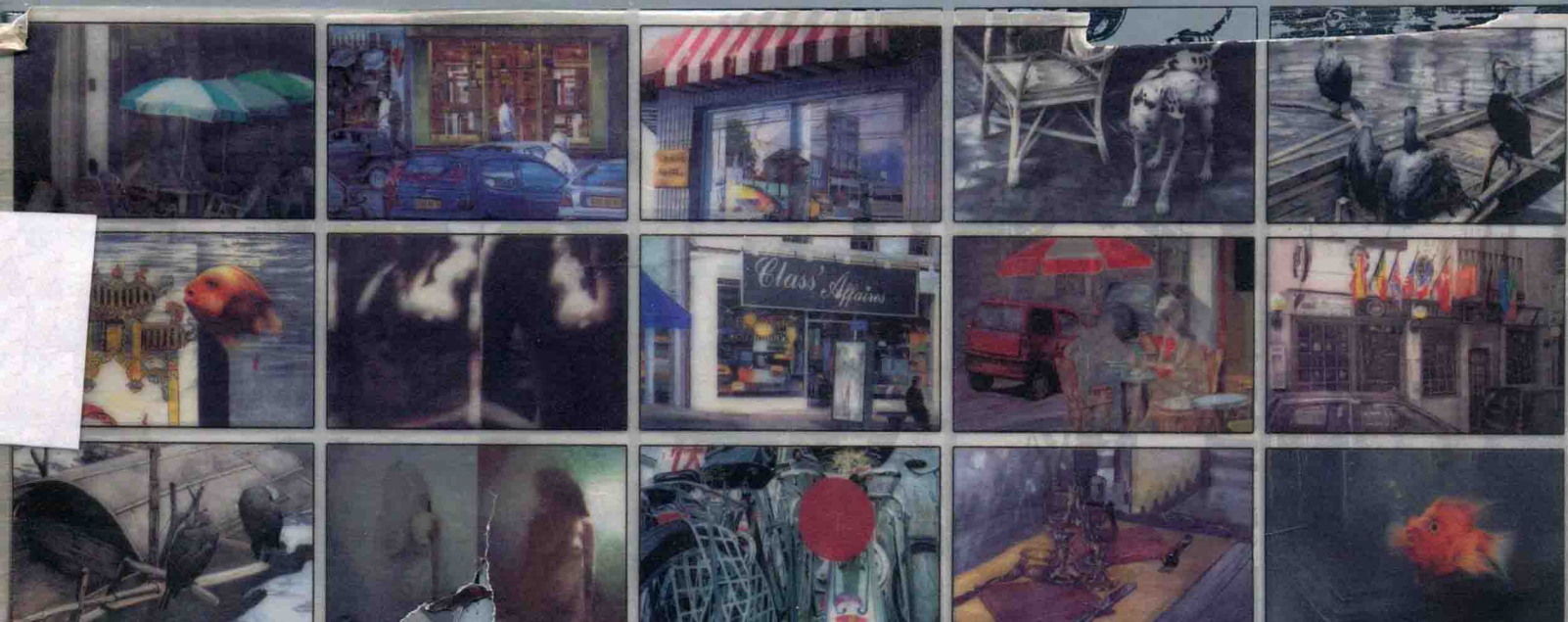


北方联合出版传媒(集团)股份有限公司
辽宁美术出版社

THE SPACE BETWEEN REALITY AND IMAGINATION

A Collection of Qu Xin's Works (2000-2010)

清华大学美术学院 · 曲欣绘画作品 (2000—2010) · 虚实空间



清华大学美术学院
曲欣绘画作品(2000-2010)·虚实空间

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辽宁美术出版社

图书在版编目(CIP)数据

虚实空间：清华大学美术学院曲欣绘画作品：2000—2010/曲欣著. —沈阳：北方联合出版传媒（集团）股份有限公司 辽宁美术出版社，2010.10

ISBN 978-7-5314-4659-0

I. ①虚… II. ①曲… III. ①中国画—作品集—中国—现代
IV. ①J222.7

中国版本图书馆CIP数据核字（2010）第193386号

出 版 者：北方联合出版传媒（集团）股份有限公司
辽宁美术出版社

地 址：沈阳市和平区民族北街29号 邮编：110001

发 行 者：北方联合出版传媒（集团）股份有限公司
辽宁美术出版社

印 刷 者：辽宁彩色图文印刷有限公司

开 本：787mm×1092mm 1/12

印 张：11 $\frac{1}{2}$

字 数：80千字

出版时间：2010年11月第1版

印刷时间：2010年11月第1次印刷

装帧设计：范文南 鲁 浪

责任编辑：鲁 浪 宋柳楠

技术编辑：徐 杰 霍 磊

责任校对：张亚迪

ISBN 978-7-5314-4659-0

定 价：95.00元

邮购部电话：024-83833008

E-mail: lnmscbs@163.com

http: //www. lnpgc. com. cn

图书如有印装质量问题请与出版部联系调换

出版部电话：024-23835227

序

游走在虚虚实实之间

我在此所说的虚实不仅是指绘画中的手法和语言，也是指生活中的态度和方式。大伙都知道老曲喜欢写实绘画，但我认为那不过是他施放烟幕而已，其实他才真是“形实而神不实”。表面上看他画的每件东西都画得特具体，但凑在一块儿就不是那么回事儿了；金鱼飞在空气中自由的呼吸且游荡，马儿在宁静的房子里静静地冥想，让人仿佛置身于一个莫名其妙的自然和无法言说的世界当中，这恐怕才是老曲最终的用意所在，谁知道呢，也许他还有别的用意和打算吧。其实这种对现实逻辑的“篡改”以及对写实概念的“改造”都是为了探讨人们意识与潜意识之间的规律，并在此基础上探索现实中的人与非现实之间的关系，并最终促进我们的社会文明与人民进步。我们太故步自封了，太需要不同的、多样的艺术，太需要不同的、多样的艺术来改善我们的生存状态和处境，作为一名艺术家，老曲做的是一件功德无量的事情。

通常意义上人们总是喜欢将自己能看明白的事物叫做“实”，看不明白的则叫做“虚”，因此才会有眼见为实、耳听为虚之说。但虚虚实实、真真假假无论是在生活里还是在艺术中都是很难分清的，这不是非此即彼式的游戏，我们面对的常常是复杂性和不确定性。比如，曲欣绘画中的写实情景可能是一种虚拟，而他生活中的某些虚拟之事儿反而到是一种现实。需要我们借助理性的判断和感性的分析去确定事物与事物之间、事物与人之间的意义和关系，此种判断和分析的最有效途径之一就是绘画艺术，也可以说就是老曲的绘画艺术，因为他在绘画中为我们提供了这样和那样的可能与不可能，以至于我们才能在生活里去应对这样和那样的可能与不可能。

我看曲欣画画多年，也观他生活多年，画得好活得就好，活得好也自然就画得好。戒骄戒躁，淡定从容是他的基本生活态度，也是他的基本艺术态度。就像他绘画中镜子内外所折射出的双重世界一样，它们彼此互为前提、互为因果，没有绝对写实，也没有绝对的画虚，虚实全在自己的掌控之间，画得主动，活得从容。与他的绘画相比较，现在太多的作画人都是“实有余而虚不足”。其实多一些“虚”，少一些“实”挺好，能做到以实当虚、以虚当实就更好，这才是真正的审美价值观，才是真正的辩证唯物主义，我们的社会需要这样的价值观念，我们的艺术需要这样的辩证眼光。曲欣的艺术是他的生活，他的生活也是他的艺术，生活不一定是实的，艺术也未见得都是虚的。生活和艺术往往难分伯仲，相比之下倒是生活显得更重要一些，只有那些自如行走于虚实之间的人，才是生活和艺术的主人。

李 木

2010年7月于北京

Preface

Wandering in the Space Between Reality and Imagination

—How I See Qu Xin's Paintings

The Qu Xin in paintings and the Qu Xin in real life are both different and not. The Qu Xin in paintings is more real, but the real-life Qu Xin is more imaginary. And while Qu Xin's art exists to serve reality, his life serves imagination.

By reality and imagination, I'm not only referring to the methods and language in which he paints, but also referring to his attitude and the way he does things. We all know Qu tries to paint in a realistic way, but I think that's just a smokescreen; indeed, he is realistic in form, but not in spirit. Granted, he paints each object in detail, but added together, they present something else: goldfish wander through the air, horses contemplate in quiet rooms. It's an indescribable and inexpressible world where nature abandons its principles, and that, I'm afraid, is precisely Qu's ultimate intention. Who knows, maybe he means something else? But his "falsification" of reality and his "transformation" of the principles behind recording reality are meant to explore the relation between consciousness and sub-consciousness, and further more, to explore the relation between man in reality and the non-reality, and finally, to push us forward as a civilization, as a society, and as a people. We are too complacent and conservative. We desperately need different, varied art, and we desperately need that different and varied art to better our own existence. And so as an artist, Qu has done us an incomparable favor.

Typically, people like to call what they understand "the realistic", and what they don't understand "the imaginary", which is why people say "I believe what I see, not what I hear". But reality and imagination, or truth and falsehood, are often difficult to distinguish in both life and art. We are rarely faced with a clear, black-or-white decision; what we are faced with is always something complex and uncertain. The realistic representations in Qu Xin's paintings are a kind of fantasy, and some fantasies in his real life are a kind of reality. Reasoned judgment and analysis from different perspectives are needed to be certain of the relationship between objects, and the relationship between objects and their significance. One of the most effective ways of doing that is the art of painting. Or you could say that's the art of Qu's paintings. He presents us with this or that possibility or impossibility, so that we are able to analyze this or that possibility or impossibility in our own lives.

I've watched Qu paint, and observed how he lives, for many years. I know that if he paints well, his life tends to go well, and if his life goes well, he naturally paints well. Prudence, calm, and quiet are the basic principles he lives by, and they're also the basic principles by which he paints. Like the double world refracted from the inside and outside of mirror in one of his paintings, they are each the others' premise, they reinforce one another, and there is nothing absolutely realistic or imaginary. He has complete control over the space between them, painting actively and living quietly. Comparing with him, many painters today paint with "extra realism and insufficient imagination", but a little more imagination and a little-less reality is a good thing, and the power to make reality seem imaginary and the imaginary seem real is even better. That is a true understanding of aesthetic value, that is true dialectical materialism. Our society needs these values, and art needs that kind of dialectical vision. Qu Xin's art is his life, and his life is his art; life isn't necessarily reality, and art might not be a product of the imagination. Life and art are sometimes indistinguishable from one another, and though life looks slightly more important by comparison, only those who can move naturally between imagination and reality can truly be masters of either life or art.

Li Mu

July 2010, Qinghua University, Beijing

曲 欣

1985年毕业于中央工艺美术学院

现任清华大学美术学院副教授

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 - 1993年 土耳其双年展（土耳其）
 - 1993年 中国油画年展
 - 1993年 中日现代绘画展（中国美术馆）
 - 1994年 第八届全国美术作品展
 - 1994年 “新铸联杯”中国画、油画精品展，获优秀奖（中国美术馆）
 - 1995年 第三届中国油画展（中国美术馆）
 - 1996年 中国造型艺术展（埃及开罗）
 - 1999年 文化部“共庆澳门回归祖国、中国艺术大展”
 - 2000年 随文化部中国油画展赴阿尔及利亚、摩洛哥展览访问（阿尔及尔、拉巴特）
 - 2001年 清华大学科学与艺术大展（中国美术馆）
 - 2001年 亚洲双年展（科威特）
 - 2001年 研究与超越：中国小幅油画作品大展
 - 2003年 全国首届粉画展
 - 2003年 国际素描艺术展
 - 2004年 清华大学美术学院赴日本作品展（日本东京）
 - 2004年 法国枫丹白露举办联展（法国）
 - 2006年 水木清华金陵展（南京长风堂博物馆）
 - 2008年 寻·谧曲欣作品展（北京798艺术区3818库画廊）
 - 2008年 赴西班牙、法国艺术考察
 - 2008年 第二届中韩艺术展（北京798艺术区）
 - 2008年 丹青寻梦——中国画家笔下的非洲
 - 2009年 第十一届全国美术作品展
 - 2009年 自由无界六人展
 - 2009年 景象·记忆曲欣作品展（北京798艺术区3818库画廊）
 - 2010年 北京·海南当代水彩画名家学术邀请展
 - 2010年 中国上海朱家角国际水彩双年展
 - 2010年 中国第九届水彩画粉画展
- 作品《橱窗》入选《二十世纪中国油画》大型画册

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镜子 纸面铅笔 色铅笔 55cm × 75cm

Mirror.Paper Pencil colored pencil.55cm x 75cm



旧椅子·斑点狗 纸面铅笔 色铅笔 55cm × 75cm

Old Chair & Dalmation.Paper Pencil colored pencil.55cm x 75cm



光影 纸面铅笔 色铅笔 55cm × 75cm

Shadowing. Paper Pencil colored pencil. 55cm x 75cm



鱼鹰与船 纸面铅笔 色铅笔 55cm x 75cm

Cormorants & Boat.Paper Pencil colored pencil.55cm x 75cm

