

劉一原作品集

SELECTED WORKS OF LIU YIYUAN

湖北美術出版社

HUBEI FINE ARTS PUBLISHING HOUSE



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1986-1990

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劉一原，中國畫家。生於1942年，湖北省武漢市人。1979年考入湖北藝術學院中國畫研究生班。畢業後留校執教，從事山水畫和花鳥畫的教學與創作。現為湖北美術學院副教授，湖北山水畫研究會會長，中國美協湖北分會國畫藝委會委員。

1989年出版專著《山水畫藝術處理》。

Liu Yiyuan, a Chinese Painter, was born in 1942 in Wuhan, Hubei. He passed the exam and was admitted to the Chinese Painting Department of Hubei Academy of Fine Arts for a postgraduation program in 1979. After graduation, he has stayed on to teach and paint landscape as well as bird-and-flower paintings. Liu Yiyuan is an associate professor of Hubei Academy of Fine Arts, the president of Hubei Landscape Painting Study Association, a member of Hubei Branch of the Chinese Artists Association.

And his monograph *The Artistic Conduct of Landscape Paintings* was published in October, 1989.

天空大地的深沉迹象

皮道堅

一原的這批山水畫新作，沒有描繪令我們感到親切的，却也是司空見慣的山巒、河流、林木和村舍，沒有時尚的鄉土味和令人樂而忘返的田園野逸之趣。在畫面上我們也看不到近兩年流行起來的“新文人畫”作品裏的那些源於後期傳統文人畫，而被發揮得越來越嫻熟精致的筆情墨趣。

與“新文人畫”裏的題材、情趣和意境均截然不同。在一原的這些山水畫裏，我們看到的只是一些極平凡而單純的自然景物。看來所有的人造物都被畫家有意摒棄了，天空、大地和大氣如此地迫近我們，畫家似乎是在着意描繪大自然赤裸裸的身軀，着意放大它那有節律的呼吸。這大自然的呼吸原本是博大雄渾、清晰可聞的，只是由於人欲橫流的世俗生活，麻木了我們的感官，我們才會對它充耳不聞。而隔絕了這天籟和地籟，我們才又變得妄自尊大起來，這使我們常常做出一些令“上帝”發笑的舉動。

也許一原只是要把他看到、聽到和感悟到的一切畫出來。然而我們却在他畫出來的這一切面前體驗到了一種情感和欲望同時升華的精神狀態。這被升華的情感和欲望，不是對閑適的滿足，也不是對優雅、恬淡的玩味品嚐，而是直面現實者的人生甘苦和現代人毫不掩飾的聲色激情。

在一原的這些既非田園鄉土景物，亦非洋洋山河大觀；既不旨在表現大自然的和諧與詩意，也不拘執於文化的“戀母情結”的現代型山水畫作品中，如果細細品味，可以體認出當代中國文化正在孕育的一種創造精神。

這是已經開放的當代中國文化在經歷了左衝右突、東西碰撞之後，在痛苦的反省中逐漸自覺形成的一種文化創造意識。在相當一部分有志於創造現代型中國繪畫的藝術家那裏，我們看到民族傳統文化的承傳與民族現代文化的創造不再尖銳對立，有着各自深厚藝術傳統與哲學根底的東西方藝術，似乎也不再那麼水火不能相容。當代文化的整合機制正在他們身上發揮着作用。事實證明，擔心匆忙中走向現代的中國美術，會有一個文化斷層出現的可能，已經是杞人之憂了。

一原在其近作《山水畫藝術處理》一書中從山水畫藝術實踐的好幾個方面，結合着他自己多年來在山水畫領域探索實踐的甘苦，反復闡述了一個重要的主題：“開拓山水畫新境界與探索新的山水畫藝術語言是現代山水畫藝術面臨的兩個難題——或說是一個問題的兩個方面，因為就具體的藝術實踐而言，山水畫藝術處理就是為了使用一種恰當的藝術語言去巧妙地表達某種特定的藝術境界。”

從一原對山水畫藝術境界的追求來看，似乎可以把一原歸於“傳統型”的中國藝術家行列。因為境界的創造確是幾千年中國傳統藝術的一個標志性特徵。也許可以說境界是中國山水畫藝術的目的，境界也是中國山水畫藝術的手段。如一原所說：“山水畫的創作歸根結蒂就是藝術境界的創造，亦即審美空間的創造。”

但是，一原為我們創造出的這一系列審美空間，却顯然又不完全是傳統審美意識的延續。它們已從可居、可行、可游的傳統山水畫模式中走了出來，從與中國古典詩詞同一的美學境界中走了出來，其中更多凸現着由於現代科技與人文生活的刺激，所引發的現代人對自然、社會和人生的種種複雜交織的心境和思緒。

無論是《天地之間》裏平分的天地、經天的日月，《涉》中把我們引往神秘幽遠的那一大片荒漠，還是《魂》裏涌動着的大山身軀，天際觸目驚心的野火，或是《凋》裏那晚秋生命的悲壯蒼涼，都讓我們既感受到某種生活的激情，又油然生出一些基於生命現象的永恒惆悵。

與傳統的山水畫相比，這些作品實際上都沒有囿於具體的時空，它們的意境因而顯得更加寬泛，也更加抽象。也許是因為畫家希望它們可以使情感活動在審美觀照中獲得自由體驗，我們看到物象在一定程度上被淡化，而筆墨綫條的揮寫痕迹和創造性地運用白粉所產生的特殊肌理效果則被有意強化。因而，與其說是那些特殊的景物、景象和迫近對象的、形式意味頗濃的畫面構成了意境，不如說是氣氛情緒的渲染釀造了一原山水的特殊藝術境界。

於是，大自然在一原筆下既是一種精神境界的象徵，又是我們返照人生的一面鏡子。因為這些象徵聯系着現代生活的廣闊視野和現代人包容博大的心象，這樣一原山水作品中極其平凡、極其單純的景物，在引起我們對人生的觀照和感喟的同時，才能也引起我們對自己情感和欲望的深刻反省。

山水畫新境界的開拓，與藝術語言的到位無疑是密切相關的，因此在一原山水裏，我們可以看到畫家在新的語境中重新組合水墨語言的努力，以及由此而帶來的水墨性的新發揮。

一原是深諳中國水墨畫獨特藝術語匯點綫和筆墨之精味的，他對水墨畫的紙、筆、墨、色獨特性能的掌握更是駕輕就熟。但是他也深知必須從傳統山水畫極其豐富的點綫組合程式中跳出來，只有將已有的皴法、點法從所表現的具體物象中抽離出來，進行新的分解、綜合，才有可能出現新的形式、新的語匯。他的這批山水畫新作所具有的為現代繪畫所偏愛的高度單純洗練的視覺效果，便是將傳統山水畫的點綫組合方式擴展到對整個畫面結構的控制和總體形式的藝術處理中去的結果。因為強調了點綫的大結構、大變化，傳統的皴法、點法獲得了新的形式意味。畫中景物同時也是較為純粹的中國式的點、綫形態，但畫面上跌宕起伏、大起大落，極富張力的總體形式感，却是對西方藝術之構成樣式不露痕迹的吸收運用。

在一原的這批作品裏，有大量白粉的皴、擦、點、染，這也既是傳統水墨性的新發揮，又是對西方繪畫表現手法的引進。

在水墨畫的現代化進程中，有意識地使用白粉，以消解傳統水墨語言的一些僵化程式，其先驅人物是藝術大師林風眠。在林風眠的一些水墨畫作品中，醒目的、帶有西畫筆觸意味的白粉堆砌式勾勒，在對傳統水墨語言產生疏離化、陌生化效應的同時，也奇迹般地帶來了藝術境界和情致的升華。一原很可能是受到林風眠的啓示，而意識到在水墨中創造性地發揮白粉的作用，所可能具有的變革性與生成性意義。但與林風眠使用白粉的方法不同，一是一原畫中的白粉帶有濃郁的傳統筆致，二是一

原似乎意在使這些白粉的皴、擦、點、染在水墨中分離、突現出來，形成一種富有情緒意味和肌理效果的特殊語匯，似乎是着意造成粉墨的衝突、對抗，希望白粉這“不諧合音”能給傳統水墨語言帶來新的生機與活力。

應該說，一原畫中白粉的運用，就藝術家總是帶着與自己的經歷、體驗相關的某種象徵性意識進入創作狀態而言，它們是已經“到位”的圖式語言。一原山水中跳動着的白色的皴、擦、點、染，不只是墨的和弦或變奏，能起到傳統畫法中留白所不能起到的作用，也不只是自然的光和色。它們是寄托着畫家全部生命熱情的筆痕，在它們的干渴、枯澀和堅韌之中，表白了對風流、愜意與滿足的鄙薄，銘刻着對現實人生的執著熱愛。

一個充滿關於中國畫命運和前途的激烈爭辯的年代已經過去，各種焦灼的、急切的、悲觀的、自信的和不如自信的意見和表白，都已中止。當然，所有已經發表的意見都將在未來的世紀裏接受考驗。但眼下最要緊的還是做，腳踏實地的做，而不是空泛的議論和批評。這已是當前藝術家和批評家們的共識。

一原正是今天中國無數埋頭苦干的藝術家中的一個。這些目光遠大，胸有抱負的藝術家們肩負着中國藝術的未來。他們默默無言的勞作價值，也許局外人比我們看得更清楚。法國加斯特地區文化協會主席、藝術家馬歇爾先生（Gaston-Louis Marchal）在一個偶然的機會裏看到了一原的這批作品後，熱情洋溢地寫信給畫家說：“我認為你成功地結合了中國繪畫傳統與世界現代繪畫風格。你的作品，在我看來介於中國傳統與未來繪畫之間。在你的作品中可以發現天空、大地的深沉迹象，以及綫條的力度和變幻——這是歸之於東方抽象意識的原因。”

也許，我們應當這樣走向世界？

THE INDICATIONS OF THE DEEPENING HEAVEN & EARTH

BY PI DAOJIAN

Mr. Liu Yiyuan's landscape paintings are completely different from those of the New Literati's on the theme and the artistic conception. In his paintings, he did not describe the mountains, rivers, forests and cottages that are dear to us and can be easily seen, nor did he describe the local flavor in fashion and enjoyment of the pastoral scenery which would make one indulged in pleasure and forget home and duty. We can hardly find any fashionable technique of drawing which is originated from the later traditional literati paintings and has been fully developed by New Literati Painting artists. What we can see is nothing but the most common and purest natural scenery. The painter is likely to have cast away all the artificial scenes on purpose. Heaven and earth together with the atmosphere are so close to us that the painter seems to be describing the bare great nature with diligent care, and as well, amplifying its rhythmical breath should have been heard vigorously while people, as the desire of secular life makes them insensitive, refuse to listen to. We, divorcing ourselves from the nature, have become so overweening that even God would laugh at what we used to do.

Merely, perhaps, Mr. Liu Yiyuan expected to describe all the things that he had seen, heard and felt. And from the enjoyment of his paintings, we have a true understanding of the spirits that simultaneously sublimated the emotion and desire. This kind of emotion and desire is the excitement of voice and countenance facing the realists' hardships of life and the modern people's

concealment. It is not the desire to be satisfied with leisure and comfort, nor is it to indulge himself in entertainment on the elegant and unperturbed brushes, nor is it to laste and ponder the refinements and differences to fame or gain.

Enjoying Mr. Liu Yiyuan's paintings carefully, we can learn a lot. His descriptions show us nothing as the pastoral scenery and the magnificent mountains and rivers, the manifestation of the nature's harmony and poetic genius and nothing punctilious to the cultural Oedipus complex of the modern paintings, but the creative spirit with which they are pregnant in the Chinese modern culture. This spirit is the consciousness of the cultural creation that consciously came into being closely after the opened Chinese modern culture was free from the tradition-and-modern artistic state conflict, the Western and Eastern culture collision, and bitter introspection. From the artists who are eager to create the Chinese modern-type paintings, we can see that the inheritance of the nation's traditional culture and the creation of the nation's modern culture are no longer antagonistic to each other, and that the Oriental and Western arts with separate profound artistic characteristics and solid philosophic foundations seem not to be incompatible as fire and water any longer. The current cultural conformable mechanism is playing an important role in them. The facts have fully proved that the anxiety at Chinese arts, in which culture gap between the traditional art and modern one would probably appear when the arts were hurriedly put forward

to their modernization, is just like the fear of Oi's who was haunted by the fear that the sky might fall.

Combining several years' joys and sorrows of his in researching and practising landscape paintings with several aspects of the artistic practice in the landscape paintings, Mr. Liu Yiyuan has finished his latest monograph "The Artistic Conduct of Landscape Paintings", in which he expounded again and again a most important theme, "The two problems of the art of the modern landscape paintings—or, one problem on its two aspects—are, to open up the new state of the landscape paintings and to seek for the new artistic language of the landscape paintings. So far as the specific practice in arts is concerned, the artistic conduct of the landscape paintings is to express some certain artistic state ingeniously with a proper artistic language."

From the artistic state of the landscape painting he seeks for, Mr. Liu Yiyuan can be regarded as one of the Chinese traditional-type artists. His creation of the artistic state is of course a typical feature in China's several thousand years' traditional arts, or to be more exact, the artistic state is the purpose of the Chinese landscape paintings, just as said by Mr. Liu Yiyuan himself, "The creation of the landscape paintings is after all the creation of the artistic state, that is, the creation of the aesthetic form and consciousness."

However, these series of the aesthetic form created by Mr. Liu Yiyuan are not completely the continuation of the traditional aesthetic conscious-

ness. They have broken with the traditional mold of the inhabitable, walkable and travelling landscape paintings and the aesthetic state similar with that of the China's ancient poems. And they have embodied the modern people's mixed and complicated thinkings and feelings of all kinds about the nature, societies and life which are caused by the stimulating of modern science and technology and the human life.

Enjoying Mr. Liu Yiyuan's paintings—the sun, the moon, the heaven and the earth in *Between Heaven And Earth*; the wilderness in *Trek* leading us to the mysterious distance; the rolling mountains and the startling prairie fire at the horizon in *Soul*; the bleak, solemn and stirring lives in the late autumn in *Withering*—, we seem to be experiencing some kind of excitement of life, and our eternal melancholy owing to the biological phenomena seems to be spontaneously arising.

In fact, these paintings, compared with the traditional ones, are not constrained by the specific time and space, so that, the artistic conception is more magnificent and abstract. Perhaps, the painter wanted us to freely enjoy ourselves in the paintings. We can see that the scenery seems to be not so important to a certain extent, while the painter's drawings and the effects of the fine-textured skin by the painter's creatively using Chinese white are intentionally intensified. Therefore, the special artistic state of Mr. Liu Yiyuan's paintings depends on the application of exaggerating the atmosphere and feelings rather than emphasizing the general appearance of the spe-

cial scenery.

In Mr. Liu Yiyuan's paintings, the great nature has become not only the symbol of a kind of spiritual state, but also a mirror in which we can view the human life. This symbol is connected with a wide field of vision of modern life and the moderners' magnanimous mind, so that, the most ordinary and purest scenery in the paintings makes us observe the human life and profoundly introspect our own emotions and desires simultaneously.

The development of the new artistic state of landscape paintings is interrelated to the accuracy of applying the artistic language. Therefore, in Mr. Liu Yiyuan's paintings, we can see that he has given full play to the ink and wash with his efforts to recompose the ink-and-wash language in the new artistic language.

Mr. Liu Yiyuan knows very well the pith of the special artistic vocabulary in China's ink-and-wash paintings, and he is also quite familiar with the unique performance of paper, brush and ink in the paintings. Nevertheless, he realized that he ought to jump out from the richest dot-line formulaic composition in the traditional paintings and that, only by taking out the constituent formulas from the expression of the specific scenery and then decomposing them and synthesizing them again, could the new styles and vocabulary appear. The finest and purest effects of visual sense that lie in Mr. Liu Yiyuan's new works and for which the modern painters have partiality are the results in enlarging the dot-line constituent

formulas in the traditional paintings to the controlling of the structure of the whole painting and the artistic handling of the overall pattern. Since the major point line structures and changes are emphasized, the flavor of the new pattern is gained in the traditional paintings. The scenery in the paintings is the China's pure and typical dot-line state. But the feelings of the general vision with the great and unconstrained tension are the invisible absorption and utilization of the West artistic patterns.

Mr. Liu Yiyuan applied a lot of dot strokes, line drawing, wrinkle shading and supplementary working with the Chinese white, which is not only the new development of the traditional ink-and-wash painting but also the introduction of the Western technique of artistic expression.

On the course of the modernization of ink-and-wash, the pioneers as the celebrated artist Mr. Lin Fengmian consciously applied the white so as to get rid of the ossified traditional forms of wash paintings. In some of Lin's works, Mr. Lin's clear Western-style embossment and sketch with white powder resulted in the unfamiliarity to the traditional expression of wash paintings, which brought the wonder of the distillation of the artistic state and exquisiteness. Probably, Mr. Liu Yiyuan, having gained a great deal of enlightenment from Mr. Lin, realized the possibility of transformation and resultant when creatively giving play to the white in his ink-and-wash paintings. But Mr. Liu Yiyuan's way is quite different from Mr. Lin's. In his paintings, the use of the white has a strong tradi-

tional characteristic. It seems that he wanted to make the dot strokes, line drawing, wrinkle shading and supplementary brush working of the white separated from the ink and protrude in the paintings, which forms a kind of special language vocabulary rich in sentimental significance and effects of skin-texture. And perhaps, he had the intension to make the white and black conflicted and opposed to each other. He expected the disharmonious the white could bring a new life and vitality to the traditional ink-and-wash language.

So far as the artists, we should say, always enter the creative state with a certain kind of symbolic consciousness concerned with their experience, Mr. Liu Yiyuan's way to use the white in his paintings is the already-installed picture language. The white jumping dots, lines, wrinkles, and supplementary brushes in Mr. Liu Yiyuan's landscape paintings which play the role that the space left in the traditional paintings can hardly do are not merely the chord and variation of ink or the light and colour of the nature, but also the vestiges that are showing the painter's whole life and enthusiasm. Though tenacious, dried up, dull and heavy, they have expressed the painter's scorn for dissolutions, pleasure and satisfaction and inscribed the painter's inflexible love for the actual life.

The days are gone forever when people bitterly argued about the future and destiny of the Chinese paintings. The opinions and vindications of all kinds that are full of anxiety, sadness, self-confidence and semi-confidence have been

brought to an end. It goes without saying that all the already-published views will be tested in the centuries to come. But the most important thing at present is work, a down-to-earth style of work instead of vague and general opinions and criticism. It is currently the common recognition of the artists and critics.

Mr. Liu Yiyuan is just one of the countless Chinese artists who are quietly immersing themselves in hard work. The future of the Chinese arts is placed on these farsighted and aspirant artists. The value of their silent work may be seen clearly by us, perhaps, more clearly by the outsiders. The French artist Mr. Gaston-Louis Marchal, Chairman of the Cultural Society of Castres of France, happened to enjoy Mr. Liu Yiyuan works. He wrote an ebullient letter to the painter in which he commended, "I think that you have successfully combined the China's traditional style with the world modern one in painting. Your works, in my opinion, interpose between the China's traditions and her future. In your works, the indications of the deepening heaven and earth can be found and the dynamics and changes of the lines as well—this is the right reason why yours belongs to the Oriental abstract conception."

Shouldn't we be sure to step forward to the world in this way?

Pi Daojian, Arti-historian, Arti-theorist

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20. 涉 TREK (83×95cm)
21. 煌 MAGNIFICENCE (88×95cm)
22. 天外之聲 SOUNDS FROM HEAVEN (89×94cm)
23. 天地之間 BETWEEN HEAVEN AND EARTH (88×95cm)
24. 草莽 WILD GRASS (89×95cm)
25. 楚山魂游 LOITERING SOUL OF MOUNTAIN (81×104cm)
26. 熾織 FERVENT WEAVING (95×98cm)
27. 瑟瑟 RUSTLE (90×95cm)
28. 凝 CONGEAL (89×95cm)
29. 漠 WILDNESS (88×95cm)
30. 蒼顏 AGED FACE (124×118cm)
31. 枯榮 VITALITY IN LATE FALL (89×96cm)
32. 露 DEW (88×95cm)
33. 羣山愴然 SORROWFUL MOUNTAINS (94×99cm)



1. 魂 SOUL (121×144cm)



2. 天地悠悠 REMOTE HEAVEN AND EARTH (94×99cm)



3. 周 WITHERING (89×95cm)

