

CONSCIOUS

LANDSCAPES

HONG LING'S OIL PAINTING (1990 - 2000)

意识山水

洪凌·油画作品(1990 - 2000)

J223
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江苏工业学院图书馆
藏书章

安徽美术出版社
AnHui Art Publishing House

图书在版编目(CIP)数据

意象山水: 洪凌油画作品: 1990~2000 / 洪凌绘.
合肥: 安徽美术出版社, 2000
ISBN 7-5398-0820-9

I. 意... II. 洪... III. 风景画: 油画-作品集-中国-现代 IV. J223

中国版本图书馆CIP数据核字(2000)第23166号

责任编辑 傅 强 Duty Editor Fu Qiang
画册设计 宋协伟 朱 阔 Album Designer Song Xiewei Zhu Kuo
监 制 中央美术学院广告公司 Supervisor Central Academy Of Fine Arts Advertisement Company
鸣 谢 新加坡好望角画廊 Acknowledgement Cape Of Good Hope Art Gallerg Singapore

意象山水 洪凌·油画作品(1990—2000) Conscious Landscapes Hong Ling's Oil Painting (1990—2000)

出版 安徽美术出版社 Published By Anhui Art Publishing House
地址 安徽省合肥市金寨路381号 Address No.381 Jinzhai Road Hefei Anhui Province
电话 0551-2655456 Tel 0551-2655456
邮编 230063 Postcode 230063
印刷 深圳雅昌彩色印刷有限公司 Printed By Shenzhen Yachang Color-Printed Co.Ltd
发行 新华书店经销 Issued By Xinhua Bookstore
版次 2000年5月第一版 2000年5月第一次印刷 First Published And Printed In People's Republic Of China 2000, May
开本 889 × 1194 1/12 Size 889 × 1194 1/12
印张 9 Print Sheets 9
印数 1-2500 The Number Of the Albums Printed 2500
书号 ISBN 7-5398-0820-9/J · 820
定价 80.00 元 Price RMB ¥ 80



走出窄门

朱乃正

凡具性灵而善悟者，从艺之后，必常在其身四周，甚或在普通又似平凡之生活环境中，发现并寻找出一个启点，藉以现其艺术动人魅力之个性禀赋。洪凌君当属此。十数年前，即以北京老胡同为画题，有系列作品面世，初绽才华。只有自幼在京城长大，熟谙各处幽深僻静胡同小巷，方能把这随处可见的一隅古城角落之美，仅用了几乎是黑白灰三种单纯颜色，却表现出蕴含着春夏秋冬四季更迭之多彩韵致。这无疑来源于其极可贵之平民意识与情结，从而亦充分显示其性灵，由此慧根渐得生发。谓其善悟者，是洪凌君并不自囿于此，虽曾出入胡同，熟门熟路，然绝不钻进难通之死胡同，反由狭小胡同之“窄门”走出，寻找更宽广之艺术天地——气象万千之大自然——造化，亦即艺术大道之本体。于是，洪凌君在大江南北选定黄山，并于临山近处开始辛苦筑居，费尽心力，建成一个能畅心驰骋之大工作室。长年伴黄山而坐看云起时，以汲其灵气。黄山之雄奇壮

阔，云雾聚散如潮如涛，将群峰吞吐于晨昏，于大起大伏之无穷变幻中，令其胸襟开张。饱览造化伟力之壮观，蒙养日积久厚，艺思亦随之烂漫升华，遂更深识前贤千百年创造传统艺术宝库之丰。神游其间，自范宽、米芾、荆、关、马、夏、倪瓒、董其昌、石涛、龚贤至近代宾虹、抱石、可染……源远流长而与造化相契，皆成可亲可近之师，取之不尽，用之不竭，无尽藏也。集观洪凌君近十载所作，其源盖出于此。况一旦化为自家境界，即使操持来自西洋之颜料、画布与刀笔，自当悉备神州华夏之象而复得传统笔墨之情韵。是为画坛所瞩目而为赏者所钟。余欣其脱颖不群，赞识其有二：一眼看来，就是中国人所作；二则必是洪凌君所独创。时下，虽西方洋风甚劲甚嚣，然画人能清醒取弃而不盲目惑动者渐夥，洪凌君当在其中，况其年值富壮，或可寄望于新纪元之盛期。

OUT OF THE NARROW GATE

Zhu Naizheng

When intelligent people with the power of understanding choose art as a career, they would constantly search in the plain and common world around them, trying to discover a spot of enlightenment, thus unfold the unique charms of their art. Hong Ling is one of these people. More than ten years ago, he chose the old lanes in Beijing as the subjects of a series of paintings. It was the first time for the world to see his talent. Only those who grew up in this city and know well the deep, quiet lanes can reveal the beauty of the ordinary corners. Through almost only three simple colors of black, white, and gray, we see the colorful charms of the four alternating seasons. Such works undoubtedly came from an artist with the heart and emotions of a common person, and such fine quality reflects the artist's intelligence. Hong Ling has the power to grasp the truth in nature. Though familiar with the lanes, he did not walked into dead-ends and limit himself to the achievements. Instead, he walked out of the gate of narrow lanes, into the majestic nature, which is the essence of art, to find a vast world of art. Hong Ling picked the Yellow Mountains, and close to the mountains he made great efforts to build his studio where his heart can fly in freedom. Over the years, he stayed by the mountains and watched the clouds rise, trying to draw from them the divine spirits. Over the imposing Yellow Mountains, mists and clouds gather and fade like ocean tides. Hong's

heart opened at the surging rises and falls of the infinite changes. Day after day, inspired by the nature's mighty power, his art creations brightened and reached for higher levels. He began to understand more of the great treasures of traditional artworks left by artists over hundreds of years. From the ancient masters Fan Kuan, Mi Fu, Jing, Guan, Ma, Xia, Ni Zan, Dong Qichang, Shi Tao, Gong Xian, to the more recent ones Huang Binhong, Fu Baoshi, Li Keran... all their works so harmonized with the nature, and together provide an inexhaustible source of knowledge. It is the basis of Hong Ling's paintings done in the recent ten years. Even done with paint, canvas, brushes and knives from the West, his paintings reveal the spirit of the nation and the charms of traditional ink paintings. Thus the works have attracted attention from the art circle as well as from people who appreciate the style. There are two reasons why I like the works of this talented artist. One, you can tell at first glance that they are done by a Chinese painter; two, you can tell that they are the unique creations of Hong Ling. Today there are greater influences from Western painting styles. Hong Ling is one of the artists who are conscious of what to learn and never follow the trends blindly. We expect to see Hong Ling, now in his prime of life, reaching a flourishing time of art in the new century.

洪凌的山水境界

水天中

山水画和山水诗是中国对人类文化的独特贡献，也是我们的祖辈流传给我们的最值得珍惜的文化遗产。从《诗经》开始，经魏晋到唐宋历代诗人吟咏山水的诗词；从魏晋隋唐经两宋到元明清诸朝描绘山水的绘画，对于中华民族文化气质、文化心理的形成起了重要的作用。如果中国文化史上没有出现过这些，中国人的文化的气质肯定和现在不同，恐怕不会更好，而是更贫乏单调，更缺少“人性”，这当然是指“人性”发展的高级阶段。

20世纪初期，山水画似有“山穷水尽”之势，但在世纪之末回顾，却可以看到不少杰出的山水画家，与此前不同的是以西方绘画形式、技法，表现中华山水的尝试。这种新的艺术因素丰富了山水画的形式趣味，缩短了传统山水画艺术与现代观众的距离。无论从艺术的一般价值看，还是从特定的山水画艺术价值看，它都是值得肯定的。

新的绘画观念和绘画技法的采用，也使一些非艺术的倾向大行其道。在山水画方面，这种倾向表现为对流行的政治象征的追逐和对诗的、冥想的境界的离弃。一些被誉为当代风景画代表作的油画，由于添加了许多社会政治内容而失去了中国山水画最值得珍惜的东西——诗的、冥想的境界。甚至在常书鸿、吴作人、董希文这些名家的某些作品中，也有类似的问题。

从80年代中期开始，将山水意识形态化的习规被画家突破。而新的

思路是将自然化约为文化象征或哲学隐喻。这虽然不失为一种创新实验，但成为流行风尚之后，风景画艺术趋于概念化，自然景色失去丰厚的感情，变成标记着观念符号的空壳。

受过系统的写实绘画训练的洪凌，一开始并没有集中从事风景画创作，但他在风景画方面取得高的起点，却与他在其他绘画门类中的实验和思索有关。选择风景画，恰是选择了最能体现他综合素养的一个门类。他在80年代所画的人体以及其他题材的作品，表现了他在绘画形式方面的敏感。但只有在风景画创作上，他的文化素养、心理气质、审美趣味，才得到相得益彰的发挥。

洪凌的山水不是一般的自然风景，他不是四处漫游看到有意思的景色就画的画家。他所画的景色似乎是有特定气质、特定格调的。他不像习惯于旅行写生的现代画家，而像卜居于山林的古代画家，在体静心闲的状态中观察体味、静思冥想。如果说前面提到的将自然化约为文化象征、哲学隐喻的风景画类似魏晋玄言诗的话，洪凌的风景画就接近南朝的山水诗。也许是静观山水的视角相似，我看洪凌的风景画时，常想起谢灵运的山水诗。尽管二者心境不同，洪凌的画沉厚苍劲，谢灵运的诗清新洒脱。

谢灵运观物体情的细密精深，在南朝吟咏山水的诗人中十分突出：

朝旦发阳崖，景落憩阴峰……侧径既窈窕，环洲亦玲珑……

石横水分流，林密蹊绝踪……初篁苞绿箨，新蒲含紫绒……

当然，谢灵运讴歌的自然理想化的自然，而不是现实世界充满矛盾、争斗、艰辛的自然。但正是在谢灵运那里，山水在诗歌中获得了独立的审美位置，成为充盈着情、性的文化主体，不再只是尘世的陪衬和对照物，不再只是观念、命运的象征，自然成为心灵的家园。洪凌的画也是如此。

对自然有深入体会的中国传统山水画家，讲究山水之“质”、山水之“势”、山水之“骨”。但较少关注山水与光照、空气共同构成的变相，只有黄宾虹老人对此有精深的研究。他将山水画艺的这种表现力概括为“山川之气”，“欲得山川之气，还得闭目沉思，非领略其精神不可”。中国古典诗歌对此也有极其精到的描写，从魏晋诗人开始，至唐宋诸家更臻于表现千姿百态山水变相之极致。

洪凌的画，与黄宾虹的艺术理想，与古典山水诗的意境，都十分契合。他画出了中国南方深邃、清润的山水氤氲，在湿润的烟云和朦胧的天光下，苍翠蓊郁的岩岫丘壑显得亲切而幽远。统一色调和多变笔致的对比，厚重油彩和轻逸勾描的对比，形成耐人寻味的画面结构。我在凝视洪凌的风景画的时候，常常想起那些外国风景画作品，深感绘画语言、绘画技法与风景画家所生活和描绘的空间是相依相存的。洪凌的绘画语言正是萌生和生长在他沉酣其中的山林泉石之中。而过去我们许多技艺纯熟的油画家，面对中国诗人、画家歌唱了两千年的山川时，却显得缺少办法，甚至

引不起绘画表现的激情。只有到了新疆、黑龙江的森林和原野的时候，才觉得找到了适于发挥其技艺的景色。因为过去油画家所掌握的一整套绘画观念和绘画技巧，原本属于欧洲（包括俄罗斯、前苏联）视觉艺术体系，在这一体系成熟和完备的过程中，本来没有与我们中原、江南山水相“磨合”的过程，也就不具备表现这种自然景色的语言和“程序”。

从艺术观念和对待自然的态度看，洪凌最接近的不是哪个油画大师，而是20世纪最具传统文化修养的水墨画家黄宾虹，他们是声气相应的。洪凌谈他的创作体会，其着眼点和语气，都使人想起宾虹老人。洪凌的画画和谈画，似乎是在为宾虹老人的艺术作现代性的阐释和发挥。当我想到洪凌结庐皖南乡间，“登山临水，坐望苦不足”的意态时，宾虹老人画学不孤的慰藉油然而生。

当代风景画艺术中，从水墨山水和油画风景的融合与对比中，形成个性的形式趣味者，当推洪凌为第一家。



HONG LING'S REALM OF LANDSCAPE

Shui Tianzhong

Paintings and poems on landscapes are China's unique contributions to human culture, also the most valuable cultural heritage left by our ancestors. The poems on landscapes from "The Book of Songs" to those wrote by poets of the Tang and Song Dynasties, and the landscape paintings from the Northern Dynasties down through the Song Dynasty till the Ming and Qing Dynasties, all have significantly influenced the forms of the nation's cultural qualities and psychology. Without these works in history, the quality of today's Chinese culture would be pale with less humanity.

At the beginning of the 20th Century, landscape painting seemed to come to a dead-end in development. However, at the end of the century, we found a rising generation of landscape painters. Different from the previous artists, they are trying to reveal Chinese landscapes through the forms and techniques of Western paintings. This new element in art enriched the style of landscape paintings, and narrowed the gap between the art of traditional landscapes and the modern people. It is an encouraging achievement in the general sense of art as well as in the particular value of landscape painting.

However, new concepts and techniques adopted in paintings have also raised a tendency toward "fake" art. In the field of landscape painting, there is a trend of pursuing popular political implications, and the realm of poems and thoughts is deserted. Some oil paintings regarded as the representative pieces of contemporary landscapes are filled with social and political contents, thus losing the most valuable element of Chinese landscape paintings - the poetic realm of imagination. Similar problems can even be found in some of the works by well-known masters such as Chang Shuhong, Wu Zuoren, and Dong Xiwen.

In the mid 80's, painters began to break through the convention of idealizing the landscape. They tried to look at the nature as cultural symbols and philosophical metaphors. It was a new experiment. But after it became a trend, the art of landscape painting seemed to be formularized. The natural scenes lost the rich emotional feelings inside, turning into empty shells marked with concepts.

Hong Ling, who received systematic training in realistic painting, did not concentrate on landscapes in the beginning. However, his achievement in landscape painting is related to his experiments and thoughts in other categories. Landscape painting is the best choice through which his comprehensive accomplishments in art could be fully revealed. The nudes and works on other subjects he did in the 80's showed his keenness on art forms. But only the creation of landscapes brought out the best in his accomplishments in culture, his mental qualities, and his aesthetic tastes.

Hong Ling's landscapes are not ordinary scenes in nature. He is not a painter who roams about and draws every scene that looked interesting. The scenes in his paintings seem to carry a special kind of quality and style. Instead of a modern artist who is used to travelling around drawing sketches, he is more like an ancient painter living a simple life in the mountains, who observes, experiences, and thinks with a peaceful heart. If the landscape paintings of a symbolized nature mentioned before were the abstruse poems from the Northern Dynasties, then I should say that Hong Ling's landscapes are close to the poems on landscapes from the Southern Dynasties. The scenes Hong Ling painted often remind me of the poems of Xie Lingyun, a famous poet from the Southern Dynasties. Though the two

express different emotions, Hong's rich and vigorous and Xie's easy and refreshing, they share similar views in observing the nature.

Xie Lingyun is famous among the poets of his time for his exquisite and profound observations shown through his poems:

"Set out by the sunny cliffs as the sun rises up,

Rest in the shadowy mountains as the scenery fades away."

"So gentle is the grass along the path,

Still delicate as it rounds the island."

"Water separates in the rocky stream,

Path disappears in the dense woods."

"Green light glows on bamboo shoots,

Purple downs appear on spring weeds."

Of course, Xie praised an idealized nature, not the nature full of contradictions, struggles, and hardships in reality. But it was in Xie's poems that the nature became independent in aesthetic views, a subject in literature with emotions and characters. It no longer served as a contrast of the human society, and no longer the symbols of concepts and destinies. Nature was the home of the soul. It is the same with Hong Ling's paintings.

Traditional Chinese landscape painters stress the natures, appearances, and frames of the mountains and waters, but pay less attention to the variations composed by the landscape, the light, and the air. Only Huang Binhong, a master of Chinese landscape paintings studied them profoundly. He summarized this powerful expression of Chinese paintings as "the characters of mountains and rivers", "to reveals the characters of mountains and river, you have to close your eyes, think deeply, and understand their spirits." Precise depictions on such characters can also be found in classical Chinese poems, beginning with those from the Northern Dynasties, and perfected by the great poets from the Tang and Song Dynasties.

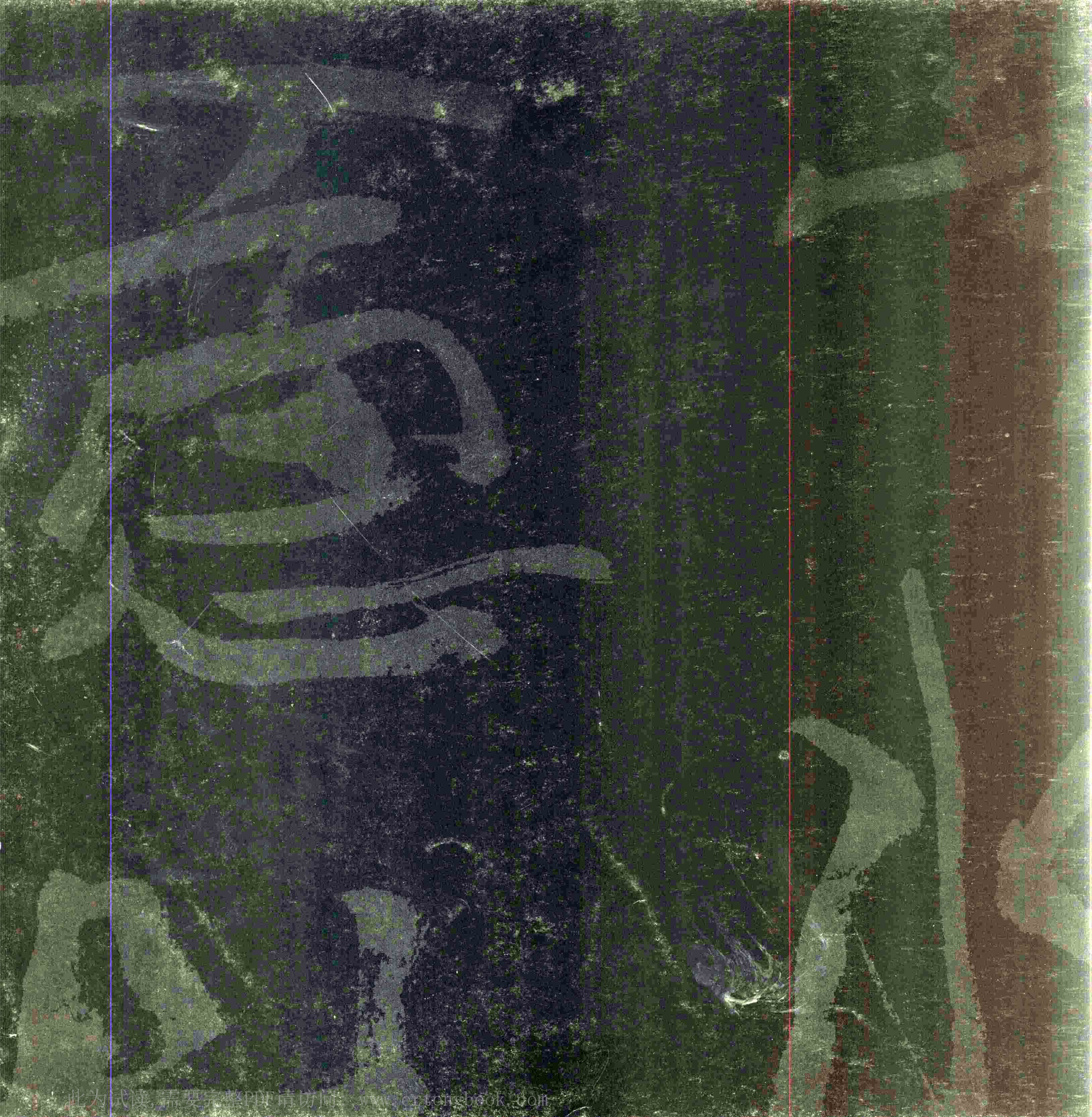
Hong Ling's paintings agree with the artistic ideals of Huang Binhong and the realm in classical poems on landscapes. His works reveal the deep, fresh landscapes cover in mists in

the south of China. Bathed in the moist fog and hazy sunlight, the rises and falls of the green mountains seem so familiar yet so far and serene. The contrast between the integral tone of colors and the various brush strokes, and that between heavy paints and light touches of outlines together build Hong Ling's thought-provoking pictures. These landscape paintings often remind me of the works of foreign artists, making me believe that the expressions and techniques of painting and the place the painter lives in and paints depend on each other for existence.

Hong Ling's painting expressions were formed and developed among the woods and rocks that he is so attached to. When confronted with the mountains and rivers that Chinese poets and painters have admired for two thousand years, many highly skilled oil painters from the past could not find the way, even the passion of expression. Their skills could only apply to the scenes of the forests and open fields in the northern regions such as Xinjiang and Helongjiang. The reason is that the painting concepts and techniques of those artists came from the visual art system of Europe (including Russia). It was impossible for such a system to include in its development the study on scenes of the middle and southern parts of China. Thus the system could not provide expressions for such scenery.

In the concepts of art and the attitude toward nature, Hong Ling is closest to Huang Binhong, 20th Century's master of ink paintings with the greatest accomplishments in traditional culture, instead of a master of oil paintings. When Hong Ling talks about his experiences in art, his views and manner all remind me of Mister Huang. Hong Ling's paintings and views in art seem to be the modern definitions and developments of Huang Binhong's art. As I think about how Hong Ling built his studio in the countryside in southern Anhui, and his deep love of the mountains and waters, I feel encouraged that Mister Huang ideas in art are being carried forward.

In the art of contemporary landscape painting, Hong Ling is the first artist to develop a unique style through the mix and contrast of traditional ink landscapes and oil landscape paintings.







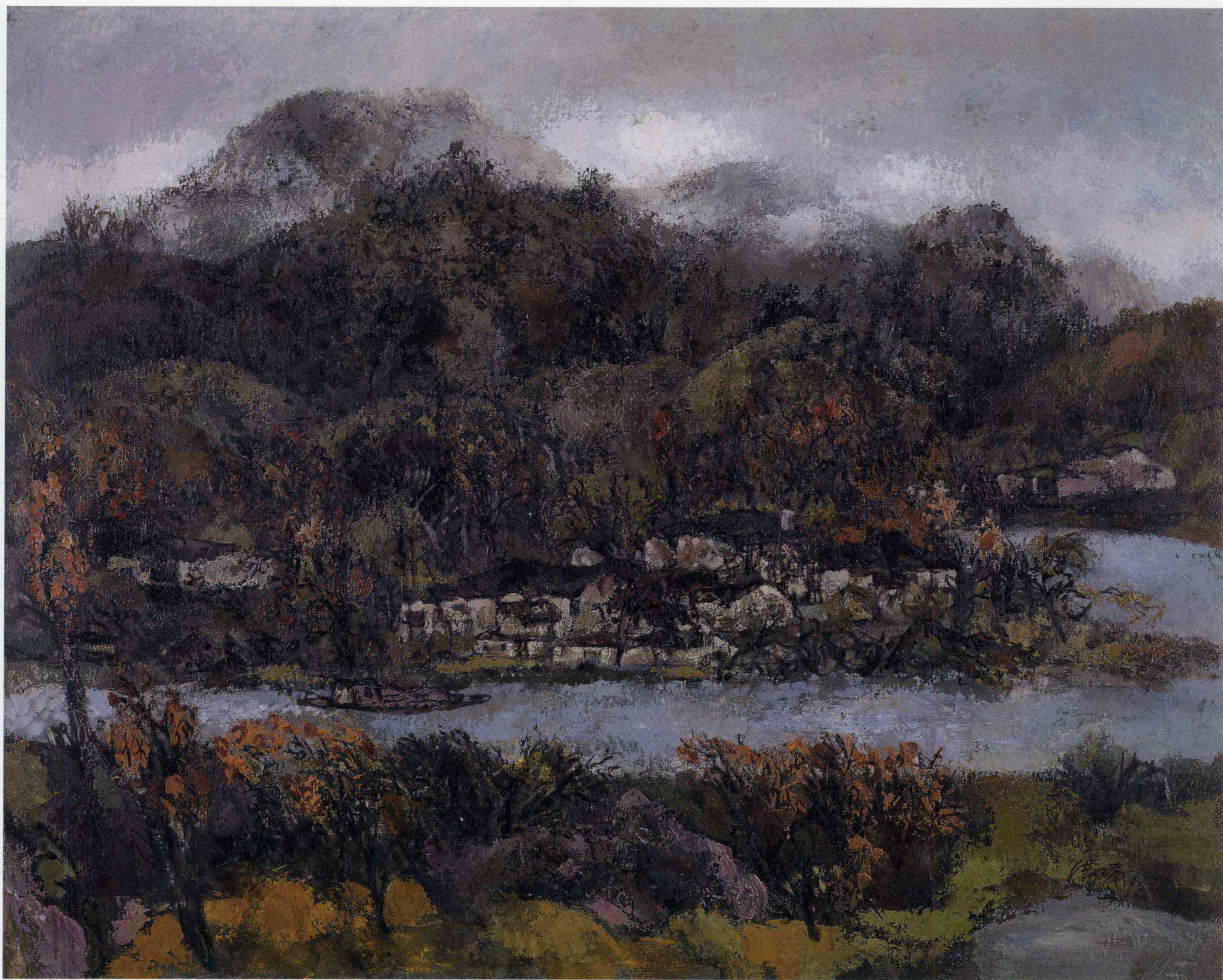
山水 Landscape 130cmx194cm 1990



野山 Wild Mountains 180cmx190cm 1990



初夏之一 Early Summer(No.1) 190cmx180cm 1991



秋江 Autumn River 80cmx100cm 1992

