

CISDO  
高仿真出版

中国写实画派五周年全集  
China Realism Five Years Complete Works

# 中国写实画派 · 庞茂琨

China Realism · Pang Maokun



中国写实画派五周年全集  
China Realism Five Years Complete Works

# 中国写实画派 · 庞茂琨

China Realism · Pang Maokun

## 图书在版编目 (CIP) 数据

中国写实画派·庞茂琨/庞茂琨 著. —长春: 吉林美术出版社, 2010.5

(中国写实画派五周年全集)

ISBN 978-7-5386-4295-7

I. ①中… II. ①庞… III. ①油画—作品集—中国—现代

IV. ①J223

中国版本图书馆CIP数据核字 (2010) 第094724号

### 中国写实画派五周年全集

策划/ 吉林美术出版社 雅昌文化·雅昌艺术网

### China Realism Five Years Complete Works

Plan: Jilin Fine Arts Press; Artron Culture & Artron.net

### 中国写实画派·庞茂琨

### China Realism · Pang Maokun

出版人/ 石志刚

Publisher: Shi Zhigang

主编/ 鄂俊大

Chief Editor: E Junda

作者/ 庞茂琨

Author: Pang Maokun

装帧/ 林仲奕

BDG: Lin Zhongyi

英文翻译/ 葛莉

Translation: Ge Li

责任编辑/ 鄂俊大 高凌

Responsible Editor: E Junda, Gao Ling

技术编辑/ 赵岫山 郭秋来

Technological Editor: Zhao Xiushan, Guo Qiulai

出版/ 吉林美术出版社

Publishing House: Jilin Fine Arts Press

电话/ 0431-86037810 010-63106921

Telephone: 0431-86037810 010-63106921

社址/ 长春市人民大街4646号

Address: No.4646, Renmin Street, Changchun

网址/ www.jlmspress.com

Website: www.jlmspress.com

发行/ 吉林美术出版社 吉瑞博美 (北京) 图书有限公司

Issue: Jilin Fine Arts Press J&M (Beijing) Books Ltd.

电话/ 0431-86037892 010-63107921

Telephone: 0431-86037892 010-63107921

制版/ 天一

Plate Making: Tian Yi

印刷/ 北京雅昌彩色印刷有限公司

Printer: Beijing Artron Color Printing Co., Ltd.

版次/ 2011年1月第1版 第1次印刷

Information: First Edition & Print in January, 2011

开本/ 889×1194mm 1/8

Product Dimensions: 889 x 1194 mm

印张/ 25

Printed Sheet: 25

书号/ ISBN 978-7-5386-4295-7

ISBN: 978-7-5386-4295-7

定价/ 188.00元

Price: 188 RMB

本书图片资料取自雅昌™「中国艺术品数据库」™

The pictures are based on ARTRON™ China Artwork Database™.

本书印制采用雅昌CISDO™高精出版技术

This book is printed with ARTRON CISDO™ High-Precision Technology.



## 图版目录 Content

### 油 画

20	火把节	Torch Festival
22	扬	Pouring
24	深秋时节	Late Autumn
26	静静的溪流	Tranquil Stream
27	大地	Land
28	寂静的日子	Silent Days
30	苹果熟了	Apple Harvest
32	马背上的母与子	Mother and Son on Horseback
33	风羊	Herding Sheep
35	彩虹悄然当空	Silent Rainbow
37	偶然的弦音	Accidental Notes
38	一个满地金黄的夏天	A Golden Summer
40	美丽的阴天	Beautiful Cloudy Day
43	投在沙漠上的影子	Shadows on Desert
44	远霞	Clouds Far-away
46	大地如茵	The Beautiful and Gentle Land
48	蓝衣少女	Young Girl in Blue
51	白光	A White Light
52	莉莉	Lily
54	宁静的晌午	A Tranquil Noon
56	漫长的夏日	Long Summer Days
58	永恒乐章	Eternal Music
60	室内歇闲	A Break Indoor
62	红墙	Red Wall
65	夜	Night
68	冬	Winter
70	斜依在沙发上的女人	Woman Leaning on the Couch
71	悠闲的假日	Leisurely Holiday
72	蓝裙女子	Woman in Blue Dress
73	镜前	In Front of the Mirror
74	星期天	Sunday

### Oil Painting

75	难以醒来的早上	A Morning When She's Reluctant to Wake Up
76	午夜	Midnight
78	幽香	Fragrance
80	沙发上的女人之二	Woman on Couch II
82	沙发上的女人之一	Woman on Couch I
84	闲书	Books for Fun
85	发呆的男孩	Boy in A Daze
86	红衣女人肖像	Portrait of a Woman in Red
88	含花的女孩	Girl with A Flower in Mouth
89	困倦的女孩	Sleepy Girl
90	桌上的马蹄莲	Calla Lilies on Table
91	每天的晚宴	Dinner
92	女孩与她的宠物狗	A Girl and Her Dog
93	女孩与狗	A Girl and A Dog
94	画家妻子肖像	Portrait of the Painter's Wife
96	微灯下的肖像	Portrait under a Faint Light
98	康乃馨	A Carnation
100	老妇肖像	Portrait of Old Woman
101	穿皮衣的女人	Woman in Leather Coat
102	自画像	A Self Portrait
103	妻子肖像	Portrait of Wife
104	藤椅上的女人	Woman on Wicker Chair
106	东方女子	Woman of the Orient
107	晨曲	Alba
108	轻雾消散	Dispersion of the Fog
110	歇闲的女人	Woman Having a Rest
112	游离者之二	Loner II
113	游离者之一	Loner I
114	游离者之三	Loner III
116	冰岛女人	Woman of Iceland
118	冥	Meditation
120	红布上的女人体	Nude Woman on Red Cloth



122 坐着的女人体	Nude of A Sitting Woman
123 两个女人体	Two Nude Women
124 夜曲	Nocturne
126 遐想的裸女	A Nude Woman Lost in Thoughts
130 裸妇	Nude Woman
132 女人体	Nude Woman
134 站立的女人体	Standing Nude Woman
135 画室里的模特儿	Model in Studio
136 女人体与荷马	Nude Woman and Homer
138 梦幻曲	A Melody of Dream
140 小裸女	Little Nude
142 带静物的女人体	Nude Woman with Objects
144 台布上的女裸	Nude Woman on Table Cloth
146 南京条约	Nanjing Treaty
148 穿越时间的呐喊	Cries Transcending Time
150 虚拟时光系列之一	Virtual Time Series No.1
153 浮华之一	Vanity I
155 带绸缎的静物	Objects with Silk
159 餐桌上的静物	Objects on Dining Table
163 高速公路旁的风景	Scenery along the Highway

## 素描

166 花季之一	Season of Flowers I
167 花季之二	Season of Flowers II
168 彝女之三	Woman of Yi Nationality III
169 彝女之十一	Woman of Yi Nationality XI
170 彝女之十七	Woman of Yi Nationality XVII
171 彝女之七	Woman of Yi Nationality VII
172 圣洁的彝女	Sacred Woman of Yi Nationality
173 母与子	Mother and Son
174 彝女之十	Woman of Yi Nationality X
175 彝女之一	Woman of Yi Nationality I

## Sketch

176 彝女之十九	Woman of Yi Nationality XIX
177 短发姑娘	Girl with Short Hair
178 靓女之二	Beautiful Girl II
179 靓女之一	Beautiful Girl I
180 斜躺的女孩	Girl Lying Down
181 无梦	Dreamless
182 熟睡的彝女	Woman of Yi Nationality Asleep
183 蹲着的彝女	Squatting Woman of Yi Nationality
184 靓女之三	Beautiful Girl III
185 火把节	Torch Festival
186 靓女之十二	Beautiful Girl XII
187 靓女之七	Beautiful Girl VII
188 小微	Xiaowei
189 长发女子肖像	Portrait of a Woman with Long Hair
190 寂寥时分	Lonely Time
191 晨	Morning
192 靓女之四	Beautiful Girl IV
193 忧郁的女人	Melancholy Woman
194 女孩	A Girl
195 小女孩	Little Girl
196 妻子	Wife
197 靓女之十 (局部)	Beautiful Girl X (part)
198 女孩	A Girl
199 斜躺的裸女	A Lying Nude



中国写实画派五周年全集  
China Realism Five Years Complete Works

# 中国写实画派 · 庞茂琨

China Realism · Pang Maokun











# 总序

特定的历史机缘和现实条件，以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的纯朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所想所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐汇聚了一批中国当代最优秀的实力派画家，足见其写实绘画在中国当下的生命力与现实意义，因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超越的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究。是写实绘画的需要让人类挖掘和使用油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄，琐碎的摹仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动的书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了实在的进展。真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为油画家和学习研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。

杨飞云

2008年8月



## Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realistic Painting School. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realistic is a means rather than purpose of painting, regarding to realistic, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realistic that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realistic that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention on the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realistic school.

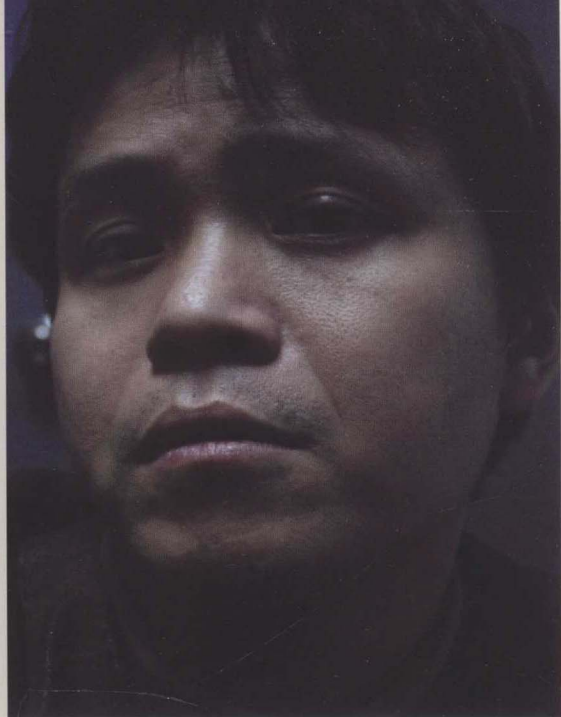
Since the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field. We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun  
Aug. 2008





## 简历

1963年生于重庆，1985年毕业于四川美术学院油画系，1988年获硕士学位，现为四川美术学院油画系教授，油画系主任，重庆美术家协会副主席，中国美术家协会理事，中国美术家协会油画艺委会委员，中国油画学会理事。

### 群展

- 1984年 第六届全国美展，北京。
- 1987年 中国当代油画展，纽约；首届中国油画展，上海。
- 1988年 西南现代艺术展，成都。
- 1991年 '91中国油画年展，北京。
- 1992年 首届中国油画年展，香港。
- 1993年 第二届中国油画展，北京。
- 1994年 第八届全国美展，北京。
- 1995年 赴荷兰阿姆斯特丹美术学院进行学术访问；现代中国油画展，东京。
- 1996年 首届中国油画学会展、中国油画肖像艺术百年展，北京；从前卫艺术到我们的生活展，俄罗斯圣彼得堡。
- 1997年 都市人格1997艺术组合展，重庆；走向新世纪——中国青年油画展，北京；中国艺术大展——当代油画艺术展，上海。
- 1998年 '98亚太地区当代艺术邀请展，福州；
- 1999年 中国当代名家百人小幅油画展，北京；第九届全国美展，北京。
- 2000年 世纪之门1979—1999当代艺术邀请展，成都；2000成都现代美术馆秋季学术邀请展，成都。
- 2001年 研究与超越——中国小幅油画作品大展，北京；重庆辣椒——艺术邀请展，德国卡塞尔；四川情节——后“文革”邀请展，英国伦敦；艺术时代——首届精文艺术大展，上海。
- 2002年 首届中国艺术三年展，广州。
- 2003年 第三届中国油画展，北京；中国当代十大美院提名展，北京；重庆辣椒——艺术邀请展之美国巡回展。
- 2004年 彼此——当代艺术展，法国；赴法国巴黎索邦大学进行学术交流。
- 2005年 自然与人——第二届当代中国山水画·油画风景画展，北京；第二届成都双年展，成都；大河上下——新时期中国油画回顾展，北京。
- 2006年 江山无尽——南北当代油画艺术邀请展，北京；首届中国当代艺术年鉴展，北京；“入境——中国美学”文献展，上海。
- 2007年 精神与品格——中国当代写实油画研究展，北京、上海；从西南出发——当代艺术邀请展，广州。
- 2008年 参加中国写实画派“热血5月·2008”大型油画集体创作并义拍，北京；中国写实画派2008年展，北京；拓展与融合——中国现代油画研究展，北京、苏州；第23届亚洲国际美术展，广州。
- 2009年 历史的图像——中国当代艺术邀请展，深圳、武汉；在场三十年——四川美术学院当代油画展，日本东京；第11届全国美展，武汉。

### 个展

- 1989年 庞茂琨——当代大陆代表性画家系列展，台湾炎黄艺术馆。
- 1990年 庞茂琨油画展，香港九龙俱乐部。
- 1992年 庞茂琨画展，台湾炎黄艺术馆。
- 1997年 虚无中的呼吸——庞茂琨作品个展，四川美院美术馆。
- 1998年 古典与现代的映象——庞茂琨油画作品展，台湾山美术馆。
- 2003年 移情与幻象——庞茂琨绘画作品展，北京索卡艺术中心。
- 2005年 图式营造——何多苓、庞茂琨素描作品展，成都、重庆、北京。
- 2008年 素歌——何多苓、庞茂琨、钟飙、李昌龙素描作品展，成都K画廊。
- 2009年 迷恋·古典——庞茂琨作品展，北京林正艺术空间。





## Resume

Born in Chongqing in 1963. Graduated from Oil Painting Department of Sichuan Fine Art Institute in 1985. Obtained Master Degree in 1988. The artist now is professor of Oil Painting Department of Sichuan Fine Art Institute, Dean of Oil Painting Department, Vice President of Chongqing Artists Association, Council Member of China Artists Association, Member of the Oil Painting Committee of China Artists Association, Council Member of China Oil Painting Society.

### Group Exhibitions:

- 1984 The 6<sup>th</sup> National Art Exhibition, Beijing.
- 1987 Modern Chinese Oil Painting Exhibition, New York;  
The 1<sup>st</sup> China Oil Painting Exhibition, Shanghai.
- 1988 Southwestern Modern Art Exhibition, Chengdu.
- 1991 Annual Chinese Oil Painting Exhibition-1991, Beijing.
- 1992 The 1<sup>st</sup> Annual Chinese Oil Painting Exhibition, Hong Kong.
- 1993 The 2<sup>nd</sup> Chinese Oil Painting Exhibition, Beijing.
- 1994 The 8<sup>th</sup> National Art Exhibition, Beijing.
- 1995 Went on an academic visit to Amsterdam Fine Art Institute; Modern Chinese Oil Painting Exhibition, Tokyo.
- 1996 The 1<sup>st</sup> Exhibition of China Oil Painting Society, Century Exhibition of Chinese Oil Painting Portraits, Beijing; "From Avant-garde Art to Our Life", St. Pittsburg, Russia.
- 1997 Urban Character: Art Exhibition-1997, Chongqing; Towards A New Century—Exhibition of Oil Paintings by Young Artists in China, Beijing; Grand Exhibition of Chinese Art—Contemporary Oil Painting Exhibition, Shanghai.
- 1998 Invitation Exhibition of Contemporary Art in Asian-Pacific Region-1998, Fuzhou.
- 1999 Exhibition of Small Frame Oil Paintings by Contemporary Chinese Masters, Beijing; The 9<sup>th</sup> National Art Exhibition, Beijing.
- 2000 Gate of the Century: Exhibition of Contemporary Art 1979-1999, Chengdu; Autumn Academic Exhibition of Chengdu Modern Art Museum-2000, Chengdu.
- 2001 Study and Transcendence—Exhibition of Small Oil Paintings of China, Beijing; Hot Peppers of Chongqing—Art Invitation Exhibition, Kassel, Germany; Sichuan Complex—Post Cultural Revolution Invitation Exhibition, London, U.K.; Era of Art—1<sup>st</sup> Jingwen Art Exhibition, Shanghai.
- 2002 The 1<sup>st</sup> Triennial Art Exhibition of China, Guangzhou.
- 2003 The 3<sup>rd</sup> Chinese Oil Painting Exhibition, Beijing; Nomination Exhibition of Works from Top 10 Art School in China, Beijing; Hot Peppers of Chongqing—Art Invitation Exhibition—American Tour Exhibition.
- 2004 You & Me—Exhibition of Modern Art, France; Went to Sorbonne University, Paris, France, for academic exchange.
- 2005 Nature and People—2<sup>nd</sup> Exhibition of Contemporary Chinese Oil Landscape Paintings and Scenery Paintings, Beijing; The 2<sup>nd</sup> Chengdu Biennial Exhibition, Chengdu; Along the River—Review Exhibition of Chinese Oil Paintings of the New Era, Beijing.
- 2006 Rivers and Mountains Boundless—Invitation Exhibition of Contemporary Oil Paintings from North and South, Beijing; The 1<sup>st</sup> Contemporary Chinese Art Almanac Exhibition, Beijing; "Entry into Perfection—Chinese Aesthetics" Documentary Exhibition, Shanghai.
- 2007 Spirits and Character—Research Exhibition of Contemporary Chinese Realistic Oil Paintings, Beijing and Shanghai; Starting from the Southwest—Invitation Exhibition of Contemporary Art, Guangzhou.
- 2008 Took part in group creation and charity auction of Large Oil Painting "The Passionate May, 2008" of China Realism School, Beijing; Annual Exhibition of China Realism School: 2008, Beijing; Expansion and Convergence—Research Exhibition of Modern Chinese Oil Paintings, Beijing and Suzhou; The 23<sup>rd</sup> Asian International Art Exhibition, Guangzhou.
- 2009 Images of History—Invitation Exhibition of Chinese Contemporary Art, Shenzhen and Wuhan; Presence for Three Decades—Exhibition of Contemporary Oil Paintings from Sichuan Fine Art Institute, Tokyo, Japan; The 11<sup>th</sup> National Art Exhibition, Wuhan.

### Sole Exhibition:

- 1989 Pang Maokun—Exhibition of Works by Representative Artists from Mainland China, Yanhuang Art Museum, Taipei.
- 1990 Exhibition of Pang Maokun's Oil Paintings, Kowloon Club, Hong Kong.
- 1991 Exhibition of Pang Maokun's Paintings, Yanhuang Art Museum, Taipei.
- 1997 Breath in Nothingness—Sole Exhibition of Pang Maokun's Oil Paintings, Art Gallery of Sichuan Fine Art Institute
- 1998 Classic and Modern Images—Exhibition of Pang Maokun's Oil Paintings, Taiwan Mountain Art Museum.
- 2003 Empathy and Illusion—Exhibition of Pang Maokun's Paintings, Soka Art Center, Beijing.
- 2005 Creation of Schema—Exhibition of Sketches by He Duoling and Pang Maokun, Chengdu, Chongqing and Beijing
- 2008 Song of the Plain and the Simple—Exhibition of Sketches by He Duoling, Pang Maokun, Zhong Biao and Li Changlong, K Gallery, Chengdu.
- 2009 Obsession·Classicism—Exhibition of Pang Maokun's Works, Linzheng Art Space, Beijing.



# 传统油画艺术体验

庞茂琨

作为每一个潜心于绘画这种艺术表达方式的实践者来讲，其实都有或曾经有一种古典绘画的情结，特别是对在中国20世纪七八十年代成长起来的艺术家来说，都曾怀有过对传统油画艺术进行深入体验的梦想，无不对西方鼎盛时期的传统油画最具代表性和普遍性的形态特征进行过自我特定的理解和体验。

油画发展至今，在技法上与传统方式已相去甚远，每种流派、每个艺术家按照自己的意图选取了传统技艺中的某些因素进行发挥、放大或变异，以达到现代主义以来的在观念上的创造目的，使个性发展获得了更广义的自由，但是，从另一方面讲，它又失去了油画从材质到灵魂上所具有的全部优秀品质，以至于远离了油画本身。这实际上是一种手段与目的之间的矛盾。油画之为油画，应建立在充分发挥其材质与技法的能量之上，反之油画则没有存在的必要。古代大师们是深谙于此的，他们以无碍之心全部投入到对油画材质与技法的实践与研究中，并将此视为艺术中思想及精神的一部分，也因此，大师们才能如此卓越地传达出自己的情感和意图，最终达到作品与心境的高度和谐。所以要真正学习和掌握油画必须深入地了解和体验油画在鼎盛时期最精粹的品质。

油画作为一门绘画艺术，首先需要大量的技术性训练——从手到心熟练掌握各种材质及技法的运用以及对所能达到的效果的把握。从这个意义上讲，它是一门手艺，手艺是需要长期实践和锤炼的，但这手艺本身不是目的，它是要通过形色的表现最终传达思想和情感，这也是艺术的目的。所以一切技艺都是为了艺术而存在的，我们在体验技法的同时，必须将技法的体验融于艺术的体验之中。

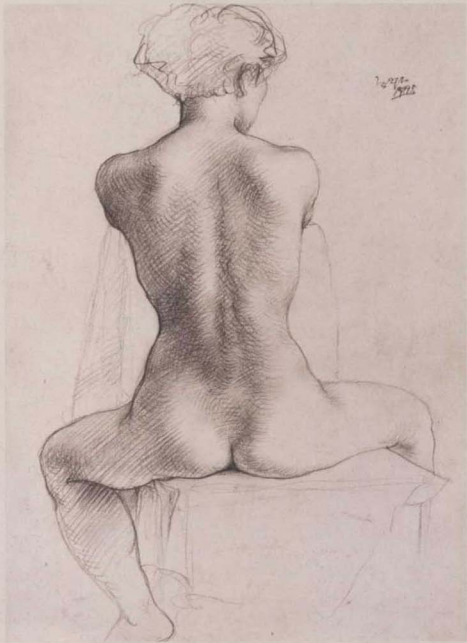
对油画技法进行深入体验时必须首先认识到绘画最为根本和最为朴素的东西是造型与色彩两大因素，形与色在构成上的千差万别既能造就出类拔萃的绘画杰作，也能成为画布上拙劣和无用的堆砌。因此，能否驾驭好形色是一切技法的关键。所谓技法即是指为达到绘画的表现目的所采用的技术手段和方法。长期以来，传统油画以其材质的固有因素和审美的历史因素，体现出了它独特的品性美，它的审美特征也决定了它技法的最终任务。在平面上再现三维空间中的一切真实场景和人物是传统油画在题材上的出发点，这便要求所表现的对象具有在视觉上的真实性，包括空间、透视、体积、质感、色彩等一切因素都得与我们的一般视觉经验相吻合，这是传统油画的基本表征，其次才是画面自身所形成的一种形式美感。这种形式美感是有一定规范性的，而且是

几个世纪以来人们共同建立的理想的形式美。它包括所画对象经过提炼、处理，在画面中所形成的美的线条、形体、色调、层次等综合作用形成的美感。这是传统油画之所以谓之艺术的根本因素。

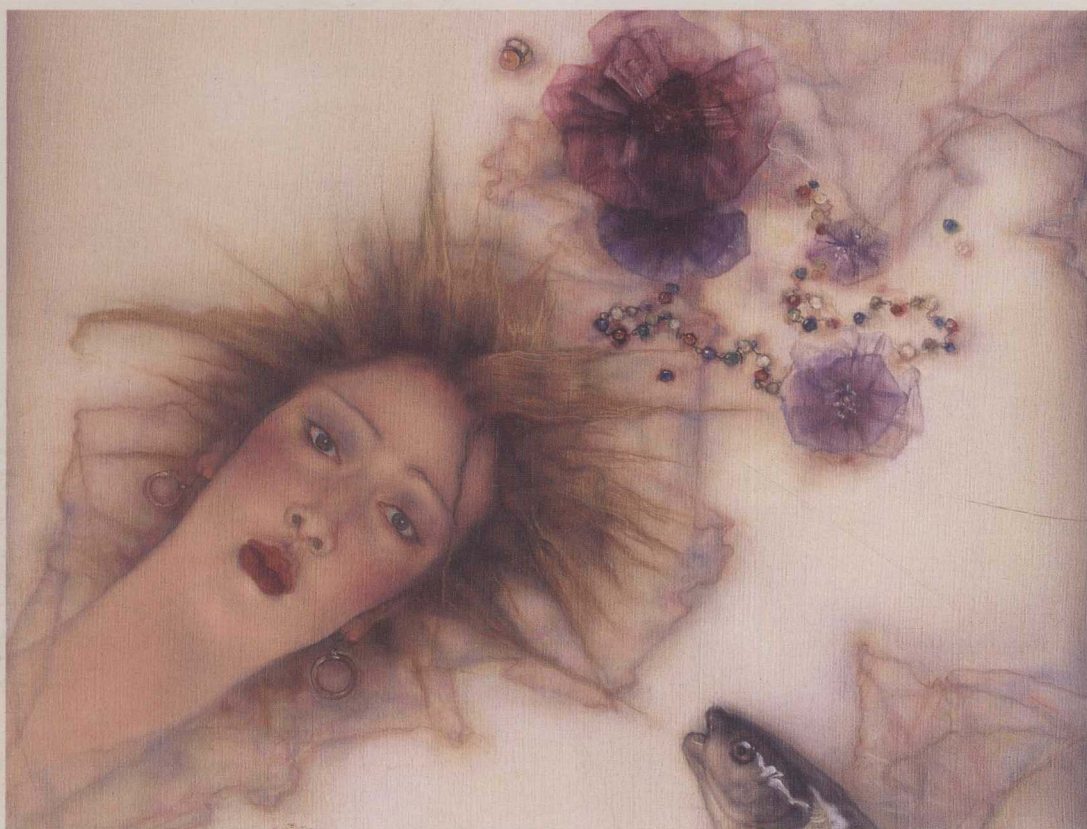
无可否认，传统油画艺术上的精深离不开技术上的精深，而在画家们运用各种技术手段表现视觉真实的同时，却负载了作为艺术家本身的情感和理想。在今人看来，表现三维空间的真实所运用的技术与画家内心世界里所蕴涵的艺术精神是如此不可调和的矛盾，但在古代大师那里却将二者天衣无缝的合为一体了，使我们在看他们的作品时，其画中作为现实视觉经验的生动而且有活力的东西竟然就是他们所要表现的作为艺术的或精神的最生动而具活力的东西，但要达到这一融合却不是轻而易举的，它需要对形体、色彩的娴熟玩味和运用以及对精气神进行表现的准确体验和把握。于是，形体和色彩便成为艺术家对绘画元素的最初归纳，同时也是最终目的的中介。它作为画家对视觉形象从感性上升为理性的一种认识，从古以来产生了许多科学的理解途径和认识方法，最后付诸于绘画艺术的表现手段中，成为可称为技法的东西。从这个意义上讲，一切绘画技法都是以形色的表现为目的的。

我们知道，生命的整体包含了一切精神的和物质的因素，而精神与物质又都统一于生命的活动之中，这就使大千世界、宇宙万物无不具备生命的意味。这种生命意味是一切事物实质性的内涵。事物外在的丰富性、差别性都只是生命意味的表现罢了，没有不具生命意味的事物，也没有事物之外的生命意味，这使无限的事物呈现出高度的和谐。事物间的和谐导致一种亲切、真实的体验，这便是艺术的目的和内容。绘画就是通过视觉来寻找生命秩序的，即心灵通过眼睛感受形色中的生命和谐。所以，对和谐的感通与把握实际上是主客共创的结果，也就是说和谐是当客体以某种秩序显现于我们，而这种秩序与我们心灵中深藏的秩序相应时产生的，这种相应与肯定使主客达到一种同步律动，使我们感受到无限的整体融合力。此时，我们才悟得了形色的本质，即悟得了形色的生命意味。

绘画创作作为生命活动的组成部分，自然是在主体与客体之中展开的，并使主客双方密切地结合于作品的形色意味之中。由此才能在技巧中获得主体情感与形色恰到好处的统一，这便是分寸感的获得。我们不应为技巧而技巧，而应通过技巧的训练达到完全自如地熟悉和掌握形色的境地，从而达到最终消失技巧的痕迹，而不能在追求技巧的同时反而为技巧所奴役，从而丧失了







主体的创造性，不然在技法或制作中往往就会执著某些表面技巧而不知技巧只有在创造性的整体过程中才有意义。主体、对象和工具及技巧的浑然一体，需要以内心的完全默契为枢纽，即要以心做主，如心做不得主，没有把握的能力，主体、对象和工具及技巧的某一方面就会横梗出来，牵扯着创作活动的顺利进展，即所谓碍于心，滞于手，作品必走入断续无气的表面雕琢中，丧失了艺术的本真。

传统油画作为视觉艺术的一种形态，是靠严谨的造型和严谨的色彩关系来传达艺术家最终想表达的意念的，尽管作品中所再现的对象相似或酷似于视觉中的真实自然，然而表达意念仍是它作为艺术的主要目的和存在意义。优秀的古典油画作品都是将严谨而理想的形与色水乳交融地构成一个密实而意味深长的统一体。这其中包括美的形状、体积、线条、笔触；和谐的色调、光暗、层次、空间；还有形色所准确再现的客观景象、人物及人物的生动情态，综合而成一种印证视觉经验和内心精神体验的实体。它不仅让我们感慨它的形式所产生的完美感，而且重要的是能让我们为那种主观与客观的高度和谐而获得精神上的慰藉。形和色在准确再现自然之间、在相互和谐而达到完美之间产生了一种超越于形色和形式美感之上的精神意味，这种意味是观者可以直接感受到的。它往往以一种活力状态展示于观者的内心之中，其精神的感召力往往使我们忘却了绘画的一切技术手段而直接进入画面的境界里。然而在我们用理智分析这种作品的制作程序时却又发现了其中一步一步的形色行迹。大师们都是善于运用最质朴而简练的语言去传达那博大而深厚的意趣，全凭着他们高超的感觉与智慧在选取和组装形色，从而获得恰当的分寸，使无序的形色在精神的统一性中具有无限的生命活力。所以，技法本身是无意义的，它很可能被僵化的套用，成为一种程式化的空洞套路。只有当它在艺术家个体的情感表现和独立创造中才显示出它的价值和生命力。因此，在学习大师们的技法时，重要的是体会他们的情感和思想，以获得自己在艺术上的觉悟。

传统的技法是具体而深入的，其中包含了许多富于创造性的制作程序和方式，也包括我们自己对结果的平衡和体会。它不是孤立和绝对的，而总是表现在情感和审美之中。简单的技术法则可以言传，但意味则只有靠内心体验才能感受。所以，真正的技法应是一种意味的把握。于此，我们要说，形色意味的修养乃是一切技法的前提。



## Reflections on Traditional Oil Painting

Pang Maokun

Almost all practitioners of painting have or ever had some complex toward classical painting. In particular, those Chinese artists of 1970s and 1980s have a dream of deeply getting connected with the traditional oil painting and make unique views about the representative and general characteristics of the traditional oil painting in the Western golden times.

The modern oil painting has been quite different from the traditional oil painting in technique. Every school and every artist chooses to magnify and transform certain elements from the traditional techniques according to his or her intention to reach the creational purpose in concept since the modernism, freeing character development more. However, on the other hand, it loses all the excellence of oil painting in both material and spirit, strays away from the oil painting itself as a result. This is actually contradiction between method and purpose. The oil painting is called "oil painting" because of its material and technique without such material and technique, oil painting will lost the necessity of its existence. The ancient masters know this clearly, they are wholly committed to the practice and research of oil painting material and technique and regard them as part of the thinking and spirit of art. Also because of this, the masters can convey their emotion and intention so excellently that they can finally achieve high harmony between their works and their minds. So if you want to truly study and master oil painting, you must deeply understand and experience the essence of oil painting in its golden times.

Oil painting as a painting art, first requires a lot of technique training (from hand to mind) to be familiar with the use of all kinds of material and techniques and their effects. In this sense, it is a kind of craftsmanship which requires long-term practice and exercise. But craftsmanship is not our purpose which consists in conveying emotion and feelings through manipulation of shape and color. So all techniques exist for art, and when we practice the techniques, we must integrate the practice of techniques with the

practice of art.

When we practice the techniques of oil painting, we must first recognize that the most basic and simple component of painting is shape and color, which could form both outstanding works and mediocre paintings. Thus, it matters whether we can handle well shape and color. The so-called technique means the methods and ways used to reach the goal of painting. For a long time, the traditional oil painting shows its unique aesthetic beauty which determines the final task of its techniques with its unique material and historical aesthetics. The starting point of the traditional oil painting is to reproduce all real scenes and characters existed in three-dimensional space in a plane surface. This requires the object to have visual authenticity including space, perspective, quality and color, which are the basic characteristics of the traditional oil painting. The second basic component is the formal aesthetics formed by the painting itself. Such aesthetics is the common and ideal formal aesthetics formulated through centuries. It includes the aesthetically beautiful lines, shape, color and sense of layer. This testifies the reason why the traditional oil painting is called art.

Without any doubt, the traditional oil painting partly depends on the use of technique. While it carries the emotion and ideals of artists when artists try to express visual authenticity with various techniques and methods. In the eyes of modern people, there exists an irreconcilable contradiction between the technique used to reach the three-dimensional space and the artistic spirit in the artists' minds. But the ancient masters integrated the two harmoniously together. When we appreciate their works, we find that the dynamic visual objects are exactly the dynamic thing in their minds. To reach such a height is not easy. It requires skillful use of shape and color and precise manipulation of spirit. Thus, shape and color become the prime summary of painting elements by artists, at the same time, the final goal and medium. Since the ancient times, many scientific understanding and recognition methods have been produced, then







integrated into artistic expression methods, becoming what we call "techniques". In this sense, all painting techniques are meant to express shape and color.

We know that the entirety of life contains all spiritual and material elements which are integrated into the activity of life and they make the boundless universe carry sign of life, which is the material connotation of all things. The exterior variety and difference of all things are just the form of life connotation making the boundless things highly harmonious. The harmony existed between all things causes the real experience which is the purpose and content of art. Painting is to seek life order through vision, that is, we feel life harmony through our eyes. That is to say, harmony happens when the object emerges in front of us with an order which corresponds with the order in our minds. Then we recognize the essence of shape and color, namely, the life sign of shape and color.

Painting as a part of life activity is operated between a subject and an object and integrates both subject and object into shape and color of the work. In such a way, the subject's emotion can be harmoniously integrated together with shape and color of the work. We should not practice techniques just for the skillful manipulation of techniques, but should try to reach the goal of manipulating shape and color skillfully, thus to finally reach the goal of making the trace of techniques disappear. We should not be enslaved by techniques to lose our subjective creativity. The integration of subject, object, tool and technique requires the total privity in heart, that is, our hearts should go first and can manipulate everything, if not, one aspect of them will project to make obstacles to the smooth progress of creation. Thus the work will become superficial and lifeless, losing the essence of art.

The traditional oil painting as a kind of visual art relies on rigorous shape and color to convey what the artists want to express. Although the object in the painting is extremely similar to the real thing in nature, the artists' conception is still its main purpose and

significance of existence. The excellent classical oil paintings all integrate shape and color together closely conveying profound significance. The aesthetically beautiful shape, volume, lines and brushwork, the harmonious color, light, level and space and the reproductive object, figure and the figure's movement are integrated together into an entirety, verifying our visual and spiritual experience. It not only makes us wonder at the sense of perfection effected by its form, but more importantly, makes us feel balanced for the harmony reached between subject and object. The shape and color produce a spiritual sign beyond form between authentically reproducing the natural things and reaching perfect harmony, which can be sensed by observers. It always appears dynamically that its spiritual encouragement usually makes us forget all techniques of painting while directly going into the environment in the painting. But when we rationally analyze the creation process of such a painting, we find the sign of its shape and color. The ancient masters are good at conveying profundity with simple language, by using their intelligence and wisdom to reorganize shape and color appropriately to integrate disorderly shape and color into a dynamic spiritual whole. So technique alone is meaningless: when used rigidly, it could only produce lifeless formulas. It shows its value and life force only in the artists' individual emotional expression and independent creation. So it is important to think about their emotions and thinking to gain recognition when studying the masters' techniques.

The traditional techniques are concrete, including many creative procedures, methods and also our own assessment and balance of the results. It is not isolated and absolute, but expressed in emotion and aesthetics. Simple techniques can be put into words, but implication can only be experienced by our hearts. So a real technique is the manipulation of implication. Thus, the understanding and mastery of shape and color is the prerequisite of technique.







## 从物化之美到精神之魅——再看庞茂琨的肖像姿态

牟百冶

艺术与传统决裂，使艺术家面临两种选择：或者变成与绘画无缘的艺术家；或者变成与艺术无缘的绘画家。不过，还有另一类艺术家，他们的态度看似暧昧，因为他们不愿意断然走到传统的对立面，同时更不愿意成为博物馆内的囚禁人。因为当代艺术对于他们并不是一场革命，而只是一场变革，因此他们在当代艺术潮流面前显得含蓄而审慎，但又不失时代分寸，他们往往深谙传统艺术的精髓，常常在不动声色之间，把传统移植到当代艺术之中。庞茂琨正是这样一位艺术家，他最近的作品呈现的就是这种坦荡而有节制的现代性，既亲切又陌生，把当代艺术的喧嚣和夺目转换成令人肃然起敬的简洁和宁静——没有一丝杂质的纯净、抽象出具体语境的绝对空间，从前那些闪烁着趣味的细节描绘，那种“庞茂琨式的”敏感的、颤动的、波光粼粼的线条不留痕迹地消失在单纯的色调之中。然而，令人感慨的是，这些作品反而更加“庞茂琨”，也许，过去那些年里对于古典的“物化美丽”的追求已经在不经意之中转换成现代的精神魅力。

很长一段时间以来，当代艺术最讳莫如深的就是唯美，因为“唯美”似乎和“传统”一样声名狼藉。煽情的艳色、暴力和血腥无不吸引着众人的眼球，这种吸引力也极具时代特征：寻欢作乐似的及时消费，尤其是这种吸引力致力于伤害人性中自然的、柔和的、真诚的、高雅的情感，让艺术赖以生存的基本情感濒临崩溃的边缘。对于许多艺术家来说，尤其是架上画家，这是艺术生涯中的炼狱时期，大概在20世纪90年代末，西方后现代艺术的影响，架上艺术的冲击，让80年代初期就已经出道成名的艺术家们，感觉到传统的无力与沮丧。他们急于想找到一种表达方式，首先对得起这个时代，然后才是对得起在这个时代下喘息的艺术自己。这是一个思考的时期，也是一个费解的时期，与传统美有形式牵连的人物和风景从画布上消失了，取而代之的是不确定的现代性，貌似深刻或貌似肤浅没有多大关系，貌似美丽或者貌似丑陋却一定与觉悟有关。艺术家最怕被时代甩在后面，因此，艺术家在时代面前也是最谦卑的人。比如何多苓，他一贯的优雅、美丽的女人风景被转换成

清一色的拖着脐带的婴儿们，有的艺术家开始画清一色的绿狗，有的就干脆画一把黑剪刀。庞茂琨是艺术家，他在时代面前也是谦卑的，但他似乎生性不喜欢一目了然。80年代初到90年代中期那些温婉抒情的家庭图景、动人心魄的女性肖像，常有惊鸿一瞥，令人眷恋而滋生难言之隐。90年代后期，仿佛也是没有任何预兆，突然之间，他开始表现某种隐秘的缠绵悱恻。它们之间有什么关系？有什么过渡吗？似乎没有。可以看到的只是传统在这里断裂了。有意摒弃古典的温馨的暖色调，画面几乎是抽象的，即使一两张比较具象的头部肖像，也像一块出土的远古时期的石头浮雕，没有经过古典时期的精雕细琢。肌理处理得很好，一如既往地表现出画面的质感和高超的技巧。庞茂琨的确是过去不同了，没有庞茂琨的风格了，当然是过去的风格，不过，他真就这样走到了当代的艺术之中而与传统决裂了吗？这实际上是两个问题，对于第一个问题，他后来的艺术创作给予了最令人满意的回答，对于第二个问题：他是否已经与传统决裂而了无过去的痕迹？其实不然。在这里，庞茂琨还是在描绘他一直所擅长的情感。只是他将过去的画面压缩成狭窄的空间，将画面的情感推向了极致：喘息、呻吟、挤压、扭曲、翻转……这是一个动态的具有音响效果的场景，却又因为每个画面只表现了身体的某个局部而具有谜一样的效果。不仅让观众困惑，也让他自己困惑。对于他，这个谜就是：这是自己的风格吗？这种风格到底能够走多远？就像王安忆在《岗上世纪》中的追问：“只有男人和女人，而且男人和女人之间只有性爱到底能够走多远。”对于他们来说，这都是一次试验，而对于庞茂琨来说，这是一次转折前的释放，虽然含蓄如故。

有四五年的时间，庞茂琨在思索。2005年推出一批新作，这批作品给人最为直观的冲击就是现代性，或者更为准确地说，是艺术家采取的切合于时代的审美姿态。这种姿态让他的肖像人物在当代的语境中再次获得关注。这里，他回答了上面提到的第一个问题：他不是以与传统决绝的姿态走到当代艺术之中的，当然也就没有与他自己的过去告别，塑造一个全新的自我，像他曾