



东方艺术观察

深度追踪当代最具潜力艺术家

卢雨

中南大学出版社

■■■ 東方藝術觀察

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图书在版编目 (CIP) 数据

东方艺术观察:全3册/卢雨主编.-长沙:中南大学出版社, 2012.03
ISBN 978-7-5487-0472-0

I. ①东… II. ①卢… III. ①艺术-研究-东方国家-画册 IV. ①J13-64

中国版本图书馆CIP数据核字 (2012) 第023457号

东方艺术观察

深度追踪当代最具潜力艺术家系列作品集

主 编: 卢 雨

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- 责任编辑 谭晓萍
 责任印制 文桂武
 书籍设计 肖付平
 外文翻译 戴 越
 出版发行 中南大学出版社
社址:长沙市麓山南路 邮编:410083
电话:073188876770 传真:073188710482
 经 销 全国新华书店
 印 装 深圳华新彩印制版有限公司
-

- 开 本 635×965 1/8
 全套印张 18 (本册印张:10.5)
 全套字数 440千字
 版 次 2012年03月第1版 2012年03月第1次印刷
 书 号 ISBN 978-7-5487-0472-0
 全套定价 246元 (本册定价:150.00元)

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前 言

20 世纪后期，艺术进入后现代时期。当代艺术以兼容的美学观念，走向大众、走向生活，出现了前所未有的多元化、多样式的面貌，艺术研究与创作有了更广的视觉与更大的空间。正如中央美术学院教授葛鹏仁先生所言：当代艺术横向包容，本土的、国外的、高雅的、俗气的、新潮的、民间的都可以随意撷取。纵向拼接可以重复古今中外任何一种风格，可以模仿任何一种形式，可以借用任何一种表现手法，表现艺术家自己的生活体验和思想情感。艺术家有宽广自由的选择权力，来实现自己的艺术理想。

中国要了解世界，世界也要了解中国。由中国中南大学建筑与艺术学院、日本东洋艺术研究院所属当代东方艺术研究所卢雨主编的《东方艺术观察》系列艺术家作品集，就是要本着立足东方，放眼世界，站在当代美术史的高度去关注当代东方艺术的交流和变化，发现与追踪最具创造性和当代性的艺术家与艺术作品，是具有当代文化意义的学术研究项目。它的出版发行，不仅对中国当代艺术的研究与传播有重要意义，而且能使中国当代艺术家和他们的作品直接面对世界，主动参与国际文化的交流与对话。

相信《东方艺术观察》系列艺术家作品集，能赢得艺术界和社会大众的欢迎。

卢 雨

中南大学当代东方艺术研究所

Preface

In the late twentieth century, art entered an era of post-modern. When contemporary art tends towards the public and peoples' lives with compatible esthetics notion, art itself is facing unprecedented multi-category feature and diversification which bring roomier version and more capacious space to art research and produce. As Mr. Ge Pengren, professor of The China Academy of Art has mentioned, contemporary art is horizontally comprehensive. Indigenous, foreign, elegant, meretricious, new and even folk, contemporary art can pick any combination of these elements. Also, it repeat any style vertically at all times and in all countries, imitating any form, utilizing any way of performance, to present the experience and emotion of the artists. It is the artist who has the freedom to choose the way to pursue his/her art ideal.

China wants to comprehend the world, and so does the world. *The Oriental Art Observation* florilegium, the chief editor of which is LuYu, published by Architecture and Arts school, Central South University of Technology and Contemporary Eastern Graduate School attached to Japanese Toyo Art Academe, is the production based upon East Asian art, for worldwide appreciation. The florilegium will stand on the altitude of contemporary art history, focusing on the changes and communication of modern East Asian art, tracking and digging the most innovative and up-to-date artists and works. All these purposes endow this academic research project contemporary cultural meaning. Not only do its publication and issue, contribute a lot to the research and dissemination of Chinese contemporary art, but also push the Chinese contemporary artists to the world stage, letting them be engaged in the international cultural conversation and communication on their own initiative.

I believe that *the Oriental Art Observation* florilegium will gather the welcome from all.

Lu Yu

Contemporary Oriental Art Institute of Central South University

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视觉图像的理性沉淀

——卢雨的版画艺术

柳江修

任何一个艺术家，在艺术创作中，其造型的表现语言都有一个发展、成长和成熟的过程。不同时期的探索和表现，在艺术的表现中会呈现出不同的风格走向。中南大学卢雨就是一个颇有艺术个性和创新精神的画家，在他的美术作品创作的视觉图像中，就特别强调版画艺术的表述语言，视觉图像总能在“具象”与“抽象”的语言转换过程中充分而自由地展示作者的心境和艺术理想。

卢雨艺术观念的当代性和作品中形象的具象表现，是他创作中的一个特点，这应与他的艺术经历有关，他严守当代学院派画风，讲究技法，功夫老到。其作品的内容和社会意义都是精心安排且具有象征意味，他关注文化观念的表达，以当代艺术的语言述说着自己的理想，与现代人的文化心理和审美取向互相吻合。他的作品不管是大幅油画，还是刻制精到的版画，总是追求大气，追求内在的张扬度。如果说画如其人，“卢雨的画和人都属于儒雅的那一类知识型种族”。（颜新元《庄弯子评画》）

卢雨对版画艺术的追求是严谨而执著的，这种执著的精神可以从他的版画中体会到，那就是一种理性精神。具体表现为他版画中的静止与运动、整体与分离、空间与平面的辩证探索。稍作梳理，我们可以把他的版画构成从内容与形式上大致归纳为四种基本类型：

1. 对历史的追忆，体现了作者对以往的眷恋和对传统文明的向往。作者的表达方式可以分为两类。一是通过对历史人物和事件的描绘，使人们透过这些过去的物象，引发对以往的怀念和反思。如《中国 1945·双雄会》、《中国 1966·领袖》、《中国 1976·雪》等系列中的历史人物的造型，可以看出作者对历史文化的追忆是采取一种重建的方式，引伸出的是对历史事件的怀疑与反思，从而改变人们的观念和思维取向，获得一种文化上的支持和情感上的认同，有着深刻的文化内涵。当对历史的追忆被注入了前卫的形式之后，艺术语言便有了新的语境和整合，这些都体现了卢雨

的精神取向和对历史的依恋心态。二是通过对历史文物和古老物品的描绘，体味中国几千年的文化魅力，透过那些熟悉而陌生的形象，唤起内心世界对文明历史的向往。如《素纱禅衣》（2008）、《丝锦袍衣》（2009）等作品所流露出的简朴韵味和传统意象，即表现出作者独特的审美意境和怀旧情调。怀旧的审美情调是社会发展的必然结果，可以把人带入一个轮回的心理轨迹之中，一般来讲，现实中越是追求进步、追求现代，心理上则越发怀念过去，艺术的现象越是遥远的，对现代人来说，就越具有吸引力。随着历史的延伸，尚存的历史信息在不断的消退、残缺，通过对卢雨这类版画作品的赏析，也可以重新反思一下历史，获得新的精神体验。

2. 对当下宏大主题的最新叙事。卢雨在面对现实、关注人的生存状态时，对当代社会总有一种超常的带有一定文化底蕴的认识和表现。他总是将生活中的信息，根据自己的感受和表达的需要放大和重新组合，以具象的艺术语言传递给鉴赏者，不仅达到交流和沟通的目的，且能引起观者的再思考。这一类作品如《石柱》、《秀珠》、《守望》等。如果我们把世界近现代以来的视觉艺术，看成是对世界历史进行不断认识和建构的形象史，那么卢雨的这类对当下世界宏大事件的认识和描绘的版画作品，总能捕捉到那些震惊世界的各国历史、现实和文化问题的形象，来强调叙事的深度和个人视角。如《火山》、《透蚀·美元》、《透蚀·欧债》、《面孔·曼谷水灾》、《面孔·日本灾变》等。

我们今天处于一个影像环境中间，世界各地发生的各种事件，以影像的形式包围着我们、影响着艺术界，卢雨的版画创作也无可避免地受到这个时代特征的影响，包括静态的影像摄影，也包括动态影像电视、电影、电脑视频的影响。这些影响大大拓展了卢雨的版画创作思维，也深深体现在这类版画作品创作之中。

现代社会的迅速发展和科学技术的不断膨胀，给人带来了心理上的恐惧和不安，长时期的都市化生活，使人们的身心早已远



秋林之一 黑白木刻
 Forest in autumn NO.1 Black-white woodcut
 48cm×46cm 2007

离了自然化的生存环境，都市的工业环境也已改变了人们自然、和谐的文化心态。人们心理上失去了往日那种对自然的温馨感和自然对人类的呵护，不平衡的内心反差急剧增大。因此，人们更加渴望以一种相反的心态来调整心理上的不安情绪，捕捉当下的信息，塑造时代的精神肖像，这无疑是卢雨版画艺术创作中的理

性选择。

3. 对人体艺术的激情捕捉，如《早春·朦》、《迷香·夏》、《残冬·蚀》等系列作品。除了通过某种情趣化的渲染，更是通过一种非常有味道的版画语言来实现的，那就是几乎存在于卢雨所有版画作品中的“抽象”点状刻痕与写实对象的巧妙结合。在创作过程中，

点状刻痕布满画面，在“具象”的主体物周围闪烁、跳跃，带来了形体的虚实起伏节奏。这样一来，“抽象”的点状刻痕规范了画中的物象，把物象框定在静态之中，又激活物象，使物象与刻痕在呼应过程中透出生命的张力，通过这些艺术语言元素准确地把形象塑造出来，从而大大增加了“抽象”的审美。卢雨对人体艺术的表现是不同凡俗的，如此评价应该不会过分，这不仅因为他赋予人体的魅力，已经一扫人体绘画中常见的媚俗成份，给人以纯净、清朗的视觉美感，这是一种浮光掠影后的坚定，一种杂乱喧嚣中的宁静，在人心浮躁、急功近利的现代社会里，这种艺术无疑有着特别的意义。而且也因为他以非常个性化的版画语言，在激发人体的精神力量的同时，表达了作者对艺术的理解与思考。

4. 对“意象”的审美表现，如《黑洞》、《痕》等作品，创作上采用抽象的形式，刀法运用随意自如，光影跳跃，充满激情，从流动的结构中可以体验到空灵的美感，既能愉悦视觉，又能感悟于心灵，其形式与现代人追求个性、追求自由的审美情感非常吻合。在古籍《庄子》中曾提出一个“象罔”的概念，“象”是指境象，“罔”是指虚幻，即有道之人创造虚幻的境象借以传情，“象”和“罔”共同构成了“意象”。对于“意象”的审美表现，是卢雨近期版画创作的新命题。讲究“意象”传情，对于“意象”的审美表现，在当代中国版画家家中，普遍存在着一个局限，大部分表现题材都局限在一个综观视界里，这个综观是属于人眼睛所能看到的范围，而对宏观、微观考虑比较少。如果向微观、宏观发展就很容易走向抽象，高度的宏观和微观一定是抽象。卢雨创作的《银河》系列版画作品，就是通过宏观的、宇宙的关照或微观的通过显微镜下显示的世界来丰富我们所看到的世界，来表现当代的人文关怀。放弃创作中的具象造型，以情感化的抽象符号直接表达情感，在卢雨2010年前的版画作品中还是不多见的。脱离开“具象”的形影结构，视觉图像就如流体一样，既有一种束缚感，又

有着流动、自如的表现性。心理意象的表现力度和视觉张力，得到了尽情的发挥，无论“具象”的形态或者是“抽象”的印痕，当它被纳入情感的心理场之后，表现的过程也就随着情感的流动而流动，形成情感的视觉图像，这是卢雨近期作品中一种更为真实、更为舒畅的表现语言。这些从形式表面上看似极为随意、没有规律的结构形态，却在自由的形式中，自始至终地贯穿着“情”和“意”的文化内涵。其画面中的各种元素符号，都是依靠情感这一基本的内因连接起来的，人们透过自由挥洒的表现，直接指向情感表现的本体和心理的律动，可以感受到其中深刻的情感意义，卢雨版画的审美韵味也随之表现出来。

艺术创作贵在创新，没有创新的艺术等于失去了灵魂。艺术要创新，无非两个方面，一是题材内容的创新，二是形式语言的创新。形式语言是表达题材与内容的基础，具有个人风格的视觉图像又是通过特殊的艺术语言来实现的，而语言的探索和实践，往往又会催生新的表现技法。在当下资信高速发达的数码时代，传统版画的概念正在进行当代材料的实践和语意转化，这种转化给卢雨的版画艺术创新带来了非常积极的促进作用。总体来说，卢雨有平和的创作心态，也有抑制不住的创作激情。他尊重客观物象的形，又着眼于“心”的领会和“意”的表达。他珍视来自于这个时代的各种影像，努力发掘影像中蕴藏的视觉审美，在他的版画艺术中，视觉图像中的形与无形，有意与无意，虚与实，有与无，交织在一起，反映出他尊重现实又超越现实的心境。我们完全可以用语言样式丰富、表现技法成熟、创作观念新颖来描述卢雨版画艺术的基本特点。

2011年11月于中国美术学院



秋林之二 黑白木刻
Forestin autumn NO.2 Black-white woodcut
48cm×46cm 2007

THE RATIONAL FILTRATION OF THE VISUAL ART

—The Art of Lu Yu's Prints

Liu Jiangxiu

In the process of art creating, the expressing language of modeling for every artist is suffering a course from development to growth, and finally to maturity. The expression and exploration in different stages present diverse colors in the performance of art. And Lu Yu, the professor at Central South University, is one with such artistic characteristic and innovative spirit. From his visual images of exotericas, one can see that the descriptive language of art of print is particularly accentuated and these visual images could always express his frame of mind and ideal of art freely and adequately within the process of the shift from reification to abstraction and the backwards shift.

The specialties of Lu Yu's works lie in the concept of up-to-date and the reification of image. This should have something to do with his art career. He sticks to the contemporary academic painting style which emphasizes on the techniques, and he is all the better for painting skills. The contents as well as the social significance in his works are meticulously organized with referential meanings, and thanks to this can the modern citizens' cultural psychology inoculates with the aesthetic tropism. Lu focuses on expression of cultural mindset and pours out his ideal by contemporary language of art. The pursuits of his works, large-sized canvas or prints accomplished with mastered brushstroke techniques, have always been the generosity and the indwelling extroversion. If paintings resemble the painters, then "Lu Yu and his paintings all belong to the knowledge group of elegant" (*from Zhuang Wanzi criticizing on paintings, Yan Xinyuan*).

Lu Yu's pursuit of art of print is religious but clinging. In his prints, this is the rational spirit that can be experienced. Persistence is expressed in dialectic explorations of combinations of quiescency and locomotion, whole and separation, space and plane. If I modify my train of thought somewhat, I can divide the constitution of Lu's prints by the contents and forms into four basic kinds.

The first one is the retrospect of history that reflects the painter's favor of the past and the yearn for traditions. The methods that he adopts

to express this can be divided into two kinds. Description of historic persons and events comes the first. This is a way that makes people yearn and do soul-searching for the past through these foregone images. Figures of historic people in works like *China 1945—The Encounter of Two Heroes*, *China 1966—The Leader*, *China 1976—Snow*, etc. are all filled with profound cultural connotations. From these figures, we can discover the way in which he looks back on historical civilization is a method of rebuilding, which educes the doubt and self-reflection of the historic events. And in such way, tropism of notion and thinking is reversed and people obtain the support from the culture and identification from emotion. When the reminiscence of history is injected with avant-garde patterns, then language of art gains new context and integration. This indeed expresses Lu Yu's spiritual tropism and fixation on history. The second kind is to taste the cultural fascination of China formed in the past thousand years through descriptions of historical relics and ancient articles to recall to the mind the indwelling yearn for civilization and history. The lasting appeal of simplicity and the traditional disposition which represent the painter's unique artistic conception of taste and feelings of nostalgia can be clearly seen in his prints like *Bare Yarn and Cicada Dress*, 2008, *Silk Wadding and Tunic Dress*, 2009. The aesthetics of nostalgia is the inevitable outcome of the development of society that leads people to a circular mental trajectory. Generally speaking, the more one chases for advancement and modernization, the more yearning he will become for the past in his mind. The more ethereal the artistic phenomenon is, the more attractive it will be for modern people. The existing historical information is fading away and vanishing as long as the history moves on. Through the appreciation of Lu Yu's prints of this kind, I can refresh my perception toward history and gain some new spiritual experience.

The second one is the latest recounting of present magnificent themes. When facing the reality and focusing on the survival condition of human being, Lu Yu exhibits some supernormal perceptions and

expressions with sort of profound cultural foundation. He always delivers the information in his life to the appreciators through idiographic language of art, the magnification and recombination according to his own feelings and needs for expression. Thus, the purpose of communication is achieved; meanwhile, spectators are aroused to rethink. Works representing this kind are *Shi Zhu*, *Xiu Zhu*, *The Watcher* and etc. If we regard modern visual art of the world as the image history of continuous perceptions and construction of the world history, then Lu Yu's prints perceiving and depicting the present grand world events can grasp these images all the time that shock every country's history and reality and culture to emphasis on the depth and personal view of the recounting. The representative prints of this category are *Through corrosion—Dollar*, *Through corrosion—European Debt Crisis*, *Visages—Flood disasters in Bangkok*, and *Visages—Japanese Fukushima Nuclear Plant Balefulness*, etc.

nowadays, we are amongst the environment of images. Events, happening at every corner of the world, surround us and influence the art world in the form of image. Lu Yu's prints, with no exception, are affected by this symbol of time including static photographs and dynamic images such as television programs, films and computer videos. All these effects have broadened Lu's thinking of producing, and they are all deeply plugged in his prints of this kind.

The rapid development of the modern society and the perpetual expanding of science and technology have brought mental fear and discomposure to people. Long period of townified life has already made people aloof from the naturalized living environment. At the same time, the industrial environment in the city has also switched the mood that used to be natural and harmonious. People have lost the warmth toward nature and the care which we used to have from her. This results in the sharp augment of the unbalanced inner contrast. Thus, people now become more eager for an opposite spiritual state so that they can adjust mental qualm and catch the latest piece of information to mold

the spiritual image which belongs to this epoch. This is undoubtedly a rational choice in Lu Yu's print producing.

The third kind lies in the passionate seizing of the body art, works of this kind are *Early Spring—Obscurity*, *Psychedelic Fragrance—Summer*, *The Last Cantlet of Winter—Eclipse* and so on. Besides the effectiveness of spice, the passionate seizing is actualized by an extraordinary meaningful form of language of print. This is a masterly coalescence of the abstract punctate notches and true-life objectives. In his prints, these punctate nicks twinkling and bounding around frondose subjects lie everywhere and make his prints alive with fluctuating rhythms. As a result, the abstract punctate notches normalize the images in prints and frame them in a static state; meanwhile, these images are activated by the nicks to express the tension of life through the process in which images echo notches. Then images can be precisely sculpted by these elements of art language, in which way the beauty of abstraction is boosted. It should be appropriate to say that the way Lu Yu shows body art is extraordinary. This is not only because of the fascination he endues to the bodies has excluded the gaudy factors that show up a lot in others' and brings pure and clear visual aesthetic feeling to people, this is the persistence after the faint glimmer and tranquility in tousle and uproariousness, and this has its special meaning in this modern society with impulsiveness inside and desire for quick returns, but also in respect that his unique language of art that expresses his comprehension and thinking towards art and excited the spiritual power from human bodies simultaneously.

The last kind of way, adoption of abstract way of the expression for presenting imago with arbitrary and effortless exertion of cuts with shadow leaping and passion pervading, let the audience experience the sense of beauty through the flowing structure and perceive their mind, and delights their photoreception at the same time. This feature can be observed in prints like *Black Holes*, *Marks* and so on. This method inoculates perfectly with the sense of taste of being different and

pursuing freedom. In one of the ancient books called Zhuangzi, the author proposed a concept named shape and transience. Shape means the environment or a certain objective and transience means shadowy. These two words together constitute the word imago and describe that moral people express their mind by creating the shadowy environment or objectives. And it is the expression of imago that forms new themes in Lu Yu's recent prints. There is a popular localization of delivering imago among most of Chinese contemporary printmakers which is that majority of expressive fashions are localized in the limitation of eyeshot which is the scale within which people can see with considering few macroscopic or microscopic fashions. But the problem is right here: if we want to pay attention to macroscopic or microscopic fashions, we cannot get rid of the issue of abstraction. Series of prints, *The Galaxy*, is one example that enriches the world we can see and expresses the contemporary humanistic solicitude through macroscopic and cosmic care or through the world observed under microscope. It does not usually happen in Lu Yu's prints produced before 2010 that he abandons the material formats and expresses his emotion directly through emotional symbols. Separated from material structure of figures, visual images are just like liquid with restrictions as well as flowing and manageable expressivity. In this way, the expression of mental imago and tensility of vision are unleashed with abandon. No matter if it is a realistic pattern or a nonrepresentational nick, when it is brought in to inner situation of emotion, the process of expressing it will flow along with emotion, and it will form a visual image of sensibility. This is the art language in Lu Yu's recent works which is freer and more unfeigned. These structural forms which seem to be random and ruleless are actually embodiments of cultural connotation of emotion and meaning in an unrestricted style. Various factors and symbols in his prints are all connected by emotion, the basic internal cause. Through this permissive expression,

people straightly attain the noumenon and rhythms in mind expressed by emotion and could perceive the profound emotional meaning. Hence, charm of taste from Lu Yu's prints is thereupon released.

Art creation values in innovation. And a without innovation is equivalent to art without soul. Innovation takes place nowhere else other than in subject matters and in formal language. Formal language is the foundation of expression of the subjects and the matters, and visual images with personal styles are achieved by certain art languages. In most cases however, the exploration and practice of the languages generate new depiction of figures. In age of digital with enormous amount of information, the conception of traditional prints is suffering the practice of modern-day materials and the change of artistic meanings. This change acts as an extremely positive role during the procedure of Lu Yu's innovation of print producing. On the whole, Lu Yu has a pacific temper, and the irresistible fervour of producing as well. He respects the shape of things in the nature; meanwhile, he keeps his eyes on true feelings from heart and expressions of implication. He treasures each kind of images emerged from this epoch and tries his best to dig for the visual aesthetics in these images. In his art of print, materiality and immateriality, meaningful and emptiness, nothingness and the reals, existence and nihility of visual images, they all lace together to reflect his frame of mind showing his respect for the reality and desire beyond it. To depict the basic features of Lu Yu's art of print, we can definitely use the following ones: diversiform language patterns, mature techniques of expression, and original creating notion.

China Academy of Art, Nov. 2011