



XUE XINGBIAO'S FREEHAND BRUSHWORK OILS
1999-2001

行彪写意

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薛行彪

1999—2001 油画作品

行彪写意
秋
周

**XUE XINGBIAO'S
FREEHAND BRUSHWORK OILS**

为情而造艺

——薛行彪的写意油画·邵大箴

古今中外的绘画艺术有多种多样的形式风格，有写实、写意、表现、荒诞、抽象等等，但就体系来说，无非是写实与写意两大类。西方古典绘画艺术属于写实类型，包括中国传统绘画在内的东方民族的古典绘画，其体系是写意类型的。当然，写实与写意两大体系并不截然对立，一般来说是你中有我、我中有你，只是追求的方面有所侧重而已。颇有意思的是，西方艺术发展到19世纪末，逐渐由写实向写意过渡，发生了巨大的变革；而20世纪的中国美术，却因复杂的社会、历史等因素，要求艺术直接反映时代的变革，一度对本民族传统的写意体系疏远，一时间写实主义蔚然成风。这种情况在50-60年代尤其普遍，不仅在西来的画种——油画中如此，而且也反映在中国画的风格语言上。艺术最忌千篇一律，风格最忌单一化。由此，改革开放以来，人们对美术界长期以来独尊写实、贬抑写意的观念与做法不断表示质疑和展开批评：扎根于现实生活的中国的现代艺术，包括从西方传来的油画，不断从外来艺术中吸收营养以壮大自己是重要的，但更重要的是要发掘和承继本民族艺术的优秀传统，使之在现代环境中发扬光大，才能在世界艺坛上占有独特的位置。近20年来，我国美术界不少有识之士，都在这方面进行了许多有益的探索，取得了令人瞩目的成绩。就油画领域来说，在写实中增加写意的成分，是探索途径之一种；摆脱写实的束缚，在写意领域大胆驰骋自己的才能，是探索途径之另一种。薛行彪君是属于后一类型的艺术家。

行彪受过系统的写实艺术的教育和训练，他也谙熟欧洲古典写实传统的油画。他之所以钟情于写意油画，并决心进行深入探索，是因为他在研究艺术发展历程中得到启发，艺术是人的内心世界和情性的自然流露，艺术家完全可以自由选择自己的语言风格而不应被拘束在一种流行的风格之中；行彪在实践中，发现自己的气质和感情适合于用写意的语言加以表达；他还逐渐认识到中国写意体系美学思想之深奥，认识到在油画语言中运用写意方法有广阔的空间，有充分发挥的可能。1988年，行彪就发表了很有艺术见解的论文《油画写意性探讨》，系统地阐述了他对写意性油画的主张。他从反对“机械反映论”、“突破保守僵化的艺术模式”和“释放画家主体的能动作用”的角度，把人们对写意油画的追求，视为“在这多姿、多彩、多维向的艺术追求中，东、西文化的不断碰撞和融合，扩大了‘美术’这一概念的艺术容量，同时也导致美术批评和美术理论向更高、更丰富的层面发展”的结果。（见《福建师范大学学报》，1988年第4期）行彪说，他早在1978年，为了寻找自己的艺术语言开始阅读画论，特别是石涛、黄宾虹、潘天寿等人的著述，慢慢地从中领悟出一些写意画的道理，用以指导自己的实践。1983年，他赴云南少数民族地区写生，为时两个月，辗转千里，在不断地摸索中，唤醒了他写意的念头。初步的尝试使他获得探索的初步成果，他的体会是，依靠丰富的素材和凭着强烈的记忆，便可摆脱模仿客观真实的束缚，自由地探索形象造型的基本特征。行彪意识到，这些作品是有感而发，是移物传情之作，并非凭空臆想，而是对客观真实的体验、认识和“提炼”，是外师造化中得心源的结晶。如

何捕捉和表现自己在生活中的感受？当时他在自己的日记中写道：“一、寻找形象的基本特征，如景颇汉子的‘刚美’，傣家少女的‘柔美’；二、寻求适于表现生活感受的特殊方法。更要敢于夸张变形，敢于将生活中得到的自然、生动的原始材料揉合进去，对画面作全盘的考虑，尽一切办法把最初感受最深的方面表现出来。”（同上）通过实践行彪体悟到，“揉合”和“表现”的过程，就是充分发挥艺术想象力和创造力的过程。云南写生、创作的成果，使行彪的胆识大增，也使他的创作面貌在以后的几年里发生了变化，尤其在1987年夏天赴闽江航行写生，有新的突破。一些整幅在大面积形、色中求强烈对比、用笔深沉、感觉浑厚内在的作品应运而生。这些作品给人突出的印象是，情与景的辩证关系处理得很得当。写意油画，尤重感情，也多为感性之作。行彪对在生活中最触动自己感情的景物很敏感，并能及时抓住时机用绘画手段抒发这种感情。他外出写生，有意于“静观默察，凝神结想”，做到“缘情造境，谐情发声”。在具体操作过程中，他十分理性地重视表达的语汇和方法，而这些又必须和写意的要求相吻合。具体说来，必须从大处着眼，必须注意“势”，在单纯中求意境的表达和精神的体现。在造型上，根据写意和传神的需要，采用夸张、变形和简约的手法，讲究“随意性”；同时，十分注意笔触和色彩的美感，注意骨法用笔和气韵生动。总之，他在突出整体气势和效果时，也力求使画面丰富和耐人寻味。刘勰在《文心雕龙·情采》中提出“为情而造文”的观点，认为以感情为核心而又重视“造”，重视语言技巧，才能写出内容精炼而又真实的好作品来。我认为用这句话来认识行彪的写意油画，也是合适的。

90年代，行彪有机会到日本、美国较长时间的访问、讲学和创作，观摩了许多西方传统和现代美术作品，这既使他开阔了眼界，增长了知识，也使他对艺术本质和艺术方向有更深刻的思考。虽然，在这过程中他也做过一些其他风格、手法的探索，但思前顾后，总结自己的创作道路，觉得自己稍感满意的作品均为生活中直接感受的写意之作。因此，他走写意油画创作道路和到生活中汲取创作灵感的决心也愈来愈坚定。近几年来，他继续埋头探索，不断有新体会、新作品。读他的新作明显地感到，他的“胆子”更大了，手下的工夫更“狠”了，语言更奇崛了，气势更宏大、个性风格也更鲜明了。当然，作品中体现出来的感情也更强烈了。

这本画集，收入行彪近三年间的部分新作，并随录自80年代初期有心于油画写意性探讨以来几个阶段的主要作品。行彪来信对我说，他“主观上想借这本集子的出版，再次对自己的思路进行一次清理，克服创作中的惯性思维与徘徊不前，得以有更明确的目标并做深入的研究。”还说，这些年来他虽然有意于“写”的追求，“但离自己的初衷还有不少距离”，他打算继续到生活中去，包括不久将再到西北地区去感受大山大水，争取使自己的创作有更新的面貌。

相信这位勤于思考、勇于探索的艺术家，一定会不断为我们奉献出新的杰作。

2002年3月28日于北京，中央美术学院

邵大箴 中国美术家协会理论委员会主任、中央美术学院博士生导师，《世界美术》主编

REATING ART THROUGH SENTIMENT

— On Xue Xingbiao's Freehand Brushwork Oils

By Shao Dazhen

Drawing arts at all times and in all countries have various forms and styles, such as reality, freehand brushwork, expression, fantasy and abstraction. They can be concluded systematically into two categories: reality and freehand brushwork. The Western classic drawing arts belong to the realistic system, while the Eastern classic drawing arts including traditional Chinese painting belong to the freehand brushwork system. Without doubt, the two systems are not diametrically opposed. Generally speaking, they infiltrate to each other only with different emphases on their own pursuits. It is quite interesting that great changes had taken place in the Western art at the end of 19th century when the realistic system had gradually transited into the freehand brushwork system; While in China, the art in the 20th century had once become estranged from its freehand brushwork, instead were the realistic styles. The situation was quite common in 1950s and 1960s reflecting both on Western-imported oil painting and traditional Chinese painting. Art must avoid following the same pattern and the style must avoid stereotyped. Therefore, since the start of reform in 1979 in China, people began to question and criticize the long-standing concept of preferring reality to freehand brushwork in art circles. Furthermore, people have their judgments after pondering over the traditional national art. It is important for China's modern art which is based on realistic life to draw foreign art nutrition including oils to strengthen itself. It is even more important to explore and inherit the excellent tradition of our national art and carry it forward to strengthen its unique position in the world art circles. For nearly 20 years, people of insight in China's art circles have made many favorable explorations and have made remarkable achievements. In the region of oil painting, adding freehand brushwork into reality is one of the explorations; Another one is smashing the shackles of reality, giving full play to one's talent in the freehand brushwork world. Mr Xue Xingbiao belongs to the latter one.

Xue Xingbiao has been educated and trained systematically in realistic art. He also knows well the European classic realistic oils. That he is deeply engaged in the freehand brushwork oils and determines to make further exploration is because he has drawn inspiration from his study of art development process. Art reveals naturally one's internal world and true feelings. Artists can totally choose their language styles and can not be restrained in a prevailing style. In his practice, Xue Xingbiao found that his own quality and feeling are fit to express through freehand brushwork language. He realized gradually that the aesthetic idea of Chinese freehand brushwork system is abstruse and that applying freehand brushwork method into the oil language has a vast space and has the ability of making it into a full play. In his thesis "On the Freehand Brushwork Oils" published in 1988, he systematically expounded his position on the freehand brushwork oils. He thought that people's pursuit of freehand brushwork oils was the result of continuous collision and merging of Eastern and Western cultures. Xue said that as early as 1978, in order to seek his own artistic language, he began to read painting theories, especially works by masters Shi Tao, Huang Binhong and Pan Tianshou. He came to know the real meaning of freehand brushwork painting from their works and tried to apply them into his practice of painting. In 1983, he went out sketching in Yunnan minority regions for two months. On his roundabout trip, he hit upon an idea of freehand brushwork. He was successful in the preliminary trial. He realized that with abundant materials and the strong memory, one could cast off the

yoke of imitating the objective reality and freely explore the basic characteristic of figure modeling. He said that his creations were the real experience of the objectivity and not figment of his imagination. How to capture and express his feeling in life, he wrote in his diary that first, seeking the figure's basic characteristic, for instance, the men's "masculine qualities" of Jingpo nationality and the girls' "grace" of Dai nationality; second, seeking the special methods which were suitable to express the feeling of life. One must dare to exaggerate and to be out of shape in his works; dare to mix natural and vivid raw materials from life into his painting. When considering the whole picture, one should try every means to express his deepest and preliminary sense. Through practice, he realized that the process of "mixing" and "expressing" is the process of bringing one's artistic imaginative power and creative ability into full play. The achievements made in his sketching and creating in Yunnan gave him courage and knowledge and made changes in his later creations. He made a new breakthrough in 1987 when he traveled along Min River sketching. Some works were cropped up which gave people outstanding impression in the dialectical relations between feelings and landscapes. Freehand brushwork oils are mostly sentimental paintings. Xue Xingbiao is sensitive to the scenery which moves him most in his life. He is good at seizing the opportunity to express this kind of feeling by means of painting. When he went out sketching, he would be engaged in observation and pondering. He paid attention to the method of language expression which must be tallied with the requirement of freehand brushwork. In a word, when he stressed the whole power and effectiveness, he strived to make the picture rich and thought-provoking. Ancient Chinese scholar Liu Xie raised the view of "making article through sentiment" in his work. Liu Xie thought that writing the true and excellent article must based on one's emotion and in the same time laid stress on the language technique. I think Liu Xie's view is suitable for us to know better Xue Xingbiao's freehand brushwork oils.

In 1990s, Xue Xingbiao had the chance to go to Japan and USA for a fairly long time to make visits, to give lectures and to create oils. It had widen his field of vision and broaden his knowledge when viewing and emulating the Western tradition and modern works of arts. Summarizing his creating path, he felt his satisfactory works were all come from freehand brushwork painting which drew directly from the life experience. Therefore, he made up his mind to continue his creation of freehand brushwork oils. In recent years, through his exploration, he has created many new works. Reading his new works, you will obviously feel that he is much bolder and more unique in his painting. A strong emotion can be seen from his works.

Included in the collection are Xue Xingbiao's 25 oils newly created in the recent three years, and attached 20 oils representative in his exploration of freehand brushwork since the early 1980s. In his letter to me, he wrote that subjectively the publication of the collection would again rearrange his train of thought, overcome the habitually thinking and hesitation in his creations and determine to make further research in the subject. He also wrote that he was not satisfied with his present results, he was going to plunge into the thick of life, including to Northwestern China again to experience the landscape, trying to make a much newer look in his creations.

I believe with his diligent in thinking and active in exploring, Xue Xingbiao will present us with many new masterpieces.

March 28, 2002

At Central Academy of Fine Arts, Beijing

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Academy of Fine Arts and chief editor of the Magazine "Arts of the World".



秋山 *Autumnal Mountain*

53×65cm 1999





林间 *In the Forest*

50×65cm 1999









岁月 Years

100×100cm 1999

