

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of SHI QI

Sichuan Art Publishing House

四川美術出版社



THE LIFE AND WORKS OF
SHI QI

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Volume 1: The Early Years
1911-1949



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The Life and Works of
Shi Qi

石 齊



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**The Life and
Works of Shi Qi
—Contemporary
Chinese Artists Series**

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《中國當代美術家》畫傳旨在盡可能真實、全面地展示構成美術家藝術個性的諸多因素及其形成過程，力圖從美術家所處之社會背景、文化氛圍、生存環境及其獨具的生命形態的交織、衝突和生發中，探求其表現形態和演變歷史，以期讀者能充分而深刻地理解當代中國美術家獨特的美學追求及其藝術創作的價值，使美術家與讀者在心靈和情感上藉以獲得交流，從而在當今世界文化大循環的潮流中起到共振和推動作用。此實乃編者初衷，果能如此，將感到欣慰。

本書的出版，承蒙有志於宏揚東方文化的泰國湄南大酒店董事長陳洪振(亞真—陳信)先生及諸多知名人士的熱情支持，藉此篇首之頁，銘記於此，深表謝意。

王 偉

1989年1月中國成都

วัตถุประสงค์ของหนังสือเล่มนี้ ก็เพื่อแสดงให้เห็นถึงปัจจัยต่างๆ ที่เป็นจริงและรอบด้าน ซึ่งประกอบกันเข้าเป็นบุคลิกลักษณะทางศิลปะ และกระบวนการก่อตัวขึ้นจากบุคลิกลักษณะนี้ของจิตรกร ทั้งนี้ เพื่อที่จะแสวงหาอุปนิสัยของการแสดงออก และประวัติการแปรเปลี่ยนของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยายาศาสด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนอุปนิสัยของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรียภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองตอบและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของผู้เรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดพิมพ์ฝ่ายจีนจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดพิมพ์เป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของร่วมจัดพิมพ์ฝ่ายไทย คือ นายอาจิ้น ตั้งสิน (เงินหงเจิ้น) ประธานกรรมการบริษัท มินาโฮเต็ล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ซึ่งมีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาทิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment in which he/she lives, as well as from the genesis and intertwining conflicts of his/her own life patterns. In this way, we hope, readers may gain a full and deep understanding of the peculiar aesthetic pursuit of a contemporary Chinese artist and the value of his/her artistic creations, thereby achieving a "communion" or "mutual participation" in thoughts and feelings, between the artist and his/her readers — a communion that will help promote the great cultural exchange now going on in the present day world. This, too, has been the goal the editors of this album endeavour to achieve, and we would be happy if it is attained.

Our special thanks are due to Mr. Achin Tangsin (Chen Hongzhen) Chairman of the Board of the Menam Hotel Co., Ltd. (Thailand) and other enthusiast for the promotion of Oriental art and culture, who gave us firm support for the publishing of this album.

January 1989

Wang Wei
Chengdu, Sichuan Province, China

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The Artist Shi Qi

畫家石齊

Preface

Lang Shaojun

序

郎紹君

Shi Qi rose in art circles in early 1970s, when the whole country was possessed to worship gods. Artists, either were labeled as “counter-revolutionary devils”, or followed the trend to produce gods’ pictures of a standard size. Shi Qi was then an industrial art designer being reformed in a factory. He did his job during the day, and painted at night under the private guidance of the well-known artist Huang Zhou, who himself was having a hard time then. On a national art exhibition held in 1973, Shi Qi’s *Spring* was impressive for its free brush strokes and a bold style. It was rebellious against stereotypes, enlivening people with a burning passion and longing for a beautiful spring. How thrilling and comforting its fresh style was, in the years when people were fooled and their feeling ruthlessly trampled.

Since then his creativity was released unchecked, and he was devoted to the traditional Chinese painting. He had learnt industrial art designing in the Fujian Industrial Art School. He graduated in 1963 and was assigned to work in the Beijing Industrial Art Designing Institute. As he had a lively and stubborn personality he found himself incompatible with designing work. He dreamed to be an artist free to express and create. So in his spare time he went to the Palace Museum to copy ancient masters’ works. He was fascinated by Badashanren and Xu Gu’s free and vigorous styles. Meanwhile he painstakingly practiced sketching. He drew on the works by von Menzel, Kathe Kollwitz and other Western masters. Before long, the brush techniques he learnt from Huang Zhou, his industrial art background, his drawing on different schools and his unrestrained personality merged to shape a unique style of his own. In 1976, after much ado, he was transferred as a professional painter to the Beijing Academy of Fine Arts. He felt keenly his disparity in basic skills. He learnt earnestly from famous artists Wu Zuoren, Jiang Zhaohe, Li Keran, Ye Qianyu successively. In order to paint roosters he raised roosters, and in order to paint pigeons he raised pigeons too. For three years

he lived in his studio and slept on his desk; he kept painting as if being possessed. Gradually, his fundamental skills became solid, and what he had learnt, without knowing it, subconsciously merged into his works. He went together with Zhou Sicong and Wan Qingli to the South China to sketch. It was the first time he viewed as an artist the idyllic southern scenes, which he found had been painted too desolate in classical works. He resolved to do full justice to them in his own paintings. In Shang-





Sketches Shi Qi did in 1960's
作於六十年代的速寫

石齊是在70年代初期受到畫界矚目的。那時候，整個中國都處在一種狂熱的拜神運動中，美術家或者被打成“牛鬼蛇神”，或者跟隨着潮流畫新“聖像”，按照統一的模式複製“紅、光、亮”一類的貨色。當時的石齊是個被下放到工廠勞動改造的工藝美術設計師，他白天上班幹活，夜裏作畫，私下指導他的老師是受到批判和冷遇的著名畫家黃胄。在1973年的一次全國性展覽中，他的《迎春》以熱情奔放的筆調和大膽豪縱的風神打破了千人一面的模式化局面，使人們感受到生命的激情和對美好春天的嚮往。在那億萬心靈遭受蒙蔽和踐踏的時代，他的清新的畫風給觀者帶來的喜悅和慰藉，是不難想像的。

從此他就一發而不可收，專心於中國畫的創作了。本來他學的是工藝美術，1963年畢業於福建省工藝美術學校大專班，分配到北京裝潢設計研究室。他是個天性活潑、執拗的人，始終對圖案、裝飾這些充滿理性色彩的東西提不起興趣，而渴望着當一名能夠自由創作、自由表達心靈的畫家。於是他一方面硬着頭皮完成設計任務，一方面用業餘時間到故宮博物院臨摹古代大師的作品，並且迷上了八大山人、虛谷這些畫

風恣縱而生辣獨特的藝術家，同時還苦練素描，從西方名家如門采爾、珂勒惠支的作品中汲取營養。黃胄傳授給他的筆墨技巧，工藝美術的底子，博取眾家的收獲，由他的不拘一格的個性所融化，便顯出一種不雷同於別人的新貌。1976年，幾經周折，他到了北京畫院，成為一名專業畫家，但他知道，作為一個畫家，論功力和水平，他還有相當的差距。於是他拼命學習，先後向著名藝術家吳作人、蔣兆和、李可染、葉淺予、李苦禪、黃永玉請教。為了畫鷄，他就養鷄；畫鴿，他就養鴿；一連三年住在畫院，睡在畫案上。從小放過牛、砍過柴的石齊不怕吃苦勞累，像着了魔似的畫呀，畫呀。漸漸，他的功力一步步紮實了，所學過的諸種技巧、知識也於不知不覺中滲入他的畫面。從1977至1979年，他同畫友周思聰、萬青力等南下寫生，歷經七省。他第一次以畫家的眼光觀察江南秀麗的山川和自然的變幻，他感到古人筆下的自然太“枯寒”“空寂”了，他下決心要畫一種再現自然生命的作品。在上海，他拜訪了所崇敬的林風眠先生，并目觀了他作畫。回京後，他參加了一個創作組，與各地名畫家如劉繼卣、王學仲、李可染、何海霞、王子武、石魯等一起作畫，眼界更加開闊。創作組派他去雲南西雙版納，回來後他創作了大畫《潑水節》，描繪周恩來總理和傣族羣衆一起載歌載舞歡度潑水節的盛況。這幅畫人物生動，色墨交輝，榮獲國慶30周年全國美展二等獎。李可染先生高興地說：“你的畫像一盃人們愛喝的葡萄酒。”

縱觀石齊70年代的作品，可以發現如下幾個特色：一是充盈着生氣。不僅畫中人物富於青春生命感（尤以女性為佳），筆墨、色彩也淋漓痛快，不拘一格，顯示着畫家的熱情和自信。二是風格的奔放。石齊性格的率直、爽朗盡在其中，這一特色在70年代畫壇尤顯得突出。三是對色彩的偏愛。一般寫意畫祇強調墨的表現力，色祇作為陪襯。石齊用墨厚重而恣肆，但同時也極為強調色的鮮艷和情感力。他筆下的閩南或雲南少女，經常以妖艷的洋紅點綴衣飾、口唇，有時在環境的描繪中施以能“跳”出來的艷色。這使他的審美意趣與傳統寫意畫拉大了距離，而具有一種世俗性的現代感。不過，他這時期的作品畢竟不夠成熟，也不免刻着那個特定時代的痕跡。他的人物，多少還有一些矯飾的成份；他追求人物刻劃的寫實性與生動性，但由於他在造型能力上的不足，往往令他筆下的形象在結構、姿態上并非無疵可求。他的筆墨不受傳統規範束縛是好的，但也有筆浮墨漲的毛病。有不少作品還留着黃胄模式的影子，未完全形成自己的面貌。到70年代末80年代初，一代新秀脫穎而出，他的畫顯得不那麼突出、不那麼新鮮有力了。和大多數中年畫家一樣，他有些徬徨了。

正在這個時候，家庭和感情的糾葛把他推入惱人的困境。渴望新的創造，卻又和既往的一切難以割

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hai he visited the esteemed artist Lin Fengmian and observed how he painted. After his return to Beijing he joined an artists workshop and worked together with established artists Liu Jiyou, Wang Xuezhong, Li Keran and He Haixia.... His horizon was widened. He went to Xishuangbanna and returned to finish *Water-Splashing Festival*. The painting illustrates Premier Zhou Enlai among the Dai people, who are singing and dancing to celebrate the holiday. The painting, with its vivid delineation and effective ink-and-colour brushwork, was awarded the second prize on the 30th anniversary of the founding of the People's Republic. Li Keran excitedly remarked, "Looking at the painting is like drinking excellent wine."

Shi Qi's works during 1970s have the following features. Firstly, they are full of vigor. Not only are the human figures (especially the female) extremely vigorous, his free ink-and-brush strokes and bold colour patches manifest his passion and confidence. Secondly, their free style mirrors the artist's open and forthright personality, a personality not very common during 1970s. Thirdly, those works show the artist's preference for colours. Usually, a romantic piece painted with free brushwork lays store only by ink effects, taking colours only as a set-off. Shi Qi, however, emphasized colours while lavishing ink. The girls he painted in Yunnan and Fujian are impressive with bright dresses and red lips. Sometimes the colours seem too lively to stay there. The preference for colours exhibits a deviation in values from the traditional Chinese painting. It also exhibits a popular modern taste. However, his works during 1970s were not matured yet and had the marks of the years. Although he sought a vivid and faithful depiction, his human figures looked a bit affected and were not satisfactory either in structure and posture, because of his inadequate sketching techniques then. His unrestrained brushwork was impressive, but sometimes drifting and overdone. Some of his works followed Huang Zhou's techniques, and his own style was yet to be formed. At the rise of many new artists in late 1970s and early 1980s, his paintings looked less impressive and vigorous. Like many middle-aged artists, Shi Qi felt perplexed.

Just then a family trouble and emotional entanglement elbowed him into an awkward situation. He longed to create something new, but found it hard to discard the old. The reform and open-door policies spurred him to explore, while a personal and psychological anguish was torturing his heart. His divorce ordeal, which lasted for five years, made his brushwork turn from the traditional to modern. When he felt no mood to paint he would read, leaf through albums or draw picture books. A new cultural atmosphere and emotional turmoil conspired to shape a strong consciousness. He once said, "The traditional bondage has wiped out man's freedom, independence and egoism.... Only when I completely forget

what I learnt do I feel an irresistible urge to create." Armed with such a consciousness Shi Qi began to explore. Firstly he wanted to break the bondage of faithful portrayal and stereotyped brush techniques. He wanted to express in his works his inexplicable feeling and sentiments evoked by music. He wanted to release his feelings and find comfort through a misty and elusive concept. He moved towards abstractionism. Once again he turned to Chinese and Western great artists ranging from the Renaissance to modern times. But he didn't like those pattern-like paintings by "cold abstractionism". He showed more interest in the expressional abstract works. He took them as "a distant moan". He was also inspired by the clouds of Huangshan Mountains and the dusk of Jiuhuashan Mountains, and marveled at the mysterious nature and religions. He believed only abstractionism could do justice to his feelings.



A copy from the work by Chen Laolian, a traditional Chinese painter in the 17th century 臨摹陳老蓮作品的畫稿。陳老蓮為十七世紀時的中國畫家

He buried himself in work to hone a new style. Occasionally, some of his works with a new style were seen on exhibitions to meet different response. Some people felt sorry for the abandonment of his original style. He simply laughed it out. The next eight years saw him painting no more than one hundred works, from which two thirds were chosen for this album.

However, what features those new works? And what impression do they give us?



Shi Qi's draft
作品草稿

捨；新時期的改革與開放激發着他的探索慾，個人生活和心理卻陷入痛苦的裂變中。伴隨着長達五年的離婚糾葛，他的畫筆由傳統指向了現代。他畫不下去時就看小說，翻畫集，甚至去畫連環畫。新的文化氛圍和個人心理的動蕩，強化了他的自我意識。他說：“傳統的種種羈絆，把人原有的自由、獨立、自我的心抹煞了……，祇有當我忘卻了以往學到的東西時，心裏才有壓抑不住的創作慾望。”有了這樣的意識基礎，石齊開始了新的探索。他要從寫實的描繪和墨韻的規範中跳出來，要把自己的心情，對音樂的感受和說不清、理不明的種種人生感覺注入畫面，要在迷離混沌的畫境裏抒發情感，尋求安慰。他走向抽象了。他再一次從中西方藝術大師身上搜尋可以得到的珍寶。從文藝復興三傑到現代派諸家，他都涉獵。他不大喜歡那種類似圖案的“冷抽象”，而歡喜米羅、康定斯基、德庫寧和波洛克。換言之，他對表現性的抽象藝術更有興趣，說它們有如“遙遠的呻吟”。他還由黃山的雲海、九華山的夜色想到自然與宗教的神秘，以為唯有抽象藝術才能傳達出這類感受。

他埋頭作畫，探求他的第二種風貌。他的新風格的作品偶爾在展覽會上露面，行家們褒貶不一。有的朋友說，你丟掉原來的東西，太可惜了。他一笑置之。將近八年的時間裏，他留下了不到百張新作，這本畫集中三分之二的作品，就是從其中挑選出來的。

這批新作的特色是甚麼，它能給人甚麼啓示呢？

首先，是獨特的半抽象風格。從總體看，他的新作近乎抽象，是色和墨的無定形結合。但抽象中又有具象——幾乎每幅畫中都有可以辨識的人、鳥或花。如《採蓮》，乍一看是迷濛的花與葉，猶如雨中景色，不辨其為何花何葉。細察之，可見一秀女掩映其中，其身形與葉、與不知謂何物的墨色融而為一。似在不中，象在不象中，具象在抽象中。如果把抽象部份理解為環境，這環境不是具體的，失卻了生活時空的規定性。如果畫家不標以語義確定的題目，觀者并不能清晰地解讀作品，而祇能從畫面氣氛和情調去把握它，根據微弱的具象成份去猜測和想像，而難以有“採蓮”的規定性幻境。其他作品也大致如此。在一片朦朧的色、墨世界中，人物似有若無，色塊與墨團、色綫與墨綫、有形與無形交織成一個意象，一種情境。其中融和着文人畫的趣味，又近似於現代抽象結構，然而沒有拼湊感，亦不是摹仿，多少還能看出第一種面目的影子。所欠缺的是，某些具象人物還略嫌過似，且俗媚了些，與整個畫幅的總格調不和諧。

其次，是它的感性色彩。石齊是個喜怒形於色的直率坦誠的人，他的作品不是觀念理性色彩很强的，從不寄托高深，追求形而上學的內涵。他也不是心理型的、任幻想馳騁的藝術家，這些半抽象作品雖有似夢境，虛虛幻幻，卻不奇異縹渺，怪誕陰森。石齊的才能集中於感覺的銳敏方面，是個感覺、情感型的畫

Firstly, it is their unique semi-abstract style. On the whole, those paintings are close to abstractionism, a liberal mixture of ink and colours. But their abstract contains concrete—almost each painting has a visible human figure or some flowers or birds. For instance, *Collecting Lotus Seeds*, at the first glance, shows nothing but obscure leaves and flowers in a drizzle. You cannot make out any details. However, after a careful study you will find a pretty girl whose body merges with the leaves and some unknown stuff. The figure is on the threshold between the like and the unlike, abstract and concrete. If we view the abstract part as background, then the part is not limited by time and space. What is more, if the artist didn't caption the work, viewers may either fail to understand the painting or have to guess the message by its mood. There is nothing suggesting the theme directly. So are his other works. Among misty patches of colour or ink, some human figures are half visible. Colour and ink patches and shaping lines, the visible and invisible are woven into a unique concept with a classical and refined taste and modern abstract features, neat and unique! They still preserve something of his old style. However, some figures are too truthfully depicted to conform to the abstract concept.

Secondly, those works are emotional. As Shi Qi is an outgoing person, his works seek less reason. And he is not a psychological artist to indulge in a free imagination either. He doesn't seek a profound or a metaphysical content while he paints. His semi-abstract works are dreamlike but not outlandish or grotesque. It should also be pointed out that his capability is best shown in his sensitivity. Both the abstract and concrete under his brush are his response to the outside world and human life. That is why colours take the leading role in his works, while ink makes a set-off and background. Bright colours stand out in his paintings—mineral green, azurite, vermilion and gamboge—which are not exaggerated but perfectly expressive. They are emotion symbols and not from the physical world. The artist's romantic brush strokes have adopted colours while he is happily illustrating his sentiments evoked by the colourful world. Unlike some traditional and scholarly paintings which pursue a simple, distant and detached mood, his paintings are bright, colourful and heartwarming. His world is dynamic but not boisterous, a harmonious and comforting world forever in spring.

Thirdly, those works are striking for their beauty and sympathy. Despite of all kinds of hardship in childhood, the artist has never given up to melancholy or sadness. Just like his attitude toward life, which has had desperate moments but always had a favourable turn, his works are never overwhelmed by anguish. They are full of sympathy and tender feeling, though not profound and magnificent, nor soft and over-sweet either. Consciously and subconsciously, he painted the South China's beauty,

mingling it with North China's vigor and profundity. Beauty, love and liveliness are never absent, while his emotions are released through painting girls, flowers and misty colour patches. Presently, Some artists working on abstract ink and colour paintings are satisfied with a superficial depiction. Their works lack both spiritual portrayal and a thorough understanding of the world. In terms of this Shi Qi has outdone many contemporaries in the fields.

Shi Qi's evolution has provided something for middle-aged artists to chew over. Most painters rose during 1950s and 1970s gained solid fundamental skills through a standard academic training. But their basic techniques, on the other hand, may encumber their free thinking. Skills are important, but a prostration before skills, or a blind following of standards may reduce the artist into a slave of skills or standards and deny any break-through in expression and creation. Shi Qi began his career with industrial art designing. His lack of a basic training on traditional Chinese painting made his works less well-arranged, but also freed him from their shackles and enabled him to draw on many schools, learn whatever he wanted, be bold to negate himself and heedless of what people said. All these are hard for blind followers of great masters. In contemporary art history, many successful artists have neither learnt from great masters nor gone to a college. They have made their success by courageous learning from Western arts and other sources. Such examples are many: Shi Hu, Nie Ou, Wang Ziwu and Luo Ping'an of middle-aged artists, and Xu Beihong, Lin Fengmian, Pan Tianshou, Chen Zhifo, Li Keran, Fu Baoshi and Shi Lu of the old generation.

However, to most middle-aged artists, nothing is more encumbering than their stereotyped way of thinking, which they have formed during the last thirty years. Due to the stereotyped thinking, they are more likely to follow standards than to create something. They have lost individuality. Just as a philosopher once remarked, "This generation, for a long time, will do only two things: 'to eulogize something or to repent.'" Their tragic personality and psychology were molded through tragic years. With the end of those years, those artists began to criticize either themselves or the times. Some of them have retrieved their lost individuality through retrospection and learning, and made considerable progress in their career. But to most of them, a change of knowledge structure is not an easy job, as the old values have taken root in their mind. They walk back and forth; their mind and steps are heavy. They want a break-through, but they are reluctant to follow any vogue trend as many young people do. While longing for something new, they find it hard to break the shackles of old habits and discard what they have learnt. Shi Qi's success bears out the fact that, a middle-aged artist must be bold to negate himself, and hack a path of his own before he can expect

家。他筆下的抽象與具象形象，是他對世界和人生的感覺。正因為如此，他選擇了色彩擔任自己作品的主人公，而讓水墨充當配角和背景。在他的畫面上，總是跳躍着一些艷色：石青、石綠、朱砂、洋紅、藤黃或太青藍。這些艷色不是渲染上去的，而多是作為筆觸畫上去的，是意象自身而非襯景；是感情的符號

而非物象的固有色或環境色。寫意的筆墨轉換為彩色的寫意，畫家捕捉着他對色彩世界的感覺，充滿了歡快情緒，閃耀着感覺心理層的繽紛與親切，而無半點傳統文人畫的淡泊、枯寒和超逸。他奉獻給觀者的，是一個熱情但不喧鬧，充滿感覺的豐富性而又和諧、暢快、跌宕着春意的人生境界。

第三個特色是美與憐愛。石齊雖然從小就飽嘗了人生的苦辣酸甜，卻沒有變得憂鬱和含有悲劇意識。正如他的生活經歷總是“柳暗花明又一村”那樣，他的藝術也始終以溫情的目光注視着人世，從未被痛苦所佔據。因此，他的畫不沉鬱深沉，不強悍宏大，但也不纖柔和巧媚。他自覺不自覺地把南國家鄉的綺麗織上畫面，同時又注入北國的豪勁和濃郁。美、愛和生命的歡欣總是他追逐的對象，那畫中的少女、花朵、青翠的煙霞般的彩色，都浸透着他的溫馨的情懷和愛憐。現在許多人畫抽象水墨或色彩畫，但往往流於膚淺，空留幾筆脫離了具體形象的綫或色塊、墨團，而沒有深入肌理的內涵，沒有自己對人生世界的獨特領悟和體味。在這一點上，石齊的探求無論對他自己或多數同代人，都具有超越性。

石齊的嬗變對中年畫家應當是有啓示的。50至70年代成長起來的畫家，大多經過美術院校的正規訓練，有較強的基本功。但也正是這正規訓練的基本功，有時反而成為對心靈自由的一種束縛。技巧對畫家是重要的，但對技巧的頂禮、對程式的因循有時使畫家又陷入奴隸的地位，不敢為了表現和創造而改造、拋棄技巧。石齊由學工藝設計而入中國畫壇，未曾經過嚴格的中國畫基本功訓練，這使他的作品往往粗疏和零亂，但他也因此而少了一條捆綁自己的繩索。轉益多師，任意擇取，敢於否定自己，不畏輿論損譽，這往往是名師弟子們所難以作到的。看一下現代繪畫史便可知，許多大家都是非名門弟子、非科班出身，而是靠了大膽藉鑒西方藝術和轉益多師而成功的。徐悲鴻、林風眠、潘天壽、陳之佛、李可染、傅抱石、石魯以至與石齊同輩的中年畫家石虎、王子武、羅平安、聶鷗等，莫不如此。

不過，對當代中年畫家來說，最大的束縛還是在大約三十年的時間裏所接受和習慣的一套思維模式。他們不是創造而是依循模式的一代，失掉了自我意識的一代。一位哲學家說，這代人的行為思想，在相當長的時間裏，祇做二件事：一是歌頌，二是懺悔（見李澤厚《現代思想史論》）。可悲的歷史造就了可悲的性格和心理意識結構。進入新時期以來，他們痛自反省自己和那個可怕的時代，許多人經過反思和對新知識的學習，漸漸尋回一度喪失的自我，在藝術上也邁出了新的步伐。但對多數人來說，變更知識結構不是件容易的事；舊的價值觀念深入靈府，也難以改弦更張。他們徬徨、苦鬥、懷着進退兩難的心情移動腳步。想跳出老套子，又不想追隨學生輩青年人的新潮；渴

Su Dongpo Enjoying Chrysanthemum
東坡賞菊圖



an artistic change. And he can take the negation as tactics, and after hacking a path of his own he can return to his old values. So does Shi Qi, who has designed a third appearance for his works, i.e., a return to his original realistic portrayal. But his works then will not be the same as what he has painted before, because the return he has designed is on an elevated level, and its destination is not the starting point. Shi Qi's discard of his old self and his looking for a new one, and his designed return aim at an assertion of his own values: I am myself and the leading role in an uncircumscribed artistic pursuit. Such an assertion preconditions any genuine artistic emancipation and breakthrough.

A sketch he did in Xishuangbanna
在雲南西雙版納所作的人物寫生



望着新創造，又不能捨離既往的習慣和已經得到的東西。石齊的經驗表明，中年藝術家的嬗變需要敢於否定舊我，另開新徑，哪怕作為一種策略，待新徑開拓出來，還可以回歸，拾取那些仍有價值的東西。石齊為自己設計的第三種面貌就是回歸第一種面目的寫實，但到那時，必定不是以老眼光看老畫了，因此那回歸也必定是“更上一層樓”的回歸，而非退居起點。石齊的拋掉舊我尋找新我，以及他設想的再次回歸，都植根於一點，那就是對自我價值的認定：我就是我，我是自由創造的主體。唯其如此，才有真正的解放與超越。

A draft for a recent work
近期作品草稿



Comments by Other Artists

畫 家 評 語

Your paintings are magnificent. Your approach is similar to mine, but your lines are not vigorous enough.

—Liu Haisu

- 劉海粟: 你的畫, 好! 很有氣魄, 和我是一路。綫不夠有力。

The first time I saw your excellent paintings I was overcome by their magnificence. Your paintings are like a cup of excellent wine, a full cup of it.

—Li Keran

- 李可染: 我頭一回看到你的畫, 感到驚人的好。畫得氣魄很大。你的畫像一盃人們愛喝的葡萄酒, 而且是滿滿的一盃。

Your paintings are excellent and grand! Their brushwork is vivid, modeling expressive.

—Shi Lu

- 石 魯: 你畫得好, 有氣勢, 筆墨很生動, 形象也傳神。

Your eight years of hard work are not wasted. You have established a new style in figure painting.

—Liu Guosong

- 劉國松: 八年時光沒白費, 創建人物新畫風。