpture Homenaje al filaor y menaor destined to Plaza/Huerto Sogeros</p> <p>Valencia - Homenaje allibro, bronze sculpture on behalf of the Gobierno Autonomo de la/Comunidad Valenciana for the Biblioteca Valenciana</p> <p>Castellon - Produced a sculpture celebrating the 75th anniversary of the town port</p> <p>Castellon - Museo de las Bellas Artes tribute exhibition promoted by the local Authorities to the artist’s career</p> <p>Oropesa (Spain) - Museo del hierro exhibition of recent iron sculptures</p>
2003	<p>Innsbruck (Austria) - INTERNATIONAL KUNSTMESSE 2003, Pieter Post Gallery</p> <p>New York - SOFA, Berengo Fine Arts/Amsterdam - KUNST RAI 2003, Berengo Fine Arts Gallery</p> <p>Santo Domingo (Dominica) - Itinerant exhibition of the recent production and Gran Formato sculptures featured by the Consorci de Museus del Gobierno Autonomo de la Comunidad Valenciana/Oropesa - Museo del hierro exhibition of engravings produced with tarnishing technique</p> <p>Chicago - SOFA, Berengo Fine Arts/Ghent - LINEART GHENT 2003, Artemas and Berengo Fine Arts Galleries</p> <p>Amsterdam - PAN 03, Husstege Gallery/Geneva - Cigarini Gallery/Maastricht - EUROPEAN ART FAIR 2003, Luis Elvira Gallery</p>
2004	<p>Innsbruck - INTERNATIONAL KUNSTMESSE 2004, Berengo Fine Arts Gallery</p> <p>Amsterdam - KUNST RAI 2004, Berengo Fine Arts Gallery</p> <p>Ghent - LINEART GHENT 2004, Artemas and Berengo Fine Arts Galleries</p> <p>Maastricht - TEFAF EUROPEAN ART FAIR 2004, Luis Elvira Gallery</p>
2005	<p>Inssbruck (Astria). Ibternational Kunstmesse 2005, Gallery Post, paintings and carvings.</p> <p>Amsterdam (Holland). Kunst Rai 2005. Gallery Berengo Fine Arts, crystal Murano.</p> <p>Gante (Belgium). Lineart Gent 2005, Gallery Artemas and Gallery Berengo Fine Arts.</p> <p>Maastricht (Holland).European Art Fair 2005. Gallery Luis Elvira, sculpture Iron.</p>

	<p>Castellón (Spain). Disgn for la maqueta del edificio El Sol.</p> <p>Castellón (Spain). Audience and palace of Congresos de Castellón, first exhibition in Spain of sculptures de crystal Murano.</p> <p>Madrid (Spain). Preentation of a short film of animated cartoon.</p>
2006	<p>Maastricht (Holland). European Art Fair 2006. Gallery Luis Elvira, sculpture iron.</p> <p>Vall dúxó (Spain). Sculpture in large format and work of fibreglass.</p> <p>Mainz (Germany). Exhibition of painting, engraving and carving in la Sala exhibition del Ayuntamiento.</p> <p>San Juan de Moró (Spain). Inauguration of the puble Square dedicated to the artist Ripollés, where yet installed the sculpture of bronze “Humanity”.</p> <p>Palma de Mallorca (Spain). Exhibition of sculpture in large format “Azahart, vivero de ideas”.</p> <p>Geneva (Switzerland). Gallery Cigarini.</p>
2007	<p>Murano (Italy). A chess set of crystal Murano, sculpture in large format.</p> <p>Klangenfur (Austria). Collective exhibition of crystal Murano in the Contemporary Art Museum.</p> <p>Grenoble (France).Sculpture of large format, particular collection.</p> <p>Venice (Italy). Exhibition of large sculptures of bronze and iron.</p> <p>Münster (Germany). Gallery Michael Nolte, paintings and carvings.</p> <p>Hasselt (Belgium). Gallery Dessers, collective exhibition of paintings and carvings.</p> <p>Verona (Italy).. Sculpture in large format of bronze and iron in the centre of the city, presenting the book “Ripollés in Venice”.</p>
2008	<p>Davos (Suiza)/World Economic Forum with Berengostudio ...</p> <p>Valencia (Spain)/Museum I.V.A.M. presented un ajedrez de grandes dimensiones (8m x 8m) in crystal and at same time made to know sthe publication of the work RIPOLLÉS 1980-2006</p> <p>Valencia (Spain)/Gran Via Marques of Turia, Exhibition of large sculptures, Hall of the Ayuntamiento de Valencia</p> <p>Exhibition of paintings and sculptures, patronized by AZAHART – CAM –I.V.F.</p> <p>Hall Lametro, Exhibition of classical engravings/Brussels (Belgium)</p> <p>Delegation of the Comunidad Valenciana in Brusselsl, Exhibition of classical engravings of the years 80</p> <p>Valencia (Spain)/El Government of Valencia Valenciano gave to Juan Garcia Ripolles la Distinción al Mérito Cultural</p> <p>Córdoba (Spain)</p> <p>Paseo de Córdoba, Exhibition of of large sculptures patroniezed by CAM, FUNDACIÓN SANCHEZ RAMADE Y AZAHAR</p>

2009

Sevilla (Spain)
Plaza del Triunfo Exhibition of of large sculptures, patroniezed by CAM, AZAHAR, NOSDO AYUNTAMIENTO DE SEVILLA.
Ede (Holland)
Inauguration of two dos large sculptures in bronce coloreado en la Plaza del Ayuntamiento.
Paris (France)
Galerie Minsky, Exhibition of paintings and sculptures,.
Madrid (Spain)
Park del Retiro (Paseo de Mexico) Exhibition of of large sculptures UNIVERSO URBANO,
Patronized by CAM y AYUNTAMIENTO DE MADRID
Lisboa (Portugal)
Museum del I.V.A.M. presented Exhibition of of large sculptures
Alicante (Spain)
Paseo maritimo, Exhibition of of large sculptures (bronce y cristal de murano) patronized by CAM

2010

PalmBeach (USA)
Art Palm Beach Contemporary with Berengo Studio
Valencia (Spain)
Ciudad de las Ciencias y las Artes, Exhibition of of large sculptures (bronce y cristal de murano)
Castellón (Spain)
Sculpture of 29 m. and 36 toneladas HOMEJE A LAS VICTIMAS DEL TERRORISMO.
Valencia (Spain)
Exhibition ‘Ripollés, jugando con la materia’ en el Palacio La Colomina. Organized the University CEU
New York (USA)
The Affordable Art Fair AAF, Galeria Minsky.
Gante (Belgium)
Lineart Galeria Post-Garcia.

2011

Hasselt (Belgium)
Galeria Dessers , exposición colectiva (Alechinsky, Appel, Cobbaert, Ripolles).
Münster (Germany).
Galerie Michael Nolte Exhibition of paintings, engravings and sculptures,..
Knokke-Zoute (Belgium)
Artup Gallery, Exhibition of paintings, engravings and sculptures.
Florida (USA)
Art Naples , cristal de murano with Berengo Studio.
Valence (France)
Chromalics, paintings, and sculptures with Lions Club Valence Dauhpin.
Valencia (Spain)
Ciudad de las Ciencias y las Artes , exhibited un ajedrez of Ripollés in cristal e
Murano de 8x8 m. en el Museo Pricipe Felipe, inagurated el acto Anatoly Karpov
Escaldes-Engordany (Andorra)
Exhibition Esculturas Gran Formato “UNIVERS RIPOLLES” Exhibition Hall of the
Government d’Andorra “EMOCIO VIVA”, comisaria Pilar Gimeno.
Venice (Italy)
Bienale, Totemcity (Scuola Grande de San Teodoro)
Escaldes-Engordany (Andorra)
Exhibition of paintings, engravings and sculptures, Galería Art al Set

后记

胡安·里波列斯（1932年生于西班牙的卡斯特利翁）的艺术形式，远非脱离现实而是以新的视角为现实生活奉献一脉新的文化传统。无论其油画、雕塑或其它种类的艺术作品，无不显示其豁达而充满生气的思想与想象力，而且常常和社会的固有意识相左或决裂。艺术家此一热情的态度和见地，源于其在现实获得之抽象思辨，并引向难以估量的别具匠心的想象领域。

为了获得独特而惊人的创意，艺术家必须苦心经营，不断实践，而且要有意识地摆脱有关修辞、含义和象形等方面的影响，而提出卓尔不群的创意，就像里波列斯的作品所蕴含的那样。在这一热情的创作活动上，我们的艺术家拥有天赋的形象思维能力，并创作了不受因袭惯例之束缚的作品，而显示了现代艺术的功效。引用约翰·凯奇的话来说，那就是现代艺术“使人们能用新的视点观察事物并对周围世界获得真实的认识，从而避免和摆脱了在日常生活中被机械式地掺入的不纯的涵义”。里波列斯则从而展开了他的从惯例走向神话的艺术之旅。

就这样，我们的巴伦西亚艺术家从1954年的巴黎开始其艺术创作，并开启他的对现实的再现以及堪称用新的艺术家之关切或责任感而形成的新的创作程序的阶段。里波列斯观察到在传统的再现现实和空间的手法上的革命——如同上世纪初期的立体主义以及其它前卫艺术所显现的那样，对此康定斯基诠释为向观众传递一种艺术视觉，一种精神的“内在需要的原则”，也就是在艺术上作精神的探索，而这正是里波列斯在创作上的追求。

Preface

Las formas de Juan Ripollés (Castellón, España, 1932), lejos de separarse de la realidad, ofrecen, desde un nuevo ángulo, una traducción distinta de la vida cotidiana que rodea a este artista. Ya sea en lienzo, en escultura o en cualquiera de las diversas disciplinas en las que trabaja, su imaginario transmite la proyección de un pensamiento abierto y vitalista que en muchas ocasiones rompe con los conceptos establecidos por la sociedad. Esta visión emocional del artista parte de una abstracción que ha sido extraída de la realidad, y llevada, a través de un proceso artístico, a un territorio de incalculable originalidad.

Generar propuestas creativas excepcionales e inesperadas, conlleva reflexionar, investigar y trabajar permanentemente con el conocimiento para, una vez desnudado de toda retórica, significación y representación, formalizar propuestas diferenciales e inusuales como las que nos presenta Ripollés. En esta línea de estimulante acción el artista dota de nuevos significados a las imágenes que produce para alejarse de las gramáticas convencionales, dejando ver que la función del arte moderno, como decía John Cage, “permite que la gente pueda mirar desde otro punto de vista y tomar verdadera conciencia de lo que tiene a su alrededor. De esta manera podrá desfamiliarzarse y desritualizarse de las impurezas semánticas asimiladas y asumidas, de forma mecánica, en la vida doméstica”. De esta forma Ripollés inicia un viaje artístico que va del rito al mito.

En este contexto se encuentra la obra que el artista valenciano ha ido produciendo a partir de su primera estancia en París en 1954. Desde ese momento se abre una etapa de deconstrucción de la realidad que se puede entender como una reformulación de lo conocido utilizando nuevas inquietudes que le abordaban. Ripollés contempla una revolución en la deconstrucción del espacio y la realidad tradicional, como lo hizo el cubismo y otras vanguardias a principios de siglo. En este sentido, recordamos como uno de los propósitos pictóricos de Kandinski consistía en transmitir al espectador un enfoque espiritual del arte, lo que él llamó “principio de la necesidad interior”, o, lo que es lo mismo, la necesidad de una búsqueda de lo espiritual en el arte que persigue Ripollés en toda sus obras.

他为此而反复执着地营造、摧毁、再营造、再确立诸创意暨表现形式，并施展其天才的善于及时地确立相应的创作程序的能力，从而创造最具审美意境的艺术形象，把我们引向一个梦幻世界，一个纯真的自得的其乐融融的世界。循着此幅个人的感情地图，我们可以反复通过他的艺术形象而阅读或解读大自然——而这些形象又处于神似和形似之间，生动地反映了常规的意识和新颖的观点之融合与交汇。

里波列斯以其妙趣天成的即兴自发式的创作风格描绘和塑造了各种形象，纯真天然而又有心地诱导观众用新的视角去观察世界。因此可以说，他的作品既具有纯真天然的特点又兼备捕捉对生活的最初敏感，率真而不带有成见，而我们也从而可以在他的创作中看到对伊甸园之回归和对人类原初之回归。从这个视平线和自然而又独特的敏感度出发，艺术家为我们提供了一个经由他的想象力而有所演变的事物观。或者说，有些流失的事物的珍贵本质，因里波列斯的非凡的创造能力而得以发掘和诠释。在这里，还可以觉察到艺术家对其作品所赋予如同制作工艺品那样的精心和细致。

在他那深邃的创造的过程中，我们尤为欣赏其基于精确思想和梦幻描绘的艺术动因——从而达到作品的外观平易悦目而别具内在价值的效应。这一意识颇具人文涵义，或简而言之，是出于让人们能怡然凝想、安然思考的愿望。“美丽或神秘，都能潜入人的灵魂深处”——此处引用可敬的艺术家克里斯蒂诺·德贝拉的这句话，为的是指出和强调里波列斯卓越的艺术历程。

此一恢弘的艺术历程又贯穿于里波列斯的版画、油画、雕塑等诸多艺术创作，而且伴随着审美和形而上的研究和思辨——旨在深入艺术家的潜意识中，并找到相应的答案，从而帮助观众作思想深处之内省和获得简单、真诚而负责的对待生活的手段。

De esta manera construye, destruye, reconstruye ideas y formas entrópicas teniendo la genial facultad de paralizar el proceso creativo en el momento justo y de mayor orden estético para cautivarnos con figuras que nos trasladan a un mundo onírico, a un terreno donde la inocencia primitiva se recrea en sí misma.

Siguiendo este mapa personal y emotivo, nos encontramos con una relectura de la naturaleza que visualizamos a través de unas figuras que quieren demostrar que no son tal, que son otra cosa porque quieren huir de su propia identidad. Esta atractiva propuesta es propia de esa comunión entre los conceptos convencionales y su reinterpretación a partir de unas curiosas referencias y connotaciones.

Desde una espontaneidad ancestral Ripollés traza y esculpe signos, con un carácter voluntariamente inocente con pretensión de seducir y enseñar a mirar y leer el mundo, como vengo diciendo, desde una nueva óptica. En ese sentido, su obra tiene ese carácter primitivo en tanto que pretende captar la naturaleza de la vida como si fuera la primera vez que la sintiese, libre de prejuicios. Siendo así nos es fácil ver en sus creaciones como una vuelta al edén, al origen del ser. Descendiendo a esos niveles y teniendo en cuenta este sentir originario y natural de las cosas, el artista nos brinda una visión transformada de la realidad conducida por la mano de su imaginación. Podríamos decir que la naturaleza deja escapar sus virtudes para que Ripollés se detenga en ellas y las interprete a partir de una creatividad portentosa. De este modo, el artista se enfrenta a su obra con la misma delicadeza que un artesano trata sus productos.

En su penetrante transcurso creativo apreciamos la motivación básica de un virtuoso pulidor de ideas y dibujante de sueños que desea lograr un trabajo bien hecho por la simple satisfacción de conseguirlo y que éste tenga un valor en sí mismo. Esta concepción tiene mucho de humanista y de hombre que se siente cómodo en la meditación, en la reflexión sosegada. “La belleza o la mística pueden viajar al interior del alma humana”, traigo a colación esta frase que apuntaba nuestro apreciado artista Cristino de Vera ya que bien podría servirnos para reforzar y apuntalar el sublime itinerario artístico de Ripollés.

为了创造其起伏有致、生动多彩的印象主义或超现实主义式的艺术形象,里波列斯向我们昭示自由创新的必要性以及为了探索新领域而独辟蹊径的重要性。

在创作自由的道路上，没有重复，没有庇荫，没有疑虑，而只有走向崭新形式的前进的步伐。在这里，一个超现实主义的精神，恰如其份地融合于里波列斯的艺术的独具个性的真实；我们的艺术家，也和达利一样，保持一个真正忠实的法则，那就是艺术创造中回避可能引起理性诠释的形象或含义。

里波列斯显然在寻求另一种肖像画手法和另一种诠释生活的手法，从而敞开其弘扬创意魅力与不断创新和前进的艺术之门。这一充沛和绝对的表现自由的意向，已摆脱束缚艺术家的障碍，并成为里波列斯的ADN的组成部分。创作自由还具有相当于能促使肌体呼吸到本身实质的要义，而当此一实质亮丽地出现于舞台之时，观众则可以领略到一派现实与神秘相融的景象。为了概括我们的国际级的艺术家高度创造和创意的层面，不妨引用吉洛姆·阿波利内尔在1913年在其立体主义宣言中说过的有关自由言谈的话：正是此一自由精神融合与谐振于我们的艺术家鲜活的创作活动，并自然地注入其广泛而丰富的作品之中，而且以其出色的独具人文内涵的艺术技巧和艺术语言而获得人们的赞许。

他的画笔调出的是地中海的彩色，显示的则是人物或动物模特通过借喻的抽象和独有的超现实手法而蕴含的戏剧性。而他的此一艺术造型获得的是最深度的表现自由和事物本质的世界主义的核心。他调制的华彩浸透其油画、版画以至雕塑等作品，散发着强有力的创造性的思想和多元的艺术种类。

Ese recio itinerario que se pasea entre los grabados, los lienzos, las esculturas, etc., en definitiva, en toda la obra de Ripollés, viene acompañado de una investigación estética y metafísica que recurre a lo más profundo de los instintos del artista para encontrar respuestas que ayuden al espectador a reconocerse en sus pensamientos más recónditos y encuentre herramientas básicas para enfrentarse a la vida de manera sencilla, sincera y comprometida.

Para componer esas figuras expresionistas o surrealistas, de contornos sinuosos y vibrante colorido, Ripollés nos hace ver que precisa una libertad creativa inaudita y una necesidad de explorar territorios que difícilmente se llega a ellos por vías convencionales. En esa libertad no cabe la repetición, en ese camino hacia delante no hay sombras, no hay dudas, tan solo rutas que llevan a conquistar nuevas formas. De esta manera un espíritu surrealista se apropia en buena medida de la identidad artística, irrepetible y personal, de Ripollés, quien, al igual que Dalí, mantiene una regla con verdadera lealtad que consiste en no aceptar ideas e imágenes en su producción artística que puedan dar lugar a una explicación esencialmente racional.

Ripolles, busca evidentemente otra iconografía, otra significación a los significados expuestos en la vida. De esta decisión voluntaria se desprende que Ripollés abra de par en par las puertas de su magia creativa y se deje llevar por un comportamiento de acción, progreso e innovación que le impide repetirse en sus planteamientos. Ese uso potente y absolutista de la libertad de expresión sin límites, en la que no existen barreras por las que el artista se sienta delimitado, forma parte del ADN de Ripollés. La libertad creativa es fundamental para que un cuerpo respire su esencia y, cuando ésta última hace su aparición estelar en escena, el espectador puede reconocer un estado donde la realidad se interrelaciona con el misterio. Así, podríamos sintetizar esta faceta altamente creativa de este artista internacional con una de las expresiones que Guillaume Apollinaire en

这就是里波列斯的丰富而充实的艺术世界，一个热情、快乐、明丽而紧凑的世界——它引领观众认知了一位在西班牙艺术领域中有着特有艺术经历和创造的杰出的艺术家，而比翻阅一些的艺术评论要真切生动得多。

由此还想起2008年夏天，在我们现代艺术学院大厅展出“大型国际象棋”的大型的穆拉诺玻璃雕——此雕塑后来还于2009年夏天在葡萄牙连同里波列斯雕塑精选系列一起展出。并借此宣告：巴伦西亚现代艺术学院将于今年举办里波列斯作品回顾展，以纪念我们的艺术家八十岁寿辰。

巴伦西亚现代艺术学院院长

【西班牙】孔苏埃洛·西斯卡·卡萨万

1913 apuntó en su manifiesto cubista, y decía así: “Palabras en libertad”. Esa libertad, acorde y en sintonía con su actitud vital, la transfiere de manera natural a su obra, extensa, amplia y reconocible debido a sus técnicas y lenguaje artístico y a un carácter humano inconfundible.

De sus pinceladas surge una paleta de color mediterráneo y una teatralidad que se dejan ver en sus modelos de animales o de hombres que se pasean por una abstracción figurada, por un surrealismo exclusivo del artista desde donde reivindica la libertad y la naturaleza que lleva en lo más profundo de su esencia cosmopolita. El colorido con que impregna sus lienzos y las esculturas, así como sus grabados, transmiten una gran potencia de pensamiento y multidisciplinariedad creativa.

Así es el mundo complementario de Ripollés, un mundo animado, alegre, brillante e intenso que invita al espectador a querer saber más de quien es considerado por la crítica internacional como uno de los creadores más destacados por su trayectoria artística en el arte español.

Tal como tuvimos ocasión de disfrutar en el IVAM, durante el verano de 2008, cuando exhibimos en el hall la instalación “Ajedrez gigante” integrada por esculturas de cristal de murano realizadas a escala humana. Esta instalación se itineró a Portugal durante el verano de 2009, donde se mostró junto con una selección de esculturas de Ripollés. Asimismo, este año, y para conmemorar el 80 aniversario de Ripollés, el IVAM presentará una exposición retrospectiva de su obra.

Directora del IVAM

Consuelo Císcar Casabán

