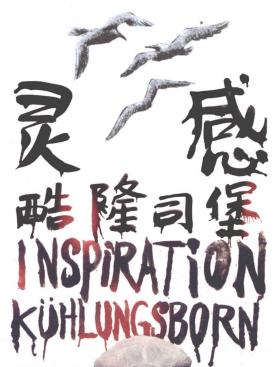
一个中国画家的旅行日记 A Chinese Painter's Travel Journal of Germany



刘春杰 LIU CHUNJIE

华东师范大学出版 EAST CHINA NORMAL UNIVERSITY PRI 刘春杰。华东师范大学出版社

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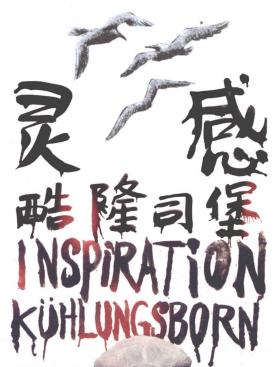
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一个中国画家的旅行日记 A Chinese Painter's Travel Journal of Germany



刘春杰 LIU CHUNJIE

华东师范大学出版 EAST CHINA NORMAL UNIVERSITY PRI 当一个中国画家的才情与德国的风土人情交流碰撞,产生了这些图文并茂的文与画。这里有感受、有感想、有感慨。他不仅画酷隆司堡的风土人情,还从人们司空见惯的小东西上有新的发现。

中国驻德国大使馆公使衔参赞 李新

It was the meeting of the Chinese painter's talent with German customs and people that sparked these pictures and words recording feelings, thoughts and emotions. He not only drew pictures of Kühlungsborn's life and landscape, but had new findings from the common things people usded to ignoring.

Chinese Embassy in Germany, Minister Counsellor Li Xin

我连续用四个小时看完书稿,我很激动。刘看待在德国经历过的各种事物那种纯真的视角,给我留下了深刻的印象。期间,我笑了很多次。文字处处流露出幽默感,对生活及其各方面的哲学见解,图画优美,这是此书的特别之处。 德国 IIT 协会主席阿尔布莱希特,库博杨

In the last four hours, I have read the whole the book and am extremely impressed by your untainted view of all the things you have experienced. I had to laugh many times, The combination of humor with philosophical insights into life and its many facets together with beautiful drawings is something very special.

Albrecht Kurbjuhn, Chairman of IIT, Germany





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刘春杰。华东师范大学出版社

2010年,国际旅游促进协会德国海利根达姆地区分会与中国驻德大使馆合作的"酷隆司堡——启发灵感"艺术交流项目圆满成功,双方都对此次艺术家访问成果极为满意。这次活动中,画家刘春杰给我及活动主办方留下了深刻印象。

此次共有来自波兰、古巴、韩国、日本、中国的九位画家参加交流项目,刘春杰与其他画家不同的是,他用最普通的铅笔、颜料、白纸,画所见所闻,写所见所闻。几句平实的话,偶尔俏皮,发自内心;张张图画,看似简单,但视角独特,充满热情。一个中国画家的才情与德国的风土人情交流碰撞,产生了这些图文并茂的文与画,这里有感受、有感想、有感慨。他不仅画酷隆司堡的风土人情,还从人们司空见惯的小东西上有新的发现。给我印象深刻的是他画了一个酷隆司堡的井盖,并在画旁写了一段简洁的文字:"这种铁铸井盖在酷隆司堡随处可见,上面灌注该城的城标,从未见到被偷过的痕迹。"

正所谓"艺术生活化,生活艺术化",春杰说他喜欢以这种方式,记录生活中的小事情、小角落。不到两个月,春杰画了七十余幅写生,都不大,但很丰富;写了六十篇日记,都不长,但很有趣。往小里说,他是做一本自己的旅行日记,但往大处着眼,他是为中德文化交流留下了有意义的文本。国际旅游促进协会德国海利根达姆地区分会主席阿尔布莱希特·库博杨先生非常赞赏春杰的勤奋,喜欢春杰的画,高兴地将这些画稿录入电脑,打印出来分发给朋友,他多次在给使馆文化处工作人员的信中感叹地说:"刘是我见到的一个最勤于思考的优秀画家。"

前不久,应德方邀请,我到莱比锡参加国际书展活动,意外地看到春杰的获奖图文书《私想者》(中英文版)被国内送来参展。据说 2009 年的法兰克福书展也有他的两本获奖图书参展。他的书能参加两次著名的国际书展,足以说明他的实力。

作为从事二十余年外交工作的外交官, 凭经验判断, 我感到春杰这本旅行日记的意义将日益显露。我有理由期待这一天。同时, 感谢南京市文化局艺术处焦蕴华处长的推荐, 选派优秀的画家到此交流, 让艺术家感受德国文化的同时, 也让德方相关人员看到了中国画家的勤奋、中国画家的才情和中国画家的风采。

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酷隆司堡城市标志 The emblem of Kühlungsborn

用心去旅行 008 Take Your Heart to Tro

Take Your Heart to Travel

飞机上的母女 010 Mother and Daughter on the Plane

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五国九位画家交流展新闻报道及资料 164 News reports on the exchange exhibition of nine artists from five countries

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Afterword: A Flash of Inspiration

In 2010, the art exchange program "Kühlungsborn Inspirieren (Kühlungsborn Inspires)" co-held by Initiative Internationaler Tourismus E.V. Region Heiligendamm (IIT Heiligendamm Branch) and Embassy of People's Republic of China in Germany ended in complete success. Both sides were extremely satisfied with the program. During the visit, artist Liu Chunjie made a deep impression on me and the sponsor.

Nine painters from Poland, Cuba, South Korea, Japan and China took part in the exchange program. Different from the others, Liu Chunjie was drawing and writing what he saw and heard with the commonest pencils, colors and paper all the time. The pictures, though simple—looking, took unique perspective and were full of zeal. It was the meeting of the Chinese painter's talent with German customs and people that sparked these pictures and words recording feelings, thoughts and emotions. He not only drew pictures of Kühlungsborn's life and landscape but had new findings from the common things people tend to ignore. One thing impressed me deeply was that once he drew a sewer lid and wrote a few words alongside the picture, "The iron lid with the city's emblem on it can be seen everywhere in Kühlungsborn but no theft of it has been witnessed."

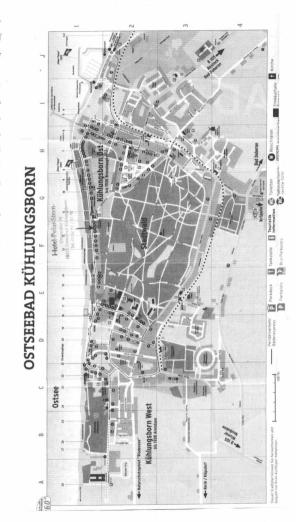
Art is life, and life is art. Liu said that he liked the lifestyle of recording the trifles of life. In less than two months, he produced over 70 sketches, small but rich in content and wrote 60 journals, short but interesting. Narrowly, he was keeping a travel journal for himself. However, in a broad sense, he left significant records about the Sino–German cultural exchange. Albrecht Kurbjuhn, Chairman of IIT Heiligendamm Branch, admired Liu's diligence and liked his sketches. He had them scanned into computer, printed and sent to friends. In several letters to the Cultural Office of the Chinese Embassy he said, "Liu Chunjie is one of the most active thinkers I have ever seen among excellent painters."

Before long, I was invited to attend the Leipzig International Book Fair. By accident I saw Liu Chunjie's award—winning bilingual book Wild Ponderer in the fair. I heard that last year another two award—wining books of his were also exhibited in Frankfurt Book Fair. The participation in two noted world book fairs fully justifies his talent.

As a diplomat engaged in the diplomatic cause for over twenty years, I, judging from my own experience, sense that the significance of Liu Chunjie's travel journal will soon emerge. I have all the reasons to look forward to the coming of the day. Meanwhile, I would like to thank Mr. Jiao, Director of the Art Office of Nanjing Bureau of Cultural Affairs for his recommendation of these outstanding painters. They have experienced German culture and displayed to the Germans the diligence, talent and bearing of Chinese painters.

Li Xin

Minister-Counselor for Culture,
Embassy of the People's Republic of China in Germany





日记本上的速写 The Sketch on the Diary

2010年,春杰的春节是在德国酷隆斯堡的旅行中度过的,他是去参加一个中德文化艺术交流项目,时间两个月。

回南京后,春杰瘦了点黑了点,脸上挂着疲惫。他没有像其他出国的朋友带回好多好多个 G 的数码照片,也没有给大家分发德国风味的巧克力,而是带回一摞画稿和一堆石头。

后来才知道,春杰此次德国之行很"不幸"。他刚到德国,就摔坏了数码相机,这对于出国旅游或考察的人无疑是灾难性的,没了相机,怎样去收集资料作为创作素材呢?也许你会说,摔坏了可以再买啊,这又是春杰的第二个"不幸"了,他的银行卡又出了故障,反复与国内银行交涉无果,还是无法使用。出行必备的两件东西,对于身处德国的春杰来说,都成了累赘。没了相机没了钱,春杰只剩春杰自己了。当然春杰的嘴巴很能说,普通话很标准,还时常有东北人的幽默。但是这样的口才到了德国却丝毫派不上用场,因为春杰除了会读几个类似 yes no good thankyou之类的简单英语单词外,其他的就统统"无从下嘴"了,更别提德语!不能拍照,不能购物,不能和人唠嗑,春杰只好用眼睛去看冰天雪地的风景,用耳朵去听风吹海浪的声音,用鼻子去闻海风吹来的种种气息……然后,坐下来用自己的手一笔一笔描绘风景,用自己的心来慢慢体会这次旅行了。累了,再去波罗的海边拣石头。

这样看来,他这次遭遇到的"不幸"所带来的副产品竟然是一份意外的"幸运"——这是我在编排设计这本书的过程中,每一张画、每一块石头带给我的一种足够深切的感受。

多庆幸春杰的时间没有被用去拍大量的数码照片!即使出自同一双善于发现的眼睛,但在深刻度和感受力上,一张好的摄影照片显然是抵不过一幅亲手绘出的图画的——至少,我是这样认为。瞬间的记录和在过程中加入绘者用心体会过而得的画作,是照片无法等量齐观的。春杰用的画材虽是同一种的,但表现手法和效果却又很丰富:有木刻手法,国画手法,水彩画手法,还有拼贴手法……尤其是一些小品,颇有中国画兼工带写之意,其艺术魅力丝毫不逊色于那些宏篇巨制的"大"作品。春杰与那些会把活生生的对象"写死"的画家不同,他的画是如此地充满了生命力,无论是树木、雪原、海鸟……哪怕一颗小小的石头,在春杰笔下都"活"了起来,他不是"写死"而是真正的"写生"。因为他眼中和笔下的这些景物都是有灵性的。

"一无所有"的春杰"写生"之余就是去海边淘石头。人常说,淘石靠的是运气。可是我认为,淘石同时也是一种创作,也要用心。石头通灵,对于那些有灵性的人,石头应该会更愿意与他们相遇吧?所以那些神奇的数字石、小猪石、花狗石、希腊雕塑石等等等等无比生动的石头们,在波罗的海中不知静躺了多久之后,却为在2010年的春天和一个眼睛不大却颇富灵性的东方人的邂逅,而浮出海面,上了岸!

春杰的"不幸"给了他这些绝美的收获,对于习惯"走马观花式"旅游的人们来说不会没有触动——不要用相机镜头取代了眼睛去观赏美丽的景致,更不要仅用快门就取代了我们的手去描绘醉人的风景。用心去感受,用心去感悟,用心去描绘……期待着,春杰的每一幅画、每一块石头带给读者的,除了是一种视觉上的享受之外,更多的是一种用心体味生活、感受自然的态度。

最后,我也想充满诚意地代春杰向那两个任谁遇到都会觉得倒霉至极的"不幸"道声感谢,谢谢因为它们的发生,才有了我们这本游记。 就让我们用心跟着春杰在纸上重温美丽的酷降司堡之旅吧!

朱赢椿

In 2010, Liu Chunjie spent his Spring Festival on his trip to Kühlungsborn, Germany. He stayed there for two months, taking part in a Sino-Germany art exchange program.

When Chunjie returned to China, I found him a little thinner and tanned. Exhaustion showed up on his face. Unlike others who normally bring home tons of digital photos and send friends German chocolate, Chunjie brought home a pile of sketches and stones.

Later I found that Chunjie's trip to Germany was sort of "unfortunate". First, he broke his camera right after his arrival. For people who travel abroad for sightseeing and studying, this was definitely catastrophic. Without a camera, how could Chunjie collect materials for creation? How could he travel at ease? You may argue that he could buy another camera. However, there came Chunjie's second misfortune. There was something wrong with his bank card. Although he discussed the problem with the bank at home, he still couldn't use the card. For Chunjie in Germany, two necessities for overseas travels became two useless burdens. With no camera and no money, he himself was the only thing he got. Normally, Chunjie is quite talkative. He speaks standard mandarin and as a northeastern Chinese, has a good sense of humor. Nevertheless, his eloquence couldn't work in Germany for he could speak no English except "yes", "no", "good" and "thank you", let alone German. He couldn't take photos, go shopping or chat but view the scenery with his eyes, listen to winds, waves and birds with his ears, smell the breath of sea winds with his nose and then sit down to draw the landscape with his hands and enjoy the trip leisurely with his heart. Once he got tired, he went to the Baltic shore to hunt for stones.

It seems that the misfortunes turned out to be unexpected fortunes. This is how I felt when I was designing this book. I was deeply struck by the sight of each sketch and each stone.

Lucky for Chunjie, he didn't spend much time taking digital photos. Even from the same observant eyes, a good photo is apparently not as deep and expressive as a hand–drawn sketch—at least that is what I believe. A painting that requires the painter's immediate memory and his deep understanding of what he sees is something a photo cannot rival. Though Chunjie used identical painting materials in different works, his expressive techniques were diverse, such as woodcarving, traditional Chinese painting, watercolor and collage. What's worth mentioning especially are his small pieces, showing both the meticulous approach and free sketching of traditional Chinese painting. They are as charming as those huge paintings. Unlike some painters who paint living things dead, Chunjie produces vital paintings. At the point of Chunjie's pencil, trees, snowfields, seabirds or even the tiny stone are vividly alive. He truly draws from life, not from stiff, because everything is alive in his eyes and paintings.

Apart from sketching, Chunjie often went stone hunting, too. It is widely believed that luck is a key factor in the hunt. However, personally I think it is like artistic creation into which you need to put your whole heart. Stones are psychic. They would rather meet with intelligent and soulful people. Thus, the magic stones that have numbers on their surface or take the shapes of piggy, dog or Greek sculpture would rather lie still in the Baltic Sea for thousands of years until Chunjie, a Chinese with little eyes but great intelligence came in the spring of 2010. These stones rise from the sea and appear on shore.

Thanks to the misfortunes, Chunjie gained an unexpected harvest during the trip. Moderns who travel through quick and casual observation should learn from him. We cannot replace eyes with lens when watching the beautiful scenery; we cannot always record the beautiful spots by pressing the shutter instead of drawing by hands. We should use the heart to feel, to think and to paint. Chunjie's paintings and stones are a visual feast to readers but more importantly, they display an attitude of tasting life and feeling nature with heart.

Finally, on behalf of Chunjie I would like to extend my sincere thanks to the two misfortunes that whoever encounters will feel extremely miserable. Because of them, we then have the chance to see this journal. So now, let's take our heart, follow Chunjie and start our journey to the beautiful Kühlungsborn on the paper.

Zhu Yingehun



刘春杰的应急预案 Liu Chunjie's emergency scheme

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朋友怕刘春杰走丢,在车票上写的应急预案 The emergency scheme written on the ticket by some friend in case Liu gets lost 在德国外交部文化司与中国驻德国大使馆牵线促成下,我和另外两位同行参加了国际旅游促进协会德国海利根达姆地区分会(以下简称IIT)举办的"酷隆司堡——启发灵感"艺术交流项目,2月1日,我们乘机飞往柏林,开始了为期两个月的艺术之旅。

在飞机上,有位带着小女孩儿的中年女士坐在我前排,衣着体面,也算漂亮。听她和邻座搭话,知道她嫁了德国人,孩子由生活在 南京的父母带到五岁,这次是接孩子到德国。

一直快乐玩耍的女孩儿很可爱,长得像商场卖的洋娃娃玩具,天真活泼。十几个小时的飞行,机舱里不断响起女士高声训斥孩子的声音,诸如不讲卫生、不讲营养搭配进食、不会用英语说话,等等,等等。似乎这是她家,毫不顾及别人的存在。在德国那么多年,丝毫没改变她的高音,可见固有习性的顽强的生命力。

广播通知飞机快到柏林了,女孩儿突然说想姥姥了,中年女士厉声说,有什么好想的,中国又脏又乱,咱们再也不回来了,在德国上学!这句高音宣言让周边的国人都把目光转向她,露出的表情却是鄙视的。小女孩更是不服气地说:中国比德国大呀,那里有姥姥和哥哥呀。

Thanks to the Federal Foreign Office of Germany and Embassy of People's Republic of China in Germany, two painters and I took part in the art exchange program "Kühlungsborn Inspirieren (Kühlungsborn Inspires)" held by Initiative Internationaler Tourismus E.V. Region Heiligendamm (IIT Heiligendamm Branch). On February 1st we flew to Berlin and started the two-month art jouney.

On the plane, a mid-aged Chinese woman with her little girl sat opposite to me. The mother was well dressed and sort of pretty. I happened to overhear her talk with the neighbor and learned that she married a German. The girl had been living with the grandparents in Nanjing for five years. This time she was taking the girl to Germany.

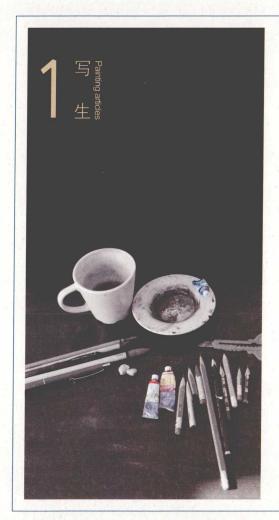
The playing happy girl was cute as a doll, innocent and bubbling. During the over ten hours' flight, the cabin continually resounded the mother's scolding of the girl. The causes were plenty, like poor hygiene, being picky about food, speaking no English, etc. It seemed that she had taken the plane as home and cared little about the others. Though living in Germany for so many years, she retained the high pitch. How influential the habit was!

When the passengers were notified to land in Berlin, the girl suddenly said that she missed Grandma. The mother shouted angrily, "For what? China is messy and untidy. We shall never return. You will go to school in Germany." Hearing the high-pitched statement all the Chinese turned their eyes to her with disdain. Unwilling to submit, the girl said, "China is larger than Germany and I have Grandma and brothers there."



登上汉莎航空的空中客车,在窗口凝视天空,一片云海,如梦如幻。至此,开始了我的德国之旅。等待我的是什么?有何收获?不得而知。但我期盼着灵感在酷隆司堡闪现。

Boarding Lufthansa's Airbus, I overlook the sky from the window and see a sea of clouds, so dreamy and unreal. At that moment, my journey to Germany begins. What awaits me ahead? What will I gain? I know neither, but I hope that I could find inspiration in Kühlungsborn.



临行前带了一小盒油画棒、三支红黄蓝国画色、两支铅笔,和印版画时栽掉的纸边、两本日记本。就准备的用品看,简直是乱套。如何感受欧洲,如何表现德国?我忐忑不安地上路了。

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只要有心,到处灵光闪现。令我意外的是,到达德国首都柏林的第一天,就被这里深深地吸引。到了酷隆司堡,有十几天我都处于亢奋状态,这里太像我的家乡了!我随意拿支铅笔画在日记本上,写几句感想。以后的过程中就自然而然沿用了铅笔写生的方法,晚上在房间涂点简单颜色。

我画的是简单的小情小景,用小学生的方法,铅笔淡彩。配上我思我想,很和谐。 这就是我的日记,我的写生。

I only carried with me a small box of oil painting sticks, three Chinese painting colors of RGB, two pencils, paper edges cut at the printing of wood blocks, and two diaries. With such poor and messy preparation, how was I supposed to depict Europe and Germany? I took up the journey with butterflies in my stomach.

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I always believe that inspiration is all around, only if we wish to find it. To my surprise, I was deeply fascinated by Germany the first day I arrived at Berlin. Then during my stay at Kühlungsborn, I was excited all the time. This place looked so much like my hometown. I grasped a pencil, drew on the diary and wrote several words on it. Naturally I adopted the traditional way of sketching in pencil and colored some briefly in my room. I drew the daily life using the simplest tools — pencils and light colors, elementary school kids' staff. They matched my thoughts.



昨天晚上,中国驻德国大使馆公使衔文化参赞李新先生带人亲自到机场接我们,并安排我们住在使馆接待处。在异国他乡,我们有了家的感觉。早上八点半,房间电话响了,是使馆工作人员叫我们下楼吃早餐。

进入餐厅,一股亲切的感觉扑面而来,墙上挂着中国画,桌椅餐具都与国内无二。我喝了两碗大米稀饭,吃了花卷、菜包、煮鸡蛋, 很饱很香。大家都说,不往窗外看,根本没有出国的感觉。

九点半, 李新公参亲自带车, 从柏林出发, 送我们到德国海滨城市酷隆司堡。

德国今年遇到几十年不遇的大雪,温度在零下十几度。车子走得稍慢了一点,道路两侧,千里冰封,万里雪飘,偶有一株大树独立苍茫,更有起伏丛林在风中摇曳。不时路过被风雪和丛林点缀的村庄,红红绿绿,煞是生动。我儿时就是在这般风景中长大,中国北方虬枝劲草的强劲生命力和不屈不挠的精神,就是这样百炼成钢的。

德国和中国在纬度上相同,让我们有了类似的自然风光和气候。那么,我们是不是可以真正相互学习、交流呢?德国精密的制造业,众星璀璨的经济、哲学体系,引领风骚的各类艺术大师,能否带给我们启示?德国一位朋友说,他们从小受的教育就是极端自信,尤其民族文化的优越感极强。这真值得我们去好好看一看。

三个小时后,我们到达酷城。李公参和此次交流项目德方承办人交接好,并安排好住宿等事宜。一个小时后,公参和为我们开车的梁耀东先生在茫茫风雪中返回柏林。为了方便我们和德方交流,他把使馆苏丹小姐留下客串两天翻译。

当天晚上,项目负责人库博杨先生为我们接风,喝了啤酒和威土忌。如果没有小苏,我们只能低头狂吃,无法畅快交流了。

2月2日于酷隆司堡

Last Night Mr. Li Xin, Minister-Counselor for Culture of Embassy of the People's Republic of China in Germany, picked us up in the airport. He arranged us to stay at the embassy hotel, which made us strangers feel at home. At 8:30 a.m., the phone rang. It was the staff calling us to have breakfast downstairs.

Everything in the restaurant looked so familiar. There were Chinese paintings on the wall. Tables, chairs and dinning utensils were exactly what we used in China. I had two bowls of porridge, steamed rolls, vegetable buns and eggs. Delicious and hunger satisfied. We all said that if we didn't look out of the window, we had no idea of being abroad.

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