

原生态·

THE ART OF ORIGINAL ECOLOGICAL PAINTING

生态艺术

李英婕

Li Yingjie

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这 是 一 个 神 奇 的 精 灵 般 的 世 界

T H I S I S A W O R L D F U L L O F M A G I C A N D W O N D E R S



原生态·迹象艺术

THE ART OF ORIGINAL ECOLOGICAL PAINTING

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Li Yingjie

李

艺术





艺术家自画 | The artist's portrait

发掘和创作原生态艺术珍品

Discover and Create Original Ecological Art

原生态·迹·象

李英杰先生，1952年生于中国河北承德，毕业于中央美术学院。自幼酷爱大自然、山川、丛林是他创作和挖掘原生态艺术宝窟的流动“工作室”。这个“工作室”有取之不尽、用之不竭的创作源泉。李英杰先生以他独特的视角，发掘和创作了跨越了亿万年时空界限的原生态画作品，却不能加一点一滴的笔墨、染料，坚持原生态的意象。他从原生态角度正在印证着韩燕乾先生提出的“迹+象+X=原画”的迹象论，现在又延伸提出了“原生态物质·迹·象+X=原生态画”的新概念，很值得注意。

李英杰先生的原生态画作品，让我们看到自然界里那不朽的艺术生命，更让我们感悟到大自然是人类艺术活动的灵魂，更让我们领悟到“天地有大美而不言”的真谛。我们可以从原生态画中溯源、探幽、寻梦，更可以任心灵去神游、翱翔、圆梦。去感受大自然那无穷的智慧，那无边际的魔力，那梦幻的幽韵，去品味那“天人合一”的哲理。

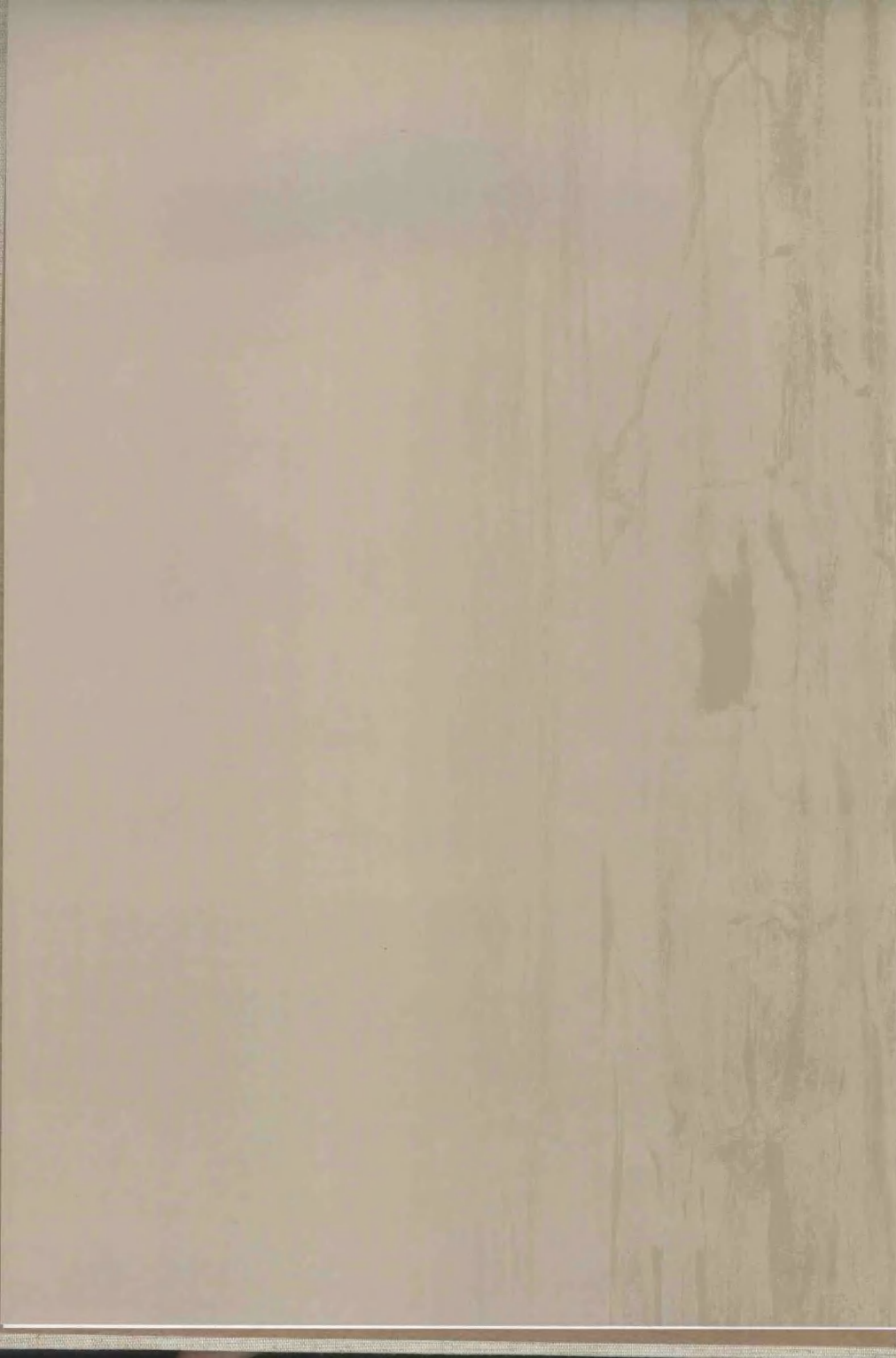
李英杰先生的原生态画作品所表达的内容，迹象与色彩是天然物质中与生俱来的，是由万物相互显现的，这完全不同于人为绘画。原生态画作品体现了“鬼斧神工”、“大美天成”。“虽为天作却如人为”，而绘画作品则是“虽为人作宛如天开”，二者都是给人以自然与人相融会的愉悦与快感。原生态画作品的唯一性、不可复制性和特殊性决定了其可遇而不可求的艺术珍品位置。

Ecological paintings

Mr. Li Yingjie was born in 1952 in Chengde City, Hebei Province of China. He graduated from Central Academy of Art and Design. He showed a strong interest in nature when he was only a little boy. As a result, forests and mountains are the mobile workshop for him in discovering and creating original ecological paintings. This workshop has provided him with endless valuable materials and inexhaustible inspirations. Mr. Li discovered and produced many original ecological paintings that expanded more than 100 million years from his unique perspective. Since his ecological paintings were discovered from stone, Mr. Li didn't have the need to use a brush, color or ink, to retain their ecological traces which could demonstrate his theory of "traces+images+X=ecological paintings" which is developed from the formula "traces+images+X=paintings" by Mr. Zhong Ruijun. This is a new conception and cannot be ignored.

Mr. Li's ecological paintings let us see the immortal artistic lives in nature and make us realize at the same time that nature is the soul of artistic activities of human beings and nature has great beauty in its silence. From the ecological paintings, we can trace the nature of painting, discover its secrets and seek our dreams. In this process we enjoy imagination, dreams and sudden realization, and experience the exhilarating wisdom, power of law and rhythm of resemblance. An in this process, we are lost in a state of harmonious co-existence of man and nature.

The contents of expression, traces and colors of the ecological paintings by Mr. Li Yingjie are born in natural materials. They display themselves from the inside which differs from normal paintings. The ecological paintings give expressions of superb craftsmanship, demonstrate that nature is the highest beauty though these paintings are ecological and natural, yet they seem to be works by craftsmanship, for both give delight and enjoyment from the combination of man and nature. One could happen to discover them, but can never command them. This specialness of ecological paintings defies their unique artistic value—irreplaceable and unobtainable.



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文章及題詞

Article and Comments

感悟造物主灵气，揭示原生态奥秘

——李英杰的原生态·迹象艺术

李吉斌（清华大学美术学院 院长）

李英杰是我院河间的校友，是65级服装工艺班的班长，曾任解放军总后勤部某工厂和北京多个服装企业的总工程师、总设计师、董事长及中华服饰文化研究会副会长，北京市朝阳区工业局副局长等职务，现任中国工业设计协会副理事长，我院和其它院校的客座教授，《设计》杂志社社长，中服东外置业有限公司、北京中服商务大酒店有限公司董事长等职务，他曾荣获“总后勤部劳动模范”，北京市“优秀科技工作者”等称号，并有多项发明专利。

李英杰不仅是一名艺术和设计领域的领导干部，也是一名收藏家、企业家，更是一名情系母校、热爱公益事业的热心人。他对母校怀有深厚的感情，为我院的建设和发展做出了很多贡献，捐赠我院校服服装系几十台设备，是该院张有陶学舍的主要捐赠人之一，为李政道先生和吴冠中先生关于艺术与科学的疑问捐赠两块泰山石等等。

李英杰作为美术学院毕业的毕业生，他对艺术一直在不懈地追求和探索，这里汇集的“原生态·迹象艺术”作品就是他的探索成果。他拜天地为师，从大自然中发掘和发现美，他的工作室是祖国的大好河山，崇山峻岭，他的作品就是各种岩石的剖面纹理，刻画非画，鬼斧神工，妙不可言，体现了自然美与艺术美的有机结合，很值得观赏。

李英杰为创作这些独特的作品，走过了祖国的山山水水，历尽千辛万苦，以独特的艺术视角发掘大自然的神奇魅力，揭示原生态的奥秘，感悟造物主的灵气。

李英杰的这些作品是由几亿年前火山的多次爆发，岩浆的多次结合、结晶而产生而成纹理现象，用现代切割技术制作完成的，五彩斑斓，千姿百态。石涛在《苦瓜和尚画语录》中曾论述：“山川与神通而造化也，所以终日大涤也”。原生态·迹象作品的独特感染力可能就在于此，这些作品的发掘和创作，不仅需要敏锐的艺术感觉和悟性，需要一定的财力支持，更需要对原生态艺术的痴迷和忠贞不渝的恒心，有时甚至要冒生命危险。

艺术是人类表达思想情感的高级方式，没有固定不变的定律和格式。李英杰的作品让我们领略了大自然的博大精深，为我们开拓了一个新的视野。衷心祝愿李英杰先生借苍天之道，借大地之手，拾岩石之魂，为我们发掘和创作更多更好的原生态·迹象艺术作品，为丰富人类的艺术创作，为国家的文化建設做出更大的貢獻。



Unwelling the Gnosis from the Demiurge Solving the Mystery of Original Ecology

—Li Yingjie's Art of Original Ecology-Traces-Images

Li Dongqi (Dean of Academy of Arts and Design, Tsinghua University)

Li Yingjie graduated from our academy in 1987 and was the monitor of the 1985 cadre class. He used to be the general engineer, general designer and the board chairman of a multination works belonging to the headquarter of the PLA logistics department and many enterprises in the clothing industry in Beijing. He was also the vice-chairman of Chinese Clothing Culture Association and the deputy director general of the Bureau of Industry of Chaoyang District in Beijing. Now he is the deputy director of China Industrial Design Association, guest professor in our academy and other universities or colleges, the president of Design magazine and the board chairman of China Garment Dongwan Real-Estate Co., Ltd. and Beijing China Garment Commercial Hotel Co., Ltd. He has won titles such as "Model Worker of the Logistics Department" and "Excellent Scientist and Technician" of Beijing and has patents for many inventions.

Li Yingjie is not only a cadre in the area of art and design, but also a collector, an entrepreneur and a man with great enthusiasm for charity and his Alma Mater. He has deep affection for his Alma Mater and has made great contributions for the construction of our academy: donating scores of sets of equipment for the Department of Dyeing and Weaving Garments; being one of the major donors of Zhang Ding Scholarship; donating two stones from Mashan Mountain for the epigraphs of Li Zhongdao and Wu Guanzhong on art and science.

As a graduate from the Academy of Arts and Design, Li Yingjie has always been pursuing and exploring his way of expression in the field of art. The series of works named Original Ecology-Traces-Images are the achievements of his pursuit. He regards sky and the earth as his teachers and looks for beauty in nature. The great rivers and high mountains of his motherland is his workshop. The various kinds of textures on the sections of the rocks are his works which are not exactly paintings but look like real paintings. They seem to be made by supernatural beings and we have no way to express their merits in our language. His works are very valuable since they reflect the organic combination of natural beauty and artistic beauty.

In order to create these unique works of art, Li Yingjie has been going around the country and has suffered a great deal in the process. He tries to find the unique charm of nature from a special artistic viewpoint and finally he has solved the mystery of original ecology and has unveiled the gnosis from the demiurge.

These works of Li Yingjie are made of rocks that have experienced many times of eruptions of volcanoes (waited hundreds of millions of years ago). These rocks formed the present textures on their sections after many times of crystallization and recombination. He used modern incising techniques to cut the rocks and his works are extremely colorful and full of changes and beauties. Shi Tao said in his Comments from a Painter Named Ke Gu Monk: "I encounter the mountains and rivers in a miraculous way and I draw them with the traces of ink, and finally all the natural world and I have become an integrated whole." Maybe the unique attraction of Original Ecology-Traces-Images lies in here. The creation of these works requires not only acute sense of art and intuition, but also certain amount of money as the financial support. What's more important is actually the obsession with the original ecology art and unwavering perseverance of the artist. And sometimes the artist even has to risk his lives to create such kind of works.

Art is a superior way for human beings to express their feelings and ideas. There is no fixed standard or form for art. The works of Li Yingjie can lead us to experience the greatness of nature and have opened a new horizon for us. We sincerely wish that Li Yingjie may create more and better works like Original Ecology-Traces-Images with the help of the natural philosophy of heaven, the magic hands of earth and the souls of the rocks so that he can make greater contributions for the artistic creation of human beings and the cultural construction of our country.



痴迷于自然迹象的李英杰

刘尧坤 [中国美术学院 研究员]

李英杰对山石上大自然无意间留下的纹理十分着迷，迷不在科学考察而在美的发现。他尤其痴迷于石头雕刻平面上自然纹理呈现的自然迹象，不仅收藏，更不惜借者生命风险跨越千山万水去寻找石材，并亲自设计和打磨加工。

由于创作出来的成品大都以石纹的面貌呈现，并难以画框、非画面似画，因此他自己命名为“歌生志画”。

这东古已有之，最常见者，便如太湖赏骨、老茶台面、旧式屏风等古代家具上镶嵌的隐含着云山迹象的大理石面。古人称其为石画或石屏，鉴于石画（自然迹象）在今天的语境中容易与岩画（人工迹象）混淆，我暂时将其称作石屏艺术。虽然古人所称石屏多指厚如雕石，但今天也见很薄越来越薄并挂上了墙面，挂在墙面上的石板“画”称为石屏艺术也就有了。

英杰好古，最好独出心裁。好古，乃沉迷于古老的赏石传统；独出心裁，乃有他前无古人的石屏艺术。英杰的石屏艺术将古老的玉石与大理石纹理的品玩赏鉴在复杂性、丰富性、文化性、艺术性、现代性和艺术境界上都大大推进了一步，令人耳目一新。英杰在将赏石传统推向现代的过程中，以自己鲜明的个性和创造性使传统的玩赏石转化成了艺术创作。

赏石的要点在发现，发现向要点在相石，相石的要点在慧眼。当前的赏石界俗即知云而慧眼寥寥。观古石展，常惊叹借美石为题致诗。

英杰的石屏艺术，可谓奇视，其迹象常出入于中国写意画和欧洲印象派之

间，却又为中国写意画和欧洲印象派不可梦见，或之不出让人耻生古人“画苑可度”之叹。

人工不可梦见者，天迹天象也。它是大自然上亿亿亿亿亿年的造化，是山石不断裂变不断聚合形成的纹理。自然变化不为美而留痕，不为丑而戒象，经慧眼选择和高人加工，方生出“神工鬼斧”、“人力不敢”之天然迹象。

慧眼俗眼之别在人。有较高艺术修养者，可得慧眼；通天机天意者，方开慧眼。不通人工迹象者，难明天然迹象；不能俯仰天地者，更难通天迹迹象。慧眼顺天改常，俗眼逆天违地。顺天能常着力量在发现，逆天则地着力点在感造。慧眼陶然天迹天象，俗眼机曲天迹天象。

天迹天象自得自在而不不假仿万事万物，俗眼障在以假求之，慧眼曾在不拘形似。迹与象，根木在迹，自然之迹凝固为自然之象，象存迹中，拘拘形似，仿若天象，从根本上说，它更仿若纹理和踪迹的自然本性。

英杰石屏艺术取象在于不似之间，其中住者，则在太不似中求天似，绝不做中求象似，作品趋向抽象边缘而又不离其象，绝迹与象相映成趣，浑然天成，不着一毫而尽得风神。