




中国艺术家

袁野

主编 赵锦剑

 吉林美术出版社

中国艺术家

袁 野

主编 赵锦剑

 吉林美术出版社

图书在版编目(CIP)数据

中国艺术家. 袁野/赵锦剑主编. —长春: 吉林美术出版社, 2008.9

ISBN 978-7-5386-2848-7

I. 中… II. 赵… III. ①绘画—作品综合集—中国—现代

②中国画—作品集—中国—现代 IV. J221 J222.7

中国版本图书馆CIP数据核字(2008)第116604号

中国艺术家

袁 野

主编 赵锦剑

出版人/石志刚

出版/吉林美术出版社(长春市人民大街4646号)

www.jlmspress.com

责任编辑/尤雷

发行/吉林美术出版社图书经理部

印刷/浙江印刷集团有限公司

出版日期/2008年9月第1版 2008年9月第1次印刷

开本/889×1194 mm 1/12

印张/18

印数/1—2500册

书号/ISBN 978-7-5386-2848-7

定价/198.00元



袁野艺术简历

1967年 生于江苏省沛县
1988年 江苏省轻工业学校美术系
1993年 广东肇庆个人画展
1997年 中国美术学院国画系研究生班
1998年 浙江杭州个人画展
2000年 游学欧洲。中国西部考察古代壁画
2007年 中国美术学院油画系四工作室研究生班
杭州《丹青之恋》个展
2008年 法国里昂个展，游学考察欧洲绘画

著作：

《袁野画集》2007 中国美术学院出版社
《中国艺术家——袁野》2008 吉林美术出版社

主编：

《涂克油画集》2007 人民美术出版社
《中国油画名家——涂克》2007 湖北美术出版社

译文：阎飞 马炜琨 照片拍摄：郑伟

Resume of Yuan Ye

1967 Born in Jiangsu Province, Peixian;
1988 Majored in Art Department in Jiangsu light industrial University;
1993 Held his individual exposition in Zhaoqing, Guangdong
1997 Studied in Postgraduate Class of Chinese Painting Department in China Academy of Art;
1998 Held his individual exposition in Hangzhou, Zhejiang
2000 Studied abroad in Europe, inspected the ancient frescos in West Part of China;
2007 Studied in Postgraduate Class, Number 4 Studio of Oil Painting Department in China Academy of Art;
Held his individual exposition "Fall in Love with Red and Blue" in Hangzhou
2008 Held his individual exposition in Lyon, France.
Studied aboard and inspected the European paintings;

Works' collection:

"Yuanye's Paintings Collection", 2007, China Academy of Art Press
"Chinese Great Artist — Yuanye", 2008, Jilm Fine Art Publishing House

Chef Editor of:

"Collection of TUKE's Paintings", 2007, People's Fine Art Publishing House
"Chinese Famous Painter — Tuke", 2007, Hubei Fine Art Publishing House

认识袁野是从想买他的画开始，两个人就这样认识了。

其实，我一向不太喜欢中国水墨画，尽管我是个中国人，也接受过完整而系统的中式教育。我不喜欢中国画的原因：一是因为历史上的中国画家太多，流派纷杂，闹明白要花好些时间；那些大名家的画也看不完，自然无暇，也不知道应该怎样去关注当代的中国国画家们。第二个原因在于我对中国国画家有隙，觉得他们的画里，没有社会责任感。满幅花草，闲人聊意，只供文人雅玩，无非是寥寥数笔，以解胸中逸气，梅兰竹菊白眼鸟，却毫无使命感可言。完全是些牢骚和颓废的小情趣，我认为这是宋代以降，汉民族的衰落造成的。

西方画家恰恰相反，画的大都是政治和社会题材，诸如宗教和军事之类，对事件起了影像记载和承载作用，对历史研究有确切的帮助。正是因为社会、政治类中国画的缺少，使得我们研究历史时只能借助文献资料，而文献资料的客观性受作者的影响很大，这样就导致我们的历史中出现很多“公案”；而也正是因为此类中国画的稀少，更显得它珍贵。《清明上河图》只是一幅风俗画，但各朝各代有无数人是靠研究它而过活。香港嘉士德曾以2.3亿港元的天价拍出过一个图案内容为“鬼谷子下山”的元青花，就是因为和军事沾了一点边，就比单纯表现花鸟、鱼虫的同类型瓷器高出好几倍的价格。

我喜欢袁野的画，大抵有三：一是因为袁野的画的色彩。他的用色很得外国人的欣赏，外国人总觉得中国画家不懂色彩，中国画是没有光彩的，袁野却是个例外，这或许和他早年钻研油画有关，他的色彩有油画的味。远看是油画，近看却是国画。

第二，袁野的画带有强烈的东方史源符号。有一阶段，袁野向我借了很多考古报告，特别是文化期的东西，看得出他是进行了专门的研究和对比。

第三，袁野的画有中国国画家最重要的意境。意境是超脱于具体现实物体，是一种精神上的存在。看同一件物品，不同文化、不同阅历的人会产生完全不同的理解，甚至这种理解的差异会表现在同一个人的不同年龄段上。就像我们经常说的一句话“横看成岭侧成峰”，这就是意境。历史上，西方画家是绝对的写实，这种写实的水平至今没有人能超越。而随着照相技术和光影技术的出现，写实的画法被现代技术所冲垮，而发展成了绝对的抽象，抽象得像宣传海报和符号。画面本身所应表现出的美感和想象空间被各种抽象的线条和夸张的色彩所替代，以至于无法将这样的画放进温暖的三口之家，而只适合放在单身汉的小屋里。

袁野的画既有色彩，也有意境，我想新新人类和外国人一定喜欢。外国人喜欢是件好事，中国最当红的画家，哪一个不是被外国人捧出来的。

看袁野的画，容易入眼，容易联想，总觉得很熟悉，特别是他带有宋意的画。其实他并不是抄袭，这是更高妙的师承，意追高古情在当今。就像看当年雍正仿宋的瓷器，也能闻到宋的味道，宋的精神，却更有他自成一派的韵味在深处。

过去社会的历史，是文献记录的历史，今后的历史将一定是影像的历史，包括绘画。我想以后研究袁野，能否从历史背景入手，研究他如何运用色彩、画的意境和其中的理论。当然如果袁野能多一些使命感，多画一些当代的事件、人物那就更好了。

那么他将来一定是一位集大成者也！

澳籍华裔、鉴藏家、奥普控股集团董事会主席：方杰

Preface

Yuanye and I got to know each other when I wanted to buy his paintings.

I actually have had a dislike of traditional Chinese painting all the while, though I am a Chinese and have had complete and systematic Chinese education. There are two reasons for my dislike. One is there were too many Chinese painters in the history and various genres. It will take much time for you to make them clear. We do not know how to care about modern Chinese painters either. Another is I have prejudice to traditional Chinese painting. I think most traditional Chinese painters did not have social responsibilities in their paintings. They just drew for fun, no any sense of mission. I think it had revealed the Han nation's weakness since Song dynasty.

The western painters are different. They draw more political and social background paintings, such as religious and military affairs. All these paintings are helpful to study the history. Because China lacks social and political paintings, I only can use the literature to study the history. But the objectivity of literature was affected by the author and then we only can find the public case in the history. Riverside scene at Qingming Festival was a genre painting. Almost every dynasty people keep studying on it. Christie's bid a blue vase with 2.3 billion just because the content of the vase was about war. The price was much higher than some vases which simply show flowers and birds.

There are three points that I like Yuanye's paintings.

First is his color. The color he used is appreciated by foreigners. Most foreigners think Chinese people don't understand colors. There is no light and color in Chinese paintings. Yuanye is an exception. He likes studying oil paintings years ago which maybe is the reason his paintings full of oil paintings color. If we look far at his painting, it is like oil painting, it is like Chinese painting if take close eyes.

Second is the strong eastern symbol of his paintings. He borrowed some reports of ancient relics especially data in the culture terms days ago. I can tell he have done special study and contrast on them.

Thirdly, there is the most important artistic conception in his paintings. Artistic conception is out of concrete objects. It is kind of spirit. To see the same object, people of different culture and different background will have different understanding, even in different ages. We have a verse "Mountains is a ridge while seen by the side; is a peak while seen by the end" which is the

artistic conception. In the history, western artists painted realistically, and no one can surpass even till now. While with the photographic and light technique developing, realistic way was substitute by all those modern techniques. And it developed into abstract which were like propagandistic posters and symbols. There are only abstract lines and exaggerate colors, no any beauty and imagination. These paintings only can be put in the single's room, not in a cozy family.

Yuanye's paintings have color and artistic conception as well. The foreigner and new-born people should like his paintings. It is good for that his paintings are popular for the foreigners.

Yuanye's paintings are nice to appreciate, easy to imagine and familiar to us, especially his paintings with Song dynasty sense. He dose not simply imitate. He is good at studying ancestors. He can use nowadays mood to express the old times thinking. When we see Emperor Yongzheng's Song dynasty taste porcelain, we can smell and taste Song spirit.

The past time is the recording literature time. The new coming time will be the video time. If we will study Yuanye in future, could we study how he uses colors, artistic conceptions and theories from the history background? If Yuanye can paint some pictures of modern case and people with more sense of mission, that would be better. So he will be a great successor in future.

(Author: President of Aupu Group Holding Company Limited, Board of directors)

(Translator: faye.yan)

如今理论界对“中国画”这个词汇的定义，似乎不会有太大的异议，而对于由这个定义派生出来的外延纠缠不休。1931年民智书局出版孙俚工编的《中国文艺辞典》里并没有“中国画”一词。相关资料表明最早使用“中国画”这个词汇应该是1957年周恩来在北京中国画院成立时的相关指示。这个指示，结束了被后来称之为“中国画”的画种是不是叫“彩墨画”的争论。当人们一直在约定俗成地使用着“中国画”这个词汇的时候，也忽视了这个词汇的基本概念。比如从这个词的结构和修辞的本身来讲，就存在界定不清的缺点。只要略加深究，问题就会出来：至少可以理解为“中国的画”或“中国人画的画”，再往下深究问题就更多了，比如黑山岩画、敦煌壁画、杨柳青年画、宋徽宗的画、八大山人的画、李铁夫的画、齐白石的画、颜文樑的画、古元的画由于都可以纳入“中国的画”或“中国人画的画”这个概念，那么这些难道也都可以称之为“中国画”吗？

再来看看《辞海》（上海辞书出版社1980年第1版，1985年第6次印刷1410页）对“中国画”的定义：具有悠久历史和优良民族传统的中国民族绘画。在世界美术领域中自成独特体系。约可分为人物、山水、界画、花卉、禽鸟、走兽、虫鱼等画科；有工笔、意笔、勾勒、没骨、设色、水墨等技法形式。（略）由于书、画同源以及两者在达意抒情上都和线条的运用紧密结合，因此绘画同诗文、书法以至篆刻相互影响，形成了显著的艺术特征。工具材料为中国特制的笔、墨、砚、纸和绢。建国以来，中国画在“古为今用，洋为中用，百花齐放，推陈出新”的方针指引下，通过革命的现实主义和革命的浪漫主义相结合的创作方法，更加丰富多彩，而进入了一个崭新的阶段。《辞海》在对中国画界定的时候对传统概念和材料作了比较谨慎的诠释，甚至连人们认为天经地义的“毛笔”的“毛”字，也有意忽略，对建国以来中国画的一些创作思想和创作手法只是作了泛泛而论。更加值得注意的是，《辞海》没有对“中国画”一词的源出有所交代。因此，在本文我们暂且采信1957年之说。

用两大段文字来纠缠“中国画”一词的定义，有利于我们更好地理解袁野的绘画，我们比较疑惑的问题是不少人会指着袁野的画问：“这是中国画吗？”为了加深印象，还是让我们读一读《袁野画集》。《袁野画集》副标题为：袁野彩墨画作品，共收入袁野作品23幅。画集里袁野的简历是这样写的：1967年生于江苏沛县，1988年考入江苏省轻工业学校美术系，1997年9月入中国美术学院国画系研究生班，2000年游学欧洲，现就读于中国美术学院油画系第四工作室研究生班（《袁野画集》，中国美术学院出版社出版，2006年12月第1版）我们暂且把画集里的23幅作品搁在一边，以他的简历作为切入点，这样大致可以勾勒出这样的轮廓：一位20世纪60年代末出生于京广线和陇海线交汇处中原腹地徐州的七尺男儿，为了实现自己对艺术的追求，自所在省的轻工业学校美术系毕业后经历了七八年的游历，选择了中国美术学院国画系作为他艺术追求的一个新的起点，后来他又把目光投向西方，从而游学欧洲。从西方回归以后，他又一次重新对自己的艺术思想进行了梳理，为了更加接近自己的梦想，他进入了中国美术学院第四工作室。袁野的生命中有12年时间在广东度过，其间还担任过某画院院长。如果没有猜错，广东的经历对于袁野的艺术思想所产生的作用是关键。20世纪末的10年，是中国意识形态变化最大的10年，而这十年的头几年，又是处于转折期或转型期。尤其在广东，当时社会的政治、经济、文化的认识产生了前所未有的震荡，在史学界则被称之为“中国改革开放的窗口”事实也是如此，一段时间里中国人从这里了解世界，而世界又从这里了解中国。我从袁野的只言片语和其他的一些信息里知道，袁野曾经是这个时期在广东绘画市场里发展最好

的画家之一。他当时就用一些不同于内地画家所用的绘画材料在做一些瓶花，方的构图辅佐以亮丽色彩，有点像南北宋交替时期的壁上余晖。厚厚的矿物质颜色，又被淡淡的墨韵烘托而出，流露出一丝丝汉唐盛世繁华过后的伤感。这段经历，给了袁野机遇和挑战，广东的香雨薰风簇拥着袁野的绘画从材料到形式，都朝着相反于人们对传统“中国画”的界定和认识的方向走去。

袁野的身材相貌并不是人们印象中的中原大汉，与人们想象中带领乡亲的挥着长剑唱着大风歌的刘亭长相去甚远。我们曾经问过袁野，画画是你终身的追求吗？袁野摇摇头说：“假如我生在刘邦那个年代，我肯定会跟着我这位老乡金戈铁马列土封疆去了！”袁野没有正面回答我的提问，是以一种阐述志向的自我叙述，把我的提问搁在一边。这使我们想起一次对陆俨少先生的提问，我拿着一本《中国当代书法选》问他：“这里面的书法谁的最好？”陆先生说：“顾廷龙。”其实这书法集里，根本没有顾廷龙的作品。如果仔细观察袁野的言行并稍稍注意他的人生经历，不难发现袁野是一位在绘画领域里有过月下射虎、鸿沟划界、暗渡陈仓等等经历的画家。袁野的举手投足里，人们可以看到铮铮铁骨的中原汉子的端倪，这和江南歌舞不休、塔铃不绝、软语绵绵等不可同日而语。

也正是有这么高远的志向，袁野才从生他养他的中原厚土出来，负笈三吴又问业于越中，取于闽粤然又弄潮钱塘。袁野知道绘画虽是雕虫小技，倘若略有造就诚非易事，正是这样他才萌生游学西欧之念。20世纪的中国美术发生了历史上最大的变革，袁野就读的中国美术学院的前身是国立艺术专科学校，1928年林风眠在蔡元培“以美育代宗教”（蔡元培《以美育代宗教说》二十世纪哲学经典文本，中国哲学卷80页，复旦大学出版社，1999年12月第1版）思想的指导下在这里创办了这所“介绍西洋艺术！整理中国艺术！调和中西艺术！创造时代艺术！”（《湖殇》许江著《西湖论艺林风眠及其同事艺术文集》，3页，上卷）的学校。后来由于时局动荡和遇上社会大变革，林风眠亲手创办的学校已经再也不能容纳创办者自己。林风眠以无业游民的状态赋闲上海，他以自己独特的胆识，以坚强的毅力企图完成自己未竟的事业。袁野特别喜爱林风眠在这个时期所创作的瓶花，尤其是当袁野只身闯荡林风眠18岁离开、一辈子再也没有回来的、他梦中的不堪回首的故乡——阁公岭。袁野在这个纷繁世界里，深深地读到了寂寞和孤独。他在池塘边、槐树下徘徊，他在斜坡后面一座白墙黑瓦石阶大门的老屋的木格直棂小窗向外眺望，他眺望到了这位一辈子为中国美术付出的大师背影乃至灵魂。袁野于是给自己的视野一个特写，那就是一束射进窗棂抚摸着鲜花和瓶子的光。他认为世界的繁华和寂寞，尽在这一束光里，而当这一道光照射在孤独地饮着那瓶中不再自由流淌的水时，时间和空间才在这里凝固、定格，从而也获得了永生。

窗，抓住了袁野的思绪，成了袁野经久不衰的关注和躲避。也是从那时起，袁野才发现自己四处游荡满世界寻找的，原来竟是一扇最为普通不过的窗。曾几何时，袁野的目光就穿越窗的棂格，走过童年金色的岁月，走过骚动不安的青春，走过天使的翅膀，走进生活的烦恼和欢乐。如今，袁野渐渐地成熟，袁野依旧终日迷恋着这扇看起来一点也不特别的窗。就这意义而言，我们在审视袁野的世界时，我们不得不走进他的窗的世界。我们读出，是那窗，那瓶花构成了他的精神世界的几乎全部。

袁野的瓶花系列是与他兼修中西艺术分不开的，他先在美术学院里学中国画，并逐渐将自

己的研究方向调整到研究中国画色彩学及矿物颜料。如今,他就读于中国美术学院油画系第四工作室研究生班。这样“两手”,使得他必然会在中西艺术的碰撞中迸发出美丽的火花。甚至,我们可以看出袁野的瓶花系列是他多样艺术体验的综合体。他选择的瓶花题材,在传统中国画里有清供与之相对应,在油画里,就是静物画。(王平《阳光般温暖的瓶花——袁野瓶花系列印象》)

袁野窗前的瓶花,已经不同于在中国传统绘画里的“清供”。在传统的中国画里,并没有专门以窗景作为主题的绘画。在西方绘画史上也只有15世纪意大利画家多米尼科于1480年完成的《老人与孙儿》,在画的右上角画着一扇被打开的窗子,观者不但可以感受到从窗外射进的光线,还可以通过窗子看到窗外的风景。后来这种画法成了欧洲绘画的主要特征之一。

到了19世纪的下半期,欧洲窗景绘画的传统,突然在构图上发生了剧烈的变化。出生于荷兰的后期印象派大师凡·高(1855—1890),正是带动了这种变化的重要人物之一。他在1889年完成的《画家的寝室》(Chamber at Arles)可以用来说明这个变化。这个绘画传统一直延续到20世纪。从1908年开始创作,到1909年方得完成的《和谐红色》(Harmony in Red),是近代法国画家马蒂斯(Henri Matisse,1869—1954)早年的著名画作。可见20世纪的中国绘画中的窗景绘画,是在西方绘画的影响之下的新发展,是不容置疑的。林风眠的《静物》即以密封的窗子封闭了画面对外的空间,看来与凡·高的《画家的寝室》的构图具有同一特征,而林风眠在静物中画了《向日葵》,正是直接取采于凡·高之力证。总之,我国的窗景绘画与欧洲的近代画风甚有关系,其中与法国绘画的关系最深。(《由艺术史看窗景绘画的发展》,庄申,《赵春翔》,24—28页,艺倡画廊2000年)写到这里我们似乎可以这样界定袁野的这种绘画形式:中国画科窗景画属,也可以称其为:中国窗景画。为了行文方便,在本文里还是简称为:窗景绘画或窗景画。法国画家皮埃尔·薛伐苏,第一次看到袁野展览的窗景画时,是这样描写的:他的画一下子就吸引了我的目光。我立刻感受到艺术创作的艰难和挑剔,而自己的情感亦迅速与这样一种艺术形式产生了共鸣。在西方,我们称这样的作品为“静物”,而袁野先生却运用其睿智把“静”物画得如此生动活泼。他的作品具有无限的变化,我被他画中的色彩之美,音乐般丰富的节奏感,笔法的娴熟和完美的构图所征服了!他的艺术作品中饱含着音乐之美,向我们展现了宇宙最美的一面,犹如诗的帝国;让我们感受到情感的最深处与智慧之大成,这简直是艺术创作中登峰造极的奇迹!他让创作精神自由驰骋,如同西方人说的“犹如神助”。(《东方诗意和乐韵》皮埃尔·薛伐苏 CHEVASSUS-AGNES)作为窗景绘画,袁野发现在中国美术史上它的历史最短,同时由于历史的原因,作为中国窗景绘画的先驱李超士(1893—1971)、庞薰琹(1905—1985)、林风眠(1900—1991)等优秀画家,没有很好地得到社会的认可。社会环境的偏见,文化思想的狭隘,遏制了这一代艺术家的创作实践。换句话说,我们今天重新梳理中国的绘画,不难发现作为窗景绘画,在中国整个绘画事业中,其可拓展空间也是最大的。

袁野的窗景绘画采用了林风眠的正方构图。这既是由于窗景绘画和现代中国的建筑的密切关系,也是袁野在探索窗景绘画时所延伸的文脉关系。袁野在创作的手法和材料上作了大胆的发展,这主要表现在对于水墨和留白的运用上,袁野认为林风眠的窗景绘画是粗放式地改造中国绘画的理念,这也是林风眠的局限所在。袁野认为林风眠的窗景绘画严格来说,与西方的绘

画只有材料上的不同，这与林风眠所提出的“调和中西艺术，创造时代艺术”是有一定距离的。其次是在色彩的运用上，袁野采取了中国绘画的原色铺色法，袁野认为中国绘画的原色是特有的铺色方法，中国绘画里的红蓝绿，不同于西方绘画中的红蓝绿，只有这种特有的颜色，才真正属于中国。袁野在思索中实践，在实践中思索，沿着一条自己开拓的道路向理想王国一步步走近。

袁野是中国岩彩培训班的最早学员，这是他对林风眠等老一代窗景画人家使用材料进行分析后所作出的选择，他认为这一代画家大多有材料方面的硬伤，尤其是林风眠这样的大画家，他的不少作品由于使用材料的瑕疵，现在已经很难说是林风眠先生在创作这幅画时的主观意愿的表达。袁野在掌握了中国岩彩的制作方法以后，他就去内地寻找他所追寻的色彩，袁野从河西走廊进入新疆，从两广进入云贵，甚至到印度、缅甸、伊朗，从地摊到珠宝店，袁野从色的源头寻找，在色的王国寻找，他不停地寻找，不停地筛选，不停地漂洗，有时袁野几乎忘记了自己究竟是一位画者，或是一位制色者，还是一位行者？

袁野的画里大多有一个用以插花的瓶。这瓶以瓷为主，也会有一些陶瓶或玻璃器皿，这瓶是整个窗景的主角。袁野总爱把窗景看成是一个用以展示大千世界的舞台。所以，袁野义无反顾地选择了瓷作为这个舞台的主角。袁野认为瓷代表着自己祖国的文化，中华文明一路走来，到了瓷的时代才可以说真正地将中国人的科学和艺术的认知水准推向了卓尔不群的境界。袁野还在这些瓷瓶上画青花画釉里红。袁野在广东这个“花花”世界里待得久了，什么样的花儿没见过？于是乎，他的画里画的是随手拈来的花花草草，袁野说他买花，好像厨师买菜，一擦一擦地买，家里一年到头到处是花，四季变幻的光，照进袁野家的那扇窗，拂动窗幔，拂动梦一样的心扉，袁野记忆起老家的窗、校园的窗、单位的窗、朋友的窗、情人的窗，一切那么美好，一切那么容易流逝。一切的一切，成为袁野笔下的浪漫。

爱挑刺的吴冠中看了袁野的画说：“袁野画得很好，有个性、有意境、有笔墨，这是发展的中国画。”（《袁野画集》）张仃说：“画画新颖、不落俗套，较好地体现了中国传统笔墨意境，同时画画有现代感，体现了现代人的精神和面貌。”（同上）郎绍君认为：“在传统与现代的融合中，‘怎么样避开左倾又避开右倾’这一课题中，袁野解决得比较好，他的画彩墨淋漓有大写意的笔势！他的线以汉朝书法为骨，骨丰为美！他的色以中为本，技法活用，东方情趣盎然，令人赞叹！”（《袁野画展序言》）

袁野不久前刚刚完成了中国美术学院油画系第四工作室关于多维绘画研究的学业。由于美术扩招的影响，如何在最短时期内，完成一种专业技能的学习，从而解决自己最基本的生存问题，这几乎是全国高等美术院校莘莘学子的主导思想。像袁野这样，在中国画、油画、水质材料、油质材料以及综合材料之间不停地研究的学子是凤毛麟角的。绘画的空间在袁野的眼里是自由而轻松的，但是这种自由和轻松并没有使他忘记自己是谁，自己从哪里来，以及自己将要到哪里去的问题。他的导师井士剑说：“纵观袁野的作品，我们惊喜地发现：一个青年艺术家正以极大的胆识，以东方文化的精神直击艺术的终极，以水墨画的灵魂构筑着油画的语言。他的作品荡漾在当代艺术创作的江湖之中，折射出中国艺术精神的‘大美之物’，展示着艺术的辉煌。他正通往一条大师之路，虽然理想的实现必须以艰辛与勤奋来迎接。但是，作为每一个对生命意义有着执著追求的艺术家的，都会最终达到自己艺术与精神的高峰。”（《袁野画集序》）我

们暂且不展开这段话里关于水墨画的灵魂如何构筑油画的语言的讨论，我们发现在这段183字的文字里，作者将极大的胆识、东方文化的精神、艺术的终极、水墨画的灵魂、油画的语言、中国艺术“大物之美”、大师之路、执著追求的艺术、精神的高峰等等有关于一位青年艺术家走向成功的“路线图”的一切至为关键的词汇都归纳其中。我们不难看出作为袁野的导师井士剑先生，在通过对袁野的教学互动，通过对袁野的艺术创作和精神世界的解读，给袁野的现状和前景下了界定甚至规划。

袁野的窗景画，与李超士、庞薰琑、林风眠等老一辈画家的窗景画所不同的就是画的题目了。中国的先哲说：“名不正则言不顺。”老一辈的窗景画大多以画中的主题花名或摆设的场景作为题目，诸如《虎皮兰》、《牵牛花》、《静物》、《有瓶花的窗景》等等，而袁野的窗景画的题目就很耐人寻味，明明白白题瓶花的有：《高瓶双花影》、《古瓶新花》、《黄花烂漫》等等，以古典诗词入意境的有：《高韵无相倚》、《粉妆已是芳心乱》、《思君》、《待得伊人来》、《问君愁几许，感怀岁月中》、《事事朝暮古今同》、《红粉佳人期》、《闲来消夏樱桃红》等等，袁野的题目大多有比较深邃的思想和意境。老一辈窗景画家在作画的时候，所思考的是纯粹的绘画语言的本体意义，其题目仅仅是起了标号和识别的作用，比如《瓶花》、《作品几号》、《无题》，这对于绘画本身来讲，并不存在问题，但是作为一位志向高远的美术家来说，尤其是像袁野这样，有志于在窗景画艺术方面要作出一些造就的艺术家来说，是远远不够的。因此，我们就更有必要透过画面和题目的背后，来窥探袁野隐藏于窗景绘画背后的心境。

袁野一路走来，所选择的是一条独特的道路。我们说的“独特”，不仅仅是指这条路的崎岖或险峻，而是说这条路本该就具有前瞻性和通达性，只是由于历史上发生的一些原因，而使这条本来可以成为文化主流的道路，遭受遗弃而荒芜。袁野以其独特的慧眼发现了这条路的存在，并用他独特的智慧创造了这条路的独特价值，甚至使人还不得不承认，由于这条路被历史的遗弃和荒芜而今显得愈加具有存在的价值和意义。袁野的窗景画里还有一些以自己的艺术主张作为题目的，如《人以胆识贵，色以水法通》等等这里不举例了。

最近，我们有幸拜读了将要由吉林美术出版社结集出版的《中国艺术家——袁野》大型画集中的200余幅窗景绘画。我们被袁野的真情所动，被袁野的不懈的追求所动，被袁野的斑斓的色彩和音乐般的美好所动。其中有一幅画的题目叫《独步江湖》，酣畅淋漓的石青、石绿簇拥着石黄构成的三柄荷花，占据了画面主体。水墨淋漓的湿墨荷杆插在一一只白瓷青花罐里，五条微曲的淡墨线从左到右微微扭曲轻轻拖过用以表示水的存在，水的右面兀立着一只青花绘就的水鸟，它眸注江湖，江湖之中有小鱼独游，天地悠悠，江湖悠悠，瓶自悠悠，花自悠悠，鸟乐也？鱼乐也？是也？非也？吾不得而知矣。（王少求 女 著名花鸟画家 尹舒拉 浙江美术馆典藏部主任、著名画家）

Reading Yuan ye

Wang shaoqiu & Yin shula

Talking about "Traditional Chinese painting", People in theoretical circles have no doubt about its definition, but argue more about the extension. We have not found this term in the dictionary of China literature in 1931 which edit by Sun lianggong, published by Minzhi Book Company. Some data show that this term should appear in 1957 when Premier Zhou mentioned it on the completion ceremony of Beijing Art Academy. After that, it has ended the argument of traditional Chinese painting should be called "color ink painting". When most people get used to use the term "Traditional Chinese painting", they accordingly neglect its basic concept. Because from the construction and rhetoric point, this term itself becomes vague. If we ask more, the problems appear. I think at least we could comprehend it as "China painting" or "the painting painted by Chinese people", if we keep going, we could also include more paintings in this term, such as, Heishan Rock Painting, the Dunhuang Murals, Yang liuqing Spring Festival Pictures, the Emperor Song Huizhong's Paintings, Badashanren's Painting, Litiefu's Painting, Qi baishi's Painting, Yan wenliang's Painting. Could we call all these paintings "Traditional Chinese Paintings?"

Let's check the definition of "Traditional Chinese painting" in Cihai Dictionary (Shanghai Cisu Press, first edit, 1980, 6 prints 1985, Page 1410), in which said it is Chinese nation's painting with long history and fine tradition. Traditional Chinese painting has its typical system in the world fine arts circles. By the painting objects, it is classified into figure painting, landscape painting, flower and bird painting, freehand brushwork painting, outline painting, colored painting and ink wash painting. Chinese calligraphy and Chinese painting are from a common source. Both of them express the feeling and idea with using lines. It is the reason that Chinese painting, poems, articles, calligraphy and seal cuttings affect one another. The tools material of traditional Chinese painting are typical Chinese made brush, ink, ink stone, paper and thin silk. After the foundation of new china, under the policy of using old ways, using foreign ways, encouraging all ways, innovating new ways, Traditional Chinese painting came into a new step with the realistic and romantic ways. Cihai dictionary defined traditional Chinese painting prudentially on its traditional definition and materials. Even for the Brush in Bursh pen, it also intended ignore. The dictionary just talked in generalities about the creation thought and manners. What we need more attentions are Cihai dictionary did not give the derivation of "traditional Chinese painting". So we use the definition in 1957 in this thesis.

We used two paragraphs talking about the definition of traditional Chinese paintings, which will help us understand Yuanye's paintings better. What makes most people wonder is "is this traditional Chinese painting?" In order to get a deep impression, let's read Yuanye's painting Album. The subtitle of this book is Yuanye's color ink paintings works, including 23 pictures. The book introduced Yuanye "bone in Pei county, Jiangsu province in 1967; enter into fine art department of Jiangsu Light School in 1988; postgraduate class of Chinese painting department in China Academy of Art in 1997; study abroad to Europe in 2000; study in the forth work studio of oil paintings department in China Academy of Art." Now let's take a look at his resume. A man who was born in the 1960's in Xuzhou city, in order to realize his pursuits for fine arts. After seven or eight years study home and abroad, chose Chinese painting department of China Academy of Art as his new start for fine arts and after coming back from western, he entered into oil painting department of CCA. Yuanye has almost spent 12 years in Guangdong province. If we did not guess wrong, his experience in Guangdong affected his thought most. The last 10 years of 20th century was a transformation period and milestone of Chinese ideology. Especially Guangdong at that time was called "the window of China Reform and Open policy". The politics, economy and culture were all shocked by the policy. The face is Chinese people can know about the world and the whole world know about China from this window. I got some news that Yuanye's paintings were one of the best sole. At that time, he used different painting materials form this inner Chinese painters to paint vase and flower, square composition with some bright and thick mineral colors foil by the light ink. This experience gave Yuanye opportunities and challenges. The newborn things of Guangdong helped Yuanye with his paintings materials and forms opposite to the traditional Chinese painting.

Yuanye's appearance and figure don't look like a typical person from central China. We had ever asked him

"is painting your final pursuit?" He shook his head and said "if I was born in the Han dynasty, I would have attended the war with Emperor Liubang." Yuanye did not answer my question directly. He just narrated his own ambitions and left my question aside. This reminds me another question to Mr. Lu Yanshao. I took a book of Chinese Modern calligraphy collection and asked "whose calligraphy is the best in this book?" Mr. Lu said "Gu tinglong". Actually, in this book there was no Gu tinglong at all. It is not difficult to find he is a painter with lots of experience from his paintings.

It is him who walked out of his hometown with for and great ambitions, studied at south and southeast China. He knows painting is easy, but it is not easy to get great success. Just because of this point, he wanted to go abroad studying. In 20th century, China fine arts was quite change. China Academy of Art where Yuanye studied in was called National College of Art. In 1928, Mr. Lin fengmian and Mr. Cai yuanpei created this college with the thought of "aesthetic education takes over religious". This school introduces western art, tidy Chinese art, coordinates Chinese and western art and creates modern art. After that, China was face with a turbulence and reformation society. Even Mr. Lin himself could not stay the course. He leisurely stayed at Shanghai. But he still persisted on his course with unique courage and insight. Yuanye was with a partiality to Mr. Lin's vase and flower works which he painted at that time. For this, he even went to Mr. Lin's hometown Ge gong ridge where Yuanye can read the loneliness. He viewed from a wooden window of an old house with pond, float grass, locust tree and slope. He viewed the master's back and spirit for China's art. And then Yuanye featured his field of vision which is a light shoot into the window and pet the vase and flower. He thinks the whole world glory and solitude are all in this light. While the light shone in the dead water in the vase, the time and space all freeze and therefore live eternally.

Windows, grasping Yuanye's thinking, become his whole life attention. From then on, Yuanye found what he has been looking for is just a common window. He through the window and went on his golden childhood, his restless youth, his happy and unhappy life. He now becomes mature, but he still fascinates this common window. On this point, when we scan Yuanye's world, we have to get into his window's world. We can read it is the window and the vase flower made up of his whole spirit world.

Yuanye's vase flower series benefit from his western and eastern art background. He studied Chinese painting in Art College and chose Chinese painting chromatics and mineral color as his study direction. Nowadays, he studies at the oil department forth studio of China Academy of Art without any hesitation. He must grasp the western and eastern art with these two backgrounds. We also can find his vase flower series is the synthesis of his various art life. He chooses the vase flower series, which compares the Qinggong in traditional Chinese painting and still life in oil painting.

Yuanye's vase flower series are different from the Qinggong in traditional Chinese painting in which there were no so many pictures took windows as the background. In the western painting history, only a 15th century Italian artist Dominic who painted old man and his grandson in 1480, just up the right corner there was an open window, visitors can not only feel the light from the window, but view the scenes out of the window. Thereafter, this way of painting became one of the most characters of European painting.

In the late 19th century, Traditional European Windows Painting produced violent changes. Vincent Van Gosh, the master of post-Impressionism in the Holland, was one of the important person who made the change happened. He painted Chamber at Arles in 1889 which also can explain this change. This painting way had lasted to the 20th century. And France painter Henri Matisse's (1869-1954) painting Harmony in Red was also this kind of painting. It clearly infers the 20th century Chinese Window Painting was affected by western paintings. According to all these above, we can find Chinese Window Painting have relationship with Modern France painting's styles. Therefore, we can infer Yuanye's painting could be called Chinese painting subject, window painting category or just Chinese window painting. To make it easy, in this thesis we all abbreviate window painting. France painter Chevassus-

Agnes first saw Yuanye's window painting and he described as "his paintings suddenly attract me. I feel the difficulty and fault of art at once. I tend to prefer his painting. We call "still life" in western. While Yuanye expresses "still" lively with his intelligence. His works full of change that I am shocked by his beauty of color, musical rhythm, professional skill and perfect structure. I can hear the beautiful sound in his works. He shows the most beautiful facet of the world, the emperor of poem. We can feel the deep thought and deep wisdom. It is a wonder in art creation. He controls his creation spirit with the blessings of Jesus Christ." As for the Window Painting, Yuanye found its history in the China fine art history was short. With some history reasons, the avant-grade painters, such as, Li chaoshi, Pang xunqin and Lin fengmian were not well accepted by the society. The social bias and culture limits stopped these artists to creation practice. In another word, if we tidy up China's painting, it is easy to find that Window Painting can go much further. Yuanye's window painting adopts Mr. Lin fengmian's square structure. And he develops the creation manner and materials. Using water ink and leaving blank reveal this development. He thinks Lin fengmian wanted to change Chinese painting directly which maybe is the reason he did not finish his course. He also thinks that Lin fengmian's window painting only used different materials from western painting, which did not match with what Lin said "coordinate western and eastern art, create modern art". About colors, Yuanye use the original primary assistant. The three original colors of Chinese painting are different from the western ones. Only this special original primary can belong to China. Yuanye's thought and practice get close to the ideal state he's creating for himself.

Yuanye studied China mineral painting in the earliest training class. This is his choice after he analyzed the materials Mr. Lin fengmian used. He thinks the artists of Mr. Lin's generation all had disadvantages in colors. Especially Mr. Lin, because of the blemish materials, it is hard to say it was Mr. Lin's wish. Yuanye once grasped the way to make Chinese mineral color; he went to inland to find the colors he wants. He went all the way to find the right color. Sometime he almost forgot himself is a painter, a color executor or a traveler?

Most of Yuanye's paintings have a vase for flowers. Most are of porcelain. Some are made of clay or glass. The vase is the main actor of the whole window view. Yuanye likes to take the window as the stage of whole world. That's the reason he chooses porcelain as the main actor. He thinks the porcelain stands for his own country's culture. We can say Chinese civilization comes to the climax in the porcelain times. Yuanye paints blue—and—white and enamel red on the porcelain vase. He has been in Guangdong City so long time that he must see lots of flowers.

Thereupon, the flower and grass in Yuanye's paintings seem to take omnivorously. He said he always buy flowers. In his house, flowers are everywhere. The changeable light goes through his window. Yuanye can recall his hometown's window, campus window, company's window, friend's window and lover's window. Everything is nice. Everything seems lost or leaves forever. Everything becomes romance.

Mr. Wu guanzhong who is pernickety after visiting Yuanye's painting said "Yuanye paints well. His painting is special and perfect. He is also good at using ink and pen. This is the developing Chinese painting. Mr. Zhangting said "the painting of Yuanye is original. He use traditional Chinese ink well, and also with modern sense. We can see the modern people's appearance and spirit from his painting. Mr. Lang shaojun said "Yuanye use traditional and modern ways harmonized. The vigor and line of his painting are all highly praised.

Yuanye just graduated from the forth studio of oil painting department in China Academy of Art. He studied multidimensional painting. How to get a special skill in the shortest time and live on? This is the dominant purpose of these Art College students. Among them, Yuanye is the one who can paint Chinese painting and oil painting, who can use water material and oil material. Yuanye think painting should be free and easy. But this freedom and easiness do not lead him to forget himself. His supervisor Mr. Jin shijian shows clearly Yuanye's current state and future. He praised yuanye as brave and intelligent, spirit of eastern culture, pursuit of art, the soul of watercolor

painting, oil painting language, Chinese art beauty, the future master and insistence to pursuit art. All these words or this line described Yuanye's direction.

Yuanye's window painting is different from the old generations on a paintings title. China philosophers said "if you do not have good reasons, you'll not make nonsense to others." The old generation usually used the flower name or the scene to name the paintings, such as, tiger skin orchid, morning glory, still life or window scenery with a vase flower. While Yuanye's painting titles are afford for thought. His paintings titles are profound and different from the old generations. When he paints, his thinking goes through the pictures and title, not only think of pure painting language, but the mood in painting.

Yuanye chooses a special way to paint. What we said specialty not only means that this way is hard to go, but means that he can look far and be understood. Yuanye foud this way with his special eyes and he use his special wisdom to create the value of this way. And we have to admit, just because we forgot this way that it appears much more values and meanings. Yuanye sometimes use his art opinion to name his paintings.

Recently, we've luckily read Chinese artist—Yuanye which will be published by Hebei people's art press. There are 200 windows paintings of Yuanye. We are moved by his real feeling, his persistence and his colorful and musical beauty. There is a painting named walk alone in the world. The main body of the picture is three leaves water lily with great green and yellow and cyan. A water ink stalk is in the white porcelain blue—and white vase. Five winding light ink line shows the water existence. Right of the water there is a water bird, it stares the lake. There is small fish swimming in the lake. There is a leisurely sky, leisurely lake, leisurely vase, and leisurely flower. Is the bird happy or not? Is the fish happy or not? We could never know.

(Translator: faye.yan)

“瓶花”咏叹

——致袁野彩墨画的新探索

李超

袁野作为一位具有深厚学院派背景的画家，逐渐在其彩墨画创作中，已经显露出艺术探索中的新追求，那就是对于形式美的智慧发现和独特表现。而这种表现，是在传统笔墨意韵和西画色形构成之间的融合中完成的。画家始终在寻找着文化内涵的立足点和艺术探索的突破点，虽然仅仅是以笔下的“瓶花”作为角度，但是画家的彩墨艺术创作却由此以微见著，给观者留下诸多的回味和思考。袁野的探索，显现出试图在彩墨领域印证现代绘画语言的丰富性，同时运用现代构成表现手法传递出一个中国艺术家眼中特有的东方智慧和情感。

袁野所描绘的瓶花对象，寄托着画家的这种生动的艺术情感和理想。一花一草，一茶一壶，清新雅致之间，弥漫着发自心灵深处的文人情怀，并以此逐渐确定了他的艺术对象。他的艺术视角投向了诗意的瓶花，这似乎成为他的情感符号。事实上，袁野是一位十分讲求笔墨意趣的画家，他要把丰富而细腻的彩墨语言，伴随着他的感情和诗情的波动，幻化出画家所营造的符号，如寻常身边的花草和果蔬，却又似梦呓中的色彩吟唱。在他深造的中国美术学院里洋溢着浓厚的学术探索氛围，前辈林风眠的艺术境界使他耳濡目染，影响着他的艺术理想。画家正是在融合思想中，重新解读和表达现代笔墨的东方境界，——正是意在彩墨意境的表达上，画家不断创新走出一条中国写意化彩墨画的风格之路。

袁野今天的创作，多以其系列化的构思，尤其是他的“瓶花”之作，表达画家对于彩墨表现的新理解和新思考。袁野于近年创作的“瓶花”系列，可以视为着这方面的成功之作。花影斑驳，阳光明媚，构成他色彩与图形表现和描绘的依托对象，再次证明了画家扩展绘画的既定题材范围的真正用意——赋予彩墨语言以诗意般的形式美感。

本着返璞归真之心，近年来袁野的艺术探索，渐趋简约的形式之风，瓶花造型以及周边不同的道具和景物，都明显地在主观的变形和构成之中，更为直接地转化为对于色彩图形、结构、笔法和肌理的感悟，这应当是画家不断提炼自身的艺术语言魅力所形成的结果。这使我们看到他在写意彩墨画所呈现的视觉造型的丰富性。画中的彩墨处理，看似洒落随意，斑斓灵动，其实整体看去却是经过画家精心敏锐的安排。这就是画家袁野在艺术构思以及表现力上的非凡功力。与此同时，袁野运用多种笔墨技法和手段，大胆泼彩，配合有意味的线条勾勒，干湿浓淡之间，充分发挥用笔与泼墨的能量，以及在宣纸上的晕染变化效果，造成了“瓶花”系列概括而变形的效果，显现着画家对于传统水墨和构成处理的多方面修养。随着系列的积累和推进，“瓶花”之象也渐露融合佳境。

袁野写意彩墨画探索的核心在于，对于传统文化因素，进行创造性解读、重构和变体，幻化出属于画家内心独特的自由和单纯的想象之物，光色变化之间，色彩有如旋律一般在空间中展开、延伸和闪耀……由于系列的积累，其造型趋于概括和凝练，形式走向自由和奔放，情感饱含炽烈和真诚。在画家笔下的红花、绿叶和瓶体，以及墨线轮廓等背后，观众能够深深感受到写意的意象和表现色彩。在袁野创作的“瓶花”意象之间，潜藏着细微的色彩变化和生动的笔触：形象之中轮廓线条的构成与对比，形成了丰富有致的节奏变化；对象在阳光和阴影中变化，造成了色彩表现中丰富的冷暖对比和纯度与明度的对比关系。——艺术家沉浸在这样一种具象与非具象的造型语言的微妙转换过程之中，他需要凭借着自己的经验、阅历和判断，进行独特的视觉语言的架构。诗意般的想象空间，其实是画家对于现实世界的精神补偿。同时，也是画家准备为这种形式美的空间架构，提供自由创造的丰富可能性。