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CHINESE OIL PAINTERS JIN YIDE

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# 金一德艺术简历

## JING YIDE ART RESUME

中国美术学院油画系教授、中国美术家协会会员

1935 年 出生于浙江绍兴

1959 年 毕业于中国美术学院油画系

1959 年 参加“第三届全国美展”

1960 年至 1962 年 考入中国文化部委托中国美术学院  
举办的罗马尼亚博巴教授油画训练班深造

1964 年 参加“华东油画展”

1986 年 在中国美术学院举办个人油画展

1988 年 赴法国巴黎国际艺术城进修

1988 年 在巴黎国际艺术城举办个人油画展

1992 年 参加“中国 1992 油画年展”

1994 年 参加“中国第二届油画展”

2003 年 参加“中国第三届油画展”



# 孤行者的心声

——漫写金一德先生的艺术教育与创作

## (一)30 年记忆

那是1979年的夏末秋初，湖畔的蝉鸣尚未退尽，热稠稠的溽暑伴着新学期的好奇，让校园漾着一层令人心思浮荡的激情。新教室的门口，走来一位先生，微笑地为我们讲课。语调不高，浓重的绍兴口音，从印象派讲到后印象主义，从素描的本质讲到线的表现。这些内容对于我们这些求学艺术的青年，显得格外新鲜。这位老师正是金一德先生。那一幕过去已近30年，却依然镌刻在我的心中。当我们在记忆中淘洗学术经历、从那里确认思考和传承的渊流之时，都会发现这一幕叠映在精神资源的深处。

金一德老师是中国美术学院油画系的老教授。在他的身上，集中体现了那种尊重艺术语言修辞和理论思考的品质，这种品质是美院传统谱系中的重要传承。上述的那一幕，并不仅是往昔难忘的回首，对于记忆来说，它的意义更在于其中叙说的某种学术的精神，某种关于技艺的可见与不可见的背景和脉络的叩问。这种精神的叩问源远流长，它源自于林风眠先生那一代人的“以艺术拯救国民性”的澎湃的文化激情，源自于那之后一代代先师将美术艺术视为专门的学术来进行长期研究的凝重的敬业精神。20世纪60年代初，金先生在当时文化部主办的罗马尼亚专家博巴训练班中学习，后来又担任倪貽德先生的助教。在当时全国统一的苏派写实绘画的背景之下，博巴和倪貽德的

画风都带着表现主义的倾向，持续地给予金一德先生以深刻的影响。尤其是他们以“线”为主的表现方法，穿越了明暗法的观视方式，拆解了照相式的造型习惯，直指事物本质的分析和形式锤炼的可能。这些不仅极大地深化了金先生对造型的观念，同时又赋予他一种源于视觉表达本身的分析精神，进而在美院代代传承的学风基础之上，重塑着某种建院之初就蔚然形成的、紧扣视觉本体的思考性表现的特质。

## (二)金一德的灯光

从1979年到1980年，金先生担任我们班的导师。从他的身上，我们深深地感受到了敏于思考、关注视觉本体问题的气质。1979年秋，全国第二次素描座谈会在中国美院召开，金先生作了“对改革现行素描教学的一些意见”的发言，第一次向全国各艺术院校系统介绍了博巴的素描教学，引起极大的关注。这种关注的影响甚至波及到全院的素描练习。在美院林立的素描架旁，金先生他们当年的素描作品照片成了必备的参考，成了那些渴望走出明暗素描、进行最早的分析与表现探索的同学们的参照。

1980年初夏，由金先生带领，我们前往浙东温岭的石塘镇写生。80年代初的石塘，朴实而漾着生机，石头垒成的房屋贴着山崖，仿佛从石上生长出来，层层叠叠，浑然一体。那整体的造型中有着一一种天然的诗意。但此时我们



正陷在某种写实绘画的色光摹拟手法之中，整日里躲在街角路口，重复着前人的现成的写生构图，却对眼前石塘的那种自由生发的结构性的诗意视而不见。金先生看得清晰，也未多说，带了我们出海，从海船上回望临海耸立的石塘，用远望来召唤我们被现成的色光构图框住了的视觉感受，让我们从海天辽阔的视野中感受整体观视的方法。这之后，我们又去了雁荡山。雁荡山岭更加伟拔，竟让我们手中现成的苏派写生方法束手无策。金先生又带着我们月下游峰，在夜色迷蒙中阅读山岭的整体诗意。金先生的意思是要让我们从现成的西方写生方法中疏解出来，用中国山水卓然特立的风味来开启我们自己的视觉。那天夜晚，金先生还同我们谈到了潘天寿、黄宾虹等先生。在当时执著的西画求新的追索中，这些话语只是轻轻舒缓我们心中固化的束缚，我们并未能够蓦然直见中国山水的自然诗意。记得当时金先生画了两张油画速写，满山青翠，勾着黑线，浑浑然如若石墙石壁，浓郁得很。远处的飞瀑，是从记忆中抓将而来，在当时，直让我们觉出新奇。

在我们的印象中，金先生从来都是学而不厌，诲人不倦。我们学习上遇到什么问题，如果想得到鼓舞，大都会去找他，他总能在你的想法中，找出一些值得肯定的东西。当时的第一工作室由王流秋先生挂帅，但主要的导师却是金先生和徐君萱先生。其中金先生最是宽容，常常用热语激赏学生的闯劲和独见。后来我们留在学校成为青年教

师，金先生更是常常与我们讨论学术问题。同时，金先生又是油画系中笔头最为勤快的老师。他写倪貽德先生，写胡善余先生，写林风眠先生，并把 we 成功地带到了先辈的精神世界中。从 80 年代到 90 年代末美院搬迁，金先生的工作室都在油画系三楼的小亭子间。亭子间有个阳台，正对当着时学校教学区与行政区的要道。每天夜晚，亭子间的灯光都亮着，逢年节也未间断。后来，我们把这持久的一幕称为“金一德的灯光”。那灯光照耀着金先生孜孜不倦的身影，也闪烁着学院代代传承的居敬守业的精神。

### （三）艰难的另一条路

金一德先生可能是博巴油画训练班的同学中沿着表现性绘画的路走得最远的一个。当年“博巴油研班”处于苏派一统的背景之下，其素描和油画可以说是独辟蹊径。博巴的方法简括地说就是素描上反对照搬明暗效果，通过“线”进行结构性的分析，达到整体造型的严谨性；油画上强调用单纯的色彩和富于质感的笔调，追求整体的表现力；创作观上，博巴认为每一张画都是创作，那里边存在着艺术语言的锤炼和艺术观点的铸造的根本问题，并不存在着某种主题性的绘画。金先生几乎始终都在践履着这样一条艰难的独行者之路。“文革”前，这被看做形式主义的路。“文革”后，当先锋一代热衷于现代艺术潮流的时候，这条路又被孤立西方主脉之外。金先生能这样坚定地走



着，默默地探索着，并努力地把人生的感悟化作造型问题，这在他的同代人中是不多见的。

20 世纪 80 年代，是金先生艺术创作高产的时期。在《金与银》、《六和塔》等一批风景作品中，他的整体性的表现语言趋于成熟。《金与银》用大面积的纯然的银灰和亮黄用刮刀，有力地塑造了时代的风景。《六和塔》则用深碧的薄油，涂成百舸争流的大江，气势磅礴。与此同时，他创作了一批知识分子肖像，其中最成功的是一批画家肖像。《倪貽德》用写实的手法，抒写他对恩师的敬慕。画面使用了典型的线面结合的方式，画家卓然而立。那些线条，果断有力，既表现形，又揭示神，成功塑造了一代知识分子坚韧不拔的神情，可谓我国肖像绘画的经典之作。如果说《倪貽德》是一件纪实性的肖像作品，《林风眠》则是一件写意性的创作。林先生的面庞置于画面一隅，背后是挥洒迷离的薄油景色。芦荡点出林先生的画境，云天上一只孤鹭象征着林先生乖悖而孤独的命运。《巴巴》则是另一件写意性作品。在突兀的黑色字符背景之上，巴巴桀骜不驯的肖像如若浮雕。这是一位孤傲的守门人。金先生努力地寻找着不同的表现语言，来赋予肖像某种直观的性格力量。

#### （四）孤行者的心声

金先生注定是一位孤行的探索者。他持续地在绘画中

寻觅更为真切的表现。整个 90 年代，他的绘画都更倾向于“写”。他画了大量的秋叶红花，这些艳色的花枝与古朴的器皿形成一种对比，带出一份时光的风尘。这风尘又化作弥散的力量，让鲜花在流风中隐没，让青瓷在细处凸显。所有这一切都是这样行脚匆匆，仿佛追赶着什么。金先生心思荡漾，他想诉说岁月的故事，但他的笔头却写出了日趋飘泊的心绪。新世纪，金先生突然从他的习惯的重荷中解脱出来，他的笔触变得灵动，他的花枝已然独立于背景之上，仿佛流转的自然四季的本身。那些花陡然开放，只在一瞬之间。这一瞬衬着重色的枝干，有如在跑、在飞。金先生用花去追赶时光，又用感情去承受花的表情，花开花落，写的却是他自己的心。

金先生的心变得越发敏感了，甚至带出某种惊悸的感觉，某种蹉跎苍凉的气息。2001 年所画的《冬日》，那样一株无叶的老树，独立于暖日的背景之上。《暮林》与《春曲》，一幅是满树老鸦，一幅是惊鸟飞林，都受着一种画外的惊扰，带出某种命运般的追问，金先生的四季花鸟并非写景，纯然是写心的。这心在今天变得愈加默然空寂，愈加孤独飘泊。金先生在此抒写了一颗不屈的老人的心。于是，2005 年金先生创作了《暮年系列》，这些肖像以放拓的笔法，将中国线条与油画色彩熔铸在一起，将山水与面庞交叠在一起，写出老人的沧桑，也写出老人的倔强。我们在这里读到的不仅是白发与皱纹，还有如丘壑般的磐



石、如磐石般的神情。我们真正读到的是某种心迹与笔痕相叠相通的凛然和力量。

“归鸦不带残阳老，留得林梢一抹红”。金先生的绘画中有凄清的飘泊之感，又有活泼的生命力量。这其中凝聚着他生命羁旅的重负，又隐现着他对人生止泊的释然。在这一切的后面，是他的心声，一位不断探觅人间真情的孤行者的心声。

许 江  
2008年12月15日  
于南山三窗阁



# Heart Sounds from A Loner

--- The Ramble of Mr. Jin Yide's Art Education and Creation

## (I) A Memory of Thirty Years

It was in the late summer and early autumn of 1979 when the cicada singing was not faded away at the lake bank, with the very strong summer heat, the campus was poppled with some exciting passion and accompanied with the curiosity of a new term. A teacher came to the door of our new classroom, and then he started his lecture with smiles. His sound of voice was not high, and in a very strong Shaoxing accent, he made a lecture from impressionism to postimpressionism and from the nature of line drawing to the representation of lines. For the youth we're repursafimg the arfs, such contents were particularly fresh. The teacher was right Mr. Jin Yide. Thirty years have been passed since that scene, but it is still engraved in my heart. When we wash off the academic experience from memories and from which we determine our thought and the lineage source, we can find this scene is overlaid in the deep spiritual resource.

Mr. Jin Yide is an old professor of the Oil Painting Department China Academy of Fine Arts. What has intensively revealed on him is the quality that shows respect to artistic language rhetoric and the thinking on theories and that has been a significant lineage of the tradition of China Academy

of Fine Arts. The said scene is not an unforgettable retrospect of the past only; as for the memory, furthermore, its significance lies in the spirit of some academy in the narration and the inquiry on the visible and invisible background and venation of some techniques. The inquiry of such spirit is of long standing, is originated from the surgent cultural passion to "Rescue the national character by art" from Mr. Lin Fengmian's generation and originated from the dignified professional dedication that one and another generations of ancestors treated fine arts as an exclusive academy to have long-term research since then.

In early 1960's, Mr. Jin studied at the Romanian Expert Borba Research Class sponsored by Ministry of Culture and later he acted as an assistant teacher of Mr. Ni Yide. Under the background of the united Soviet party's realism painting nationwide, the styles of Borba and Ni Yide had the trend of expressionism which kept producing deep impacts on Mr. Jin Yide. Esp. their expression approach highlighted by "lines" has passes through the viewing manner of the gloom method, dismantled the sculpt habit of photo taking type and directly targets at the analysis on the nature of things and the possibility of shape hammering. All these have

not only greatly deepened Mr. Jin's ideas on sculpt, but have also endued him with a kind of spirit that is originated from the analysis on the visual sense's expression of an object itself, and then furthermore, based on the academic style passed down by generations and generations in China Academy of Fine Arts, they re-shape some thought expression particularity that has become common since the early period the of academy establishment and that keeps to the thing-in-itself from visual sense.

## (II) The Lamplight of Jin Yide

Mr. Jin acted as the tutor for our class from 1979 to 1980. We have deeply sensed from him the temperament that is sensitive in thinking and that shows concern to the thing-in-itself from visual sense. In the autumn of 1979, the National Second Line Drawing Symposium was held at China Academy of Fine Arts at which Mr. Jin made a speech "Some Opinions on Reforming The Existing Line Drawing Teaching", gave a systematic introduction of Borba's line drawing teaching to all art colleges nationwide for the first time and aroused great concern as a result; furthermore, the influences of such concern even spread to the line drawing exercise all over the academy. Mr. Jin's line

drawing works became a requisite reference beside the high-rise line drawing racks in the academy and became the reference for those students who yearned for walking out the light and shade line drawing, and made the earliest analysis and explorations on the expression.

In the early summer of 1980, we went to Shitang Town, Wenling at eastern Zhejiang to draw from nature led by Mr. Jin. At that time, Shitang Town was unadorned but filled with vigor, houses built by stones were close to cliffs and they seemed to have grown out from stones, tier upon tier and formed a unified entity. There was a kind of natural poetic conception in the overall sculpt. Being restricted in some color tone imitation technique of realistic painting however, we just hid ourselves at street corners and road crossings all day, repeated the existing life drawing composition from ancestors, and just turned deaf ears to the naturally existing poetic conception that produced freely at Shitang.

Mr. Jin was well aware of this, but didn't say much; instead, he brought us to go to the sea, asked us to look back the soaring Shitang on the seagoing vessel, and awakened us the visual sense



through the lookout that had been restricted by our existing color tone composition so as to make us sense the overall viewing method in the visual field of the vast sea and sky. After that, we also went to Yandang Mountain which is more soaring and made us at our wit's end with the existing Su Party life drawing method. Then, Mr. Jin brought us to have sightseeing from peaks in the moonlight and appreciate the overall poetic conception of hills in the misty night view. His purpose was to relieve us from the existing western life drawing approaches and unseal our own visual sense with the particular style of Chinese landscape instead. That night, Mr. Jin mentioned painting masters Pan Tianshou and Huang Binhong etc. to us. When we persisted in the pursuit and exploration on western painting innovation, such of his words only relieved us slightly from the solidified restrictions in our heart, and actually we failed to suddenly get aware of the natural poetic conception existing in China's landscape. I remember that Mr. Jin had two pieces of oil life drawing which were covered by dark green mountains, outlined with black lines and looked integrated with intensive stone walls. While the distant waterfall in the painting seemed to be grasped from memories and just made us feel novel and astonishing.

In our impression, Mr. Jin has been insatiable in learning and tireless in teaching all the time. No matter what problems we encountered in our study, every one would like to ask him for help and for encouragement, and he would always seek something that deserved acknowledgement from our ideas. Mr. Wang Liuqiu assumed leadership of the First Studio then, but the principal tutors were Mr. Jin and Mr. Xu Junxuan. Mr. Jin was most tolerant and he would always encourage and appreciate the students' pioneering spirit and unique opinions with his warm words. Later, when we remained at the school and became young teachers, Mr. Jin furthermore discussed academic issues with us very frequently. In addition, Mr. Jin has been the most diligent teacher at the Oil Painting Department. He painted Mr. Ni Yide, Mr. Hu Shanyu and Mr. Lin Fengmian and brought us successfully to the spiritual world of the predecessors. From 1980's to the relocation of China Academy of Fine Arts in the 1990's, Mr. Jin's studio was remained at a small garret on the third floor of the Oil Painting Department. With a balcony, the garret was right opposite to the main roads between the teaching section and administration section of the academy. The lamp from the garret would light on each night and never

got off even during holidays. Later, we called this lasting scene as "The Lamplight of Jin Yide", which was shining Mr. Jin's unwearied figure and also twinkling the professional dedication that has been passed down by generations and generations of the academy.

### (III) Another Road With Hardship

Mr. Jin Yide might be the one who has walked the longest on the road along the expressiveness painting among the Borba oil painting research class. Under the circumstance that Su Party brought the whole world under its domination, it could be said that the line drawing and oil painting of Borba Oil Research Class was unique. Simply speaking, Borba's method is to oppose copying the light and shade effect in line drawing, but to reach the preciseness of the overall sculpt by "lines" to have constructive analysis; as for oil painting, importance is attached to apply pure colors and the pen tone full of tactile impression to pursue the overall expressiveness; in terms of creation, in view of Borba, each piece of painting was creation in which the fundamental issue of art language hammering and art opinion molding existed but actually the painting with some subject didn't exist. Mr. Jin has almost practiced on this road of loners

with hardship all the time which was regarded as a road of formalism before the "Cultural Revolution", and which was isolated beyond the mainstream of the western painting after the "Cultural Revolution" when the pioneering generation was passionate of the modern art trend. It was rarely seen in his generation that Mr. Jin could remain committed to walking on such a road, making explorations quietly and endeavoring to convert his inspiration from life into the sculpt.

It was the 1980's that Mr. Jin was in his high-yielding art creation period. In a group of his landscape works such as Gold and Silver and The Six-harmony Pagoda etc., he tended to get mature in terms of his overall expressive language. The painting Gold and Silver has portrayed the scenery of the times with great force with a large area of natural silver grey and shining yellow scrapers, while The Six-harmony Pagoda is full of power and grandeur by painting hundreds of boats competing to win in the great Qiantang river with dark green thin oil. Meanwhile, he created portraits for a group of intellectuals of which the most successful were for a group of painters. With the realism approach, he expressed his adoration to his teacher in the painting Ni Yide in which the typical manner



of combined lines and sides was applied to make the painter become highlighted. Those lines are powerful, not only express the shape but also reveal the verve of the figure and have portrayed the hard-bitten look of the generation of intellectuals and this painting can be called as classic works in the portrait drawing in our country. If it can be said that the painting Ni Yide is a piece of realism portrait works, then the painting Lin Fengmian is the works in impressionistic style. Mr. Lin's face was put in one corner of the picture and what can be found behind his back is misty scenery that was painted freely with thin oil. The reed marshes interspersed the picturesque scene of Mr. Lin, while a solitary aigrette symbolized Mr. Lin's rebellious and lonely fate. Baba is another piece of impressionistic works in which Baba's unconventional and unrestrained portrait seems like relief sculpture on the background of lofty black characters. This is a lonely gatekeeper. Mr. Jin has endeavored to seek different expressive words to endow the portrayed ones with some intuitionistic character strength.

#### (IV) Heart Words From A Loner

Mr. Jin was destined to be a lone explorer. He kept seeking truer expressions in painting. All through

the 1990's, his painting was inclined towards "true-life". He painted a large quantity of autumn leaves and red flowers, a contrast was produced between these brilliant flowering branches and primitive utensils and brought out traces of the times, which again converted into disperses strength to make flowers get disappeared in the flowing wind while the details of blue china get highlighted. All looked like to be in a hurry and be chasing after something. Mr. Jin was filled with ideas, he was desirous to narrate stories of years, but his brushstroke revealed his frame of mind that tended to be more adrift day by day. In the new century, he suddenly got relieved from his accustomed heavy load, and his brushwork became flexible: the flowering branches in his painting stand independently in the background and look like the four seasons themselves in the circulated nature. Those flowers suddenly blossom out and in the twinkling of an eye only. Such instant is on the background of branches in heavy colors, and seems to be running and flying. Mr. Jin was chasing after the time with the flowers and undertook the expressions of flowers with his feelings; flowers bloom and fade, but what he has expressed in his painting is his state of mind.

Mr. Jin has become more and more sensitive and he

even has some kind of horrified feeling and some kind of desolate sense. In the Winter Sun painted in 2001, there is an old tree without any leaf at all and is standing on the background of a warm sun. In the paintings Forest in Twilight and Melody of Spring, the former is that old crows are gathering in trees and the latter is that scared birds are flying into the forest; both reveal the disturb from outside of the painting, and bring out the inquiry on some kind of fate; actually, Mr. Jin's flower & bird painting is not for describing the scenery but purely for expressing his mood, which has become more silent and empty, more lonely and adrift. Mr. Jin has expressed an old man's heart that is unyielding in his painting; therefore, he created the Series of Old Age in 2005, in which the portraits melt the lines in traditional Chinese style and the colors of oil painting together, have the landscape and the faces overlaid to express the vicissitudes of the old and their restiveness as well. What we can read in these portraits is not only white hair and wrinkles, but also the look like rocks which are standing like gullies. What we really read are some kind of true feelings and the sternness and strength that are empathy with the overlaid brush strokes.

" The returning crows never bring any shine of the

setting sun but leave some red for trees. " There are not only desolate and adrift feelings but also vigorous life power in Mr. Jin's painting, which has agglomerated the heavy load in his life of staying long in a strange place and also revealed indistinctly his indifferent relief on life. But what behind all these is his heart sound which is of a loner who has kept exploring the true love in the world.

Xu Jiang

December 15, 2008

At Nanshan Three-Window

Pavilion



# 当年投绿春犹在

文 / 陈琦

歌德曾说过：理论是灰色的，生命之树长青。换言之可以说理论是枯卷穷经、高处不胜寒，只有作品或作者本身才是鲜活的。由此我们一起来回忆、观照金老师和他的艺术，因为回忆有直觉、有体悟，理性与感性合而为一，以至于“直指人心、抵达文字”的境界，因为抵达，所以回忆是真挚鲜活的解读。

嘉宾：

魏光庆 1985 年毕业于浙江美术学院油画系。20 世纪 80 年代湖北新潮美术群体“部落·部落”的重要成员，90 年代“文化波普”绘画的代表性艺术家。现任湖北美术学院传媒动画学院院长，教授。

刘大鸿 1985 年毕业于浙江美术学院油画系，现任上海师范大学美术系教授、研究生导师、双百工作室主持，为中国当代艺术名家。

张培力 1984 年毕业于浙江美术学院油画系。20 世纪 80 年代“池社”的主要组织者，中国“85 新潮美术运动”的重要人物。现任中国美术学院新媒体系主任，教授。

王广义 1984 毕业于浙江美术学院。20 世纪 80 年代参与了“北方艺术群体”，是中国波普艺术的始作俑者，中国当代艺术迈出国门的第一批艺术家之一，他的意义是当代艺术的标志。

李振鹏 1995 年中国美术学院油画系硕士研究生毕业。2007 年中国美术学院油画系博士研究生毕业。现任中国美术学院新媒体系副主任。

陈 琦：你很早就读过金老师的作品

刘大鸿：我读山艺的时候，有很多翻印的素描照片，其中就有博巴、金一德老师的素描，黑线勾勒的，画法和视觉刺激跟一般的素描不一样，印象很深，而且很喜欢，有些还临摹过。我很喜欢离经叛道的东西。考进了美院油画系就分工作室了，我当时就希望在第一工作室，王流秋主持的，金一德、徐君萱、陈爱康为主的，加上胡善余等都是“右派分子”，被看作“五毒俱全”，但最合我的口味了，我就是冲第一工作室来的。进来以后，金老师看我以前翻拍的图片资料，里面还有他的画，很是亲切。当时金老师的工作室就在我们教室旁的一个小房间，以后我们经常能看到他画的作品。

陈 琦：这四年里你跟金老师比较接近。

刘大鸿：非常密切。我对老师很尊敬，特别是德艺双馨的、很有自己独到地方的老师。

陈 琦：当你们有了一定的学术储备之后，对“博巴学派”又有怎样的认识？

刘大鸿：比苏派要高。苏派的著名论调，说要画成普通人眼睛里看到的那种感觉，另外有个著名的段子，就说把一张纸揉成一团一扔就画，感觉是非常被动的一种做法，主观意识不强，老是在描摹普通人眼里看到的东西，还有就是太磨时间，很

不经济。金老师教素描讲究把人体剖析得很清晰，即很理性地来做这个文章，包括后来他给研究生上课时，设计了画等大真人的课题，让李振鹏用尺子量，按苏派的看法会觉得太机械太僵了，他们并不知道这才是一种研究方法，它不是为了让人看得舒服，让一般人觉得好看，它是重在解决问题。

陈 琦：这种方法有科学性，但最后是要从中提炼，要概括地表现，并不是要画成解剖一样。

刘大鸿：在当时的学术背景下，“博巴学派”基本是个异类，但在苏派一统天下的境遇中，有这么个学派来掺和，我觉得是非常可贵的。而且我觉得浙美的意义就在于一直有这样一条线，虽然解放后是苏派统治，但是最可贵的这条线是从倪貽德的“决澜社”过来的，我觉得倪貽德和博巴是个契合，而且可以在金老师身上得到契合。他吸收倪貽德的东西，讲修养、讲主观、讲创造，并骨子里面的狂放因子，又把它同博巴的东西结合d 在一起，融合出来，借着博巴的线，延续了民国时期、早期的中国油画家的这种艺术精神，我觉得这是非常重要的一条线，就是把一件事情当一个问题来探讨。

陈 琦：你们在学习过程中，对金老师他们传承的博巴的那种结构性的研究、以线为骨的形式、画法怎

样理解？

刘大鸿：我是很喜欢的，用线来表达，不管从素描还是画，我以为都是很自然的做法。在我的意识里很少把国画、油画硬是给拉开，线在国画里的运用很多，为什么油画就不能有，就算是离经叛道的，应该也很自然的。

陈 琦：回顾80年代，他们的历史似乎在你们身上重演着，那时你们会跟老师互叙心境吗？遇到些事，交换一些想法，或者当你们受到压力时，你们能感受到老师坚持的态度和隐忍的气度。

刘大鸿：会的，所以为什么我们现在会跟老师感情很深，因为那时我们是真正的“患难与共”。我们都能感觉到、理会他们很受压抑，我们等于是共同承担。只不过老师们有时会含蓄一些，但老师在骨子里还是很硬的，金老师、徐老师，包括王流秋老师，我也觉得他们这点底气是最可贵的，在金老师身上表现得最突出。

陈 琦：金老师和我聊起时特别强调绘画要有个性，主张要表现自我，当时他也这样引导你们吗？

刘大鸿：我当时在创作上有些出格，他们会保护一下，因为他们对时态很清楚。尽管这样做，但他们骨子里也看不上文化的大一统，在当时是很矛盾的状态，一面被苏派的强势压得厉害，另外又不气馁要搞点自己的东西。 第一工作室的老师特别



讲修养，讲修养是我们工作室很重要的传统，王流秋老师作为主持人也谈这个问题，金老、徐老都很重视，不光是眼睛看到的东西，我们特别注意人的整体的，拿现在的话叫全人教育，全人教育就是讲究修养，不是单纯的技法表现。所以为什么第一工作室后来能够出人，就是因为讲修养。

陈琦：你是否有同感，金老师在创作先期进行的一些小稿、包括速写是很灵动的，他自己也说，放成大稿反倒有些紧了。

刘大鸿：金老师早期的素描研究很讲究结构性的东西，有的紧是心理上的不够放松，像金老师是太好学、太谦虚了。我觉得艺术的状态，不能太好学，又不能不好学，其实这本身也有一种艺术。他们是重视的东西太多了，又长期地处于压抑的境遇，没有真正地释放过。金老师是骨头很硬的人，他态度可以很客气，但是你动摇不了他，从来没有动摇过，这点是最可贵的，只是他好多条件没准备好，又太顾虑了。

陈琦：在80华诞的校庆活动中举办的学术成果展，学校同时选了金老师、全山石老师、方增先老师、顾生岳老师、舒传曦老师的作品，我认为这是高度的认同。我觉得更庆幸的应该他带出了你们这批学子，作为老师，这是他最卓越的业绩！

刘大鸿：我本来都想写本书，从倪貽德到金一德，理由是这条线的链接很重要，它就是薪火传递。一直的我都觉得他们是有功德的人，对我们，金老师他们都是贵人、积德的人。他们有我们这些学生也是报应，因果的善报。

陈琦：不然，传统的学术多元的含义也显空泛了。讲到个性、创先的理念，在你们的艺术实践中得以充分地展现着，显著的比如说“85新潮”美术运动，事实上你们第一工作室是当年的冲浪者。

刘大鸿：毫无疑问的。就因为这条线的存在，油画系很多学生思考问题的方式就不会像四川美院那样的往伤痕文学这条路子上走。我们一开始就考虑哲学的高度、修养，那种异端的表现，其实它一直就存在在这里面，开始就同民国时期搭上脉了，而“85新潮”这条路是从第一工作室这条线过来的。

陈琦：你上学的时候，浙美的学术气氛已经很活跃了。你了解一些“博巴油训班”的事迹吧？

李振鹏：有些零碎的感受，金老师给我们上课时提起当年博巴教授他们的情况，在辅导我的时候，会提到对形、对线的认识，但没有作为专题来讲，我也没有专门去打探。另外，在学校也会听到只言片语，只是真正了解“博巴油训班”的人不多，