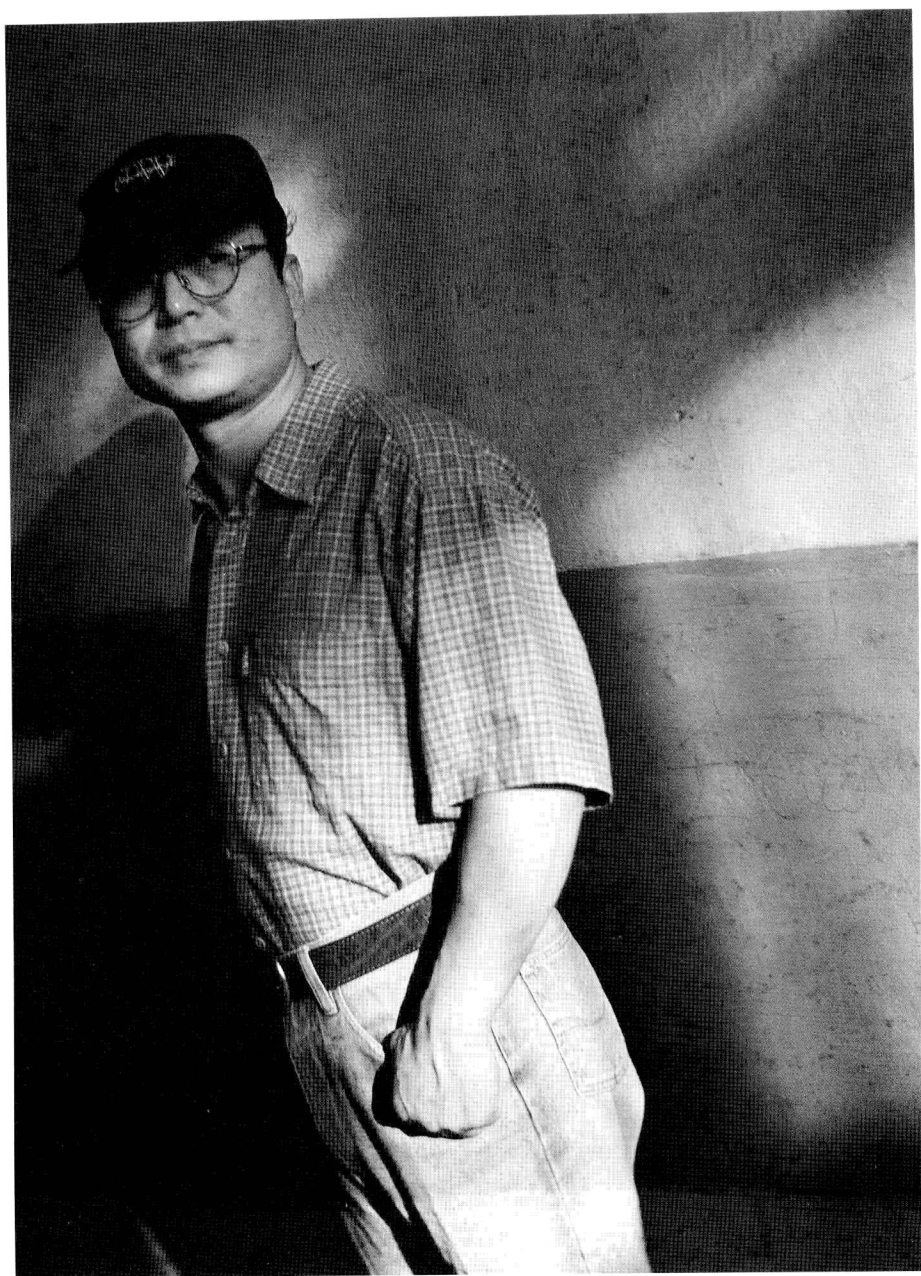




中国当代青年画家

蒋世国

河北教育出版社



从牧歌到出山

——评蒋世国的《野风·出山》系列

易 英

品评蒋世国的画可以追踪他的感觉线索，这个感觉具有两重性，一是艺术上的感觉，一是生活上的感觉。他的画在很大程度上依赖于对这种感觉的自我分析和描述。对一个水墨画家来说，不论是前卫的还是传统的，固守媒材是共同的特征。对于传统的画家来说，他可以陶醉于现成的样式而自得其乐，语言对他是没有意义的；追求现代风格的水墨画家固然承担着探索的风险，但语言的实验往往使语言成为外在于他的对象，成为理性驱使下的感觉形态，甚至可能成为现代主义艺术形成的水墨副本。蒋世国无疑也走上了现代水墨画的道路，但他在极力走一条自己的路。在这条路上，“我”是艺术的中心，无论是题材还是内容，形式还是语言，都围绕着这个中心展开。他的艺术成为记述精神自传的手段，然而也正是在这个记述的过程中，手段也成为其精神的象征，真正具有了现代水墨的品格，这不仅是因为他创造了属于自己的表现形式，还在于他以这种形式重新诠释了精神家园的意义。

在蒋世国的艺术历程中，个人的自传一直是他潜在的主题，童年的生活永远是一种无法排遣的记忆。如果说在他的创作初期这种记忆还只是一种单纯的牧歌式的情调，那么在近期的创作中这种记忆则沉淀为理想化的精神家园，这期间既有深沉的个人体验，也有面对现实的凝思，更为重要的是，个人记忆在不懈的精神追求中逐渐升华为具有社会意义的主题，家园的守望不再是个人的低吟浅唱，而是面对人类共同的生存课题而作的追问。实际上，这种转变的实质是由个体的人向社会的人的转变。从一开始，蒋世国的画就不是客观的记录，而是主观的描述。在他的牧歌时期，这种主观性还不表现在充满奇趣的构图和变形的人物，而在于对记忆的描述，在这个主观性的世界中，想象的自由驰骋构成他形式创造的基础。这不是学院训练中下乡体验生活所能记录的场景，而在嘈杂的都市环境和复杂的人际交往中唤醒的被遗忘的童年记忆，在如歌的画面仍然交织着对记忆的美化和难以觉察的忧虑。但是蒋世国没有停留在这一点，童年的记忆是被现实生活所照亮的，没有现实的困惑就不会有牧歌式的童年记忆，对自由自在的向往恰恰是由于现实生活中有太多的桎梏，太多的禁锢。人总是要走出大山的，总是要由个体的人成为社会的人，而且是都市社会的人。对蒋世国来说，这种转变是一个自然而然的过程，牧歌渐渐远去，现实日益沉重，当他再去搜寻记忆中的家园时，他也不再单纯。一切现实生活中的沉重思考都为记忆中的理想家园抹上了一笔忧伤的色调。

蒋世国把他的近期创作定名为“出山”，这说明他显然意识到了人从家园的出走，具体到他自己，就是从山里到山外的转换，这时不再是记忆中的理想家园，而是出山人在现代社会的境遇。仔细分析《野风·出山》系列中的众多画面，可以看出画家在题材的表现上的自由，是在对经验与感觉的分析基础上的自由发挥，既有模糊的描述，也有感觉的直白，同时还有符号的设定。有山民粗野的形象，也有都市人的万种风情，也有无任何背景与身份暗示的抽象的“人”。每一个画面仿佛都是画家在流动的意识中瞬间截取

的一个片断，如果我们按照某种人为的意愿把这些画面串起来的话，这实际上就是一个出山的过程，是纯真的人被不断异化，是画家个人经历中对真实的“我”不断疏远的过程。与蒋世国的前期创作相比，此时画面也更为复杂，这种复杂不仅反映在视觉上，也反映在图式上。如几乎在每幅画上都出现的各种记号，有些具有象征性的符号，这可能是画家的有意设定，如网所象征的人的生存处境，鱼所象征的自然环境或童年记忆。还有一些记号应该是无意识的产物，如那些介于曲线与山形之间的形式，它们是缓慢的、流动的，好象记忆的思绪无日无止地环绕着我们。这反映了画家在精神上的矛盾与困惑，在画面上则是充满张力的和谐。

蒋世国的艺术是在一个流变的过程之中，这个过程与他的心路历程是同步的，因此，他在每一阶段的艺术都有着相对的完整性。牧歌时期的宁静和出山时期的困顿都象感觉的准确那样，从和谐走向张力，仿佛都是人生经历的必然。从这个角度来说，蒋世国的艺术总是会用自己的方式来述说。因为他把自我置于复杂的社会环境之中，当他越认真准确地分析和把握自我，就越透过自我走近了社会；社会生活的丰富与复杂反过来为他的艺术提供了无限的可能性。不管他是愿意还是不愿意，他已步入了现代水墨的行列，这个过程也提供了范例的意义，当传统的媒材与样式向当代文化敞开的时候，必然会在语言与现实的冲撞中形成新的表现形式。我们相信，蒋世国的自我分析过程还远没有完结，一旦他获得新的经验，艺术也必将呈现新的面貌。

From Pastoral to Out of the Mountains

—A Criticism of Jiang Shi-guo's Painting Series

Wild Wind · Out of the Mountains

Yi Ying

To appreciate Jiang Shi-guo's paintings, you will have to follow the trails of his feelings. His feelings are of dual nature; one is the artistic feelings, the other is the life feelings. For wash painters, either pioneering or traditional, using ink and wash as painting materials is their common characteristics. For such a painter who paints in traditional Chinese painting way, he can be intoxicated and delighted with his already fixed form. To him, language is meaningless. Yet, for a painter who is pursuing modern styles is sure to take the risk of exploring, but the experiment with language usually makes the language an object beyond himself, a state of feeling driven by reasoning, or even a copy of modern art form. Undoubtedly, Jiang Shi-guo is a modern wash painter, but he has been trying to paint in his own way. To him, "self" is the center of art, which is surrounded by a subject, content, form, or language. His art becomes a means of expressing himself. Yet, in the process of expressing, this means becomes a symbol of his spirit and feelings. Thus it is bestowed with the quality of modern ink and wash. Not only has he created his own expression form but he has also re-defined "home for soul" in the from.

In Jiang's art, autobiography is always his latent subject. Childhood is unforgettable. If the childhood memories expressed in his early works are simple and pastoral, these expressed in his latest paintings become an ideal home for his soul. All this comes from his personal deep experience and meditation of the reality. What is more important, in his persistent psychological pursuing, his private memory has risen to the level of being a subject matter of a social type. Keeping watch the home is no longer a sort of personal low chanting but a detailed inquiring about the theme of human co-existence. As a matter of fact, this is a process of changing from a man of the private type to the social type. From the start, Jiang's pictures were not an objective account but a subjective description. In his pastoral period, this subjectivity does not exist in the interesting composition or deformed figures but in the description of his memories. In this subjective world, the freedom of imagination is the base of his creation form. This is not a scene that can be recorded when a college student comes down to the country to experience life. It is a childhood memory that was awakened by human social communication and the noisy city life. In these song-like pictures the beautification of memories are still mingled with some imperceptible misgivings. But Jiang does not leave off here. Childhood memories are lit up by real life. There will be no pastoral childhood memory without embarrassment about the reality. The wish for freedom results from too many shackles in real life. Man is sure to go out of the mountains, to change from a private type to a social type, even to a social type in the city. To Jiang, this changing is very natural, leaving pastoral song gradually far behind and taking the reality as a heavier bur-

den. When he once again searches for the homeland, he is no longer simple. All meditations in real life give a gloomy touch to the ideal homeland in the memory.

Jiang named his recent painting *Out of the Mountains*, which suggests that he had evidently realized that man's, specifically his own, going out of the homeland is the going from inside the mountains to outside the mountains. It is no more the homeland in the memory but a state of condition of modern society in which is a man who has come out of the mountains.

On close examination of the series *Wild Wind · Out of the Mountains* we can see that the painter's freedom in expressing the theme is a free display on the base of analyzing his experiences and feelings. It is a vague description, a direct monologue of his feelings. We can see symbols, images of rough mountain villagers, various city lives and also "human being" without an implied status and background. Each picture seems like an episode of the painter's streaming consciousness. If all these pictures are connected together according to a certain will, they will reveal a process of going out the mountains — man continually being alienated and the real self in the painter's personal experience slowly drifting apart. Compared with his early works, these pictures are more complex both in the aspects of visual effect and picture form. For instance, in almost every picture there are various marks and symbols: some are symbolic, maybe elaborately designed such as nets symbolizing man's living circumstances, fish representing natural circumstances or childhood memories. There are some marks that may be the products of the painter's subconsciousness, such as something like curves or mountain-shapes, which are slowly flowing, like thoughts lingering in our minds. This reflects the painter's spiritual contradictions and puzzlement, which eventually come to a harmony full of tension.

Jiang's art itself is a process of changing, which is synchronous with his psychological change. Therefore, every stage is a complete one. The calmness and puzzlement coming out of the mountains are as accurate as his feelings—going from harmony to tension, as if it is a necessary process of human life. From this angle, we can say that Jiang Shi-guo's art can be expressed in his own way. For he has put himself in a complex society. The more accurately he analyses himself, the closer he is to the society. The varieties and complexities of social life in turn provide his art with unlimited possibilities. Willy-nilly, he has stepped into the procession of modern ink painters. This process also serves as an example. When traditional media and materials and forms are open to modern culture, it is necessary that new expression forms should turn up in the collision of the language against the reality. We believe that Jiang's self-analyzing process is far from ending. Once he has obtained new experience his art will surely take on a new look.

找回纯真的记忆

——谈蒋世国的工笔人物画

易 英

第一次看蒋世国的画是在河北师大美术系的画室里，画室总是那么凌乱，画是裱在画板上的，他把画板一块一块地搬出来给我们看。在暗淡的灯光下，他的画显得有些朦胧，仔细看来却现出一片清新。少年、少女、小村庄、高粱地，犹是梦里情怀。蒋世国在工笔画家的圈子里已是初露头角，但对于把他的画划入工笔画的范围，他总是感到有些困惑。他努力在画上寻找的就是这一片清新的感觉与回忆，他觉得如果他在画种上遵循任何人为的分类，恐怕就只会是一些规范与类型的堆砌。

前几年，蒋世国的画主要受新文人画的影响，可能是那种造型的随意性引起了他的兴趣。他从大学毕业时，正值新文人画流行的时候，就当时的情况而言，新文人画的画风与学院所传授的写实水墨人物还是大相径庭的，蒋世国从新文人画风中获得的启发就是在人物的表现上得以摆脱课堂作业式的写生画法，而进入一个自由创造的境地。但他也没有顺着新文人画的路子往下走，他很快感到新文人画并没有真正领悟文人画的精神，那种表面上的笔墨趣味很快变成了一种新的模式，人的经历和感觉的丰富性，不是哪一种模式可以穷尽的。获得这种认识，说明蒋世国在艺术经验上的一种成熟，因为他第一次悟到了既定的手段与人生经验之间的矛盾，而人生的表现对他来说是最重要的。中国的画家在选择作画这一职业的时候，总是预先把自己划入了某个画种，这个画种对材料技术的要求，加上流行的样式和思潮的影响，画家又总是在一层层束缚起来，在大多数时候，画家以为是在表现自我，实际上不过是在重复一种表现的模式和技术。写意的水墨画是如此，工笔画就更是束缚重重。

在面对感情的真实时，蒋世国力求找回的是一种纯真的感觉，他喜欢那种平朴宁静的环境，情感和思绪可以自由地漂泊和游荡。他喜欢画童年的回忆，不是迎合风情画的趣味，而是他从小就生活在东北农村，只有在那种悠远的回忆中才能真正感受到一种纯真。因此，对他来说，作画的关键在于状态，而不是程式。他在第三届全国工笔画大展上的得奖作品《多彩的飘幻》中就很难看到传统工笔画的一些程式，画面上一片朦胧，象是清晨的湖面上飘起的障眼的水雾，人物和景物都只是用淡淡的墨线勾出，造型极为随意，象是信手画出，墨以淡染为主，多是一遍完成，偶有重墨也只是用枯笔在粗糙的棉布底子上擦出，仍是一片灰色。这幅画的风格在蒋世国的作品中很有代表性，即是一种以我为主，以法为幅的画法。新文人画的一些影响也可以从这种风格看出来，舍弃形的完整和技术的程式，以实现感觉情绪的自由表达。蒋世国认为，如果按照传统工笔画的程式去作画，可能会画出一幅好画，但自己那种微妙的感觉就很难与形式融为一体，那一套起稿、拓稿、分染、罩染的程序，完全是以牺牲个人感觉为代价的。在某种程度上说，近几年工笔画不景气的原因也正在于此。蒋世国把绘画作为一种生活方式来看待，在当代社会，直接记录和反映社会的媒介越来越强大，绘画的这一部分功能也日益削弱，不再是作为形象地记录时代与社会的手段，它主要还是通过自身的语言来表达艺术家的个人感情和审美情趣。蒋世国很看重这一点，从这个意义

上说，他认为自己是一个唯美主义者。他的唯美是一种梦幻般的意境美，是超越现实世界的另一个世界，对于忙碌于尘世的人来说，是一种心灵的慰藉。蒋世国的唯美当然不是一种理论，而是他自己的一种态度，他用这种态度来看待绘画，就要求作画的时候在自由的精神状态之下，甚至只关心过程的自由，让结果在不可预测的期待中实现。可以想见，也正是在这样一种态度下，他不想让自己成为程式的奴隶，作画时是平静的，放松的，思绪自由驰骋，情感缓缓流淌。这个特征在他的画上反映得很明显。蒋世国作画省略了工笔画的很多程序就是为了保持随意轻松的效果。他作画是不起稿的，一般只是在画布上定几个点，或是在速写本上画一个小构图，大致确定一下人物和景物的位置，然后直接用墨线勾出人物。这种画法，使他在人物造型上不可能有准确的比例，也不是预先设计好的变形。他很强调在不可预期的状态下作画，让内心情感的自然流露来补充造型与构图上的不完整性；为此，他排除了一般工笔画的理性化技术过程。为实现这个目的，他在材料上也进行了一些改革。他把普通的白棉布涂上胶矾之后裱在画板上，底子的颜色较为深沉，淡墨勾出的线条更显得浅淡。事实上，他在减弱了造形的真实性的时候，也淡化了传统工笔画很看重的线条的表现力。在他的画上，线条只是确定一个轮廓的位置，几乎没有独立的意义，完全服从于整体的气氛和情调。有时，当周围的颜色染上之后，线条几乎被色彩所掩盖，他也只是在两块颜色的结合处留下一道浅色的线条，而不是采用双勾的画法。人物的轮廓主要是由周边的颜色衬托出来，这种画法使他形成一种特殊的风格，画面上往往没有一块完整的色彩，在两块颜色结合处，无论是人物、景物或背景，总是有意破坏局部的逻辑关系，使主要轮廓凸现出来。例如，在《向日葵》一画中，裸女身上的深浅调子变化不是根据结构来确定明暗关系，而是通过深浅调子的变化来相互衬托结构与结构之间、轮廓和背景之间的关系，灰白关系自成逻辑，不顾忌人物造型和人体结构的逻辑性。这种手法来自他“跟着感觉走”的绘画观念，在偶然性与随机性中捕捉淡泊自然的美。因此，蒋世国对颜料的质量也有独特的要求，往往只有纯度饱和颜料才能使他舍弃工笔画的多层罩染画法，而保证感觉的直接流露。

蒋世国认为他不是一个工笔画家，但与新潮也无缘，他并不关注潮流的变化，并不刻意追求形式的创新；他不喜欢传统的画法，是觉得那套繁琐的程序束缚了他的想象与感觉。在题材的选择上也是如此，那种朦胧的、唯美的境地都是来自他对童年的回忆。他不是有意营造一个童话的世界，而是把现实生活中所失落的东西从童年回忆中拣回来。在感受到生活的沉重里，在纠缠于人事的困惑时，童年生活过的高粱地、荷塘和小村庄便象抚慰精神的符号一样浮现出来。因此当他在寻求绘画时的那种无意识感觉时，这些题材就作为个人感情的象往流露出来。蒋世国的画以农村生活为题材，但没有风情画的情绪，是作为个人经验的回忆，带有隐藏的象征性，那种梦幻般的单纯是对成人世界的一种否定和逃避，也正如他作画时的态度一样，在一种超然的心态中向人的本性回归。就像米罗的早期抽象作品一样，小教堂、田野、橄榄树

和马戏团都是作为符号化的童年生活的记忆从梦中浮现出来，使他的抽象语言有一种梦幻的魅力。蒋世国的画都象是笼罩在轻盈飘渺的气氛中，红色的高粱象一片花蕾，远山平缓而舒展，即使裸体的少女，他也有意淡化了性别的特征，使人感受到一种纯粹的甜美与亲切。在他的很多画中都出现了风筝，这不是出自情节的需要，而是作为感情的符号而重复出现的。

一个画家在一个时期内的技法与题材，都是受他在这时期的特定环境和心态决定的，心态变了，画面上的东西也可能跟着变，在变的过程中也要吸收新的东西，表达不同的情绪。蒋世国从新文人画到当前风格就是一种变化，在当前风格中也有变化的迹象。《风筝系列之一》就表现出与其他作品的不同之处，人物的动态虽然没变，但蓝色与红色的对比处于一种强烈的视觉效果中，天空的云和地面的投影显然吸收了一些现代抽象的几何结构的处理手法，这反映出目前水墨画的一些动向与他对形式的关注有一致之处。很难预计蒋世国在下一阶段的变化，但有一点可以相信，他总是在寻找那种直接反映他的生活方式和人生经验的绘画语言。

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Find Back the Pure and Innocent Memory

An approach to Jiang Shi-guo's fine brushwork figure paintings

Yi Ying

I first saw Jiang Shi-guo's pictures in the studio of the Department of Fine Arts of Hebei Teachers' University. His studio was always in a mess. His pictures were mounted on the drawing boards. He removed the boards to show us the pictures. His pictures seem hazy at first glance, but very clear and fresh on close examination. Young boys, girls and small villages and the sorghum fields all seem like in the dreamland. He has made first appearance in the group of artists of fine brushwork. He felt puzzled when his pictures were classified into the type of fine brushwork. What he has been trying to seek is the fresh feelings and recalls. He thinks if he acted upon any artificial classification in drawing, his pictures would be only a stack of regulations and types.

Years ago, Jiang was influenced by the new men of letters, but perhaps it was their voluntary modelling that aroused his interest. Upon his college graduation, the pictures of the new men of letters were popular. As it was, the painting styles of the new men of letters widely diverged from that of ink and wash figure paintings. The enlightenment he obtained from the styles of the new men of letters was that he avoided painting from life, as was often done in class, and entered a state of free creation. He did not follow the new men of letters. For he soon realized that, in their pictures, the new men of letters did not really understand the spirit expressed in the pictures by men of letters. Superficial interest of ink and wash would become a new model in no time. But human experiences and feelings are so rich and unlimited that no patterns can describe them all to the end. This shows Jiang is mature in art, for he first understood that set methods are in contradiction with life experience. To him, expressing life is the most important. When they choose drawing as their career, some Chinese painters are inclined to classify themselves in advance into a certain drawing type. Its special demand for materials and techniques, plus the influence of fashionable styles and ideological trends, usually fetters the painters themselves. On most occasions, they think they are expressing themselves but in fact they are just repeating an expression model and technique. Such is to freehand wash painting. It is even so to fine brushwork painting.

Faced with the truth of feelings, Jiang tries to find a pure and innocent feeling. He likes the peaceful and quiet situations in which feelings and thoughts can wander and soar freely. He likes to draw pictures of his childhood recalls. Instead of catering to the taste of amorous pictures, he draws only to be able to feel the pureness and innocence in the remote recall of his childhood life in a village of the northeast of China. So, as for him, the key point of drawing lies in its state rather than its pattern. In his picture *Colorful Dream*

which won a prize at the 3rd National Fine Brushwork Painting Show, we can hardly see any patterns of fine brushwork. The picture is hazy, as if morning vapor is rising from the lake. The figure and the scene are sketched in light ink, which is very voluntary. Most places were finished at one time but some were brushed out with a dry brush on the rough cotton canvas, which is left in grey. This picture can be representative in terms of his style, that is, with the "self" as chief and painting methods as supplementary. In this style some influence of the new men of letters can be seen: abandon the completeness of shape and technical patterns to achieve a free expression of feelings. Jiang Shi-guo believes that, he can draw a good picture if he does it according to the patterns of traditional fine brushwork painting, but his delicate feelings can't be melted into the model because the whole process of fine brushwork painting, including drafting, developing, coatpainting, etc. is achieved at the cost of feelings. To some extent, that is why fine brushwork painting has been on the decline these years. He regards drawing as a way of life. In our modern society, the more powerfully the media directly record or reflect society, the weaker the functioning of drawing will be. Drawing is no longer a means to record times and society but to express the artist's personal feelings and taste of beauty chiefly in its own language. Jiang thinks much of it. From this point of view he thinks he is an aesthete. His conception of beauty is a sort of circumstance of dream-like beauty, a world beyond our real world, which is a comfort to a busy man on the earth. His aestheticism is certainly not a theory but an attitude of his with which he looks at drawing. He asks that one should draw in a free spiritual state, even only concerned over the freedom of the process and letting the result come from an unpredictable expectation. It can be imagined that with this attitude he does not want to become a slave of patterns. When he draws he is calm, relaxed, with thoughts soaring freely and feelings slowly coming out, as is evidently shown in his pictures. Jiang omitted many of the steps of fine brushwork painting so as to maintain a voluntary and easy effect. He doesn't draft. He usually just draws a few points on the canvas or a small draft in a sketch book, setting a general position of the figure or the scene. Then he outlines the figure(s) in ink. This makes it impossible to have an accurate proportion of the shape of the figure(s) and the deform is not to be designed in advance. He attaches great importance to painting in an unpredictable state, with the natural flow of internal feelings to complete the incompleteness of modelling and composition, so he abandons the reasonized technological process of ordinary fine brushwork painting. To achieve this, he has made some reforms about the materials. He used common cotton cloth and covered it with glue and vitriol, then mounted it onto the drawing board. The

background was dark color. This makes the lines in light ink even lighter. As a matter of fact, while weakening the factuality of modelling, he also weakened the power of expression of lines to which traditional fine brushwork painting attaches great importance. In his pictures lines are only used to set the position of the outline. Dependently, they are subordinated to the whole atmosphere and emotion. Sometimes, when the surrounding color is painted and the lines are nearly covered, he only leaves a light line between the joint of the two colors, without adopting the method of double outlining. The outline of the figures appeared with the help of the surrounding colors. This painting method makes his own special style of painting. In his pictures, almost no spot is the integrity of color. On the joint of the two colors, either the figure or scenery or background makes a deliberate destruction to the logical relation between the parts so that the major outline stands out. For instance, in the picture *Sunflower*, rather than set the relations of dark and light according to the structures, the shade of the color in the naked woman varies according to the deep or light shade to show the relations between the structures and between the outline and the background. The relation of dark and light is self-logical, neglecting the logic of figure modelling and body structuring. This style results from his idea of "follow the feeling", catching the weak natural beauty from fortuity and random. So he has a special demand for the quality of the paints. Only when he gets absolute pure colors will he give up the multi-layer-coating methods of fine brushwork painting so as to express his direct feelings.

Jiang does not think of himself as a fine brushwork painter. He does not care about the new fashion; neither does he deliberately pursue the creation of the new. He does not like traditional painting style, for he thinks the overelaborate patterns will fetter his imagination and feelings. So it is in choosing subject matters. The circumstances of vague and aestheticist beauty he has painted derive from his recalls of the childhood life. He did not deliberately create a fairy world, but picked up from his recalls the things lost in the real life. The sorghum fields, the pools and small villages all turn up as symbols to soothe and comfort his mind when he feels the burden of life and is involved in the worldliness. So when he is searching for and drawing in the subconsciousness, this subject matter comes out as a wish for personal feelings. Jiang's pictures are based on his life in the countryside but do not contain the emotions of amorous pictures. It is a personal recall of experience with hidden symbolism. The dream-like innocence is a negation of and an escape from the adult world. Like the attitude in which he is drawing, it is a return in a detached state of the mind to the human nature. Just as was found in Miró's early abstract art works, small churches, fields, olive

trees and circus, all stand out of the dreams as the recalls of the symbolized childhood life, which endows his abstract language with illusory charm. Jiang's pictures are in a light, illusory atmosphere, red sorghum being like buds, mountains stretching far away. He even weakened the sex distinction when he painted naked young girls, which people feel lovely and friendly. There are kites in many of his pictures. They are used not out of the need of plot but to show his feelings repeatedly as symbols.

The special environment and state of the mind in a period determine the technique and theme of an artist. The content of the picture will change with the state of the mind. During the process of the change, the new things are absorbed to express different feelings. It is a change that Jiang has turned from the style of the new men of letters to his current style, the sign of which can be seen in his current styles. *One of the Series of Kite* differs from his other pictures. Though the dynamic state of the figures is not changed, the contrast between the blue and the red lies in a striking visionary effect. Obviously, he has absorbed some method of modern abstract geometric structure painting in painting the clouds in the sky and the projection on the ground, which suggests that there is an agreement of the tendency of the ink painting development with his concern over the forms. It is hard to predict his change in the future. But we are sure that, he will always look for the painting language that directly reflects his life styles and life experience.

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目 录

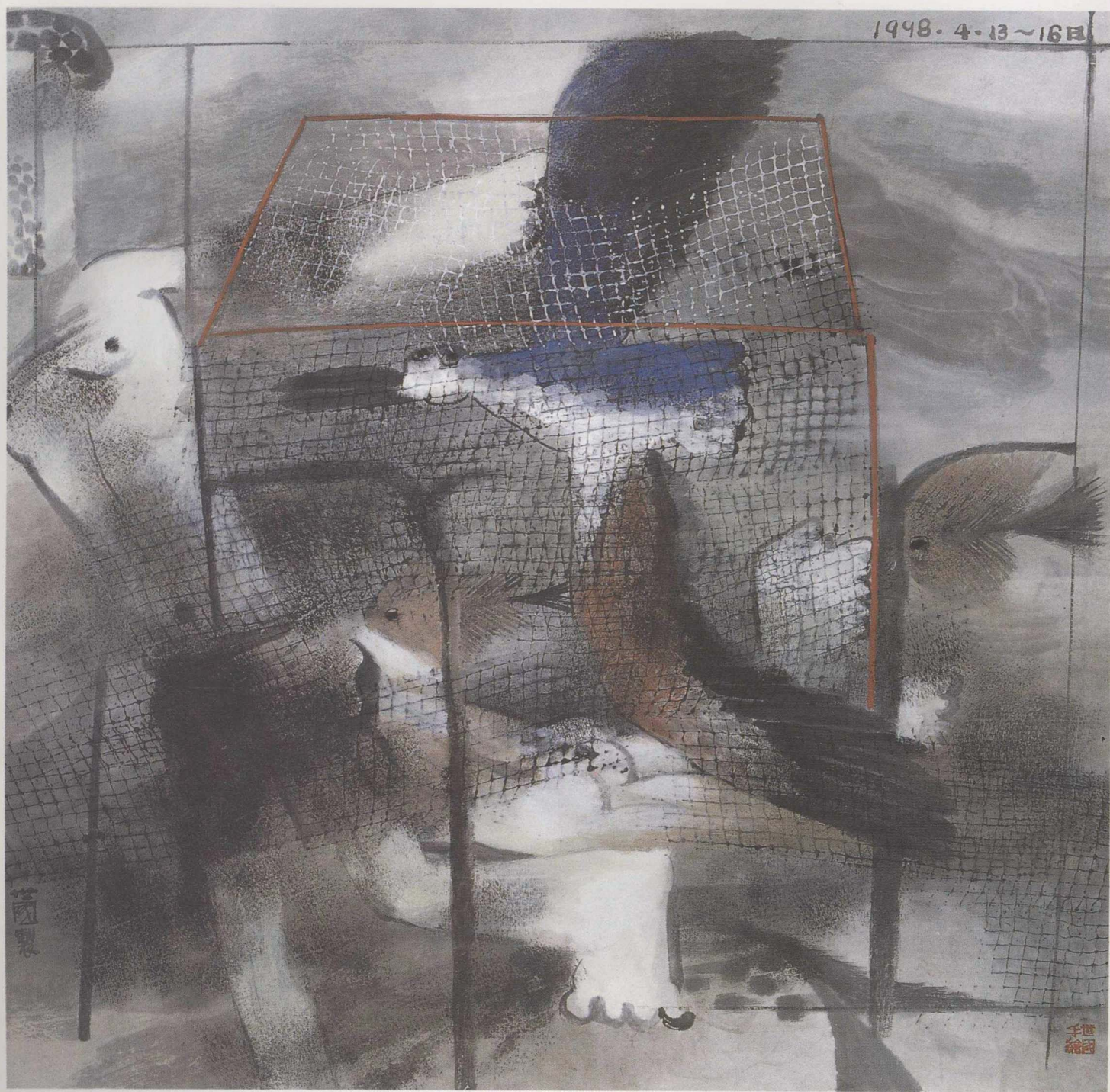
32、野风·之三	63
33、野风·之四	65
34、野风·之五	67
35、山内·之二	69
36、野风·之六	71
37、野风·之七	73
38、野风·之八	75
39、野风·之九	77
40、野风·之十	79
41、野风·之十一	81
42、山内·之一	83
43、飘逝·之一	85
44、飘逝·之二	87
45、飘幻·之一	89
46、飘幻·之二	91
47、飘逝·之三	93
48、红鸟·之一	95
49、红鸟·之二	97
50、出山之十一	99

1、出山·之一	1
2、出山·之二	3
3、出山·之二(局部)	5
4、走过山野	7
5、出山·之六	9
6、出山·之六(局部)	11
7、走在山中	13
8、走在山中(局部)	15
9、山外·之一	17
10、山外·之一(局部)	19
11、山中·之一	21
12、出山入海·之一	23
13、出山入海·之二	25
14、出山入海·之二(局部)	27
15、山中·之二	29
16、山中·之二(局部)	31
17、出山·之三	33
18、山里·之一	35
19、出山·之五	37
20、出山·之四	39
21、出山·之四(局部)	41
22、出山·之七	43
23、出山·之八	45
24、山中·之三	47
25、出山·之九	49
26、出山·之十	51
27、出山·之十(局部)	53
28、山外·之二	55
29、山里·之二	57
30、野风·之一	59
31、野风·之二	61

Contents

- 31. Wild Wind · Second
- 32. Wild Wind · Third
- 33. Wild Wind · Fourth
- 34. Wild Wind · Fifth
- 35. In the Mountains · Second
- 36. Wild Wind · Sixth
- 37. Wild Wind · Seventh
- 38. Wild Wind · Eighth
- 39. Wild Wind · Ninth
- 40. Wild Wind · Tenth
- 41. Wild Wind · Eleventh
- 42. In the Mountains · First
- 43. Floating Away · First
- 44. Floating Away · Second
- 45. Illusion · First
- 46. Illusion · Second
- 47. Floating Away · Third
- 48. Red Bird · First
- 49. Red Bird · Second
- 50. Out of the Mountains · Eleventh

- 1. Out of the Mountains · First
- 2. Out of the Mountains · Second
- 3. Out of the Mountains · Second(Part)
- 4. Across the Wild Mountains
- 5. Out of the Mountains · Third
- 6. Out of the Mountains · Third(Part)
- 7. Walking in the Mountains
- 8. Walking in the Mountains(Part)
- 9. Outside the Mountains · First
- 10. Outside the Mountains · First(Part)
- 11. Among the Mountains · First
- 12. Coming out of the Mountains and into the Sea · First
- 13. Coming out of the Mountains and into the Sea · Second
- 14. Coming out of the Mountains and into the Sea · Second
(Part)
- 15. Among the Mountains · Second
- 16. Among the Mountains · Second(Part)
- 17. Out of the Mountains · Sixth
- 18. Inside the Mountains · First
- 19. Out of the Mountains · Fifth
- 20. Out of the Mountains · Fourth
- 21. Out of the Mountains · Fourth(Part)
- 22. Out of the Mountains · Seventh
- 23. Out of the Mountains · Eighth
- 24. Among the Mountains · Third
- 25. Out of the Mountains · Ninth
- 26. Out of the Mountains · Tenth
- 27. Out of the Mountains · Tenth(Part)
- 28. Outside the Mountains · Second
- 29. Inside the Mountains · Second
- 30. Wild Wind · First



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