

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of
LONG RUI

Sichuan Art Publishing House

四川美術出版社

龍瑞



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Edited by

張曉梅 張曉梅 張曉梅



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**The Life and
Works of Long Rui
—Contemporary
Chinese Artists Series**

Sichuan Art Publishing House

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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 เพื่อที่จะแสวงหาบุคลิกของการแสดงออก และประวัติการเปลี่ยนแปลงของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนรูปแบบของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรีภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกละเอียดและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของผู้เรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดพิมพ์ฝ่ายจีนจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดพิมพ์เป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของผู้ร่วมจัดพิมพ์ฝ่ายไทย คือ นายอาจิ้น ตังสิน (เงินหงเจิ้น) ประธานกรรมการบริษัท มีนาโอเต็ล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ซึ่งมีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาทิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

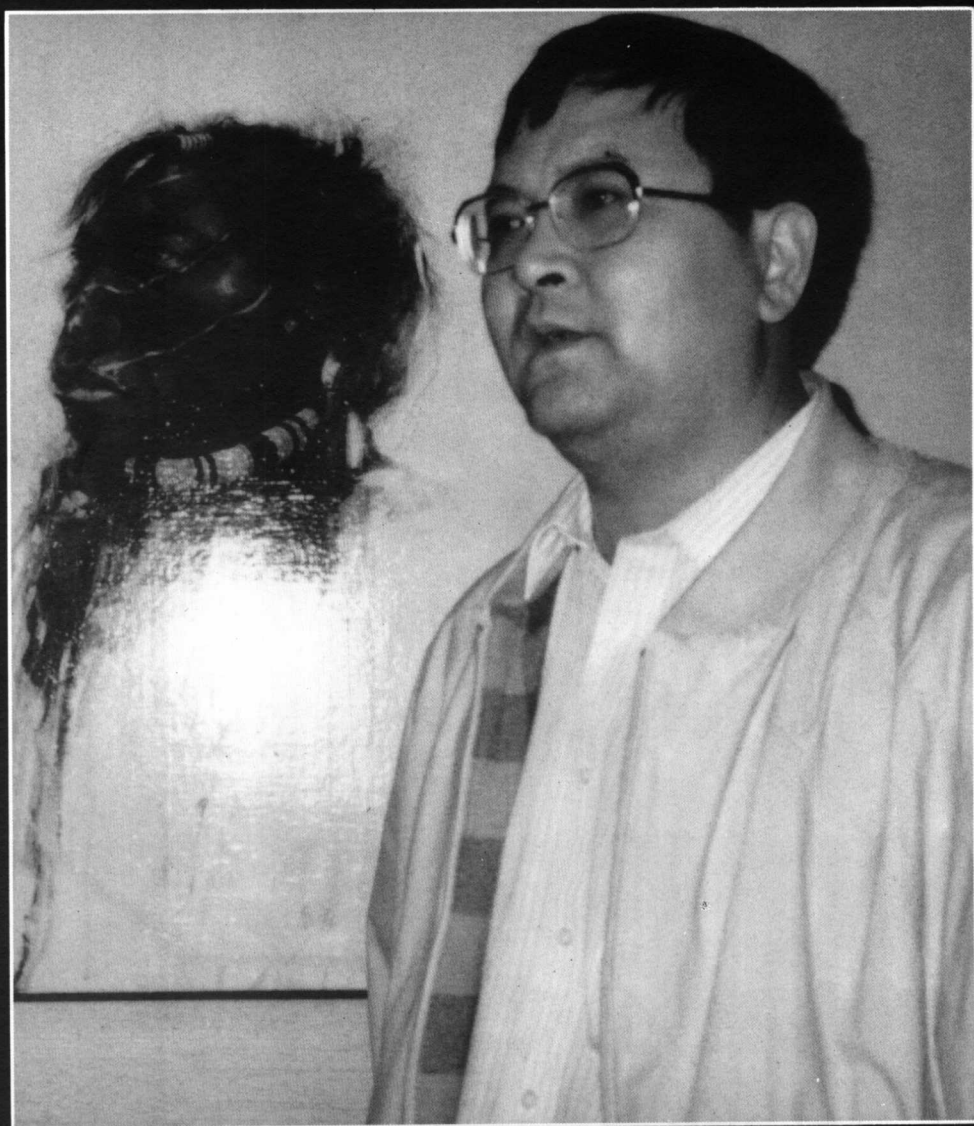
This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment 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



The Artist Long Rui

畫家龍瑞

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Long Rui: Pursuit of Form in Modern Landscape Painting

Deng Fuxing

龍瑞：對山水畫現代形態的探求與建構

鄧福星

On the afternoon of October 30, 1988, a painting named *A Small Tree on the Mountain Top* won the competition prize of an international Chinese ink painting exhibition. This innovative landscape was the work of Long Rui, a member of the Chinese Painting Research Institute. Though it is not an authoritative or sacred prize, it is significant to those in pursuit of art. It affirms and encourages the winner's spirit and achievement while promoting a like boldness in other artists. Then, what has Long Rui experienced during his pursuit and what is the direction of his creative path?

I. Landscape Painting As Feeling

Long, a tall, elegant man of a forthright character,

1988年10月30日下午，北京國際水墨畫展發獎儀式上宣布：《山上有棵小樹》獲獎。這是一幅立意和表現都頗為新奇的山水畫，作者是中國畫研究院中年畫家龍瑞。人們固然無須把這次褒獎看得過份權威和神聖，但是，在當前的美術界，這對於一個藝術探索者來說，畢竟具有不尋常的意義——獲獎者的藝術探求精神和探求中的成績在此得到了肯定、贊許和鼓勵，並給予創新者以信心、勇氣和力量。由此，人們想知道的是，畫家走過的藝術歷程和他探索的方向：對山水畫現代形態的尋求與建構。

一、山水畫非畫山水，是畫感受

龍瑞，儀貌偉岸，性格豪爽。不知道他學歷的人不會想到他曾經讀過工藝美術學校，曾經伏在拷貝台上一絲不苟地



A Small Tree on the Mountain Top

山上有棵小樹

once disciplined himself at a school of arts and crafts. There he traced carefully at the copy table Chinese ink lines as thin as hair, and drew fine pictures with compasses and rulers. This didn't seem to be his calling, however. He was born with the talent of painting free-hand brushwork, and his tutor, Li Keran, led him into the world of landscape painting. From then on, he started his interesting but difficult pursuit. It has been ten years since he set himself to this course as a postgraduate.

As he painted, Long thought and explored, gradually forming his own style. That painting style is like his character—spontaneous and free. Although he paints, with seemingly instantaneous inspiration and his paintings look casually composed, Long puts much mental energy into the exploration of art reform.

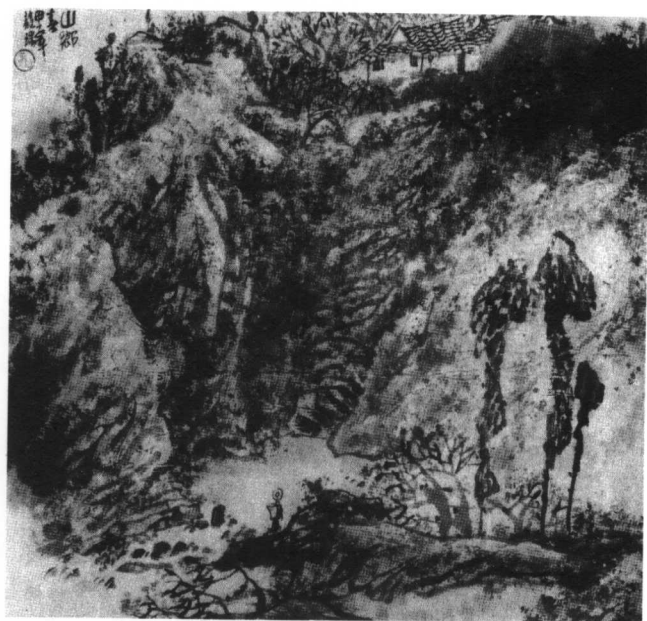
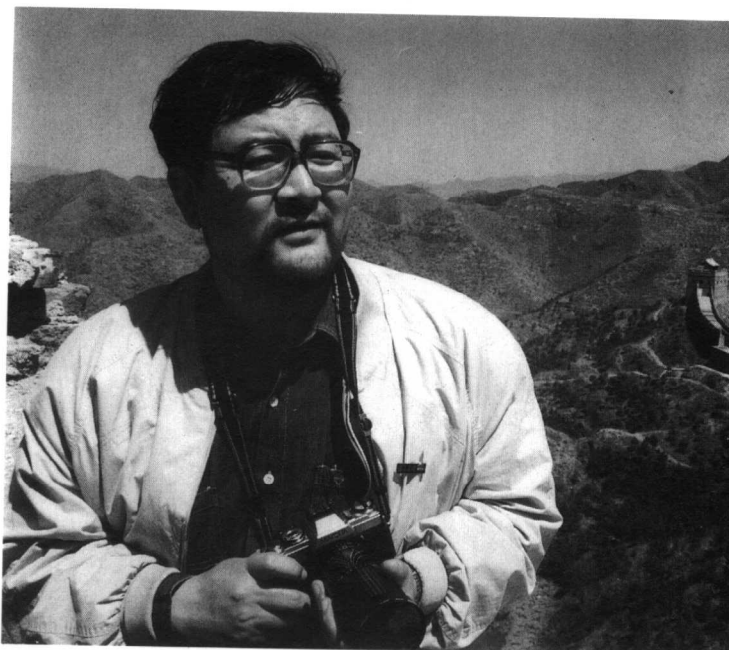
In the early 1980s, Long's works, he admits, had the flavour of those by Huang Binhong. In such paintings as *Hilly Countryside in Spring*, *Yanshan Mountain in Autumn* and *Countryside in Sichuan (2)*, distant mountains were heavily brushed, surrounded by hazy outlines. Overlapping ranges in the paintings were, at the same time, both simple and vigorous, heavy and complicated. The contents surpassed the feelings. This was obviously the influence of Huang.

Long admired his mentor's devotion to the development of traditional landscape paintings, an updating grounded in the principles of traditional art and expressed by his own feelings with a basic creative flair. Long considers, to any research into the changes of Chinese landscape painting, Huang's works a must in regard.

Huang attached great importance to the observation and sketching of nature. He used heavy ink or colour to paint mist-shrouded mountains in the morning or at dusk. Although he regarded nature as his teacher, his paintings were not a mechanical imitation. Huang once said, "Sketching only produces the mountain's skeleton. To get the feelings and impressions, you have to think until its spirit touches you." By thoughtfully considering Huang's art, Long himself was to dip his brush into his own feelings when painting landscapes.

Most of Long's paintings drew their materials from the suburbs of Beijing. To Long, who is from Sichuan Province in south China, the capital's outskirts are a taste of impressions—plain, vigorous, firm, rough and vast. He found that in this simple, quiet scene existed a rousing underflow, which struck an empathetic chord. Maybe it was his straightforward character that put him in harmony with the land, or maybe it was his long life in the north that fused him with the customs there. Long sees his Beijing paintings as canvases of his own impressions and character. In such works as *The Western Hills in Crisp Autumn*, *Autumn of Miyun*, *Autumn Interests in Secluded Mount Yan* and *Mengtougou*, the painter gave a hazy, abstract vision of the whole scene, shunning sharp realities. Though the tableau were heavy-coloured and full, they felt flexible and intelligent. What these paintings grasped and expressed were actually the painter's feel-

Long Rui Is on the Great Wall
龍瑞在長城



Hilly Countryside in Spring
山鄉春

Mengtougou.
門頭溝



Countryside in Sichuan (2)
蜀鄉之二



描過纖如毛髮的墨綫，用規尺繪製過工細的圖案。這類工作對於他似乎不相吻合，他生來應該就是個畫寫意的人，而不適合搞工藝。假如真是這樣，那麼，稟賦確是不易改變的。要不然，在他後來的山水畫中，為什麼會很少見到有工藝的痕迹呢？

中央美院二年的研究生學習，使蘊藏在他身上的水墨寫意天賦終於被喚起，被激發。授業導師李可染先生把他領進了山水畫藝術的天地里。從那時起，他算是找到了自己的領域，並開始了充滿樂趣和艱辛的探索。從讀研究生至今，已經十個年頭過去了。龍瑞一邊畫一邊思考着，漸漸地尋找、造就並形成着自己的繪畫風格。龍瑞的畫風就像他的性格，是奔放灑脫的。他的畫看似以不假經營的構圖，漫不經意的運筆，全如性之所至，一揮而就。他作畫的時候，也隨意而不拘謹，彷彿沒有什麼預先的考慮和成法。其實，他對藝術的良苦用心並不像作畫時顯得那般輕鬆與愜意。在藝術變革的探索上，龍瑞的思考是深刻而縝密的，是宏觀而又具體的，這在他常常皺起的眉間時有透露。

有一次，我問起龍瑞是不是喜歡黃賓虹的畫，他給了我十分明確而肯定的回答。因為我發現他在一個時期裏——大約1984年前後的一些作品里很有賓虹老人的意味。例如《山鄉春》、《燕山秋意》和《蜀鄉之二》等作品，遠山畫得很重，輪廓綫不作嚴格確定，顯得渾厚華滋，用筆繁複，點劃重疊，以實勝虛，這顯然受了黃賓虹藝術的影響。他認為，黃賓虹老人在深諳傳統山水畫的理法並具有渾厚傳統筆墨功力的基礎上，以獨創性的筆墨樣式，表現了自己特殊的感受。在傳統山水畫向現代形態的演進中，黃賓虹是有重要貢獻的。探討中國山水畫的變革，不能不研究黃賓虹的藝術。我很贊成龍瑞的見解，黃賓虹是十分重視對大自然的觀察和寫生的。他用重墨重色正是要畫出他在雲霧或晨昏所見到的山川。他曾批評清初四王不敢用濃重之色，作山幾乎全白，乃是由於“專事模仿，未有探究真山之故。足見黃賓虹對師造化的重視。然而黃賓虹並不是對山川自然的機械模擬。他說“寫生只能得山川之骨，欲得山川之氣，還得閉目沉思，非領略其精神不可。”他強調要“表現山川渾然之氣，畫面須以氣貫之”。黃賓虹所說的“氣”，便是指畫家那種獨特的感受和印象。龍瑞通過對黃賓虹藝術的揣摩和思考，獲得很大啟發和教益。他領悟到，所謂山水畫非畫山水，而是畫感受。因此，要畫出自己獨特的感受，也就必須尋找、創立自己特有的表現樣式，也就是藝術語言。

龍瑞的山水畫大多取材於北京郊區的風景。這一帶屬太行山脈和燕山山脈。它們不像南方的山景那般清靈秀美，但卻雄壯峭拔，沒有名山大川那種神奇傲然，更多的質朴平易。在龍瑞這個出生於巴蜀之鄉的南方人眼中，京郊的山水特徵是朴拙、雄渾、粗放和簡曠。他發現在這平淡朴實的風景中，卻隱藏着或高亢、或奮進、或奔騰、或騷動的潛流，並與之發生了共鳴。他感到自己與京郊的山水那麼契合地交融在一起。這些，無一不是他自己獨特的感受。由此，不能不使人又聯繫到他個人的氣質和性情。也許是他這種放達爽快的為人更與北方的山水相合，也許是在北方的長期生活使他與這裏的風情互滲互融了。他說：“我在畫面上所表現的既是北方山水給我的印象，更是我個人性格外化。”看看他的《西山秋爽》、《密云秋》、《幽燕秋趣》和《門頭溝》等作品，畫家並不把所有的景物都畫得很確定，很實在，而造成一種渾朴朦朧的效果，雖然畫面濃重、飽滿，但仍保持着鬆動和空靈的感覺。

ings and impressions in particular situations.

Theorists of ancient Chinese paintings have noted that scenes differ when conditions change, such as in the contrasts between morning and dusk, bright and dim. Guo Xi, an art theorist in the Song Dynasty (618-907), has variously described a mountain as spring smiling, summer dripping, autumn dressing and winter sleeping. "It is one mountain, yet it has the forms and flavour of hundreds of mountains," he said.

Another variation of the same theory is that individuals, whose moods vary, feel differently when observing the same scene. Long's works expressed this exact feeling, including both the unique features of nature and his emotions.

Landscape paintings present feelings as well as scenery. Luckily, Long grasped this point during the few years he worked on traditional art. His pursuit of emotion in landscape works was basically a pre-1984 quest. This may be regarded as the first period in Long's painting experience.

During this period, the painter's mind was in a subjective state, searching out what to accept, and his paintings reflected this to an extent. However, his key interest was in the characteristics of nature on which his feelings and impression relied, the momentum of mountain, scattered farm houses, a tall, straight tree, or a desolate scene in autumn.

Long's works during this period smacked somewhat of Western impressionism. Though impressionist painters emphasized much that was scientific and objective, they were, for the most part, subjective in their paintings because their starting point was feeling. Later on, art sects and theories of modern style that tended to be subjective rose from the impressionists. And before long, almost naturally, Long's landscape painting entered a new period.

II. Impression to Expression, Abstraction and Action

Long's new period of landscape painting started in about 1985. His paintings in the previous period had been rather impressionistic, relaxed and tranquil. Those in this period were more subjective, strong and restless. This was evident in other aspect of art he pursued, such as calligraphy, which also became simple and general. In the previous period he created his own style, formed his own features and matured as an artist.

Examples of such simple and general works include *Song of Autumn*, *Yanshan Mountain in Autumn* and *Hilly Countryside*. Though the structures were still full, the skills employed were simpler and more casual, sometimes even unruly and dominating as, for example, in *Fruit in Trees Ripe in the Wind of Autumn Night* and *Impression of Countryside*. The heaviness of the scene was even strengthened. But the effect of one touch covering another with small brush strokes was replaced with that of bold strokes and heavy colour. This is evident in a comparison of *Countryside in Sichuan (2)* and



Impression of Countryside
鄉間印象

這些作品所抓取和表現的，實際上是作者在特定情態下的一種感覺和印象。

中國古代畫家和理論家，都論述過山水在四時，朝暮、明晦等不同條件下給人的不同感受。宋代郭熙所謂春山如笑、夏山如滴、秋山如妝、冬山如睡的體驗中，已經有了很濃的擬人化的主觀色彩。他說，同一山川，“每看每異”，“是一山而兼數十百山之形狀”，“一山而兼數十百山之意態”（詳見郭熙《林泉高致·山水訓》，這是就同一對象在不同境況下所顯面貌的不同。更進一步說，看同一景觀，不同的人及其在不同的心情時，感受也不同。龍瑞的作品所描繪的正是這種感受，其中既包含着自然對象的特徵，還融合着畫家特定的心緒情感。

山水畫非畫山水，而畫感受。龍瑞在從事這一古老的傳統藝術不多的幾年中，能夠理解并把握到這一點，是值得慶幸的。他通過對黃賓虹等近代人和古人的藝術進行深入的研究，通過自己在實踐中的摸索，漸漸地體味到山水畫要畫感受的個中三昧。在他大約1984年以前的作品中，基本上體現了這樣的藝術追求。這可以算作龍瑞繪畫歷程中的第一個階段。

在這個階段中，畫家因為要畫感受，也就離不開作為接受、選擇等主觀條件的特定心態，因此，龍瑞的作品中已經滲入了一定程度的主觀成份。不過，畫家的着眼點實際上遠在於他的感受和印象所依據的自然對象的特徵上，或者是山巒的

Impression of Countryside.

The structure was further enriched, building on the bases of the previous period. Large scenes seemed to be only a part of a greater whole, like a photographic close-up, and the heavy ink touched with a few of pure colours, such as stone-black, stone-green, stone-red and earth-yellow, gave a strong effect.

A strong feeling of dynamics was the most obvious and basic characteristic of Long's landscape paintings in this period. Long used various means to make his paintings carry a strong impact. One effective means was the sense of magnification. All the majesty conveyed seemed too great to be contained in the painting. Another was the sense of dynamics. Though real mountains couldn't move, his artistic images were exceptions. Besides, the interactions between different parts in his paintings, added to the overall momentum in works such as *Late Autumn*, *Pear Flower Terrace* and *Hilly Countryside*.

What's more, there were latent elements—they were the heart and soul of his style. This was the spirit shown by the entire effect of the painting. Yao Nai, a literati in the Qing Dynasty (1644-1911), said that some articles were beautiful because they felt firm and strong, and some, gentle and soft. It's the same with painting. The firmness and strength of Long's paintings were closely related to his unconstrained and magnanimous charac-

氣勢，或者是農舍的錯落，或者是林木的勁拔，或者是秋景的蕭疏。這些，從根本上說，還是發自於、依賴於自然景物本身的狀貌特徵。龍瑞這一時期的作品，在專注於描繪自然景物瞬間印象的這一點上，有似於西方印象派的某些追求。印象派畫家們（粗略說）也是抓取、表現對自然瞬間印象的。儘管他們一再強調所謂科學性和客觀性，而實際上，由於從感覺出發，其中已包孕了創作中主觀性發展的契機。至於在其他很多方面，我們是不宜把龍瑞這一時期的作品與西方印象派同日而語的。但有趣的是，正由於印象派包孕了創作中主觀性發展的契機，其後西方的種種偏於主觀的藝術流派和現代藝術理論，幾乎都從它發端。而龍瑞這一時期的創作，也預示着并蘊含了此後他某些主要的藝術追求，這些追求是他創作中注重感受方面進一步發展的結果。不久以後，近乎出於一種必然，龍瑞的山水畫創作開始進入了一個新的階段。

二、表現·印象·抽象·行動

龍瑞山水畫的新的里程，大約起始於1985年前後。如果說他的山水畫藝術在前一階段是偏重於描繪自己的感受和印象，那麼，這一時期便漸漸地轉向以抒發情感即主觀表現為主，兼含其他方面的藝術追求了。因此，如果說他的畫面在前一階段比較安閑、恬適，用筆比較繁複的話，而這一時期已變得強烈而騷動，用筆也較前簡括了。如果說在前一階段畫家較多地衍用傳統筆墨，畫風特色不強，尚嫌稚嫩



Fruit in Trees in the Wind of Autumn Night
一夜秋風滿樹金

ter. To put it another way, the feeling of strength in Long's works was the feeling of heady excitement and motion he found in the scenes of north China. Thoroughly expressed, the work itself became effective and moving.

Though Long went on to describe his feelings and impressions of nature in this period, he no longer used this as an artist bridge for expression. Rather, this became subordinate direct expression of his own emotion. This was a creative purpose stunted by his former style. He combined his enthusiasm and energy, the momentum of mountains and rivers and his interests in hilly villages to orchestrate his new art language. This new language transmitted a feeling or a hope more so than a meaning. Without minding traditional rules, Long was free to initiate his own style. From this perspective, his landscape paintings in this period could be considered expressionistic.

As his works became more expressive, they likewise became more abstract due to the lifting of restrictions on how an object was to be portrayed. At the same time, the painter's feelings were vented forcefully. In this regard his works contained elements of action like those of Western art. This basic pursuit, centring on expression and combining impression, abstraction, experience of action and many other functions of art together, can be savoured in such works as *Impression of Countryside*, *Interests in Autumn* and *Song of Autumn*.

True, Long's art pursuit cannot be simply compared and accorded with Western Expressionism. Yet, by comparison, it can be seen that the ways of the East and the West in expressing emotions are internally related. Traditional Chinese painting also favours describing feelings freely. The difference between Long's works and traditional works is that what he expressed were the emotions of contemporary people. And these need a corresponding language and method. So on one hand, Long's landscape paintings inherited the tradition of stressing expression. On the other hand, he interlinked Western art and other relevant art in directly and fully expressing his own feelings.

When Long held his own exhibition in the United States, he had a chance to see the paintings of William De Kooning, a Holland-born American painter. The boldness and vigour inspired him. De Kooning had painted some excellent works of abstract expressionism, for example, *Woman No. 1*. The touches were sketchy, the lines neat, and the body and background create an integral whole. I once compared some of Long's works with those of De Kooning's. I found a relationship that cannot be easily expressed in words. In the comparison between Chinese and Western paintings, many evident differences can be easily found while those similarities are neglected. The consensus between emotions and thoughts of contemporary people appear more significant than the differences between nationalities and cultural traditions. It is a pity that mechanical imitation has become a barrier and estrangement in facilitating, pene-

的話，那麼，這一時期，他開始創立了自己的筆墨樣式，形成了自己的繪畫面貌，從而達到了成熟。

畫面變得簡括起來，如《秋天的歌》、《燕山秋》、《山鄉》等作品，雖然構圖依舊飽滿充實，但處理手法較前簡練，不再是一層一層的較瑣細的疊架重複，而更見用筆。此時用筆的隨意性更強，更加放達不羈，以至狂放霸悍，《一夜秋風滿樹金》、《鄉間印象》可為代表。畫面的濃重感還保留着，甚至加強，只不過前一階段那種以小筆覆蓋交錯造成的厚重效果由以大筆觸的勾劃、大面積的重墨渲染所取代。只要比較一下《蜀鄉之二》和《鄉間印象》就會十分清楚。

畫面構圖在前一階段已經很飽滿的基礎上繼續擴張。畫中偌大的景觀彷彿只是一個局部，如攝影中的一個近鏡頭特寫，一下子推到觀者面前，加上那濃重的墨色和幾抹諸如石青、石綠、赭石、土黃等較純淨的色彩，確實產生了比較強烈的感染力。

這便是龍瑞這一時期山水畫的最顯著的和最基本的特點：畫面具有相當強的力度感。

從上面關於表現手法的簡要描述中，可以看到，龍瑞調動了多種手段，以造成畫面強烈的感染力。造成這種感染力的諸多因素中，有兩個方面是在畫面上具體體現出來的：一種是擴張力，它由畫面那飽滿充實的構圖顯示出來，彷彿畫幅這小小的方塊容納不下畫中的萬千氣象，而要撐開畫的邊框；另一種則是由畫面中的物象與其他形式因素構成的運動感所造成的力度。雖然現實的山川不會奔走運動，但作為藝術形象，則可以“山舞銀蛇，原馳臘象”，而且，畫面各部份之間的相互關係，即氣勢也會造成強勁的動感，如《晚秋》、《梨花台》、《山鄉》等作品。除此以外，在畫面背後，還隱藏着一種難以具體化的構成力的因素，即“骨力”，這是由畫面整體效果所體現出來的作者的主觀精神。清代文學家姚鼐說：文章有“得於陽與剛之美者”有“得於陰與柔之美者。”繪畫亦然。龍瑞作品顯然具有陽剛之美，其骨力與他豪放豁達的性格氣質不無關係。從另一個角度來看，龍瑞山水畫中的力量感，是畫家在北方風景中發現的所謂亢奮、奔騰、奮進、騷動的感覺，此時真正是淋漓盡致地傾注於畫面之上了，從而用以感染讀者、打動讀者。

龍瑞雖然繼續描繪着他對自然山川的感受和印象，但在這一時期，畫感受已不是他創作中決定性的和中心的環節了。它只是作為一種依據和契機，一種比較次要和輔助的方面，而從中生發出他創作中的新的側重點：宣洩情感。宣洩和表現他的內心情緒才是他這一時期創作的主旨。龍瑞對我說：在這一個時期，他確實想表達一種情緒，但先前那樣表現方式已顯得無能為力。他憑着內心的激情、旺盛的精力，藉着山川的氣勢、山莊的野趣，和筆墨的旋律，直抒胸臆，於是畫面上便顯示了強勁的力度，從而也產生了新的藝術語言，也就出現了第二階段的山水畫面貌。

藝術也是一種語言。有時候，我們靠了藝術的方式和符號來表達或傳遞一種感受、一種情緒、一種追求、一種向往。而這種表達可能不是為了告訴別人甚麼，而是出於宣洩。龍瑞在這一時期的繪畫，由於主要是用以發洩內心的某種情緒，因此，作畫時也就不去顧及許多傳統的章法、義理等，而是縱情恣意、揮灑自如，一吐為快。（這樣也容易開發出自己的筆墨樣式。）由於畫家忘記了許多外在的束縛和局限，他便得到了更多的精神自由，從而也得到心理上的愉悅、滿足和需求。



Pear Flower Terrace
梨花台

在這個意義上，我們不妨把龍瑞這一時期的山水畫看作是表現性的繪畫。

在這種藝術表現過程中，由於在一定程度上解除了對象形象的羈絆，在藉物抒情的情況下，畫面表現形式的抽象性也就相應地加強。從而，作品也具有了抽象表現的成份。與此同時，畫家在創作過程中，也得到痛快淋漓的感情宣洩。而只有放開手脚，畫面才會產生生氣盎然的效果。那麼，這個過程對於畫家自己來說，也顯得格外重要。這裏，就又包含了西方行動藝術的因素。假如我們欣賞一下他的《鄉間印象》、《秋趣》、《秋天的歌》等作品，就不難體味到他在創作過程中以表現為主，並融合了印象、抽象與行動體驗等其他多重藝術性能的基本追求。

我們誠然不應該簡單地把龍瑞這種藝術追求與西方表現主義相比附，但在它們的比較中，卻可以發現東方人和西方人在用繪畫表現主觀心態的方式上所具有的內在聯繫。中國傳統繪畫也是主張逸筆草草，抒寫胸中逸氣的。龍瑞作品與之不同的是，他所表現的是當代人的心態，而這種表現又必須以相應的語言和方式才能完成。因此，龍瑞的山水畫一方面繼承了中國古代繪畫重視表現的傳統，另一方面，在比較直接、比較充分地表現畫家情感上，與西方表現藝術及其他



Hilly Countryside
山鄉



Song of Autumn
秋天的歌



Interests in Autumn
秋趣

trating and blending one art world with the other.

I believe that a real art language can break the bounds of nations. So, it isn't accidental that Long's paintings in this period attracted the appreciation of foreigners.

III. Simple but Full, Coagulative and Deeper

Around 1987, Long's style changed again. The surge of strength in his second-period paintings became mild and quiet, like the calm after a storm. Though he hasn't painted much in this new period, his new style is evident in such works as *Scene in Northwest China* and *A Small Tree on the Mountain Top*.

Generally speaking, the tableau has become simple, neat and orderly, and the scenes are vaster, with the sky occupying more space. The basic form of a high, yellow-earth slope or a mountain is drawn in more even and integral outlines, whereas the density of feeling and meaning is added by a cluster of dots, dyes, strokes with light ink and brush. Silhouetted against the sky, such forms feel especially simple, vigorous, bold and full-bodied in colour. Because the painter intentionally expressed the effect of light and shadow, the texture of landforms and topography appears prominent. The scattered strength in his previous works seem to have been collected and solidified. The tableau no longer feels enlarging, surging and scattered. It is implicit, substantial and deep.

Long still pursues a type of expressionism in this period. However, his expression now is not as exciting and compulsory as before when he seemed driven to it. In this period, he strives to express deeper and more internal feelings, more implicit strength. He found his previous style and language unsuitable—so overpublicized and fierce that they became feeble.

Long started to lay more stress on painting itself, the

相關的藝術是相通的。不久前，龍瑞去美國舉辦畫展，有機會目睹了庫寧(Willem De Looning)的作品，那些潑辣奔放的畫面令他興奮和傾倒。庫寧是出生於荷蘭的美國畫家，他畫過一些相當精彩的抽象表現主義作品，例如《女人第一號》，筆觸粗略，綫條利落，色彩率性而為，人體與背景渾然一體。我曾經把龍瑞的某些作品與庫寧的作品加以比較，發現其中確有某種不可言傳的相通之處。在中西繪畫比較中，人們容易看到它們之間許許多多可視或不可視的差異，而其中那些內在的共同的特徵還沒有被揭示出來。當代人在心態和思維上的一致性比不同民族文化傳統之間的差別，越來越顯得重要了，可惜的是，某些表面上機械的模仿反而造成了中西藝術真正溝通、互滲和交融的障礙與隔閡。

我相信，真正的藝術語言是可以超越民族界限的。龍瑞這一時期的作品所以也引起一些國外欣賞者的興趣，恐怕不是偶然的。

三、單純却充實，凝聚更深沉

1987年前後，龍瑞的畫風再一次發生了變化。在他第二個時期的作品中所洋溢的那種強烈感變得平和而沉靜了，原來狂飈漫卷的氣氛變得那麼安然而恬淡。彷彿經過了疾風暴雨，天空豁然開朗起來，像地震的動亂結束之後，又呈現為安寧和舒適的景象。這個時期的作品雖然還不太多，僅以《西北情》組畫、《山上有棵小樹》等為代表，就已反映出龍瑞第三個階段繪畫的基本面貌了。

在大感覺上，畫面變得單純而規整了。和先前相比，景觀開闊了許多，天空在畫面中占據了一定的面積。黃土高坡或大山的基本形，以比較平直或圓渾的輪廓綫顯現出來，用密密麻麻的點、染、皴、擦手法，畫出具有一定形式意味的厚重感。在和天空的對比下，它們顯得格外渾厚和蒼潤。而且，由於作者有意表現了光影效果和地形、地貌的肌理，便使得山川、大地以一種實在的體量感凸現出來。先前作品中那種放散的力量，彷彿合攏起來，凝聚在一起，曾在畫面上張揚飛動的力量，沉積下來，蘊藏到深處了。因此，畫面雖然不再擴張、奔騰、放射，然而，與其說寧靜、安適，毋寧說更

pursuit of art language, that is. He concentrated more on sight effect than on his own enjoyment in the process of painting. He strengthened, at least, rational thought on the form of expression. The symmetrical structure of *A Small Tree on the Mountain Top* forms a kind of decorative art reminiscent, perhaps, of crafts he once worked. The content is so simple and general that it borders on monotony. Yet, from the loneliness and solemnity, various associations and thoughts are produced. In the series *Scene in Northwest China*, the majestic mountains and land are compared with negligible creatures and things created by human beings. The whole structure and details were all finely thought out and planned. This is quite different from the casual style in his second period.

Though Long's paintings in this period tell of his feelings and mood, they are not intentionally expressionistic. In the visible form or behind it hides certain content that makes people think independently. The deep feelings in his painting also contain corresponding rational information.

Long has painted landscapes for ten years. His art steps correspond with the developing process of Chinese art, which incorporates the recalling of painful experience, historical thinking and art movements in the ten years since 1979.

The second period of Long's landscape painting occurred during the few peak years of art activity during this time span. Paralled with contemporary thought, many painters' works, especially those of the young, showed thoughts of various historical schools. Middle-aged and old painters were not so radical. They did not try to carry too many social functions in their works and make them illicit rational thinking as the Vanguardists did. However, their paintings did have thoughts and mood. Though they stressed artistic practice and exploration instead of much exposure, they were in fare with the social keynote of reform and opening to the outside world. Thus, Long's second-period paintings were often plunged into a whirlpool of social enthusiasm and change. This may have included cynical elements refracted variously.

In the second half of 1987, Chinese art returned to the mainstream. The Vanguardist art, which had made positive contributions, began to realize its own non-art tendency and inadaptability in China. The historical introspection, similar to the Hurricane Movement in 18th Century France, gradually quieted down. People now started thinking of society, and artists, of art, including an analysis of the previous introspection. Some middle-aged artists, who had kept silent, became active with a new look. It was the time for them to achieve. Also, it was at this time that Long's landscape painting entered its third period. With the concern of art generally turning to such elements as aesthetic value and function, art concepts and language, Long turned from excitement to relaxation, depth and a kind of introspection.

In the next chapter, I'll concentrate on an analysis of the characteristics in Long's different painting periods

加含蓄、更加充實、更加深沉了。

龍瑞在這一時期儘管還保持着前一時期那種以表現為主的藝術追求，然而，他所表現的不再如前一段那樣奔放、強悍的情感和沖動了——那時候，他需要也必須那麼表現，好像不那麼表現不行。如今，他要表現一種更深沉更內在的情感和更含蓄的力量。他發現以前的那種方式和語言又不適合了。他覺得那樣顯得過份張揚，過份激烈，以至顯得單薄。他似乎從淺水區遊到大海的深處而潛入海底，他需要運用一種適於表達現在內心世界的新的繪畫樣式。

與此同時，龍瑞開始比較多地關注於繪畫自身的方面，即藝術語言的探索。他更著意於畫面的視覺效果，而不再看重作畫過程中愉悅性情的方面。在作畫過程中，他加強了至少是關於表現形式方面的理性思考。《山上有棵小樹》以對稱性的構圖造成一種裝飾意味（這裏或許顯示出他曾經搞過工藝的功底）。畫面簡括得近乎單調，然而，透過其中的幾分孤寂，幾分莊嚴，使人會產生種種聯想和思考。在《西北情》組畫中，那莽莽的高山、大地、氣勢雄偉磅礴，與其上的渺小的生靈及人類建造物相比，更顯得雄壯而崇高。作者從構圖到細部的刻劃處理，都是經過縝密思考籌劃的，這與第二階段的逸筆草草的手法已不相同了。這些雖然“安靜”的畫面，却能使佇立在它前面的欣賞者會思考得更多些。這些作品雖然也在表現着作者的一種感受和情緒，但這不是為了表現而表現。在可視的形式之中或背後，又蘊藏了某種含義。也許這根本不是作者的有意為之，是作品所表現的這種深沉情感的本身，就包含了相應的理性信息。

龍瑞的山水畫創作已有十年的歷史。他的藝術腳步是伴隨着近十年中國美術的發展歷程而前進的。中國美術從1979年算起的近十年中，經過了痛定思痛、歷史沉思和藝術回歸三個階段。（詳見《瞭望》1988年11月27日第47期《美術十年》鄧福星）

龍瑞山水畫創作的第二個時期，正是近十年美術中最活躍的幾年。同時代的思考相一致，許多畫家的創作流露出對歷史（也是對現實），各種取向的思考，一部份青年畫家表現得尤為突出。中年以及老年畫家沒有那樣激進，他們不像前衛派那樣企圖讓作品去承擔過多的社會性功能，讓繪畫進行所謂理性的思考。然而，他們對藝術不是沒有思考的，他們

Scene in Northwest China (1)
西北情之一

